



សាលារៀនខេមបូឌីស

The CAMFIRST SCHOOL

SUSTAINABILITY

QUALITY

CARE

Achievement Test

I. Grammar

A. Multiple choice.

1. She is university teacher.
A. a B. an C. the D. one
2. I likesmall animals.
A. the B. – (nothing) C. every D. all
3. Is this coat?
A. yours B. your C. the yours
4. They areyoung to get married.
A. too much B. too C. very too
5. She is much tallerme.
A. than B. as C. that
6. You can't live without
A. to eat B. eat C. eating D. you eat
7. We watched a ...on TV last night.
A. war film B. war's film C. Film of war
8. It isif you take the train.
A. quicker B. the quicker C. quickest D. the quickest
9. At last, after three days, theyget to the top of the mountain.
A. Could B. manage to C. succeeded to D. were able to

10. I look forwardyou soon.

- A. seeing B. to seeing C. too see

11. If you have trouble going to sleep, trya glass of milk before bedtime.

- A. drinking B. to drink C. drink

12. How?

- A. He works hard B. hard he works

13. If you were ever in trouble, I would give you all the help you.....

- A. Will need B. would need C. need D. needed

14. Itagain, it All the time here in the winter.

- A. 's raining, 's raining B. rains, rain C. rains, 's raining D. 's raining, rains

15. She is an old friend. Iher.....years.

- A. 've known, for B. know, for C. 've known, since D.

know, since

II. Reading

A Streetcar Named Desire Passage 1

A Streetcar Named Desire is a classic of the American theater. Tennessee Williams' landmark work was a tour de force in its original stage production in 1947 and continues to resonate with audiences and readers today despite—or perhaps because of—its simplistic though layered story. A faded Southern belle, Blanche DuBois, arrives at her sister's seedy New Orleans apartment where she is tortured by her brutish brother-in-law, Stanley Kowalski. Blanche puts on airs of class and happiness throughout the play, though internally she is miserable and haunted by her tragic and scandalous past. Stanley forces Blanche to face her dolorous reality with his vitriol and, finally, his act of sexual aggression, and in doing so, he causes her to lose her tenuous grip on sanity. Most have argued (correctly) that the play is about the ways the past haunts our present or (again correctly) that it is about the ways class and sexuality impact our lives. However, few have seen the play for what it is: an allegory for the theater itself. Before Williams wrote *Streetcar*, the theater had been dominated by melodrama. A brief interlude in the 1930s brought political theater to center stage (pardon the pun), but by the 1940s, its principal playwright, Clifford Odets, had left New York for Hollywood, and the sensationalized and maudlin form of melodrama once again flourished. The theater was in limbo, and Williams had a desire to bring something new to the

world. It would bring the realism of the political theater of the 1930s but without the political (read: socialist) underpinnings. To that end, he created lifelike characters who spoke in realistic dialect. But to make his point that melodrama was flawed, he added an equally unrealistic character. Blanche, unlike the other characters, speaks theatrically, acts larger than life on stage, and uses floral language and heightened mannerisms. Blanche is a character not to be trusted. She lies about everything, and the only thing that finally exposes her lies is reality itself: Stanley. He finally forces her off the stage and into the insane asylum by forcing himself on her sexually. And with that, realism forcibly removed melodrama from the stage.

A Streetcar Named Desire Passage 2

It is not possible to imagine *A Streetcar Named Desire* without the influence of Marlon Brando, the actor who rose to fame playing Stanley Kowalski. On the page, the part is fairly simplistic. Stanley is a monster and a beast without any redeeming qualities. But Brando and the play's original director, Elia Kazan, imagined the character as having a soft underbelly, rooted in his own sorrow, insecurities, and soulful complexity. Brando's Stanley is a brute, yes, but he is a brute who hates the fact that he is so awful. He is also unable to control himself and his passions, and this lack of control is equally embarrassing to him, even as it is also threatening to Blanche and alluring to her sister Stella. For instance, after he hits Stella, he comes back to her, famously begging for forgiveness by shouting "Stella" outside their apartment. But in Brando's depiction on the stage and later on the screen, he is soaked from the rain and looks completely desperate, as though he needs Stella to live. He looks and seems totally helpless and weak, the exact opposite of the brute he appears later when he forces himself onto Blanche. The play is excellent and memorable, even when read. But it is Brando's interpretation of the male lead role that makes the play indelible. Without Brando, the play would still have a deep meaning, but with Brando's interpretation, the play becomes even more profound

1) Paragraph 1 of Passage 1 provides each of the following EXCEPT

- A. a critical interpretation of *A Streetcar Named Desire*
- B. an explanation of why modern audiences connect with *A Streetcar Named Desire*
- C. a brief plot synopsis of *A Streetcar Named Desire*
- D. background information on the times that produced *A Streetcar Named Desire*
- E. the author's main argument concerning *A Streetcar Named Desire*

2) It can be inferred from Passage 1 that *A Streetcar Named Desire*

- A. was Tennessee Williams' first play
- B. is better on stage than in print
- C. did not have socialist leanings
- D. was not melodramatic

E. would not have been successful without Marlon Brando

3) According to Passage 1, the character of Blanche DuBois

- A. is intentionally overdramatic and theatrical
- B. has never been to the city of New Orleans before
- C. is recently married to Stanley Kowalski
- D. is brutally honest and frank during the play
- E. is firmly rooted in realism and sanity

4) Passage 2 argues that Marlon Brando's portrayal of Stanley Kowalski

- I. earned the actor great fame
- II. is more nuanced than the part that is written
- III. is what really made *A Streetcar Named Desire* a classic

- A. I only
- B. II only
- C. I and II only
- D. II and III only
- E. I, II, and III

5) Both Passage 1 and Passage 2 argue that

- A. the New York theater scene was blown away by *A Streetcar Named Desire*
- B. Tennessee Williams wrote *A Streetcar Named Desire* to end melodrama
- C. *A Streetcar Named Desire* has more than one true meaning
- D. *A Streetcar Named Desire* only has power when performed on the stage
- E. the character of Stanley Kowalski is simply a brute monster

1	2	3	4	5

III. Writing

Topic: Your neighbors have recently written to you to complain about the noise from your house.

Write a letter to your neighbors. In your letter, explain the reasons for noise apologize describe what action you will take.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.