

Pearson
Edexcel Level 3 Advanced GCE
in English Literature (9ET0)
Sample Assessment Materials (SAMs)

New Drama and Prose texts

First teaching September 2022

First assessment Summer 2024

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: Drama SECTION B: Other 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 2024.

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 2023.

We will remove the tragedy/comedy labels for the drama texts in the SAMs and live questions papers. The new question order from the 2024 assessment series onward will be:

<i>Les Blancs</i> , Lorraine Hansberry	Question 17 and 18
<i>Doctor Faustus</i> , Christopher Marlowe	Question 19 and 20
<i>The Duchess of Malfi</i> , John Webster	Question 21 and 22
<i>The Importance of Being Earnest</i> , Oscar Wilde	Question 23 and 24
<i>The Rover</i> , Aphra Behn	Question 25 and 26
<i>A Streetcar Named Desire</i> , Tennessee Williams	Question 27 and 28
<i>Sweat</i> , Lynn Nottage	Question 29 and 30
<i>Waiting for Godot</i> , Samuel Beckett	Question 31 and 32

The questions in this booklet use the numbers for the new texts 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 2024.

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 2023.

From the 2024 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 Season*, 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 the questions from the SAM booklet, however 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

Paper 1: Drama

Sample assessment materials for first teaching
September 2022

Time: 2 hours and 15 minutes

Paper Reference(s)

9ET0/01

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 **one** question in **Section A** and **one** question in **Section B** on your chosen texts.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*
- In your answers, you must **not** use texts that you have studied in your coursework.

Information

- The total mark for this paper is 60.
- 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: Other Drama

Answer ONE question on the text you have studied. Write your answer in the space provided.

Les Blancs, Lorraine Hansberry

- 17 Explore how Hansberry makes use of setting in *Les Blancs*. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 17= 25 MARKS)

OR

- 18 Explore Hansberry's presentation of education in *Les Blancs*. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 18 = 25 MARKS)

Answer ONE question on the text you have studied. Write your answer in the space provided.

Sweat, Lynn Nottage

- 29 Explore the presentation of change in Nottage's *Sweat*. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 29 = 25 MARKS)

OR

- 30 Explore Nottage's use of dialogue in *Sweat*. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 30 = 25 MARKS)

Paper 1 – mark scheme

Section B – Other Drama

Question number	Indicative content
17	<p><i>Les Blancs</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of a fictional African country as the setting allows Hansberry the distance to explore her general themes, e.g. imperialism; racism; colonialism • use of drumming to indicate a distinctive African culture • effect of references to the impact of colonialism on the landscape, e.g. ‘Did you just happen to see the hills there...The great gashes from whence came the silver, gold, diamonds, cobalt, tungsten?’; ‘We wish the blacks no ill, Mr. Morris. But they are <i>our</i> hills.’ • use of the woman warrior figure to symbolise the African continent • sustained parallels between the experiences of Africans and those of African Americans, e.g. ‘I did find your American apartheid absolutely enraging.’ • use of Tshembe’s back story to link the colonial subjects’ experience to a global struggle against oppression, e.g. he refers to his experiences among the poor of Europe, including a visit to Anne Frank’s attic in Amsterdam. <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p><i>Les Blancs</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of DeKoven’s dialogue to reveal how Rev Neilsen has kept the Africans uneducated, e.g. ‘This Mission has been here forty years. It takes perhaps 25 to educate a generation. If you look around you will find not <i>one</i> African doctor.’ • central strand of the plot is Morris’s political education, e.g. the white liberal becomes radical • use of Peter’s fable of the wise hyena, Mondingo, to develop the theme of intellectualism v direct action in response to colonialism • significance of the argument between Tshembe and Abioseh regarding Eric’s education, e.g. reflecting the cultural conflict between Roman Catholicism and African identity • dramatic impact of Ngago’s monologue where he educates the Kwi people about the history of colonialism, e.g. ‘...first we asked only for more of the bad land they gave us when they took the fine fields of our country...’ • dramatic function of Mme. Neilsen as Tshembe’s teacher, e.g. ‘you have forgotten your geometry if you are despairing...our country needs warriors...’. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
29	<p><i>Sweat</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • an ensemble-driven cast allows Nottage to explore different points of view and varied responses to change, e.g. 'I dunno. A couple of minutes and your whole life changes. That's it.' • play as a 'state of the nation' realist drama linking to earlier American dramatists, e.g. Arthur Miller • projections of news headlines at the beginning of each scene reveal for the audience the political and economic changes affecting the characters' lives • Nottage's use of docu-drama techniques to explore the theme of change in the American Rust Belt, e.g. her interviews with Reading residents about shifting ethnic demographics and de-industrialisation of the early 2000s • flashback structure allows Nottage to explore the impact of change, e.g. on the women's friendships; on character status • presentation of the effects of change on characters' physical and mental health, e.g. alcohol and drug abuse. <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p><i>Sweat</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • use of the bar setting as a place conducive to chat and informal dialogue, e.g. 'the dialogue should have the free-flowing velocity of a bar conversation' • use of language to develop character and convey a sense of realism, e.g. how Jessie's language is boorish and abusive early on but becomes longingly wistful when she recounts her plans to travel • intimate dialogue between the women friends contributes to the play's dark humour, e.g. 'AND my fish tank with my expensive new tropical fish, gone.' • switch to monologue to allow characters to express personal reflections, e.g. Tracey's grandfather 'was the real thing. A craftsman.' • dialogue between drinkers in the bar used to develop the play's social and political backstory, e.g. 'Why would a man burn down his own house?... He got wind that they were gonna cut back his line at the plant. Couldn't handle the stress.' • use of overlapping dialogue to create tension, e.g. when Cynthia announces in Act 2 Scene 2 that the company are going to renegotiate workers' contracts. <p>These are suggestions only. Accept any valid alternative response.</p>

Pearson Edexcel Level 3 GCE

English Literature

Advanced

Paper 2: Prose

Sample assessment materials for first teaching
September 2022

Time: 1 hour and 15 minutes

Paper Reference(s)

9ET0/02

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.*
- In your answers, you must not use texts that you have studied in your coursework.

Information

- The total mark for this paper is 40.
- 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 theme. Write your answer in the space provided.

Colonisation and its Aftermath

NB: both of these questions are the existing questions from the SAMs booklet, but amendments 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 the effects of colonisation on people of different backgrounds. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 3 = 40 MARKS)

OR

- 4 Compare the ways in which the writers of your **two** chosen texts present and use places. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 4 = 40 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 existing questions from the SAMs booklet, but amendments 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 Season*, Attica Locke; *In Cold Blood*, Truman Capote.

EITHER

- 5 Compare the ways in which the writers of your **two** chosen texts use dialogue. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 5 = 40 MARKS)

OR

- 6 Compare the ways in which the writers of your **two** chosen texts present motive, or the lack of it, for committing crime. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 6 = 40 MARKS)

Question Number	Indicative content
3	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers use different narrative voices to present people of different backgrounds, e.g. Marlow's partly-detached narration to comment on the Congolese natives; Shamsie's use of multiple narrative points of view; the inquisitive nature of Huck's narrative to explore the after-effects of slavery • how writers show the damaging effects of colonisation on people of different backgrounds, e.g. on both black and white communities in <i>The Lonely Londoners</i>; on both coloniser and colonised in <i>Heart of Darkness</i> • consideration of whether writers show any good arising from colonisation, e.g. Jim's liberation in <i>The Adventures of Huckleberry Finn</i>; Shamsie's presentation of a thriving and diverse British Muslim community • how writers use language to show the alienation of people of different backgrounds from each other, e.g. Selvon's use of creolised English to separate the West Indian characters; Jim's language is contrasted with the swindling language of the duke and the dauphin; Shamsie's use of Arabic to show the radicalisation of characters in Raqqa • how writers present conflict in relationships between people of different backgrounds, e.g. members of the Lone and Pasha families in <i>Home Fire</i>; Cap and Moses in <i>The Lonely Londoners</i> • how writers use narrative structure to present the effects of colonisation, e.g. Marlow journeys from outer to inner station, with human relationships between European and African becoming more alienated and dysfunctional as he goes further into the jungle; Selvon eschews conventional plot in order to portray the daily lives of the West Indian immigrants; Shamsie mirrors the five act structure of <i>Antigone</i> to reinvent Sophocles' tragedy. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
4	<p>Colonisation and its Aftermath</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of different places writers use in their narratives, and the use of single or multiple locations, e.g. Selvon focuses mainly on London's Notting Hill Gate and Bayswater, Twain on the Mississippi; Conrad and Shamsie focus on a range of places • how writers use journeys from place to place to create contrast or show character development, e.g. Isma's difficulties with American immigration, Parvaiz's journey to Raqqa in <i>Home Fire</i>; Galahad's arrival in London in <i>The Lonely Londoners</i>; Marlow's journey from Europe to the Congo in <i>Heart of Darkness</i> • how writers use places to symbolise ideas, e.g. Conrad uses the Thames estuary to introduce the historical Roman colonisation of Britain; Conrad and Twain use rivers symbolically; Shamsie moves between five different settings to explore different cultural identities • how writers use point of view to present place, e.g. Isma's descriptions of Amherst and Eamonn's of Wembley in <i>Home Fire</i>; Selvon presents London as a lonely city through Moses' point of view • how writers show the effect of place on people, e.g. effect of London on Moses and his friends; effect of Raqqa on Parvaiz; effect of the Congo on Kurtz and Marlow • whether writers present places in a state of change, e.g. the square in Karachi where Aneeka's vigil takes place; post-war London as a city in a state of flux; Conrad's contrast of the unchanging river and jungle with the deterioration of the company stations. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
5	<p>Crime and Detection</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • how writers use dialogue to convey ideas about social context, e.g. Locke's dialogue reveals Caren's outsider status in the community of workers at Belle Vie; Braddon's dialogue often shows the relationship between the social classes, e.g. Lady Audley and her servant, Phoebe; Capote uses the speeches of Holcomb people to convey the context of small-town rural Kansas • how writers use speech styles and language in dialogue to present and distinguish characters, e.g. different speech styles and language of Hunt Abrams and the Clancy brothers; Lady Audley and Alicia Audley; Seegrave and Cuff; Dick and Perry • how writers use dialogue to present relationships, e.g. Robert Audley and George Talboys in <i>Lady Audley's Secret</i>; Perry and Dick in <i>In Cold Blood</i> • how writers present the process of investigation through dialogue, e.g. Robert Audley's interviews with witnesses, Seegrave and Cuff, Caren Gray and Lee Owens, Dewey • how writers use dialogue to present and develop themes, e.g. the conversation between Caren and Raymond Clancey reveals his duplicity and knowledge of his brother's crime; Collins' use of dialogue to reveal Rachel Verinder's motivations; Lady Audley's final confession • extent to which writers use dialogue to carry the plot, e.g. the interview between Franklin Blake and Rachel Verinder establishes that she saw Franklin take the Moonstone; the confessions of Lady Audley and Luke Marks piece together the attempted murder of Talboys and his escape. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
6	<p>Crime and Detection</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparisons of the extent to which writers give their criminals a motive, e.g. theft in <i>In Cold Blood</i>; wealth and political ambition in <i>The Cutting Season</i>; to cover debts and vices in <i>The Moonstone</i>; social climbing in <i>Lady Audley's Secret</i> • how writers use narrative structure to create mystery around motives, e.g. Collins' use of multiple narrative voices to obscure motive; Capote's 4 part structure to explore psychological motivations • how writers create or discourage sympathy for their criminals' motives, e.g. Braddon's presentation of Lucy Graham/Lady Audley; Capote contrasts the violent criminality of the murderers with the innocence of the victims; Locke redeems Hunt Abrams by having him save the Grays despite his poor treatment of immigrant workers • how motive is linked to social context, e.g. the backgrounds of Hickock, Smith and the Clutter family are placed within the context of the American Dream; Collins places the theft of the Moonstone in the context of British imperialism and greed in India; Braddon places Lucy Graham's crime in the context of gender and class in Victorian society; Locke explores the legacy of slavery and mistreatment of immigrant workers in contemporary America • comparison of how motive (or lack of it) reveals character, e.g. Capote's Hickock and Smith are violent men but both Locke and Braddon present characters who would not normally be regarded as criminal • how writers reveal the motives of their criminals, e.g. Lady Audley's confession and the testimony of her former husband; Locke's use of documents about Jason's Cabin to reveal the Clancys' historical land grab. <p>These are suggestions only. Accept any valid alternative response.</p>