

Write your name here

Surname

Other names

Pearson Edexcel
International
Advanced Level

Centre Number

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Candidate Number

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English Literature

International Advanced Level
Unit 2: Drama

Sample Assessment Material for first teaching
September 2015

Time: 2 hours

Paper Reference

WET02/01

You must have:

Prescribed texts (clean copies)

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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PEARSON

SECTION A: Pre-1900 Drama

**Answer ONE question from this section on your chosen drama text.
Write your answers in the space provided.**

The Rover* – Aphra Behn*EITHER**

- 1** 'Restoration comedy is all about the game of love.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** 'Angellica is presented as a victim of society and her character sits uneasily with the light-heartedness of the play in general.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

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She Stoops to Conquer* – Oliver Goldsmith*EITHER**

- 3** 'It's very clear that Goldsmith favours country life over the life of the town.'

In the light of this statement, explore how Goldsmith presents the contrast between rural and urban life in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4** 'There is an admirable sense of mutual respect between Kate and Mr Hardcastle.'

In the light of this statement, explore Goldsmith's presentation of relationships between parents and children in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

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Twelfth Night* – William Shakespeare*EITHER**

- 5** 'The play seems to be preoccupied by madness.'

In the light of this statement, explore how Shakespeare uses madness in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6** 'For a festive comedy, this play is overly concerned with pain and suffering.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

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***Doctor Faustus* – Christopher Marlowe**

EITHER

- 7** 'This dark play is at times surprisingly comic.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'There are moments in the play when Faustus could have changed his mind.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

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Othello* – William Shakespeare*EITHER**

9 ‘Othello never manages to reconcile his private and public roles.’

In the light of this statement, explore how Shakespeare presents the conflict between private and public life in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 ‘Cunning manipulation is key to the tragedy in *Othello*.’

In the light of this statement, explore Shakespeare’s presentation of scheming and plotting 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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Indicate which question you are answering by marking a cross ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

- Chosen question number:
- | | | | | | |
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| Question 1 | <input type="checkbox"/> | Question 2 | <input type="checkbox"/> | Question 3 | <input type="checkbox"/> |
| Question 4 | <input type="checkbox"/> | Question 5 | <input type="checkbox"/> | Question 6 | <input type="checkbox"/> |
| Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> | Question 9 | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | | | | |

Area containing horizontal dotted lines for writing answers.

[The live question paper will contain ten more pages of answer lines.]

SECTION B: Post-1900 Drama

**Answer ONE question from this section on your chosen drama text.
Write your answer in the space provided.**

Top Girls* – Caryl Churchill*EITHER**

- 11** 'There is a lot of discussion about what it means to be successful, but really this is a play about failure.'

In the light of this statement, explore how Churchill exploits the contrasts between success and failure in *Top Girls*.

In your answer you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

- 12** '*Top Girls* firmly places issues of motherhood at the heart of a woman's struggle for identity.'

In the light of this statement, explore how Churchill presents motherhood in *Top Girls*.

In your answer you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

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***A Raisin in the Sun* – Lorraine Hansberry**

EITHER

13 'A play where money is but an illusion and all it brings is nothing but dreams.'

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

In your answer you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'The minor characters are just as important as the major characters.'

In the light of this statement, explore how Hansberry uses minor characters 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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Death of a Salesman – Arthur Miller

EITHER

15 'This is a play about the failure of Willy as a father.'

In the light of this statement, explore how Miller presents relationships between fathers and sons in *Death of a Salesman*.

In your answer you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'This is a play that highlights the vulnerabilities of man.'

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

In your answer you must consider relevant contextual factors.

(Total for Question 16 = 25 marks)

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A Streetcar Named Desire – Tennessee Williams

EITHER

- 17** 'We shouldn't be shocked by Stanley's attitude to women and his violent behaviour; he is just a product of his time.'

In the light of this statement, explore how Williams presents masculinity in *A Streetcar Named Desire*.

In your answer you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18** 'Blanche's tragedy is that she doesn't belong anywhere and has no useful role to fulfil.'

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

In your answer you must consider relevant contextual factors.

(Total for Question 18 = 25 marks)

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***Waiting for Godot* – Samuel Beckett**

EITHER

19 'Vladimir and Estragon seem to be two hopeless men who do nothing but wait.'

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

In your answer you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'Despite the awfulness of Vladimir and Estragon's existence, we find ourselves laughing as we watch the play.'

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

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:
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| Question 11 | <input type="checkbox"/> | Question 12 | <input type="checkbox"/> | Question 13 | <input type="checkbox"/> |
| Question 14 | <input type="checkbox"/> | Question 15 | <input type="checkbox"/> | Question 16 | <input type="checkbox"/> |
| Question 17 | <input type="checkbox"/> | Question 18 | <input type="checkbox"/> | Question 19 | <input type="checkbox"/> |
| Question 20 | <input type="checkbox"/> | | | | |

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[The live question paper will contain ten more pages of answer lines.]