

Pearson

Edexcel Level 3 Advanced GCE

in English Literature (9ET0)

Additional Assessment Materials - Specimen Paper

New Drama and Prose texts

First teaching September 2022

First assessment Summer 2024

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification websites at www.edexcel.com, www.btec.co.uk or www.lcci.org.uk. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

About Pearson

Pearson is the world's leading learning company, with 22,500 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

References to third party material made in this document are made in good faith. Pearson does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

All information in this document is correct at time of publication.

Introduction

These materials for the new Drama and Prose texts provide specimen questions and mark schemes for the new texts that are being introduced into the qualification from September 2022. These have been produced to complement the sample assessment materials and are designed to provide extra practice for your students.

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 [Paper 1 specimen paper](#) 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, specimen paper 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 [Paper 2 specimen paper](#) 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 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 the questions from the specimen paper. 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

Additional 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 sound in *Les Blancs*. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 17= 25 MARKS)

OR

- 18** Explore the presentation of DeKoven in Hansberry's *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 nostalgia in *Sweat*. You must relate your discussion to relevant contextual factors.

(TOTAL FOR QUESTION 29 = 25 MARKS)

OR

- 30 Explore the presentation of Jessie 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>Les Blancs</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• sound used at the start to assert a distinctively African culture, e.g. <i>'Five minutes before curtain time the sounds of the African bush are heard stereophonically around the audience...'</i>• use of music and dance to signify African culture as typical of the aesthetic of the Black Theatre Movement in the 1960s and 70s• offstage sound used to create a sense of escalating threat from beyond the compound, e.g. rifle shots; helicopter sound• the hyena's cry that prompts the warrior woman to lift the spear as foreshadowing Tshembe's return from Europe to his African village• use of drumming for dramatic effect throughout the play, e.g. to foreground the circular linking of Tshembe's father's death at the play's beginning and his own birth as a revolutionary leader at the end• dramatic impact of the play's ending on the sound of Tshembe's howl, e.g. <i>'He throws back his head to emit an animal-like cry of grief as _'</i>. <p>These are suggestions only. Accept any valid alternative response.</p>
18	<p>Les Blancs</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• use of DeKoven as a device for background exposition, e.g. <i>'...there is a hospital for Europeans only seventy-five miles from here. Entirely modern. Here things are lashed together with vine from the jungle.'</i>• as a dramatic foil to Dr Gotterling, his cynicism contrasting with her naïve enthusiasm, e.g. <i>'...something is wrong with Marta's quaint explanation, don't you think?'</i>• his role as a speaker of truth and wisdom in the play; one who foresees the future, e.g. <i>'They will murder us here one day - isn't that so, Tshembe?'</i>• his function in exposing Major Rice's contempt for black people, e.g. he provokes him to rage in Act 2, Scene 3• his alcoholism, and his providing drink to Eric, as both a symbol of despair and a major plot device, e.g. Eric drunkenly exposes Peter as a terrorist in Act 2 Scene 4• his despair as typical of Hansberry's avoidance of easy solutions in her plays, e.g. <i>'And whole generations will be born and die without knowing any better.'</i> <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
29	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • presentation of a group of characters with shared memories of community, school and work allows Nottage to explore nostalgia • nostalgia is shown to have an impact on all of the characters' lives, e.g. Stan reflects that 'Nostalgia is a disease' • use of a flashback structure moving between 2000 and 2008 to create ironic reflection • impact of Nottage's interviews with Reading residents, e.g. 'They were incredibly nostalgic for this glorious imagined past. It nearly broke my heart.' (<i>The Guardian</i> interview, 2 Dec. 2018) • nostalgic pride in multigenerational work patterns illustrate the challenges faced by the working class in response to social and economic change, e.g. 'Started in '74, walked in straight outta high school. First and only job.' • impact on the play's tone of various failed attempts to re-kindle old relationships, e.g. Brucie's attempt to kiss Cynthia; Jason's disappointment when he learns that his schoolfriend doesn't want to stay at Olstead's. <p>These are suggestions only. Accept any valid alternative response.</p>
20	<p>Sweat</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Jessie's unfulfilled dreams as a reflection of the extent to which many of the workers are left behind in a changing world, e.g. 'We were gonna do Alaska, camp, live clean, you know, and save enough money to get to India.' • her function as a dramatic foil to Cynthia, who strives to make her life better while Jessie remains in the past, e.g. 'Did you get a load of what she's wearing? Looks like her prom dress.' • Jessie's drunkenness and reliance on alcohol allows Nottage to visually represent the decline of the American Dream, e.g. Scene 2 opens with her face down on the table; '<i>she returns from the bathroom with her dress caught up in the back of her underwear</i>' • her easy use of racial slurs when she's drunk highlights the social and political animosity between the white working class and minorities, e.g. 'You Puerto Ricans are burning... down all over Reading, you gotta know.' • as a source of the play's irony and tragi-comedy, e.g. 'What... is NAFTA? Sounds like a laxative. NAFTA.' • significance of the lack of closure around her character, e.g. when the play moves forward to 2008, it is not revealed what has become of Jessie. <p>These are suggestions only. Accept any valid alternative response.</p>

Pearson Edexcel Level 3 GCE

English Literature

Advanced

Paper 2: Prose

Additional 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 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 40.
- 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.

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 masculinity. 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 a sense of guilt. 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 Room*, Attica Locke; *In Cold Blood*, Truman Capote.

EITHER

- 5 Compare the ways in which the writers of your two chosen texts present communities. 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 explore the effects of the past on the present. 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"> • comparison of different types of masculinity, e.g. the adventurer in Conrad; the politician in Shamsie; father figures • comparison of male characters who are used to present a negative view of masculinity, e.g. the demeaning attitude towards women shown by Galahad and others in <i>The Lonely Londoners</i>; the swindling Duke and Dauphin in <i>Huckleberry Finn</i>; Farooq's role in grooming and radicalising Parvaiz in <i>Home Fire</i> • how writers present male characters to present a positive view of masculinity, e.g. Jim's selflessness and family values in <i>Huckleberry Finn</i>; Eamonn's loyalty to Aneeka in <i>Home Fire</i> • ways in which the presentation of masculinity is linked to contexts such as culture and race, e.g. Karamat Lone's immigrant background affects his role as husband, father and home secretary; how colonial power corrupts Kurtz; the struggle of the West Indian male immigrants to find work • how writers use speech to explore the male characters, e.g. the way Selvon's male characters talk about their aspirations, work, and women; Parvaiz's speech reveals his vulnerability and doubts in contrast with the other Isis fighters • how ideas of masculinity are presented through action, e.g. how Marlow is practical and active; how Pap's abusive treatment of Huck is a mockery of fatherhood. <p>These are suggestions only. Accept any valid alternative response.</p>
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 the kinds of guilt presented, e.g. Marlow's sense of a collective guilt; Isma's feelings of guilt for informing on her brother • how writers present the effects of a guilty conscience, e.g. Karamat Lone's estrangement from his wife and son; Marlow's illness resulting from his experience of European imperialism • how the question of guilt links to colonial context, e.g. Selvon's presentation of the hardships endured by West Indian immigrants as a result of racism; Twain sets his text at a time before slavery was abolished to expose the guilt of racism in the South; Shamsie's exploration of modern British Pakistani communities and identities • how writers use language to present characters who lack a guilty conscience, e.g. Duke and Dauphin in <i>Huckleberry Finn</i>, Kurtz and the company agents in <i>Heart of Darkness</i>; violent language of Isis fighters in <i>Home Fire</i> • how writers present incidents or memories about which characters feel guilty, e.g. Galahad's theft of the pigeon in <i>The Lonely Londoners</i>; Marlow's retelling of Congo journey as partly compelled by guilt • how guilt can be falsely applied, e.g. the tabloid media's vilification of Aneeka in <i>Home Fire</i>; as a runaway slave, Jim in <i>Huckleberry Finn</i> is considered a criminal. <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"> • comparison of the kinds of communities that are presented, e.g. the country manor of Audley Court; Lady Verinder's estate; the Clutters' ranch and the small Kansas town of Holcomb; the workers at Belle Vie • how the presentation of community is linked to context, e.g. Locke uses Father Akerele's church to comment on contemporary issues in the USA; Capote uses the destruction of the Clutters' Kansas idyll to comment on the American Dream • how writers use contrast to present the domestic life of the community, e.g. Braddon's creation of a comfortable, orderly domesticity at Audley Court as a foil to the crimes of Lady Audley; Capote's creation of the Clutters' homely life against the brutality of their murder; the contrast between Pearl and Lorraine's old-fashioned Southern hospitality and Caren's modern managerial organisation • comparison of how writers present the social hierarchy of the community, perhaps considering contexts of social class and race, e.g. both Braddon and Collins present the conventional Victorian hierarchy of upper-class family and the servant ranks; Locke's presentation of the immigrant settlement as separate from the rest of the local community • how writers use language to present conflict within the community, e.g. the secrecy about Donovan Isaacs' film project in <i>The Cutting Season</i>; the antagonism between Alicia and Lady Audley which creates tension in Audley Court • comparison of how communities are affected by crime, e.g. Capote shows the ways rumours and unease pervade Holcomb after the murder; Collins shows how Lady Verinder's orderly household falls into disarray; Locke shows the uncertainty of the staff about losing their jobs leads them to withhold information from investigators. <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"> • comparison of how crime is linked to events of the past, e.g. Locke links the murder of Inés Avalo to the historical disappearance of Jason; the theft of the Moonstone from Lady Verinder’s house in 1848 is linked to John Herncastle’s theft of it in India in 1799 • comparison of how characters are presented as products of their past, e.g. how Capote presents Perry’s criminal life as a result of his lonely and difficult childhood; Robert Audley’s laziness is a product of 28 years of leisured, affluent life; Caren’s role is shaped by her mother’s former job as cook at the plantation and her family’s past enslavement • comparison of how characters try to escape their past, e.g. how Helen Talboys becomes Lucy Graham and then Lady Audley to escape from the poverty of her earlier life; Ezra Jennings is trying to escape from the stigma of being accused of a crime he didn’t commit; Caren leaves and returns to Ascension Parish • how the link between past and present is connected to contexts, e.g. British imperialism in India is questioned by Collins; the question of selling and demolishing Belle Vie raises questions about the rightful ownership of former slave plantations • comparison of how writers present the consequences of past actions, e.g. Dick’s sharing of a cell with Floyd Wells in the past leads first to the murder of the Clutters; Lady Audley’s need to keep her past crimes concealed leads her to the attempted murder of Robert Audley • comparison of how writers use narrative techniques to link present to past, e.g. Locke uses free indirect discourse to explore Caren’s mixed feelings about representations of slavery for purposes of tourism and her family’s past; Collins creates a complex variety of narratives from past and present. <p>These are suggestions only. Accept any valid alternative response.</p>