

Pearson

Edexcel Level 1/Level 2 GCSE (9–1) in  
English Literature (1ET0)

## Sample Assessment Materials (SAMs)

Additional texts and poetry collection

First teaching September 2019

First assessment summer 2021

Letitia Elizabeth Landon

Jamila Gavin John Clare

Tanika Gupta Malorie Blackman

William Wordsworth Benjamin Zephaniah

Robert Bridges Imtiaz Dharker

Thomas Hood Kayo Chingonyi

Raymond Antrobus Emily Brontë

Zaffar Kunial Choman Ananda

Amy Blakemore

Carol Ann Duffy

Grace Nichols



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# Introduction

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These materials for the additional texts and poetry collection provide some sample questions and mark schemes for the new texts that are being introduced into the qualification from September 2019.

## **Paper 1 Section B**

We have added two new plays: *The Empress* by Tanika Gupta and *Refugee Boy* by Benjamin Zephaniah (adapted for the stage by Lemn Sissay) and two new novels: *Coram Boy* by Jamila Gavin and *Boys Don't Cry* by Malorie Blackman

In this booklet the question numbering reflects where these new questions will appear in the new issue of the SAMs booklet (issue 2) and the live questions papers. Issue 2 of the SAMs booklet will be available on our website.

The questions on the new plays will appear at the end of the British play section after *Journey's End*. *The Empress* will be Questions 15 and 16 and *Refugee Boy* will be Questions 17 and 18.

The new novels will appear at the end of the British novel section after *The Woman in Black* (please note because of the new additions to the British play section all the British novel question numbers will have changed). *Coram Boy* will be Questions 27 and 28 and *Boys Don't Cry* will be Questions 29 and 30.

## **Paper 2 Section B: Part 1 Poetry Anthology**

We have added a new poetry collection 'Belonging'. The question on this collection will come after 'Time and Place' and be Question 11. We have provided two sample questions in this booklet so there are two Question 11s to help understand the assessment of this new collection.

The unseen poetry question in Part 2 will become Question 12.



**Pearson Edexcel Level 1/Level 2  
GCSE (9-1)**

**English Literature**

**Paper 1: Shakespeare and Post-1914 Literature**

Sample assessment materials for first teaching  
September 2019  
Time: 1 hour 45 minutes

Paper Reference(s)

**1ET0/01**

Questions and Extracts Booklet

Additional texts sample assessment materials.

SECTION B - Post-1914 Literature - British Play OR British Novel

Answer ONE question from this section, on EITHER a British Play OR a British Novel.

You should spend about 50 minutes on this section.

BRITISH PLAY

*The Empress*, Tanika Gupta

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

- 15 Lascar Sally: *If it wasn't for me, you'd have to sleep in the streets. No one else will put you lot up.*

How is Lascar Sally important in the play?

You must refer to the context of the play in your answer.

(Total for Question 15 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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OR

- 16 Serang: *...get back to work or I will send your skinny little body down to hell to work in the boiler room.*

Explore the ways people are treated badly in *The Empress*.

You must refer to the context of the play in your answer.

(Total for Question 16 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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*Refugee Boy*, Benjamin Zephaniah  
(adapted for the stage by Lemn Sissay)

*Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.*

**EITHER**

17 Mr Hardwick: *No no no no no. Shhh Shhh ... Shhhhh. I'm not going to hurt you. I'm not going to hurt you.*

In what ways is fear important in the play?

You **must** refer to the context of the play in your answer.

(Total for Question 17 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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**OR**

18 Mr Kelo: *It would be too dangerous for us to return to Africa. This must be our home now.*

Explain the significance of Mr Kelo in *Refugee Boy*.

You **must** refer to the context of the play in your answer.

(Total for Question 18 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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## BRITISH NOVEL

### *Coram Boy*, Jamila Gavin

*Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.*

#### EITHER

- 27 *Alexander and Thomas drew their swords and stood back to back as they were encircled.*

Explore the significance of courage in *Coram Boy*.

You **must** refer to the context of the novel in your answer.

**(Total for Question 27 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))**

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#### OR

- 28 *'I know things about a lot of people - a lot of high-up people.'*

How is Mrs Lynch important in the novel?

You **must** refer to the context of the novel in your answer.

**(Total for Question 28 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))**

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*Boys Don't Cry*, Malorie Blackman

*Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.*

**EITHER**

29 *'Dante, you're the dad. Emma is our daughter'.* (Melanie)

In what ways is Emma important in *Boys Don't Cry*?

You **must** refer to the context of the novel in your answer.

(Total for Question 29 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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**OR**

30 *'Anger at Josh and Logan and Paul, anger at the whole world. Anger at myself.'*  
(Dante)

Explain the significance of anger in the novel.

You **must** refer to the context of the novel in your answer.

(Total for Question 30 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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# General marking guidance

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.
- Candidates' responses need to provide evidence that meets the whole of the level, and preceding levels in a levels based mark scheme, before being considered against a higher level.

## Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Examiners of GCSE English Literature should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.
- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

For AO3, context is information which informs the understanding of a text. Candidate responses should treat it in ways that are suitable to the text, the author and the specific task. It is important that the contextual information provided is directly relevant, rather than being 'bolt-on', (general) context that does not illuminate the response to the particular question. Responses to particular questions should select from relevant context to illustrate and develop their interpretation of what is required by the task. The examples in the indicative content section show the link between text, task and context. Points that make these links should be rewarded; general statements which do not support the interpretation should not.



Paper 1 – mark scheme

Section B: Post-1914 Literature – British play

Question Number	Indicative content
15 <i>The Empress</i>	<p>The indicative content is not prescriptive. Reward responses that explore the ways that Lascar Sally is important in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"><li>• Lascar Sally is important as she runs a boarding house and tavern near the docks in London. She provides lodgings, food, drink and women for the lascars, sailors from the Empire, when they need somewhere to stay between voyages</li><li>• she is a confident and outspoken woman, who is able to speak Hindi. She controls the drunk and rowdy sailors, 'I don't want to see your ugly face in here again', but has a good relationship with her patrons and her boarding house is always busy with customers</li><li>• Sally is also a caring woman and acts as a motherly figure to Rani. When Rani is dismissed by her employers, Mr and Mrs Matthews, and has nowhere to go, she provides Rani with a meal and a room for the night: 'I will look after you'</li><li>• with the help of Firoza, Sally helps Rani again when she becomes pregnant and is dismissed by Lord Oakham. Sally helps Rani and her baby secure a room at the Home for Ayahs, a charitable refuge for ayahs who are abandoned by their employers</li><li>• when Hari returns to the sea, Sally passes on his letters to Rani and acts as their go between. Following Hari's return to England, she reunites him and Rani, 'I've found him for you Rani', and encourages their relationship and eventual marriage.</li></ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"><li>• during the Victorian era, London was the capital of the British Empire, fed by immigrants from the colonies, who came to find work. It was the world's largest port and the heart of international finance and trade</li><li>• the Home for Ayahs was founded by a committee of women in 1825 in Aldgate. It was a place to provide shelter for ayahs whose employment had been terminated upon arriving in Britain. It also helped find them employment and passage back to India with other English families</li><li>• most working-class women who had to work during the Victorian era were in poorly-paid, manual jobs. Sally is unusual as she runs a successful boarding house.</li></ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark</b>	<b>Descriptor</b> <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p><b>16</b> <i>The Empress</i></p>	<p>The indicative content is not prescriptive. Reward responses that explore the ways that people are treated badly in <i>The Empress</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> <li>• the lascars are treated badly by the Serang who beats them with a bamboo stick, kicks them or verbally abuses them if they do not complete their work to his standards: 'you good-for-nothing lazy scoundrel'. They are made to do the more demanding work on the ship, cleaning the decks or working in the boiler room, with poor pay and working conditions</li> <li>• Rani is treated badly by Mr and Mrs Matthews who dismiss her on arrival in England as they have employed an English nanny for their children: 'We have no need for you'. At only 16 she is abandoned in London</li> <li>• Lord Oakham treats Rani badly when he abuses his position and takes advantage of her. When she becomes pregnant with his baby, he has her thrown out without any financial support or care for her wellbeing, declaring her a 'harlot' and even suggesting Rani should take her child and drown her</li> <li>• when Hari encourages the other lascars to demand better conditions on board, he is treated badly by being thrown off the ship, 'beaten and bloodied', and left stranded in The Cape without a job</li> <li>• despite being welcomed in the royal court by Queen Victoria, Abdul is treated badly by Lady Sarah, who sees him as a threat to her position as Victoria's Lady-In-Waiting. She objects to him being appointed a <i>Munshi</i>, a confidante and teacher, to Queen Victoria and being given private apartments. Lady Sarah eventually contributes to having him sent back to India and informs him that all his letters from Victoria will be burned.</li> </ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> <li>• the British East India Company recruited thousands of lascars to work on British ships around the world. Like Hari, many lascars were subjected to prejudice and ill-treatment</li> <li>• ayahs were Indian girls hired as nursemaids and nannies by the wealthy British families to care for their children. When the family travelled to England the ayahs usually accompanied the family but many were dismissed on arrival</li> <li>• Queen Victoria's relationship with Abdul Karim was one of the most scandalous periods of her 64-year reign. The relationship caused such ill-feeling that her son, King Edward, ordered all records of their relationship, including correspondence and photographs, to be destroyed.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>



In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark	Descriptor <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
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	0	No rewardable material.
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Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p><b>17</b> <i>Refugee Boy</i></p>	<p>The indicative content is not prescriptive. Reward responses that consider the way fear is important in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> <li>• fear is important as it is the catalyst that forces Mr Kelo and Alem to journey to England in order to seek asylum. The Kelo family experience the threat of violence as a result of civil war and the constant fear of death</li> <li>• Alem experiences fear when he discovers his father has left him alone in England and returned home to Eritrea: 'Abaten yet alleh / Where is my father?' He becomes hysterical and only calms down when Mr Hardwick hands him his father's letter explaining why he has left</li> <li>• Mr and Mrs Kelo are afraid of the soldiers who invade their home, verbally abuse them and physically attack them. They are forced to move to Eritrea: 'Leave Ethiopia or die!' Both Mr and Mrs Kelo are afraid of exposing Alem to the violence and hatred in their country and risk everything to shield him by taking him to England to seek asylum</li> <li>• fear is significant for Ruth as it impacts on her relationships with others. After the death of Themba, she finds it difficult to form a relationship with Alem, 'Shut up, I hate you. I hope they send you back', but eventually she becomes closer to Alem and initiates the campaign to prevent the Kelos being sent back to Africa: 'DEPORTATION. NO WAY. THE KELOS MUST STAY.'</li> <li>• the theme of fear is explored through the rhetoric used by Mustapha and Ruth when trying to rally support for the Kelos, when they are threatened with deportation. They describe the Kelo's experiences and how they 'deserve the right to live without fear'.</li> </ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> <li>• the word refugee originates from <i>refuge</i> in Old French, meaning hiding place or a shelter from danger or distress and from the Latin <i>fugere</i>, meaning to flee, and <i>refugium</i>, a taking [of] refuge</li> <li>• the civil war in Ethiopia and Eritrea and the constant fear of violence and death led to many civilians fleeing both countries to seek asylum in the UK</li> <li>• the play deals with the way some child refugees suffer from bullying and mistreatment at school or in children's homes.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p><b>18</b> <b><i>Refugee Boy</i></b></p>	<p>The indicative content is not prescriptive. Reward responses that explore the significance of Mr Kelo in <i>Refugee Boy</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> <li>• Mr Kelo is a significant character who is willing to risk his life to protect his son Alem. He brings him to England to escape civil war. He initially tries to protect Alem from the truth by telling him that they are on holiday</li> <li>• although he is a loving and caring father, Mr Kelo abandons Alem, who is only fourteen, in England and returns to Africa to be with his wife. He leaves Alem a letter explaining that he thinks 'it would be best if [Alem] stay in England' for his own safety as he and his wife 'value [Alem's] life more than anything'</li> <li>• he is significant as he reflects the plight of many Africans suffering the violence of civil war. Because he is Ethiopian and his wife is Eritrean, they are persecuted by the soldiers and forced to flee their home. Mr Kelo is spat at, beaten and has to witness his wife being violently beaten and then murdered as she is seen as 'the enemy'</li> <li>• Mr Kelo is a very educated man who is able to 'speak six languages' and has read the works of Dickens and Shakespeare. In his home country, he held an important job as a 'general manager of the post office'. He sees education as important and encourages Alem to study hard</li> <li>• Mr Kelo is a strong man who, despite the dangers, is prepared to return to England to be with Alem. He tries to secure a future for his son and claims asylum and refugee status. Despite fleeing a warzone, Mr Kelo is killed in England in what the police believe is a 'politically motivated' attack.</li> </ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> <li>• the play is set against the backdrop of the civil war in Ethiopia and Eritrea. It explores the effects the war had on the population and those who had to abandon their homes to flee the violence. Mr Kelo is forced to seek asylum in England for him and his son</li> <li>• in 2017, there were 2,399 asylum applications made by unaccompanied children to the United Kingdom. Many of them came from Eritrea, which had been condemned by the United Nations for gross human rights violations</li> <li>• the death of Mr Kelo illustrates the bigoted attitudes of some British citizens to refugees entering the United Kingdom to seek asylum.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark	Descriptor <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.



## Section B: Post-1914 Literature – British novel

Question Number	Indicative content
27 <i>Coram Boy</i>	<p>The indicative content is not prescriptive. Reward responses that explore how courage is significant in <i>Coram Boy</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"><li>• Alexander and Thomas show their courage by defending Toby and Aaron when being attacked by Captain Buckley and the sailors</li><li>• having the courage to stand up to his father is significant for Alexander as it enables him to leave Ashbrook House and fulfil his ambition of becoming a musical composer. As Lord Ashbrook's heir, he was expected to involve himself in the running of the estate but he travels to London in order to follow his dream as he 'cannot live without music'</li><li>• although she is the Lady of the Manor, Lady Ashbrook has the courage to challenge the way the local orphanage is run and sets up a charity to help the local community. She also has the courage to stand up to her husband, who feels what she is doing is 'not befitting for the lady of the house'</li><li>• Melissa's courage is tested when she discovers she is pregnant with Alexander's baby. Although she is still young, she manages to keep it a secret. Despite considering suicide, she has the courage to go through with the birth and is strong enough to cope with him being taken away from her</li><li>• Meshak shows courage when he rescues Aaron, Melissa's baby, and takes him to the Coram Hospital. He risks his life and the anger of his father by running away to London</li><li>• Toby is courageous when he is sent to work for Mr Goddarn. Because of his colour, he is seen as an exotic creature, stroked and petted by the women and suffers from being beaten and kicked by Mr Goddarn 'as if [he] were a stray dog'.</li></ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"><li>• during the 18th century many enslaved Africans found themselves working as butlers or other household attendants in wealthy homes. Their chief function was to look decorative. They were often dressed in silks and satins; their heads were wrapped in bright turbans and they were presented as exotic novelties to entertain guests at parties</li><li>• expressing too much grief was considered unchristian in the 18th century. Excessive grief shown by a woman after the loss of a child was blamed for any further deaths of children at birth</li><li>• aristocratic women, like Lady Ashbrook, were expected to oversee the financial and practical running of the home and not involve themselves in activities outside of their social class. Aristocratic men who were the first born son, like Alexander, were expected to take over the running of the family estate.</li></ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark</b>	<b>Descriptor</b> <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p><b>28</b> <i>Coram Boy</i></p>	<p>The indicative content is not prescriptive. Reward responses that show how Mrs Lynch is important in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> <li>• Mrs Lynch is important as she is the housekeeper and most senior member of staff at Ashbrook House. She is in charge of the other servants and organises the running of the home, even patrolling 'the corridors of Ashbrook' at night to ensure that there are 'sufficient candles burning'. She travels to Gloucester to collect Alexander and Thomas when they return for the holidays</li> <li>• at first, Mrs Lynch is presented as a reliable and supportive woman, a confidante to Lady Ashbrook. When Melissa starts 'the flowers', she gets support from Mrs Lynch, who sends 'Dorcas to the kitchen for a pail of warm water'</li> <li>• Mrs Lynch is also a cunning and unscrupulous woman, always listening at doors and gaining information that she can use to her advantage: 'Mrs Lynch had to press her ear to the door to hear'. When she discovers Melissa is pregnant, she turns it to her benefit and begins 'to scheme'</li> <li>• she is important as she arranges for Otis to take Melissa's baby away to cover up any scandal. She deliberately lies to Mrs Milcote, telling her that the baby will be taken to the Coram Hospital, despite knowing that Otis will probably take the money and let the baby die</li> <li>• in collaboration with Otis Gardiner, Mrs Lynch extorts money from Mrs Milcote and other vulnerable upper-class mothers, to keep quiet about their unwanted babies and to avoid scandals. Her connections with the Ashbrook family enable her to control Otis: 'I can offer you useful information in exchange for a small cut'.</li> </ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> <li>• The Coram Hospital became a very fashionable charity, and was supported by many notable figures, including the portrait painter William Hogarth, composer George Frederic Handel and writer Charles Dickens</li> <li>• the housekeeper had the power to hire and fire domestic staff. The position came with a great deal of responsibility. Mrs Lynch abuses her position to obtain information about members of the family that can be used for financial gain</li> <li>• <i>Coram Boy</i> recreates the conventions of the Gothic genre through the use of wild and dangerous forests and the disturbing killing of babies by Otis Gardiner, of which Mrs Lynch was aware.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark</b>	<b>Descriptor</b> <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p><b>29</b> <b><i>Boys Don't Cry</i></b></p>	<p>The indicative content is not prescriptive. Reward responses that consider the ways Emma is important in <i>Boys Don't Cry</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> <li>• Emma is important as her abandonment by Melanie completely changes Dante's life and future dreams of going to university. Melanie can't cope with bringing up a child on her own and feels she loves 'Emma too much to ruin her life'</li> <li>• despite his initial dislike and resentment towards Emma, Dante gradually learns to love her and starts becoming a responsible father, applying for a part-time job and allowing Veronica to give him advice on how to get full parental responsibilities and rights</li> <li>• Dante is prepared to lose his friends because of their attitude towards Emma. At first, he pretends she is a relation but when Logan laughs at her and maliciously says, 'God, she's ugly', Dante defends her and finally admits that he is her father</li> <li>• her presence in the family is important in bringing Dante and his dad closer together and to reconcile their differences. Both Dante and his father find expressing emotions difficult as 'boys don't cry', however having Emma in their lives helps them to express their feelings and brings them together as a family</li> <li>• Emma's presence, particularly whilst they are at the hospital, helps Dante cope with the trauma of Adam being attacked and suffering life-threatening injuries, 'she smelled of hope'</li> <li>• following Adam's assault and his return home, Emma enables him to come to terms with what has happened. Her innocence makes him realise that appearances do not matter, 'She leaned forward and kissed his scar-ridden cheek'.</li> </ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> <li>• the Bridgeman family represent a modern single-parent family who have to cope with emotional, societal and financial problems</li> <li>• Josh's cruel nature and violent aggression towards Adam, are a way for Josh to cover up his own sexuality and reflects some of the emotional conflicts young people experience when growing up</li> <li>• the novel deals with a number of challenging issues: single parenthood, bullying and family breakdown.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

<b>Level</b>	<b>Mark</b>	<b>Descriptor</b> <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>



AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Question Number	Indicative content
<p><b>30</b> <i>Boys Don't Cry</i></p>	<p>The indicative content is not prescriptive. Reward responses that explore the significance of anger in the novel.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> <li>• Dante's anger when he discovers that he is Emma's father is significant in highlighting his selfish and naïve attitude. At only 17, and having achieved four A-stars in his A Levels, all he wants to do is attend university and become a journalist rather than taking responsibility for his own daughter</li> <li>• Dante's expression of anger and resentment towards his dad is important in conveying the volatile relationship they have. Dante accuses his dad, Mr Bridgeman, of never supporting him or saying, 'Well done, Dante'. Dante feels that no matter what he does nothing will ever be good enough for his dad</li> <li>• Mr Bridgeman is angry when he discovers Dante has taken a DNA test to see if he is Emma's father: 'His body was held rigid' and his 'tone was scathing'</li> <li>• the anger of the 'blonde middle-aged woman' in the newspaper shop is significant in reflecting the misguided attitudes some people have towards Dante as a young parent. She accuses him of being a 'waster' who is living off 'child benefit and job seekers allowance'</li> <li>• Josh's verbal anger towards Adam is significant as it conveys his bigoted attitude to homosexuality. He says Adam 'gives [him] the creeps'. To support his brother, Dante shows his anger by threatening to 'punch in' Josh's face</li> <li>• following Josh's physical abuse of Adam and the need for Adam to receive emergency surgery, Dante loses his temper and decides to take revenge on Josh and 'to make him suffer'.</li> </ul> <p>Relationships between text and context (AO3):</p> <ul style="list-style-type: none"> <li>• Melanie's abandonment of Emma because she is unable to cope emotionally or physically, demonstrates the challenges faced by some young single mothers</li> <li>• despite a notable global increase in the acceptance of homosexuality over recent years, there are still some people who view same sex relationships as unacceptable and, like Josh, even resort to violence</li> <li>• the novel explores the complexities of family life and the pressures faced by Mr Bridgeman bringing up two teenage sons.</li> </ul> <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark	Descriptor <b>Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks)</b> <b>Please refer to guidance on pages 9–10</b>
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> <li>• The response is simple with little personal response and little relevant supporting reference to the text.</li> <li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li> <li>• Little awareness of relevant contexts is shown.</li> <li>• There is little comment on the relationship between text and context.</li> </ul>
Level 2	7–12	<ul style="list-style-type: none"> <li>• The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus.</li> <li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li> <li>• Some awareness of relevant contexts is shown.</li> <li>• There is some comment on the relationship between text and context.</li> </ul>
Level 3	13–19	<ul style="list-style-type: none"> <li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li> <li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li> <li>• Sound comment is offered on relevant contexts.</li> <li>• There is relevant comment on the relationship between text and context.</li> </ul>
Level 4	20–26	<ul style="list-style-type: none"> <li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li> <li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li> <li>• Sustained comment is offered on relevant contexts.</li> <li>• There is detailed awareness of the relationship between text and context.</li> </ul>
Level 5	27–32	<ul style="list-style-type: none"> <li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li> <li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. The understanding of relevant contexts is excellent.</li> <li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li> </ul>

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	<b>threshold performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	<b>intermediate performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	<b>high performance</b> -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

# Pearson Edexcel Level 1/Level 2 GCSE (9-1)

## English Literature

Paper 2: 19th-century Novel and Poetry since  
1789

Sample assessment materials for first teaching  
September 2019  
Time: 2 hours 15 minutes

Paper Reference(s)

**1ET0/02**

Questions and Extracts Booklet

Belonging anthology sample assessment materials.

We have included two sample questions for the new Belonging anthology.

SECTION B, Part 1 - Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes about this section.

Belonging

To My Sister

It is the first mild day of March:  
Each minute sweeter than before  
The redbreast sings from the tall larch  
That stands beside our door.

There is a blessing in the air,  
Which seems a sense of joy to yield  
To the bare trees, and mountains bare,  
And grass in the green field.

My sister! ('tis a wish of mine)  
Now that our morning meal is done,  
Make haste, your morning task resign;  
Come forth and feel the sun.

Edward will come with you—and, pray,  
Put on with speed your woodland dress;  
And bring no book: for this one day  
We'll give to idleness.

No joyless forms shall regulate  
Our living calendar:  
We from to-day, my Friend, will date  
The opening of the year.

Love, now a universal birth,  
From heart to heart is stealing,  
From earth to man, from man to earth:  
—It is the hour of feeling.

One moment now may give us more  
Than years of toiling reason:  
Our minds shall drink at every pore  
The spirit of the season.

Some silent laws our hearts will make,  
Which they shall long obey:  
We for the year to come may take  
Our temper from to-day.

And from the blessed power that rolls  
About, below, above,  
We'll frame the measure of our souls:  
They shall be tuned to love.

Then come, my Sister! come, I pray,  
With speed put on your woodland dress;  
And bring no book: for this one day  
We'll give to idleness.

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William Wordsworth (1798)

## SECTION B, Part 1 - Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes about this section.

11 Re-read 'To My Sister'. Choose one other poem from the *Belonging* anthology.

Compare how nature affects people in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 11 = 20 marks)

The poems you have studied are:

'To My Sister', William Wordsworth  
'Captain Cook (To My Brother)', Letitia Elizabeth Landon  
'The Sunday Dip', John Clare  
'Mild the Mist Upon the Hill', Emily Brontë  
'Clear and Gentle Stream', Robert Bridges  
'I Remember, I Remember', Thomas Hood  
'Island Man', Grace Nichols  
'Peckham Rye Lane', Amy Blakemore  
'We Refugees', Benjamin Zephaniah  
'Us', Zaffar Kunial  
'In Wales, wanting to be Italian', Imtiaz Dharker  
'Kumukanda', Kayo Chingonyi  
'Jamaican British', Raymond Antrobus  
'My Mother's Kitchen', Choman Hardi  
'The Émigrée', Carol Rumens

## Belonging

### 'In Wales, wanting to be Italian'

Is there a name for that thing  
you do when you are young?  
There must be a word for it in some language,  
probably German, or if not just  
asking to be made up, something like 5  
*Fremdlandischgehörenlust* or perhaps  
*Einzumandererslandgehörenwunsch*.

What is it called, living in Glasgow,  
dying to be French, dying to shrug and pout  
and make yourself understood 10  
without saying a word?

Have you ever felt like that, being  
in Bombay, wanting to declare,  
like Freddie Mercury, that you are  
from somewhere like Zanzibar? 15

What is it called? Being sixteen  
in Wales, longing to be Italian,  
to be able to say aloud,  
without embarrassment, *Bella! Bella!*  
lounging by a Vespa with a cigarette 20  
hanging out of your mouth, and wear  
impossibly pointed shoes?

Imtiaz Dharker (2014)



11 Re-read 'In Wales, wanting to be Italian'. Choose one other poem from the *Belonging* anthology.

Compare how feelings are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 11 = 20 marks)

The poems you have studied are:

'To My Sister', William Wordsworth  
'Captain Cook (To My Brother)', Letitia Elizabeth Landon  
'The Sunday Dip', John Clare  
'Mild the Mist Upon the Hill', Emily Brontë  
'Clear and Gentle Stream', Robert Bridges  
'I Remember, I Remember', Thomas Hood  
'Island Man', Grace Nichols  
'Peckham Rye Lane', Amy Blakemore  
'We Refugees', Benjamin Zephaniah  
'Us', Zaffar Kunial  
'In Wales, wanting to be Italian', Imtiaz Dharker  
'Kumukanda', Kayo Chingonyi  
'Jamaican British', Raymond Antrabus  
'My Mother's Kitchen', Choman Hardi  
'The Émigrée', Carol Rumens

**Source information:**

'To My Sister' from *Lyrical Ballads, with Other Poems*, William Wordsworth, Vol. II. Biggs and Co. (1800)

'In Wales, wanting to be Italian' from *Over The Moon*, Imtiaz Dharker, Bloodaxe (2014)



## Paper 2 – mark scheme

### Section B: Part 1 – Poetry Anthology

In responses to Questions 8–12, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a response comparing the poems. Comparison is not directly associated with a discrete assessment objective. However, candidates must answer the question set, and provide sufficient evidence to meet the requirements of the assessment objectives through their comparison including the poets' use of language, form and structure (AO2), and the contexts in which the poems were written (AO3).

The coverage of the two poems need not be equally weighted but the second poem should have substantial treatment. Responses that are considerably unbalanced will not be able to access Level 3, where explanation of writers' ideas and perspectives is required alongside a wide range of comparisons between texts.

Examiners must reward all reasonable, valid points and comments that show an understanding and comparison of the two poems and all the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following indicative content illustrates some points that candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments that are well explained and substantiated.

Question Number	Indicative Content
<p><b>11</b> <b>Belonging</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how William Wordsworth presents how nature affects people in 'To My Sister' and compare this to a substantial extent to how nature affects people in a second poem.</p> <p>Responses may include:</p> <p><b>'To My Sister'</b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in 10 quatrains with a regular rhyming pattern, creating a rhythmic and calm atmosphere</li> <li>• the tone of the poem is happy, but carries a serious message; Wordsworth wants people to enjoy and be at one with nature</li> <li>• the poem is addressed to Wordsworth's sister, Dorothy, who also appreciated the joys of nature</li> <li>• the poem begins with immediately setting the time, 'the first mild day of March', and presents an idyllic pastoral scene</li> <li>• parenthesis is used to include Wordsworth's inner thoughts: ('tis a wish of mine')</li> <li>• the fourth stanza is partly repeated at the end of the poem.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• Wordsworth urges his sister to abandon her chores and join him for a walk. He is moved by the scenery and feels that more can be gained from being outside, appreciating nature, rather than studying</li> <li>• the robin heralds the beginning of spring: 'The redbreast sings'. The song of the bird contrasts with the silence of 'the tall larch' tree</li> <li>• the repetition of 'bare', the alliterative 'grass in the green field' and the use of polysyndeton emphasise a passion for the location: 'To the bare trees, and mountains bare, / And grass in the green field'</li> <li>• the reference to the 'woodland dress' conveys a harmony with nature</li> <li>• Wordsworth suggests that he should like to form his own calendar, starting the new year with spring: 'We from to-day, my Friend, will date / The opening of the year</li> <li>• assonance is used to emphasise the importance of enjoying nature: 'One moment now may give us more'</li> <li>• the mind is personified with the metaphor 'Our minds shall drink at every pore', suggesting that the whole experience will be taken in</li> <li>• the asyndetic 'About, below, above' suggests that humanity will feel the benefits of nature and make us better for it.</li> </ul> <p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</b></p> <ul style="list-style-type: none"> <li>• the poem was written in 1798 when Wordsworth and his sister, Dorothy, were living at Alfoxden Park in Somerset. Wordsworth had been suffering with depression and had recently returned from France where he had left his mistress and child a few years earlier. The year spent in Somerset was to recuperate and the effects of the natural beauty had a healing effect on him</li> </ul>

Question Number	Indicative Content
<p><b>11</b> <b>(contd.)</b> <b>Belonging</b></p>	<ul style="list-style-type: none"> <li>● the reference to 'Edward' in the poem is the name Wordsworth and his sister gave to Basil Montague, the son of a widowed friend. They had taken the child with them to Somerset for the year that they lived there to enjoy nature</li> <li>● the pastoral poem was written during a time of unrest. The French and Dutch naval fleet were ready to invade England and, having strong ties to France, Wordsworth and his sister were subject to suspicion</li> <li>● Wordsworth later described the poem as being a plea to humanity, urging them to embrace nature.</li> </ul> <p>Reward all valid points.</p> <p><b>The second poem</b> For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how nature affects people in a relevant way. For example, if candidates choose the poem <i>Captain Cook (To My Brother)</i> by Letitia Elizabeth Landon they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. <b>(These are purely illustrative, since other poems may well be selected.)</b></p> <ul style="list-style-type: none"> <li>● Both poems present personal experiences. Both are written to their siblings: Wordsworth addresses his poem to his sister and Landon addresses her poem to her brother (AO2).</li> <li>● Both poets make reference to the effects of nature. Wordsworth writes about the moment, whereas Landon writes about memories from childhood. Landon recalls how the garden and pond made her and her brother imagine their heroes' adventures, whereas Wordsworth believes that nature is far more rewarding than study (AO2).</li> <li>● Both poets write in quatrains and have a regular rhyme scheme. Wordsworth uses alternate rhyme, whereas Landon writes in rhyming couplets. Both poets use colour imagery and alliteration to convey the beauty of nature (AO2).</li> <li>● Wordsworth and Landon were both very close to their siblings. Wordsworth and his sister, Dorothy, remained very close friends, whereas Landon was close to her brother, Whittington Henry, when they were children, but after Landon's death, her brother spread malicious rumours about her (AO3).</li> </ul>

Level	Mark	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>• There is little or no comparison of the two poems.</li> <li>• Identification of form and structure is minimal.</li> <li>• There is little awareness of the language used by the poets.</li> <li>• Little evidence of relevant subject terminology.</li> <li>• There is little awareness of context and little comment on the relationship between poems and context.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
Level 3	9–12	<ul style="list-style-type: none"> <li>• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.</li> <li>• The response shows a sound understanding of form and structure and links them to their effect.</li> <li>• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.</li> <li>• Relevant subject terminology is used to support examples given.</li> <li>• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>

Question Number	Indicative Content
<p><b>11</b> <b>Belonging</b></p>	<p>The indicative content is not prescriptive. Reward responses that explore how Imtiaz Dharker presents feelings in 'In Wales, wanting to be Italian' and compare this to a substantial extent with the presentation of feelings in a second poem.</p> <p>Responses may include:</p> <p><b>'In Wales, wanting to be Italian'</b></p> <p><b>Form and structure (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poem is written in four stanzas of varying lengths of free verse to convey feelings of being disappointed and wanting different experiences. The use of free verse could, perhaps, reflect the desire for freedom and variety</li> <li>• the tone of the poem is conversational, inquisitive and humorous</li> <li>• the poem is addressed directly to the reader with a series of questions: 'Is there... you are young?', 'without saying a word', 'somewhere like Zanzibar', 'What is it called?', 'pointed shoes?'; the poem begins and ends with a question</li> <li>• the poet considers a range of different countries when conveying feelings and to consider how they use language, communicate or are exotic: Germany, Scotland (Glasgow), France, India (Bombay), Zanzibar, Wales and Italy</li> <li>• second-person narrative is used throughout the poem to invite the reader to share or understand the feelings experienced: 'you do', 'make yourself', 'Have you', 'you are', 'your mouth'.</li> </ul> <p><b>The poet's language and ideas (AO2):</b></p> <ul style="list-style-type: none"> <li>• the poet presents various scenarios by inventing words and fantasising about different places; she suggests that she lives in one place, but feels that she would prefer to live somewhere else. Perhaps, she is feeling disappointed with her dull experiences and wants to be more glamorous</li> <li>• the poet uses imaginary German, 'Fremdlandischgehörenlust' and 'Einzumandererslandgehörenwunsch', which provides a rhythmic quality and adds to the humour; later, the poet uses the Italian word 'Bella!' to describe the stereotypical scenario</li> <li>• repetition is used to emphasise the desire to be more expressive and to make her feelings clear: 'dying to be French, dying to shrug and pout'</li> <li>• a comparison is used to suggest a desire to be more exotic: 'to declare, / like Freddie Mercury, that you are / from somewhere like Zanzibar?'</li> <li>• a lexical field of different languages is used throughout the poem, perhaps to show that people can communicate in a variety of ways, including gesture, and be understood: 'some language', 'asking', 'shrug and pout', 'understood', 'declare', 'say aloud'</li> <li>• exclamations are used to emphasise the feelings of excitement and beauty of the Italian language: 'Bella! Bella!'</li> <li>• the alliterative 'impossibly pointed' makes the shoes both uncomfortable to say and wear.</li> </ul>

Question Number	Indicative Content
11 Belonging	<p><b>Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:</b></p> <ul style="list-style-type: none"> <li>● Imtiaz Dharker is a poet, artist and documentary filmmaker. She was born in Lahore, Pakistan, but her family moved to live in Glasgow before her first birthday. She now shares her time living in Bombay, London and Wales. The references in the poem to Glasgow, Bombay and Wales suggest the poem is based on her own feelings</li> <li>● Freddie Mercury, the deceased lead singer of the band Queen, is mentioned in the poem. Like Dharker, he had experience of moving from another country (Zanzibar) to Britain. This could be seen to show feelings of belonging and identity</li> <li>● the poem refers to the Vespa, meaning 'wasp', which was a type of Italian scooter that was introduced in the 1940s and became popular with British Mods in the late 1960s. Dharker refers to being 'sixteen / in Wales', so perhaps she draws on her memories of that time.</li> </ul> <p>Reward all valid points.</p> <p><b>The second poem</b></p> <p>For the second poem, candidates may choose ANY ONE other appropriate poem from the Belonging anthology collection for comparative treatment. The chosen poem must allow the candidate to explore feelings in a relevant way. For example, if candidates choose the poem <i>Island Man</i> by Grace Nichols they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. <b>(These are purely illustrative, since other poems may well be selected.)</b></p> <ul style="list-style-type: none"> <li>● Both poems present feelings about places. Dharker imagines what it must be like to live elsewhere, whereas Nichols presents the feelings of a man from the Caribbean living in London and how he dreams of being back in his homeland (AO2).</li> <li>● There is a suggestion that other locations are better than the ones the poets live in. Dharker's poem refers to 'dying to be French', 'longing to be Italian'. Nichols compares the calming 'sound of the blue surf' in the Caribbean with the abrasive 'metallic soar' in London (AO2).</li> <li>● Both poets write in free verse and use repetition and alliteration to express their feelings (AO2).</li> <li>● The poems both make use of sound imagery for effect and to emphasise ideas. Nichols evokes contrasting sounds with 'breaking and wombing', 'north circular roar', whilst Dharker uses different languages and gestures to convey her ideas: 'Fremdlandischgehörenlust', 'Einzumandererslandgehörenwunsch', 'Bella'. (AO2)</li> <li>● Dharker is originally from Lahore, Pakistan, and moved to Britain in the 1950s when she was an infant. Nichols moved from Guyana to Britain in the 1970s and is married to the poet, John Agard. Both poets draw on their experiences of other cultures and traditions in their works (AO3).</li> </ul>



Level	Mark	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
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Level 2	5–8	<ul style="list-style-type: none"> <li>• There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems.</li> <li>• There is some comment on the form and structure of the poems.</li> <li>• Some awareness of the poets' use of language is shown, but without development.</li> <li>• Limited use of relevant subject terminology to support examples given.</li> <li>• There is some awareness of relevant context and some comment on the relationship between poems and context.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</b></p>
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Level 4	13–16	<ul style="list-style-type: none"> <li>• The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems.</li> <li>• Analysis of form and structure and their effect is sustained.</li> <li>• The candidate comments effectively on the poets' use of language and its effect on the reader.</li> <li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li> <li>• There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>• The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered.</li> <li>• There is perceptive grasp of form and structure and their effect.</li> <li>• The response offers a cohesive evaluation of the poets' language and its effect on the reader.</li> <li>• Relevant subject terminology is integrated and precise.</li> <li>• There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.</li> </ul>