

PAPER TWO PRACTICE *This is required and is worth the equivalent of a P2 test on one of our plays. It cannot be accepted for credit after 9:59 p.m. on Sunday, May 9.*

<b>» <u>C</u>herry Orchard</b>	<b>» <u>R</u>over</b>
<b>» <u>O</u>thello</b>	<b>» <u>C</u>rucible</b>

Name \_\_\_\_\_

Period \_\_\_\_\_ Date \_\_\_\_\_

The C.R.O.C. works I would most prefer to write about (1=best, 4=least):

Work 1:		Work 3:	
Work 2:		Work 4*:	<del>Line through</del> if *jettisoning* this work

**WRITE OUT ALL RESPONSES ON note cards OR schnibble-free OR digital paper!!**

Complete at least **12** for Work 1, **10** for W2, **8** for W3, **6\*** for W4\*. Try using same questions on different works! \*If no W4, do 14 W1, 12 W2, 10 W3.

**1**

Act ____ Sc ____	_____ 's goal as protagonist,	to _____,	<u>truly</u> begins in the	<i>[action or reported action or monologue or dialogue or other]</i>	where s/he _____.
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**2**

Act ____ Sc ____	The audience sympathizes with the protagonist's goal of _____ because _____.
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**3**

Act ____ Sc ____	The complexity of the antagonist, being both _____ and _____, is best exemplified	by the moment where s/he _____	while at the same time _____.	This complexity ultimately contributes to <i>[plot or theme]</i> because _____.
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**4**

Act ____ Sc ____	The opening scene, where _____,	<b>directly</b> <i>[sets up or contrasts]</i>	the final scene, where _____,	by _____.	Include at least one feature such as <i>mood, lighting, character groupings, or visual element.</i>
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**5**

Act ____ Sc ____	The protagonist <i>[does or does not]</i> fit the definition of a tragic hero because	<i>discuss A from p19-20 in ivory packet.</i>	<i>B from p19-20 in ivory packet.</i>	<i>discuss C from p19-20 in ivory packet.</i>
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**6**

Act ____ Sc ____	This plot is ideal, by Aristotle's definition,	because it evokes maximum <b>pity</b> in the scene where _____	and maximum <b>fear</b> in the scene where _____.
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**7**

Act ____ Sc ____	One significant <b>REPORTED ACTION</b> that would be difficult to stage is in Act ____	when _____.	It is <i>[ironic or not surprising]</i> that ( <u>  </u> <i>who</i> <u>  </u> ) reports this action because _____.	The significance would be _____ if this action were <b>PRESENTED</b> on stage instead of <b>REPORTED</b> .
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**8**

Act ____ Sc ____	The moment of <i>[reversal or discovery]</i> (p19), where _____ says/does _____,	immediately follows a mood of _____ created by _____.
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9

Act ____ Sc ____	The character of _____	generates the most significant [ <i>comedy or pathos</i> ] in this play when s/he _____.	This moment [ <i>follows or is followed by</i> ], which makes the audience _____ by _____.
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10

Act ____ Sc ____	The character of _____	generates the most significant comedy in this play when s/he _____.	This moment highlights the theme of _____ that is echoed by the symbol of _____.
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11

Act ____ Sc ____	A crucial piece of exposition that is withheld until Act ____	is the fact that _____.	If this fact had been revealed to the audience before _____, the effect would have been _____.
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12

Act ____ Sc ____	The character of _____	generates the most significant comedy in this play when s/he _____.	This highlights the theme of _____ that is echoed by the symbol of _____.
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13

Act ____ Sc ____	The most profound moment of silence in this play would be in Act ____ when _____.	This contrasts with the noisiest moment in Act ____, when _____.
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14

Act ____ Sc ____	The minor character of _____	helps develop setting as _____	in the scene where s/he _____.
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15

Act ____ Sc ____	The minor character of _____	creates the most suspense about _____	in the scene where s/he _____.
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16

Act ____ Sc ____	Audience credibility is most strained by the [ <i>action or reported action or monologue or dialogue or other</i> ]	when _____ ( <i>what happens</i> ) because _____.	However, it is crucial that the audience accept this because _____.	This is most significant to the [character or theme of _____] because _____.
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17

Act ____ Sc ____	The subplot of _____ most significantly intersects	with the main plot of _____ in the moment when _____.	Without this subplot, [ <i>what meaning would be diminished</i> ]?
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18

Act ____ Sc ____	The most significant motif in this play is _____.	It is concentrated in [ <i>dialogue, setting, stage direction, and/or action</i> ]	Appearing most frequently in [ <i>which act/s</i> ], this motif is most significant to [ <i>character, plot, or symbolism</i> ] because _____.
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19

Act ____ Sc ____	The most dynamic character in this play is _____,	whose initial state of _____ is evident in [ <i>specific action</i> ],	and whose change to _____ is evident in [ <i>specific action</i> ].	This change reminds the audience that [ <i>theme</i> ].
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20

Act ____ Sc ____	The most profound moment of silence in this play would be in Act ____ when _____.	This contrasts with the noisiest moment in Act ____, when _____.
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21

Act ____ Sc ____	The most crucial, memorable, pivotal LINE OF SPEECH in the entire work is when _____ ( <i>who</i> )	says, " _____ "	because _____.
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22

Act ____ Sc ____	The most crucial, memorable, pivotal ACTION ON STAGE in the entire work is when _____ ( <i>who</i> )	does what _____	because _____.
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