Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

Pearson Edexcel International Advanced Level

Thursday 15 May 2025

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.*
- Plan your answers in the spaces provided. Plans will not be marked unless no other response is provided.

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 'Despite there being much to laugh at in *The Rover*, the comedy in Behn's play is very dark.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

2 'Much of the tension and excitement in *The Rover* is caused by characters trying to challenge social conventions.'

In the light of this statement, explore Behn's presentation of social conventions 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 'In *She Stoops to Conquer* Goldsmith's choice of locations is highly significant.'

In the light of this statement, explore Goldsmith's use of different locations in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 'A play where most of the characters follow their head rather than their heart.'

In the light of this statement, explore Goldsmith's presentation of the conflict between reason and passion 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 '*Twelfth Night* is a play of many moods, shifting quickly between moments of comedy and sadness.'

In the light of this statement, explore the effects of Shakespeare's use of a variety of moods in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 'Whilst many of the characters deceive others, self-deception is at the core of *Twelfth Night*.'

In the light of this statement, explore Shakespeare's presentation of self-deception in *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 'A celebration of the pursuit of pleasure.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

8 'Part of what makes *Doctor Faustus* so exciting for audiences is Faustus' rebellion against conventional thought and values.'

In the light of this statement, explore Marlowe's presentation of rebellion 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 'In *Othello*, characters fear the unfamiliar.'

In the light of this statement, explore Shakespeare's presentation of the unfamiliar in *Othello*.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 '*Othello* is a play that explores the difference between the power characters have in public, and in their personal lives.'

In the light of this statement, explore Shakespeare's presentation of power 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 'Whilst Marlene may seem at home in the world of work, Churchill presents the office as a place of conflict in *Top Girls*.'

In the light of this statement, explore Churchill's presentation of the world of work in *Top Girls*.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 '*Top Girls* presents us with a world where most of the characters are trying to escape, but where they ultimately fail to do so.'

In the light of this statement, explore how Churchill presents ideas of escape 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 'The character of George reminds an audience that being respectable doesn't make a person likeable.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'Most of the characters in *A Raisin in the Sun* are searching for a sense of belonging.'

In the light of this statement, explore Hansberry's presentation of belonging 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 'As hard as they may try to, the characters in *Death of a Salesman* cannot escape their past.'

In the light of this statement, explore Miller's presentation of the past 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* presents us with a world where it is essential to be physically and mentally strong.'

In the light of this statement, explore Miller's presentation of strength in *Death of a Salesman*.

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 'It is clear that in *A Streetcar Named Desire*, Williams' sympathies lie with outsiders.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'In *A Streetcar Named Desire*, Stella's decisions mark her out as a predominantly selfish character.'

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

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 'Despite its simple staging, Beckett's play explores complex ideas.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 'A celebration of mankind's will to survive.'

In the light of this statement, explore Beckett's presentation of survival 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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