

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** 'Whilst the women in the play attempt to control their own destiny, the men attempt to control the women.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** 'A play that celebrates freedom, but also warns us of the consequences of its excesses.'

In the light of this statement explore how Behn presents the problems that come with freedom 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** 'One of the main sources of comedy in the play is Goldsmith's use of opposites.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4** '*She Stoops to Conquer* persuades an audience that first impressions can be deceptive.'

In the light of this statement explore how Goldsmith makes use of first impressions 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 'Most of the comedy in *Twelfth Night* occurs when the established social order is broken.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6 'Whilst acts of trickery and deception add to the audience's enjoyment of the play, we cannot deny the cruelty and ridicule which underpin them.'

In the light of this statement explore Shakespeare's presentation of trickery 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** 'Despite his appetite for knowledge, Faustus seems ignorant of his own weaknesses.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'The comedic characters in *Doctor Faustus* offer the audience more than just a break from the tragedy, they echo and enhance the ideas of the play.'

In the light of this statement explore Marlowe's use of the comedic characters 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 'In *Othello*, Shakespeare uses soliloquy to both develop character and offer the audience an insight into the key ideas of the drama.'

In the light of this statement explore how Shakespeare makes use of soliloquy in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

- 10 '*Othello* depicts a world that relies on duty and service, but where loyalty is often absent.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

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 '*Top Girls* tackles forcefully the issues of its time.'

In the light of this statement explore how Churchill presents social and political issues in *Top Girls*.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'A play where women talk constantly, but never really listen to each other.'

In the light of this statement explore how Churchill presents communication 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* depicts a world where personal identity is complex.'

In the light of this statement explore how Hansberry presents identity in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

- 14** 'There are essentially two types of character in *A Raisin in the Sun*, those who value material wealth and those who value cultural wealth.'

In the light of this statement explore Hansberry's presentation of conflicting values 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** 'At the core of *Death of a Salesman* is a conflict between love and money. In the end, money triumphs.'

In the light of this statement explore how Miller presents the conflict between love and money in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

- 16** 'In pursuit of his dreams, Willy ends up by selling himself.'

In the light of this statement explore Miller's presentation of selling in *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* conflict is caused by a clash of cultures, not just a clash of personalities.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18** 'There has been much debate as to whether Blanche's own actions contribute to her fate.'

In the light of this statement explore how Williams shapes an audience's response to the character of Blanche in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

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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 'A play where actions are more meaningful than words.'

In the light of this statement explore how Beckett uses elements of physical action in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'Vladimir is right when he says "all mankind is us, whether we like it or not"'

In the light of this statement explore the extent to which Beckett presents *Waiting for Godot* as a play about universal experience.

In your answer, you must consider relevant contextual factors.

(Total for Question 20 = 25 marks)

TOTAL FOR SECTION B = 25 MARKS

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