



**SIR ARTHUR LEWIS COMMUNITY COLLEGE  
ACADEMIC YEAR (2024/2025) - SEMESTER ONE  
END OF SEMESTER EXAMINATION**

*COURSE CODE* : ENG213  
*COURSE TITLE* : Modern Drams  
*LECTURER(S)* : Justina Severin  
*DATE* : 12<sup>th</sup> December, 2024  
*TIME* : 1:00 p.m.  
*DURATION* : 2 hours  
*STUDENT ID #* : \_\_\_\_\_

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**GENERAL INFORMATION AND INSTRUCTIONS**

- Students must sign **IN** and **OUT** on the examination class list.
- Write your ID number on the question paper.
- This paper has 60 questions.
- Circle the correct answer on the question paper.

**DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO**

## ITEMS 1 - 15

**Instructions:** Read the following extract carefully and then answer the questions 1 - 15 on the basis of what is stated or implied.

Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.

### **Eddie**

*[Light rising on CATHERINE in the apartment RODOLPHO is watching as she arranges a paper pattern on cloth spread on the table]*

CATHERINE: You hungry?

RODOLPHO: Not for anything to eat. *[Pause]* I have nearly three hundred dollars. Catherine?

CATHERINE: I heard you

5 RODOLPHO: You don't like to talk about it anymore?

CATHERINE: Sure, I don't mind talkin' about it.

RODOLPHO: What worries you, Catherine?

CATHERINE: I been wantin' to ask you about something. Could I?

10 RODOLPHO: All the answers are in my eyes, Catherine. But you don't look in my eyes lately. You're full of secrets. *[She looks at him. She seems withdrawn.]* What is the question?

CATHERINE: Suppose I wanted to live in Italy.

RODOLPHO: *[smiling at the incongruity]* You going to marry somebody rich?

15 CATHERINE: No, I mean live there – you and me...

RODOLPHO: *[his smile vanishing]* When?

CATHERINE: Well... when we get married.

RODOLPHO: *[astonished]* You want to be an Italian?

CATHERINE: No, but I could live there without being Italian. Americans live there.

20 RODOLPHO: For ever?

CATHERINE: Yeah.

RODOLPHO: *[crosses to the rocker]* You're fooling.

CATHERINE: No, I mean it.

RODOLPHO: Where do you get such an idea?

25 CATHERINE: Well, you're always saying it's so beautiful there, with the mountains and the oceans and all the –

RODOLPHO: You're fooling me

CATHERINE: I mean it.

30 RODOLPHO: *[Goes to her slowly]* Catherine, if I ever brought you home with no money, no business, nothing, they would call the priest and the doctor and they would say Rodolpho is crazy.

CATHERINE: I know, but I think we would be happier there

RODOLPHO: Happier! What would you eat? You can't cook the view.

CATHERINE: Maybe you could be a singer, like in Rome or –

35 RODOLPHO: Rome! Rome is full of singers.

CATHERINE: Well. I could work then.

RODOLPHO: Where?

CATHERINE: God, there must be jobs somewhere!

RODOLPHO: There's nothing! Nothing, nothing, nothing. Now tell me what you're talking about. How can I bring you from a rich country to suffer in a poor country? What are you talking about? *[She searches for words]*. I would be a criminal stealing your face. In two years, you would have an old, hungry face. When my brother's babies cry they give them water, water that boiled a bone. Don't you believe that?

40

45 CATHERINE: *[quietly]* I'm afraid of Eddie here.

*[Slight pause.]*

RODOLPHO: *[steps closer to her]* We wouldn't live here. Once I am a citizen, I could work anywhere and I would find better jobs and we would have a house, Catherine.

50 If I were not afraid to be arrested, I would start to be something wonderful here

CATHERINE: *[steeling herself]* Tell me something. I mean just tell me. Rodolpho – would you still want to do it if it turned out we had to go live in Italy? I mean just if it turned out that way.

55 RODOLPHO: That is your question or his question?

CATHERINE: I would like to know, Rodolpho I mean it.

RODOLPHO: To go there with nothing.

CATHERINE: Yeah.

RODOLPHO: No. *[She looks at him wide-eyed]* No.

60 CATHERINE: You wouldn't?

RODOLPHO: No, I will not marry you to live in Italy. I want you to be my wife, and I want to be a citizen. Tell him that or I will. Yes *[He moves about angrily]* And tell him also, and tell yourself, please, that I am not a beggar, and you are not a horse, a gift, a favour for a poor immigrant.

65 CATHERINE: Well, don't get mad!

RODOLPHO: I am furious! *[Goes to her]* Do you think I am so desperate? My brother is desperate, not me. You think I would carry on my back the rest of my life woman I didn't love just to be an American? It's so wonderful? You think we have no tall buildings in Italy? Electric lights? No wide streets? No

70 flags? No automobiles? Only work we don't have. I want to be an American so I can work, that is the only wonder here – work! How can you insult me, Catherine?

CATHERINE: I didn't mean that –

RODOLPHO: My heart dies to look at you. Why are you so afraid of him?

*Arthur Miller, A View from the Bridge. Penguin Books. 1961. pp. 57-61.*

1. The MAIN function of the stage directions in lines 1-2 is to
  - (A) establish context, setting and characters of the extract
  - (B) introduce the antagonist, Rodolpho, and the protagonist, Catherine, the central characters within the drama
  - (C) alert the audience to Catherine's creativity and ingenuity, qualities she will again demonstrate later in the extract
  - (D) make prominent to Rodolpho's gaze, for the audience to perceive him as capable of discerning hidden aspects to Catherine's life
  
2. Catherine's state of mind in lines 3-9 could BEST be described as
  - (A) calm and agreeable
  - (B) decisive and focused
  - (C) nonchalant and carefree
  - (D) contemplative and preoccupied
  
3. What do lines 10-12 BEST reveal about Rodolpho and his relationship with Catherine?
  - (A) Rodolpho craves attention and honesty, which he is also requesting of Catherine
  - (B) Rodolpho is talkative and intense, qualities he would want Catherine to reciprocate in their relationship.
  - (C) Rodolpho tends to be probing and insecure, qualities he would wish to do away with, if only Catherine would give him the attention he needs.
  - (D) Rodolpho seems to value honesty and forthrightness, qualities which are missing from his relationship with Catherine.
  
4. The dialogue between lines 13 and 24 is dramatically significant because it
  - (A) provides an opportunity for characters to argue, to heighten the drama, thereby making it more engaging for the audience
  - (B) gives the audience insights into the conversations of characters and the types of questions they ask so as to establish them as credible characters
  - (C) facilitates the revelation of characters' desires and feelings. and how these emotions are navigated, through questions, to arrive at better understandings
  - (D) highlights the varied emotions of characters so that the audience can decide on the credibility of the characters and the extent to which they ought to be trusted
  
5. What is achieved by the playwright's use of the questioning technique between lines 14 and 24 of the extract?
  - (A) The revelation of Catherine's pressing desire to marry Rodolpho so that they can both travel to exotic European destinations
  - (B) The idea that there is miscommunication between Catherine and Rodolpho, and as such their relationship is in jeopardy
  - (C) The revelation of the cause of Catherine's worries and the enquiring nature of Rodolpho as he tries to better understand Catherine's state of mind
  - (D) The presentation of Rodolpho as a character who constantly demands from Catherine answers to even the most basic questions. that she would prefer to keep hidden
  
6. The rocker (line 22) is a significant prop in the extract as it
  - (A) facilitates stage movement and contributes to a change in the tone of the drama
  - (B) marks a particular area on the stage where the characters are able to talk fervently
  - (C) distinguishes a furniture item, the only prop in the extract, to pique audience's interest
  - (D) indicates the age of the couple and dates the extract as occurring in an earlier time period

7. The MAIN idea conveyed in the extract if Rodolpho decided to return home to Italy is that
- (A) he must return as a married man
  - (B) having talent could provide him with job security
  - (C) his appreciation of the beauty of the landscape will be greater
  - (D) he must have far more wealth upon returning than when he left
8. The playwright's use of repetition throughout the extract serves to
- (A) emphasize the concerns of characters
  - (B) maintain the consistency of characters' speech
  - (C) reiterate the importance of diction in aiding meaning
  - (D) convey the force with which characters ought to speak
9. Which of the following literary devices is utilized in "How can I bring you from a rich country to suffer in a poor country" (line 40)?
- (A) Pun
  - (B) Irony
  - (C) Metaphor
  - (D) Hyperbole
10. The dramatic effect achieved by Catherine's disclosure, "I'm afraid of Eddie here" (line 45), is the creation of
- (A) a tone of anger and defeat
  - (B) an impression of concern and curiosity
  - (C) an atmosphere of tension and suspense
  - (D) a mood of sadness and inconsiderateness
11. Rodolpho's tone in lines 47-49 could BEST be described as
- (A) fearful
  - (B) hopeful
  - (C) sympathetic
  - (D) conspiratorial
12. Which of the following appears to be the MAIN factor undergirding Catherine's actions and decisions?
- (A) Fear
  - (B) Humility
  - (C) Indecision
  - (D) Submissiveness
13. Which of the following examples BEST captures the MAIN thematic concern of the extract?
- (A) Rodolpho versus Eddie: brothers competing for the same woman's love
  - (B) Rodolpho versus Eddie. Italian brothers whose motives for marrying Americans differ
  - (C) America versus Italy: countries with different job opportunities which adversely impact family life
  - (D) America versus Italy: countries competing for cheap labour and economic domination
14. Which of the following literary devices BEST captures the playwright's intention with respect to Rodolpho's words in lines 64-69?
- (A) Analogy
  - (B) Metonym
  - (C) Euphemism
  - (D) Anachronism

15. Which of the following BEST account for the appropriateness of the title of the extract?
- I. Although Eddie did not assume a speaking role within the extract, he assumed a prominent position in the disclosure and conversations of the main characters.
  - II. Despite the intervening dialogue after Catherine's confession about being afraid of Eddie, Rodolpho does not seem able to dismiss Eddie from his mind as he ends the extract with a contemplation on Eddie.
  - III. The mention of Eddie creates dramatic tension, significant enough to change the atmosphere of the extract, drive stage action and influence the mood of the main characters.
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III

### **ITEMS 16 - 30**

**Instructions:** Read the following extract carefully and then answer the questions 16 - 30 on the basis of what is stated or implied.

**Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.**

Scene an Apartment at Charlotte's

#### **CHARLOTTE and LETITIA DISCOVERED**

LETITIA. And so, Charlotte, you really think the pocket-hoop unbecoming.

CHARLOTTE. No, I don't say so. It may be very becoming to saunter round the house a rainy day; to visit my grand-mama, or to Quaker's meeting: but to swim in a minuet\*, with the eyes of fifty well-dressed beaux upon me, to trip it in the Mall, or walk on the battery, give me the luxurious, jaunty, flowing, bell-hoop. It would have delighted you to have seen me the last evening, my charming girl! I was dangling o'er the battery with Billy Dimple; a knot of young fellows were upon the platform; as I passed them, I faltered with one of the most bewitching false steps you ever saw, and then recovered myself with such pretty confusion, flirting my hoop to discover a jet-black shoe and brilliant buckle...how my little heart thrilled to hear the confused raptures of – "Demme, Jack, what a delicate foot!" "Ha! General, what a well-turned – "

LETITIA. Fie! Fie! Charlotte, [stopping her mouth], I protest you are quite a libertine

CHARLOTTE. Why, my dear little prude, are we not all such libertines? Do you think when I sat tortured two hours under the hands of my friseur\*\*, and an hour more at my toilet, that I had any thoughts of my Aunt Susan, or my cousin Betsey? Though they are both allowed to be critical judges of dress.

LETITIA. Why, who should we dress to please, but those who are judges of its merit?

CHARLOTTE. Why, a creature who does not know Buffon from Souffle` - Man! -

- 25 my Letitia – Man! For whom we dress, walk, dance, talk, lisp, languish, and smile. Does not the grave “Spectator” assures us that even our much bepraised diffidence, and blushes are all directed to make ourselves good wives and mothers as fast as we can? Why, I’ll undertake with one flirt of this hoop to bring more beaux to my feet in one week than give the grave Maria, and her sentimental circle, can do, by sighing sentiment till their hairs are grey.
- 30 LETITIA. Well, I won’t argue with you; you always out-talk me: let us change the subject. I hear that Mr. Dimple and Maria are soon to be married.
- CHARLOTTE. You hear true I was consulted in the choice of the wedding clothes. She is to be married in a delicate white satin, and has a monstrous pretty brocaded lutestring for the second day. It would have done you good to have seen with what an affected indifference the dear sentimentalist
- 35 [turned over a thousand pretty things, just as if her heart did not palpitate with her approaching happiness, and at last made her choice and] arranged her dress with such apathy as if she did plain white satin and a simple blond lace would show her clear skin and dark hair to the greatest
- 40 advantage.
- LETITIA. But they say her indifference to dress, and even to the gentleman himself is not entirely affected.
- CHARLOTTE. How?
- LETITIA. It is whispered that if Maria gives her hand to Mr. Dimple, it will be
- 45 without her heart.
- CHARLOTTE. Though the giving the heart is one of the last of all laughable considerations in the marriage of a girl of spirit, yet I should like to hear what antiquated notions the dear little piece of old-fashioned prudery has got in her head.

*\*minuet (line 6) – a slow stately ballroom dance for 2 popular in the eighteenth century*  
*\*\*friseur (line 17) – a hairdresser*

*The Contrast by Royall Tyler*

16. The girls’ conversation has  
 (A) metaphoric constructions  
 (B) an abundance of slang  
 (C) poetic diction  
 (D) highly structured syntax
17. In line 31 “monstrous pretty” is an example of which of the following literary devices?  
 (A) Hyperbole  
 (B) Apostrophe  
 (C) Oxymoron  
 (D) Anastrophe
18. The context reveals that seemingly the “Spectator” (line 23) refers to a(n)  
 (A) bodyguard  
 (B) accepted authority on conduct  
 (C) nanny  
 (D) overseer
19. Charlotte (lines 10-13) probably  
 (A) accidentally fell  
 (B) was at a wild, drunken party  
 (C) is defensive of her conduct  
 (D) deliberately tripped

20. The word “swim” (line 6) connotatively suggests
- (A) too large clothing
  - (B) covered with liquid
  - (C) smooth motions
  - (D) moving through water
21. A “libertine” (line 15), as used in this context is someone who is
- (A) morally unrestrained
  - (B) politically involved
  - (C) a skeptic
  - (D) a member of a sect
22. Maria is characterized by Charlotte as
- (A) lacking in social skills
  - (B) argumentative
  - (C) older
  - (D) emotional
23. From her comments, Charlotte indicated that she
- (A) resents Letitia’s attitude
  - (B) concurs with the “Spectator”
  - (C) was insulted by Letitia’s protest
  - (D) is as sentimental as Maria
24. Based on the topics discussed in the passage the audience may infer that Letitia and Charlotte are:
- (A) rich and banal
  - (B) selfish and sycophantic
  - (C) vain and censorious
  - (D) materialistic and judgmental
25. The playwright makes the characters, plot and setting more believable to the audience MAINLY by the use of
- (A) props
  - (B) diction
  - (C) imagery
  - (D) stage directions
26. The nature of the relationship between Letitia and Charlotte, based on their actions and the dialogue, is
- (A) an association of rivals for the affections of men
  - (B) a sisterly connection between women of differing viewpoints
  - (C) a friendship based on social and economic class
  - (D) a closely bonded friendship based on converging interests
27. Which of the following BEST describe the dramatic function of the stage directions in line 15?
- I. It allows for suspense.
  - II. It allows for plot development.
  - III. It allows for character revelation.
- (A) I and II only
  - (B) I and III only
  - (C) II and III only
  - (D) I, II and III
28. By addressing Maria as “the dear little piece of old-fashioned prudery” (lines 45) Charlotte conveys a tone of
- (A) condescension
  - (B) affection
  - (C) endearment
  - (D) angry indignation

29. Which of the following literary devices BEST captures the constant reference to clothing in the extract?
- (A) Symbolism
  - (B) Apostrophe
  - (C) Litotes
  - (D) Situational irony
30. Lines 30-37 reveals that Charlotte is
- (A) jealous of Maria
  - (B) angry that Maria is marrying before her
  - (C) views marriage as one of the greatest joys a woman can experience
  - (D) has a keen eye for fashion

**ITEMS 31 – 45**

**Instructions:** Read the following extract carefully and then answer the questions 31 - 45 on the basis of what is stated or implied.

Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.

**TANNER**

**RAMSDEN.** [very deliberately] Mr. Tanner: you are the most impudent person I have ever met

**TANNER.** [seriously] I know it, Ramsden. Yet even I cannot wholly conquer shame.

5 We live in an atmosphere of shame. We are ashamed of everything that is  
real about us; ashamed of ourselves, of our relatives, of our incomes, of  
our accents, of our opinions, of our experience, just as we are ashamed of  
our naked skins. Good Lord, my dear Ramsden, we are ashamed to walk,  
ashamed to ride in an omnibus, ashamed to hire a hansom instead of  
keeping a carriage, ashamed of keeping one horse instead of two and a  
groom-gardener instead of a coachman and footman. The more things a  
10 is ashamed of, the more respectable he is. Why, you're ashamed to  
buy my book, ashamed to read it: the only thing you're not ashamed of is  
to judge me for it without having read it; and even that only means that  
you're ashamed to have heterodox opinions. Look at the effect I produce  
because my fairy godmother withheld from me this gift of shame. I have  
15 every possible virtue that a man can have except—

**RAMSDEN.** I am glad you think so well of yourself.

**TANNER.** All you mean by that is that you think I ought to be ashamed of talking about  
my virtues. You don't mean that I haven't got them: you know perfectly well that  
I am as sober and honest a citizen as yourself, as truthful personally, and much  
20 more truthful politically and morally.

**RAMSDEN** [*touched on his most sensitive point*] I deny that. I will not allow you or any man  
to treat me as if I were a mere member of the British public. I detest its prejudices;  
I scorn its narrowness; I demand the right to think for myself. You pose as an  
advanced man. Let me tell you that I was an advanced man before you were born.

25 **TANNER.** I knew it was a long time ago.

**RAMSDEN.** I am as advanced as ever I was. I defy you to prove that I have ever hauled down  
the flag. I am more advanced than ever I was. I grow more advanced every day.

**TANNER.** More advanced in years, Polonius.

30 **RAMSDEN.** Polonius! So you are Hamlet, I suppose.

**TANNER.** No: I am only the most impudent person you've ever met. That's your notion of a  
thoroughly bad character. When you want to give me a piece of your mind, you  
ask yourself, as a just and upright man, what is the worst you can fairly say to me.  
Thief, liar, forger, adulterer, perjurer, glutton, drunkard? Not one of these names  
fits me. You have to fall back on my deficiency in shame. Well, I admit it. I even  
35 congratulate myself; for if I were ashamed of my real self, I should cut as stupid a  
figure as any of the rest of you. Cultivate a little impudence, Ramsden; and you  
will become quite a remarkable man.

**RAMSDEN.** I have no—

40 **TANNER.** You have no desire for that sort of notoriety. Bless you, I knew that answer would come as well as I know that a box of matches will come out of an automatic machine when I put a penny in the slot: you would be ashamed to say anything else.

*<sup>1</sup>A character in Hamlet known for verbosity and deviousness  
Man and Superman George Bernard Shaw*

31. The best explanation of the dramatic effect created by the opening line of the extract, "Mr. Tanner: you are the most impudent person I have ever met" is that
  - A. serves to downplay Ramsden's raw emotions
  - B. establishes contrast between Tanner and Ramsden
  - C. thrusts the audience immediately into a scene of conflict
  - D. foregrounds an issue that is outside of Ramsden and Tanner's control
32. The BEST explanation of the dramatic effect achieved by Tanner's response (line 5-8 ) is that
  - A. a brief moment of comic relief
  - B. Tanner's unflappable character
  - C. an impression that Tanner is mentally unbalanced and prone to mood swings
  - D. an atmosphere of tension that is temporarily dispelled by Tanner's frankness
33. Which of the following adjectives best describes the tone of the conversation?
  - A. Flippant
  - B. Pretentious
  - C. Argumentative
  - D. Humorous
34. Ramsden's characterization of Tanner in lines 1–2 is borne out in the remainder of the dialogue by
  - A. Tanner's acknowledgment that he is a thief, liar, etc.
  - B. Ramsden's pronouncement that he is older than Tanner
  - C. Tanner's arrogant personality and scorn for others
  - D. Tanner's allusion to Polonius, a character in Hamlet
35. The sentiment expressed in lines 15–16, "The more things . . . is," is an example of which of the following?
  - A. Litotes
  - B. Mixed metaphor
  - C. Metonymy
  - D. Paradox
36. The repeated use of "ashamed" in lines 4–23 indicates that Tanner
  - A. wishes to emphasize the pervasiveness of shame
  - B. hopes to provoke Ramsden into an argument
  - C. expects Ramsden to take back his nasty remark about Tanner's impudence
  - D. doubts that Ramsden can readily absorb the message
37. Tanner's allusion to "my fairy godmother" (line 22) serves to
  - A. add a spiritual dimension to his thinking
  - B. lighten the tone of his remarks
  - C. turn the style of the passage from personal to analytical
  - D. assert the sincerity of his beliefs

38. Ramsden's reference to "a mere member of the British public" (lines 36–37) does which of the following?
- Reveals a major difference between himself and Tanner
  - Proves that he is well-informed about current British society
  - Asserts that he considers himself an entrenched member of the upper class
  - Demonstrates a lack of concern about what Tanner thinks of him
39. In lines 43–46 "advanced" is used in the sense of
- tolerant of others
  - experienced
  - unorthodox
  - conservative
38. The metaphor in lines 44–45, "hauled down the flag," is best interpreted to mean
- retreated into the past
  - accepted less than the best
  - insulted my colleagues
  - violated my principles
39. By comparing Ramsden to an "automatic machine" (line 68), Tanner suggests Ramsden's
- composure
  - conservatism
  - callousness
  - conventionality
40. Which of the following example BEST captures the main thematic concern of the extract?
- Fears and uncertainty
  - Rivalry and Fantasy
  - indecision and inaction
  - character and virtue
41. The reference to Hamlet (line 30)
- is indicative of the stature of Tanner
  - portrays the image of masculinity epitomized by Tanner
  - is a derogatory reference meant to minimize Tanner
- I and II only
  - III only
  - II and III only
  - I, II and III
42. The image presented in line 27
- contrasts cowardice and action in the two men
  - presents a dilemma of conscience for Ramsden
  - symbolize a desire to fight and conquer verbally
- I and II only
  - III only
  - II and III only
  - I, II and III
43. The best explanation of Ramsden's use of repetition (line 27-28)
- establishes a contrast between Tanner and Ramsden
  - reinforces the superiority of Ramsden
  - suggests that Tanner should is trying to elicit proof of age
  - maintains focus on the central issue of the character's conflict
44. Why is Tanner's use of hyperbole effective in this dialogue?
- It diminishes the seriousness of the societal critique.
  - It mirrors the exaggerated respectability Tanner condemns.
  - It creates empathy for Tanner's character.
  - It establishes Tanner as a less credible speaker.

45. What is the effect of Tanner’s choice of the phrase “ashamed of our naked skins”?
- A. It evokes physical discomfort to reinforce societal shame.
  - B. It suggests a literal interpretation of societal modesty.
  - C. It conveys the natural vulnerability ignored by societal norms.
  - D. It critiques religious overtones in society.

### **ITEMS 46 - 60**

**Instructions:** Read the following extract carefully and then answer the questions 46 - 60 on the basis of what is stated or implied.

**Each item in this test has four suggested answers lettered (A), (B), (C), (D). Read EACH item you are about to answer and decide which choice is best. Then shade the space that has the same letter as the answer that you have chosen.**

#### **THE FIGHT**

- JIMMY: Your teeth will be out in a minute, if you don’t let go!  
*He makes a great effort to wrench himself free, but Cliff hangs on. They collapse to the floor C., below the table, struggling. Alison carries on with her ironing. This is routine, but she is getting close to breaking point, all the same. Cliff manages to break away, and finds himself in front of the ironing board. Jimmy springs up. They grapple.*
- 5
- ALISON: Look out, for heaven’s sake! Oh, it’s more like a zoo every day!  
*Jimmy makes a frantic, deliberate effort, and manages to push Cliff on to the ironing board, and into Alison. The board collapses. Cliff falls against her, and they end up in a heap on the floor. Alison cries out in pain. Jimmy looks down at them, dazed and breathless.*
- 10
- CLIFF: (*picking himself up*). She’s hurt. Are you all right?
- ALISON: Well, does it look like it!
- 15 CLIFF: She’s burnt her arm on the iron.
- JIMMY: Darling, I’m sorry.
- ALISON: Get out!
- JIMMY: I’m sorry, believe me. You think I did it on pur \_ \_ \_
- ALISON: (*her head shaking helplessly*). Clear out of my sight!  
*He stares at her uncertainly. Cliff nods to him, and he turns and goes out of the door.*
- 20
- CLIFF: Come and sit down.  
*He leads her to the armchair. R.*  
You look a bit white. Are you all right?
- 25 ALISON: Yes, I’m all right now.
- CLIFF: Let’s have a look at your arm. (*Examines it.*) Yes, it’s quite red. That’s going to be painful. What should I do with it?
- ALISON: Oh, it’s nothing much. A bit of soap on it will do. I never can remember what you do with burns.

- 30 CLIFF: I'll just pop down to the bathroom and get some. Are you sure you're all right?
- ALISON: Yes.
- CLIFF: *(crossing to door)*. Won't be a minute.  
*EXIT.*
- 35 *She leans back in the chair, and looks up at the ceiling. She breathes in deeply, and brings her hands up to her face. She winces as she feels the pain in her arm, and she lets it fall. She runs her hand through her hair.*
- ALISON: *(in a clenched whisper)*. Oh, God!  
*Cliff re-enters with a bar of soap.*
- 40 CLIFF: It's this scented muck. Do you think it'll be all right?
- ALISON: That'll do.
- CLIFF: Here we are then. Let's have your arm.  
He kneels down beside her, and she holds out her arm.  
I've put it under the tap. It's quite soft. I'll do it ever so gently.
- 45 Very carefully, he rubs the soap over the burn.

*John Osborne, Look Back in Anger, Faber and Faber, 1957, pp. 26 – 27.*

46. The BEST explanation of the dramatic effect created by Alison's continued ironing amidst the chaos is that it
- Serves to establish domestic tranquility
  - Heightens emotional detachment
  - Registers her passive resistance
  - Foregrounds nostalgic longing
47. Osborne's portrayal of Jimmy's volatility in the excerpt is conveyed through
- detailed monologues
  - internal monologues
  - rapid shifts in physical aggression and apologies
  - Alison's reflections
48. Which of the following BEST explains the dramatic effect reinforced by the collapse of the ironing board?
- The instability of domestic life
  - The fragility of modern relationships
  - The inevitability of reconciliation
  - The futility of conflict
49. Which technique is used to emphasize Alison's internal struggle?
- Her whispered plea, "Oh, God!"
  - Her silent reactions and gestures
  - Cliff's dialogue about her arm
  - The physical fight between Jimmy and Cliff
50. The BEST explanation of the dramatic effect achieved by the stage directions " "She leans back in the chair, and looks up at the ceiling" is
- To show her physical exhaustion
  - To contrast her detachment with Jimmy's intensity
  - To foreshadow her departure
  - To depict her emotional isolation

51. What does Jimmy's line, "Darling, I'm sorry," reveal about his character?
- A. Sincerity in his remorse
  - B. Superficiality of his apologies
  - C. Fear of losing control
  - D. Genuine guilt
52. Which of the following BEST explains the dramatic effect of the physical exchange between Jimmy and Cliff in the narrative?
- A. As comic relief
  - B. To highlight class tensions
  - C. To externalize Jimmy's inner conflicts
  - D. To strengthen their friendship
53. What element of realism is prominent in this extract?
- A. The use of poetic language
  - B. The mundane details of domestic life
  - C. The metaphorical symbolism of the iron
  - D. The exaggerated physical actions
54. What role does physicality play in the scene?
- A. It provides a contrast to verbal exchanges
  - B. It creates a humorous tone
  - C. It emphasizes emotional tensions
  - D. It highlights class differences
55. What aspect of Jimmy and Alison's relationship does this scene underscore?
- I. Mutual disdain
  - II. Respect and understanding
  - III. Toxicity and emotional distance
- A. I and II only
  - B. I only
  - C. II and III only
  - D. I and III only
56. What does the sequence of Jimmy's apology and Alison's reaction suggest about her feelings?
- A. Acceptance of his apology
  - B. A desire for reconciliation
  - C. Growing resentment
  - D. Confusion
57. What does the juxtaposition of humor and pain in this scene accomplish?
- A. It highlights the complexity of human relationships
  - B. It provides comic relief from the intensity of the narrative
  - C. It underscores the absurdity of the characters' conflicts
  - D. It trivializes domestic violence
58. Which of the following examples BEST captures the dramatic purpose of Cliff's tenderness toward Alison?
- I. To contrast with Jimmy's aggression.
  - II. To serve as a foil for Alison
  - III. To deflect attention from Jimmy
- A. I and II only
  - B. I only
  - C. II and III only
  - D. I and III only

59. What does Alison's injury symbolize in the context of the play?
- A. A minor inconvenience in her life
  - B. The lasting impact of emotional and physical turmoil
  - C. A turning point for Jimmy
  - D. A trivializing of domestic violence
60. How does Osborne structure this scene to build tension?
- A. Through cyclical escalation of conflict and momentary pauses
  - B. By beginning with calm dialogue and ending with action
  - C. By revealing dramatic irony through Alison's reflections
  - D. By using the setting as an oppressive force

**END OF EXAMINATION. KINDLY REVIEW YOUR SUBMISSION**

