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**Pearson Edexcel**
**International Advanced Level**

Centre Number | | | | | |

Candidate Number | | | | |

# English Literature

## International Advanced Subsidiary
## Unit 2: Drama

Wednesday 24 May 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 you 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** 'Of all the characters in *The Rover*, Hellena is the most cunning, clever, and boldly defiant.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

**2** '*The Rover* depicts a world dominated by selfish values.'

In the light of this statement, explore Behn's presentation of characters who are motivated by self-interest.

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 having very different personalities and outlooks, Marlow and Tony also share some characteristics in common.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 3 = 25 marks)**

**OR**

**4** 'Although the worlds of the tavern and the country house ought to be kept distinct, they regularly collide in a variety of ways in *She Stoops to Conquer*.'

In the light of this statement, explore how Goldsmith uses settings in the play.

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 characters fall in love with people of very different social status – which adds greatly to the comic mood.'

In the light of this statement, explore how Shakespeare presents love between characters of different social status in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

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

**OR**

**6** 'Orsino is a man obsessed with love, but even more obsessed with himself.'

In the light of this statement, explore the presentation of Orsino 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** 'The conflict is not just in Faustus' mind – it is presented dramatically on the stage.'

In the light of this statement, explore how Marlowe, in *Doctor Faustus*, uses dramatic devices to convey what is occurring in Faustus' mind.

In your answer, you must consider relevant contextual factors.

**(Total for Question 7 = 25 marks)**

**OR**

**8** 'Robin's clownish attempts at magic act as a counter to Faustus' ambitious sorcery – but there are ways in which the characters are distinctly similar.'

In the light of this statement, explore Marlowe's use of Robin 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's foolishness, as much as Iago's cleverness, is responsible for the tragedy that unfolds.'

In the light of this statement, explore where responsibility for the tragedy might lie.

In your answer, you must consider relevant contextual factors.

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

**OR**

**10** 'The settings in *Othello* are not just times and places in which action happens: they are deeply symbolic and add greatly to the meaning of the play as a whole.'

In the light of this statement, explore Shakespeare's use of settings in the play.

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** 'Of all the types of relationships in *Top Girls*, parent-child relationships are particularly dysfunctional.'

In the light of this statement, explore Churchill's presentation of parent-child relationships in the play.

In your answer, you must consider relevant contextual factors.

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

**OR**

**12** 'A play about work and the difficulties women have in finding fulfilment in it.'

In the light of this statement, explore Churchill's presentation of work 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 that celebrates the strength of mothers in difficult circumstances.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

**14** 'Pride is often presented as a positive force in the play, but there is always a risk of it becoming dangerously excessive.'

In the light of this statement, explore Hansberry's presentation of pride 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** 'Although most of the play is set in New York, memories and fantasies of a world beyond the city are vital to a thorough understanding of Willy's problems.'

In the light of this statement, explore Miller's presentation of Willy's memories and fantasies of other places in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

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

**OR**

**16** 'Admiration for Dave Singleman is one of many indicators that Willy has a distorted understanding of how success should be measured.'

In the light of this statement, explore Miller's presentation of ideas about success 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** 'A woman so concerned with maintaining appearances that she becomes disconnected from the truth.'

In the light of this statement, explore Williams' presentation of Blanche's obsession with maintaining appearances in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 17 = 25 marks)**

**OR**

**18** 'In this play we don't just see the characters using alcohol - we see the playwright using its consumption to tell us something about them.'

In the light of this statement, explore the ways in which Williams presents alcohol use 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** 'Beckett called it a "tragicomedy" but despite the laughter it provokes, the dominant mood of *Waiting for Godot* is tragic.'

In the light of this statement, explore what Beckett might have meant by calling the play a 'tragicomedy'.

In your answer, you must consider relevant contextual factors.

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

**OR**

**20** '*Waiting for Godot* presents violence as a routine aspect of daily life, and the characters' unquestioning acceptance of it is profoundly shocking for the audience.'

In the light of this statement, explore how Beckett presents violence in the play.

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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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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