

Pearson

Edexcel Level 3 Advanced

Subsidiary GCE in English

Literature (8ET0)

Additional Assessment Materials –

Specimen Papers

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 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: 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 [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 2022.

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 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 [Paper 2 specimen paper \(issue 2\)](#) 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. Specimen paper 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 current 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 Subsidiary

Paper 1: Poetry and Drama

Additional 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 'Only the white women are given a voice in the play.'

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

(TOTAL FOR QUESTION 3 = 48 MARKS)

OR

4 'Violence is always necessary to overthrow oppression.'

In the light of this comment, explore the dramatic presentation of violence 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

- 15 'Nottage writes about the importance of work to the lives of people in America.'

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

(TOTAL FOR QUESTION 17 = 48 MARKS)

OR

- 16 'Through Oscar, Nottage shows people can still rise above discrimination and poverty.'

In the light of this comment, explore the dramatic presentation of Oscar 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">• dramatic presentation and symbolism of the Woman, e.g. symbolic of Africa and the comparison to various symbols of female resistance to oppression• dramatic impact and symbolism of Madame Neilsen’s blindness• dramatic significance and symbolism of Aquah dying in childbirth after her rape by Rice• contrasting presentation of white women and men, e.g. conflict between Madame Neilsen and Rice over his treatment of Tshembe• lack of African women’s voices in the play as representative of colonialism being a history of male oppression, e.g. Abioseh referring only to men choosing violence at the end of the play• dramatic conclusion to the end of the play featuring the death of Madame and the reappearance of the Woman symbolic of an end and a new beginning. <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 portrayal of colonial violence reflecting contemporary wars of national liberation, e.g. the Mau Mau uprising; Algerian War of Independence• symbolism of the spear in the opening scene of the forthcoming uprising and violence against the colonial oppressors• ways in which the arguments between Tshembe and Abioseh foreground the violence to come, e.g. Abioseh repeating to Tshembe to ‘use the spear’• ways in which language is used in Ngago’s dramatic monologue in Act 2 as a call to arms, e.g. imagery of ‘Let us drown them in the blood they have shed’• casual description by Rice of the forthcoming attack against the insurgents as a chilling evocation of the violence meted out by colonial oppressors, e.g. ‘two hundred blacks’; ‘fresh troops, helicopters, jets, the whole bloody works’• argument over language of violence represents the argument over the validity of violence as a way to overthrow oppression, e.g. Abioseh labelling it ‘terror’, Dekoven a ‘war’, Tshembe ‘resistance’. <p>These are suggestions only. Accept any valid alternative response.</p>

Question number	Indicative content
15	<p>Sweat</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • importance of work at Olstead's in the presentation of the shared lives and experience of the main characters • dramatic impact of unemployment and loss of work on characters, e.g. Tracey and Brucie's misuse of drugs • dramatic tension between Tracey and Cynthia caused by Cynthia's promotion to management, e.g. description of Cynthia as a 'traitor' • dramatic significance of the newspaper headlines at the start of scenes relating to economic change in the US • ways in which characters talk about the importance of work to them, e.g. Stan: 'I loved my job. I was good at my job.'; Tracey: 'I'm a worker... That's me.' • Nottage's docu-drama style of writing and the genesis of the play through her conversations with steel workers in Reading. <p>These are suggestions only. Accept any valid alternative response.</p>
16	<p>Sweat</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic significance of the conflict between Oscar and other characters, leading to the tragic climax • dramatic irony of the stage directions describing Oscar as 'rarely acknowledged by anyone' and the contrast with the final scene where Chris calls him by his name • Oscar personifies suspicions of immigrant workers from Latin and South America, exacerbated by NAFTA and the rise of reactionary and divisive politics in the US, such as the election of Trump • Oscar's success leaves the play on a slightly hopeful note that things might work out for Jason and Chris • Oscar's flyer in Spanish advertising jobs at the factory acts as a dramatic device for the beginning of the end of the works in Reading • Oscar's character and the way he is treated by the others reveals what Nottage describes as 'the complexity of our multicultural country and crisis' and his treatment exemplifies some 'ugly truths'. <p>These are suggestions only. Accept any valid alternative response.</p>

Pearson Edexcel Level 3 GCE

English Literature

Advanced Subsidiary

Paper 2: Prose

Additional 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: both of these questions are the current questions from the specimen paper, 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 make use of voice to convey their characters.

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

- 4 Compare the ways in which the writers of your two chosen texts present outsiders.

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 specimen paper, 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 impact of crime on ordered lives.

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 try to make their stories realistic.

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> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how characters are presented through dialogue, e.g. between Huck and Jim; conversations between Isma and Hira • how writers present different forms of speech other than dialogue, e.g. the role of news reports in <i>Home Fire</i>; Galahad talking to the colour of his hand in a monologue in <i>The Lonely Londoners</i> • how character can be presented through narrative voice, e.g. Shamsie’s use of multiple narrative viewpoints; Selvon’s use of indirect free style renders Moses’ consciousness as though he is speaking; Conrad’s use of a framing device makes Marlow’s speech to his fellow mariners the main narrative of <i>Heart of Darkness</i> • how voices can be used to present contextual issues, e.g. Twain uses speech by and about Jim to expose the evils of slavery; Selvon uses the dialogue of his characters and Shamsie uses Isma’s interrogation at Heathrow to highlight discrimination • how speech helps to bring characters to life, e.g. the slang of Moses and his friends; Aneeka’s passionate verbal responses to events involving her brother; the effusive speech of the Russian trader when talking about Kurtz • how characters are affected by speech that they hear, e.g. the effect on Marlow of the discussion about Kurtz between the manager and his uncle; the effect on Huck and Jim of what Huck learns from the woman in the shack in <i>Huckleberry Finn</i>; Karamat’s derogatory language when talking about Aneeka negatively impacts his relationship with Eamonn. <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 different outsiders, e.g. Harris attempts to style himself as an Englishman; Isma becomes an outsider to her siblings when she reports Parvaiz to the authorities; Marlow in <i>Heart of Darkness</i> • how experiences of racial discrimination establish characters as outsiders, e.g. the West Indian immigrants in <i>The Lonely Londoners</i>; Jim in <i>Huckleberry Finn</i>; Karamat's faith and politics and issues of conflicting identity in <i>Home Fire</i> • whether writers present outsiders sympathetically, e.g. Twain presents Jim sympathetically but not Duke and Dauphin; most, but not all, of the European colonisers are presented unsympathetically by Conrad; Parvaiz's experiences in Raqqa and the consequences of his actions in <i>Home Fire</i> • how outsiders are linked to contextual issues, e.g. immigrants in London facing racism; Isma's detention at Heathrow airport and Shamsie's exploration of contemporary experiences of British Muslims feeling under surveillance; Twain's criticisms of religious hypocrisy as evident in Tom's decision not to expel Huck from his gang on a Sunday • the techniques used by writers to create the sense of being an outsider, e.g. the reader is given access to each character's point of view in <i>Home Fire</i>; Selvon presents the separateness of the immigrants through their language • the effects of being an outsider, e.g. Marlow's disillusionment and illness; the longing for home of the West Indian immigrants; the treatment of Parvaiz's body as a result of attitudes to Islamic fundamentalism in <i>Home Fire</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 settings to present ordered lives, e.g. the orderliness of life at Audley Court, and at Lady Verinder's house in <i>The Moonstone</i>; the community of Holcomb in Kansas <i>In Cold Blood</i>; the daily routine of employees at Belle Vie in <i>The Cutting Season</i> • use of narrative point of view to show the impact of crime on ordered lives, e.g. Collins makes use of multiple narrators in <i>The Moonstone</i>; Locke's use of third-person narrative • how the impact of crime is linked to contextual issues, e.g. Lady Audley's crimes and deceptions subvert the Victorian ideal of domestic order and hierarchy in <i>Lady Audley's Secret</i>; the effect of the theft of the Moonstone hints at the consequences of Britain's imperialist greed; the crime unearths unpleasant truths about the past in <i>The Cutting Season</i> • how writers show crime leads to conflict and disruption within communities, e.g. in <i>In Cold Blood</i>, Holcomb becomes a hotbed of rumour after the killings; threat of job losses in <i>The Cutting Season</i> • how the ordered lives of individuals are challenged, e.g. Collins uses an epistolary device to show how Rosanna has been affected by the theft of the Moonstone; Caren places herself in jeopardy as she becomes involved in solving the crime in <i>The Cutting Season</i> • how writers' methods signal an end to order, e.g. the snake at the wedding foreshadows future danger in <i>The Cutting Season</i>; Capote juxtaposes descriptions of the Clutter family's daily routines with descriptions of the killers setting out on their journey <i>In Cold Blood</i>. <p>These are suggestions only. Accept any valid alternative response.</p>

Question Number	Indicative content
6	<p data-bbox="260 235 555 264">Crime and Detection</p> <p data-bbox="260 336 975 365">Candidates may refer to the following in their answers:</p> <ul data-bbox="260 376 1461 1151" style="list-style-type: none"> <li data-bbox="260 376 1461 517">• the question of whether the novels are realistic, e.g. <i>In Cold Blood</i> is a non-fiction novel; Braddon based elements of her story on the Constance Kent case of 1860; the characters and events in <i>The Moonstone</i> are fictional, but rooted in the crimes and legacy of imperialism; the attitudes to migrants expressed in <i>The Cutting Season</i> <li data-bbox="260 528 1461 629">• how writers use details of daily life to create the impression of realism, e.g. the railway journeys in <i>Lady Audley's Secret</i>; the professional and personal challenges experienced by Caren as a single mother in <i>The Cutting Season</i> <li data-bbox="260 640 1461 741">• how writers create believable characters, e.g. Capote's journalistic presentation of character in <i>In Cold Blood</i>; how Collins makes Blake and Betteredge seem real by giving them editorial and narrative roles in <i>The Moonstone</i>; gradual revelation of Caren's backstory <li data-bbox="260 752 1461 853">• the link between realism and context, e.g. Braddon mirrors developments in the growth of social mobility in <i>Lady Audley's Secret</i>; the sanitised interpretation of Belle Vie's history as a sugar plantation in <i>The Cutting Season</i> <li data-bbox="260 864 1461 1005">• how narrative devices create realism, e.g. Capote's journalistic approach in <i>In Cold Blood</i>; Collins has Franklin Blake asking Betteredge to give a factual account of the events surrounding the theft in <i>The Moonstone</i>; Locke's use of free indirect discourse to reflect Caren's internal conflict <li data-bbox="260 1016 1461 1151">• how dialogue contributes to realism, e.g. Capote's claim that he memorised interviews for <i>In Cold Blood</i>; the conversations between Caren and Eric in <i>The Cutting Season</i>; the use of various dialects in all texts contribute to realistically establishing character, setting and context. <p data-bbox="260 1216 1082 1245">These are suggestions only. Accept any valid alternative response.</p>