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Please check the examination details below before entering your candidate information

Candidate surname	Other names

Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

Wednesday 22 May 2019

Afternoon (Time: 2 hours) | Paper Reference **WET02/01**

English Literature

International Advanced Subsidiary
Unit 2: Drama

You must have:
Set 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 from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- 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: Pre-1900 Drama

Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

The Rover – Aphra Behn

EITHER

1 'The title of the play is open to different interpretations.'

In the light of this statement, explore why Behn might have chosen *The Rover* as the title for her play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'Although love appears to triumph in the end, desire for revenge is the emotion felt most intensely during the course of the play.'

In the light of this statement, explore Behn's presentation of intense emotions in *The Rover*.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

***She Stoops to Conquer* – Oliver Goldsmith**

EITHER

3 'Deception is at the core of the plot, and the source of much of the comedy.'

In the light of this statement, explore Goldsmith's dramatic use of deception in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'A play about the importance of good manners, and the consequences of bad manners.'

In the light of this statement, explore Goldsmith's presentation of manners in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

Twelfth Night – William Shakespeare

EITHER

5 'Malvolio is not the most prominent, but certainly the most fascinating and complex character in *Twelfth Night*.'

In the light of this statement, explore the reasons why Shakespeare's presentation of Malvolio might fascinate audiences.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'Literally and figuratively, music is everywhere in *Twelfth Night*.'

In the light of this statement, explore Shakespeare's use of music in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

***Doctor Faustus* – Christopher Marlowe**

EITHER

7 'In Renaissance eyes, Faustus is a hero; from a Medieval viewpoint, he is a villain.'

In the light of this statement, explore Marlowe's portrayal of Faustus as both a hero and a villain in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'Marlowe's play is a magnificent dramatic spectacle, but its language is equally impressive.'

In the light of this statement, explore the use of powerful poetic language in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

***Othello* – William Shakespeare**

EITHER

9 'The characters of the play fall into two types: those who appear rational, and those who cannot control their passions.'

In the light of this statement, explore Shakespeare's presentation of reason and passion in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'The difference in age between Desdemona and Othello is perhaps as significant as their differing racial origins.'

In the light of this statement, explore Shakespeare's use of age differences as a significant aspect of relationships in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

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Chosen question number:

Question 1 ☒	**Question 2** ☒	**Question 3** ☒
Question 4 ☒	**Question 5** ☒	**Question 6** ☒
Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒		

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TOTAL FOR SECTION A = 25 MARKS

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SECTION B: Post-1900 Drama

Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

Top Girls – Caryl Churchill

EITHER

11 'The scenes in which the applicants are interviewed at the Top Girls Employment Agency reveal the values not just of the participants, but also of the world they live in.'

In the light of this statement, explore the significance of the interview scenes in Churchill's *Top Girls*.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'Marriage as an institution is presented very unfavourably in *Top Girls*.'

In the light of this statement, explore Churchill's presentation of marriage.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***A Raisin in the Sun* – Lorraine Hansberry**

EITHER

13 'Joseph Asagai is not a central character, but he is a dramatic catalyst who influences other, more important, characters.'

In the light of this statement, discuss Hansberry's use of Asagai in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'An unusual title, but one which effectively captures the core meaning of Hansberry's play.'

In the light of this statement, explore the reasons why Hansberry chose *A Raisin in the Sun* as the title of her play.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***Death of a Salesman* – Arthur Miller**

EITHER

15 'A play about brothers, and how close and how distant they can be.'

In the light of this statement, explore Miller's presentation of relationships between brothers in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'While drafting *Death of a Salesman*, Miller's working title for the play was *The Inside of his Head*.'

In the light of this statement, explore the suitability of both the working and the published titles of the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 16 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

A Streetcar Named Desire – Tennessee Williams

EITHER

17 'A play so dark in outlook, and yet so full of references to light.'

In view of this statement, explore Williams' use of light in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'Blanche asserts that deliberate cruelty is not forgivable; the world she lives in is full of such cruelty.'

In the light of this statement, explore Williams' presentation of cruelty in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 18 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***Waiting for Godot* – Samuel Beckett**

EITHER

19 'Many suggestions have been made regarding exactly who, or what, Godot is – though some of these suggestions have rather more credibility than others.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'A play that is about freedom, but even more so, a play that is about confinement.'

In the light of this statement, explore the ways in which Beckett's *Waiting for Godot* deals with the concepts of freedom and confinement.

In your answer, you must consider relevant contextual factors.

(Total for Question 20 = 25 marks)

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Question 11 ☒	**Question 12** ☒	**Question 13** ☒
Question 14 ☒	**Question 15** ☒	**Question 16** ☒
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