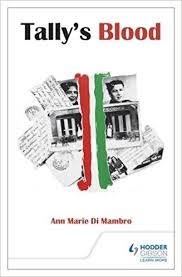
“Tally’s Blood”

Assessment Pack

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Assessment 1- Act 1 Scene 2

Read the extract below and then attempt the following questions.

*This scene takes place in the back of the Pedreschi’s shop.*

ROSINELLA: And what am I supposed to tell her, eh? *(Pointing in the direction of Lucia)* Your daddy’s got a new wife, a new baby, he’s forgotten all about you.

FRANCO: Now you know that’s not fair.

ROSINELLA: Well, what’s it look like to you?

FRANCO: See you. Once you make up your mind about something . . .

ROSINELLA: *(Interrupting/at full flow)* Couldn’t even tell us himself, could he? If you hadn’t went off to Italy we’d probably still no know. How often did you see him? Did he come to see you? Did you go to see him? Did he talk about Lucia? Did he ask about his lassie? I have to know. I want to know everything.

*Franco has been trying to get a word in.*

FRANCO: Just suppose I told you he’s miserable without her, he cannie wait to get her back. For good!

*Rosinella clutches her heart*

ROSINELLA: He is not?

FRANCO: He might be.

ROSINELLA: He cannie be.

FRANCO: But what if he was?

ROSINELLA: Ach – he knows his lassie’s better off here. Anyway he’s got enough on his hands right now with his new baby boy. *(Franco sniggers)* What you laughing at, you?

FRANCO: You.

ROSINELLA: *(Mock annoyance)* I’ll fix you.

*Massimo pops head in from front shop: shouts.*

MASSIMO: Two teas and two hot oranges.

*Rosinella starts to make it.*

ROSINELLA: How’s your daddy?

FRANCO: Crabbit as ever.

ROSINELLA: Enjoyed his holiday?

FRANCO: Alright I suppose. *(A beat)* Says to tell you to go up tonight and cut

his toenails.

ROSINELLA: *(Scoffs)* I’ve to laugh at him. Isn’t even talking to us, mind you but still wants me to run after him.

FRANCO: What did our Massimo have to open up his own shop for, anyway?

ROSINELLA: Oh Franco, now don’t you start. We get enough of that from your daddy.

FRANCO: No! It’s no that I blame him. It’s just that, since he left, it’s worse for me now. Stuck in that shop with that moaning old get and I know I’m no going to stick it much longer.

ROSINELLA: What else can you do?

FRANCO: I can get out.

ROSINELLA: The pits or the steelworks – that’s all there is round here.

FRANCO: There must be something else. There must be. Look at me. I’m young – I cannie be expected to spend my whole life working from morning till night in a wee pokey shop. Apart from anything else, so long as I’m there he’s got a hold over me.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | In your own words, summarise **two** of the main points that Franco and Rosinella discuss in this extract. | **2** |
| 2. | Think about the character Rosinella. With detailed reference to the text, identify **two** aspects of Rosinella’s character that are shown in this extract. | **4** |
| 3. | Explain how you think the audience would react to Rosinella’s character in this extract. | **2** |
| 4. | Identify **two** examples of colloquial or conversational language in this extract. | **2** |
| 5. | With close reference to the text, how would you describe the relationship between Franco and Rosinella? | **2** |

[END OF QUESTION PAPER]

Assessment 2- Act 1 Scene 5

Read the extract below and then attempt the following questions.

*Pick up on ginger store: Hughie deeply engrossed in tidying crates. Stops and surveys it with satisfaction. Takes a bottle of ginger and drinks from it. Enter Lucia, indignant when she sees him. She goes right up to him, eyeing him up and down suspiciously: Hughie keeps drinking from the bottle.*

LUCIA: (*Increasingly self-righteous*) Hughie Devlin! What are you doing

here?... Who says you could come in here?... This is my Uncle

Massimo’s ginger store… This is my Uncle Massimo’s whole shop, so it

is… Everything in here is my Uncle Massimo’s… Did you ask for that

ginger?... That’s my Uncle Massimo’s ginger… I’m going to tell my

Uncle Massimo on you… I’m telling him you took his ginger… You

better not take any more of that ginger…

*Hughie takes the bottle from his mouth and involuntarily lets out an almighty belch: she is horrified, punches him on the upper arm.*

LUCIA: You stop that you!

*Hughie hands her the bottle.*

HUGHIE: Want a slug?

*Lucia turns away in disgust.*

LUCIA: No thank you.

HUGHIE: You can if you want. It’s my ginger.

*Lucia scoffs.*

HUGHIE: Honest. It is. Mr Pedreschi says I’d to help myself.

LUCIA: How come?

HUGHIE: (*Chuffed*) Because I work here that’s how come.

LUCIA: You do not.

HUGHIE: I do so. (*A beat*) Want a slug?

*Lucia eyes the bottle then slowly takes it: she makes a great show of wiping the top of it with the palm of her hand. Looks Hughie in the eye then does it again, very hard. Then she pulls the sleeve of her jumper down over her hand and rubs the bottle feverishly with it before deigning to put it to her lips. She takes a dainty little sip. Hughie watches carefully. She takes another little sip. Finally she tilts her head back and takes huge gulps, thoroughly enjoying it. Hughie is right up to her, examining the bottle and her progress with its contents with some concern.*

HUGHIE: If you get my chewing gum in your mouth will you spit it back into

the bottle?

*With a horrified scream, Lucia stops, spits out the liquid from her mouth, showering Hughie.*

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Hughie has just been given a job in Massimo’s shop. With close reference to the text, explain how the playwright reveals Hughie’s feelings towards his work. | **4** |
| 2. | Look at lines 1-10. With close reference to the text, explain how the playwright reveals Lucia’s reaction to discovering Hughie in the ginger store. | **4** |
| 3. | Looks at the stage directions, “*Lucia eyes the bottle…some concern.*” **In your own words**, explain how Lucia’s treatment of the bottle of ginger changes. | **2** |
| 5. | Look at the section “HUGHIE: If you get my chewing gum…” until the end of the extract. With close reference to the text, show how the writer creates comedy in these lines. | **2** |

[END OF QUESTION PAPER]

Assessment 3- Act 1 Scene 11

Read the extract below and then attempt the following questions.

*Rosinella making a pizza base at the table. Bridget in, looking very worried. Rosinella surprised and not very pleased to see her.*

BRIDGET: I’m sorry to bother you Mrs Pedreschi.

ROSINELLA: You’re looking for your wee brother!

BRIDGET: It was you I wanted a word with, Mrs Pedreschi, if I could. Lucia

said you were through here.

ROSINELLA: So, what is it you want to see me about?

BRIDGET: Franco.

ROSINELLA: (*Scoffs*) I’ve to laugh at you girls. You never give up, do you?

BRIDGET: Please, Mrs Pedreschi, I was hoping you could give me some news.

ROSINELLA: Oh aye, I’ll give you news alright. He’s no here. Went away to

the war, as if you didn’t know. His faither’s going daft worrying about

him.

BRIDGET: I thought you might know where he is.

ROSINELLA: I’ve hardly slept a wink since he left.

BRIDGET: I just have to know where he is. How can I get in touch with him?

ROSINELLA: What’s the war got to do with him, eh? You tell me that. He’s an

Italian. I don’t know what to think any more. My head’s sore thinking.

BRIDGET: Please, Mrs Pedreschi, it’s important.

ROSINELLA: What got into him, eh, made him forget where he really belongs?

(*Looking directly at Bridget*) Who was it turned his head? That’s what I’d

like to know.

BRIDGET: Mrs Pedreschi, please…

ROSINELLA: Please what? Don’t tell me you’ve come to say sorry. A bit late

now, isn’t it?

BRIDGET: Mrs Pedreschi, I just want to know how I can get in touch with

Franco. Just a letter.

*Rosinella eyes her up and down.*

ROSINELLA: So he took you out a couple of times. Don’t think that means

anything. Franco, he’s Italian, he’s played around a wee bit with some

Scotch girls- so what? You’re no the first and you’ll no be the last.

BRIDGET: Franco’s not like that.

ROSINELLA: Don’t you kid yourself, they’re all like that. I’ve lived here long

Enough and I’ve seen it time and time again. Do you think if Italian girls

were allowed out- if they got doing all the things you girls do- do you

think for one minute Franco would’ve looked twice at you?

*Bridget almost in tears.*

BRIDGET: It’s not true.

ROSINELLA: Now, I’m no saying it’s right but you girls bring it on

yourselves.

BRIDGET: But I love Franco, Mrs Pedreschi. I need him.

ROSINELLA: (*Relenting slightly*) You just think that, hen. That’s because

you're still upset over your daddy. I know I sound hard, but it’s for your

own good I’m telling you this. You forget about Franco, you hear?

BRIDGET: Franco loves me.

ROSINELLA: (*As if annoyed at Franco*) Did he tell you that? I’m no kidding

You, I love him like a brother, but he can be a right fly-boy at times.

Saying things he doesn’t mean, making promises he can’t keep. I just

hope you didn’t fall for that one. Because I tell you this, hen, Italian men,

they only love one girl- and that’s the girl they marry.

BRIDGET: But it’s ME Franco loves.

ROSINELLA: So, did he ask you to marry him?

BRIDGET: No- but-

ROSINELLA: Well- there you are then. Just you forget him, hen. Because see

when this war’s over, Franco will be marrying an Italian girl. Now you

find yourself a nice Scotch boyfriend, you hear?

*Rosinella returns to her pizza base, bashing it about, freezes Bridget out: Bridget walks away slowly.*

[END OF EXTRACT]

**Questions**

|  |  |  |  |
| --- | --- | --- | --- |
| 1. | How does the playwright make clear the necessity of Bridget contacting Franco? | | **2** |
| 2. | With close reference to the text, how does the playwright convey Bridget’s feelings in this extract? | | **4** |
| 3. | How does the playwright make clear Rosinella’s prejudice towards Scottish girls? | | **4** |
| 4. | Explain how the playwright makes it clear that Rosinella blames Bridget for Franco going to war. | | **2** |
|  |  |

[END OF QUESTION PAPER]

Assessment 4- Act 2 Scene 8

Read the extract below and then attempt the following questions.

MASSIMO: It’s time we talked about Hughie-

ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.

MASSIMO: What?

ROSINELLA: I want to go to Italy.

MASSIMO: Why- all of a sudden?

ROSINELLA: Just to get away from here.

MASSIMO: But why now?

ROSINELLA: Because I can’t face it here. There’s too much heartache.

MASSIMO: How long for?

ROSINELLA: I don’t care.

MASSIMO: What about the shop?

ROSINELLA: Do what you like with it. Shut it. Sell it. I don’t care if we never

come back.

*Massimo looks at her in disbelief.*

MASSIMO: You mean that, don’t you?

ROSINELLA: I just want away.

MASSIMO: When I think of the times I’ve asked you to come to Italy with me.

Oh, but you always had an excuse ready. Now- because YOU’RE

unhappy, because YOU miss Lucia- we’ve just to go. Just like that. To

hell with the shop, to hell with everything I’ve worked for. To hell with

everything except what YOU want.

ROSINELLA: If you knew what I’ve been through.

MASSIMO: Oh Rosie, Rosie, do you think I don’t know? “What you’ve been

through.” It’s all I’ve ever heard. But what about the rest of us? Do we no

go through anything? What about Lucia- what about Hughie- what about

me?

ROSINELLA: Massimo… please. Don’t do this to me.

MASSIMO: But you really don’t care for anyone else’s pain except your own,

do you? I never realised that before and I wish to God I didn’t now. All

these years, I’ve known what it meant to you, no being able to have a

family. God knows, you never tried to hide it. Never. But did you ever

once think what it’s been like for me? Did you ever think maybe I would

have liked a child? A son to work alongside me, to plan things with. A

son to leave my shop to… (*Voice breaks*) But you! You never think of

anyone but yourself!

ROSINELLA: Lucia. I want Lucia.

MASSIMO: (*With contempt*) Oh aye, “Lucia, Lucia”. You love her that much

you don’t want her to love anyone else. You love her that much, nobody

else has to get loving her. Oh aye, you love Lucia alright.

*He goes: Rosinella shattered: Hughie in, she doesn’t see him at first. She turns and looks at him, very sadly.*

ROSINELLA: Hughie…

HUGHIE: Mrs Pedreschi.

ROSINELLA: Hughie, son- I’m sorry.

*She starts to cry: he does not know what to do. She reaches her hand out to him and he puts his arm around her and she cries.*

[END OF EXTRACT]

**Questions**

|  |  |  |  |
| --- | --- | --- | --- |
| 1. | In your own words, summarise what happens in this extract. | | **4** |
| 2. | With close reference to the text, how does the playwright convey Massimo’s anger? | | **4** |
| 3. | Explain how the playwright shows Rosinella’s emotions in the extract. | | **4** |
|  |  |

[END OF QUESTION PAPER]

Assessment 5- Act 1 Scene 2: Family

Read the extract below and then attempt the following questions.

*This scene takes place in the back of the Pedreschi’s shop.*

ROSINELLA: And what am I supposed to tell her, eh? *(Pointing in the direction of Lucia)* Your daddy’s got a new wife, a new baby, he’s forgotten all about you.

FRANCO: Now you know that’s not fair.

ROSINELLA: Well, what’s it look like to you?

FRANCO: See you. Once you make up your mind about something . . .

ROSINELLA: *(Interrupting/at full flow)* Couldn’t even tell us himself, could he? If you hadn’t went off to Italy we’d probably still no know. How often did you see him? Did he come to see you? Did you go to see him? Did he talk about Lucia? Did he ask about his lassie? I have to know. I want to know everything.

*Franco has been trying to get a word in.*

FRANCO: Just suppose I told you he’s miserable without her, he cannie wait to get her back. For good!

*Rosinella clutches her heart*

ROSINELLA: He is not?

FRANCO: He might be.

ROSINELLA: He cannie be.

FRANCO: But what if he was?

ROSINELLA: Ach – he knows his lassie’s better off here. Anyway he’s got enough on his hands right now with his new baby boy. *(Franco sniggers)* What you laughing at, you?

FRANCO: You.

ROSINELLA: *(Mock annoyance)* I’ll fix you.

*Massimo pops head in from front shop: shouts.*

MASSIMO: Two teas and two hot oranges.

*Rosinella starts to make it.*

ROSINELLA: How’s your daddy?

FRANCO: Crabbit as ever.

ROSINELLA: Enjoyed his holiday?

FRANCO: Alright I suppose. *(A beat)* Says to tell you to go up tonight and cut

his toenails.

ROSINELLA: *(Scoffs)* I’ve to laugh at him. Isn’t even talking to us, mind you but still wants me to run after him.

FRANCO: What did our Massimo have to open up his own shop for, anyway?

ROSINELLA: Oh Franco, now don’t you start. We get enough of that from your daddy.

FRANCO: No! It’s no that I blame him. It’s just that, since he left, it’s worse for me now. Stuck in that shop with that moaning old get and I know I’m no going to stick it much longer.

ROSINELLA: What else can you do?

FRANCO: I can get out.

ROSINELLA: The pits or the steelworks – that’s all there is round here.

FRANCO: There must be something else. There must be. Look at me. I’m young – I cannie be expected to spend my whole life working from morning till night in a wee pokey shop. Apart from anything else, so long as I’m there he’s got a hold over me.

[END OF EXTRACT]

**Question**

|  |  |
| --- | --- |
| This extract deals with the theme of family. With close reference to this extract **and** elsewhere in the play, explain how the theme of family is raised. | **8** |

[END OF QUESTION PAPER]

Assessment 6- Act 1 Scene 5: Relationships (Lucia and Hughie)

Read the extract below and then attempt the following questions.

*Pick up on ginger store: Hughie deeply engrossed in tidying crates. Stops and surveys it with satisfaction. Takes a bottle of ginger and drinks from it. Enter Lucia, indignant when she sees him. She goes right up to him, eyeing him up and down suspiciously: Hughie keeps drinking from the bottle.*

LUCIA: (*Increasingly self-righteous*) Hughie Devlin! What are you doing

here?... Who says you could come in here?... This is my Uncle

Massimo’s ginger store… This is my Uncle Massimo’s whole shop, so it

is… Everything in here is my Uncle Massimo’s… Did you ask for that

ginger?... That’s my Uncle Massimo’s ginger… I’m going to tell my

Uncle Massimo on you… I’m telling him you took his ginger… You

better not take any more of that ginger…

*Hughie takes the bottle from his mouth and involuntarily lets out an almighty belch: she is horrified, punches him on the upper arm.*

LUCIA: You stop that you!

*Hughie hands her the bottle.*

HUGHIE: Want a slug?

*Lucia turns away in disgust.*

LUCIA: No thank you.

HUGHIE: You can if you want. It’s my ginger.

*Lucia scoffs.*

HUGHIE: Honest. It is. Mr Pedreschi says I’d to help myself.

LUCIA: How come?

HUGHIE: (*Chuffed*) Because I work here that’s how come.

LUCIA: You do not.

HUGHIE: I do so. (*A beat*) Want a slug?

*Lucia eyes the bottle then slowly takes it: she makes a great show of wiping the top of it with the palm of her hand. Looks Hughie in the eye then does it again, very hard. Then she pulls the sleeve of her jumper down over her hand and rubs the bottle feverishly with it before deigning to put it to her lips. She takes a dainty little sip. Hughie watches carefully. She takes another little sip. Finally she tilts her head back and takes huge gulps, thoroughly enjoying it. Hughie is right up to her, examining the bottle and her progress with its contents with some concern.*

HUGHIE: If you get my chewing gum in your mouth will you spit it back into

the bottle?

*With a horrified scream, Lucia stops, spits out the liquid from her mouth, showering Hughie.*

[END OF EXTRACT]

**Question**

|  |  |
| --- | --- |
| By referring to this extract, and to at least **two** other incidents from elsewhere in the play, explain how the relationship between Lucia and Hughie develops. | **8** |

[END OF QUESTION PAPER]

Assessment 7- Act 1 Scene 11: Prejudice

Read the extract below and then attempt the following questions.

*Rosinella making a pizza base at the table. Bridget in, looking very worried. Rosinella surprised and not very pleased to see her.*

BRIDGET: I’m sorry to bother you Mrs Pedreschi.

ROSINELLA: You’re looking for your wee brother!

BRIDGET: It was you I wanted a word with, Mrs Pedreschi, if I could. Lucia

said you were through here.

ROSINELLA: So, what is it you want to see me about?

BRIDGET: Franco.

ROSINELLA: (*Scoffs*) I’ve to laugh at you girls. You never give up, do you?

BRIDGET: Please, Mrs Pedreschi, I was hoping you could give me some news.

ROSINELLA: Oh aye, I’ll give you news alright. He’s no here. Went away to

the war, as if you didn’t know. His faither’s going daft worrying about

him.

BRIDGET: I thought you might know where he is.

ROSINELLA: I’ve hardly slept a wink since he left.

BRIDGET: I just have to know where he is. How can I get in touch with him?

ROSINELLA: What’s the war got to do with him, eh? You tell me that. He’s an

Italian. I don’t know what to think any more. My head’s sore thinking.

BRIDGET: Please, Mrs Pedreschi, it’s important.

ROSINELLA: What got into him, eh, made him forget where he really belongs?

(*Looking directly at Bridget*) Who was it turned his head? That’s what I’d

like to know.

BRIDGET: Mrs Pedreschi, please…

ROSINELLA: Please what? Don’t tell me you’ve come to say sorry. A bit late

now, isn’t it?

BRIDGET: Mrs Pedreschi, I just want to know how I can get in touch with

Franco. Just a letter.

*Rosinella eyes her up and down.*

ROSINELLA: So he took you out a couple of times. Don’t think that means

anything. Franco, he’s Italian, he’s played around a wee bit with some

Scotch girls- so what? You’re no the first and you’ll no be the last.

BRIDGET: Franco’s not like that.

ROSINELLA: Don’t you kid yourself, they’re all like that. I’ve lived here long

Enough and I’ve seen it time and time again. Do you think if Italian girls

were allowed out- if they got doing all the things you girls do- do you

think for one minute Franco would’ve looked twice at you?

*Bridget almost in tears.*

BRIDGET: It’s not true.

ROSINELLA: Now, I’m no saying it’s right but you girls bring it on

yourselves.

BRIDGET: But I love Franco, Mrs Pedreschi. I need him.

ROSINELLA: (*Relenting slightly*) You just think that, hen. That’s because

you're still upset over your daddy. I know I sound hard, but it’s for your

own good I’m telling you this. You forget about Franco, you hear?

BRIDGET: Franco loves me.

ROSINELLA: (*As if annoyed at Franco*) Did he tell you that? I’m no kidding

You, I love him like a brother, but he can be a right fly-boy at times.

Saying things he doesn’t mean, making promises he can’t keep. I just

hope you didn’t fall for that one. Because I tell you this, hen, Italian men,

they only love one girl- and that’s the girl they marry.

BRIDGET: But it’s ME Franco loves.

ROSINELLA: So, did he ask you to marry him?

BRIDGET: No- but-

ROSINELLA: Well- there you are then. Just you forget him, hen. Because see

when this war’s over, Franco will be marrying an Italian girl. Now you

find yourself a nice Scotch boyfriend, you hear?

*Rosinella returns to her pizza base, bashing it about, freezes Bridget out: Bridget walks away slowly.*

[END OF EXTRACT]

**Question**

|  |  |
| --- | --- |
| Rosinella’s prejudice towards Scottish people is a key theme of the play. With close reference to the extract and elsewhere in the play, explain how the theme of prejudice is explored. | **8** |

[END OF QUESTION PAPER]

Assessment 8- Act 2 Scene 8: Selfishness

Read the extract below and then attempt the following questions.

MASSIMO: It’s time we talked about Hughie-

ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.

MASSIMO: What?

ROSINELLA: I want to go to Italy.

MASSIMO: Why- all of a sudden?

ROSINELLA: Just to get away from here.

MASSIMO: But why now?

ROSINELLA: Because I can’t face it here. There’s too much heartache.

MASSIMO: How long for?

ROSINELLA: I don’t care.

MASSIMO: What about the shop?

ROSINELLA: Do what you like with it. Shut it. Sell it. I don’t care if we never

come back.

*Massimo looks at her in disbelief.*

MASSIMO: You mean that, don’t you?

ROSINELLA: I just want away.

MASSIMO: When I think of the times I’ve asked you to come to Italy with me.

Oh, but you always had an excuse ready. Now- because YOU’RE

unhappy, because YOU miss Lucia- we’ve just to go. Just like that. To

hell with the shop, to hell with everything I’ve worked for. To hell with

everything except what YOU want.

ROSINELLA: If you knew what I’ve been through.

MASSIMO: Oh Rosie, Rosie, do you think I don’t know? “What you’ve been

through.” It’s all I’ve ever heard. But what about the rest of us? Do we no

go through anything? What about Lucia- what about Hughie- what about

me?

ROSINELLA: Massimo… please. Don’t do this to me.

MASSIMO: But you really don’t care for anyone else’s pain except your own,

do you? I never realised that before and I wish to God I didn’t now. All

these years, I’ve known what it meant to you, no being able to have a

family. God knows, you never tried to hide it. Never. But did you ever

once think what it’s been like for me? Did you ever think maybe I would

have liked a child? A son to work alongside me, to plan things with. A

son to leave my shop to… (*Voice breaks*) But you! You never think of

anyone but yourself!

ROSINELLA: Lucia. I want Lucia.

MASSIMO: (*With contempt*) Oh aye, “Lucia, Lucia”. You love her that much

you don’t want her to love anyone else. You love her that much, nobody

else has to get loving her. Oh aye, you love Lucia alright.

*He goes: Rosinella shattered: Hughie in, she doesn’t see him at first. She turns and looks at him, very sadly.*

ROSINELLA: Hughie…

HUGHIE: Mrs Pedreschi.

ROSINELLA: Hughie, son- I’m sorry.

*She starts to cry: he does not know what to do. She reaches her hand out to him and he puts his arm around her and she cries.*

[END OF EXTRACT]

**Question**

|  |  |
| --- | --- |
| This scene explores the recurring theme of selfishness. With close reference to this extract and elsewhere in the play, explain how this theme is explored. | **8** |

[END OF QUESTION PAPER]

Assessment 9- Act 2 Scene 2: Rosinella

Read the extract below and then attempt the following questions.

*This scene takes place in the back of the Pedreschi’s shop.*

ROSINELLA: You don’t see it, do you? It’s up to me to see everything.

MASSIMO: See what?

ROSINELLA: Why do you think she was in that state, eh?

MASSIMO: Over the wedding.

ROSINELLA: Stupid eejit. Over Hughie, you mean.

MASSIMO: Hughie?

ROSINELLA: You no see the way he looks at our Lucia. He’s crazy for her.

MASSIMO: Away you go. They grew up together.

ROSINELLA: She’s to marry an Italian.

MASSIMO: For god’s sake, Rosie, she’s no asking to marry him, just go to his brother’s wedding. You worry too much.

ROSINELLA: No, Massimo. I don’t worry enough. It’s been going on before my eyes and I’ve never seen it till tonight.

MASSIMO: Seen what?

ROSINELLA: It’s bad enough he’s fell for her. But don’t tell me she’s to get falling for him. I’ll put a stop to this before it starts.

MASSIMO: (*Groans*) Rosie…

ROSINELLA: Italians are not interested in a lassie that’s been out with anybody else – especially the Scotch men. They like a girl that’s kept herself for them. I’m surprised at you.

MASSIMO: What have I done now?

ROSINELLA: Are you forgetting what this country did to the Italians during the war? (*Massimo groans*) They took you out of here as if you were a thief.

MASSIMO: Listen, Rosie, all I care about the war is that it’s over. I lost my faither, my brother and four years out of my life.

ROSINELLA: Well, I’ll never get over it.

MASSIMO: Neither will I. But everybody suffered. Not just us.

ROSINELLA: Italians have got to stick together.

MASSIMO: Then come to Italy with me, Rosie, what do you say?

*Rosinella uncomfortable at mention of Italy*

ROSINELLA: No… I don’t think so.

MASSIMO: A wee holiday. The three of us.

ROSINELLA: Not yet, Massimo. You go, yourself. I don’t mind

MASSIMO: Everybody was asking for you when I was over. Asking why you’ve never been back. Please, Rosie, I’m dying to show you my daddy’s house. You can help me make it nice. Next year, maybe, eh? How about it, Rosie?

ROSINELLA: I’m not going anywhere, Massimo, not until I see Lucia settled. (A beat) You think she’s calmed down now? I think I’ll take her to Glasgow on Saturday, go round the shops, get her something nice, take her to Palombo’s to get her hair done. I’ll go and tell her.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | In your own words, summarise the conversation between Rosinella and Massimo. | **4** |
| 2. | With close reference to the text, explain how Rosinella’s attitude towards Massimo is depicted in this extract. | **2** |
| 3. | By referring to dialogue and/or stage directions, explain how Massimo’s character is conveyed throughout this extract. | **2** |
| 4. | Explain how the playwright shows Rosinella’s prejudice towards Scottish people. | **4** |
| 5. | By referring to this extract and elsewhere in the play, explain how the character Rosinella changes and develops as the play progresses. | **8** |

[END OF QUESTION PAPER]

Assessment 10- Act 1 Scene 12: Nationalism

Read the extract below and then attempt the following questions.

MASSIMO: My faither’s got a house in Italy. I’ve no been back since we got

Lucia. Her dad’s supposed to look after it for us. You know what that

means! It’s just got the two rooms, bare walls, bare floors, and the hens

march in and out all day long. There’s no hot water, no cludgie, no lights,

no gas. You’ve to walk two miles for water and cook on a big lack pot on

the fire/ If you want a keigh you’ve got to go outside. There’s a hole in

the ground with a plank across it and the flies buzz around your arse. (*A*

*beat*) God, I wish I was there now.

ROSINELLA: (*Screams*) Massimo!

*Massimo runs to her.*

MASSIMO: (*Shouts*) Lucia!

*Lucia* *runs up to them.*

LUCIA: What’s wrong?

ROSINELLA: (*To Massimo*) Shut up the shop. Quick.

*Massimo rushes out to front shop. Rosinella grabs Lucia.*

ROSINELLA: Lucia, my darling, I want you to do everything your Uncle

Massimo says. You have to be brave. For me.

LUCIA: What’s happening?

ROSINELLA: You’re too wee to really understand, but Italy is in the war

against this country and the people are taking it out on the Italians.

*Massimo in: Lucia runs to him.*

LUCIA: Uncle Massimo, I’m frightened.

MASSIMO: It’s alright darling, your Uncle Massimo’s here.

ROSINELLA: Get the black-outs up quick.

MASSIMO: They’re up.

ROSINELLA: We better shift some stuff. You come give me a hand, Lucia.

You get the cigarettes, Massimo, take them upstairs.

*Lucia and Rosinella go into the front shop.*

MASSIMO: Rosie, get back in here.

*Rosinella and Lucia in, each carrying boxes of sweeties.*

MASSIMO: What you doing?

ROSINELLA: Get these upstairs. Quick. Hide as much as we can. They’ll

waste everything.

MASSIMO: No, Rosie, leave it. Let them take what they like, waste what they

like. So long as they leave you two alone.

ROSINELLA: (*Shocked*) Massimo! You don’t think… surely? They’ll no touch

Us!

*Noise of brick bashing against boards: the “mob” outside, banging on the doors and windows: shouting.*

MOB: Get the tallies!

Fascist bastards!

*Lucia starts to weep, frightened. Rosinella holds her, crouches with her. The level of noise increases:*

*Rosinella trying to shoosh Lucia: Massimo looking round him in despair: Rosinella putting a restraining hand on his arm.*

MOB: Get the bastard.

Waste the place.

Fascist pigs.

Greasy Tallies.

MASSIMO: (*Whispers*) They canie do this to me.

ROSINELLA: (*Whispers*) Massimo… please… don’t do anything. Please,

please.

*Jeers continue.*

MOB: Come out and fight you bastarding Tally!

ROSINELLA: Oh Sant’ Antonio. San Guiseppe.

*Massimo makes to go to the door.*

MASSIMO: I can’t just stand here and do nothing.

ROSINELLA: Massimo… no! Don’t leave us.

*She hold on to his arm as they break into front shop: we see their silhouettes carrying sticks and stones. We see and hear the smashing up and the jeers.*

[END OF EXTRACT]

**Questions**

|  |  |  |  |
| --- | --- | --- | --- |
| 1. | In your own words, summarise what happens in this extract from the play. Make at least **four** points. | | **4** |
| 2. | Massimo humorously shows that he misses Italy at the beginning of the extract. Show how the language of this section, lines 1-7, creates this humour. | | **4** |
| 3. | What is the mood or atmosphere of this extract and how does the writer use language effectively to create this mood or atmosphere? | | **2** |
| 4. | How does the language of the extract make clear Lucia’s relationship with either Rosinella **or** Massimo. | | **2** |
| 5 | Nationalism is a recurring theme throughout the play. By referring to this extract and elsewhere in the play, explain how the theme of nationalism is explored. | | **8** |
|  |  |

[END OF QUESTION PAPER]

Assessment 11- Act 1 Scene 4: Relationships (Rosinella and Massimo)

Read the extract below and then attempt the following questions.

*Lucia comes down: Massimo lifts her up and kneels on the table: they crowd round her.*

FRANCO: You like the school hen?

LUCIA: Non lo so.

ROSINELLA: She does like it. Sure you do, hen?

LUCIA: Non mi piace la scuola.

MASSIMO: Yes, you do.

ROSINELLA: Speak English, Lucia.

MASSIMO: You have to speak English.

LUCIA: Non mi piace l’inglese.

ROSINELLA: Say that in English.

*Their speech gathers momentum and volume: Lucia pulls more and more into herself.*

FRANCO: Your teacher says you’ve to speak English.

MASSIMO: Parla inglese. Non italiano.

ROSINELLA: (*Annoyed/to Massimo*) Ma, tu parla inglese!

FRANCO: All the other wee boys and girls speak English.

ROSINELLA: You don’t want them laughing at you, do you?

FRANCO: You want to do well at school, don’t you?

ROSINELLA: Speak English, Lucia.

MASSIMO: Parla inglese.

FRANCO: Say something.

ROSINELLA: Something in English.

MASSIMO: There’s a good girl.

ROSINELLA: Speak English.

MASSIMO: Parla inglese.

FRANCO: Say something.

*They are now like vultures round her, repeating “Speak English”, “Parla inglese”, “Say something”, until Lucia breaks.*

LUCIA: (*Screams*): Fuck off!

*Stunned silence.*

MASSIMO: You bloody bitch!

*He slaps Lucia.*

*Typical Italian volatile fight erupts (possibly some in Italian) with much pointing of fingers and nose-to-nose contact: Lucia howling in time to it.*

*Rosinella slaps Massimo.*

ROSINELLA: Don’t you dare hit that wean.

MASSIMO: And don’t you hit me.

ROSINELLA: Don’t you ever hit that wean.

FRANCO: Now don’t you two start.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | In your own words, summarise what happens in this extract from the play. Make at least **four** points. | **4** |
| 2. | Show how the writer conveys Lucia’s emotions in this extract. | **4** |
| 3. | How does the writer make it seem like Massimo, Franco and Rosinella are being overbearing when talking to Lucia? | **4** |
| 4. | By referring to this extract and elsewhere in the play, explain how the relationship between Rosinella and Massimo develops as the play progresses. | **8** |

[END OF QUESTION PAPER]

Assessment 13- Act 1 Scene 8: War

Read the extract below and then attempt the following questions.

MASSIMO: (*Furious/incredulous*) You did what?

FRANCO: I’ve joined up.

MASSIMO: How could you do that?

FRANCO: I took the train into Glasgow and I—

MASSIMO: Right. OK. You got carried away. OK. I can see that. But we’ll get

you out of it somehow. What can we do? Go and see them, I’ll come with

you. Explain you’re Italian and -

FRANCO: But I’m not. I was born here. That makes me British. There’s no

going back now. I’m telling you, I’ve joined up.

*Massimo takes Franco’s head in his two hands and shakes it gently.*

MASSIMO: (*Gently*) Oh Franco, Franco, what have you done?

FRANCO: Stop treating me like an idiot, Massimo. I know what I’m doing.

MASSIMO: But why?

FRANCO: Why do you think? To get out that shop.

MASSIMO: Jesus, Mary and Joseph.

FRANCO: (*Defensive*) Well, you got out, didn’t you?

MASSIMO: Aye, to sell hot pea specials and double nougats, you stupid

bastard. No to get my fucking brains blown out in a fucking war that’s

got fuck all to do with me.

*Franco glares at him, would like to hit him but calms down.*

FRANCO: I don’t have to answer to you. I don’t have to answer to anyone. No

any more.

*Franco storms out: passes Rosinella on the way in.*

FRANCO: (*To Rosinella*) And before you start, it’s got nothing to do with you

either!

[END OF EXTRACT]

**Questions**

|  |  |  |  |
| --- | --- | --- | --- |
| 1. | Using your own words as far as possible, summarise what happens in this extract. You should make **four** key points in your answer. | | **4** |
| 2. | Read from the beginning of the extract until “… I know what I’m doing”. Explain **one** way the playwright makes a contrast between Massimo and Franco. | | **2** |
| 3. | Read from “Jesus, Mary and Joseph” until the end of the extract. By referring to **two** examples, show how Massimo’s anger is revealed. | | **4** |
| 4 | Read from “*Franco glares at him*” until the end of the extract. What is Franco’s mood? Justify your answer by referring to one example of language. | | **2** |
| 5 | By referring to this extract and elsewhere in the play, show how the playwright explores the theme of war.  [END OF QUESTION PAPER] | | **8** |
|  |  |

Assessment 14- Act 1 Scene 17: Romantic Relationships

Read the extract below and then attempt the following questions.

*In this scene Rosinella is getting Lucia ready for her Confirmation.*

ROSINELLA: You look just like a wee bride. I’m telling you this now, Lucia

Ianelli, some day I’ll give you a wedding, I’ll give you a wedding like

nobody here has ever seen before.

LUCIA: (*Enthusiastic*) Just like yours?

ROSINELLA: (*Cagey*) I didn’t have much of a wedding, hen. We were awfy

poor in they days.

LUCIA: (*Sympathetic*) Oh, Auntie Rosinella.

ROSINELLA: No, don’t get me wrong. I wouldn’t change your Uncle Massimo

for any film star. No for Humphrey Bogart, no for Victor Mature. My

faither wanted me to marry someone else, you know.

LUCIA: (*Enjoying it*) He did not.

ROSINELLA: (*Getting into it*) He did that. Ferdinando. He’d it all fixed up

with Ferdinand’s faither. He wasn’t very good looking, Ferdinand, but

all the girls were after him because he had a beautiful big piece of land.

That’s what it’s all about over there, you know. The man’s got to have

land. So my daddy was that pleased when his daddy picked me. It was all

set. Then I met your Uncle Massimo. I must have met him when he was a

wean, before him and his faither moved to Scotland, but I don’t

remember. I’m no kidding you, Lucia, I knew the minute I looked at him

that he was for me. He was that handsome.

LUCIA: (*Disbelief*) My Uncle Massimo?

ROSINELLA: That was before he put the weight on. And he’d much more hair

then and it was shining black. Nero. Nero. Oh, Massimo! Swept me off

ma feet he did. Oh hen, I shouldn’t be telling you this…

LUCIA: (*Desperate to hear the rest*) Oh no, go on, Auntie Rosinella.

ROSINELLA: Well, I never married Ferdinand. I married your Uncle Massimo

instead. That’s why I didn’t have much of a wedding. (*A beat: she is*

*deciding whether to tell her or not, then does so, with glee*.) We ran away.

LUCIA: (*Impressed*) You did not!

ROSINELLA: (*Enjoying it now*) We did. You see, in Italy, where we come

from anyway, if a boy and a girl stay out together all night, then they

must get married. It’s true. We planned it and we did it. My faither locked

me in my room because I said I wasn’t going to marry Ferdinand and

your Uncle Massimo came with a ladder and stole me out the window.

LUCIA: (*Laughing*) He did not!

ROSINELLA: Without a word of a lie, sure as God is my judge standing here.

We just had to spend one night together, on our own. But we had

nowhere to go so we hid up a tree. And we could hear them out looking

for us, all around the village, calling our names and chapping all the

doors. My daddy was screaming and shouting at the top of his voice and

calling me for everything. And the next morning the priest rang the bell-

(*She mimics the sound*) “Do-ing, Do-ing, Do-ing”- the way he does when

someone has died, to let everyonein the village know I’d disgraced my

name and brought shame on my whole family. Oh it was lovely, so it

was.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Using your own words as far as possible, summarise the story that Rosinella tells Lucia about her wedding to Massimo. You should make **four** key points. | **4** |
| 2. | Referring closely to the extract, explain fully how the stage directions reveal Rosinella’s changing thoughts about telling Lucia the story. | **4** |
| 3. | Identify **one** interesting use of tone created in this extract and explain how it is created. | **2** |
| 4 | Even though Rosinella is Italian, her speech shows signs of having lived in Scotland. Find **two** examples from the passage which indicate this. | **2** |
| 5 | By referring to this extract and elsewhere in the play, show how the playwright explores romantic relationships.  [END OF QUESTION PAPER] | **8** |

Assessment 15- Act 2 Scene 2: Massimo

Read the extract below and then attempt the following questions.

ROSINELLA: You don’t see it, do you? It’s up to me to see everything.

MASSIMO: See what?

ROSINELLA: Why do you think she was in that state, eh?

MASSIMO: Over the wedding.

ROSINELLA: Stupid eejit. Over Hughie, you mean.

MASSIMO: Hughie?

ROSINELLA: You no see the way he looks at our Lucia? He’s crazy for her.

MASSIMO: Away you go. They grew up together.

ROSINELLA: She’s to marry an Italian.

MASSIMO: For God’s sake, Rosie, she’s no asking to marry him, just to go to

his brother’s wedding. You worry too much.

ROSINELLA: No, Massimo. I don’t worry enough. It’s been going on before

my eyes and I’ve never seen it till tonight.

MASSIMO: Seen what?

ROSINELLA: It’s bad enough he’s fell for her. But don’t tell me she’s to get

falling for him. I’ll soon put a stop to this before it starts.

MASSIMO: (*Groans*) Rosie…

ROSINELLA: Italians are not interested in a lassie that’s been out with anybody

else- especially the Scotch men. They like a girl that’s kept herself for

them. I’m surprised at you.

MASSIMO: What have I done now?

ROSINELLA: Are you forgetting what this country did to the Italians during

the war? (*Massimo groans*) They took you out of here as if you were a

thief.

MASSIMO: Listen, Rosie, all I care about the war is that it’s over. I lost ma

faither, ma brother and four years out ma life.

ROSINELLA: Well, I’ll never get over it.

MASSIMO: Neither will I. But everybody suffered. Not just us.

ROSINELLA: Italians have got to stick together.

MASSIMO: Then come to Italy with me, Rosie, what do you say?

*Rosinella uncomfortable at mention of Italy.*

ROSINELLA: No…I don’t think so.

MASSIMO: A wee holiday. The three of us.

ROSINELLA: Not yet, Massimo. You go, yourself. I don’t mind.

MASSIMO: Everybody was asking for you when I was over. Asking why

you've never been back. Please, Rosie, I’m dying to show you my

daddy’s house. You can help me make it nice. Next year, maybe, eh?

How about it, Rosie?

ROSINELLA: I’m not going anywhere, Massimo, not until I see Lucia settled.

(*A beat*) You think she’s calmed down now? I think I’ll take her to

Glasgow on Saturday, go round the shops, get her something nice, take

her to Palombo’s to get her hair done. I’ll go and tell her.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Read from the beginning of the extract until “(*Groans*) Rosie…”  Using **your own words as far as possible**, identify the key areas of disagreement between Rosinella and Massimo. You should make **four** key points in your answer. | **4** |
| 2. | Read from “She’s to marry an Italian” until “… I’m surprised at you”.  By referring to **two** examples of language, explain what is revealed about Rosinella’s character. | **4** |
| 3. | Read from “Are you forgetting…” to “…Not just us”.  By referring to **two** examples from their dialogue, explain how Rosinella and Massimo’s different attitudes towards the war are revealed. | **4** |
| 4. | By referring to this extract and to elsewhere in the play, show how the character of Massimo is presented. | **8** |

[END OF QUESTION PAPER]

Assessment 16- Act 1 Scene 9: Love

Read the extract below and then attempt the following questions.

*Bring up romantic music. Franco and Bridget in, not exactly waltzing, more leaning against each other, swaying gently to the music.*

FRANCO: You alright?

BRIDGET: Mmmmm.

FRANCO: You sure?

BRIDGET: Hmmmm.

FRANCO: You don’t regret it then?

*Bridget lifts her head from his shoulder, shakes her head: puts it back on his shoulder and snuggles in.*

FRANCO: I wouldn’t want you to regret it.

BRIDGET: Franco, listen to me. My mammy saw my da off to his work one

morning. Never saw him alive again. I’d regret it more if anything

happened to you, and we hadn’t… (*Embarrassed, she can’t find the word*

*for it*)

FRANCO: Nothing’s going to happen to me, Bridget. I promise.

BRIDGET: First I lose my da. Now you’re going away.

FRANCO: Ssshhhh.

BRIDGET: You know my mammy still makes up my da’s piece. Every single

morning. (*Pause*) We’ve tried telling her. (*Pause*) I don’t want to end up

like that.

FRANCO: You won’t. I promise.

*They carry on dancing: Franco starts to sing “Parlami d’amore…”*

[END OF EXTRACT]

**Questions**

|  |  |  |  |
| --- | --- | --- | --- |
| 1. | Explain how the language in this extract helps convey Bridget’s emotions. Your answer must refer to both dialogue and stage directions. | | **6** |
| 2. | Explain how the language in this extract helps convey Franco’s character. | | **4** |
| 3. | Summarise the conversation between Bridget and Franco. You should make at least **two** points. | | **2** |
| 4. | By referring to this extract and to elsewhere in the play, show how the theme of love is explored.  [END OF QUESTION PAPER] | | **8** |
|  |  |

Assessment 17- Act 2 Scene 8: Family Relationships

Read the extract below and then attempt the following questions.

BRIDGET: I knew you’d try to split them up. I warned our Hughie, but I never

knew the lengths you’d go to.

ROSINELLA: What you talking about?

BRIDGET: You sent her back, didn’t you? Didn’t care who gets hurt. After all

these years you sent her away.

ROSINELLA: Who?

BRIDGET: Lucia. Who else?

ROSINELLA: Send Lucia away? Me?

BRIDGET: Well, you did it to me, but you’re no getting doing it to my brother.

ROSINELLA: I don’t want to hear any more. What did I ever do to you?

BRIDGET: What did you do to me? You told me Franco didn’t love me. You

made me believe I was nothing to him- just a wee Scottish tart for him to

practise on.

ROSINELLA: In God’s name, Bridget, that’s all in the past.

BRIDGET: To you maybe. But there’s no a day goes past that it’s no with me.

Franco loved me. Franco loved me.

ROSINELLA: Franco’s dead- and may God forgive you, lady, for dragging his

name through the mud.

*This remark knocks Bridget off her guard and Rosinella gathers her strength.*

ROSINELLA: Now, I didn’t want this fight with you, and I don’t have to

explain nothing to you. But just you hear this. I didn’t send Lucia away,

I could just as easily tear out my own heart. But I’m no sorry she’s away

from your brother. I cannie deny that. No harm to the boy. I’ve nothing

against him. OK? Now that’s it finished. We’ll forget this conversation

ever took place.

BRIDGET: As easy as that.

ROSINELLA: Yes.

BRIDGET: All forgotten.

ROSINELLA: I’ll never mention it again.

BRIDGET: If you knew the damage you’ve caused.

ROSINELLA: (*Angry*) That’s it. I’ve had enough. I don’t have to stand here and

listen to this. You think I’m not suffering? Lucia’s more than a niece to

me, more than somebody else’s lassie that I brought up and grew to love.

She’s like the child I could never have.

*Silence: Bridget thinks, then decides.*

BRIDGET: The child you never had, eh, Mrs Pedreschi? What about the child I

never had?

ROSINELLA: (*Dismissive*) What you going on about now?

BRIDGET: Do you remember that night, I came to see you? I was pregnant.

*Rosinella shakes her head.*

ROSINELLA: What you saying?

BRIDGET: I was pregnant and it was Franco’s baby.

*Rosinella backs off in disbelief.*

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Using your own words as far as possible, summarise what happens in the extract. You should make **four** key points. | **4** |
| 2. | Read from “What did you do to me?” until “Franco loved me”.  Show how word choice and sentence structure are used to reveal Bridget’s feelings. | **4** |
| 3. | With reference to **two** examples from the extract show how Rosinella’s attitude towards Bridget develops. | **4** |
| 4. | By referring to this extract and to elsewhere in the play, show how the playwright explores family relationships.  [END OF QUESTION PAPER] | **8** |

Assessment 18- Act 1 Scene 3: Franco

Read the extract below and then attempt the following questions.

*Franco goes over to Bridget who is looking the other way: he pauses, runs his fingers through his hair and gets his pose ready.*

FRANCO: Ciao Bella!

BRIDGET: (*Melting*) Oh Franco, hello.

FRANCO: Buona sera.

BRIDGET: I like your tan.

FRANCO: It’s all over my body- except for my-

BRIDGET: (*Interrupting*) Did you miss me?

FRANCO: Did I miss you? Did I miss you?

BRIDGET: What about all those lovely girls in Italy?

FRANCO: Never clapped eyes on them.

*Bridget scoffs.*

FRANCO: Honest to God. They’re no allowed past the doorstep. And see if you

fancy someone over there you’ve to go to the house and sit with the

whole family.

BRIDGET: And how would you know?

FRANCO: Rosinella told me. Look, I bought you a present.

BRIDGET: Oh, Franco.

FRANCO: It’s a wee corneet.

BRIDGET: A what?

FRANCO: An Italian good luck charm. You can wear it on a chain.

BRIDGET: I don’t have a chain.

FRANCO: Or a bracelet.

BRIDGET: I haven’t got a bracelet either.

FRANCO: You could even put it on a watch.

*Bridget laughs.*

FRANCO: Don’t tell me- you don’t have a watch.

BRIDGET: It doesn’t matter. I still love it.

FRANCO: I’m sorry it’s so wee. But it’s real gold.

BRIDGET: Thank you. (*She kisses him*)

FRANCO: In Italy, if you like someone, you buy them gold.

BRIDGET: Is that right?

FRANCO: So, what have you been up to while I was away?

BRIDGET: Never been out the door. (*Sees Franco’s look of disbelief*) Honest to

God. And my da’s driving us mad. Does nothing but talk about war. Him and his cronies. “There’s going to be a war. There’s going to be a war.

We were in the last war. We know the signs.” I’m just glad to get out.

FRANCO: (*Indignant*) Just- to get out?

BRIDGET: No. To see you.

FRANCO: Good. Let’s go.

*He offers his arm and she snuggles in.*

FRANCO: (*Sings*) Parlami s’amore… Bridget.

*They go off.*

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Read from the beginning of the extract until “… I bought you a present.” Show how the dramatist makes Franco seem a rather insincere character. | **4** |
| 2. | Read from “Oh, Franco” until “Is that right?” Consider Bridget’s feelings during this exchange. Choose any two of her lines and say what you think she might be feeling as she says it. | **2** |
| 3. | Read from “Never been out the door…” until “… to get out?” Show how Bridget’s annoyance with her father and his friends is made clear. | **4** |
| 4 | Read from “No. To see you” until the end of the extract. What do you think the audience might be feeling towards Bridget or Franco as they walk off? Justify your suggestion. | **2** |
| 5 | By referring to this extract and elsewhere in the play, discuss the importance of Franco in developing at least one theme in *Tally’s Blood*.  [END OF QUESTION PAPER] | **8** |

Assessment 19- Act 1 Scene 12: Intolerance and Suspicion

Read the extract below and then attempt the following questions.

MASSIMO: My faither’s got a house in Italy. I’ve no been back since we got

Lucia. Her dad’s supposed to look after it for us. You know what that

means! It’s just got the two rooms, bare walls, bare floors, and the hens

march in and out all day long. There’s no hot water, no cludgie, no lights,

no gas. You’ve to walk two miles for water and cook on a big lack pot on

the fire/ If you want a keigh you’ve got to go outside. There’s a hole in

the ground with a plank across it and the flies buzz around your arse. (*A*

*beat*) God, I wish I was there now.

ROSINELLA: (*Screams*) Massimo!

*Massimo runs to her.*

MASSIMO: (*Shouts*) Lucia!

*Lucia* *runs up to them.*

LUCIA: What’s wrong?

ROSINELLA: (*To Massimo*) Shut up the shop. Quick.

*Massimo rushes out to front shop. Rosinella grabs Lucia.*

ROSINELLA: Lucia, my darling, I want you to do everything your Uncle

Massimo says. You have to be brave. For me.

LUCIA: What’s happening?

ROSINELLA: You’re too wee to really understand, but Italy is in the war

against this country and the people are taking it out on the Italians.

*Massimo in: Lucia runs to him.*

LUCIA: Uncle Massimo, I’m frightened.

MASSIMO: It’s alright darling, your Uncle Massimo’s here.

ROSINELLA: Get the black-outs up quick.

MASSIMO: They’re up.

ROSINELLA: We better shift some stuff. You come give me a hand, Lucia.

You get the cigarettes, Massimo, take them upstairs.

*Lucia and Rosinella go into the front shop.*

MASSIMO: Rosie, get back in here.

*Rosinella and Lucia in, each carrying boxes of sweeties.*

MASSIMO: What you doing?

ROSINELLA: Get these upstairs. Quick. Hide as much as we can. They’ll

waste everything.

MASSIMO: No, Rosie, leave it. Let them take what they like, waste what they

like. So long as they leave you two alone.

ROSINELLA: (*Shocked*) Massimo! You don’t think… surely? They’ll no touch

Us!

*Noise of brick bashing against boards: the “mob” outside, banging on the doors and windows: shouting.*

MOB: Get the tallies!

Fascist bastards!

*Lucia starts to weep, frightened. Rosinella holds her, crouches with her. The level of noise increases:*

*Rosinella trying to shoosh Lucia: Massimo looking round him in despair: Rosinella putting a restraining hand on his arm.*

MOB: Get the bastard.

Waste the place.

Fascist pigs.

Greasy Tallies.

MASSIMO: (*Whispers*) They canie do this to me.

ROSINELLA: (*Whispers*) Massimo… please… don’t do anything. Please,

please.

*Jeers continue.*

MOB: Come out and fight you bastarding Tally!

ROSINELLA: Oh Sant’ Antonio. San Guiseppe.

*Massimo makes to go to the door.*

MASSIMO: I can’t just stand here and do nothing.

ROSINELLA: Massimo… no! Don’t leave us.

*She hold on to his arm as they break into front shop: we see their silhouettes carrying sticks and stones. We see and hear the smashing up and the jeers.*

[END OF EXTRACT]

**Questions**

|  |  |  |  |
| --- | --- | --- | --- |
| 1. | In your own words, summarise what happens in this extract from the play. Make at least **four** points. | | **4** |
| 2. | With close reference to the extract, explain what is revealed about Massimo’s character in this extract. | | **4** |
| 3. | Explain how the dramatist’s use of stage directions helps convey the emotions of Rosinella **and** Lucia. | | **4** |
| 4 | Intolerance and suspicion are important themes in this extract. With close reference to this extract and elsewhere in the play, explain how these themes are explored. | | **8** |
|  |  |

[END OF QUESTION PAPER]

Assessment 20- Act 1 Scene 2: Relationships (Lucia and Rosinella/Massimo)

Read the extract below and then attempt the following questions.

MASSIMO: Listen, Rosie, I thought you went to Glasgow to buy yourself a

new coat.

ROSINELLA: Oh, but see when I saw that wee dress I just had to get her it. My

heart's breaking for that wee lassie these days.

MASSIMO: She’s just a wean. She’ll no understand.

ROSINELLA: But she’s lovely in it, isn’t she?

MASSIMO: Don’t get me wrong. I don’t grudge the wean a frock. God forbid.

It’s just you I’m worried about. Last year when I gave you money for a

coat you bought jumpers to send to Italy.

ROSINELLA: So?

*Massimo smiles with great affection, squeezes her cheek between his thumb and forefinger.*

MASSIMO: So what have I to do with you, you daft wee besom, you?

*Lucia comes back carrying her schoolbag: Massimo takes it from her.*

MASSIMO: Oh, is this what I got? Let me see. Oh, that’s great, so it is. Just

what I was needing for bringing home the tatties. Oh here, it’s awfy wee.

You better just take it, Lucia.

*He pretends to put it on: Lucia giggles.*

LUCIA: Uncle Massimo, you’re awful silly.

ROSINELLA: Now away you go, Lucia, and take off your lovely dress.

LUCIA: (*Mood changing/petulant*) I want to keep it on.

ROSINELLA: (*Coaxing*) You need to take it off, love.

LUCIA: No.

MASSIMO: Keep it nice for something special.

LUCIA: No.

ROSINELLA: If you take it off now I’ll let you wear it to mass this Sunday.

LUCIA: I want to keep it on.

ROSINELLA: Come on, hen.

LUCIA: I’m keeping it on, I says.

MASSIMO: You better no let her away with that.

ROSINELLA: Come on, darling, we’ll get you changed.

LUCIA: (*Starting to shout*) No, no, no.

ROSINELLA: (*Voice raised but pleading*) Now Lucia!

*Massimo glances over shoulder in direction of front shop.*

LUCIA: I don’t want to. I don’t want to.

MASSIMO: Sshh! You two. I’ve got customers out there. (*To Lucia*) Do what

Your Auntie Rosinella tells you, darling, there’s a good girl.

*Rosinella takes Lucia’s arm to lead her away.*

ROSINELLA: Come on, Lucia.

*Lucia starts to scream and pulls back.*

LUCIA: No, no, no, leave me alone, I want to keep it on. I want to keep it on.

No- no- no-

*Rosinella and Massimo look helplessly at each other. Massimo also keeps glancing in direction of shop, anxious to get back.*

ROSINELLA: (*Appealing*) Massimo.

MASSIMO: Maybe you’re being too hard on her.

ROSINELLA: Me?

MASSIMO: Why no let her keep it on for a wee while, eh?

ROSINELLA: Just a wee while, then, OK.

*Lucia controls her sobs (she’s won).*

LUCIA: Okay.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Summarise what happens in this extract. Make at least **three** key points. | **4** |
| 2. | Read from the beginning of the extract until “So?”  What does the audience learn about Rosinella’s character? | **2** |
| 3. | Read from “(*Mood changing/petulant*)…” until the end of the extract. Explain how the playwright makes Lucia’s behaviour typical of a young child. | **4** |
| 4 | At this stage in the play the characters have only been in Scotland for three years, but their speech shows signs of Scottish words and phrases. Quote three examples of this from anywhere in the extract. | **3** |
| 5 | This extract looks at the relationship between Lucia and her aunt and uncle. With close reference to this extract and elsewhere in the play, explain how their relationship is portrayed.  [END OF QUESTION PAPER] | **8** |

Assessment 21- Act 1 Scene 16: Bridget

Read the extract below and then attempt the following questions.

*Rosinella ironing on the table. Bridget in.*

ROSINELLA: Bridget.

BRIDGET: Hello, Mrs. Pedreschi.

ROSINELLA: You heard about Franco?

BRIDGET: That’s why I’m here.

ROSINELLA: That was good of you.

*Rosinella puts down her iron, gets hanky from up her sleeve and wipes her eyes.*

ROSINELLA: I don’t know how much more I can take.

*Bridget gently touches her arm.*

BRIDGET: I have to show you something.

ROSINELLA: Twenty-three year old. How’s Massimo going to take this?

That’s him lost his faither- now his brother.

BRIDGET: how is he- Mr. Pedreschi?

ROSINELLA: Still in Canada. The lawyer keeps trying to get him home but

we’ll need to wait and see.

BRIDGET: Mrs Pedreschi, I have to speak to you. It’s important. I got a letter

from Franco.

ROSINELLA: A letter. How can that be? What you saying? They’ve made a

mistake? Oh please God, they’ve made a mistake.

BRIDGET: Oh no, Mrs Pedreschi, there’s no mistake. Franco wrote this the

night before he went into battle- to be posted in the event of his…

*Bridget sits down, gets letter out of her bag, she handles it with tenderness/reverence: looks at the first page very lovingly, and goes to the second.*

BRIDGET: He asked me to come to see you… This part here. It’s about you.

(*She tries to hand it to Rosinella but Rosinella hesitates*) Do you want me

to read it out? “Tell Rosinella and Lucia how much I love them. Tell

Lucia she has to work hard and do well at school. Tell them they were in

my thoughts up to the last. Tell Rosinella not to grieve too much for me.

What has happened is the will of our Blessed Lord. When Massimo gets

home tell him he has to be strong and carry on. I will be with my father in

heaven. No doubt he is still moaning and groaning and annoying all the

saints.”

*Rosinella manages a wee laugh, despite the tears: Bridget kisses the letter and folds it and puts it in her envelope.*

*They sit in silence for a moment, then Rosinella gets a thought.*

ROSINELLA: Why did he send it to you?

BRIDGET: (*Too upset to answer*) I…

ROSINELLA: I wonder why he sent it to you?

BRIDGET: You really don’t know, do you?

ROSINELLA: It must be because he knows I cannie read.

*Rosinella turns away.*

*Bridget looks at her in disbelief.*

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | In your own words, summarise the conversation between Rosinella and Bridget. | **4** |
| 2. | With close reference to the extract, explain how the playwright reveals Rosinella’s emotions in this extract. | **4** |
| 3. | How does the playwright show some distance in Rosinella and Bridget’s relationship? | **4** |
| 4 | By referring to this extract and to elsewhere in the play, explain how the character of Bridget changes and develops as the play progresses. | **8** |

[END OF QUESTION PAPER]

Assessment 22- Act 2 Scene 8: Selfishness

Read the extract below and then attempt the following questions.

MASSIMO: It’s time we talked about Hughie-

ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.

MASSIMO: What?

ROSINELLA: I want to go to Italy.

MASSIMO: Why- all of a sudden?

ROSINELLA: Just to get away from here.

MASSIMO: But why now?

ROSINELLA: Because I can’t face it here. There’s too much heartache.

MASSIMO: How long for?

ROSINELLA: I don’t care.

MASSIMO: What about the shop?

ROSINELLA: Do what you like with it. Shut it. Sell it. I don’t care if we never

come back.

*Massimo looks at her in disbelief.*

MASSIMO: You mean that, don’t you?

ROSINELLA: I just want away.

MASSIMO: When I think of the times I’ve asked you to come to Italy with me.

Oh, but you always had an excuse ready. Now- because YOU’RE

unhappy, because YOU miss Lucia- we’ve just to go. Just like that. To

hell with the shop, to hell with everything I’ve worked for. To hell with

everything except what YOU want.

ROSINELLA: If you knew what I’ve been through.

MASSIMO: Oh Rosie, Rosie, do you think I don’t know? “What you’ve been

through.” It’s all I’ve ever heard. But what about the rest of us? Do we no

go through anything? What about Lucia- what about Hughie- what about

me?

ROSINELLA: Massimo… please. Don’t do this to me.

MASSIMO: But you really don’t care for anyone else’s pain except your own,

do you? I never realised that before and I wish to God I didn’t now. All

these years, I’ve known what it meant to you, no being able to have a

family. God knows, you never tried to hide it. Never. But did you ever

once think what it’s been like for me? Did you ever think maybe I would

have liked a child? A son to work alongside me, to plan things with. A

son to leave my shop to… (*Voice breaks*) But you! You never think of

anyone but yourself!

ROSINELLA: Lucia. I want Lucia.

MASSIMO: (*With contempt*) Oh aye, “Lucia, Lucia”. You love her that much

you don’t want her to love anyone else. You love her that much, nobody

else has to get loving her. Oh aye, you love Lucia alright.

*He goes: Rosinella shattered: Hughie in, she doesn’t see him at first. She turns and looks at him, very sadly.*

ROSINELLA: Hughie…

HUGHIE: Mrs Pedreschi.

ROSINELLA: Hughie, son- I’m sorry.

*She starts to cry: he does not know what to do. She reaches her hand out to him and he puts his arm around her and she cries.*

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | In your own words, summarise the conversation between Rosinella and Massimo. | **4** |
| 2. | How does the playwright show Massimo’s anger in this extract? | **4** |
| 3. | With close reference to this extract, how does the playwright show Rosinella’s emotions? | **4** |
| 4 | This scene explores the recurring theme of selfishness. With close reference to this scene and elsewhere in the play, explain how this theme is explored.  [END OF QUESTION PAPER] | **8** |

Assessment 23- Act 1 Scene 8: Relationships (Franco and Massimo)

Read the extract below and then attempt the following questions.

MASSIMO: (*Furious/incredulous*) You did what?

FRANCO: I’ve joined up.

MASSIMO: How could you do that?

FRANCO: I took the train into Glasgow and I—

MASSIMO: Right. OK. You got carried away. OK. I can see that. But we’ll get

you out of it somehow. What can we do? Go and see them, I’ll come with

you. Explain you’re Italian and -

FRANCO: But I’m not. I was born here. That makes me British. There’s no

going back now. I’m telling you, I’ve joined up.

*Massimo takes Franco’s head in his two hands and shakes it gently.*

MASSIMO: (*Gently*) Oh Franco, Franco, what have you done?

FRANCO: Stop treating me like an idiot, Massimo. I know what I’m doing.

MASSIMO: But why?

FRANCO: Why do you think? To get out that shop.

MASSIMO: Jesus, Mary and Joseph.

FRANCO: (*Defensive*) Well, you got out, didn’t you?

MASSIMO: Aye, to sell hot pea specials and double nougats, you stupid

bastard. No to get my fucking brains blown out in a fucking war that’s

got fuck all to do with me.

*Franco glares at him, would like to hit him but calms down.*

FRANCO: I don’t have to answer to you. I don’t have to answer to anyone. No

any more.

*Franco storms out: passes Rosinella on the way in.*

FRANCO: (*To Rosinella*) And before you start, it’s got nothing to do with you

either!

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Using your own words as far as possible, summarise what happens in this extract. You should make **four** key points in your answer. | **4** |
| 2. | Read from the beginning of the extract until “… I know what I’m doing”. Explain **one** way the playwright makes a contrast between Massimo and Franco. | **2** |
| 3. | Read from “Jesus, Mary and Joseph” until the end of the extract. By referring to **two** examples, show how Massimo’s anger is revealed. | **4** |
| 4 | Read from “*Franco glares at him*” until the end of the extract. What is Franco’s mood? Justify your answer by referring to one example of language. | **2** |
| 5 | With reference to this extract and elsewhere in the play, explain how the relationship between Franco and Massimo develops as the play progresses. | **8** |

[END OF QUESTION PAPER]

Assessment 24- Act 2 Scene 3: Hughie

Read the extract below and then attempt the following questions.

BRIDGET: But you have asked someone?

HUGHIE: Well, yes, I have ASKED someone. But I don’t know if she’s

coming yet.

BRIDGET: Anyone I know? (*Sees the hopeless look in his eye*) Oh Hughie, not

Lucia Pedreschi?

HUGHIE: Ianelli actually. So what if I’ve asked her?

BRIDGET: You surely know yourself she’ll no come. Even if she wants to-

HUGHIE: (*Interrupting*) She does.

BRIDGET: (*Carrying on*)… Even if she wants to, she’d never get allowed.

That’s Mrs Pedreschi for you! Oh aye, she can shove money in a poke

and think she’s doing you a good turn. I can just hear her- “Just give that

to your brother”- and all the time she’s looking down her nose at you.

Typical “eye-ties”.

HUGHIE: I’ll not hear a word against the Pedreschis, Bridget. They’ve treated

me like one of the family.

BRIDGET: And that’s where it will end, son, because you’re not. They’ll

TREAT you like one of the family, so long as you don’t start thinking

like one, or acting like one.

*Hughie depressed: Bridget sympathetic.*

BRIDGET: Cheer up, Hughie. You’re young, there’s more to life than working

in a shop every night.

HUGHIE: I like working there.

BRIDGET: You should be out enjoying yourself.

HUGHIE: I’m alright the way I am.

BRIDGETL You should be going to the dancing, get yourself a girlfriend.

HUGHIE: I’m not bothered.

BRIDGET: You know, I could shake you at times. You’re going to let life pass

you by.

HUGHIE: It’s my life Bridget.

BRIDGET: I just don’t want you to end up like me.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1. | Using your own words as far as possible, summarise what happens in this extract. You should make **four** key points in your answer. | **4** |
| 2. | Explain how the playwright shows Bridget’s dislike of Rosinella. | **4** |
| 3. | Show how the playwright creates the impression that Bridget cares deeply for her younger brother. | **4** |
| 4 | With reference to this extract and elsewhere in the play, explain how the character of Hughie develops as the play progresses. | **8** |

[END OF QUESTION PAPER]

Assessment 25- Act 2 Scene 2: Racial Stereotypes

Read the extract below and then attempt the following questions.

ROSINELLA: You see the way Italians are getting on now, eh? Beginning to

make a wee bit money? Because they’re prepared to WORK that’s why. I

don’t know anybody who works so hard as the Italian men.

*Hughie in: with pail and mop.*

HUGHIE: That’s the tables cleared and the front shop mopped, Mrs Pedreschi,

and the chip pan cleaned out. Is the milk boiled?

ROSINELLA: Should be.

*She turns attention back to Lucia, Hughie lifts pot from stove and pours contents into two pails: he covers them and sets them aside, working like a trojan.*

ROSINELLA: And the way they love their families. Nobody loves their

families like the Italians. You want to stay for a wee bit pasta, Hughie?

It’s your favourite. Rigatoni.

HUGHIE: No thanks, Mrs Pedreschi. I better get up the road. Bridget’s going

out and I don’t like my mammy left on her own.

ROSINELLA: Bridget’s going out is she? Don’t tell me she’s winching?

HUGHIE: No. Her and Davie are going up to Charmaine’s the night- to go

over all the arrangements. My mammy’s no up to it.

ROSINELLA: That’s right. When’s the wedding now?

*Hughie and Lucia exchange glances: he makes a gesture of “go ahead” to her. Lucia shakes head.*

HUGHIE: Saturday.

ROSINELLA: And where are they going to stay?

HUGHIE: At Charmaine’s.

ROSINELLA: It’s funny that, isn’t it, but that’s the way do it here. In Italy a

girl must go to her husband’s house. That’s why you must have land if

you’ve got sons.

*Massimo in.*

ROSINELLA: So that’ll be you mammy left with her eldest and her youngest,

eh? I don’t see your Bridget ever marrying, do you? You see, Lucia,

there’s a lot of women Bridget’s age no married. The war killed that

many young men. I’m right there, amn’t I Massimo?

MASSIMO: You got those pails ready, son?

HUGHIE: I’ll bring them through.

MASSIMO: And give’s a hand to put these shutters up before you go.

*Hughie and Massimo out: Rosinella watches him go.*

ROSINELLA: I’m right about that Davie amn’t I Lucia? Give it five or six

months, Hughie’ll be telling us he’s an uncle again. Mind you, I suppose

his mother must feel it, right enough. Can you find me a wee envelope

hen, a wee poke or something? What was I saying… ah yes… See what I

mean about Italian men. Just take that brother of Hughie’s. Getting

married on Saturday, give him two or three days and he’ll be out

DRINKING with his pals.

*Rosinella shooshes up when Hughie comes in, followed by Massimo: all locked up. Massimo takes off his apron, reaches for a bottle of wine.*

MASSIMO: Thanks, Hughie son. You want a wee glass of wine?

HUGHIE: I better not, Mr Pedreschi. I better get up the road.

ROSINELLA: Hand on a minute, son. (*She has slipped a couple of notes into*

*the poke, gives it to Hughie*) Here, give this to your brother from me.

Instead of a present. Help them out a wee bit, eh? (*Hughie hands back,*

*embarrassed*)… Take it.

[END OF EXTRACT]

**Questions**

|  |  |  |
| --- | --- | --- |
| 1(a). | Rosinella makes stereotypical statements about Italians and/or Scots which are shown to be false in this extract. Identify **two** statements and explain how the playwright shows that they are false. | **4** |
| 1(b). | Explain how you think the audience would react to this falseness. | **2** |
| 2(a). | How is Rosinella shown to be kind or caring in this extract? | **2** |
| 2(b). | How is Rosinella shown to be unkind or unpleasant in this extract? | **2** |
| 3 | Identify **two** examples of colloquial or conversational language from the extract. | **2** |
| 4 | This extract deals with racial stereotypes. With close reference to this extract and elsewhere in the play explain how the issue of racism is explored.  [END OF QUESTION PAPER] | **8** |