Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel Level 3 GCE

Thursday 14 May 2026

Morning (Time: 2 hours)

Paper reference **8ET0/01**

English Literature

Advanced Subsidiary

PAPER 1: Poetry and Drama

You must have:
Prescribed texts (clean copies)

Total Marks

Instructions

- Use **black** ink 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.

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.

Turn over ▶

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Pearson

SECTION A

Poetry

Answer ONE question.

Begin your answer on page 4.

EITHER

1 Compare the ways in which poets present ideas about culture in *Ode On A Grayson Perry Urn* by Tim Turnbull and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer, you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

2 Compare the ways in which poets explore ideas about motherhood in *The Deliverer* by Tishani Doshi and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer, you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)

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List of prescribed poems

Poems of the Decade: An anthology of the Forward books of poetry 2002–2011 **(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732**			
Poem title	**Poet**	**New edition page**	**Old edition page**
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
History	John Burnside	25	35
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Lammas Hireling	Ian Duhig	51	61
To My Nine-Year-Old Self	Helen Dunmore	52	62
A Minor Role	U A Fanthorpe	57	67
The Gun	Vicki Feaver	62	72
The Furthest Distances I've Travelled	Leontia Flynn	64	74
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
Genetics	Sinéad Morrissey	125	135
From the Journal of a Disappointed Man	Andrew Motion	127	137
Look We Have Coming to Dover!	Daljit Nagra	129	139
Please Hold	Ciaran O'Driscoll	132	142
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒

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TOTAL FOR SECTION A = 24 MARKS

SECTION B

Drama

Answer ONE question on your chosen text.

Begin your answer on page 16.

***Les Blancs,* Lorraine Hansberry**

EITHER

3 'Tshembe's character is primarily motivated by self-interest.'

In the light of this comment, explore Hansberry's dramatic presentation of Tshembe in *Les Blancs*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

4 'Hansberry's play ultimately offers a message of optimism in the face of oppression.'

In the light of this comment, explore Hansberry's dramatic presentation of oppression in *Les Blancs*.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 16.

***Doctor Faustus*, Christopher Marlowe**

EITHER

5 'Faustus pursues power, but finds it is ultimately hollow and deceptive.'

In the light of this comment, explore Marlowe's dramatic presentation of power in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 48 marks)

OR

6 'Faustus is always beyond redemption, which weakens the dramatic impact of the play.'

In the light of this comment, explore Marlowe's dramatic presentation of redemption in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 16.

***The Duchess of Malfi*, John Webster**

EITHER

7 'The tragic consequences in the play are overwhelmingly driven by the characters' sins.'

In the light of this comment, explore Webster's dramatic presentation of sin in *The Duchess of Malfi*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

8 'Characters' morality is more important than social status in the play.'

In the light of this comment, explore Webster's dramatic presentation of hierarchy in *The Duchess of Malfi.*

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 16.

***The Importance of Being Earnest*, Oscar Wilde**

EITHER

9 'Wilde's mockery of Victorian manners drives the comedy in the play.'

In the light of this comment, explore Wilde's dramatic presentation of manners in *The Importance of Being Earnest.*

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 48 marks)

OR

10 'Algernon's selfishness and greed are symbolic of society's own self-absorption.'

In the light of this comment, explore Wilde's dramatic presentation of Algernon in *The Importance of Being Earnest.*

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 16.

***The Rover*, Aphra Behn**

EITHER

11 '*The Rover* suggests that social conventions must be upheld above personal preferences.'

In the light of this comment, explore Behn's dramatic presentation of social conventions in *The Rover*.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

12 'None of the characters in *The Rover* are truly in love.'

In the light of this comment, explore Behn's dramatic presentation of the relationship between Willmore and Hellena in *The Rover*.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 16.

***A Streetcar Named Desire*, Tennessee Williams**

EITHER

13 'Blanche's character is so calculating we feel no sympathy for her.'

In the light of this comment, explore Williams' dramatic presentation of Blanche in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 'The characters' inability to face reality is at the heart of the play's tragedy.'

In the light of this comment, explore Williams' dramatic presentation of denial in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 16.

***Sweat*, Lynn Nottage**

EITHER

15 'The ending of *Sweat* is pessimistic, with no hope for the futures of the characters.'

In the light of this comment, explore Nottage's dramatic presentation of the ending of *Sweat*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

OR

16 'It is through the characters' ambitions that Nottage most emotively presents their downfalls.'

In the light of this comment, explore Nottage's dramatic presentation of ambition in *Sweat*.

In your answer, you must consider relevant contextual factors.

(Total for Question 16 = 48 marks)

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Begin your answer on page 16.

***Waiting for Godot*, Samuel Beckett**

EITHER

17 'Despite the overall tone of hopelessness, optimism can be found in this play.'

In the light of this comment, explore Beckett's dramatic presentation of optimism in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 'In *Waiting for Godot*, the characters' waiting creates a sense of futility, deliberately alienating the audience.'

In the light of this comment, explore Beckett's dramatic use of waiting in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 18 = 48 marks)

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Chosen question number:

Question 3 ☒	**Question 4** ☒	**Question 5** ☒
Question 6 ☒	**Question 7** ☒	**Question 8** ☒
Question 9 ☒	**Question 10** ☒	**Question 11** ☒
Question 12 ☒	**Question 13** ☒	**Question 14** ☒
Question 15 ☒	**Question 16** ☒	**Question 17** ☒
Question 18 ☒		

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TOTAL FOR SECTION B = 48 MARKS
TOTAL FOR PAPER = 72 MARKS

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