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Surname	Other names

Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

International Advanced Subsidiary
Unit 2: Drama

Wednesday 23 May 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 'A play in which the spirit of freedom clashes with the forces of control and restriction.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 '*The Rover* is a play in which the mood can change with remarkable rapidity.'

In the light of this statement, explore Behn's use of both lighter and darker scenes 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 barmaids emerge as unlikely heroes.'

In the light of this statement, explore Goldsmith's presentation of barmaids 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* is a play of frustration: characters find that what they want is often just out of their reach.'

In the light of this statement, explore Goldsmith's presentation of frustration in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

***Twelfth Night* – William Shakespeare**

EITHER

5 'Of all the characters in *Twelfth Night*, none is as changeable in their feelings as Olivia.'

In the light of this statement, explore Shakespeare's presentation of Olivia in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'The concluding mood of joy in *Twelfth Night* overcomes the melancholic mood of the rest of the play.'

In the light of this statement, discuss Shakespeare's presentation of melancholy and joy in the play.

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 '*Doctor Faustus* is a play which raises questions about knowledge; its pleasures and its dangers.'

In the light of this statement, explore Marlowe's presentation of knowledge and its uses in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'In a play that deals with profound issues of theology, God seems to be remarkably absent.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

***Othello* – William Shakespeare**

EITHER

9 '*Othello* depicts a world riddled with corruption and prejudice'.

In the light of this statement, explore Shakespeare's presentation of the values of the world in which the play is set.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Irony is a powerful device that Shakespeare uses to heighten the tragedy of *Othello*.'

In the light of this statement, discuss Shakespeare's use of irony 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 '*Top Girls* includes several acts of deception, and examines why women are led to deceive.'

In the light of this statement, explore Churchill's presentation of deception.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 '*Top Girls* is a vivid reflection of the time in which it was written, but its relevance today remains undimmed.'

In the light of this statement, explore the relevance of Churchill's play, both in the time when it was written and now.

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 whose characters are fixated on the future, and whose audiences are left wondering what that future might hold.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'That all the events occur in one confined space adds greatly to the dramatic intensity of the play.'

In the light of this statement, explore Hansberry's use of the setting 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 'A play about change, and the difficulty of accepting it.'

In the light of this statement, explore Miller's presentation of change 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* is the story of one man, and an entire nation.'

In the light of this statement, explore Miller's use of Willy Loman to examine issues of broader significance.

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 play about secrets and the catastrophic consequences of their exposure.'

In the light of this statement, explore Williams' presentation of secrets and their revelation in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'New Orleans is a city with a rich musical heritage, but the music in *A Streetcar Named Desire* is much more than a naturalistic device.'

In the light of this statement, explore Williams' use of music in the play.

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 'The meaning of the tree is as elusive as everything else in *Waiting for Godot*.'

In the light of this statement, explore Beckett's use of set and props that can be interpreted in a variety of ways.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'Although memories seem very important in the play, the characters are extraordinarily forgetful.'

In the light of this statement, explore Beckett's presentation of memory and forgetting in *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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