

LYNN NOTTAGE: *Crumbs from the Table of Joy*

Remember to support your ideas with details from the writing.

Either 1(a) Read this passage, and then answer the question that follows it:

<i>Ernestine:</i>	Brooklyn ... everything you'd ever need not more than a few blocks away. Streets of jagged slate, pennies stuck in the crevices; I collected over ten cents one day. Still, it wasn't any place to live ...	
	<i>[She sits down. She is swathed in the brilliant, blue flickering light from a motion-picture projector.]</i>	5
	... until I sat in the cinema, The Fox, right smack between two white gals. Oh yes! <i>[Looks from side to side]</i> Practically touching shoulders. And we all wept. Wept unabashedly.	
	<i>[ERMINA joins ERNESTINE. They take each other's hands.]</i>	10
	Watching our beautiful and wretched Joan Crawford's eyebrows and lips battle their way through one hundred and three minutes of pure unadulterated drama, we could be tragic in Brooklyn.	
	<i>[ERNESTINE and ERMINA weep softly. The sound of the projector rolling gives way to a distant radio.]</i>	15
<i>Radio Broadcaster</i>	<i>[Offstage]:</i> Today Senator McCarthy began – <i>[In the distance the radio dial is switched and 'Some Enchanted Evening' plays. It continues to play softly throughout the duration of the scene.</i>	20
	<i>Lights rise on a sparsely decorated living room punctuated with an old standing radio/phonograph. On the mantle is a photograph of Sandra Crump, ERNESTINE and ERMINA's mother, smiling gloriously. Over the mantle hangs a huge photograph of Father Divine, the charismatic leader of the waning Peace Mission Movement, in his prime. GODFREY sits in an armchair reading the daily newspaper with a magnifying glass, chuckling. The music from another apartment is barely audible, taunting the girls with possibility.]</i>	25
		30
<i>Ermina:</i>	Now? Well?	
	<i>[ERMINA awaits a response. GODFREY doesn't bother to look up from his newspaper.]</i>	
<i>Godfrey:</i>	Ain't listening!	
	<i>[ERMINA walks tentatively over to the radio and flicks it on. She shoots a quick, wide-eyed glance at GODFREY. Radio laughter fills the room.]</i>	35
	Off!	
<i>Ermina:</i>	Ah!	
	<i>[ERMINA flips off the radio. Silence, except the distant music of 'Some Enchanted Evening.']</i>	40
<i>Godfrey:</i>	It's Sunday, gal!	
	<i>[ERMINA's leg shakes wildly, a nervous tic that is triggered when she becomes agitated. GODFREY still doesn't look up.]</i>	

	Leg's gonna fall off.	45
<i>Ernestine</i>	[<i>To audience</i>]: Almost did, but that comes later.	
<i>Ermina</i>	[<i>Ventures</i>]: Ain't no use in having a radio. Might as well be a log, 'least we could burn it to keep warm.	
<i>Godfrey:</i>	You sassing.	
<i>Ermina:</i>	Nah, sir!	50
<i>Godfrey:</i>	Could have sworn you was.	
<i>Ermina:</i>	Really? Well, I ain't.	
<i>Ernestine</i>	[<i>To audience</i>]: Tomorrow we'll have nothing to talk about in school. Again, we will miss <i>Amos 'n Andy</i> .	
<i>Ermina:</i>	Again ruined by Father Divine. [<i>Rolls her eyes and turns toward the portrait of Father Divine hanging over the mantle</i>]	55

(from The Prologue)

How does Nottage strikingly convey Ernestine's thoughts and feelings at this early moment in the play?

Or **1(b)** Explore how Nottage powerfully conveys Ernestine's strong feelings about Gerte.

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

	[<i>The SERGEANT-MAJOR comes down the steps.</i>]	
Stanhope:	Morning, sergeant-major.	
S-M:	Morning, sir. Wiring parties are just in, sir. Made a decent job of it – right down to the support line.	
Stanhope:	Good. Everything quiet?	5
S-M:	It's all right opposite 'ere, sir, but the guns are goin' 'ard down south. 'Eavy bombardment. Not sure if it ain't spreading up this way, sir.	
Stanhope:	Very likely it is. The officers are coming up in a minute. They'll stand by with their platoons. I must stay here awhile in case of messages. I shall come up directly things begin to happen.	10
S-M:	Very good, sir.	
Stanhope:	Are the men having their tea?	
S-M:	Yessir.	
Stanhope:	Let 'em have a decent drop of rum.	15
S-M:	About 'arf again, sir?	
Stanhope:	Yes.	
S-M:	If the attack don't come, sir, 'ow long are we to stand-to?	
Stanhope:	We must expect the attack any time up till midday. After then I don't think it'll come till tomorrow.	20
S-M:	Very good, sir.	
Stanhope:	We must naturally make our plans to meet things as they happen.	
S-M:	Quite, sir.	
Stanhope:	All right, sergeant-major. I'll see you up there soon.	25
S-M:	Yessir.	
	[<i>He salutes and goes away. MASON brings in four little packets of sandwiches, and puts one packet on the table for STANHOPE.</i>]	
Mason:	Your sambridges, sir. 'Arf bully beef and 'arf sardine. Sardine on top, sir.	30
Stanhope:	How delicious. No <i>pâté de foie gras</i> ?	
Mason:	No what, sir?	
Stanhope:	No <i>pâté de foie gras</i> ?	
Mason:	No, sir. The milkman 'asn't been yet.	35
	[<i>MASON takes the other parcels to the left-hand dugout. STANHOPE pours a little whisky into his tea and the remainder of the content of the bottle into his flask. MASON returns.</i>]	
Stanhope:	Get dressed as soon as you can.	
Mason:	Yessir.	40

	[MASON goes out. TROTTER comes in, fully dressed for the line.]	
Trotter:	All ready, skipper. Want me to go up?	
Stanhope:	Yes. I think so. Go right round the line and see everything's all right. I'll be up soon.	45
	[Suddenly there comes the faint whistle and thud of falling shells – a few seconds between each. STANHOPE and TROTTER listen intently, four shells fall, then silence.]	
Trotter:	'Ullo, 'ullo.	
	[STANHOPE strides to the doorway, goes up a few steps, and looks out into the night. He comes slowly back.]	50
Stanhope:	Over on Lancer's Alley – somewhere by the reserve line. [There comes the louder thud of three more shells.]	
Trotter:	That's nearer.	
Stanhope:	Better go up, Trotter. Call the others.	55
Trotter:	[at the left-hand dugout]: 'Ibbert! Raleigh! come on! [He lights a cigarette over the candle, lingers a moment, and slowly goes up the steps.] Cheero, skipper. See you later.	
Stanhope:	Send your runner down to tell me how things are going.	
Trotter:	Righto. [TROTTER disappears into the dark.]	60

(from Act 3, Scene 3)

How does Sherriff build tension at this moment in the play?

Or 2(b) In what ways does Sherriff encourage you to feel sympathy for Raleigh?

WOLE SOYINKA: *Death and the King's Horseman*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

[ELESIN OBA enters along a passage before the market, pursued by his drummers and praise-singers.]

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Elesin: The gods have said No.

(from Scene 1)

In what ways does Soyinka make this such a fascinating opening to the play?

Or **3(b)** How does Soyinka powerfully convey Olunde's thoughts and feelings about Yoruba traditions?

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

<i>Viola:</i>	'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on. Lady, you are the cruell'st she alive, If you will lead these graces to the grave, And leave the world no copy.	5
<i>Olivia:</i>	O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty. It shall be inventoried, and every particle and utensil labell'd to my will: as – item, two lips indifferent red; item, two grey eyes with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?	10
<i>Viola:</i>	I see you what you are: you are too proud; But, if you were the devil, you are fair. My lord and master loves you – O, such love Could be but recompens'd though you were crown'd The nonpareil of beauty!	15
<i>Olivia:</i>	How does he love me?	
<i>Viola:</i>	With adorations, fertile tears, With groans that thunder love, with sighs of fire.	
<i>Olivia:</i>	Your lord does know my mind; I cannot love him. Yet I suppose him virtuous, know him noble, Of great estate, of fresh and stainless youth; In voices well divulg'd, free, learn'd, and valiant, And in dimension and the shape of nature A gracious person; but yet I cannot love him. He might have took his answer long ago.	20 25
<i>Viola:</i>	If I did love you in my master's flame, With such a suff'ring, such a deadly life, In your denial I would find no sense; I would not understand it.	30
<i>Olivia:</i>	Why, what would you?	
<i>Viola:</i>	Make me a willow cabin at your gate, And call upon my soul within the house; Write loyal cantons of contemned love And sing them loud even in the dead of night; Halloo your name to the reverberate hills, And make the babbling gossip of the air Cry out 'Olivia!' O, you should not rest Between the elements of air and earth But you should pity me!	35 40
<i>Olivia:</i>	You might do much. What is your parentage?	
<i>Viola:</i>	Above my fortunes, yet my state is well: I am a gentleman.	
<i>Olivia:</i>	Get you to your lord. I cannot love him; let him send no more –	45

Unless perchance you come to me again
To tell me how he takes it. Fare you well.
I thank you for your pains; spend this for me.

Viola: I am no fee'd post, lady; keep your purse; 50
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervour, like my master's, be
Plac'd in contempt! Farewell, fair cruelty.

[Exit.] 55

(from Act 1, Scene 5)

How does Shakespeare make this moment in the play so revealing?

Or 4(b) Explore the ways in which Shakespeare portrays Malvolio as a comic character.

WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the writing.

Either 5(a) Read this passage, and then answer the question that follows it:

<i>Othello:</i>	Good Michael, look you to the guard to-night. Let's teach ourselves that honourable stop, Not to outsport discretion.	
<i>Cassio:</i>	Iago hath direction what to do; But, notwithstanding, with my personal eye Will I look to't.	5
<i>Othello:</i>	Iago is most honest. Michael, good night. To-morrow with your earliest Let me have speech with you. [To DESDEMONA] Come, my dear love, The purchase made, the fruits are to ensue; That profit's yet to come twixt me and you. – Good night. [Exeunt OTHELLO, DESDEMONA and Attendants.] [Enter IAGO.]	10 15
<i>Cassio:</i>	Welcome, Iago; we must to the watch.	
<i>Iago:</i>	Not this hour, Lieutenant; 'tis not yet ten a clock. Our general cast us thus early for the love of his Desdemona; who let us not therefore blame. He hath not yet made wanton the night with her; and she is sport for Jove.	20
<i>Cassio:</i>	She is a most exquisite lady.	
<i>Iago:</i>	And, I'll warrant her, full of game.	
<i>Cassio:</i>	Indeed, she is a most fresh and delicate creature.	
<i>Iago:</i>	What an eye she has! Methinks it sounds a parley to provocation.	25
<i>Cassio:</i>	An inviting eye; and yet methinks right modest.	
<i>Iago:</i>	And when she speaks, is it not an alarm to love?	
<i>Cassio:</i>	She is indeed perfection.	
<i>Iago:</i>	Well, happiness to their sheets! Come, Lieutenant, I have a stoup of wine; and here without are a brace of Cyprus gallants that would fain have a measure to the health of the black Othello.	30
<i>Cassio:</i>	Not to-night, good Iago. I have very poor and unhappy brains for drinking; I could well wish courtesy would invent some other custom of entertainment.	35
<i>Iago:</i>	O, they are our friends – but one cup; I'll drink for you.	
<i>Cassio:</i>	I have drunk but one cup to-night, and that was craftily qualified too, and behold what innovation it makes here. I am unfortunate in the infirmity, and dare not task my weakness with any more.	40
<i>Iago:</i>	What man! 'Tis a night of revels. The gallants desire it.	
<i>Cassio:</i>	Where are they?	
<i>Iago:</i>	Here at the door; I pray you call them in.	

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