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Pearson Edexcel International Advanced Level

Thursday 18 May 2023

Afternoon (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** 'Despite their different backgrounds, the women in *The Rover* share similar experiences.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** 'Whilst acts of rebellion in *The Rover* are exciting to watch, we are reminded that they can only ever be temporary.'

In the light of this statement, explore Behn's presentation of acts of rebellion 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** 'As the play's comic villain, Mrs Hardcastle provokes mixed reactions from audiences.'

In the light of this statement, explore Goldsmith's presentation of Mrs Hardcastle 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* depicts a world where the women are in control.'

In the light of this statement, explore the extent to which the women in *She Stoops to Conquer* are in control of their own lives.

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 appearing to be a play grounded in silliness and frivolity, *Twelfth Night* asks its audience to consider more serious ideas and issues.'

In the light of this statement, explore Shakespeare's presentation of serious ideas and issues in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6** 'A play which blurs the line between madness and passion.'

In the light of this statement, explore how Shakespeare presents passion 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** 'A play about greed and its consequences.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'The view of human nature that emerges at the end of the play leaves the audience feeling pessimistic.'

In the light of this statement, explore Marlowe's presentation of human nature 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*, even the play's most innocent characters are guilty of betrayal.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Many of the characters in *Othello* struggle to determine their true identity.'

In the light of this statement, explore Shakespeare's presentation of identity 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 '*Top Girls* is a play which praises ambition but also warns us of its consequences.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'In *Top Girls*, men are notable by their absence.'

In the light of this statement, explore the dramatic impact of Churchill's use of an all-female cast 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 play about the need to look back in order to move forward.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'In *A Raisin in the Sun*, even the characters with the most deep-rooted views can change.'

In the light of this statement, explore Hansberry's presentation of change 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 '*Death of a Salesman* is a play that offers audiences conflicting ideas about courage.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'A play about the damage caused when illusions are exposed and reality is laid bare.'

In the light of this statement, explore Miller's presentation of illusion 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*, characters struggle to find their identity in a world which is constantly changing.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18** '*A Streetcar Named Desire* raises questions about loyalty and the price some characters pay for being loyal.'

In the light of this statement, explore Williams' presentation of loyalty 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 '*Waiting for Godot* depicts a world where suffering is inescapable.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'Self-interest is at the core of *Waiting for Godot*; the characters' actions and words are driven by selfish desires.'

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

In your answer, you must consider relevant contextual factors.

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