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Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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# English Literature

**Advanced**

**Paper 1: Drama**

Thursday 7 June 2018 – Afternoon

**Time: 2 hours 15 minutes**

Paper Reference

**9ET0/01**

**You must have:**

Prescribed texts (clean copies only)

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.*
- In your answers, you must **not** use texts that you have used 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.

Turn over ►

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**SECTION A: Shakespeare**

**Answer ONE question on the text you have studied. Begin your answer on page 6.**

**TRAGEDY*****Antony and Cleopatra*****EITHER**

- 1** Explore the ways in which *Antony and Cleopatra* can be considered a political tragedy. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 1 = 35 marks)**

**OR**

- 2** Explore Shakespeare's treatment of the theme of honour in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 2 = 35 marks)**

***Hamlet*****EITHER**

- 3** Explore how Shakespeare presents uncertainty in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 3 = 35 marks)**

**OR**

- 4** Explore how Shakespeare presents Ophelia in *Hamlet*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 4 = 35 marks)**

Answer ONE question on the text you have studied. Begin your answer on page 6.

*King Lear*

EITHER

- 5 Explore the ways in which Shakespeare treats the theme of control in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

- 6 Explore how Shakespeare presents the relationship between Lear and Cordelia in *King Lear*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 6 = 35 marks)

*Othello*

EITHER

- 7 Explore Shakespeare's presentation of Cassio in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 7 = 35 marks)

OR

- 8 Explore how Shakespeare treats the theme of identity in *Othello*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 8 = 35 marks)

Answer ONE question on the text you have studied. Begin your answer on page 6.

COMEDY

*A Midsummer Night's Dream*

EITHER

- 9 Explore Shakespeare's presentation of the mechanicals in *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 9 = 35 marks)

OR

- 10 Explore how Shakespeare makes use of settings in *A Midsummer Night's Dream*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 10 = 35 marks)

*Measure for Measure*

EITHER

- 11 Explore how Shakespeare treats the theme of morality in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 11 = 35 marks)

OR

- 12 Explore Shakespeare's presentation of Isabella in *Measure for Measure*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 12 = 35 marks)

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Answer ONE question on the text you have studied. Begin your answer on page 6.

***The Taming of the Shrew***

**EITHER**

- 13** Explore Shakespeare's presentation of Petruchio in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 13 = 35 marks)**

**OR**

- 14** Explore how Shakespeare presents the play's ending in *The Taming of the Shrew*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 14 = 35 marks)**

***Twelfth Night***

**EITHER**

- 15** Explore the ways in which Shakespeare presents Sir Toby in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 15 = 35 marks)**

**OR**

- 16** Explore how Shakespeare treats gender roles in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

**(Total for Question 16 = 35 marks)**

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 ☒

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 ☒

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**TOTAL FOR SECTION A = 35 MARKS**

## SECTION B: Other Drama

Answer ONE question on the text you have studied. Begin your answer on page 20.

### TRAGEDY

#### *Doctor Faustus*, Christopher Marlowe

#### EITHER

- 17 Explore the extent to which *Doctor Faustus* can be seen as a Morality Play. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

#### OR

- 18 Explore Marlowe's presentation of conflict in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

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

#### EITHER

- 19 Explore Webster's presentation of family relationships in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

#### OR

- 20 Explore how Webster makes use of reputation in *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 25 marks)

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Answer ONE question on the text you have studied. Begin your answer on page 20.

***The Home Place, Brian Friel***

**EITHER**

- 21** Explore how Friel presents the theme of identity in *The Home Place*. You must relate your discussion to relevant contextual factors.

**(Total for Question 21 = 25 marks)**

**OR**

- 22** Explore the ways in which Friel creates a sense of insecurity in *The Home Place*. You must relate your discussion to relevant contextual factors.

**(Total for Question 22 = 25 marks)**

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

**EITHER**

- 23** Explore how Williams presents characters' inner lives in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

**(Total for Question 23 = 25 marks)**

**OR**

- 24** Explore the ways in which Williams makes use of confrontation in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

**(Total for Question 24 = 25 marks)**

Answer ONE question on the text you have studied. Begin your answer on page 20.

COMEDY

*The Importance of Being Earnest*, Oscar Wilde

EITHER

- 25 Explore how Wilde presents Algernon in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 25 marks)

OR

- 26 Explore Wilde's presentation of double lives in *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 25 marks)

*The Pitmen Painters*, Lee Hall

EITHER

- 27 Explore how Hall makes use of setting in *The Pitmen Painters*. You must relate your discussion to relevant contextual factors.

(Total for Question 27 = 25 marks)

OR

- 28 Explore the extent to which Hall presents *The Pitmen Painters* as a comedy. You must relate your discussion to relevant contextual factors.

(Total for Question 28 = 25 marks)

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Answer ONE question on the text you have studied. Begin your answer on page 20.

***The Rover*, Aphra Behn**

**EITHER**

- 29** Explore how Behn presents Florinda in *The Rover*. You must relate your discussion to relevant contextual factors.

**(Total for Question 29 = 25 marks)**

**OR**

- 30** Explore how Behn makes use of the conventions of Restoration comedy in *The Rover*. You must relate your discussion to relevant contextual factors.

**(Total for Question 30 = 25 marks)**

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

**EITHER**

- 31** Explore Beckett's use of the absurd in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

**(Total for Question 31 = 25 marks)**

**OR**

- 32** Explore Beckett's presentation of the theme of frustration in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

**(Total for Question 32 = 25 marks)**

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 17 ☒

Question 18 ☒

Question 19 ☒

Question 20 ☒

Question 21 ☒

Question 22 ☒

Question 23 ☒

Question 24 ☒

Question 25 ☒

Question 26 ☒

Question 27 ☒

Question 28 ☒

Question 29 ☒

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Question 31 ☒

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**TOTAL FOR SECTION B = 25 MARKS**  
**TOTAL FOR PAPER = 60 MARKS**

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