

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel International Advanced Level

Thursday 16 May 2024

Morning (Time: 2 hours)

Paper reference **WET02/01**

English Literature
International Advanced Level
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** 'In *The Rover* Behn presents us with a world where money triumphs over love.'

In the light of this statement, explore Behn's presentation of the conflict between money and love in *The Rover*.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** 'Underneath her modesty and reserve, Florinda is a woman of bravery and determination.'

In the light of this statement, explore Behn's presentation of Florinda 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** 'Despite being a cause of comedy in *She Stoops to Conquer*, trickery is often the cause of much of the characters' suffering.'

In the light of this statement, explore Goldsmith's presentation of trickery 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 of emotional extremes, with characters who either show too much emotion or not enough.'

In the light of this statement, explore Goldsmith's presentation of characters' emotions 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** 'Antonio's loyalty to Sebastian marks him out as different from the other characters in *Twelfth Night*.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6** 'In a play where feelings and language are often exaggerated, it becomes difficult to identify genuine emotion.'

In the light of this statement, explore Shakespeare's use of exaggeration 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** 'Magic serves many purposes in *Doctor Faustus*.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'Through Marlowe's use of soliloquy an audience sees how far Faustus has fallen.'

In the light of this statement, explore Marlowe's use of soliloquy in the play *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** 'Despite their love for each other, Othello and Desdemona's relationship was always destined to fail.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

- 10** 'In *Othello*, desire is a destructive force.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 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** 'Although primarily concerned with inequality between the sexes, Churchill exposes other kinds of inequality in *Top Girls*.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

- 12** 'One source of the unease felt by the audience of *Top Girls* is the fact that Marlene seems to lose more than she gains.'

In the light of this statement, explore Churchill's presentation of loss 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 'In Hansberry's play, home is presented as both a restrictive and a liberating idea.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 '*A Raisin in the Sun* is a critical examination of the time in which the play is set.'

In the light of this statement, explore how Hansberry presents contemporary social issues 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** 'A play where characters long for the respect of others, but ultimately fail to achieve it.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

- 16** '*Death of a Salesman* presents us with a world in which honesty is rare and often unwelcome.'

In the light of this statement, explore Miller's presentation of honesty 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 'At once deeply intolerant and extremely vulnerable, Blanche is full of contradictions.'

In the light of this statement, explore Williams' presentation of the complexities of Blanche's character 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* depicts a world in which characters find it difficult to tell the truth.'

In the light of this statement, explore Williams' presentation of the dramatic impact of telling the truth 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 in which the characters never seem to stop talking, but where words convey little meaning.'

In the light of this statement, explore Beckett's presentation of the ways in which characters communicate in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

- 20** 'Beckett keeps both the characters and the audience of *Waiting for Godot* in a permanent state of uncertainty.'

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

In your answer, you must consider relevant contextual factors.

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