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Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel International Advanced Level

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 'This is a play apparently about love, yet violence – violent language, violent actions and violent intentions – is troublingly commonplace.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'Willmore curses his lack of money – "A plague o' this Poverty" – but he's far from the only character afflicted by a desire for greater wealth in *The Rover*.'

In the light of this statement, explore the presentation of wealth and poverty in Behn's play.

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 te

Begin your answer on page 7.

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

EITHER

3 'Kate, according to a critic, would have been "an inspiration to the increasing number of women" attending a performance of *She Stoops to Conquer* in the 1770s.'

In the light of this statement, explore Goldsmith's presentation of Kate and the way in which she might inspire audiences, both in Goldsmith's time and in our own.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 '*She Stoops to Conquer* rewards characters whose motives are honourable and authentic and punishes those who do not live up to this ideal.'

In the light of this statement, explore the values and behaviours that Goldsmith's play chooses to reward.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

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Begin your answer on page 7.

***Twelfth Night* – William Shakespeare**

EITHER

5 'A play in which many boundaries are challenged and broken – making it a play that is still compelling to watch today.'

In the light of this statement, explore the consequences of crossing boundaries in Shakespeare's *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'A play in which several characters and situations are out of control, and order is not easily restored.'

In the light of this statement, explore the dramatic function of disorder in Shakespeare's *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 te

Begin your answer on page 7.

***Doctor Faustus* – Christopher Marlowe**

EITHER

7 'The enduring appeal of the Faustus myth suggests strongly that Faustus' dilemmas and decisions are in many ways universal.'

In the light of this statement, explore the idea that Marlowe's *Doctor Faustus* is a play with universal appeal.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'A play in which books play a significant role.'

In the light of this statement, explore the presentation of different types of books and learning in Marlowe's *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

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***Othello* – William Shakespeare**

EITHER

9 'Deception and delusion are found in equal measure in *Othello*.'

In the light of this statement, explore Shakespeare's presentation of deception and delusion.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Othello says "our wars are done", but conflict is not confined to the battlefield: it finds its way into every corner of private life.'

In the light of this statement, explore the presentation of conflict in Shakespeare's *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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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 fragmented structure of *Top Girls* is not experimental for the sake of it – it parallels the experience of life of many of the characters in the play.'

In the light of this statement, explore Churchill's use of dramatic structure in *Top Girls*.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'A play about secrets, but much more about the reasons why secrets are necessary.'

In the light of this statement, explore the presentation of secrecy in Churchill's *Top Girls*.

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 te

Begin your answer on page 23.

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

EITHER

13 'One message of the play seems to be that being passionate about wanting to change one's life or change the world is not enough: one must also take action to make the change occur.'

In the light of this statement, explore the idea that Hansberry's play rewards those who take action rather than those who only dream.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'Walter is at once a character in a very specific time, place and situation, and an Everyman figure who embodies something that is at the core of all human beings.'

In the light of this statement, explore the way in which Hansberry uses the character of Walter in *A Raisin in the Sun*.

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 te

Begin your answer on page 23.

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

EITHER

15 'The play presents us with a variety of families, some of which offer more support to their individual members than others.'

In the light of this statement, explore the presentation of family life in Miller's *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'A play about honesty, populated by characters who struggle to tell or face the truth.'

In the light of this statement, explore the presentation of truth and lies in Miller's *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

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Begin your answer on page 23.

***A Streetcar Named Desire* – Tennessee Williams**

EITHER

17 'Of the two sisters, Stella appears to have adjusted better than Blanche to the Dubois family's new circumstances.'

In the light of this statement, explore the ways in which Williams compares and contrasts the sisters' experiences of life in New Orleans in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'Tennessee Williams' characters are often shaped by, or even burdened by, their pasts.'

In the light of this statement, explore how characters are influenced by the past 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 te

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

EITHER

19 'The characters strive to communicate, but the language they use is sometimes infantile, sometimes playful, and sometimes entirely confusing.'

In the light of this statement, explore the ways in which Beckett uses language in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'The kick that Lucky directs at the shins of the man who was trying to comfort him is indicative: this is a world in which conflict is normalised and dominant, in which sympathy or kindness has no value.'

In the light of this statement, explore the idea that the world of Beckett's *Waiting for Godot* is one that lacks sympathy and kindness.

In your answer, you must consider relevant contextual factors.

(Total for Question 20 = 25 marks)

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Chosen question number:

Question 11 ☒ **Question 12** ☒ **Question 13** ☒

Question 14 ☒ **Question 15** ☒ **Question 16** ☒

Question 17 ☒ **Question 18** ☒ **Question 19** ☒

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