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

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.
- Good luck with your examination.

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 'All of the characters in *The Rover* are trying to escape.'

In the light of this statement, explore the presentation of different types of escape in Behn's play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'The name Hellena means 'ray of sunlight' – but we wonder if this name is appropriate for a woman of her complexity.'

In the light of this statement, explore the suitability of Behn's choice of Hellena's name 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 'The reason why Goldsmith presents his audience with a variety of parent-child relationships is because he clearly feels that some of these relationships work better than others.'

In the light of this statement, explore the presentation of parent-child relationships in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'A play whose comedy derives largely from characters failing to adapt to new circumstances and environments.'

In the light of this statement, explore the difficulties faced by characters who are removed from their familiar environments and situations.

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 'The world of *Twelfth Night* is characterised by illusion and artifice – very few characters have a secure grasp of reality.'

In the light of this statement, explore Shakespeare's use of illusion and artifice.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'Close examination of the characters of Viola and Olivia reveals some significant similarities between them – and we better understand the situation of both characters as a result.'

In the light of this statement, explore the dramatic effect of the similarities and differences between Viola and Olivia in Shakespeare's *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 'Faustus feels doomed, but opportunities for change are always within reach.'

In the light of this statement, explore the tension between fate and choice in Marlowe's *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'The plot of *Doctor Faustus* is fantastical, but the fantasies of its characters are entirely believable.'

In the light of this statement, discuss the presentation of fantasy in Marlowe's play.

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 in which many boundaries – geographical, racial, moral – are crossed, with devastating consequences.'

In the light of this statement, explore the consequences of boundaries and lines being crossed in Shakespeare's *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 'There is much talk of love in *Othello*, but a significant cause of the chaos that unfolds is the fact that this "love" is superficial or selfish.'

In the light of this statement, explore the presentation of love in Shakespeare's *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 'Although many of the characters in *Top Girls* reflect deeply upon their pasts, the play's vitality springs from a hope that the present, and the future, can be better.'

In the light of this statement, explore the tension between the past, the present and the future in Churchill's play.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'One of the most important lines in the final act of *Top Girls* is "I'm not clever, just pushy".'

In the light of this statement, explore the extent to which Churchill's play supports the idea that being 'pushy' is a woman's best chance of achieving success.

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 'According to Walter, "Man say to his woman, I got me a dream. His woman say: Eat your eggs".'

In the light of this statement, explore attitudes to gender and the presentation of gender stereotypes 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 'The play's horizons are ever expanding: from a cramped apartment, we get a sense of Chicago, of the United States, and even of Africa.'

In the light of this statement, explore the ways in which Hansberry's *A Raisin in the Sun* invites consideration of the world beyond the Younger family home.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)

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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 'Arthur Miller is often criticised for his plays' two-dimensional portrayals of women, and *Death of a Salesman* is, in the view of many, notable for the lack of depth in the female characters.'

In the light of this statement, explore the presentation of women in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'Miller's *Death of a Salesman* often discomforts its audiences, because we are not sure whether we should feel pity for Willy or not.'

In the light of this statement, explore the idea that Willy is a character who does, or does not, deserve pity.

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 is the villain of the play, but we nonetheless identify with him, because like us he wishes to uncover the truth that Blanche has been concealing.'

In the light of this statement, explore the ways in which Williams presents Stanley as a complex character in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'The ending of *A Streetcar Named Desire* is not predictable – but on reflection, we may feel it was inevitable.'

In the light of this statement, explore Williams' crafting of the ending of 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 'Pozzo and Lucky's arrival is heralded by a "terrible cry", but one way of thinking about *Waiting for Godot* is that the entire play is just one long and profoundly terrible cry: the cry of humanity when faced with the futility of existence and the human condition.'

In the light of this statement, explore the idea that Beckett's play can be understood as a lament for the human condition.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 '*Waiting for Godot* will make you laugh. But you will never be quite sure of what you are laughing at.'

In the light of this statement, explore the idea that even the comic aspects of Beckett's play can be unsettling for 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** ☒
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