This is a Class 3 exam

Lebanon Evangelical School for Boys and Girls

Lighting the fires that burn for eternity

Loueizeh - Baabda

Lebanon Evangelical School

for Boys and Girls — Loueizeh - Baabda

Stage Exam 04

27MAR2023

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

Subject :	A Level : English 1
Class :	11A and 12A
Teacher :	Mrs. Karen A.
Duration :	1 hour

You need a clean copy of "Streetcar Named Desire".
Write your essay on the exam booklet.

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 B: Post–1900 Drama

Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

Top Girls – Caryl Churchill

EITHER

11 'Of all the types of relationships in *Top Girls*, parent-child relationships are particularly dysfunctional.'

In the light of this statement, explore Churchill's presentation of parent-child relationships in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 'A play about work and the difficulties women have in finding fulfilment in it.'

In the light of this statement, explore Churchill's presentation of work in *Top Girls*.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***A Raisin in the Sun* – Lorraine Hansberry**

EITHER

13 'A play that celebrates the strength of mothers in difficult circumstances.'

In the light of this statement, explore Hansberry's presentation of mothers in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

(Total for Question 13 = 25 marks)

OR

14 'Pride is often presented as a positive force in the play, but there is always a risk of it becoming dangerously excessive.'

In the light of this statement, explore Hansberry's presentation of pride in *A Raisin in the Sun*.

In your answer, you must consider relevant contextual factors.

(Total for Question 14 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***Death of a Salesman* – Arthur Miller**

EITHER

15 'Although most of the play is set in New York, memories and fantasies of a world beyond the city are vital to a thorough understanding of Willy's problems.'

In the light of this statement, explore Miller's presentation of Willy's memories and fantasies of other places in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 15 = 25 marks)

OR

16 'Admiration for Dave Singleman is one of many indicators that Willy has a distorted understanding of how success should be measured.'

In the light of this statement, explore Miller's presentation of ideas about success in *Death of a Salesman*.

In your answer, you must consider relevant contextual factors.

(Total for Question 16 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***A Streetcar Named Desire* – Tennessee Williams**

EITHER

17 'A woman so concerned with maintaining appearances that she becomes disconnected from the truth.'

In the light of this statement, explore Williams' presentation of Blanche's obsession with maintaining appearances in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 17 = 25 marks)

OR

18 'In this play we don't just see the characters using alcohol - we see the playwright using its consumption to tell us something about them.'

In the light of this statement, explore the ways in which Williams presents alcohol use in *A Streetcar Named Desire*.

In your answer, you must consider relevant contextual factors.

(Total for Question 18 = 25 marks)

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Answer ONE question from this section on your chosen drama text.

Begin your answer on page 23.

***Waiting for Godot* – Samuel Beckett**

EITHER

19 'Beckett called it a "tragicomedy" but despite the laughter it provokes, the dominant mood of *Waiting for Godot* is tragic.'

In the light of this statement, explore what Beckett might have meant by calling the play a 'tragicomedy'.

In your answer, you must consider relevant contextual factors.

(Total for Question 19 = 25 marks)

OR

20 '*Waiting for Godot* presents violence as a routine aspect of daily life, and the characters' unquestioning acceptance of it is profoundly shocking for the audience.'

In the light of this statement, explore how Beckett presents violence in the play.

In your answer, you must consider relevant contextual factors.

(Total for Question 20 = 25 marks)

TOTAL FOR SECTION B = 25 MARKS

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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 11** ☐ **Question 12** ☐ **Question 13** ☐

Question 14 ☐ **Question 15** ☐ **Question 16** ☐

Question 17 ☐ **Question 18** ☐ **Question 19** ☐

Question 20 ☐

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TOTAL FOR SECTION B = 25 MARKS
TOTAL FOR PAPER = 50 MARKS

Question Number	Indicative Content
18	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • excessive consumption of alcohol links Blanche with Stanley as they are the play's most prominent drinkers. However, while Stanley's drinking is social, Blanche's drinking is secretive and antisocial • she drinks in order to escape from harsh reality. A state of drunken stupor enables her to take flights of imagination, such as when she invents the prospect of her rescue by Shep Huntleigh • for both characters, drinking leads to destructive behaviour: Stanley commits domestic violence, and Blanche deludes herself and others, poisoning her relationships and any prospect of happiness • Mitch is transformed by drink. He is, when sober, much the gentlest of the men in the play but in Scene Nine he arrives drunk, determined to expose Blanche's deceptions, and tries to molest her. In his drunken state he is easily thwarted • Stanley and Blanche are both under the influence of alcohol in the rape scene. Her failed attempt to fend him off with a smashed beer bottle symbolises how her dreams and illusions, supported for so long by her use of alcohol, are now shattered and unable to aid her • the use of alcohol in the play may be interpreted in the light of Williams' own experience of alcoholism; the culture surrounding alcohol in the years following the repeal of the Prohibition acts in the United States; the different interpretation of the characters' drinking in a variety of stage and film productions. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
17	***A Streetcar Named Desire*** Candidates may refer to the following in their answers: • there are numerous instances of Blanche's concern with her appearance, in the play, beginning with her first entrance, dressed completely in white. Her choice of colour is replete with symbolism: she hopes to wipe the slate clean after her various scandals, and presents herself as a virginal innocent • she is wounded when her appearance is not noticed. She chastises her sister for not commenting on it in their first conversation, and Stella then warns Stanley to flatter her, as vanity is one of Blanche's weaknesses • she lies about her age, claiming to be younger than Stella, and, to preserve the illusion, she uses excessive make-up to disguise her fading beauty • Blanche, while demanding to be noticed, is eager not to be seen in direct light; this is highly suggestive of her inauthenticity, and her desire not to have her past follies brought to light • close to the end of the play, Blanche examines her appearance in a mirror. She appears to be about to have a moment of tragic anagnorisis, but instead, she smashes the mirror. She refuses to confront the full truth right to the end of the play, and this repeatedly brings her into conflict with Stanley who represents hard, unsentimental reality • the obsession with appearance may be read in the light of the fading grandeur of the old South; contemporary stereotypes of femininity; the changing reactions of audiences to Blanche's predicament; the interpretation of the text in stage and film productions. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 2 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO5 = bullet point 5
	0	No rewardable material.			
1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Shows limited awareness of different interpretations and alternative readings of texts. Limited linking of different interpretations to own response.			
2	6 – 10	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Offers straightforward explanations of different interpretations and alternative readings of texts. Some support of own ideas given with reference to generic different interpretations.			
3	11 – 15	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors.			

		• Develops relevant links between texts and contexts. • Offers clear understanding of different interpretations and alternative readings of texts. Explores different interpretations in support or contrast to own argument.
4	16 – 20	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Produces a developed exploration of different interpretations and alternative readings of texts. Discussion is controlled and offers integrated exploration of different interpretations in development of own critical position.
5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Applies a sustained evaluation of different interpretations and alternative readings of texts. This is supported by sophisticated use of application of alternative interpretations to illuminate own critical position.