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 'It is the spirit of equality that characterises carnival life in *The Rover*.'

In the light of this statement explore Behn's presentation of the impact of carnival life in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 '*The Rover* is a play that raises questions about marriage; its purpose, its desirability and its relevance.'

In the light of this statement explore Behn's presentation of marriage 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 'In *She Stoops to Conquer* the characters who seem to be the happiest are those who are not weighed down by social conventions and expectations.'

In the light of this statement explore Goldsmith's presentation of social conventions in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'Audience members may feel conflicted in their understanding of Marlow, who seems cowardly yet filled with a sense of his own importance.'

In the light of this statement explore how Goldsmith presents the character of Marlow 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 'Despite the play being one of Shakespeare's most famous romantic comedies, love in *Twelfth Night* is as much a source of pain as it is of joy.'

In the light of this statement explore Shakespeare's presentation of the experience of being in love in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'There are essentially two types of character in *Twelfth Night*: the clever, manipulative woman and the foolish, reckless man.'

In the light of this statement explore Shakespeare's presentation of the differences between men and women in the play.

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 'Despite all its tragic consequences there is something to be admired in Faustus' ambition.'

In the light of this statement explore Marlowe's presentation of ambition in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'At the centre of *Doctor Faustus* is the complex question of whether Faustus is responsible for his own demise, or whether he is the victim of outside forces.'

In the light of this statement explore the extent to which Marlowe presents Faustus as being solely responsible for his own downfall.

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 'Without Othello's egotism and his obsession with protecting his reputation, Iago's plotting and scheming would have come to nothing'.

In the light of this statement explore the extent to which Shakespeare presents Othello as responsible for his own downfall in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'A play where the men foolishly underestimate the intelligence and strength of the women.'

In the light of this statement explore how Shakespeare presents relationships between men and women in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 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 ☒.

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

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 'Despite its fantastical nature, the opening act of *Top Girls* prepares the audience for the realistic problems faced by the women in the rest of the play.'

In the light of this statement explore Churchill's presentation of the opening act of *Top Girls*.

(Total for Question 11 = 25 marks)

OR

12 '*Top Girls* presents an audience with the harsh truth that the only way for a woman to be successful is to act like a man.'

In the light of this statement explore Churchill's presentation of how women achieve success in the play.

(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 'In *A Raisin in the Sun* the promise of wealth offers the Youngers hope but also proves damaging to their family unity.'

In the light of this statement explore Hansberry's presentation of family unity in the play.

(Total for Question 13 = 25 marks)

OR

14 'Hansberry's decision to have Mama return and remove her plant at the end of the play highlights its symbolic importance and multiplicity of meaning.'

In the light of this statement explore Hansberry's use of props and costume in *A Raisin in the Sun*.

(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 'Willy inspires sympathy, frustration and dislike in equal measure from an audience of *Death of a Salesman*.'

In the light of this statement explore the extent to which Miller presents Willy Loman as a character who provokes mixed reactions from the audience of the play.

(Total for Question 15 = 25 marks)

OR

16 'The main cause of Willy and his sons' unhappiness is their refusal to accept how ordinary they are.'

In the light of this statement explore how Miller presents unhappiness in *Death of a Salesman*.

(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 'Pride is the characters' most treasured possession in *A Streetcar Named Desire*, and they will go to any lengths to protect it.'

In the light of this statement explore Williams' presentation of pride in the play.

(Total for Question 17 = 25 marks)

OR

18 'In *A Streetcar Named Desire* Williams makes extensive use of props and costume in order to develop the play's ideas.'

In the light of this statement explore Williams' use of props and costume in *A Streetcar Named Desire*.

(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 '*Waiting for Godot* depicts a world where time is meaningless and is also the cause of great suffering.'

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

(Total for Question 19 = 25 marks)

OR

20 'The characters in *Waiting for Godot* depend on each other, both emotionally and physically, but they are not really friends.'

In the light of this statement explore Beckett's presentation of friendship in the play.

(Total for Question 20 = 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 ☒.

Chosen question number: **Question 11** ☒ **Question 12** ☒ **Question 13** ☒

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

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

Question 20 ☒

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS

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