

Write your name here

Surname

Other names

Pearson Edexcel
International
Advanced Level

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

English Literature

International Advanced Subsidiary

Unit 2: Drama

Wednesday 24 May 2017 – Afternoon
Time: 2 hours

Paper Reference

WET02/01

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.

P50613A

©2017 Pearson Education Ltd.

1/1/1



Turn over ►



Pearson

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** 'Of all the characters in *The Rover*, Hellena is the most cunning, clever, and boldly defiant.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2** '*The Rover* depicts a world dominated by selfish values.'

In the light of this statement, explore Behn's presentation of characters who are motivated by self-interest.

In your answer, you must consider relevant contextual factors.

(Total for Question 2 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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 'Despite having very different personalities and outlooks, Marlow and Tony also share some characteristics in common.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4 'Although the worlds of the tavern and the country house ought to be kept distinct, they regularly collide in a variety of ways in *She Stoops to Conquer*.'

In the light of this statement, explore how Goldsmith uses settings in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

Twelfth Night – William Shakespeare

EITHER

- 5 'A play in which characters fall in love with people of very different social status – which adds greatly to the comic mood.'

In the light of this statement, explore how Shakespeare presents love between characters of different social status in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6 'Orsino is a man obsessed with love, but even more obsessed with himself.'

In the light of this statement, explore the presentation of Orsino in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

Doctor Faustus – Christopher Marlowe

EITHER

- 7 'The conflict is not just in Faustus' mind – it is presented dramatically on the stage.'

In the light of this statement, explore how Marlowe, in *Doctor Faustus*, uses dramatic devices to convey what is occurring in Faustus' mind.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8 'Robin's clownish attempts at magic act as a counter to Faustus' ambitious sorcery – but there are ways in which the characters are distinctly similar.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question from this section on your chosen drama text.

Begin your answer on page 7.

Othello – William Shakespeare

EITHER

- 9 'Othello's foolishness, as much as Iago's cleverness, is responsible for the tragedy that unfolds.'

In the light of this statement, explore where responsibility for the tragedy might lie.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

- 10 'The settings in *Othello* are not just times and places in which action happens: they are deeply symbolic and add greatly to the meaning of the play as a whole.'

In the light of this statement, explore Shakespeare's use of settings in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)

TOTAL FOR SECTION A = 25 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Indicate which question you are answering by marking a cross . 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 | <input type="checkbox"/> | Question 2 | <input type="checkbox"/> | Question 3 | <input type="checkbox"/> |
| Question 4 | <input type="checkbox"/> | Question 5 | <input type="checkbox"/> | Question 6 | <input type="checkbox"/> |
| Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> | Question 9 | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | | | | |

Area with horizontal dotted lines for writing answers.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal lines. Each set consists of a solid top line, a dashed middle line, and a solid bottom line.



P 5 0 6 1 3 A 0 1 3 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

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** 'Of all the types of relationships in *Top Girls*, parent-child relationships are particularly dysfunctional.'

In the light of this statement, explore Churchill's presentation of parent-child relationships in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

- 12** 'A play about work and the difficulties women have in finding fulfilment in it.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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 that celebrates the strength of mothers in difficult circumstances.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'Pride is often presented as a positive force in the play, but there is always a risk of it becoming dangerously excessive.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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** 'Although most of the play is set in New York, memories and fantasies of a world beyond the city are vital to a thorough understanding of Willy's problems.'

In the light of this statement, explore Miller's presentation of Willy's memories and fantasies of other places in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

- 16** 'Admiration for Dave Singleman is one of many indicators that Willy has a distorted understanding of how success should be measured.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 16 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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 'A woman so concerned with maintaining appearances that she becomes disconnected from the truth.'

In the light of this statement, explore Williams' presentation of Blanche's obsession with maintaining appearances in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18 'In this play we don't just see the characters using alcohol - we see the playwright using its consumption to tell us something about them.'

In the light of this statement, explore the ways in which Williams presents alcohol use in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 18 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***Waiting for Godot* – Samuel Beckett**

EITHER

- 19** 'Beckett called it a "tragicomedy" but despite the laughter it provokes, the dominant mood of *Waiting for Godot* is tragic.'

In the light of this statement, explore what Beckett might have meant by calling the play a 'tragicomedy'.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

- 20** '*Waiting for Godot* presents violence as a routine aspect of daily life, and the characters' unquestioning acceptance of it is profoundly shocking for the audience.'

In the light of this statement, explore how Beckett presents violence in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 20 = 25 marks)

TOTAL FOR SECTION B = 25 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 28 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.

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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



P 5 0 6 1 3 A 0 3 5 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

