This is a Class 3 exam

Lebanon Evangelical School
for Boys and Girls
Loucizch - Baabda

Stage Exam 02

19DEC2022

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

Subject :	A Level : English 2
Class :	12A
Teacher :	Mrs. Karen A.
Duration :	1 hour

You need a clean copy of your novels.
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: Prose

Answer ONE question on the texts you have studied.

Begin your answer on page 16.

Growing Up

Set texts:

What Maisie Knew – Henry James

Great Expectations – Charles Dickens

The Color Purple – Alice Walker

EITHER

2 Compare the ways in which the writers of your two chosen texts portray a negative view of family relationships.

In your answer, you must consider relevant contextual factors

(Total for Question 2 = 30 marks)

OR

3 Compare the ways in which the writers of your two chosen texts portray the effect that one key moment has on a character's life.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 30 marks)

SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Colonisation and After

Set texts:

Heart of Darkness – Joseph Conrad
The Lonely Londoners – Sam Selvon
A Passage to India – E. M. Forster

4 Compare the ways in which the writers of your two chosen texts present the relationships between people of different cultures and traditions.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 30 marks)

OR

5 Compare the ways in which the writers of your two chosen texts use contrast to establish their main theme.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 30 marks)

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SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Science and Society

Set texts:

Never Let Me Go – Kazuo Ishiguro
The Handmaid's Tale – Margaret Atwood
Frankenstein – Mary Shelley

6 Consider the ways in which the writers of your two chosen texts use fiction to present a message to their society.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 30 marks)

OR

7 Compare the ways in which the writers of your two chosen texts portray ways in which characters gain awareness and increase their understanding.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 30 marks)

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SECTION B: Prose

Answer ONE question on the texts you have studied.
Begin your answer on page 16.

Women and Society

Set texts:

Wuthering Heights – Emily Brontë
Mrs Dalloway – Virginia Woolf
Beloved – Toni Morrison

8 Compare the ways in which the writers of your two chosen texts present strong men.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 30 marks)

OR

9 Compare the ways in which the writers of your two chosen texts use names of characters or places that have significant or symbolic meanings.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 30 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 2 ☐	**Question 3** ☐	**Question 4** ☐
Question 5 ☐	**Question 6** ☐	**Question 7** ☐
Question 8 ☐	**Question 9** ☐	

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS

Section B: Prose

Question Number	Indicative Content
2	**Growing Up** Candidates may include the following in their answers: • the negative views of family relationships, e.g. Maisie is the only daughter of Beale and Ida Farange and the treatment of Maisie by her parents is shown in a negative light. The family relationship is not close as Maisie's parents exploit her and use her to hurt each other, neglecting their daughter in the process. Maisie's family is dysfunctional; Pip's relationship with his sister is presented in a negative way, as Mrs Joe is cruel to both Pip and his brother-in-law, Joe Gargery. Pumblechook, Pip's uncle, is only interested in personal gain and reputation when arranging for Pip to go to Miss Havisham's. Miss Havisham uses her adopted daughter, Estella, to seek her revenge on men; Celie's relationship with her stepfather, Alphonso, is presented in a negative light, when it is revealed that he sexually abuses her. Celie endures the treatment that she receives as she has no other choice and also to protect her younger sister • comparison of the ways in which negative family relationships result in family members behaving poorly towards each other: Beale Farange spends much time away from home, preferring to be at the Chrysanthemum Club, yachting at Cowes or with his American 'Countess' rather than spending time with his family. When Maisie spends some time with her father, she enjoys his attention and 'helps him pretend' to know her; Mrs Joe's ill-treatment of Joe and Pip. Miss Havisham using Estella as a tool to break men's hearts; Alphonso's sexual abuse and impregnating of Celie. Mr – who exerts male dominance over women and convinces Harpo to beat Sofia • comparisons of the ways in which family relationships can be successful, e.g. Mrs Wix is the most affectionate character and becomes attached to Maisie, treating her as her own daughter. Maisie chooses to live with Mrs Wix rather than with Sir Claude and Mrs Beale; Pip and Joe's relationship as friends and later when Pip realises the true value of Joe. Wemmick's jovial relationship with his father and how he cares for him at their home in Walworth; the loving sisterly relationship between Celie and Nettie and the relationship between Nettie, Samuel and the children in Africa • the effects of negative family relationships on children, e.g. Maisie has learned to be selectively silent and understands situations far more than the adults give her credit for. Maisie gains confidence and independence throughout the novel and is able to make her own decisions; Pip is afraid of his sister and he and Joe suffer together. When Pip goes to London he treats Joe poorly and later realises his mistakes; Celie's experiences of sexual and physical abuse have left her lacking confidence. It is not until Celie meets Shug Avery that she begins to gain personal strength. Adam and Olivia bridge the cultural divide that they have been born into. Olivia befriends Tashi and in adulthood Adam marries her. Adam subverts and defies typical patriarchal beliefs, showing Tashi respect and devotion

	• comparison of the narrative methods writers use to create negative family relationships, e.g. James' use of limited omniscient narration remains close to Maisie's limited perspective and provides a child's-eye-view of the adult world. James' complex narrative mirrors the complexity of Maisie's experiences and situations; Dickens' use of the adult Pip reflecting on his life and his observations of family relationships. The novel follows Pip's development from boyhood to 'gentleman'; Walker's use of Celie and Nettie's epistolary narrative to demonstrate family bonds and the use of African-American Vernacular English (AAVE) • comparison of contextual points, e.g. Henry James was born in New York to one of the most intellectual American families of the time (1843). The family was a close unit and travelled widely: his father was a philosopher, his brother a psychologist and author and his talented sister was a renowned diarist; Dickens' father was put in a debtors' prison and Charles was forced to live alone, working in a factory. Like Pip, Dickens thought he was too good for the job he was doing; Walker's experiences of life, as the eighth child of parents who were sharecroppers, greatly influenced her work. Walker's brother accidentally shot her in the eye, which led her to self-imposed isolation. *The Color Purple* was very controversial when it was published for its portrayal of black culture, communities and men, but was highly praised by black feminists • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

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Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • how writers portray key moments in a character's life, e.g. when Maisie's parents divorce, Maisie's new governesses, Sir Claude and the trip to France; when Pip encounters the convict for the first time, when he meets Miss Havisham, when he meets Estella, when Pip goes to London; when Celie's children are taken from her, when she marries Mr -, when Celie meets Shug and when Celie leaves Mr – • how the writers portray the effects on main characters of one key moment in their lives, e.g. Maisie being forced to grow up and her loss of childhood; Pip's rise and fall and almost self-destruction; Celie gaining independence, strength, confidence and happiness • how writers use language to show the effect that one key moment has on a character's life • comparison of the narrative methods used by writers to present the effect that one key moment has on a character's life, e.g. James' dual point of view through his use of free indirect discourse, third-person style often presented through Maisie's perception with occasional asides in first person narrative; Dickens' presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative to reveal key moments and life-changing events • how writers link the effect of key moments to their social contexts, e.g. James' treatment of divorce and adultery in a society where respectability was important; Dickens' presentation of different social classes; Walker's portrayal of women's role in society, sexuality and abusive patriarchy. These are suggestions only. Accept any valid alternative responses.

Please refer to the specific marking guidance on page 3 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
1	1 - 6	**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. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.			
2	7 - 12	**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. • Identifies general connections between texts. • Makes general cross-references between texts.			
3	13 - 18	**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. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.			
4	19 - 24	**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. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
5	25 - 30	**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. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.