

Please check the examination details below before entering your candidate information

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Pearson Edexcel International Advanced Level

Thursday 14 May 2026

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 'In Behn's play, acts of selfishness are often acts of self-preservation.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

OR

- 2 '*The Rover* presents us with a world where emotion triumphs over reason.'

In the light of this statement, explore Behn's presentation of emotion 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 a world where characters seem happy to deceive and lie, Mr Hardcastle's behaviour is admirable.'

In the light of this statement, explore Goldsmith's presentation of Mr Hardcastle in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

- 4** 'In the world of *She Stoops to Conquer*, a character's value is determined by their social status.'

In the light of this statement, explore Goldsmith's presentation of social status in *She Stoops to Conquer*.

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** 'One source of entertainment in *Twelfth Night* is the staging of unusual and unexpected relationships.'

In the light of this statement, explore Shakespeare's presentation of relationships in *Twelfth Night*.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

- 6** '*Twelfth Night* is a play concerned with physical and psychological transformation.'

In the light of this statement, explore Shakespeare's presentation of transformation 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** 'In *Doctor Faustus*, hell is a state of mind as well as being a physical place.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

OR

- 8** 'In Marlowe's play, Faustus is more manipulated than he is the manipulator.'

In the light of this statement, explore Marlowe's presentation of manipulation in *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** 'Much of the conflict in *Othello* is caused by characters' desire to control others.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

- 10** 'If the characters in *Othello* had been able to manage their emotions, much of their suffering could have been avoided.'

In the light of this statement, explore Shakespeare's presentation of characters' emotions 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 'A play where appearances are carefully constructed and don't always reflect reality.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

- 12 'Churchill's play reminds an audience that the biggest factor affecting the characters' potential for success is their class status.'

In the light of this statement, explore Churchill's presentation of class 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** 'In the world of *A Raisin in the Sun*, the failure of the Younger family's dreams and aspirations is inevitable.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

- 14** 'Whilst the characters in *A Raisin in the Sun* battle against discrimination, their fiercest struggle is with their own insecurities.'

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

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** 'In *Death of a Salesman*, Miller presents us with a world where failure is not an option.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

- 16** 'In *Death of a Salesman*, the main measure of a person's worth is how popular they are.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 16 = 25 marks)



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** 'In *A Streetcar Named Desire*, Williams presents us with a world where the freedom to make one's own choices is an illusion.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

- 18** 'A play where men are as much victims of societal expectations as women.'

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

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** 'A play about the desire to take action, but ultimately about the failure to do so.'

In the light of this statement, explore Beckett's presentation of characters' inability to act in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

- 20** 'As we watch *Waiting for Godot*, we are not sure whether to laugh or cry.'

In the light of this statement, explore Beckett's use of a variety of moods in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

(Total for Question 20 = 25 marks)



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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