This is a Class 3 exam

Lebanon Evangelical School
for Boys and Girls
Loueizeh - Baabda

Stage Exam 01

11NOV2022

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

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

You need a copy of "Great Expectations."
Write your essay on lined paper.

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: Post-1900 Unseen Poetry

Read the poem on page 2 of the Source Insert.
Write your answer in the space provided.

1 Write a commentary on the poem *The First Strokes* by Carol Rumens.

In your answer, you should consider:

- the poet's development of themes
- the poet's use of language and imagery
- the use of other poetic techniques.

(20)

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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

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 present the use of power.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 30 marks)

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SECTION A: Post-1900 Unseen Poetry

Question 1

The First Strokes
Letter to a friend learning English

Before he died, my father drowned in silence.
I thought of him just now, writing to you
In my head about the sea – that medicinal light
I longed to rush to your city of rooms and deadlines,
Your lost July – since it was he who taught me
To swim. In any sea he was stylish, fluent.
He knew its idioms, loved its argument.
So, when my four-year-old, his adventuring grandchild,
Slipped her hold on a wet rock, dropped speechless
Into the swell, he plunged and rescued her.
She used to tell us how huge fish came leering,
Making eyes at her as she bubbled down;
Now what she likes to remember are the hands
That drove apart the soupy green, and calmly
Scattered her suitors, saved her for the sun.
It was soon after this I led him to the pool:
I made him teach me. And, in half an hour,
I had left his side, was lazily at home
In the deepest water, thinking I'd always know how.
It was as simple as doing what he told me
– An obedience I could never risk as a child.
By the time he lost language, I had almost learned
To talk to him. He studied dictionaries
At first with an embarrassed grin, then frowning,
And the deep words we could have plumbed together
Ran white. I thought of all of this, writing a blue
Letter about the sea, wanting to coax you
Into the tongue you almost know, but fear,
Having come so late to its stories; wanting to say
That the strokes of an English sentence are easy, requiring
Only a little self-trust as you kick off
From the margin and glide towards me, sensing all round you
The solid, patient, unbreakable arm of the water.

Carol Rumens

Source information
Writing by Carol Rumens from Sixty Women Poets (Bloodaxe Books)

Unit 3: Poetry and Prose
Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	***The First Strokes* by Carol Rumens** Candidates may include the following in their answers: • the poem is about acquiring and losing language. The poem also explores the writer's relationship with her father and how he became ill with a stroke, lost his use of language and eventually died. The poem could also be a metaphor comparing the acquisition and learning of the English language with learning to swim. The title *The First Strokes* could relate to the father's illness, the acquisition of language, the first letter written or learning to swim. The poem is in the form of a letter addressed to a friend who, we are told, is 'learning English'. We assume that the speaker is the poet, Carol Rumens. The speaker suggests that both learning a language and swimming require 'a little self-trust as you kick off' • the writer uses the letter to a friend to express her feelings about her father and her relationship with him. She also offers to support her friend in the same way she received support from her father. She uses the metaphor of swimming to encourage her friend to be bold: 'kick off / From the margin' • the speaker reminisces about her relationship with her father, his illness and the time they shared together. Perhaps the father has lost the use of language, which he is poignantly aware of: 'He studied dictionaries / At first with an embarrassed grin, then frowning'. This was just as his daughter was beginning to learn to communicate with him: 'I had almost learned / To talk to him'. This suggests that communication had been difficult between father and daughter • there is a sense of melancholy in the tone of the poem as the speaker refers to the death of her father and how her 'father drowned in silence'. There is a suggestion that the speaker gained new respect for her father: 'obedience I could never risk as a child' • the extended metaphor of how the father taught his four-year-old granddaughter and her mother how to swim is conveyed through the lexicon related to water used throughout the poem: 'drowned', 'sea', 'swim', 'wet', 'swell', 'fish', 'bubbled', 'pool', 'deepest water', 'deep', 'plumbed', 'strokes' • colour imagery is used throughout the poem to give additional depth to phrases: 'that medicinal light', 'soupy green', 'Ran white', 'a blue / Letter' • sibilance is used when describing how the father saved his granddaughter from drowning: 'Scattered her suitors, saved her for the sun' • the power of water is emphasised with the triple and could also be representing the character of the father: 'The solid, patient, unbreakable arm of the water' • the use of dashes indicates asides and different trains of thought. The use of caesura provides time breaks and deliberate pauses for effect: 'I made him teach me. And, in half an hour'. **These are suggestions only. Accept any valid alternative responses.**

Please refer to the specific marking guidance on page 4 when applying this marking grid.			
Level	Mark	AO1 = bullet point 1, 2	AO2 = bullet point 3, 4
	0	No rewardable material.	
Level 1	1 - 4	**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.	
Level 2	5 - 8	**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.	
Level 3	9 - 12	**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.	
Level 4	13 - 16	**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.	
Level 5	17 - 20	**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.	

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.**

Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • examples of the use of power, e.g. Maisie's parents' abuse of power and position and Maisie's acquisition of power through her manipulation; Magwitch's abuse of power over young Pip. Mrs Joe's power over Pip and Joe. Miss Havisham's power over Estella and the power of the law; the power of men and how they abuse their power in *The Color Purple* and how characters, empowered by love, can overcome adversity • comparisons of the positive uses of power, e.g. Mrs Wix's powerful role in Maisie's life and how she becomes close to Maisie. Maisie's 'selective ignorance' is a powerful tool for her to listen to the adults around her and to piece together what is happening; how Magwitch becomes successful in Australia as a result of the power of his industry and how he uses his fortune to make Pip 'a gentleman'. Money is used to exert power in *Great Expectations*, sometimes in a harmful way. Money affects and changes the lives of characters. Jaggers uses his position of legal power to assert his authority, although not always for good; Shug's influences on Celie and how she introduces her to the concept of female power. Celie's faith in God provides her with strength and a way to express her feelings • comparisons of the abuse of power, e.g. Ida and Beale Farange both abuse their roles as parents as they manipulate and exploit Maisie in order to hurt each other. Sir Claude, Ida's second husband, abuses the power of his position and his relationship with Maisie and is aware that Maisie is attracted to him, almost succeeding in running away with her; Mrs Joe threatening Pip with the 'tickler'. Compeyson's power over Magwitch and how Compeyson jilts Miss Havisham on their wedding day. Miss Havisham using Estella as a tool for her own revenge. Bentley Drummle abuses his wife Estella. Characters abuse power in different ways: Magwich uses money, Estella emotion and Pip uses status; Alphonso's and Mr –'s treatment of Celie, abusing their patriarchal power. Miss Mille, the mayor's wife, abuses her power and position when she has Sofia sent to jail for refusing to be her maid. The abuse of the power of the white men who destroy life and culture in order to build a road • ways in which characters gain power, e.g. Maisie uses the power of silence and gains more power by asking blunt questions in order to gather scandalous information. Maisie gains power with her growing confidence and as she enters adolescence she realises she can be manipulative and have influence over men. She insults Mrs Wix and argues with her father. Maisie realises that she has 'the power to act and thus to influence the world'; Magwitch gaining power through wealth. Estella gaining power over Pip through being unkind. Pip gaining power when he comes into his fortune; Celie gaining inner strength and confidence to stand up for herself. Harpo showing the power of determination to reform his ways and to save his marriage to Sofia

	• comparison of the narrative methods used by writers to portray the use or abuse of power, e.g. The child's-eye view of life portrays a corrupt society. The free, indirect style and first-person narrative is punctuated with comment from a narrator, possibly James himself; *Great Expectations* follows Pip's journey of maturation and the story is told by the adult Pip reflecting back on his life; the first-person narrative of *The Color Purple* and Celie's letters to God that are confessional. The narrative develops in the exchange of letters between Celie and Nettie (epistolary narrative); the novels are examples of the bildungsroman genre • comparison of contextual points, e.g. James' presentation of a corrupt society through his portrayal of Victorian society and how people gained power through their social class, wealth and status, such as the wealthy American 'Countess' who wishes to gain social prestige. James was born into a powerful and influential American family. He was fascinated by different narrative techniques and his novel is an experiment in writing through a child's perspective; Dickens' novel is set during a time of great social change, his awareness of disadvantages and cruelties brought by the Industrial Revolution are reflected in his writing about a time several decades earlier. There was a cruel penal system and the novel makes clear political points about inequality and the abuse of power. London was vastly populated and many people moved from sparsely populated rural areas to the city for work and financial opportunities, like Pip; *The Color Purple* is set in rural Georgia and serves as an historical novel, but it does not refer to dates or specific events but is thought to span the years 1910 to 1940. Walker championed African-American civil rights and depicts the struggles faced by black women during the first half of the twentieth century in her novel • comparisons of how modern readers might react to each text. **These are suggestions only. Accept any valid alternative responses.**

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	0	No rewardable material.			
Level 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.			
Level 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.			
Level 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.			

Level 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.
Level 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.