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Pearson Edexcel
Level 3 GCE

Centre Number

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English Literature

Advanced
Paper 2: Prose

Tuesday 12 June 2018 – Afternoon
Time: 1 hour

Paper Reference

9ET0/02

You must have:

Prescribed texts (clean copies)

Total Marks



ND058382723

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 question in the space provided – *there may be more space than you need.*
- In your answer, 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 answer if you have time at the end.

Turn over ►

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P 5 2 3 5 6 A 0 1 1 6



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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 explore the darker side of humanity. 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 use a range of points of view. 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 create a sense of threat. 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 use a range of locations. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)



Indicate which question you are answering by marking a cross . 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 Question 2 Question 3
Question 4 Question 5 Question 6
Question 7 Question 8 Question 9
Question 10 Question 11 Question 12

16ScA1-2
16ScA3-4

Please write the titles of your chosen texts below:

Text 1:

Frankenstein, Mary Shelley

Text 2:

Never Let Me Go, Kazuo Ishiguro

Q8.)

Written nearly 200 years apart, the novels Frankenstein and Never Let Me Go delve into the complicated theme of ~~playing God~~ Science in society, exploring characters who are victims of science, ^{and creation} ~~by others taking science too far.~~

Both Kazuo Ishiguro and Mary Shelley write at radically different times in history, yet both parallelly explore in themes and narrative; the two authors explore a range of different locations in the novels, used to symbolise ^{reflect states of characters} emotion, to ~~create conflict or dilemma~~ and to set certain tones and feels for the reader.

Isolation is a vital aspect of both novels, as we see the doctor and the creature isolated from society, desperately craving acceptance and normality. Shelley and



Ishiguro both use the setting of cottages, to ~~symbolize~~ ^{further} these tragic, sympathetic aspects of their character, comparing both sets of characters to normal ~~life~~ ^{life}. ~~The cottages~~

Ishiguro describes the cottages as "the remains of a farm that had gone out of business", this overgrown, seemingly uncared for setting, reflecting the treatment of the clones, left to grow old, donate and die. During part two of the novel, Ishiguro uses the location of the cottages to show their desperation to be normal, with both copying "American television shows". By having this location, overgrown and uncared for, Ishiguro creates more sympathy for the clones, as it is almost symbolic of them isolated from normal life, unable to do anything but pathetically mimic people on TV. Ishiguro himself grew up as the only Japanese boy in a Surrey town, showing his clear ^{experience} ~~feeling~~ of isolation and being an outcast.

Shelley use the cottage & in an extremely similar way, in which we see the creature childlike ^{and} ~~naive~~, to learn, through listening to the cottagers, by copying the words "fire, milk, bread and wood". The creature constantly observes the cottagers, describing them as "my cottagers", acting as if he knows them; by doing this Shelley establishes this tragic sense of isolation for the creature, using the location of the cottage as a sense of dramatic irony, as we the reader know the creature will not be treated how he



wants to, isolated in his naive thoughts. It is clear both authors use location in their novels to establish a tragic sense of isolation for the characters ^{who are} victims of science, as both cottages enable the characters to compare themselves to normal society, and build a further need for acceptance.

A range of locations in both novels are also used to symbolise the emotions of characters. Ishiguro uses the setting of the abandoned boat in part three of the novel to symbolise the clones; the location is described as "beyond dead trucks", where the boat is "sitting beached in the marshes under the weak sun". By taking the trio to this location, Ishiguro is symbolising the boat as the clones, described as it's "paint cracking" looking "almost white under the sky". This moment shows Ishiguro portraying the clones as broken down and frail, possibly even symbolising their false sense of hope, contrasting his frequent use of water imagery with a beached boat. Ishiguro himself grew up in Nagasaki Japan, which was hit by the second American nuclear bomb, meaning this could be said to be reflected here, as he is making a clear link between destruction and decay, with science of cloning. Shelley was heavily influenced by the romantic period, and uses ~~the exploration~~ a range of locations explored by Victor



to symbolise his ambition in the Sublime. In chapter two of Volume two we see Victor experiencing these "sublime and magnificent scenes" of nature, Shelley reflecting Victor's heightened state of ambition in the "vast mountains" and "icy wall of the glacier". Throughout the novel Victor travels through different locations, with Shelley often delving into the romantic writing of description, which can be interpreted as symbolising Victor's ambition, which like the "sublime" mountains, is bigger than him; this is also seen in Victor's voyage, the sublime descriptions "ice", "snow" and "frost". Therefore both Shelley and Ishiguro use a range of settings to symbolise the emotion or state of mind of their characters.

The two authors also use a range of locations to portray moments of great finality and conclusion. Ishiguro finishes *Never Let Me Go* in the ^{picturesque} location of the countryside; it is described as "acres of ploughed earth" and a "cluster of three or four trees" as Kathy watches the rubbish on the barbed wire and plastic. By finishing the novel in this isolated setting, Ishiguro further symbolises (seen also through the motif of empty roads) the clones' false sense of hope, and ~~soon~~ ^{finishes} the novel in this final location, to emphasise Kathy's beliefs, with nothing but trash ~~as~~ representing



her ~~best~~ friends, arching back to Peter's description of being modelled on truth. In contemporary Society family companionship and love is seen as a stable aspect of ~~social~~ ^{social} over life, therefore by having her isolated in this final ~~of~~ ^{of} idealistic setting, we realise she has no one to share it with, at the hands of Shiguro's dystopian narrative, showing the repercussions of playing with Science. Equally Shelley concludes her novel with Victor dying, taking us back to Walton's narrative voice, using the location of the boat again, which represented Walton's stubborn ~~ness~~ ^{ambition} (like Victor), as we finish on the creature who "sprang from the cabin window", "upon the icy craft" and was "lost in darkness and distance". By Shelley bringing the novel back to the cold, dark location of Walton's ship, she is not only bringing the narrative full circle, as ~~an~~ an allegorical, cautionary tale, but it also finishes the story in the location of the sublime "ice" and glaciers, with the "mighty tide" of the ocean, ~~and~~ "surrounded by mountains of ice" and "excessive cold". Relating back to her romantic writing, as well as the gothic genre, the novel finishing in this vast, cold location, emphasises the final message of how science is bigger than man, and to play God is to court death. Clearly, both authors use locations at the end of their novels to emphasise the messages as well as bring a finality and conclusion to the story of the characters, arching back to earlier novels



of both narratives.

In conclusion, both Shelley and Ishiguro use a range of locations to emphasise isolation, to symbolise aspects of character and to finalise the messages of the narratives.



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Blank lined writing area for student response.

TOTAL FOR PAPER = 40 MARKS



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