

Teaching Pack: *A Taste of Honey*

Cambridge IGCSE™ / IGCSE (9–1)
Literature in English 0475 / 0992

Cambridge O Level
Literature in English 2010

For examination from 2025



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Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) and O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

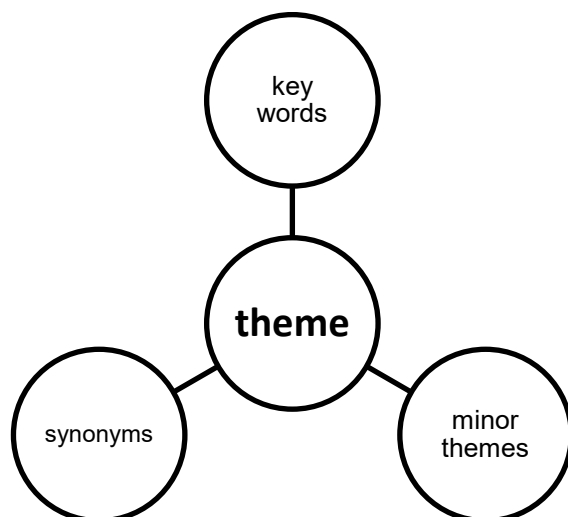
The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters/acts (in no more than a couple of sentences in their own words)
- a timeline of events (useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

The key words we use for the themes in this *Teaching Pack* are not exhaustive.

We suggest teachers discuss synonyms and alternative key words for themes that are identified for a text. Create key major theme mind maps and then from each of those key themes map connected and subsidiary/minor themes.



Animation videos

This *Teaching Pack* can be used with the videos which were produced using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but has to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The teaching pack and videos aim to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied.

Lesson resources



Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

Character summaries and quotations – learners create their own character summaries including quotations.

Character animations – after watching the animation, learners can work in pairs to fill in the blank worksheet.

Reflection – after reading the text / watching the videos, learners reflect, consider and explore.

Quiz – a fun quiz to test the learners' knowledge of the text before or after watching the videos.

1. Text summary

Some themes which Shelagh Delaney explores include:

- love and marriage
- poverty
- growing-up
- race and cultural expectations of men and women.

A Taste of Honey is a kitchen-sink drama set in working-class Manchester, in England, in the 1950s.

Act 1, Scene 1

The play opens as Helen and her daughter Jo arrive, loaded down with baggage, at their new flat. The flat is a 'comfortless' and unwelcoming place.

Helen and Jo discuss their living arrangement and quickly Jo's observations about their living conditions being basic, cramped and freezing turn into arguments. Delaney quickly establishes that this is a tense and difficult relationship between mother and daughter. Jo is getting near the end of her schooling and suggests that she has the capacity to make more of herself than her mother has done, and Helen reveals a lack of care concerning her daughter's past, present and future plans.

During an argument about Helen's drinking habits, it is revealed that Jo is a good artist, when Helen accidentally sees some of her drawings. Despite some mocking of the self-portraits and the suggestion that she should go to art school and get 'proper training', Helen does seem to take some pride in her daughter's ability and comments that she is 'not stupid'. However, Jo is not interested in art school because she has had enough of school and believes it is too late.

Helen and Jo's discussion is interrupted when Peter, a lover from Helen's past, enters the scene. He is brash and sexually predatory, but Helen appears to be uninterested in him, refusing his advances and even his offer of a drink in the pub. During the discussion Peter offers to marry Helen. At first, she dismisses the offer, but by the end of the scene it appears to be a serious consideration and she playfully asks Jo what she thinks about it.

Act 1, Scene 2

Scene 2 opens with Jo and her boyfriend, Jimmie, a young man of colour, walking down the street chatting. It is quickly revealed that they haven't known each other very long and that he is a sailor who will soon be moving on. Jimmie proposes marriage to Jo and offers her a ring which she wears on a ribbon around her neck. Jo's acceptance of the proposal is casual, yet she seems to echo his adoration with 'I don't know why I love you but I do.' Jo assures him that Helen will not be prejudiced against him due to his skin colour. They part, having agreed to meet the next morning at 10.

Jo returns to the flat and Helen instantly notices her daughter's light mood. Jo reveals that her boyfriend is a sailor and that he has lovely brown eyes; this is all she says. Helen and Jo argue about going to the pictures and Jo changes the topic by asking Helen about her father. Helen tells Jo that her father was not her first husband and that after she got pregnant with another man's child, her first husband threw her out; she blames Jo for this. Helen then tells Jo that she has decided to marry Peter. Jo is not surprised and expresses her opposition to the age difference between her mother and Peter.

Peter then enters, looking uncomfortable, with flowers for Helen and chocolates for Jo. There is some light teasing between the three of them and then Helen exits to get herself ready to go out. While Helen is off stage, Peter tries to tell Jo to behave and in reaction she attacks him 'half-laughing, half-crying'. Following this, Peter flirts

with Jo a little and offers her a cigarette. When she sees pictures of different women in Peter's wallet she accuses him of being a womaniser, which he doesn't deny. Just before she leaves the flat, Helen tells Jo that she might not be back for the weekend and that Jo will have to look after herself. Helen and Peter leave and Jo, feeling abandoned again, is seen laying on the bed crying.

Jo's boyfriend then enters the scene and asks her why she is crying. Jo tells him she has a cold and so he fixes her a cold-remedy drink. They embrace and discuss love and his departure. He tells Jo that he loves her and that he will return.

Helen returns to the stage and it is the day of her wedding. Helen has lots of boxes and clothes and it is made clear that Peter has a lot of money that he spends on Helen. Whilst Helen and Jo argue, Helen notices the ribbon and ring around Jo's neck, and breaks it. Jo reveals that her new boyfriend has asked her to marry him and in response Helen tells her off for being 'a stupid little devil'. Helen warns Jo not to marry saying that marriage is hard and that she is still young and should enjoy herself while she can. Jo stops the argument by asking Helen to tell her what her father was like. It is clear this could have been a touching moment between mother and daughter, but instead Helen is resistant, eventually telling Jo that it was a five-minute affair with an 'idiot'.

Helen leaves to the music of 'Here Comes the Bride' and Jo is left alone on the stage.

Act 2, Scene 1

Time has passed and Jo is pregnant and she and her friend Geof return to her flat from the fairground; they are laughing and playing with balloons. It is revealed through their conversation that Geof has been turned out of his flat by the landlady and Jo laughs at him and teases him about homosexual affairs, until he tries to leave. As he reaches the door to leave, Jo apologises and exits to get some sheets to make up a bed on the sofa. While Jo is gone, Geof finds and looks through her book of drawings. Geof is critical of the drawings saying that they are too sentimental but suggests that she should go to a decent school to learn. They discuss the baby's father and Geof suggests that Jo is going to need looking after and financial help. They go to bed. Geof on the couch and Jo on her bed, and Geof says he is going to clean the place up in the morning.

It is now one or two months later and the scene opens with Geof making baby clothes like an expectant mother to be, and Jo moaning that she is too hot and tired. While they are talking, Jo feels the baby kick and for a moment, they are both excited. Eventually the conversation comes around to the future and Geof asks Jo to marry him after the baby arrives. She refuses, explaining that she likes him, but that she does not want to marry him. Geof is hurt and cannot understand Jo's decision, but finally they agree to stay together living as dependants, but not lovers in the 'marriage way'.

Helen arrives and the audience realise that Geof has contacted her with news about Jo and the baby. Jo is angry with Geof and tells him he should not have meddled in her business; Geof leaves the two women arguing to make a cup of tea. During their discussion, Helen accuses Jo of ruining her life by jumping into bed with any man and in response, Jo points out that she has had her mother's example to learn from. The argument reaches a peak with Helen telling Jo she will 'knock the living daylights' out of her just before Geof comes in to stop them fighting. Helen is very rude to Geof and makes fun of his homely and caring ways calling him a 'pansified little freak'.

At the end of this scene Peter turns up drunk and is very unpleasant to everyone. He mocks Jo and her situation, he is rude and belittling of Geof and he is overtly aggressive with Helen, his wife. During this scene, Helen asks Jo to come and live with her and Peter in a 'decent home', but Peter rejects the idea and gives Helen the ultimatum that she either leaves with him or she stays and that's the end of their

marriage. Helen chooses to leave, but as she does, she urges Geof to make sure that Jo is looked after.

**Act 2,
Scene 2**

Months have passed and Jo is in the final month of her pregnancy. She sits at the table reading a pregnancy guide while Geof cleans the house. It is clear that Geof has done a good job of looking after Jo throughout her pregnancy and the audience sees a picture of simple and happy domesticity.

During a discussion about Jo's conception, Geof hands her a life-sized baby doll and says he got it so that she could practise holding a baby before the birth of her own. Jo is upset with the doll and throws it on the floor lamenting her impending motherhood. She cries and threatens to kill the baby once it is born and insists her attitude cannot change. They talk about Jo's memories of 'the boy' and Geof asks her if she remembers his marriage proposal. She makes light of this and explains that it is not that kind of love that exists between them, it is more care and friendship.

At this point Helen arrives loaded down with baggage, having left Peter under the pretence that she has returned to look after Jo. Helen and Jo argue over Jo's plans to have a homebirth and Helen is so rude to Geof that he leaves. While Geof is gone, Helen reveals that Peter has thrown her out and is now dating a much younger woman; Jo is not surprised.

Geof returns, with food. Helen is rude and aggressive, questioning, mocking and ignoring him until he finally shows that he has had enough by throwing the food on the floor and leaving. Following his departure, Jo tells Helen that the baby will be of mixed ethnicity, news to which Helen reacts almost violently.

The play ends with Helen leaving to get a drink and Jo on stage alone and singing one of Geof's songs, a smile on her face.

2. Character summaries and quotations

Helen

The opening stage directions describe Helen as a 'semi-whore'; an attractive woman who enjoys the company of men and the luxuries that this sexual liberty can bring to her lifestyle. She is clearly an alcoholic as she starts the play asking Jo to pass her a glass for whisky and she spends most of the play either drinking or leaving the stage to visit the pub. Helen ends the play exiting to get a drink after the news that Jo's baby will be mixed ethnic heritage. It seems likely that Helen's excessive alcohol consumption over the years has led to a lot of the problems between herself and Jo as Jo continually draws attention to Helen's drinking problem. Helen is a bully, and this is made worse by the alcohol; she is verbally and physically violent around Jo, she's sexually promiscuous, neglectful and lacks any understanding of actions, consequences and responsibility.

Helen continually belittles Jo and taunts her, which leads to tension and arguments between the pair. This is clearly seen when Helen finds Jo's drawings, and despite acknowledging their quality, she continues to criticise the sentimental nature of the images. Helen's mean and spiteful nature is also seen in the way that she mocks Geof's homosexuality. Despite this young man looking after Jo, providing her with food and comforts, Helen continually criticises and laughs openly at his home-making tendencies. She calls him names such as 'little pansy' and speaks about him rather than to him. Finally and purposely, she pushes him too far and he leaves.

Helen is also openly racist. At the play's conclusion Helen finds out that Jo's baby will be of mixed ethnic heritage and her reaction is one of horror. When Jo asks her what she should do, Helen shockingly suggests 'Drown it.' She is speaking flippantly, but her reaction echoes racist prejudices of the era.

Helen spends the majority of the play showing more interest in men and what they can provide her with than she does in her daughter. Helen and Jo's relationship is fraught with tension and there appears to be an unstable inversion of the parent/child responsibility dynamic. Helen is childish and weak around Jo and clearly relies on her daughter for organisational help. Helen acts and lives in the moment with little regard for the later consequences. It is made very clear that Helen blames her own pregnancy with Jo, and then Jo herself for much of the misfortune in life. She tells Jo in Act 1 that it was her 'fault' that her first husband divorced her. This clearly shows Helen's ignorance around actions and consequences and her general lack of personal responsibility for the situations she has caused. Jo also retorts that her mother has never looked after her or shown any maternal care for her.

There are some brief moments in the play when Helen appears to have a sense of her own errors and warns Jo not to make the same mistakes, but these are often accompanied with cruel comments and criticisms. When Helen sees Jo's engagement ring she warns her not to marry young, but then undermines this nurturing moment by calling Jo 'a silly little bitch' and 'useless'.

Helen is a changing character. There are moments across the play when she honestly seems to care about Jo and wants to help her, but then these moments are undermined by the bullying, mocking and bickering.

Quotation	This suggests...
1.1 'Do you want me to carry you about?'	This rhetorical question quickly establishes the lack of maternal care that Helen has for Jo and the lack of positive maternal influence there has been throughout Jo's life. Helen might have literally carried Jo as a baby, but she doesn't see any responsibility beyond that act.
1.2 'He's got a wallet full of reasons.'	This statement reveals that there is little love between Helen and Peter. Both see the match as transactional, and Delaney uses the metaphor comically to suggest that it's financial gain that Helen is more interested in. Helen sees no shame in admitting this to Jo and is almost proud of this fact. Here the audience again sees the blurring of the parental role-model lines between Helen and Jo.
1.2 'Why don't you learn from my mistakes?'	Helen married at a young age and clearly regrets that decision. The plural noun 'mistakes' also suggests that she acknowledges the idea that she then continued to make bad relationship decisions. This is her very practical response to the idea that Jo is engaged. She makes it clear that she feels Jo would be ruining her young life and that Jo can use her example to make better decisions.

Jo

At the start of the play, seventeen-year-old Jo is moving into a new flat with her mum, Helen. It is clear that Jo's relationship with Helen is very complex, it is antagonistic but there is a co-dependency between the two. Jo constantly argues with Helen over her drinking, their living conditions and their past. It is clear that the parent child relationship is dysfunctional, and Jo seems to be particularly frustrated by her mother's lack of care and attention. In the early scenes of the play Jo frequently draws the audience's attention to the lack of maternal care she has received and how Helen has been 'ruining [her] life.' since she was born.

In Act 1 it is revealed that Jo is a talented artist who draws portraits; even Helen seems to take some pride in this talent. Helen suggests that Jo goes to art school and gets 'a proper training'. Jo disagrees saying that 'it's too late' and that she's 'had enough of school' and 'too many different schools...' and she would rather get a real job that earns her money so that she can escape. It is explicit here that Jo's young life has had a negative impact on her and her future decisions. She feels like she is ruined already.

Act 1 Scene 2 introduces Jo's boyfriend Jimmie. He is presently on leave from the Navy and he's a young man of colour, significant as it introduces the concept of racism in this era of British history. Jo hastily agrees to marry Jimmie and tells him 'I don't know why I love you, but I do.' This action reveals a naivety and immaturity to Jo's character that is possibly the result of the lack of maternal guidance, care and love she has experienced whilst growing up. When Jimmie later stays with Jo at Christmas she becomes pregnant and the audience starts to see the emergence of a pattern of behaviour and life choices they associate with Helen. When Jimmie does not return after Christmas, Jo is left to face single parenthood alone.

Jo doesn't know her father and does not have any information about him, and she asks Helen to tell her about him. Helen is cruel and neglectful of her daughter's insecurities and tells Jo that he was the 'village idiot', which seems to be more of a slight against Jo than the man himself. It is

clear that comments like this are the cause of Jo's insecurities as she later asks Geof if he thinks this could be true. Perhaps this is why Jo seems reluctant to pursue any career using her artistic talent.

Jo's character has a greater moral foundation than her mother's and she seems to be without the same prejudices that Helen holds. However, she still teases Geof about his homosexuality, reminding the audience of the prejudiced views of society in the 1950s, an era when homosexuality was still illegal. Jo and Geof seem to co-exist effectively as a husband and wife, yet Jo does not love Geof in that way, telling him 'I like you very much' instead. However, she clearly likes having Geof fulfil a partner's role, has grown close to him and depends upon him for care and nurture during her pregnancy. Again, the audience sees the innocent child that craves attention and affection and is chaotic in their emotions.

At the end of the play, Jo puts up very little fight against Helen when she is taunting and bullying Geof, perhaps suggesting that she is pleased to finally have her mother's attention, despite their bickering and previous relationship history. Jo ends the play standing on the stage smiling and singing a tune as her mother laments the baby's mixed ethnic heritage.

Quotation	This suggests...
1.1 'Why should I run around after you?'	That Helen and Jo are trapped in a dysfunctional mother/daughter relationship. Jo is only a teenager, yet it appears that she has had to care for her mother and is now finally sick of it. Helen has asked Jo for the bottle of alcohol and although Jo refuses her mother verbally, the audience does see her pass the bottle across. This action suggests they are locked in an unhealthy co-dependency.
1.2 'I'm already ruined.'	In this sharp statement response Jo reveals to Helen and the audience that she has already had sex with 'the boy', as 'ruined' is a reference to losing your virginity outside of marriage. But it also references the effect that Helen's upbringing has had on Jo; Helen has in some ways ruined Jo's life chances by not properly supporting her with maternal care.
2.2 'We don't ask for life, we have it thrust upon us.'	That Jo sees herself as a small player on a great stage. It is an echo of a speech given by the fool, Malvolio in 'Twelfth Night'. Jo's bulbs have just died and she has realised that sustaining and nurturing life is perhaps much harder than she thought; she has perhaps been 'the fool'. The dynamic verb 'thrust' suggests she feels powerless and weak in her current scenario.

Geof

At the start of Act 2, Geofery Ingham is introduced going home to Jo's flat with her. He is an art student that Jo has created a close friendship with. There is the suggestion that Geof is homosexual as Jo teases him about why he has been thrown out by his landlady. Geof says the landlady doesn't like him, but Jo suggests he's been caught entertaining a male; Geof eventually gets upset at Jo's teasing and tries to leave. In Britain in the 1950s homosexuality was still illegal, and so a relationship with Jo would have been a suitable cover for Geof to ensure that he escaped ridicule.

It becomes quickly apparent that Geof genuinely cares for Jo and he spends a lot of time ensuring that Jo is well looked after and has everything she needs. He cleans the flat, buys the food, gets Jo a job and play the role of the husband/father. The extent of this is seen when Geof tries to kiss Jo and then proposes marriage to her. She refuses and he appears to be genuinely disappointed and confused by this refusal saying, 'you're going to need me'.

During Act 2 Geof and Jo fall into an easy routine of him caring and housekeeping and her moaning and nagging. Geof cares for Jo and encourages her to look forward to her impending motherhood. He even gets her a bassinet, baby clothes and a baby doll to practise on. When the baby kicks, Geof is as delighted as Jo and a nice scene of family harmony is seen on the stage.

It is Geof that encourages Jo to contact her mother about the baby, yet this backfires when Helen appears at his request and then sets about bullying him out of Jo's life and the life he has created for them. Geof is the subject of Helen's cruel jokes about homosexuality, and it is a stark reminder of the prejudice and homophobia of the era. Helen eventually pushes Geof to the point that he leaves, throwing the shopping on the floor as he exits.

Quotation	This suggests...
2.1 'Someone's got to look after you, you can't look after yourself'	Geof is trying to assume a traditional role here of a man caring for a wife and child. He's seeking the protection of the acceptable face of manhood in the 1950s. As a somewhat confused young man, Geof is seeking out a relationship where he can provide and nurture a more passive partner who needs him. In another sense, Geof's words are true, Jo does not seem to be able to care for herself, possibly because she does not understand how to; Helen has not taught her how to do this, but rather, has left her to fend for herself.
2.1 'I'd sooner be dead than away from you'	This hyperbolic statement suggests that Geof really does care for Jo and wants to help to provide for her and the baby. In another sense, it may suggest that he cannot face his own sexuality, if his choice is to explore his homosexuality or die, he'd rather die.
2.2 'If you don't watch it, you'll turn out exactly like her.'	Jo and her fatalistic attitude clearly frustrate Geof. This statement is accusatory, using the direct second person 'you' to point the finger and acts as a warning to Jo that if she continues, she will turn into the very thing she despises: her mother.

Create your own character summaries including quotation tables:








[Character name]

Quotation	This suggests...

3. Character animations



Can you identify the names of the different characters in the videos?

Character name	Character image
	
	
	
	
	

Here are the answers.

Character name	Character image
Helen	
Jo	
Peter	
Jimmie	
Geof	

4. Reflection



Now you have read the text, reflect on your thoughts:

Consider the relationship between the ending and the rest of the play.

Did you find the ending surprising or shocking?

Were you able to predict the ending, and at what stage did the ending become clear?

Did you find the ending satisfying?

Did the characters get the ending they deserved?

What dramatic contribution did the ending make to the play as a whole?

To what extent does [author] make this a satisfying ending to the play?

[illegible]

Explore the dramatic impact of a key moment from the play

Read the extract you have selected and consider the points below:

- Explore the use of particular words or lines spoken by character.
- Were there any shifts in topic, tone and mood? Is it a moment of quiet pathos or one of dramatic intensity?
- How does the writer convey the mood at this moment in the play?
- What is the dramatic impact on the audience?

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

Explore the characters in the play

Create practice questions around the characters of the play, for example:

- Explore how [author] portrays the relationship between [character] and [character]?
- How does the writer memorably depict the life of [character]?
- Explore how [character] makes this moment in the play so memorable/entertaining/dramatic?

Choose **one** of your questions and complete the following activities:

Compile a QUOTATION + COMMENT table to record your ideas about specific characters.

Add notes to each quotation about what it reveals about the character and their relevant contexts.

Learn some key quotations.

Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

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

Explore the themes of the play

Create practice questions around a theme, for example:

- How does [author] portray [theme] in the play?
- In what ways does [author] convey [theme] in the play?
- How does [author] present his ideas about [theme] in the play?

Choose **one** of your questions and complete the following activities:

- Compile a QUOTATION + COMMENT table to record your ideas about specific characters.
- Add notes to each quotation about what it reveals about the character and their relevant contexts.
- Learn some key quotations.
- Answer the question. Peer-evaluate each other's answers.

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Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

[illegible]

5. Quiz



1. Why is Jo disappointed by their new apartment?

- A) It's cold, damp and noisy.
- B) It's expensive, noisy and rundown.
- C) It's basic, cramped and freezing.
- D) It's shared, in a bad area and has no fridge.

2. Which of these statements is false?

- A) Jo is a good artist.
- B) Jo hides her drawings from Helen.
- C) Jo draws self-portraits.
- D) Jo wants to go to art school.

3. Who is Peter?

- A) Helen's first husband.
- B) Helen's ex-lover.
- C) Jo's father.
- D) The landlord.

4. What does Jo tell her boyfriend at the start of Act 2?

- A) That she doesn't think she loves him.
- B) That Helen won't like the ring he has chosen.
- C) That she won't wait for him to return.
- D) That Helen won't be prejudiced against his racial ethnicity.

5. What does Helen blame the end of her first marriage on?

- A) Her becoming pregnant with Jo.
- B) Her husband cheating on her.
- C) Her own infidelity.
- D) Her drinking problem.

6. How is it made clear to the audience that Peter has a lot of money that Helen benefits from?

- A) Helen is able to give money to Jo.
- B) Helen says she is marrying him for his money.
- C) Helen is seen with lots of boxes and clothes.
- D) Peter tells Helen he will provide for her.

7. Which of these statements is true?

- A) Helen tells Jo that her conception was not just a short affair.
- B) Helen tells Jo that she can't remember her father.
- C) Helen refuses to speak about Jo's father.
- D) Helen tells Jo that her father was an 'idiot'.

8. What does Jo assume is the reason Geof has left his apartment?

- A) He fell in love with his landlady.
- B) He was discovered having a homosexual affair.
- C) He wants to be with Jo and the baby.
- D) He could not afford to pay the rent.

9. Why doesn't Jo accept Geof's marriage proposal?

- A) She loves the baby's father.
- B) She does not believe in marriage.
- C) She is waiting for 'the boy' to return.
- D) She does not love Geof in the 'marriage way'.

10. Which statement is false?

- A) As Geof departs for the final time, he throws the food on the floor in anger.
- B) Geof departs because he cannot stand to watch Helen be rude and aggressive to Jo.
- C) At the end of the play Helen is horrified to learn of the baby's mixed heritage.
- D) The last scene is Jo standing alone on stage and singing to herself.

Quiz answers

1. Why is Jo disappointed by their new apartment?

C) It's basic, cramped and freezing.

2. Which of these statements is false?

D) Jo wants to go to art school.

3. Who is Peter?

B) Helen's ex-lover.

4. What does Jo tell her boyfriend at the start of Act 2?

D) That Helen won't be prejudiced against his racial ethnicity.

5. What does Helen blame the end of her first marriage on?

A) Her becoming pregnant with Jo.

6. How is it made clear to the audience that Peter has a lot of money that Helen benefits from?

C) Helen is seen with lots of boxes and clothes.

7. Which of these statements is true?

D) Helen tells Jo that her father was an 'idiot'.

8. What does Jo assume is the reason Geof has left his apartment?

B) He was discovered having a homosexual affair.

9. Why doesn't Jo accept Geof's marriage proposal?

D) She does not love Geof in the 'marriage way'.

10. Which statement is false?

B) Geof departs because he cannot stand to watch Helen be rude and aggressive to Jo.

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