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**English A: literature – Higher level – Paper 2**  
**Anglais A : littérature – Niveau supérieur – Épreuve 2**  
**Inglés A: Literatura – Nivel Superior – Prueba 2**

Tuesday 10 November 2020 (morning)  
Mardi 10 novembre 2020 (matin)  
Martes 10 de noviembre de 2020 (mañana)

2 h

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Answer one essay question only. You must base your answer on at least two of the part 3 works you have studied and compare and contrast these works in response to the question. Answers which are not based on a discussion of at least two part 3 works will not score high marks.
- You are not permitted to bring copies of the works you have studied into the examination room.
- The maximum mark for this examination paper is **[25 marks]**.

**Instructions destinées aux candidats**

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. En basant votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées, vous devez comparer et opposer ces œuvres dans le cadre du sujet. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la troisième partie n'obtiendront pas une note élevée.
- Vous n'êtes pas autorisé(e) à apporter des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.
- Le nombre maximum de points pour cette épreuve d'examen est de **[25 points]**.

**Instrucciones para los alumnos**

- No abra esta prueba hasta que se lo autoricen.
- Conteste una sola pregunta de redacción. Base su respuesta en al menos dos de las obras estudiadas de la parte 3, comparándolas y contrastándolas en relación con la pregunta. Las respuestas que no se basen en al menos dos obras de la parte 3 no recibirán una puntuación alta.
- No está permitido traer copias de las obras estudiadas a la sala de examen.
- La puntuación máxima para esta prueba de examen es **[25 puntos]**.

Answer **one** essay question only. You must base your answer on **at least two** of the part 3 works you have studied and **compare and contrast** these works in response to the question. Answers which are **not** based on a discussion of at least two part 3 works will **not** score high marks.

### **Drama**

1. Explore the techniques used by at least two playwrights you have studied to portray characters constrained by social expectations, and the effects created.
2. In the works of at least two playwrights you have studied, compare the ways in which plot and structure are used to engage the audience.
3. Explore the techniques used to interweave elements of comedy and tragedy in the work of at least two playwrights you have studied.

### **Poetry**

4. In the work of at least two poets you have studied, compare the techniques used to reveal the speaker, and the effects achieved.
5. With reference to the work of at least two poets you have studied, compare in what ways and to what effect language has been used to create intense and/or unforgettable moments.
6. Some poets shine a light on particular issues, while others criticize explicitly. Compare these different approaches in the work of at least two poets you have studied.

**Prose: novel and short story**

7. Compare the different approaches to narrative that are used to create suspense in the works of at least two authors you have studied.
8. Some works end with a neat resolution; others are less clear cut. With reference to the work of at least two authors you have studied, compare the techniques used to create such endings and the effects achieved.
9. With reference to the works of at least two authors you have studied, compare the ways in which trapped or confined characters are used to highlight social issues.

**Prose other than fiction**

10. How and to what effect are seemingly minor details resulting in major consequences presented in the work of at least two authors of prose other than fiction you have studied?
  11. With reference to the works of at least two authors of prose other than fiction you have studied, compare the techniques used to portray misunderstanding and its effects.
  12. In the works of at least two authors of prose other than fiction you have studied, discuss the creation of setting and its role in providing an emotional landscape for the reader.
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