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

Wednesday 13 January 2021

Morning (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 'A play which exposes many problems with masculinity, and proposes no credible solutions.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'A funny play, but often a very dark one also.'

In the light of this statement, explore Behn's use of a variety of dramatic moods 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 'Mr Hardcastle expresses his preference for "everything that's old", but in doing so he is increasingly isolated in a world that is rapidly modernising.'

In the light of this statement, explore the ways in which Goldsmith presents the tension between modern and traditional attitudes in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'Much of the comedy in *She Stoops to Conquer* is connected to the drinking of alcohol – and so is much of the conflict.'

In the light of this statement, explore the dramatic function of alcohol consumption 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 'Shakespeare makes extensive use of metaphorical language in *Twelfth Night*.'

In the light of this statement, explore the contribution that metaphor and other types of figurative language make to the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'Sir Toby is the embodiment of excess – and the play seems to reward him for it.'

In the light of this statement, explore Shakespeare's presentation of the character of Sir Toby.

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 'Faustus is indeed "swollen with self-conceit" as the Chorus claims: arrogant pride is at the core of all his failings.'

In the light of this statement, explore the reasons for, and the consequences of, Faustus' pride.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'Marlowe's play is remarkable for presenting the discussion of solemn theological issues in a dramatic world that is often gaudily spectacular.'

In the light of this statement, explore the interplay between the religious and philosophical content and the visual spectacle 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 'According to one critic, Iago embodies the "Spirit of Evil"; for another, however, he is "blessed with the highest of intellectual gifts"; other critics view him as a victim whose bitterness is justified.'

In the light of these statements, explore why Iago has provoked a wide variety of critical responses.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'Antithesis and juxtaposition are vital aspects of *Othello*'s structure – oppositions are central to the characters, the language and the imagery of the play.'

In the light of this statement, explore Shakespeare's use of oppositions in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

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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* is a play in which characters who aspire to change their lives for the better are doomed to disappointment in the end.'

In the light of this statement, explore how and why Churchill's characters struggle to achieve their aspirations.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'Marlene is surrounded by people, but, like so many characters in Top Girls, she finds it difficult to forge deep relationships with them.'

In the light of this statement, explore Marlene's relationships in Churchill's play.

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 barriers, and the difficulty of overcoming them.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'Although the ending of *A Raisin in the Sun* is generally satisfying, for some of the audience a nagging sense of anxiety remains.'

In the light of this statement, explore Hansberry's crafting of the ending of the play.

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 'Willy's confusion and exasperation with technology is just one example of how ill-equipped he is to deal with change.'

In the light of this statement, explore the dramatic function of change, the references to technology and other features of modern life in Miller's *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'A cautionary tale that invites us to question how success is measured.'

In the light of this statement, explore the presentation of success in Miller's *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 'Mitch's tears at the end of the play mark him out as a different sort of man.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'Seventy years on from its first production, the enduring popularity of *A Streetcar Named Desire* suggests that its concerns are universal rather than specific to the mid-century America in which it was written and set.'

In the light of this statement, explore the reasons for the enduring appeal of Williams' 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 very exciting play about boredom.'

In the light of this statement, explore Beckett's presentation of boredom as a central feature of the characters' lives in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 '*Waiting for Godot* is thoroughly unrealistic and yet we recognise the truth of much that is presented in the play.'

In the light of this statement, explore the extent to which this is a valid assessment of Beckett's play.

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** ☒
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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS

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