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Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

International Advanced Subsidiary
Unit 2: Drama

Monday 15 January 2018 – 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 '*The Rover* successfully captures the spirit of the carnival in which it is set – most of the time.'

In the light of this statement, explore the uses made of carnival festivity by Behn in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'Angellica's picture is more than a plot device; it is a symbol of the values of the world depicted in *The Rover*.'

In the light of this statement, explore Behn's use of Angellica's picture and other symbols in the play.

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 'A play in which young love must overcome a variety of obstacles.'

In the light of this statement, explore the causes of the difficulties faced by the young lovers in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'The Prologue to *She Stoops to Conquer* asserts that in true comedy, "morals won't do"; the content of the play, however, suggests otherwise.'

In the light of this statement, explore how Goldsmith's play blends comedy and a moral message.

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 'Viola's cross-dressing is not just a great source of comedy; it prompts the audience to reflect deeply on the nature of personal and social identity.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'A play in which letters, messages and envoys appear regularly, and yet misunderstanding abounds.'

In the light of this statement, explore how Shakespeare presents communication and misunderstanding 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 'Despite the warnings and the punishments, the play often seems to celebrate the pleasure of sin.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'At once deeply learned and extremely foolish, the character of Faustus is full of inconsistencies and contradictions.'

In the light of this statement, explore the complexities of Faustus' character 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 'A play that could credibly have been titled *Iago*.'

In the light of this statement, explore the view that Iago is the central character in Shakespeare's *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 '*Othello* offers a deeply pessimistic view of all human relationships.'

In the light of this statement, explore Shakespeare's presentation of the nature of human relationships in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

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 'A play about how women speak, as well as what they say and do.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'Much as we might admire their determination to succeed, it is difficult to sympathise with the characters in *Top Girls*.'

In the light of this statement, explore the reasons why the characters in the play might prompt mixed reactions.

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 choices, and the difficulty of making the right ones.'

In the light of this statement, explore the presentation of difficult choices in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'The Younger family members are remarkable for their aspiration, but Beneatha's aspirations are the most impressive of all.'

In the light of this statement, explore Hansberry's presentation of Beneatha 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 Willy's tragedy, in which Linda's role is significant.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'A play in which acts of betrayal and feelings of having been betrayed have profound consequences.'

In the light of this statement, explore Miller's presentation of betrayal 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 'Stanley Kowalski tends to have a disturbing effect on audiences: he is at once morally repulsive, and entirely fascinating.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'A play about the difficulty of moving on.'

In the light of this statement, explore the presentation of characters who are confronted with change 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 'Mr Beckett has strong feelings about the degradation of mankind, and he has given vent to them.'

In the light of this statement, explore the idea that *Waiting for Godot* is about the state of humanity.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'A play about religion, in which religion is barely mentioned.'

In the light of this statement, explore the relevance of religion to Beckett's *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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