This is a Class 3 exam

Lebanon Evangelical School
for Boys and Girls — Loueizeh - Baabda

Stage Exam 03
FEB2023

Do NOT write in this box. Your MARK will be placed here.

Subject :	English	
Class :	10A	
Teacher :	Mrs. Karen A.	
Duration :	1 hour	
Write on the exam sheet. You may have a clean copy of An Inspector Calls.		
Your name :		*Time taken to complete exam*
Your Class :		
Exam Room :		
How many sheets, including cover sheet :		

- Do not open this paper until the teacher in charge instructs you to do so.
- The most important thing to remember in taking an exam is NEVER PANIC.
- If you are caught cheating in this exam, you will be awarded zero for ALL exams that are taken on this day.

SECTION A: Modern Drama

Answer ONE question on ONE text from this section.

You should spend 45 minutes on your chosen question.

***A View from the Bridge*, Arthur Miller**

EITHER

1 How does Miller present the relationship between Alfieri and Eddie in this play?

You must consider language, form and structure in your answer.

(Total for Question 1 = 30 marks)

OR

2 Explore the importance of the different settings in *A View from the Bridge*.

You must consider language, form and structure in your answer.

(Total for Question 2 = 30 marks)

***An Inspector Calls*, J B Priestley**

EITHER

3 'There is very little love between characters in *An Inspector Calls*.'

How far do you agree with this statement?

You must consider language, form and structure in your answer.

(Total for Question 3 = 30 marks)

OR

4 How does Priestley present Gerald and Mr Birling in the play?

You must consider language, form and structure in your answer.

(Total for Question 4 = 30 marks)

***The Curious Incident of the Dog in the Night-time*, Mark Haddon (adapted by Simon Stephens)**

EITHER

5 Explore the presentation of characters who help Christopher in the play.

You must consider language, form and structure in your answer.

(Total for Question 5 = 30 marks)

OR

6 How successful is the ending of the play, *The Curious Incident of the Dog in the Night-time*?

You must consider language, form and structure in your answer.

(Total for Question 6 = 30 marks)

***Kindertransport*, Diane Samuels**

EITHER

7 How does Samuels present the relationship between Evelyn and Faith in the play?

You must consider language, form and structure in your answer.

(Total for Question 7 = 30 marks)

OR

8 Explore the theme of loss in *Kindertransport*.

You must consider language, form and structure in your answer.

(Total for Question 8 = 30 marks)

***Death and the King's Horseman*, Wole Soyinka**

EITHER

9 How does Soyinka present Olunde's relationship with his father, Elesin, in this play?

You must consider language, form and structure in your answer.

(Total for Question 9 = 30 marks)

OR

10 Explore the importance of the play's title, *Death and the King's Horseman*.

You must consider language, form and structure in your answer.

(Total for Question 10 = 30 marks)

TOTAL FOR SECTION A = 30 MARKS

SECTION A: Modern Drama

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:

Question 1 ☐	**Question 2** ☐	**Question 3** ☐
Question 4 ☐	**Question 5** ☐	**Question 6** ☐
Question 7 ☐	**Question 8** ☐	**Question 9** ☐
Question 10 ☐		

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TOTAL FOR SECTION A = 30 MARKS

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Question Number	Indicative content
3 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made:** **(AO1)** • the question requires candidates to consider whether there is love between any of the characters in the play. Candidates may argue for either view or look at both sides of the discussion • Mr and Mrs Birling try to protect Eric and Sheila but are arguably feckless as parents, not taking much interest in their upbringing and wanting to treat them as children • Gerald and Sheila should be in a loving relationship but it is revealed that Gerald has cheated on Sheila when he never came near her 'last summer'. Their betrothal appears to be based on building business links rather than true love: 'working together - for lower costs and higher prices'. Sheila appears to be more interested in the pretty ring that Gerald gives her than the emotional aspects of their relationship • in choosing to commit suicide by drinking 'strong disinfectant', candidates may argue that Eva/Daisy does not show love for her unborn child, effectively killing it in the process of her own death. Others may argue that her act shows love as she does not want to bring a child into a world of poverty, cruelty and social injustice • Eric belatedly shows love for Eva/Daisy when he steals money to support her and the unborn child. He is distraught when he hears of his mother's part in Eva's/Daisy's death • some candidates may argue that the Inspector shows a kind of love or compassion for Eva/Daisy when he seeks to expose her unfair treatment at the hands of the Birlings and Gerald. They may also consider the strengthening sibling bond between Sheila and Eric. **(AO2)** • Language: Sheila's language is deferential when she is shown the ring, the emphasis being placed on Gerald's choice rather than her own preference: 'Is it the one you wanted me to have' but her attitude and language change after she learns of his deception: '...but this has made a difference' • Language: Sheila comments that Eva/Daisy must have been in love with Gerald and uses the metaphor of him as 'fairy prince' to reflect the almost magical hold he must have had over her as her rescuer and benefactor • Language/Form/Structure: there is dramatic irony in Mrs Birling's insistence that the father of Eva's/Daisy's unborn child must take responsibility before it is revealed that this is, in fact, her beloved son, Eric: 'I don't believe it. I *won't* believe it...' • Structure: the play opens on the Birlings' celebration of Sheila's and Gerald's engagement but the atmosphere is far from loving, instead focused on empire-building and self-satisfaction.

Level	Mark	**AO1** Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement. (15 marks) **AO2** Analyse the language, form and structure used by a writer to create meanings and effects. (15 marks)
	0	No rewardable material.
Level 1	1-6	• Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • Minimal identification of language, form and structure. • Limited use of relevant examples in support.
Level 2	7-12	• Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • Some comment on the language, form and structure. • Some use of relevant examples in support.
Level 3	13-18	• Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • Sound understanding of language, form and structure. • Use of clearly relevant examples in support.
Level 4	19-24	• Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • Sustained analysis of language, form and structure. • Use of fully relevant examples in support.
Level 5	25-30	• Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Cohesive evaluation of language, form and structure. • Discriminating use of relevant examples in support.

Question Number	Indicative content

4 *An Inspector Calls*	**Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the play. Evidence of a degree of personal response must be given. This is not an exhaustive list but the following points may be made** **(AO1)** • both Arthur Birling and Gerald Croft are wealthy, successful men. Birling owns and runs a successful factory, while Gerald is the son of Lord and Lady Croft who run a profitable business, Crofts Limited, which is 'both older and bigger than Birling and Company'. Birling considers Gerald's engagement to Sheila a clever business move • Gerald stands to inherit not only his father's business but also his title, Lord Croft. Gerald's wealth comes from family, unlike Birling, whose money is self-made. He refers to his father's approval of the match with Sheila Birling, bringing the businesses closer together: 'And I think my father would agree to that, too'. Birling considers his daughter fortunate to be engaged to Gerald • Gerald is described as 'an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town'. While Birling prefers cigars, Gerald chooses to smoke a cigarette, which suggests that he is more modern in his tastes. Unlike Birling, Gerald has no need to impress. Birling, even though he has money, yearns for the kind of status enjoyed by Gerald and his family. He speaks in confidence to Gerald about his view that Lady Croft may look down on Sheila as a match and boasts: 'there's a fair chance that I might find my way into the next Honours List' • Gerald and Birling both play a part in Eva's/Daisy's downfall. Birling uses his power as a factory owner to have her sacked for having the temerity to lead the strike. Gerald appears on the face of it to be kinder in his treatment of her, saving her from the clutches of the lecherous Alderman Meggarty, at the bar of the Palace Variety Theatre. Gerald uses his wealth and contacts to set Eva/Daisy up in a flat where she becomes his mistress. Ultimately, he ends the affair in a kind, but impersonal, way • both Gerald and Birling are much more concerned with the effect of Eva's/Daisy's death on their own lives than they are of the human tragedy that has befallen her. **(AO2)** • Language: Birling and Gerald talk the same kind of language. Birling sees a 'time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices' • Language: Gerald uses a common euphemism to describe the setting of the bar at the theatre: 'favourite haunt of women of the town'. This leads the audience to wonder why he was there in the first place • Language/Form: Birling's home is that of a *'prosperous manufacturer'*. The trappings of his wealth are described in the very detailed opening stage directions with various items of silver on the sideboard and a decanter of port • Language/Structure: It is Gerald who goes out into the street and finds out from a policeman that Inspector Goole is not a real officer. He says: 'We've been had'. He plays a key role in the mystery element of the play.