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Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

International Advanced Subsidiary
Unit 2: Drama

Monday 16 January 2017 – Afternoon
Time: 2 hours

Paper Reference
WET02/01

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 'Despite Willmore's appetite for sexual conquest and violence, Behn's play appears to reward, rather than to punish him.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'A play in which the most successful characters are those who possess "wit" – an inventive quickness of thought and speech.'

In the light of this statement, explore Behn's presentation of wit 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 'Kate is able to "conquer" Marlow, and win over audiences, because of her impressive personal qualities.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'The behaviour of characters in *She Stoops to Conquer* is largely shaped by money – the possession of it, the lack of it, or the desire for it.'

In the light of this statement, explore Goldsmith's presentation of behaviour that is influenced by money.

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 in which many characters are pretending to be something or someone that they are not.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'The minor characters of *Twelfth Night* play a significant role in shaping the comic and the darker moods of the play.'

In the light of this statement, explore how Shakespeare uses any **two** of the minor characters to help create both the comic and the darker moods of 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 'Even though Mephistophilis is a demon of Hell, Marlowe manages to prompt conflicting feelings towards him, both in Faustus and in audiences.'

In the light of this statement, explore how Marlowe presents the character of Mephistophilis in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'A play which reveals the extent of the human appetite for power, and also how readily people with power can be corrupted.'

In the light of this statement, explore Marlowe's presentation of the way that power corrupts 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 'Many of the problems experienced by characters in the play follow from their strict adherence to a code of honour and the need to uphold their reputations.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Unlike most characters in the play, whose actions become progressively more appalling, Emilia is increasingly impressive.'

In the light of this statement, explore how Shakespeare uses Emilia 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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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 'Although the play exposes the problems in relationships between men and women, all-female relationships are never idealised.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'Marlene achieves success, but the audience is not encouraged to admire her for it.'

In the light of this statement, explore Churchill's presentation of the character of Marlene 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 'Walter's transformation in the play is both profound and entirely unexpected.'

In the light of this statement, explore Hansberry's presentation of the character of Walter 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 the play: those motivated by self-interest, and those who tend to put others before themselves.'

In the light of this statement, explore Hansberry's presentation of selfishness and self-denial in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)

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 '*Death of a Salesman* is a play so full of symbolism representing change that we cannot hear of a fallen elm without recognising its symbolic purpose.'

In the light of this statement, explore how Miller uses symbolism to reveal the changes affecting Willy and his family.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'The attitudes of Biff and Happy towards women strongly resemble those of their father.'

In the light of this statement, explore how Miller presents the attitudes of the male characters towards women.

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 in which relationships are often made complex by class differences.'

In the light of this statement, explore how Williams uses class differences to create complex relationships in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'Sex is a destructive force in the play, though this destruction takes a variety of forms.'

In the light of this statement, explore Williams' presentation of sex as a destructive force in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 18 = 25 marks)

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 are individuals but seem unable to exist without each other.'

In the light of this statement, explore Beckett's presentation of the relationship between Vladimir and Estragon in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'A play in which language and structure and actions are repetitive – for a reason.'

In the light of this statement, explore how Beckett uses repetition in *Waiting for Godot*.

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** ☒

Question 20 ☒

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

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