

# Pearson Edexcel Level 1/Level 2 GCSE (9–1)

**Time** 1 hour 20 minutes

**Paper  
reference**

**1ET0/02N**

## English Literature

### PAPER 2 OPTION 1: 19th-century Novel

#### Questions and Extracts Booklet

**Do not return this Booklet with the Answer Booklet.**

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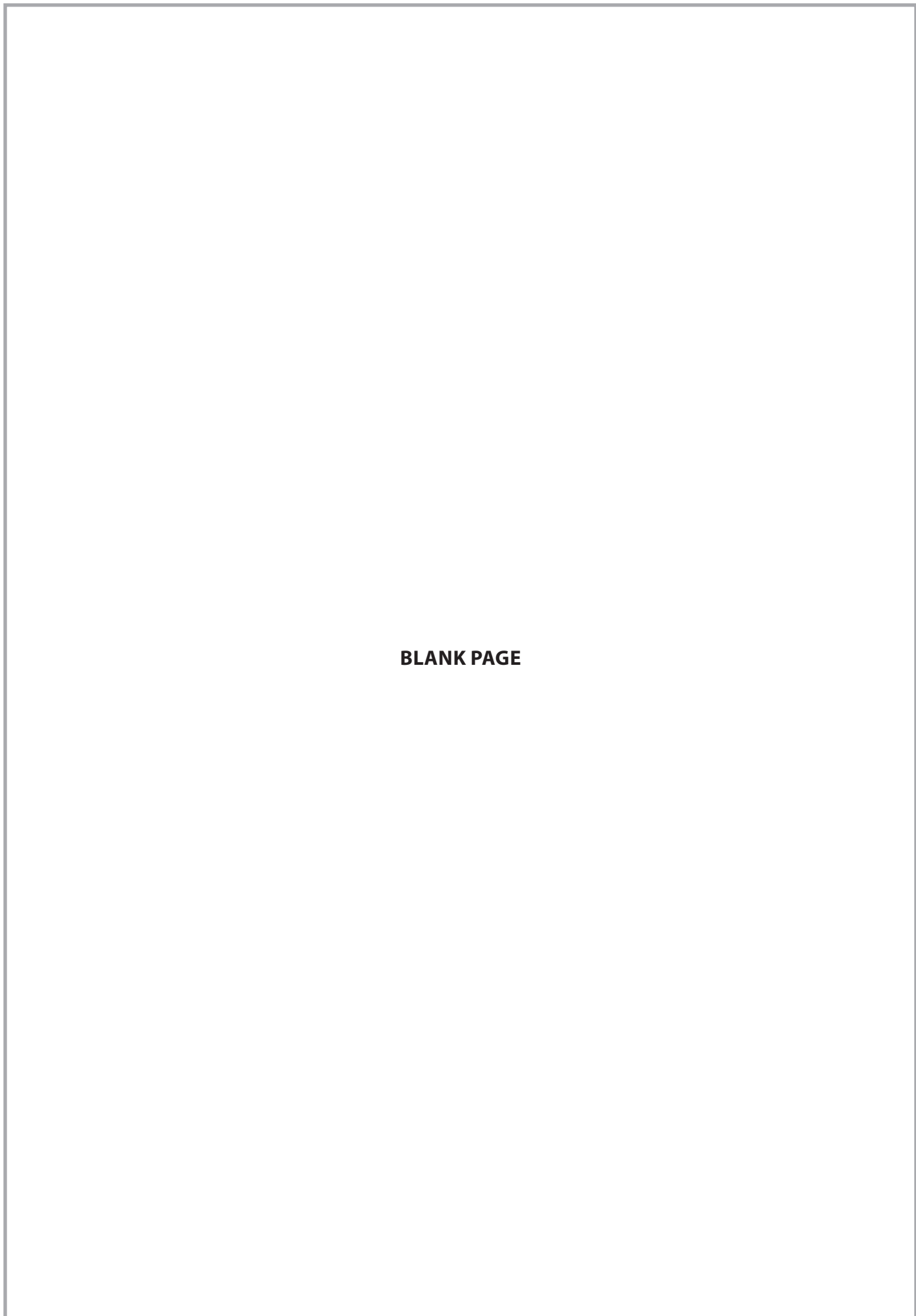
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**Answer ONE question from Questions 1–7:**

<b>19th-century Novel</b>	<b>Page</b>
<b>1</b> <i>Jane Eyre</i> : Charlotte Brontë	4
<b>2</b> <i>Great Expectations</i> : Charles Dickens	6
<b>3</b> <i>Dr Jekyll and Mr Hyde</i> : R L Stevenson	8
<b>4</b> <i>A Christmas Carol</i> : Charles Dickens	10
<b>5</b> <i>Pride and Prejudice</i> : Jane Austen	12
<b>6</b> <i>Silas Marner</i> : George Eliot	14
<b>7</b> <i>Frankenstein</i> : Mary Shelley	16

## 19th-century Novel

Answer ONE question from Questions 1–7.

You should divide your time equally between parts (a) and (b) of the question.

Use this extract to answer Question 1.

**Jane Eyre: Charlotte Brontë**

**In Chapter 29, Jane Eyre has been nursed back to health by Diana and Mary Rivers and Jane is explaining to St John Rivers how she arrived at Whitcross.**

‘Don’t make her talk any more now, St John,’ said Diana, as I paused; ‘she is evidently not yet fit for excitement. Come to the sofa and sit down now, Miss Elliott.’

I gave an involuntary half-start at hearing the *alias*: I had forgotten my new name. Mr Rivers, whom nothing seemed to escape, noticed it at once.

‘You said your name was Jane Elliott?’ he observed.

‘I did say so; and it is the name by which I think it expedient to be called at present; but it is not my real name, and when I hear it, it sounds strange to me.’

‘Your real name you will not give?’

‘No: I fear discovery above all things; and whatever disclosure would lead to it, I avoid.’

‘You are quite right, I am sure,’ said Diana. ‘Now do, brother, let her be at peace a while.’

But when St John had mused a few moments he recommenced as imperturbably and with as much acumen as ever.

‘You would not like to be long dependent on our hospitality – you would wish, I see, to dispense as soon as may be with my sisters’ compassion, and, above all, with my *charity* (I am quite sensible of the distinction drawn, nor do I resent it – it is just): you desire to be independent of us?’

‘I do: I have already said so. Show me how to work, or how to seek work: that is all I now ask; then let me go, if it be but to the meanest cottage; but *till then*, allow me to stay here: I dread another essay of the horrors of homeless destitution.’

‘Indeed, you *shall* stay here,’ said Diana, putting her white hand on my head, ‘You *shall*,’ repeated Mary, in the tone of undemonstrative sincerity, which seemed natural to her.

‘My sisters, you see, have a pleasure in keeping you,’ said Mr St John, ‘as they would have a pleasure in keeping and cherishing a half-frozen bird some wintry wind might have driven through their casement. I feel more inclination to put you in the way of keeping yourself, and shall endeavour to do so; but observe, my sphere is narrow. I am but the incumbent of a poor country parish: my aid must be of the humblest sort. And if you are inclined to despise the day of small things, seek some more efficient succour than such as I can offer.’

'She has already said that she is willing to do anything honest she *can* do,' answered Diana for me; 'and you know, St John, she has no choice of helpers: she is forced to put up with such crusty people as you.'

**Question 1 – *Jane Eyre***

1 (a) Explore how Brontë presents St John Rivers and his sisters in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane says that she wants to keep her real name a secret.

Explain how secrets are explored **elsewhere** in the novel.

In your answer, you must consider:

- who keeps secrets
- why there are secrets.

(20)

**(Total for Question 1 = 40 marks)**

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**Use this extract to answer Question 2.**

***Great Expectations: Charles Dickens***

**In Chapter 3, Pip has stolen food from his sister's pantry and is taking it to the escaped convict.**

It was a rimy morning, and very damp. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief. Now, I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from twig to twig and blade to blade. On every rail and gate, wet lay clammy; and the marsh-mist was so thick, that the wooden finger on the post directing people to our village – a direction which they never accepted, for they never came there – was invisible to me until I was quite close under it. Then, as I looked up at it, while it dripped, it seemed to my oppressed conscience like a phantom devoting me to the Hulks.

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to the guilty mind. The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with Somebody-else's pork pie! Stop him!" The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, "Holloa, young thief!" One black ox, with a white cravat on – who even had to my awakened conscience something of a clerical air – fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, "I couldn't help it, sir! It wasn't for myself I took it!" Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hind-legs and a flourish of his tail.

All this time, I was getting on towards the river; but however fast I went, I couldn't warm my feet, to which the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet. I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was 'prentice to him regularly bound, we would have such Larks there! However, in the confusion of the mist, I found myself at last too far to the right, and consequently had to try back along the river-side, on the bank of loose stones above the mud and the stakes that staked the tide out.

**Question 2 – *Great Expectations***

2 (a) Explore how Dickens presents the settings in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip thinks about Joe Gargery.

Explain how Joe Gargery is important **elsewhere** in the novel.

In your answer, you must consider:

- what Joe says and does
- why he is important in the novel.

(20)

**(Total for Question 2 = 40 marks)**

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Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*: R L Stevenson**

**From 'Incident of the Letter' – Mr Utterson has gone to see Dr Jekyll following Sir Danvers Carew's murder. Mr Utterson fears that Dr Jekyll may be hiding Mr Hyde.**

It was late in the afternoon when Mr Utterson found his way to Dr Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting-rooms. The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr Utterson was at last received into the doctor's cabinet. It was a large room, fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney-shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr Jekyll, looking deadly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

'And now,' said Mr Utterson, as soon as Poole had left them, 'you have heard the news?'

The doctor shuddered. 'They were crying it in the square,' he said. 'I heard them in my dining-room.'

'One word,' said the lawyer. 'Carew was my client, but so are you; and I want to know what I am doing. You have not been mad enough to hide this fellow?'

'Utterson, I swear to God,' cried the doctor, 'I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of.'



**Question 3 – *Dr Jekyll and Mr Hyde***

3 (a) Explore how Stevenson presents Dr Jekyll's laboratory and cabinet in this extract.  
Give examples from the extract to support your ideas.

(20)

(b) In this extract, Utterson fears that Dr Jekyll is protecting Mr Hyde.  
Explain how Mr Hyde is important **elsewhere** in the novel.

In your answer, you must consider:

- what Mr Hyde says and does
- how others are affected by Mr Hyde.

(20)

**(Total for Question 3 = 40 marks)**

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Use this extract to answer Question 4.

***A Christmas Carol: Charles Dickens***

**From Stave 2, 'The First of the Three Spirits' – Scrooge anxiously awaits the arrival of the first spirit: the 'Ghost of Christmas Past'.**

He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

It was a strange figure – like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was *not* its strongest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away.

**Question 4 – A Christmas Carol**

- 4 (a) Explore how Dickens presents the 'First of the Three Spirits', the Ghost of Christmas Past, in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, the ghost arrives at one o'clock.

Explain the importance of time **elsewhere** in the novel.

In your answer, you must consider:

- when time is important in the novel
- why time is important.

(20)

**(Total for Question 4 = 40 marks)**

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Use this extract to answer Question 5.

***Pride and Prejudice: Jane Austen***

**In Chapter 29 (Vol II, Ch VI), Elizabeth visits Rosings and meets Lady Catherine de Bourgh for the first time.**

When the ladies returned to the drawing room, there was little to be done but to hear Lady Catherine talk, which she did without any intermission till coffee came in, delivering her opinion on every subject in so decisive a manner as proved that she was not used to have her judgement controverted. She enquired into Charlotte's domestic concerns familiarly and minutely, and gave her a great deal of advice, as to the management of them all; told her how everything ought to be regulated in so small a family as her's, and instructed her as to the care of her cows and her poultry. Elizabeth found that nothing was beneath this great Lady's attention, which could furnish her with an occasion of dictating to others. In the intervals of her discourse with Mrs. Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs. Collins, was a very genteel, pretty kind of girl. She asked her at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what carriage her father kept, and what had been her mother's maiden name? – Elizabeth felt all the impertinence of her questions, but answered them very composedly. – Lady Catherine then observed,

"Your father's estate is entailed on Mr. Collins, I think. For your sake," turning to Charlotte, "I am glad of it; but otherwise I see no occasion for entailing estates from the female line. – It was not thought necessary in Sir Lewis de Bourgh's family. – Do you play and sing, Miss Bennett?"

"A little."

"Oh! then – some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to – You shall try it some day. – Do your sisters play and sing?"

"One of them does."

"Why did you not all learn? – You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as your's. – Do you draw?"

"No, not at all."

"What, none of you?"

"Not one."

"That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters."

"My mother would have had no objection, but my father hates London."

"Has your governess left you?"

"We never had any governess."

"No governess! How was that possible? Five daughters brought up at home without a governess! – I never heard of such a thing."

**Question 5 – *Pride and Prejudice***

5 (a) Explore how Austen presents Lady Catherine de Bourgh in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Lady Catherine de Bourgh has strong opinions.

Explain how strong opinions are explored **elsewhere** in the novel.

In your answer, you must consider:

- who has strong views or opinions
- the reasons for these strong opinions.

(20)

**(Total for Question 5 = 40 marks)**

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Use this extract to answer Question 6.

**Silas Marner: George Eliot**

**In Chapter 4, Dunstan Cass takes Wildfire, Godfrey's horse, to town in order to sell it.**

Dunstan Cass, setting off in the raw morning, at the judiciously quiet pace of a man who is obliged to ride to cover on his hunter, had to take his way along the lane, which, at its farther extremity, passed by a piece of unenclosed ground called the Stone-pit, where stood the cottage, once a stone-cutter's shed, now for fifteen years inhabited by Silas Marner. The spot looked very dreary at this season, with the moist trodden clay about it, and the red, muddy water high up in the deserted quarry. That was Dunstan's first thought as he approached it; the second was, that the old fool of a weaver, whose loom he heard rattling already, had a great deal of money hidden somewhere. How was it that he, Dunstan Cass, who had often heard of Marner's miserliness, had never thought of suggesting to Godfrey that he should frighten or persuade the old fellow into lending the money on the excellent security of the young Squire's prospects? The resource occurred to him now as so easy and agreeable, especially as Marner's hoard was likely to be large enough to leave Godfrey a handsome surplus beyond his immediate needs, and enable him to accommodate his faithful brother, that he had almost turned the horse's head towards home again. Godfrey would be ready enough to accept the suggestion: he would snatch eagerly at a plan that might save him from parting with Wildfire. But when Dunstan's meditation reached this point, the inclination to go on grew strong and prevailed. He didn't want to give Godfrey that pleasure: he preferred that Master Godfrey should be vexed. Moreover, Dunstan enjoyed the self-important consciousness of having a horse to sell, and the opportunity of driving a bargain, swaggering, and, possibly, taking somebody in. He might have all the satisfaction attendant on selling his brother's horse, and not the less have the further satisfaction of setting Godfrey to borrow Marner's money. So he rode on to cover.

Bryce and Keating were there, as Dunstan was quite sure they would be – he was such a lucky fellow.

"Hey-day!" said Bryce, who had long had his eye on Wildfire, "you're on your brother's horse to-day: how's that?"

"O, I've swopped with him," said Dunstan, whose delight in lying, grandly independent of utility, was not to be diminished by the likelihood that his hearer would not believe him – "Wildfire's mine now."

"What! has he swopped with you for that big-boned hack of yours?" said Bryce, quite aware that he should get another lie in answer.

**Question 6 – *Silas Marner***

6 (a) Explore how Eliot presents Dunstan Cass in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the horse dealers know that Dunstan Cass is lying and trying to deceive them.

Explain the importance of deception **elsewhere** in the novel.

In your answer, you must consider:

- which characters are deceived
- the effects that lies and deception have on others.

(20)

**(Total for Question 6 = 40 marks)**

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Use this extract to answer Question 7.

**Frankenstein: Mary Shelley**

**In Chapter 11, the creature has found a shelter that is joined to a cottage. He secretly observes the people who live at the cottage.**

I beheld a young creature, with a pail on her head, passing before my hovel. The girl was young, and of gentle demeanour, unlike what I have since found cottagers and farm-house servants to be. Yet she was meanly dressed, a coarse blue petticoat and a linen jacket being her only garb; her fair hair was plaited, but not adorned: she looked patient, yet sad. I lost sight of her; and in about quarter of an hour she returned, bearing the pail, which was now partly filled with milk. As she walked along, seemingly incommoded by the burden, a young man met her, whose countenance expressed a deeper despondence. Uttering a few sounds with an air of melancholy, he took the pail from her head, and bore it to the cottage himself. She followed, and they disappeared. Presently I saw the young man again, with some tools in his hand, cross the field behind the cottage; and the girl was also busied, sometimes in the house, and sometimes in the yard.

On examining my dwelling, I found that one of the windows of the cottage had formerly occupied a part of it, but the panes had been filled up with wood. In one of these was a small and almost imperceptible chink, through which the eye could just penetrate. Through this crevice a small room was visible, whitewashed and clean, but very bare of furniture. In one corner, near a small fire, sat an old man, leaning his head on his hands in a disconsolate attitude. The young girl was occupied in arranging the cottage; but presently she took something out of a drawer, which employed her hands, and she sat down beside the old man, who, taking up an instrument, began to play, and to produce sounds sweeter than the voice of the thrush or the nightingale. It was a lovely sight, even to me, poor wretch! who had never beheld aught beautiful before. The silver hair and benevolent countenance of the aged cottager won my reverence, while the gentle manners of the girl enticed my love. He played a sweet mournful air, which I perceived drew tears from the eyes of his amiable companion, of which the old man took no notice, until she sobbed audibly; he then pronounced a few sounds, and the fair creature, leaving her work, knelt at his feet. He raised her, and smiled with such kindness and affection that I felt sensations of a peculiar and overpowering nature: they were a mixture of pain and pleasure, such as I had never before experienced...



**Question 7 – *Frankenstein***

7 (a) Explore how Shelley presents the creature's observations of the cottagers.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the creature experiences powerful emotions.

Explain the importance of powerful emotions **elsewhere** in the novel.

In your answer, you must consider:

- who shows strong feelings
- how powerful emotions are shown.

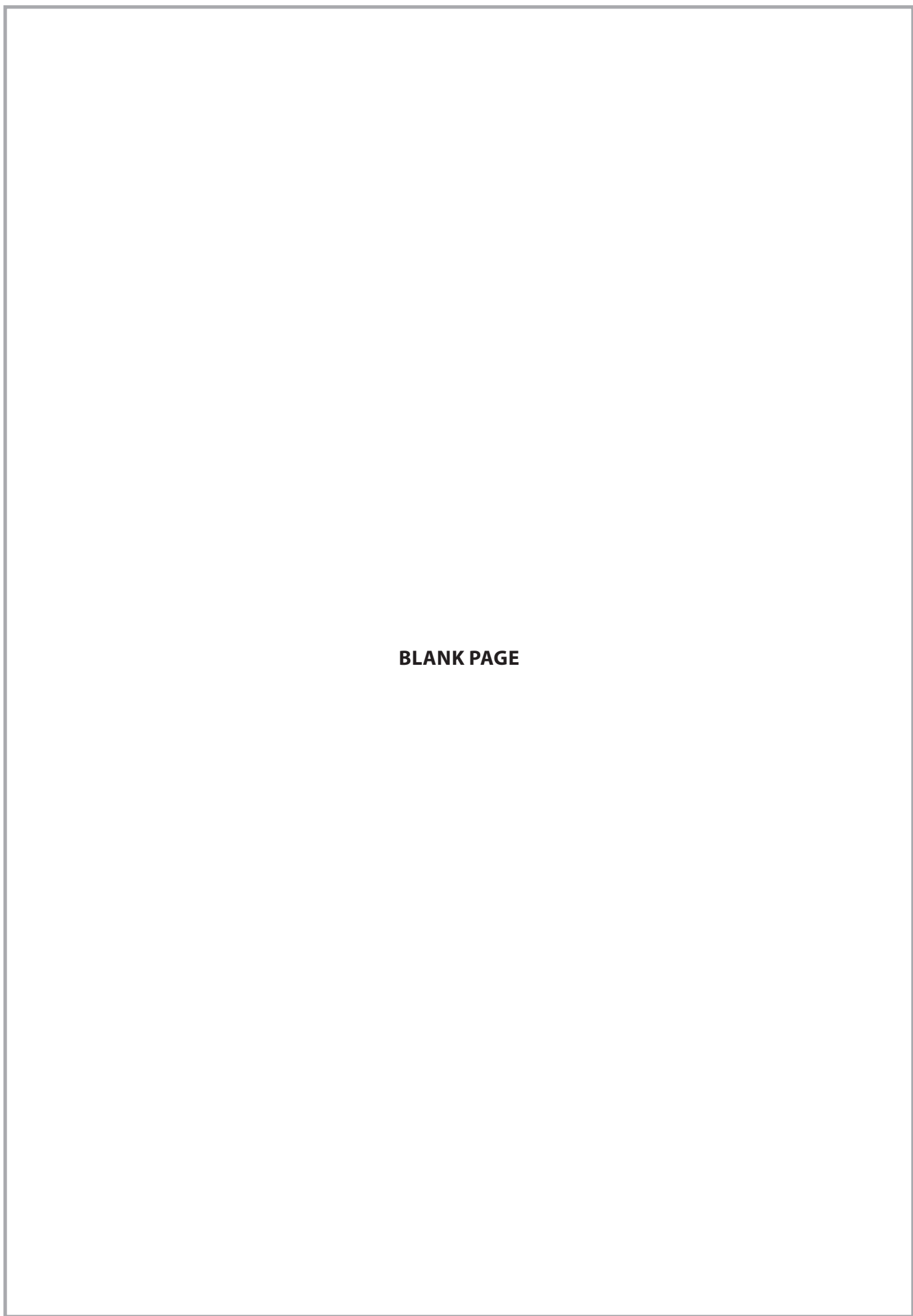
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**(Total for Question 7 = 40 marks)**

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**TOTAL FOR PAPER = 40 MARKS**



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**Sources:**

*Jane Eyre*, Charlotte Brontë, Penguin Popular Classics  
*Great Expectations*, Charles Dickens, Penguin Classics  
*Dr Jekyll and Mr Hyde*, Robert Louis Stevenson, Penguin Classics  
*A Christmas Carol*, Charles Dickens, Heinemann New Windmill  
*Pride and Prejudice*, Jane Austen, Penguin Classics  
*Silas Marner*, George Eliot, Penguin Popular Classics  
*Frankenstein*, Mary Shelley, Penguin Classics

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel**  
**Level 1/Level 2 GCSE (9–1)**

Centre Number

Candidate Number

**Time** 1 hour 20 minutes

**Paper  
reference**

**1ET0/02N**

**English Literature**  
**PAPER 2 OPTION 1: 19th-century Novel**

**You must have:**

Questions and Extracts Booklet (enclosed)

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 Questions 1–7.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- This is a closed book exam.
- 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.
- Good luck with your examination.

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19th-century Novel

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:
- |            |                          |            |                          |            |                          |
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| 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"/> |
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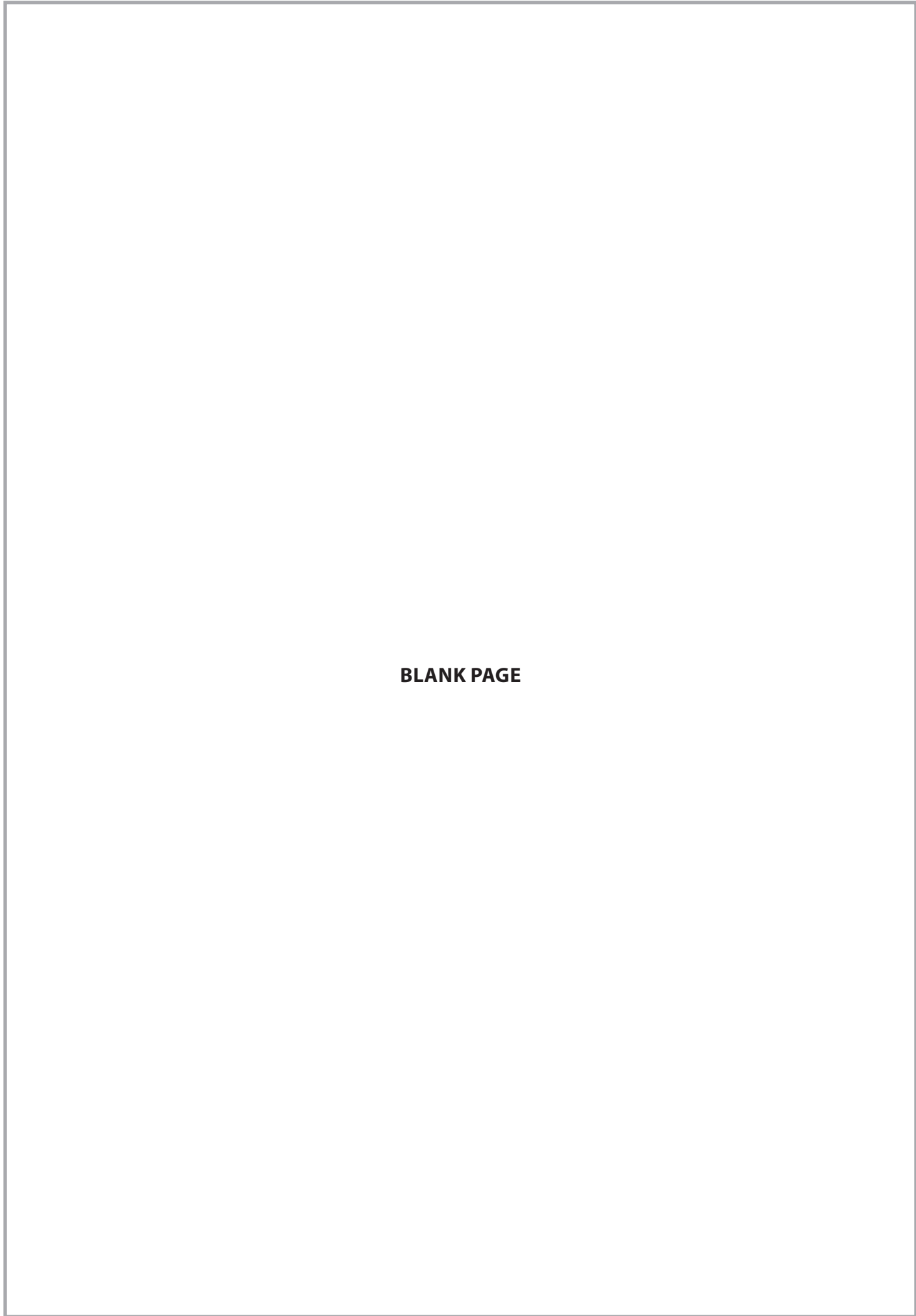
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