

Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

# English Literature

**Advanced Subsidiary**  
**Paper 2: Prose**

Thursday 26 May 2016 – Morning  
**Time: 1 hour**

Paper Reference

**8ET0/02**

**You must have:**  
prescribed texts (clean copies)

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.
- Answer the question in the space provided  
– *there may be more space than you need.*

## Information

- The total mark for this paper is 44.

## Advice

- Read the question carefully before you start to answer it.
- Check your answer if you have time at the end.

Turn over ►

P49843A

©2016 Pearson Education Ltd.

1/1/1



**PEARSON**

Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

### Childhood

#### Texts

Pre-1900: *What Maisie Knew*, Henry James; *Hard Times*, Charles Dickens

Post-1900: *Atonement*, Ian McEwan; *The Color Purple*, Alice Walker

#### EITHER

- 1 Compare the ways in which the writers of your **two** chosen texts show how characters mature.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 1 = 44 marks)

#### OR

- 2 Compare the ways in which the writers of your **two** chosen texts present loneliness.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 2 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

### Colonisation and its Aftermath

#### Texts

Pre-1900: *Heart of Darkness*, Joseph Conrad; *The Adventures of Huckleberry Finn*, Mark Twain

Post-1900: *A Passage to India*, E M Forster; *The Lonely Londoners*, Sam Selvon

#### EITHER

- 3 Compare the ways in which the writers of your **two** chosen texts make use of journeys, short or long.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 3 = 44 marks)

#### OR

- 4 Compare the ways in which the writers of your **two** chosen texts present the harmful effects of colonisation.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 4 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

### Crime and Detection

#### Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

#### EITHER

- 5 Compare the ways in which the writers of your **two** chosen texts present the effects of crime on relationships.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 5 = 44 marks)

#### OR

- 6 Compare the ways in which the writers of your **two** chosen texts make use of domestic settings.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 6 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

### Science and Society

#### Texts

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

#### EITHER

- 7 Compare the ways in which the writers of your **two** chosen texts present characters responding to adversity.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 7 = 44 marks)

#### OR

- 8 Compare the ways in which the writers of your **two** chosen texts present anxieties about scientific development.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 8 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

### The Supernatural

#### Texts

Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

#### EITHER

- 9 Compare the ways in which the writers of your **two** chosen texts portray the intrusion of the supernatural into everyday life.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 9 = 44 marks)

#### OR

- 10 Compare the ways in which the writers of your **two** chosen texts present characters who are haunted.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 10 = 44 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

### Women and Society

#### Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

#### EITHER

**11** Compare the ways in which the writers of your **two** chosen texts present women's experience of suffering.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

**(Total for Question 11 = 44 marks)**

#### OR

**12** Compare the ways in which the writers of your **two** chosen texts present the effects of social conventions on characters.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

**(Total for Question 12 = 44 marks)**

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 in the box . 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"/> | Question 11 | <input type="checkbox"/> | Question 12 | <input type="checkbox"/> |

Please write the name of the texts you have answered the question on below:

Text 1: .....

Text 2: .....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

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

Large writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large empty area with horizontal dotted lines for writing.



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 25 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.



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.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 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

Large area with horizontal dotted lines for writing.

**TOTAL FOR PAPER = 44 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**



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**BLANK PAGE**

