

Please check the examination details below before entering your candidate information

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**Pearson Edexcel International Advanced Level**

**Friday 24 January 2025**

Morning (Time: 2 hours)

Paper reference **WET02/01**

**English Literature**

**International Advanced Level**

**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 'In *The Rover*, passion is a liberating force.'

In the light of this statement, explore Behn's presentation of passion in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 1 = 25 marks)

#### OR

- 2 'Belvile is the moral heart of *The Rover*.'

In the light of this statement, explore Behn's presentation of the character of Belvile in the play.

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 comedy in *She Stoops to Conquer* is essential in exposing Goldsmith's social commentary.'

In the light of this statement, explore how Goldsmith makes use of comedy in *She Stoops to Conquer*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 3 = 25 marks)**

**OR**

- 4** 'The characters in *She Stoops to Conquer* face problems in their pursuit of love, but many of these problems are of their own making.'

In the light of this statement, explore Goldsmith's presentation of romantic difficulties 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** 'Maria's scheming distinguishes her as the most formidable and interesting woman in *Twelfth Night*.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 5 = 25 marks)**

**OR**

- 6** 'The only time the women have power in *Twelfth Night* is when they are thought to be men.'

In the light of this statement, explore Shakespeare's presentation of women's power 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 Marlowe's play there is a battle between free will and fate, and fate is triumphant.'

In the light of this statement, explore Marlowe's presentation of the conflict between free will and fate in *Doctor Faustus*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 7 = 25 marks)**

**OR**

- 8** 'Marlowe's primary concern in *Doctor Faustus* seems to be the delivery of a series of moral lessons.'

In the light of this statement, explore the extent to which *Doctor Faustus* can be seen as a play with a moral purpose.

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 'In *Othello* it is not the cunning of others which causes the characters' downfalls but their own insecurities.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

**OR**

- 10 'In Shakespeare's play, Desdemona frustrates and impresses an audience in equal measure.'

In the light of this statement, explore Shakespeare's presentation of Desdemona 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 which raises questions about the reasons for women's anger.'

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

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

#### OR

**12** 'Although the men in *Top Girls* do not appear on stage, their influence is significant.'

In the light of this statement, explore the presentation of men 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 Hansberry's play, Walter and Ruth's marriage is damaged by forces outside of their control.'

In the light of this statement, explore Hansberry's presentation of Walter and Ruth's marriage in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 13 = 25 marks)**

**OR**

- 14** 'A play in which the characters feel like outsiders, even within their own families.'

In the light of this statement, explore Hansberry's presentation of outsiders 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** 'Individuals are not rewarded for their loyalty in this play.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 15 = 25 marks)**

**OR**

**16** 'At the heart of *Death of a Salesman* is a rejection of the city and a longing for the country.'

In the light of this statement, explore Miller's presentation of the clash between city and rural life 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** 'Williams presents us with a world in which prejudice is more powerful than kindness.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 17 = 25 marks)**

**OR**

**18** 'Despite having very different backgrounds, Blanche and Stanley share some characteristics in common.'

In the light of this statement, explore the extent to which Williams presents Blanche and Stanley as similar characters 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** 'It is difficult to sympathise with the characters in *Waiting for Godot*, despite their obvious suffering.'

In the light of this statement, explore how Beckett shapes an audience's response to the characters in *Waiting for Godot*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 19 = 25 marks)**

**OR**

- 20** 'Beckett's use of recurring ideas has a powerful and disturbing effect on an audience.'

In the light of this statement, explore Beckett's use of recurring ideas 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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**TOTAL FOR PAPER = 50 MARKS**



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