

Please check the examination details below before entering your candidate information

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**Pearson Edexcel International Advanced Level**

**Wednesday 21 January 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 *The Rover*, sometimes words are the only weapon a character has.'

In the light of this statement, explore the ways in which Behn uses language 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 love and lust are in conflict.'

In the light of this statement, explore Behn's presentation of the conflict between love and lust 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** '*She Stoops to Conquer* is a play which celebrates courage and those who are prepared to take risks.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

- 4** 'There are essentially two different types of character in Goldsmith's play: the clever woman and the easily-deceived man.'

In the light of this statement, explore Goldsmith's presentation of gender 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** 'In Shakespeare's play, love is selfish and superficial.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

- 6** 'Some of the characters in *Twelfth Night* seem to lose more than they find.'

In the light of this statement, explore Shakespeare's presentation of loss 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** 'Any control Faustus believes he has over his situation is an illusion.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

- 8** 'Faustus seems to love himself more than he loves anything or anyone else.'

In the light of this statement, explore Marlowe's presentation of self-love 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 'Othello is a play which relies heavily on imagery and symbolism to explore its key ideas.'

In the light of this statement, explore Shakespeare's use of imagery and symbolism in *Othello*.

In your answer, you must consider relevant contextual factors.

**(Total for Question 9 = 25 marks)**

**OR**

- 10 'Othello depicts a world where self-interest triumphs over duty.'

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

In your answer, you must consider relevant contextual factors.

**(Total for Question 10 = 25 marks)**



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 would like us to believe that there are no limitations to the success a person can achieve, audiences of *Top Girls* are not convinced.'

In the light of this statement, explore Churchill's presentation of the limitations placed on characters 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 selfishness is rewarded.'

In the light of this statement, explore Churchill's presentation of selfishness 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** 'Despite their differences, all the characters in *A Raisin in the Sun* share a desire to hold on to their self-worth.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

- 14** 'It is the women in Hansberry's play who are the strongest supporters of change.'

In the light of this statement, explore Hansberry's presentation of women 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 a world where everything is measured for its value, women are worth very little.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

**16** 'In Miller's play, Willy is the victim of a brutal, capitalist society.'

In the light of this statement, explore Miller's presentation of society 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** 'It is difficult to find anything to admire when we consider the behaviour of the male characters in *A Streetcar Named Desire*.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

- 18** 'For some of the characters in *A Streetcar Named Desire* the speed of change is just too fast.'

In the light of this statement, explore Williams' presentation of change 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** 'In the difficult world of *Waiting for Godot*, Vladimir and Estragon's loyalty to each other is impressive.'

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

In your answer, you must consider relevant contextual factors.

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

**OR**

- 20** '*Waiting for Godot* is as relevant now as it was when it was first performed.'

In the light of this statement, explore the reasons for the enduring appeal of *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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