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

Tuesday 14 January 2020

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 'Family relationships – good and bad – are central to the development of the play.'

In the light of this statement, explore the dramatic function of the family relationships Behn presents in *The Rover*.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'The remote setting and the carnival mood cannot conceal the fact that Behn is dealing with issues the audience in England in the 1670s could relate to.'

In the light of this statement, how does Behn explore, in *The Rover*, issues that were of concern at the time it was first performed?

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 'Squire Hardcastle's description of his house as "Liberty Hall" is fitting, but not in the sense he intended it.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'If the purpose of satire is to expose and rectify human folly and frailty by laughing at it, then *She Stoops to Conquer* is undoubtedly satirical.'

In the light of this statement, explore the extent to which the purpose of satire is fulfilled in Goldsmith's 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 'Some critics consider *Twelfth Night* to be Shakespeare's most feminist play; others maintain that the ending of the play diminishes whatever power the women had earlier won.'

In the light of this statement, explore the extent to which *Twelfth Night* is a text that encourages feminist interpretation.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'Although it is a comedy, *Twelfth Night* is a play in which many kinds of violence threaten to spoil the festive mood.'

In the light of this statement, explore Shakespeare's presentation of violence 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 'Exploitation characterises every relationship and every transaction in this play: deception and manipulation are everywhere in the world Marlowe creates.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'In its first audiences, Faustus' behaviour in the play would have inspired fear; in the twenty-first century, audiences are more liable to feel pity for him.'

In the light of this statement, explore different possible attitudes towards the tragic hero in Marlowe's *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 'In *Othello*, the characters reveal themselves not simply by what they say, but by the ways in which they say it.'

In the light of this statement, explore Shakespeare's use of language as a means of giving the audience insight into the characters.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'The ideal of marriage is perfect union; the reality in *Othello* is very different.'

In the light of this statement, explore how Shakespeare presents marriage in *Othello*.

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 that might be titled *Top Daughters*, since so many of the characters are shaped by their relationships with their parents.'

In the light of this statement, explore how being a daughter shapes the characters of Churchill's *Top Girls*.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'Patriarchy is plainly the problem in *Top Girls*; and the difficulty of finding a solution is the play's central concern.'

In the light of this statement, explore and evaluate the solutions that Churchill's play advances to the problem of male dominance.

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 'Mama is the rock on which the Younger family is founded, but the other characters do not always appreciate this.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'Radical in its treatment of racial issues; not so radical in its treatment of gender issues.'

In the light of this statement, explore the extent to which this statement is a fair assessment of Hansberry's *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 unclear about who or what is to blame for Willy's problems – and the play is all the more interesting for this ambiguity.'

In the light of this statement, explore the ambiguity in Miller's presentation of the causes of Willy's downfall.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'A play in which the past and the present are in constant tension.'

In the light of this statement, explore how Miller uses narrative time to enhance our understanding of the characters' predicaments in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

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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 meticulously described settings are a sign that Williams considers every detail of the play to be of great significance.'

In the light of this statement, explore the ways in which Williams uses stage settings to enhance the drama in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'Social, national, sexual and racial differences abound in the world of *A Streetcar Named Desire*.'

In the light of this statement, explore the dramatic function of the many types of difference that Williams presents in his 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 'A play in which relationships are both dysfunctional and inescapable.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'There is a great deal to be gained by reading this strange play; possibly there is even more to be gained by experiencing a performance.'

In the light of this statement, explore the idea that reading *Waiting for Godot* is a rewarding experience but the play is possibly more rewarding when seen in performance.

In your answer, you must consider relevant contextual factors.

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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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