

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number		Candidate Number	

Pearson Edexcel Level 3 GCE

Wednesday 5 June 2024

Morning (Time: 1 hour 15 minutes)

Paper reference **9ET0/02**

English Literature
Advanced
PAPER 2: Prose

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 of your chosen theme.
- Answer the question in the space 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 the questions are shown in brackets.

Advice

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

Turn over ►

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Answer ONE question on the texts you have studied, one of which must be pre-1900.
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 present relationships between female characters. 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 make use of settings. 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: *Home Fire*, Kamila Shamsie; *The Lonely Londoners*, Sam Selvon

EITHER

- 3 Compare the ways in which the writers of your **two** chosen texts explore identity. 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 make use of narrative voices. You must relate your discussion to relevant contextual factors.

(Total for Question 4 = 40 marks)



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PAPER 2 Mark scheme

Question number	Indicative content
1	Childhood Candidates may refer to the following in their answers: • comparison of relationships between female characters, e.g. mothers and daughters; sisters; romantic relationships; friendships • ways in which writers present supportive relationships, e.g. Shug and Celie in <i>The Color Purple</i>; Sissy and Louisa in <i>Hard Times</i>; Mrs Wix and Maisie in <i>What Maisie Knew</i> • ways in which writers present destructive or distant relationships, e.g. Ida Farange and Miss Overmore's rivalry in <i>What Maisie Knew</i>; Emily Tallis' distance from her daughters in <i>Atonement</i>; Celie's advice about controlling Sofia in <i>The Color Purple</i> • contextual factors influencing the presentation of female relationships, e.g. Walker's 'womanist' message about female solidarity and sisterhood; Dickens' and McEwan's explorations of societal restrictions faced by women; James' explorations of the morality of divorce • imagery used to explore relationships between women, e.g. Walker's colour symbolism; Dickens' fire motif; James' tactile imagery; McEwan's use of water • ways relationships between female characters are used structurally by writers, e.g. as integral to central characters' self-actualisation; to create turning points; to create resolution; to create conflict. These are suggestions only. Accept any valid alternative response.
2	Childhood Candidates may refer to the following in their answers: • comparison of ways writers make use of settings, e.g. time settings; geographical locations; seasons; real or imagined settings; historic settings • ways writers make use of houses, e.g. James' use of Maisie's guardians' houses; McEwan's use of Robbie's and Cecilia's houses to emphasise their contrasting social status; Walker's descriptions of Shug's and Celie's houses; Dickens' descriptions of Gradgrind's comfortless house • contextual factors influencing writers' use of settings, e.g. Dickens' visit to Preston during the great 'Lock Out' of 1853–54; McEwan's use of the Dunkirk evacuation and its impact on British society; James' exploration of changing social norms and values in the late 19th century; Walker's explorations of race and poverty in the American south • methods writers use to explore settings, e.g. James' imagery of mirrors and windows; Dickens' juxtaposition of agricultural and industrial landscapes; Walker's use of an African tribal setting; McEwan's use of metanarrative to cast doubt on previously described settings • use of symbolic settings, e.g. the Tallis house as a sheltered childhood idyll in <i>Atonement</i>; the juke joint as a symbol of liberation in <i>The Color Purple</i>; Maisie's journey back to England from France as a symbol of her moral choice; the circus as a symbol of imagination in <i>Hard Times</i> • ways writers use settings to make political or societal commentaries, e.g. Dickens' and McEwan's reflections on social class; Walker's explorations of racial inequality; James' exploration of Victorian sexual double standards. These are suggestions only. Accept any valid alternative response.