

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Friday 24 May 2024

Morning (Time: 2 hours 15 minutes)

Paper
reference

9ET0/01

English Literature

Advanced

PAPER 1: Drama

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 ►

P77996A

©2024 Pearson Education Ltd.
F:1/1/1/1



Pearson

SECTION A: Shakespeare

Answer ONE question on the text you have studied.

Begin your answer on page 6.

Antony and Cleopatra

EITHER

- 1** Explore Shakespeare's presentation of reputation in *Antony and Cleopatra*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 1 = 35 marks)

OR

- 2** Explore how Shakespeare presents Cleopatra 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 the relationship between Hamlet and Ophelia 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 the extent to which Shakespeare's *Hamlet* is a play full of doubt and confusion. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 4 = 35 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on the text you have studied.

Begin your answer on page 6.

King Lear

EITHER

- 5 Explore the extent to which Shakespeare's *King Lear* is a political play. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 5 = 35 marks)

OR

- 6 Explore the presentation of relationships between masters and servants in Shakespeare's *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 the presentation of relationships between men and women in Shakespeare's *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 the presentation of outsiders in Shakespeare's *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.

A Midsummer Night's Dream

EITHER

- 9 Explore how Shakespeare makes use of the play's structure 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 the extent to which Shakespeare's *A Midsummer Night's Dream* is a play about the disruption of the social order. 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 the presentation of corruption in Shakespeare's *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 how Shakespeare presents authority 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)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Answer ONE question on the text you have studied.

Begin your answer on page 6.

The Taming of the Shrew

EITHER

13 Explore how Shakespeare presents the relationship between Kate and Bianca 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 the presentation of romance in Shakespeare's *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 extent to which Shakespeare's *Twelfth Night* is a dark comedy. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 15 = 35 marks)

OR

16 Explore Shakespeare's presentation of status in *Twelfth Night*. You must relate your discussion to relevant contextual factors and ideas from your critical reading.

(Total for Question 16 = 35 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



P 7 7 9 9 6 A 0 1 1 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 7 9 9 6 A 0 1 3 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal dotted lines.

TOTAL FOR SECTION A = 35 MARKS



P 7 7 9 9 6 A 0 1 5 2 8

SECTION B: Other Drama

Answer ONE question on the text you have studied.

Begin your answer on page 20.

***Les Blancs*, Lorraine Hansberry**

EITHER

- 17** Explore how Hansberry allows us to see different points of view in *Les Blancs*. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18** Explore Hansberry's use of symbolism in *Les Blancs*. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 25 marks)

***Doctor Faustus*, Christopher Marlowe**

EITHER

- 19** Explore the extent to which Marlowe presents Faustus as a rebel in *Doctor Faustus*. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

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

(Total for Question 20 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

Answer ONE question on the text you have studied.

Begin your answer on page 20.

The Duchess of Malfi, John Webster

EITHER

21 Explore the extent to which Webster presents *The Duchess of Malfi* as a critique of contemporary society. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 25 marks)

OR

22 Explore the presentation of Ferdinand in Webster's *The Duchess of Malfi*. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 25 marks)

The Importance of Being Earnest, Oscar Wilde

EITHER

23 Explore the presentation of women's behaviour in Wilde's *The Importance of Being Earnest*. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 25 marks)

OR

24 Explore the extent to which Wilde's *The Importance of Being Earnest* is a play about trivialities. 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.

The Rover, Aphra Behn

EITHER

25 Explore the presentation of male behaviour in Behn's *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 25 marks)

OR

26 Explore how Behn uses features of comedy in *The Rover*. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 25 marks)

A Streetcar Named Desire, Tennessee Williams

EITHER

27 Explore Williams' use of stagecraft in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 27 = 25 marks)

OR

28 Explore how Williams presents the relationship between Blanche and Mitch in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

(Total for Question 28 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Answer ONE question on the text you have studied.

Begin your answer on page 20.

Sweat, Lynn Nottage

EITHER

29 Explore how Nottage presents the significance of the past in *Sweat*. You must relate your discussion to relevant contextual factors.

(Total for Question 29 = 25 marks)

OR

30 Explore the presentation of betrayal in Nottage's *Sweat*. 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 presentation of Lucky in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 31 = 25 marks)

OR

32 Explore how Beckett makes use of ritual in *Waiting for Godot*. You must relate your discussion to relevant contextual factors.

(Total for Question 32 = 25 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 7 9 9 6 A 0 2 1 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



P 7 7 9 9 6 A 0 2 5 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

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



P 7 7 9 9 6 A 0 2 7 2 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

