

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

**Pearson Edexcel International Advanced Level**

**Tuesday 16 January 2024**

Afternoon (Time: 2 hours)

Paper  
reference

**WET02/01**

**English Literature**

**International Advanced Subsidiary**

**UNIT 2: 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 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** 'A play where the characters have contrasting ideas about honour.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 1 = 25 marks)**

**OR**

- 2** 'There is little to admire when we consider the behaviour of the men in *The Rover*.'

In the light of this statement, explore Behn's presentation of male behaviour 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 'Tony is described as "a mere composition of tricks and mischief", but he proves himself to be much more than this.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4 'Most of the characters in *She Stoops to Conquer* wish to marry for love rather than for money.'

In the light of this statement, explore Goldsmith's presentation of the reasons for desiring marriage 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 'A play where desire is proven to be unruly, showing little regard for society's rules and boundaries.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 5 = 25 marks)**

**OR**

- 6 'Despite marking a return to social order, the ending of *Twelfth Night* may leave some audiences feeling uneasy.'

In the light of this statement, explore Shakespeare's crafting of the ending of *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 'Despite Faustus' obvious failings, Marlowe is successful in enlisting our sympathy for him.'

In the light of this statement, explore how Marlowe shapes an audience's response to the character of Faustus in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8 'Despite the threatening presence of the supernatural in the play, the evil in *Doctor Faustus* is presented as being distinctly human.'

In the light of this statement, explore Marlowe's presentation of evil 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** '*Othello* depicts a world where characters pay the price for being virtuous.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 9 = 25 marks)**

**OR**

**10** 'Cassio is more than just a plot device, he illuminates the key ideas of the play.'

In the light of this statement, explore how Shakespeare uses the character of Cassio in *Othello*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 10 = 25 marks)**

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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** 'Commenting on her use of the characters Joyce and Marlene, Churchill stated that "It wasn't just a case of pitching a good person against a bad person."

In the light of this statement, explore Churchill's presentation of the relationship between Joyce and Marlene in *Top Girls*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 11 = 25 marks)**

**OR**

- 12** '*Top Girls* depicts a society in which the few thrive at the expense of the many.'

In the light of this statement, explore Churchill's presentation of self-interest in *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 text.

Begin your answer on page 23.

*A Raisin in the Sun* – Lorraine Hansberry

**EITHER**

- 13** 'A *Raisin in the Sun* is a play which raises questions about dreams; their value, and the consequences of pursuing them.'

In the light of this statement, explore Hansberry's presentation of dreams in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 13 = 25 marks)**

**OR**

- 14** 'Much of the unhappiness felt by the characters in *A Raisin in the Sun* is caused by their inability to balance expectation with reality.'

In the light of this statement, explore Hansberry's presentation of the conflict between expectation and reality 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 text.

Begin your answer on page 23.

*Death of a Salesman* – Arthur Miller

**EITHER**

**15** 'In *Death of a Salesman* it is difficult to distinguish between reality and fantasy.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 15 = 25 marks)**

**OR**

**16** 'Miller argued that *Death of a Salesman* is not wholly pessimistic, but the ending of the play seems to contradict this.'

In the light of this statement, explore Miller's crafting of the ending of *Death of a Salesman*.

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 'In *A Streetcar Named Desire* the only character Blanche succeeds in deceiving is herself.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18 'One message of *A Streetcar Named Desire* seems to be that a person's reputation is easily lost and difficult to win back.'

In the light of this statement, explore Williams' presentation of reputation 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** 'Vladimir and Estragon's refusal to give in to despair leaves the audience with a sense of optimism at the end of *Waiting for Godot*.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 19 = 25 marks)**

**OR**

- 20** 'In *Waiting for Godot* the preferred state for all the characters is isolation. Even when they are together they seem to want to be apart.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 20 = 25 marks)**

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