GradeMax

Please check the examination details below before entering your candidate information

Candidate surname	Other names

Pearson Edexcel
International Advanced Level

Centre Number | | | | | |

Candidate Number | | | | |

Monday 14 January 2019

Afternoon (Time: 2 hours) | Paper Reference **WET02/01**

English Literature

International Advanced Subsidiary
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 '*The Rover* is a play populated by characters who claim to be friends, but rarely demonstrate the qualities of true friendship.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'A play which is very interested in money and the things – and the people – it can buy.'

In the light of this statement, explore the dramatic function of money, buying and selling 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 'A play acutely aware of social class differences, and the snobbery of the higher ranks towards those beneath them.'

In the light of this statement, explore Goldsmith's presentation of social class differences in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'Kate does indeed stoop to conquer, but her conquest is easily achieved because other characters in the play are so foolish.'

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

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 'Feste is a minor character in the plot, but is nonetheless important because he embodies the spirit of Shakespeare's play.'

In the light of this statement, explore the dramatic function of Feste in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'In *Twelfth Night,* Shakespeare plays with the notion of identity: clothes and costume are central to this playfulness.'

In the light of this statement, explore the relationship between clothes and identity 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* features a series of master-servant relationships, and its dramatic tension arises from the servants in those relationships aspiring to be, or believing themselves to be, the masters.'

In the light of this statement, explore Marlowe's presentation of relationships between masters and servants.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'The Chorus is a vital aspect of Marlowe's play: it would be a very different spectacle without it.'

In the light of this statement, explore the dramatic function of the Chorus 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 'Jealousy is at the core of all the tragic events that occur in *Othello*.'

In the light of this statement, explore the dramatic function of jealousy in Shakespeare's play.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Despite his suffering, Othello learns nothing.'

In the light of this statement, explore Shakespeare's presentation of Othello 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 'Through the characters of Kit and Angie, Churchill seems to predict a bleak future for the next generation of British women.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'A play in which some characters are able to travel to new places, while others remain stuck in the same place. But mobile or not, all of them are ultimately trapped.'

In the light of this statement, explore how Churchill uses ideas of mobility and freedom 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 Raisin in the Sun* is a play of many moods: it shuttles between dark pessimism and moments of optimism and comedy.'

In the light of this statement, explore the effects of Hansberry's use of a variety of moods during the course of the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'A play about discovering the truth about oneself.'

In the light of this statement, explore the idea that Hansberry's *A Raisin in the Sun* is about self-discovery.

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 'One source of the pleasure felt by audiences of *Death of a Salesman* is the recurring exposure of secrets and lies.'

In the light of this statement, explore the dramatic effect of Miller's use of revelations in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'In the past, tragedy was the province of kings and princes; Miller seeks to place tragedy in the world of salesmen and housewives.'

In the light of this statement, explore whether *Death of a Salesman* deserves to be categorised in the literary genre of tragedy.

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 'The marriages of Stella and Blanche in *A Streetcar Named Desire* fascinate the audience with their complexity.'

In the light of this statement, explore Williams' presentation of marriage in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'Moths, spiders, apes, and more: *A Streetcar Named Desire* makes extensive use of animal imagery.'

In the light of this statement, explore Williams' reasons for using animal imagery in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 18 = 25 marks)

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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 'Vladimir and Estragon appear to be similar in many ways, but closer analysis reveals significant differences also.'

In the light of this statement, explore Beckett's use of characterisation to indicate the individual uniqueness of Vladimir and Estragon in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'Go and see *Waiting for Godot*. At the worst you will see a curiosity; at the best, something that will surely lodge in a corner of your mind for as long as you may live.' (From a review of the first London production in 1955.)

In the light of this statement, explore the reasons why Beckett's *Waiting for Godot* has always provoked strong reactions in its audiences.

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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