

Write your name here	
Surname	Other names
<b>Pearson Edexcel</b>	Centre Number
<b>Level 3 GCE</b>	Candidate Number
<h1 style="margin: 0;">English Literature</h1> <h2 style="margin: 0;">Advanced</h2> <h3 style="margin: 0;">Paper 2: Prose</h3>	
Thursday 22 June 2017– Morning	Paper Reference
<b>Time: 1 hour</b>	<b>9ET0/02</b>
<b>You must have:</b> 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 on your chosen theme.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

### Information

- The total mark for this paper is 40.
- 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 ►

P48672A

©2017 Pearson Education Ltd.

1/1/1/1



Pearson

Answer ONE question on the texts you have studied. Begin your answer on page 5.

### 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 portray characters responding to difficult circumstances. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 40 marks)

#### OR

- 2 Compare the ways in which the writers of your two chosen texts present friendship. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 40 marks)

### 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 present exploitation. You must relate your discussion to relevant contextual factors.

(Total for Question 3 = 40 marks)

#### OR

- 4 Compare the ways in which the writers of your two chosen texts portray characters responding to unfamiliar environments. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 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



Answer ONE question on the texts you have studied. Begin your answer on page 5.

### 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 depict characters who investigate crime. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 40 marks)

#### OR

- 6 Compare the ways in which the writers of your two chosen texts create a sense of mystery for the reader. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 40 marks)

### 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 explore the importance of hope. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

#### OR

- 8 Compare the ways in which the writers of your two chosen texts criticise human behaviour. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)



Answer ONE question on the texts you have studied. Begin your answer on page 5.

### 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 present characters who experience anxiety. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 40 marks)

#### OR

- 10 Compare the ways in which the writers of your two chosen texts examine violence. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 40 marks)

### 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 loss. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 40 marks)

#### OR

- 12 Compare the ways in which the writers of your two chosen texts present women's attempts to find happiness. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 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 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:
- |                    |                          |                    |                          |                    |                          |
|--------------------|--------------------------|--------------------|--------------------------|--------------------|--------------------------|
| <b>Question 1</b>  | <input type="checkbox"/> | <b>Question 2</b>  | <input type="checkbox"/> | <b>Question 3</b>  | <input type="checkbox"/> |
| <b>Question 4</b>  | <input type="checkbox"/> | <b>Question 5</b>  | <input type="checkbox"/> | <b>Question 6</b>  | <input type="checkbox"/> |
| <b>Question 7</b>  | <input type="checkbox"/> | <b>Question 8</b>  | <input type="checkbox"/> | <b>Question 9</b>  | <input type="checkbox"/> |
| <b>Question 10</b> | <input type="checkbox"/> | <b>Question 11</b> | <input type="checkbox"/> | <b>Question 12</b> | <input type="checkbox"/> |

Please write the titles of your chosen texts 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



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

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large central area with horizontal dotted lines for writing.





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

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

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.



A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

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



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

A large rectangular area with rounded corners, containing 30 horizontal dotted lines for writing.



A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

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



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

A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.





Large rectangular 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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**TOTAL FOR PAPER = 40 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

**BLANK PAGE**



P 4 8 6 7 2 A 0 1 5 1 6





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**BLANK PAGE**

