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

Centre Number

6 4 3 9 5

Candidate Number

5 7 3 6

# 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

**41**

## 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)

<p><i>Iago's identity is made up just of his own opinion</i></p> <p><i>Reputation incredibly important</i></p> <p><del>Reputation</del></p> <p><del>Reputation</del></p> <p>▷ 'he has neither felt nor understood... love'</p> <p>- McEvoy</p> <p>▷ 'his own evil inventions'</p> <p>▷ 'If I would have time expended with such a snipe but for my sport and profit'</p> <p>(98) (1/3/365)</p>	<p>Othello's discordant identity</p> <p>▷ '... an I <del>am</del> rude in my speech' (1/3/78) (82)</p> <p>▷ portrayed differently</p> <p>▷ 'A chivalric warrior in a world run by self interest'</p> <p>- <del>McEvoy</del> McEvoy</p> <p>▷ 'the most romantic figure'</p> <p>- Bradley</p> <p>▷ 'a tragedy of misunderstandings'</p> <p>- Wain</p> <p>▷ 'self-dramatisation'</p> <p>Lear</p>	<p>Difficulties in finding an identity as a woman when one is already put on them</p> <p>▷ 'female "openness" was dangerous' - Loomba</p> <p>▷ 'Desdemona was strong, not weak'</p> <p>- Elen Terry</p> <p>▷ 'she appears passive and defenceless'</p> <p>- Bradley</p> <p>▷ 'Their wives have sense like them: they see, and smell'</p> <p>(178) (4/3/90)</p>
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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)**



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 . If you change your mind, put a line through the box  and then indicate your new question with a cross .

16SecA  
11AO5

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

Shakespeare explores the theme of identity in the various characters of 'Othello'. For Iago, <sup>Shakespeare creates a man</sup> whose identity <sup>has been</sup> ~~is~~ made-up ~~set~~ of his own egotistical impression. ~~His~~ <sup>therefore</sup> self-centredness ~~refuses~~ <sup>refuses</sup> to let ~~the~~ others' perceptions ~~determine~~ <sup>of him</sup> ~~from~~ <sup>shape</sup> his identity at all, meaning he is capable of ~~master~~ <sup>ruthless</sup> manipulation. ~~Othello in contrast~~ ~~uses self-deprecation~~ ~~Othello in contrast~~ For the character of Othello, Shakespeare <sup>creates a conflicting</sup> ~~lets the audience~~ identity, allowing the audience to interpret his character in their own way. Shakespeare also focuses on the importance of encouraging ~~female identity~~ and recognising female identity ~~as the~~ ~~characters of Desdemona and Emilia show how~~ as passivity for Desdemona leads to her downfall, and Emilia's all-too-late ~~recognition~~ recognition of her own identity leads also to her downfall.

Firstly, ~~the~~ Shakespeare develops Iago to have an identity that is so self-determining, that he is capable of causing extreme pain to others, for he doesn't care about their opinions. This is clear in Act 1, scene 3 when he is alone on stage and directs to the audience ~~the~~ a monologue including ~~the~~ ~~the~~ the words 'But for



my own profit'. ~~This is the first Shakespeare~~ The fact that Iago is talking to himself ~~is the~~ Shakespeare's first technique to illustrate ~~how~~ Iago's self-assurance. This is further exaggerated by the excessive use of the personal pronoun 'me' and 'I' throughout the lengthy monologue. The phrase 'for my sport and profit' then summarises Iago's selfish intentions, ~~the~~ whilst ~~the~~ the word 'sport' is particularly disturbing - as though all of Iago's manipulations are purely a game of fun, <sup>(suggesting a level of sadism)</sup> with no serious motive. Coquill has been one critic to recognise ~~Iago's~~ <sup>the</sup> Iago's malevolence, ~~with~~ <sup>with</sup> which ~~Shakespeare dealt to Iago~~ Shakespeare dealt to Iago, as he calls Iago 'powerfully possessed by hatred'. The idea of a ~~single~~ <sup>single</sup> individual, with no cares for how others ~~identify them~~ <sup>identify them</sup>, would have been particularly frightening to ~~an~~ <sup>a</sup> ~~seventeenth or eighteenth century audience~~ <sup>a</sup> ~~seventeenth or eighteenth century audience~~. <sup>The</sup> ~~whose~~ <sup>whose</sup> superstitious and religious teachings ~~were~~ <sup>were</sup> of the time, produced genuine fears of the devil, ~~and~~ <sup>and</sup> ~~perhaps~~ <sup>perhaps</sup> meaning Iago's ~~deception~~ <sup>deception</sup> ~~was~~ <sup>was</sup> Iago's reception may have been even more extreme. Overall however, the reception today remains just as disturbed by ~~his~~ Iago's self-absorbed ~~identity~~ <sup>identity</sup>.

In contrast, the identity of ~~the~~ <sup>the</sup> Shakespeare's character 'Othello' stirs up a lot more debate as to whether he is the protagonist or the antagonist of the play; the hero or the villain. ~~That~~ <sup>That</sup> These ~~issues~~ <sup>issues</sup> ~~conflictions~~ <sup>conflictions</sup> are ~~never~~ <sup>never</sup> purposefully evoked by Shakespeare from the very start of the play. ~~Othello~~ <sup>Othello</sup> ~~himself~~ <sup>himself</sup> Shakespeare ensures that Othello ~~himself~~ <sup>himself</sup> is introduced by other characters



before he himself gets any stage presence. ~~The this means that~~  
~~at the beginning, being first in the opening scenes of the play,~~  
~~and the other characters' reactions.~~ In the first  
productions of Othello prior to the 20<sup>th</sup> and 21<sup>st</sup> centuries, the  
racist depictions of Othello <sup>in the opening scenes</sup> will have not been so shocking.  
Perhaps more shocking would have been Othello's eloquence ~~and~~  
~~hyperbole~~ and lyricism ~~in~~ in his opening monologue, as  
~~Shakespeare can be reads~~ he begins 'Most potent, grave and  
revered signiors'. At this point, <sup>A.C.</sup> Bradley's view of Othello as  
'the most romantic figure' appears true to itself. ~~Shakespeare~~  
~~however does not leave this~~ Shakespeare however ~~changes this identity~~  
does not let Othello's identity remain so simple however as ~~Othello~~ <sup>he</sup>  
later ~~seems~~ shouts 'O, blood, blood, blood!' after ~~being~~ being overcome  
by jealousy. ~~This~~ This reversion to an exclamation ~~which~~ <sup>appears</sup>  
~~is~~ <sup>more</sup> more characteristic of Iago as a villain (Iago's  
first words ~~to~~ being 'blood'. ~~The~~ ~~A.C.~~ A.C. Bradley interprets  
this change in identity as being Othello's fatal flaw of jealousy  
becoming an 'incontrollable flood'. Shakespeare therefore seems to  
be ~~exploring~~ exploring how jealousy can change a person's identity.

Finally, ~~Shakespeare~~ <sup>explores</sup> Shakespeare ~~explores~~ the difficulties in building  
independent identities as women. In the time ~~Shakespeare~~ <sup>'Othello'</sup> was  
written, in the seventeenth century, women were superficially judged;  
~~and~~ implied to be passive, submissive and beautiful. ~~Shakespeare~~  
In most productions of the play, Desdemona is portrayed in  
just this way - her last dying words being 'Commend me to thy





'kind lord!' in one last show of female subservience. ~~£~~ This perhaps is why ~~some~~ <sup>some (including A.C. Bradley)</sup> have characterised her as appearing 'passive and defenseless'. ~~Emilia~~ <sup>Shakespeare</sup> ~~however~~ contradicts this passivity in the last Act of the play, beginning with her ~~monologue~~ <sup>with Emilia</sup> speech on how 'Their wiver have sense like them'. ~~Emilia~~ <sup>Emilia</sup> becomes passionate in highlighting how women have strong identities just like their husbands. ~~she~~ ~~emphasises~~ Shakespeare uses listing to ~~show~~ <sup>fully demonstrate</sup> the cocophony of traits a woman is capable of; a very progressive view of the time. ~~Realistically, the fact that~~ However, Shakespeare also places this monologue just at the end of the play where both females are killed by ~~men~~ their husbands. ~~This~~ This increases the tragic nature of the ending, ~~as Shakespeare highlights how~~ <sup>the dramatic irony of the</sup> ~~though Emilia tried to enliven Desdemona's independence,~~ ~~the~~ ~~the cause had already been lost, and Desdemona would~~ ~~continue to be~~ as the dramatic <sup>placing of</sup> ~~irony~~ ~~is~~ this highlights how futile Emilia's last attempts to enliven independence into Desdemona were. ~~therefore Shakespeare therefore seems to~~ In this way, Shakespeare seems to be suggesting women should be ~~empowered~~ ~~of~~ ~~the~~ ~~stronger~~ empowered in their identities ~~from~~ from an earlier age.

~~Shakespeare's~~ ~~accumulation~~ ~~of~~ ~~identities~~ ~~in~~ ~~'Othello'~~ ~~show~~ ~~how~~ ~~important~~ ~~the~~ ~~identities~~ ~~are~~ ~~to~~ ~~the~~ ~~plot~~ ~~of~~ ~~'Othello'~~ ~~show~~ ~~how~~ ~~different~~ ~~identities~~ ~~interact~~ ~~to~~ ~~corrupt~~ ~~one~~ ~~another~~ ~~or~~ ~~to~~ ~~attempt~~ ~~to~~ ~~save~~ ~~one~~ ~~another~~. ~~Each~~ <sup>Ultimately,</sup> Shakespeare's 'Othello' shows how different identities interact to corrupt one another or to attempt to save one another. ~~Each~~





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**TOTAL FOR SECTION A = 35 MARKS** 27



**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)**

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***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.

Music      Minor characters

Sex

(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.

Passion      Love      Sexual tension

Aggression

Masc/fem

(Total for Question 24 = 25 marks)

Music	idiots <del>Minor characters</del> minor characters	<del>Sex</del> Closed doors/lack of
<p>▷ Blanche's decline in mental health</p> <p>'The music fades' (60)</p> <p>(104)</p>	<p>▷ what goes on behind closed doors</p> <p>▷ lack of accommodationism in speech</p> <p>↳ rise of new social order</p> <p>▷ 'You going to shack up here?'</p> <p>'I thought I would' (14)</p>	<p>▷ no door b/w Blanche &amp; Stanley - just a curtain</p> <p>▷ 'hiding the bottle in a closet' (83)</p> <p>▷ 'he moves back a pace in the doorway' (96)</p> <p>▷ only place w/ a door is the bathroom</p> <p>'Help me! Caught in a trap. Caught in' (95)</p>



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)

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*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)**

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***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)**

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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 .

14SecB

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             Question 30             Question 31   
   Question 32

Tennessee Williams depicts the inner lives of the characters in *A Streetcar Named Desire* in a variety of ways. One ~~text~~ dramatic technique that is employed to show Blanche's internal turmoil and mental health issues, <sup>and how they</sup> decline over the play. Williams also uses ~~stage~~ stage set-ups to ~~highlight~~ demonstrate ~~intrusions~~ the intrusion of Stanley into Blanche's inner life. At the same time however, Williams separates the experience on ~~both of them~~ Stanley and Blanche's inner life ~~by~~ through their ~~opposing~~ idiolects.

Firstly, Blanche's personal experience of mental health issues is portrayed through Williams' use of music, specifically the *Varsouviana*. This piece of music arises whenever Blanche ~~is~~ becomes in a state of ~~poor~~ distress, and ~~is~~ is epitomised in the last scene of the play as it is 'filtered into weird distortion'. ~~The the this description the~~ Williams perfectly captures Blanche's extreme inner turmoil as the normally cheerful song is jarringly juxtaposed with the horrific circumstances around Blanche, ~~this~~ and the distorted



nature in which it is played. ~~This idea parallels with Blanche herself, who she has been told that~~ Williams was able to produce such an evocative depiction after witnessing his own sister's decline into schizophrenia. ~~His~~ This use of music to reflect Blanche's inner-experience of ill mental-health ~~then gives insight into her~~ then allows the reader to gain insight into the depth of her character, as without it the audience may easily be fooled into believing Blanche's attempts to mask her pain with flirting and fun.

~~Williams sets~~ A recurring motif throughout the play ~~is the~~ is the idea of closed doors or a lack of closed doors. Williams constructs the stage in such a way to demonstrate the intrusion of Stanley into Blanche's inner life. ~~In~~ the tragic Scene Ten, Blanche is trapped in the ~~back~~ apartment with Stanley, who blocks the door with his frame. Blanche appears to find solace in ~~spending~~ spending most of her time in the bathroom, 'soaking in a hot tub'. This is the only room in the apartment which has a door on it. <sup>This is significant as it is</sup> a place where Blanche can truly be herself and be vulnerable; NOT only mentally but also physically as she is <sup>(her appearance being so important to her)</sup> allowed able to undress and remove her makeup. In Scene Ten, Stanley invades this space as a ~~symbol of~~ tragic and dramatic parallel to the physical sexual assault: ~~Stanley~~ 'The bathroom door is thrown open'. This stage direction



(an incredibly physical <sup>and frightening</sup> ~~and~~ act in itself) breaks up Blanche's final attempts to seek help - her last words being "Help me! Caught in a trap. Caught in - 'Oh!'" <sup>overwhelms</sup> ~~highlight~~ Sexual assault ~~was the issue~~ ~~and this~~ has been an issue ~~from~~ since the beginning of time, and Williams' physical representation of this through the use of privacy and doors (he chooses to conceal the ~~heavily~~-incubated rape), highlights how ~~the~~ assaults like this <sup>are</sup> not only physically ~~&~~ invasive, but also mentally and emotionally.

Finally, ~~Williams sets up and separates~~ Williams presents the individual nature of the characters' inner-lives through the use of dialects. ~~Blanche~~ Blanche and Stanley come from completely different backgrounds - both of them aware of this as Stanley states how 'The Kowalskis and the DuBois have different notions'. ~~These~~ Both appear equally proud of these backgrounds, as Blanche degrades Stanley as a 'polack' and Stanley quickly retorts that he is 'one-hundred percent American'. ~~This is the story~~ New Orleans was a setting of the new social order, as the 'Old South' which Blanche belonged to was no longer such a dominating force, but had been for the history of the USA. Blanche and Stanley are therefore naturally conflicting, and this manifests itself in the lack of accommodationism in their dialect. This is present throughout the play, ~~but~~ and begins from the beginning as Stanley uses non-standard English 'You going to shack up here?', whilst <sup>and colloquialism</sup> ~~and~~



Blanche retorts <sup>with</sup> "full standard English" <sup>and politeness</sup> "I thought I would  
if it's not inconvenient for you". Where two characters with  
minimal tension may accommodate their language to suit  
one another, Blanche and Stanley are so rigid in their  
own inner lives and identities that they make no attempt  
to do so.

Williams uses dramatic devices incredibly successfully to  
~~demonstrate~~ <sup>reflect</sup> the characters' inner lives to the audience,  
who otherwise may struggle to understand or empathise  
with them.





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**TOTAL FOR SECTION B = 25 MARKS** **14**  
**TOTAL FOR PAPER = 60 MARKS**



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