

Pearson

Edexcel Level 3 Advanced

Subsidiary GCE in English

Literature (8ET0)

Sample Assessment Materials (SAMs)

New Drama and Prose texts

First teaching September 2022

First assessment Summer 2023

Edexcel, BTEC and LCCI qualifications

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Introduction

These materials for the new Drama and Prose texts provide sample questions and mark schemes for the new texts that are being introduced into the qualification from September 2022.

Paper 1: Poetry and Drama SECTION B: Drama

Two new texts have been added:

- *Les Blancs*, Lorraine Hansberry
- *Sweat*, Lynn Nottage

These new texts will be for first teaching from September 2022 and first assessment in Summer 2023.

The SAMs (currently [issue 5](#)) booklet will be updated and available in September 2022 when the following texts will be removed from the qualification:

- *The Home Place*, Brian Friel
- *The Pitman Painters*, Lee Hall

The last assessment opportunity for these texts will be Summer 2022.

We will remove the tragedy/comedy labels for the drama texts in the SAMs and live questions papers. The new question order from the 2023 assessment series onward will be:

<i>Les Blancs</i> , Lorraine Hansberry	Question 3 and 4
<i>Doctor Faustus</i> , Christopher Marlowe	Question 5 and 6
<i>The Duchess of Malfi</i> , John Webster	Question 7 and 8
<i>The Importance of Being Earnest</i> , Oscar Wilde	Question 9 and 10
<i>The Rover</i> , Aphra Behn	Question 11 and 12
<i>A Streetcar Named Desire</i> , Tennessee Williams	Question 13 and 14
<i>Sweat</i> , Lynn Nottage	Question 15 and 16
<i>Waiting for Godot</i> , Samuel Beckett	Question 17 and 18

The questions in this booklet use the numbers as per this new order.

Paper 2 Prose

Two new post-1900 texts have been added:

- *Home Fire*, Kamila Shamsie (Colonisation and its Aftermath)
- *The Cutting Season*, Attica Locke (Crime and Detection)

These new texts will be for first teaching from September 2022 and first assessment in Summer 2023.

The SAMs (currently issue 5) booklet will be updated and available in September 2022 when the following texts will be removed from the qualification:

- *A Passage to India*, E M Forster (Colonisation and its Aftermath)
- *The Murder Room*, P D James (Crime and Detection)

The last assessment opportunity for these texts will be Summer 2022.

From the 2023 assessment series onward the affected themes will look like this:

Colonisation and its Aftermath

Pre-1900: *The Adventures of Huckleberry Finn*, Mark Twain; *Heart of Darkness*, Joseph Conrad

Post-1900: *Home Fire*, Kamila Shamsie; *The Lonely Londoners*, Sam Selvon.

Crime and Detection

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *The Cutting Room*, Attica Locke; *In Cold Blood*, Truman Capote.

There will be no changes to the question numbering in the SAMs and live questions papers.

Due to the nature of the questions the addition of the new texts did not necessitate changing all the questions from the SAM booklet, therefore we have indicated where questions are new. The mark schemes have been updated to reflect the removal of the two texts and new text additions.

General marking guidance

- 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.

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. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

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.

- 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 Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are 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 fulfils 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.

Pearson Edexcel Level 3 GCE

English Literature

Advanced Subsidiary

Paper 1: Poetry and Drama

Sample assessment materials for first teaching
September 2022

Time: 2 hours

Paper Reference(s)

8ET0/01

You must have: **prescribed texts (clean copies)**

Instructions

- Use **black** pen 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 in **Section A** and one question in **Section B** on your chosen text.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 72.
- The marks for **each** question are shown in brackets
 - *use this as a guide as to how much time to spend on each question.*

Advice

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

SECTION B: Drama

Answer ONE question on your chosen text. Write your answer in the space provided.

Les Blancs, Lorraine Hansberry

- 3 'Hansberry writes about the poor, the marginal, the oppressed and outsiders.'

In the light of this comment, explore the dramatic presentation of outsiders in *Les Blancs*. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 3 = 48 MARKS)

OR

- 4 'This is a play that is more concerned with death than it is with life.'

In the light of this comment, explore the dramatic presentation of death in *Les Blancs*. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 4 = 48 MARKS)

Answer ONE question on your chosen text. Write your answer in the space provided.

Sweat, Lynn Nottage

- 17 'Nottage explores how decisions in the past can reverberate into the present and the future.'

In the light of this comment, explore the dramatic importance of time in the play. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 17 = 48 MARKS)

OR

- 18 'Nottage exposes the reality of economic hardship and how our families, and those closest to us, bear the brunt of unemployment and poverty.'

In the light of this comment, explore the dramatic presentation of family in the play. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 18 = 48 MARKS)

Paper 1 – mark scheme

Section B – Drama

Question number	Indicative content
3	<p><i>Les Blancs</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none">• presentation of Charlie as a self-proclaimed outsider in his attempt to ingratiate himself with Tshembe• dramatic tensions within the family that lead to them all being outsiders, e.g. Tshembe living abroad, Abioseh becoming a priest, Eric being the son of Rice• setting in a fictional country to exemplify how colonial attitudes turned Africans into outsiders in their own country, e.g. dramatic irony of Rice declaring ‘the right to watch the sun go down over our beautiful hills’• dramatic setting of the Mission as an outsiders’ fortress and outside of the village and the lives of the Africans• dramatic use of costume to show difference and outsiders, e.g. Tshembe begins the play in “city clothes” and ends the play in his father’s robe• dramatic presentation of the violent removal of outsiders at the end of the play and symbolism of Abioseh and Madame’s bodies laid next to each other by Tshembe. <p>These are suggestions only. Accept any valid alternative response.</p>
4	<p><i>Les Blancs</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none">• dramatic significance of the death of old Abioseh bringing Tshembe back home and the reunion of the brothers; arguments over the funeral of their father brings out tensions between Tshembe and Abioseh and foreshadows the play’s conclusion• the death of Reverend Neilsen symbolises the dying days of colonialism• dramatic significance of the brutal and bloody denouement of the final scene• dramatic impact of Ngago’s monologue in Act 2, following on from the death of Peter, and its invocation to violence and murder, e.g. ‘KILL THE INVADER’ ‘make Death black for all their generations’• the influence of the Mau Mau uprising on Hanberry’s setting and the associated violence and death• use of symbolism to portray death, e.g. use of drums to announce the death of old Abioseh, the Woman’s dance and the raising of the spear to foreshadow the violence and deaths to come. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
15	<p><i>Sweat</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic use of music, news and sport headlines to establish the time setting of each scene • dramatic significance of non-linear narrative in the telling of the story and the impact of time on the lives of the characters • characters' hopes for the future in the 2000 scenes in the play, e.g. Chris saving to go to college, Jason's retirement plans • importance of time and history in characters' identities and the tension this can cause, e.g. Tracey's reference to her family's history in Reading and her dismissal of Oscar's claims to belong • presentation of how the lives of ordinary people are affected, through time, by major political events, such as the signing of NAFTA, creating conditions for the election of Trump • dramatic symbolism and irony of time and changes in Reading in the final scene, e.g. the change in beer in the bar to 'artisanal' once the plant closes; Oscar accepted and addressed by name. <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p><i>Sweat</i></p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of informal family support networks outside of the traditional family set-up, e.g. the 'gang' celebrating their birthdays; importance of union in providing money and support • change in family dynamics over the time span of the play, e.g. Tracey and Jason, Cynthia and Chris • contrasting fortunes of the families in the factory, e.g. Olstead family's three generations of ownership compared to Stan's three generations of family working in the factory • dramatic context of political families, e.g. Bush following in his father's footsteps to the presidency, Hillary Clinton running for New York Senate • ways in which the importance of family and family history is shown by characters, e.g. Tracey's impassioned speech to Oscar of the difference between 'spackle' and 'sheetrock' compared with her grandfather's carved 'apple blossom' • dramatic ending of the play with Oscar looking after Stan and offering him family support. <p>These are suggestions only. Accept any valid alternative response.</p>

Pearson Edexcel Level 3 GCE

English Literature

Advanced Subsidiary

Paper 2: Prose

Sample assessment materials for first teaching
September 2022

Time: 1 hour and 15 minutes

Paper Reference(s)

8ET0/02

You must have: **prescribed texts (clean copies)**

Instructions

- Use **black** pen or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question on your chosen theme.
- Answer the question in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 44.
- The marks for **each** question are shown in brackets

Advice

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

Answer ONE question on your chosen texts. Write your answer in the space provided.

Colonisation and its Aftermath

NB: Question 3 *is not* a new question and is the current question from the SAMs booklet, but additions have been made to the mark scheme.

Texts

Pre-1900: *The Adventures of Huckleberry Finn*, Mark Twain; *Heart of Darkness*, Joseph Conrad

Post-1900: *Home Fire*, Kamila Shamsie; *The Lonely Londoners*, Sam Selvon.

EITHER

- 3 Compare the ways in which the writers of your **two** chosen texts present characters of different backgrounds.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(TOTAL FOR QUESTION 3 = 44 MARKS)

OR

NB: Question 4 *is* a new question and therefore the mark scheme is also new.

- 4 Compare the ways in which the writers of your **two** chosen texts present characters dealing with challenging circumstances.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(TOTAL FOR QUESTION 4 = 44 MARKS)

Answer ONE question on your chosen texts, one of which must be pre-1900.

Crime and Detection

NB: both of these questions are the current questions from the SAMs booklet, but additions have been made to the mark scheme.

Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *The Cutting Room*, Attica Locke; *In Cold Blood*, Truman Capote.

EITHER

- 5 Compare the ways in which the writers of your two chosen texts present the methods of investigating crime.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(TOTAL FOR QUESTION 5 = 44 MARKS)

OR

- 6 Compare the ways in which the writers of your two chosen texts present suspicious behaviour.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(TOTAL FOR QUESTION 6 = 44 MARKS)

Question Number	Indicative content
3	<p>Colonisation and its Aftermath</p> <ul style="list-style-type: none"> • comparison of contextual influences, e.g. how the 'Windrush' generation of West Indians attempt to assimilate into life in London; the relationship between the native workers and the Company agents in the Congo; faith and national identity in <i>Home Fire</i>; the background of the Slave Trade in <i>Huckleberry Finn</i> • use of language and dialogue to convey characters' different backgrounds, e.g. Selvon's narrator and characters use a creolised form of English; Twain's use of the vernacular for Huck; Karamat's Irish name for his son as he endeavours to distance his family from his Muslim background • presentation of relationships between characters from different backgrounds, e.g. Eamonn's ignorance of Aneeka's faith and beliefs; sexual encounters in Hyde Park as the only way for people to mix regardless of ethnic or social background • use of characters' backgrounds to address the effects of colonisation, e.g. Conrad creates a sense of the gulf between their European imperialists and the indigenous African characters; ironies that emerge from the prejudices of the frontier man, Huck; Selvon's linking of the 'old hand' Moses with the newly-arrived Galahad; Shamsie challenges stereotypes about Islam and terrorism • how writers use key episodes to present characters, e.g. Parvaiz's disillusionment with the brutal reality of Syria; Marlow's encounter with Kurtz shows the depravity that can result from imperialism • how narrative structure dictates a reader's response to a character, e.g. the distancing effect of Conrad's frame narrative in <i>Heart of Darkness</i>; the engagement of Twain's first-person narrative; the impact of Shamsie's multiple narrative viewpoints and Selvon's shifting narrative focus in <i>The Lonely Londoners</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
4	<p>Colonisation and its Aftermath</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the nature of challenging circumstances, e.g. Kurtz's depravity and its wider impact on others; the beating and imprisonment of Huck; the radicalisation of Parvaiz and the effect of his betrayal on Aneeka and Isma; the poor living conditions as described in <i>The Lonely Londoners</i> • ways in which characters respond to circumstances, e.g. Huck's increasing maturity and recognition of Jim's right to freedom in <i>Huckleberry Finn</i>; the consequences of Eamonn's rebellion against his father • use of narrative voice to direct our understanding of the challenges experienced by characters, e.g. Twain's first-person narrative; Conrad's anonymous narrator; Selvon's free indirect style; varied narrative perspectives in <i>Home Fire</i> • how historical events created challenging circumstances, e.g. slavery in 19th century USA; Conrad's view of European imperialism; Selvon's depiction of the 'Windrush generation' and life in 1950s London; the origins of tensions in the Middle East as explored in <i>Home Fire</i> • how setting reflects the extent of difficulties encountered by characters, e.g. the ISIS training camps in Raqqa; Marlowe's increasing horror at the torture he witnesses journeying along the Congo River in <i>Heart of Darkness</i>; Selvon's presentation of an unwelcoming London and its people • the writer's choice of genre to present characters and their challenges, e.g. Twain's use of bildungsroman; Shamsie's <i>Home Fire</i> influenced by Sophocles' tragedy of <i>Antigone</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
5	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the role played by coincidence and investigative methods in solving crime, e.g. deduction; interrogation that leads to the confessions of Hickock and Smith; documents relating to Jason's Cabin reveal motivations of the Clancy family in <i>The Cutting Season</i>; George Talboys' discovery in the list of deaths in <i>The Times</i> • context of scientific or technological progress, e.g. Robert Audley's frequent use of telegrams; psychology in <i>The Moonstone</i> and the influence of Victorian medical science on investigation methods; modern forensic teams support the work of Detective Bertrand • the presentation of detectives and 'non-detectives', e.g. Caren utilises her legal background and seeks the assistance of her former partner and a local journalist; Sergeant Cuff's professionalism; Robert Audley's reluctance to act in <i>Lady Audley's Secret</i>; the persistence of Al Dewey in <i>In Cold Blood</i> • features and devices used in Victorian texts become conventions in crime novels of later periods, e.g. multiple suspects; false leads such as the focus on Donovan Issacs' disappearance • how methods of investigation are influenced by social status and hierarchy, e.g. Robert Audley's use of status and money to gain information from Phoebe and Luke Marks; the political ambitions and connections of the Clancy brothers • the narrator's role in presenting investigative methods, e.g. Capote's journalistic presentation of the police investigation while becoming himself, as narrator, a kind of investigator; Collins' use of multiple narrators to offer different perspectives. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
6	<p>Crime and Detection</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> the nature of suspicious behaviour, e.g. Raymond Clancy declined to repair security cameras at Belle Vie; Rachel Verinder's refusal to have her room searched; Lady Audley's account of how she bruised her wrist whether writers direct or misdirect readers, e.g. Collins deliberately introduces Ablewhite with qualities that would deflect suspicion before revealing him as a sham in <i>The Moonstone</i>; Caren hides her daughter's blood-stained shirt; Capote makes no attempt to hide the fact that Hickock and Smith are the murderers how characters' suspicions are influenced by contextual factors, e.g. Victorian suspicions about social mobility; racism in contemporary America in <i>The Cutting Season</i> how writers use narrative structure in relation to suspicion, e.g. how Collins uses multiple narrators to obscure the narrative outcomes; Locke's use of the repeated sightings of the red pick-up truck; Braddon's use of narrative contradictions to confuse truth and lies use of narrative techniques, e.g. how Braddon gives a confessional narrative to Lady Audley and Luke Marks in <i>Lady Audley's Secret</i>; dialogue allows Caren to discuss her views on suspects with Eric and Owens whether writers challenge the preconceptions of readers, e.g. Collins' presentation of the Indians; Donovan's ethnicity and criminal record in <i>The Cutting Season</i> highlights how some stereotypes automatically arouse suspicion; Hickock and Smith as marginalised characters excluded from the American Dream in <i>In Cold Blood</i>. <p>These are suggestions only. Accept any valid alternative response.</p>