

Please check the examination details below before entering your candidate information

Candidate surname

FINTER

Other names

ARCHIE DYLAN/SANSAY

**Pearson Edexcel  
International GCSE**

Centre Number

3 4 7 3 5

Candidate Number

0 1 1 8

**Wednesday 15 May 2019** 0 1 1 8

Afternoon (Time: 2 hours)

Paper Reference **4ET1/01**

**English Literature**

**Paper 1: Poetry and Modern Prose**

**You must have:**

Question Booklet and Booklet of poems from Part 3 of the Pearson Edexcel International GCSE English Anthology (enclosed)

Total Marks

**90**

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question from Section A, **ONE** question from Section B and **ONE** question from Section C.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Copies of the texts studied may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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**SECTION A: Unseen Poetry**

20Q01

**Question 1**

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Handwriting practice area with horizontal lines.

(Total for Question 1 = 20 marks) **20**

**TOTAL FOR SECTION A = 20 MARKS**



### SECTION B: Anthology Poetry

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: Question 2

Question 3

30SecB

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P 5 7 0 6 6 A 0 7 2 0

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P 5 7 0 6 6 A 0 1 0 2 0

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Lined writing area for Section B.

**TOTAL FOR SECTION B = 30 MARKS** **30**



**SECTION C: Modern Prose**

**Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.**

- Chosen question number:
- |                      |                      |                      |
|----------------------|----------------------|----------------------|
| <b>Question 4</b> ☒  | <b>Question 5</b> ☒  | <b>Question 6</b> ☒  |
| <b>Question 7</b> ☒  | <b>Question 8</b> ☒  | <b>Question 9</b> ☒  |
| <b>Question 10</b> ☒ | <b>Question 11</b> ☒ | <b>Question 12</b> ☒ |
| <b>Question 13</b> ☒ |                      |                      |

40SecC

Ruled area for writing the answer to the chosen question.





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Lined writing area with a black dot in the top left corner.



Lined writing area with horizontal ruling lines.



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**TOTAL FOR SECTION C = 40 MARKS** **40**  
**TOTAL FOR PAPER = 90 MARKS**



**Word Processor cover sheet**

Please read the attached notes before completing this form.

**Examination series** 6 19

**Centre No** 34735

**Candidate No** 0118 **Candidate name** FINTER, Archie Dylan Sanjay

*Examination for which a word processor was used*

Awarding body	Specification title	Specification entry code	Unit/ component
Pearson-Edexcel	Int.GCSE English Literature	4ET1	01

Comments (if appropriate):

Some questions were answered in the answer booklet.  
(Please select the appropriate response)

Yes  No

## Notes on the completion of the Word Processor cover sheet

### Centre:

- **Examination scripts:** Please refer to the relevant awarding body's instructions when completing this form.
- The script **must** be produced in accordance with the regulations in **Chapter 14, section 14.25, of the JCQ publication *Instructions for conducting examinations*. Failure to comply may constitute malpractice which could lead to the disqualification of the candidate.**
- The information required in the boxes on the form **must** be correct and complete.
- In the box marked ***Comments*** please indicate whether any problems were experienced with the production of the script which should be drawn to the attention of the examiner.

1. The writer primarily presents the cottage not being inhabited by humans as readers would first expect, but by 'those who thought the place was theirs' - the animals. Most description of joy or activity in and around the house is ascribed to the animals, the old woman living there being of little concern to both the animals and yet her (mostly her death) will cause drastic change causing 'A flag of surrender' to be 'nailed up'. Very little description of the cottage is done outside of how it relates to its inhabitants - suggesting the reader presents it (and possibly housing as a whole) as more important what's living in a place and how they're using it than the place itself.

The poem is one long stanza with no definite structure or consistent rhyming scheme. The closest thing to rhyming is the occasional rhyming of 'air' and 'theirs' several lines apart as well as later with 'snare'. The poem ends, however, on a final rhyming couplet of two complete sentences ending in 'court' and 'bought'. The inconsistent rhyming of the -err sounds creates something of a sense of freedom for the author - possibly presenting the freedom of the animals and old lady to do as they please in their home, the word 'air' which is used to end lines exactly 3 times playing into this idea. 'Court' and 'bought' however are much more rigid human concepts, suggesting more control and restrictions being put on the 'place'. Just before these final lines 'snare' is rhymed with 'air' suggesting the end of the freedom in the area, being consolidated by the final two lines - the natural inhabitants of the cottage are being displaced by humans - perhaps ridding the cottage of what truly made it a home?

The woman who owned the house is never looked at too closely, with the main emphasis being on how she had lived 'so quietly ... in one small room'. The animals are described as not 'knowing (kniw) or caring (cared)' about even her final moments. This shows how the





reidents where able to co-exist with almost no real knowledge of each other, and both where hapy this way. The woman had 'no desire to be elsewhere' and the birds, squirrels and mice all happily nest, with the tranquility of the cottagee put across through the line 'A song as pure as the rain-washed air'. This line is cut off from the previous one (ending in 'sang') to put emphasis on the song itself, to create an atmosphere of calmness and purrity. The idea of the 'rain-washed air' helps emphasise this idea of purity, and with how air could be seen as being ocnnoted with freedom in this poem, it shows the purity of the peaceful and ignorant co-existence of the woman and the animals.

The woman is described as a 'ghost in waiting', which could suggest misery, yet more likely the writer is trying to show; through the woman, how you can live a simple life having only 'an electric fire, a lamp' and yet be content, having 'no desire to be elsewhere', The idea of the 'the ghost in waiting' 'evaportating (evaporated) into the air' suggests a very calm peaceful death, with her joining 'the air' (which, again, I believe is connoted with the freedom and purity of life at the cottage) as achieveing a greater freedom, beyond whatever happened in her life. The reader knows as little about her as the animals at the cottage, so the exact circumstances off her life and death are suppost to be enigmatic - but even so, now whether 'she was rich or poor', or whether her mind was 'full' or 'blank' is of no consequence. The lack of consequence to the reader and the now dead lady is part of what adds to the atmoshpere of freedom surrounding her death.

However, this peacefulness is disrupted, with 'a flag of surrender being nailed up'. IN particular the verb 'nailed' is harsher than any of the other verbs used in the poem, indicating a tonal shift after the ladies death. The new tone is most notabky indicated by 'Change is in the air'. This is the shortest line in the entire poem, indicating that its meant to



be dwelled on. While being a fairly regular phrase, change being in 'the air' in particular is significant given how the air emblemises all the good qualities of the home and the good aspects of the inhabitants lives there - purity and freedom, with no need to be concerned with one another. The idea that the ladies death had such an impact on 'those who thought the place was theirs' could be the writer trying to subtly imply how everything, no matter how 'of no concern' it is to us can have a drastic impact on us.

The line 'It's either that or else', ending on enjambent helps deliver a sort of ultimatum towards the reader and the animals. Even if changes in the cottage and its inhabitants are disagreeable, theres just nothing that can be done to stop it - so everything has to 'move on'. In particular the word 'dynasty' helps show this - as great dynasties recognised today are all in the past, with things having changed since then.

Overall, the writer creates an initial atmosphere of peaceful, ignorant, co-existence through her description and use of structure. The poem then shifts in tone from creating a nice atmosphere to instilling a message of change - for both the inhabitants and the cottage itself, ending on the idea of 'dynasties' rising and falling, and howm whether good or not change is inevitable and must be accepted.

3. Blessing presents a moment of pure bliss and ecstasy, as a pipe bursts providing relief to all those around; while Half-past two focuses on the idea of timelessness, presenting how a child can transcend time. While half-past two may not explicitly present a single, specific momentt in time, it's centred on lots of different types of times, such as 'Gettinguptime' or 'Timetogohometime', many of which are specific moments; and as a whole it looks at how children view time.



Blessing and half past two have very different structures - half past two is composed of 11 regular, 3 line stanzas, whereas Blessing is nowhere near as composed being formed of 4 uneven, jumbled stanzas. The uneven nature of Blessing very much correlates to the moment it presents - it shows a manic rush, activity, ecstasy - a messy moment. Therefore the poem is unstructured in itself to show this, even breaking up a list in half, continuing it in another stanza. Half past two is similarly structured in a way to represent its ideas, with all the content of the poem being slotted into regular rigid gaps - as time constricts all of us, with every moment of time being part of some other time - whether it's an abstract thing like 'Time for my kiss time' or something regular, like an hour, or a minute.

Blessing, looking at a very particular point in time first prefaces it with context to kind of explain the moment - which is what the lines 'The skin cracks like a pod. There never is enough water' are for, being separated off in the beginning to emphasise this. The writer could be doing this as not all readers would have ever experienced what they describe. Half past two however, does no such thing. It describes lots of different types of time that many of us were familiar with at some point, before we learned 'proper' time. However, this idea of living in a state of timelessness is similarly alien to most readers, as the kind of ecstasy displayed in Blessing could be, given how far removed many people may be from times in which one experiences these sensations.

In Blessing, 'the sudden rush of fortune' is exactly that, it's sudden, unexpected coming from nowhere - it's 'the voice of a kindly god', a 'Blessing'. In the moment described, lots of enjambement is used to present the jumble that happens in reaction to this blessing, with the list from line 12 to the end being one very long sentence - the repeated description interspersed by commas helping convey the breathless excitement that comes with the



blessing. In half past two, however, the point in time looked at is a state of timelessness. While it could be said that this isn't a moment in time, for the child it kind of is. He experiences a state where nothing he perceives as 'time' is occurring - he's not being rushed about or 'slotted in' to any other time and so he 'escapes (escaped) for ever' where any length of time, an hour or a second or a minute is meaningless. This sort of experience compared to the one presented in Blessing is a lot more protracted and less frantic. The stanza structure remains regular (showing, despite the apparent timelessness for the child, time still moves on regularly around him); however, similarly to Blessing, the use of punctuation changes. From stanzas six to nine the sentences keep going, with either enjambment or commas at the end, but no full stop until after 'ever'; reminiscent of the frantic list in Blessing but used in a very different way to a very different effect. It represents his timeless state, with his actions and thoughts going beyond the regular restraints of time, shown by the stanzas and continuing.

In both Blessing and Half past 2, a focus is put, at some point to the objects and the surroundings. This occurs in Blessing from Stanza 3 onwards - with it looking at the 'pots, brass, copper, aluminium, plastic buckets, frantic hands', taking all of this in at once very quickly, helping convey the exhilarating rush. Blessing also very much looks at how the people react to the 'blessing' - the 'naked children screaming in the liquid sun'. Here the phrase liquid sun, while vivid description (and continuing the whole describing water as a deity or heavenly figure (like the sun) that Blessing does throughout) also conjures to mind a freeze-frame image of a single point in time, of water splashing in front of the sun, refracting the light - helping creating a vivid image and the sense of a flash of time for the reader. In Half past 2, the surroundings are similarly looked at, conveyed through all senses -





'The smell .. the silent noise' (the oxymoron helping convey the very strange, mysterious air of this timeless moment) The repetition of 'Into' also creates the sense of delving into a single timeless moment. The listing here contrasts the use of lists in Blessing - one creating exhilaration, the other the sense of time protracting. Blessing presents a single moment as both a snapshot in time for the reader through description, but also a rampant, frantic rush, helping convey the idea of all this activity in a single moment thanks to the blessing of water. Half past two however, creates the idea of someone experiencing timelessness, with the sensory description helping the reader get lost in the timeless moment described, until its interrupted by the 'My goodness' of the teacher.

Both describe single moments, just very different ones, in a different manner.

6. Steinbeck uses George as a way of representing the typical itinerant worker in 1930's America. George frequently talks about how 'guys like us, we ain't got nobody' (the colloquialisms used here and pretty much everywhere else in the bok are part of Steinbeck's efforts to paint a realistic idea of America at the time - making George seem more representative of people iving back then) - the typical state of most workers at this point in time, and yet not so for George - he has Lennie. His relationship with Lennie is a defining point of his character - it feeds into a lot of his actions, and Steinbeck uses to show both the value of relationships at that time and how they were so fragile. George is presented as seeing himself just like everyone else, and recognises that 'if it weren't for you (Lennie), I could have a great time (paraphrased)' - he knows that Lennie is the only person keeping him from the typical cycle of work to build up a stake and then blow it all - and its this which makes Lennies deth at the end all that more tragic - as it's George who is left behind to live the life of the itinerant worker.



George is described as having 'every part of him is (was) defined', having 'sharp features' and overall looking bright and sharp. The reader is led to believe that George is smarter than he may actually be, as are the other characters, due to his sheer contrast with Lennie - George openly acknowledging this at times. Along with being generally sharp George is also fairly cynical - very noticeable in his reaction to Curley's wife, who he deems 'nothin but trouble'/'jailbait' etc. This cynicism would've been likely fairly ordinary for the regular itinerant worker (who George represents, to an extent) at the time though, given how harsh life was for them, due to the Great Depression and Dustbowl America making life unprecedentedly hard, and making the 'American Dream' which most people (including Steinbeck and the characters he creates within the book) would've been raised to believe in. However, through his relationship with Lennie he's able to allow himself to hope. When he goes into the 'trance' through which he recounts his and Lennie's dream; while he comes off as doing this just to appease Lennie, it's clear by how much he gets caught up in it that he allows himself to believe it too. George's later line of 'By god, I bet we could swing it too' helps show his disbelief as his and Lennie's dream comes within reach; and its how close their dream comes to coming true which provides the emotional impact when it all falls apart. The use of the word 'Trance' also suggests that no-one in their right frame of mind could dream. This idea of how most people reacted to dreams is also directly addressed by Steinbeck later - 'magazines which working men would read and scoff at but secretly believe'. Through this, and George's character as a whole, Steinbeck relates the harshness of the times - how no-one can truly let themselves believe in their dreams for risk of disappointment when they inevitably unravel. In particular, when George is first telling Lennie their story, it's cut off abruptly: '-Nuts!' by external events, perhaps showing how even if you believe in a dream, it will still be thrown off or disrupted by events in the real



world. This very much relates to ideas in the title of the book - 'Of Mice and Men'. This refers to the poem 'to a mouse', which describes how the pawns of everything, whether they be mice or men, are inevitably doomed to fail in the face of an uncaring world (which 1930's America definitely would've been for most people, including Steinbeck).

George is also presented as something of a father figure to Lennie. This is very noticeable in George and Lennie's interaction over the dead mouse in the first chapter, with Lennie's childlike acts of feigning ignorance and threatening to run away, along with George's need to take on a stern, fatherly tone very much consolidate the idea of an imbalance of power in their relationship - making it rather father and son like. George's origin as something of a bully towards Lennie, exploiting his weakness relates to ideas of 'survival of the fittest' around at the time - shown very much through other characters in the book. George admitting his actions to Slim, and how clearly ashamed of them shows both how he's grown beyond that point in his life, and how he's come to value Lennie - but also displaying his innate ability to exact cruelty - something which everyone could do at the time, and which many other characters in the book show too. We really see how much George values Lennie in the final chapter of the book. The descriptions of him behaving 'woodenly', the way his hand shakes as he points the gun at Lennie, it subtly shows how much it tears him apart to do this. On top of this George has to say 'I was never mad at you Lennie' shows him trying to provide closure for Lennie as well as himself. The way he sits at the end with his 'hat pulled over his eyes' helps to further convey his misery. This is juxtaposed against Carlson's " 'Wonder what's eatin' them two?' ", helping show the very apathetic nature of most people at the time, showing how most people could never understand George and Lennie's relationship. Given George's position as something of a stand-in for most workers at the



time, Carlsons lack of empathy here (as well as at various other points) helps also show how George could've been without Lennie.

Additionally, George's full name is George Milton, this being a reference to the author of Paradise lost; who's themes are very relevent to George's character arc. In this comparison, the state in which he's with Lennie, and able to escape the harshness of his life through having someone to care about, to dream with; this is analagous to heaven, with George's loss of all this being his 'fall from grace' - conflating the everyday life of the itinerant worker; which George is now doomed to live without Lennie, as a kind of hell.

As a whole, George Milton is supposed to be a stand in for the itinerant worker of Dustbowl America - a cynical, rather mean, self-serving individual. However, through his relationship with Lennie, George is able to go beyond this, having someone ot care about and someone who can allow him to truly believe in his dreams. Through George, Steinbeck also shows the value of relationships and dreams (especially at the time) but also how they're inevitably doomed to fall apart, like George's did - resigning him to a life George has repeatedly said he wanted and would prefer than being with Lennie, and yet, by the end through his actions and words, we see how much worse off he'll be. Steinbeck uses this ending and George's grief as a way to consolidate his message how how everything falls apart, and how all hope is doomed - which would've been very relatable for people at the time, as the Great depression ruined many lives and made 'the American Dream' unachievable for the vast majority.

