

Question style for 8ET0

This table provides an overview of the question style used in question papers from 2016 to 2020 for 8ET0. The questions are abbreviated.

8ET0 01: Poetry and Drama

Section A: Poetry (AO1, AO2 and AO4 connections assessed)

Q	June 2016	June 2017	June 2018	June 2019	October 2020 (titled May 2020)
1.	Compare how poets present memorable characters in <i>Out of the Bag</i> by Seamus Heaney and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets explore ideas of what we inherit from the past in <i>Inheritance</i> by Eavan Boland and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets explore loss in <i>Material</i> by Ros Barber and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets explore ideas of change in <i>The Furthest Distances I've Travelled</i> by Leonita Flynn and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets explore power in <i>The Gun</i> by Vicki Feaver and one other poem of your choice from <i>Poems of the Decade</i> .
2.	Compare how poets explore disturbing events or situations in <i>The Deliverer</i> by Tishani Doshi and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets explore identity in <i>Look We Have Coming to Dover!</i> by Daljit Nagra and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets use first person narrative voice in <i>From the Journal of a Disappointed Man</i> by Andrew Motion and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets explore morality in <i>Giuseppe</i> and one other poem of your choice from <i>Poems of the Decade</i> .	Compare how poets use settings in <i>The Lammas Hireling</i> by Ian Duhig and one other poem of your choice from <i>Poems of the Decade</i> .

Section B: Drama (A01, A02 & A03 contexts and A05 interpretations assessed)

Q	June 2016	June 2017	June 2018	June 2019	October 2020 (titled May 2020)
3.	'At its heart is an attempt to expand the limits of knowledge regardless of the cost.' Explore Marlowe's presentation of the pursuit of knowledge in <i>Doctor Faustus</i> .	'The tragedy of Doctor Faustus arises from excessive ambition.' Explore Marlowe's presentation of ambition in <i>Doctor Faustus</i> .	'All along, Faustus believes that he is the one in control.' Explore Marlowe's presentation of Faustus in <i>Doctor Faustus</i> .	' <i>Doctor Faustus</i> is more comedy than tragedy: we laugh at Faustus rather than sympathise with him'. Explore the use of comedy for dramatic effect in <i>Doctor Faustus</i> .	'Dramatic locations are as important as the plot in <i>Doctor Faustus</i> .' Explore Marlowe's presentation of setting in <i>Doctor Faustus</i> .
4.	'Mephistopheles is a much more complex character than the stock medieval demon.' Explore Marlowe's presentation of Mephistopheles in <i>Doctor Faustus</i> .	'Sin is central to the dramatic impact of <i>Doctor Faustus</i> .' Explore Marlowe's presentation of sin in <i>Doctor Faustus</i> .	'The forces for good show little strength or conviction.' Explore Marlowe's presentation of the forces for good in <i>Doctor Faustus</i> .	'Faustus is damned because he believes he is damned' Explore the presentation of damnation in <i>Doctor Faustus</i> .	'The tragedy is that Faustus ends up without a friend.' Explore Marlowe's presentation of relationships in <i>Doctor Faustus</i> .
5.	'We sometimes forget that this play begins as a love story.' Explore Webster's presentation of love in <i>The Duchess of Malfi</i> .	'In some ways, Bosola is the most interesting character in the play.' Explore Webster's presentation of Bosola in <i>The Duchess of Malfi</i> .	'One has to understand that Ferdinand feels very threatened.' Explore Webster's presentation of Ferdinand in <i>The Duchess of Malfi</i> .	'Justice is abused by the very characters who represent and uphold it.' Explore the presentation of justice in <i>The Duchess of Malfi</i> .	' <i>The Duchess of Malfi</i> concerns social, political and domestic duties.' Explore Webster's presentation of duty in <i>The Duchess of Malfi</i> .
6.	'The play involves a brutal examination of power, both domestic and political.' Explore Webster's presentation of power in <i>The Duchess of Malfi</i> .	' <i>The Duchess of Malfi</i> is a play too full of horrors.' Explore Webster's presentation of horror in <i>The Duchess of Malfi</i> .	'In this play, nothing is what it seems.' Explore Webster's use of appearance and reality in <i>The Duchess of Malfi</i> .	'Even though it is named after a woman, the play is set in a man's world.' Explore the presentation of women in <i>The Duchess of Malfi</i> .	'The problem with Webster's plays is that he is too obsessed with death.' Explore Webster's presentation of death in <i>The Duchess of Malfi</i> .

7.	'At the centre is the conflict between tradition and progress.' Explore Friel's presentation of the conflict between tradition and progress in <i>The Home Place</i> .	'From the start Con Doherty is a sinister figure.' Explore Friel's presentation of Con Doherty in <i>The Home Place</i> .	'Amidst all this conflict, love has very little chance of surviving.' Explore Friel's presentation of love in <i>The Home Place</i> .	'The play centres around conflicting emotions and divided loyalties.' Explore how divided loyalties are presented in <i>The Home Place</i> .	'Conflict is always just below the surface for the characters.' Explore Friel's presentation of conflict in <i>The Home Place</i> .
8.	'Margaret draws together many of the threads of the drama.' Explore Friel's presentation of Margaret in <i>The Home Place</i> .	'Although they are related, the Gores have very little in common.' Explore Friel's presentation of family in <i>The Home Place</i> .	'No one seems able to understand anybody else.' Explore Friel's presentation of the failures in understanding in <i>The Home Place</i> .	'It is almost overwhelmingly depressing, with little optimism for any of the characters.' Explore the presentation of hope in <i>The Home Place</i> .	'Fathers are weak and not respected in <i>The Home Place</i> .' Explore Friel's presentation of fathers in <i>The Home Place</i> .
9.	'The play essentially shows us the vulnerability of human beings.' Explore Williams' presentation of vulnerability in <i>A Streetcar Named Desire</i> .	'It is almost impossible to feel any sympathy for Stanley.' Explore Williams' presentation of Stanley in <i>A Streetcar Named Desire</i> .	'Stella could have done a great deal more to support her sister.' Explore Williams' presentation of the relationship between Stella and Blanche in <i>A Streetcar Named Desire</i> .	'The male characters are too brutish to be believable.' Explore the presentation of men and masculinity in <i>A Streetcar Named Desire</i> .	'Traditional American family values are not to be found in Elysian Fields.' Explore Williams' presentation of family in <i>A Streetcar Named Desire</i> .
10	'We are never very far away from reminders of death this play.' Explore Williams' presentation of death in <i>A Streetcar Named Desire</i> .	'Past events determine the action of the play.' Explore Williams' presentation of the impact of past events in <i>A Streetcar Named Desire</i> .	'Life in Elysian Fields is harsh and unforgiving.' Explore Williams' presentation of the community of Elysian Fields in <i>A Streetcar Named Desire</i> .	'The characters are not scared of death, but of being alone''' Explore the presentation of loneliness in <i>A Streetcar Named Desire</i> .	'There is obsession but not love in the play.' Explore Williams' presentation of love in <i>A Streetcar Named Desire</i> .

11	'Cecily is delightful because she is so superficial.' Explore Wilde's presentation of Cecily in <i>The Importance of Being Earnest</i> .	'Above all, Jack wants others to see him as upright and moral.' Explore Wilde's presentation of Jack in <i>The Importance of Being Earnest</i> .	'Although she may appear a minor character, Miss Prism is far from unimportant.' Explore Wilde's use of Miss Prism in <i>The Importance of Being Earnest</i> .	'The problem is that it is all surface and no substance.' Explore the presentation of superficiality in <i>The Importance of Being Earnest</i> .	'A world where it is better to be ignorant than educated.' Explore Wilde's presentation of education in <i>The Importance of Being Earnest</i> .
12	'For almost all the characters, secrets are an essential part of life.' Explore Wilde's presentation of secrets and lies in <i>The Importance of Being Earnest</i> .	'The play offers us portraits of conventional Victorian womanhood.' Explore Wilde's presentation of women in <i>The Importance of Being Earnest</i> .	'Wilde constantly challenges Victorian society's expectations of men.' Explore Wilde's presentation of men in <i>The Importance of Being Earnest</i> .	'Wilde continually mocks the upper classes in the play.' Explore how social classes are presented in <i>The Importance of Being Earnest</i> .	'The characters may not read, but they do write.' Explore Wilde's presentation of the written word in <i>The Importance of Being Earnest</i> .
13	'The play shows that class divisions can never be bridged for long.' Explore Hall's presentation of class in <i>The Pitmen Painters</i> .	'Nobody told us to paint them, nobody paid us to do this. This is us.' Explore Hall's presentation of the impact of painting on the men's lives in <i>The Pitmen Painters</i> .	'The play suggests art is not serious work.' Explore Hall's presentation of attitudes to work in <i>The Pitmen Painters</i> .	'The play is about the transformative power of art'. Explore the ability of art to bring about change in <i>The Pitmen Painters</i> .	'The play presents a half-forgotten, fast-vanishing world.' Explore Hall's presentation of the past in <i>The Pitmen Painters</i> .
14	'The only substantial female character in the play is a stereotype.' Explore Hall's presentation of Helen Sutherland in <i>The Pitmen Painters</i> .	'George is nothing more than a figure of fun.' Explore Hall's presentation of George in <i>The Pitmen Painters</i> .	'For all its early optimism, what the play shows is that there is no common culture.' Explore Hall's presentation of the cultural divide in <i>The Pitmen Painters</i> .	'The art world remains disproportionately cluttered with the sons and daughters of the middle classes'. Explore how the art world is presented in <i>The Pitmen Painters</i> .	'The play demonstrates the importance of universal education.' Explore Hall's presentation of education in <i>The Pitmen Painters</i> .

15	'The use of disguise allows characters limited freedom from convention.' Explore Behn's presentation of disguise in <i>The Rover</i> .	'The issue of money underlies much of the action in the play.' Explore Behn's presentation of wealth and money in <i>The Rover</i> .	'There is nothing very comic about Angelica's situation.' Explore Behn's presentation of Angelica in <i>The Rover</i> .	'The threat of violence overrides the comedy'. Explore the presentation of violence in <i>The Rover</i> .	'None of the characters fits into society.' Explore Behn's presentation of the outsider in <i>The Rover</i> .
16	'Hellena is at the heart of the play – spirited, witty, determined.' Explore Behn's presentation of Hellena in <i>The Rover</i> .	'Willmore is attractive because he is so open about his intentions.' Explore Behn's presentation of Willmore in <i>The Rover</i> .	'Naples provides a pleasant escape from the restrictions of Puritan England.' Explore Behn's dramatic use of setting in <i>The Rover</i> .	'The play shows us a woman could be either a virgin or a whore – with no in between' Explore the presentation of male attitudes towards women in <i>The Rover</i> .	'Much of the action takes place in locked rooms and private locations.' Explore Behn's presentation of private and public spaces in <i>The Rover</i> .
17	'Vladimir and Estragon survive because they never entirely lose hope.' Explore Beckett's presentation of hope in <i>Waiting for Godot</i> .	'What all the characters fear most is being alone.' Explore Beckett's presentation of loneliness in <i>Waiting for Godot</i> .	'Vladimir would be lost without Estragon.' Explore Beckett's presentation of Estragon in <i>Waiting for Godot</i> .	'The actions, expressions, and emotions are as important as the dialogue'. Explore the role of stage directions in <i>Waiting for Godot</i> .	'Very little happens – and what happens has no meaning.' Explore Beckett's presentation of meaninglessness in <i>Waiting for Godot</i> .
18	'Vladimir is the dominant force'. Explore Beckett's presentation of Vladimir in <i>Waiting for Godot</i> .	'Pozzo has nothing to commend him but his own arrogance.' Explore Beckett's presentation of Pozzo in <i>Waiting for Godot</i> .	'The same things keep happening over and over again.' Explore Beckett's use of repetition in <i>Waiting for Godot</i> .	'Vladimir seems to be the only character who remembers things.' Explore the significance of memory in <i>Waiting for Godot</i> .	'Pozzo and Lucky depend on each other as much as Vladimir and Estragon'. Explore Beckett's presentation of dependency in <i>Waiting for Godot</i> .

8ET0 02: Prose (AO1, AO2, AO3 contexts and AO4 connections assessed)

Q	June 2016	June 2017	June 2018	June 2019	October 2020 (titled May 2020)
1.	<i>Childhood</i> Compare how writers show how characters mature.	<i>Childhood</i> Compare how writers present self-discovery as a part of growing up.	<i>Childhood</i> Compare how writers present characters who learn from experience.	<i>Childhood</i> Compare how writers of present female power.	Compare how writers present experiences of love.
2.	<i>Childhood</i> Compare how writers present loneliness.	<i>Childhood</i> Compare how writers use point of view to explore childhood.	<i>Childhood</i> Compare how writers present the importance of truth in childhood.	<i>Childhood</i> Compare how writers present children's feelings towards adults.	<i>Childhood</i> Compare how writers present how past events affect characters' lives.
3.	<i>Colonisation and its Aftermath</i> Compare how writers make use of journeys, short or long.	<i>Colonisation and its Aftermath</i> Compare how writers present division in society.	<i>Colonisation and its Aftermath</i> Compare how writers present different forms of oppression.	<i>Colonisation and its Aftermath</i> Compare how writers present relationships between colonised people and their colonisers.	<i>Colonisation and its Aftermath</i> Compare how writers make use of setting.
4.	<i>Colonisation and its Aftermath</i> Compare how writers present the harmful effects of colonisation.	<i>Colonisation and its Aftermath</i> Compare how writers present the effects of colonisation on morality.	<i>Colonisation and its Aftermath</i> Compare how writers present injustice.	<i>Colonisation and its Aftermath</i> Compare how writers present goodness.	<i>Colonisation and its Aftermath</i> Compare how writers explore the bonds between characters.
5.	<i>Crime and Detection</i> Compare how writers present the effects of crime on relationships.	<i>Crime and Detection</i> Compare how writers present rebellion against social order.	<i>Crime and Detection</i> Compare how writers present the emotional impact of crime.	<i>Crime and Detection</i> Compare how writers present characters who commit crimes.	<i>Crime and Detection</i> Compare how writers present family relationships.
6.	<i>Crime and Detection</i> Compare how writers make use of domestic settings.	<i>Crime and Detection</i> Compare how writers present victims of crime.	<i>Crime and Detection</i> Compare how writers present guilt and innocence.	<i>Crime and Detection</i> Compare how writers present justice.	<i>Crime and Detection</i> Compare how writers present deception.

7.	<i>Science and Society</i> Compare how writers present characters responding to adversity.	<i>Science and Society</i> Compare how writers present courage.	<i>Science and Society</i> Compare how writers make use of settings.	<i>Science and Society</i> Compare how writers present the impact of science on personal beliefs.	<i>Science and Society</i> Compare how writers present survival.
8.	<i>Science and Society</i> Compare how writers present anxieties about scientific development.	<i>Science and Society</i> Compare how writers portray the impact of science on personal freedom.	<i>Science and Society</i> Compare how writers present the abuse of power.	<i>Science and Society</i> Compare how writers present conflicting ideas about society.	<i>Science and Society</i> Compare how writers explore the impact of science on identity.
9.	<i>The Supernatural</i> Compare how writers portray the intrusion of the supernatural into everyday life.	<i>The Supernatural</i> Compare how writers present cruelty.	<i>The Supernatural</i> Compare how writers create a sense of mystery.	<i>The Supernatural</i> Compare how writers present female characters as victims.	<i>The Supernatural</i> Compare how writers explore negative influences.
10	<i>The Supernatural</i> Compare how writers present characters who are haunted.	<i>The Supernatural</i> Compare how writers present masculinity.	<i>The Supernatural</i> Compare how writers explore the theme of morality.	<i>The Supernatural</i> Compare how writers present the breaking of boundaries.	<i>The Supernatural</i> Compare how writers present characters dealing with difficult situations.
11	<i>Women and Society</i> Compare how writers present women's experience of suffering.	<i>Women and Society</i> Compare how writers present feelings of hope.	<i>Women and Society</i> Compare how writers explore family relationships.	<i>Women and Society</i> Compare how writers present women's experiences of marriage.	<i>Women and Society</i> Compare how writers present different generations.
12	<i>Women and Society</i> Compare how writers present the effects of social conventions on characters.	<i>Women and Society</i> Compare how writers use the concept of time.	<i>Women and Society</i> Compare how writers present the effects of isolation.	<i>Women and Society</i> Compare how writers present characters coping with mental struggles.	<i>Women and Society</i> Compare how writers criticise aspects of human nature.