Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **May/June 2020**

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

6527407022

INSTRUCTIONS

- Answer **two** questions.
- Your answers must be on **two** different set texts.
- You must answer **one** (a) passage-based question and **one** (b) essay question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **12** pages. Blank pages are indicated.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the text.

Either 1(a)

Read this passage, and then answer the question that follows it:

Walter: Cheque coming today?

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Eat your breakfast, Travis.

[*from Act 1, Scene 1*]

In what ways does Hansberry make this early moment in the play so revealing?

Or 1(b)

How does Hansberry's portrayal of Beneatha contribute to the dramatic impact of the play?

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ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the text.

Either 2(a)

Read this passage, and then answer the question that follows it:

Through the partitioning wall at the right we hear a prosecutor's voice, JUDGE HATHORNE*'s, asking a question; then a woman's voice,* MARTHA COREY*'s, replying.*

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DANFORTH *is respectfully silent.*]

[*from Act 3*]

In what ways does Miller make this such a gripping opening to Act 3?

Or 2(b)

How does Miller make the relationship between John and Elizabeth Proctor so powerfully dramatic?

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TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the text.

Either 3(a)

Read this passage, and then answer the question that follows it:

John [*after a pause*]: My father's written your father a letter.

Catherine: I know. I've read it.

John: Oh!

Catherine: Did you?

John: Yes. He showed it to me. [*There is a pause.* JOHN *is carefully not looking at* CATHERINE.] Well, what's his answer?

Catherine: My father? I don't suppose he'll send one.

John: You think he'll ignore it?

Catherine: Isn't that the best answer to blackmail?

John [*muttering*]: It was damned high-handed of the old man, I admit.

Catherine: High-handed?

John: I tried to get him not to send it.

Catherine: I'm glad.

John: The trouble is - he's perfectly serious.

Catherine: I never thought he wasn't.

John: If your father does decide to go on with the case, I'm very much afraid he'll do everything he threatens.

Catherine: Forbid the match?

John: Yes.

Catherine [*almost pleadingly*]: Isn't that rather an empty threat, John?

John [*slowly*]: Well, there's always the allowance.

Catherine [*dully*]: Yes, I see. There's always the allowance -

John: I tell you, Kate darling, this is going to need damned careful handling; otherwise we'll find ourselves in the soup.

Catherine: Without your allowance would we be in the soup?

John: And without your settlement? My dear old girl, of course we would. Dash it all, I can't even live on my pay as it is, but with two of us -

Catherine: I've heard it said that two can live as cheaply as one.

John: Don't you believe it. Two can live as cheaply as two, and that's all there is to it.

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Catherine: Yes, I see. I didn't know.

John: Unlike you, I have a practical mind, Kate. I'm sorry, but it's no use dashing blindly ahead without thinking of these things first. The problem has got to be faced.

Catherine: I'm ready to face it, John. What do you suggest? *35*

John [*cautiously*]: Well - I think you should consider very carefully before you take the next step.

Catherine: I can assure you we will, John. The question is - what is the next step -

John: Well - this is the way I see it. I'm going to be honest now. I hope you don't mind - *40*

Catherine: No. I should welcome it.

John: Your young brother over there pinches or doesn't pinch a five bob postal order. For over a year you and your father fight a magnificent fight on his behalf, and I'm sure everyone admires you for it.

Catherine: Your father hardly seems to. *45*

John: Well, he's a diehard, like these old admirals you've been up against. I meant ordinary reasonable people like myself. But now look - you've had two enquiries, the Petition of Right case which the Admiralty had thrown out of court, and the Appeal. And now, good heavens, you've had the whole damned House of Commons getting themselves worked up into a frenzy about it. Surely, *50* darling, that's enough for you? My God! Surely the case can end there?

Catherine [*slowly*]: Yes, I suppose the case can end there.

[*from Act 2*]

How does Rattigan make this such a tense moment in the play?

Or 3(b)

To what extent does Rattigan persuade you to change your opinion of Sir Robert Morton by the end of the play?

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WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the text.

Either 4(a)

Read this passage, and then answer the question that follows it:

Macbeth: There's blood upon thy face.

Murderer: 'Tis Banquo's then.

Macbeth: 'Tis better thee without than he within.
Is he dispatch'd?

Murderer: My lord, his throat is cut;
That I did for him.

Macbeth: Thou art the best o' th' cut-throats;
Yet he's good that did the like for Fleance.
If thou didst it, thou art the nonpareil.

Murderer: Most royal sir - Fleance is 'scap'd.

Macbeth: Then comes my fit again. I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air,
But now I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears. But Banquo's safe?

Murderer: Ay, my good lord. Safe in a ditch he bides,
With twenty trenched gashes on his head,
The least a death to nature.

Macbeth: Thanks for that.
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for th' present. Get thee gone; to-morrow
We'll hear, ourselves, again.

[*Exit Murderer.*

Lady Macbeth: My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome. To feed were best at home:
From thence the sauce to meat is ceremony;
Meeting were bare without it.

[*Enter the Ghost of* BANQUO *and sits in* MACBETH*'s place*.]

Macbeth: Sweet remembrancer!
Now good digestion wait on appetite,
And health on both!

Lennox: May't please your Highness sit?

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Macbeth: Here had we now our country's honour roof'd,
Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance.

Ross: His absence, sir, *40*
Lays blame upon his promise. Please 't your Highness
To grace us with your royal company.

Macbeth: The table's full.

Lennox: Here is a place reserv'd, sir.

Macbeth: Where? *45*

Lennox: Here my good lord.
What is't that moves your Highness?

Macbeth: Which of you have done this?

Lords: What, my good lord?

Macbeth: Thou canst not say I did it; never shake *50*
Thy gory locks at me.

Ross: Gentlemen, rise; his Highness is not well.

Lady Macbeth: Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.

[*from Act 3, Scene 4*]

How does Shakespeare make this such a horrifying moment in the play?

Or 4(b)

In what ways does Shakespeare make the relationship between Macbeth and Lady Macbeth so fascinating?

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the text.

Either 5(a)

Read this passage, and then answer the question that follows it:

Romeo: Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet.
As mine on hers, so hers is set on mine;
And all combin'd, save what thou must combine
By holy marriage. When, and where, and how,
We met, we woo'd, and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.

Friar Lawrence: Holy Saint Francis! What a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love, then, lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans yet ring in mine ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet.
If e'er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline.
And art thou chang'd? Pronounce this sentence, then:
Women may fall, when there's no strength in men.

Romeo: Thou chid'st me oft for loving Rosaline.

Friar Lawrence: For doting, not for loving, pupil mine.

Romeo: And bad'st me bury love.

Friar Lawrence: Not in a grave
To lay one in, another out to have.

Romeo: I pray thee chide me not; her I love now
Doth grace for grace and love for love allow;
The other did not so.

Friar Lawrence: O, she knew well
Thy love did read by rote that could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove
To turn your households' rancour to pure love.

Romeo: O, let us hence; I stand on sudden haste.

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Friar Lawrence: Wisely and slow; they stumble that run fast. [*Exeunt*

[*from Act 2, Scene 3*]

How does Shakespeare vividly convey the relationship between Romeo and Friar Lawrence at this moment in the play?

Or 5(b)

How does Shakespeare movingly portray the strength of Juliet's love for Romeo?

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

1a

Hansberry makes this early moment so revealing because an apparently ordinary breakfast conversation exposes, within a few minutes, the pressures that will drive the whole play: the family's poverty, the strain in Walter and Ruth's marriage, and Walter's desperate hunger for the insurance money. Nothing dramatic happens on the surface, yet almost every exchange hints at a conflict that will later erupt.

Walter's very first question, "Check coming today?", is revealing in itself. Before he has eaten or even properly greeted his wife, his mind is on the money, and the abruptness of the question suggests an obsession that has been building for some time. Ruth's weary reply, that the cheque is due on Saturday and that she hopes he will not start talking about money first thing in the morning, shows that this is a familiar and unwelcome subject between them. Hansberry establishes straight away that the cheque, which belongs to Mama, has already become the focus of Walter's hopes.

The setting and the routine of the morning are equally telling. The family shares a cramped apartment and a bathroom with other tenants, so the start of the day is a scramble for space, and the talk about who is in the bathroom and whether Travis will be late reflects how little privacy or dignity their living conditions allow. Ruth's exhaustion, which she brushes off as sleepiness, suggests a woman worn down by work and worry. Even the small detail of the eggs, where Walter asks for them not to be scrambled and Ruth scrambles them anyway, conveys the quiet hostility in their marriage through a domestic gesture rather than open argument.

Walter's reading of the newspaper is another revealing moment. His remark about

Question number

another bomb having been set off is met by Ruth with complete indifference. Hansberry may be hinting at the violent racism of the society outside the apartment, which will later affect the family's move to Clybourne Park, but the exchange also shows how disconnected husband and wife have become: he wants to talk about the world and his plans, and she has no energy left to listen.

This frustration becomes explicit when Walter brings up his friends and the business they have been discussing. Ruth's scornful dismissal of Willy Harris shows that she distrusts the scheme, and the audience may later recognise her instinct as justified. Walter's bitter sense that nothing he wants to talk about could ever matter to his wife reveals a man who feels unheard and belittled in his own home. His wounded pride is central to his character, and Hansberry lets us sympathise with him even as we see his faults.

There is also a fleeting moment of tenderness when Walter tells Ruth that, for a second, she looked young again, before adding that the look has already gone. The remark is affectionate and cruel at once. It reminds the audience that the couple once loved each other, and it suggests that poverty and disappointment have aged Ruth before her time. Her irritated response and his grumbling that women are unpleasant at that hour of the morning return them to bickering, so the tenderness is lost almost as soon as it appears.

Finally, the arrival of Travis and Ruth's instruction to eat his breakfast shifts the focus to the next generation. Their son sleeps on the living room sofa and has to fight for the bathroom, and his presence raises the question that runs through the play: what future can the family give him? Hansberry makes this early scene revealing by packing the play's major concerns into everyday dialogue. Through the cheque, the cramped flat, the strained marriage and Walter's frustrated dreams,

Question number

the audience learns everything it needs to understand the conflicts to come.

1b Hansberry's portrayal of Beneatha contributes to the dramatic impact of the play by giving it a voice of youthful energy, humour and rebellion. Beneatha's ambitions, her arguments with her family and her search for identity widen the play's concerns beyond money, so that the Younger family's struggle becomes a struggle about dreams, independence and what it means to be Black and a woman in America in the 1950s.

From the start, Beneatha is presented as different from the rest of her family. She is a college student who intends to become a doctor, an extraordinary ambition for a young Black woman of her time, and her dream gives the insurance money a further significance, since Mama has set some aside for her education. Her clashes with Walter create lively, often comic tension. When he resents the cost of her medical training and suggests that she become a nurse or get married like other women, her sharp replies show her refusal to accept the limits placed on her. Their sibling rivalry is entertaining, but it also exposes the competition for scarce resources that drives much of the conflict in the play.

Hansberry also uses Beneatha to bring humour and variety to the stage. Her constant experiments with new hobbies, such as guitar lessons, horse riding and amateur dramatics, make Ruth and Mama laugh at her flightiness, and the audience may share their amusement. Yet these hobbies suggest something deeper: a young woman restlessly trying to express herself and to find out who she is. When she dances to Nigerian music in the robes Asagai has given her, and Walter, drunk, joins in with mock warrior cries, the scene is both comic and celebratory, creating a rare moment of shared joy between brother and sister.

Question number

Her two suitors give Hansberry a way of dramatising the choices facing Beneatha. George Murchison is wealthy and assimilated, and he dismisses her interest in Africa, wanting her to be simple and sophisticated rather than thoughtful. Beneatha's rejection of him shows her independence. Joseph Asagai, by contrast, encourages her to take pride in her African heritage, teasing her about her straightened hair, which leads her to cut it into a natural style. This change shocks George and her family, and its visual impact on stage makes her search for identity strikingly clear. Through these relationships Hansberry raises questions about assimilation and cultural pride that give the play much of its intellectual depth.

Beneatha also creates dramatic conflict with Mama over religion. When she declares that she does not believe in God, Mama slaps her and makes her repeat that in her mother's house there is still God. The moment is shocking, and the silence that follows shows how the generations within the family hold very different values. The audience may sympathise with both women: Beneatha's honesty and Mama's need to defend the faith that sustained her through hardship.

Her greatest impact comes in Act 3, after Walter loses the money. Beneatha's despair, and her bitter rejection of her brother, show how deeply her dream has been destroyed. Her scathing words about Walter, whom she says is no longer a man to her, provoke Mama's powerful speech about loving people most when they are at their lowest. Beneatha's harshness therefore helps to bring out the play's moral centre. Earlier in the act, Asagai's proposal that she go with him to Nigeria to practise medicine offers her a new hope, and at the very end of the play she is still excitedly discussing it, so the play ends with her dream still alive, though uncertain.

Question number	
	Overall, Beneatha contributes to the play's dramatic impact by providing humour, conflict and a sense of the future. She represents a new generation that questions the beliefs of the old, and through her Hansberry shows that the Younger family's dreams are not only about escaping poverty but about the freedom to choose who to become.
2a	Miller makes this opening to Act 3 gripping by beginning not with the court itself but with voices heard through a wall. The audience, like the characters waiting in the vestry, is shut out from the proceedings and can only listen, so that the trial feels like a powerful, invisible machine at work just out of sight. Into this tense atmosphere Miller sends Giles Corey, whose outburst brings the private conflicts of Salem crashing into the courtroom. The device of offstage voices is immediately unsettling. We hear Judge Hathorne's prosecuting questions and Martha Corey's calm replies, and the absurdity of the interrogation is clear. When Martha insists that she does not know what a witch is, Hathorne asks how she can then know that she is not one. The circular logic is chilling, because it shows that the accused have no way of proving their innocence, and Martha's dignified, almost witty answer highlights how irrational the court has become. Miller makes the audience feel the injustice before any of the officials appear on stage. Giles's interruption transforms the mood. His roar that he has evidence for the court, and his accusation that Thomas Putnam is reaching out for land, break through the measured voices of the law. The effect is gripping because a member of the public dares to challenge the court, and the sudden uproar suggests how

Question number

fragile its authority is. Giles's charge also exposes the real motives behind many accusations: greed and old grudges rather than fear of the Devil. The audience, which has already seen the Putnams' bitterness in Act I, recognises the truth of what he says.

When Danforth and the other officials enter, Miller shifts the tension from noise to power. Danforth's questioning of Giles, and his demand to know who this man is that he should make such a disturbance, establishes the Deputy Governor as a formidable and impatient figure. Giles responds with stubborn pride, which is partly comic but also brave. Francis Nurse supports him, and Hale, whose doubts are growing, tries to calm the situation, so the audience can see the different attitudes towards the court beginning to divide the characters. Miller hints at the conflict that will dominate the rest of the act, between those who trust the court and those who now question it.

The most gripping moment, however, is the quietest. Giles breaks down as he admits that he only said his wife was reading books, never that she was a witch. His confession that he has broken charity with the woman is painfully moving. The tough, quarrelsome old man is suddenly ashamed and helpless, and the repetition of his guilt suggests that he cannot forgive himself for the innocent remark that has put Martha's life in danger. The stage direction that he covers his face, while Danforth "is respectfully silent", makes the whole stage still for a moment. Even Danforth seems touched, which may give the audience a brief hope that he can be reasoned with.

This hope is part of what makes the scene so gripping. Miller structures the opening so that it moves from the disembodied voices of the court, to noisy defiance, to private grief, keeping the audience constantly unsettled. The scene

Question number

shows how ordinary words can be twisted into evidence, how land and resentment fuel the accusations, and how individuals are crushed by a system that refuses to doubt itself. Giles's anguish also foreshadows John Proctor's own struggle later in the act, when another man will try to save his wife and be destroyed by the court. As an opening to the play's longest and most tense act, the passage draws the audience straight into the injustice that Miller wanted his audience to recognise and resist.

2b

Miller makes the relationship between John and Elizabeth Proctor powerfully dramatic because it is a marriage under strain from the very beginning, damaged by John's adultery with Abigail and then tested to its limit by the witch trials. What makes it so moving is that the private struggle of two people to forgive one another is played out against a public hysteria, so that their intimate failures and reconciliations carry life and death consequences.

When we first see them together in Act 2, Miller creates tension through silence and small gestures. John returns from the fields, tastes the stew and adds salt before praising Elizabeth's cooking, a tiny deception that hints at the larger dishonesty between them. Their conversation is polite but strained, and the stage directions suggest that John is trying hard to please a wife who remains cool. When he kisses her, she receives it rather than returns it. The audience senses that John's affair with Abigail, which happened seven months earlier, still hangs over the house. John's frustration erupts when Elizabeth questions why he did not tell her he was alone with Abigail in Salem, and he accuses her of judging him constantly. Her famous reply, that the magistrate sits in his heart that judges him, is a powerful moment because it suggests that John's real accuser is his own guilt, not his wife.

Question number

Miller also makes their relationship dramatic by linking it to the plot. Elizabeth realises before John does that Abigail wants her dead, and she urges him to go to Salem and break whatever promise Abigail thinks he made. Her insight shows her intelligence, while his reluctance shows his fear of exposing his sin. When Cheever arrives with the poppet and Elizabeth is arrested, John's fury and his tearing of the warrant reveal how deeply he loves her, and his promise to bring her home gives the end of the act a strong sense of determination.

The court scene in Act 3 contains perhaps the most powerfully dramatic moment in their relationship. John confesses his adultery, calling himself a lecher, in order to destroy Abigail's credibility, and he tells Danforth that his wife cannot lie. Danforth then brings Elizabeth in to confirm the affair, with John's back turned so that she cannot see him. The audience knows the truth and watches in agony as she hesitates and, to protect her husband's name, denies that he was a lecher. The irony is devastating. Elizabeth, who never lies, tells a lie out of love, and it condemns them both. John's cry that he has confessed it shows his despair. Miller uses this structure of misunderstanding to show that their love, at the very moment it is strongest, cannot save them in a court that values reputation over truth.

Act 4 offers a reconciliation that is both tender and tragic. Brought together after months apart, they speak quietly and hesitantly, and Miller's stage directions emphasise their awkwardness, as though they are strangers learning to trust again. Elizabeth admits her own fault, saying that it needs a cold wife to prompt lechery, and this confession is moving because she takes part of the blame for the affair. Her forgiveness frees John to make his own choice. When he tears up his false confession because he cannot sign away his name, she refuses to persuade him to

Question number

save himself. Her final words, that he has his goodness now and that she will not take it from him, show that she understands and respects him completely.

The relationship is powerfully dramatic, then, because Miller shows a flawed marriage growing towards honesty under the worst pressure imaginable. Their journey from cold suspicion to mutual understanding mirrors John's own journey from guilt to integrity. The fact that they are reunited in spirit only when he is about to die gives the ending of the play its tragic power.

3a

Rattigan makes this a tense moment because a conversation that begins as a polite discussion about a letter slowly becomes a test of whether John Watherstone's love for Catherine is worth anything at all. The tension comes less from what is said openly than from what both characters avoid saying, and the audience watches Catherine gradually realise that her engagement depends on money and on her abandoning Ronnie's case.

The opening exchanges are clipped and awkward. The stage direction that John "is carefully not looking at" Catherine suggests embarrassment and perhaps guilt, and the short lines and pauses create an uncomfortable rhythm in which neither speaker quite knows how far to go. Catherine's response to his father's letter is sharp: "Isn't that the best answer to blackmail?" The word "blackmail" is shocking in this genteel drawing room, and by naming the threat so bluntly she exposes the ugliness that John would rather dress up as "high-handed", a much milder, almost affectionate word for his father's behaviour. Already the audience senses the gap between her moral seriousness and his wish to keep things comfortable.

Rattigan then builds tension through the stage directions that track Catherine's

Question number

feelings. She speaks "almost pleadingly" when she asks whether forbidding the match is "rather an empty threat", hoping John will reassure her that their love matters more than his father's approval. Instead he answers "slowly" with "there's always the allowance". The anticlimax is painful: love is answered with money. Catherine's reply, given "dully", simply repeats his words, and the flat repetition suggests that something has died in her as she recognises what kind of man she is engaged to.

John's language deepens this disappointment. His slangy, schoolboyish idioms, "in the soup" and "Dash it all", make him sound good-natured but shallow, and he cannot even accept the romantic proverb that "two can live as cheaply as one". His joke, "Two can live as cheaply as two", is witty, but it is also a refusal of sentiment at the very moment she needs it. He calls her "Kate darling" and "My dear old girl", endearments which sound increasingly patronising as he lectures her, especially when he claims "Unlike you, I have a practical mind". The audience may notice the irony that the woman he condescends to is the more intelligent and principled of the two.

The tension peaks as John finally becomes "honest". His hesitant dashes and the stage direction "cautiously" show that he knows he is on dangerous ground. His summary of the case is revealing: Ronnie "pinches or doesn't pinch a five bob postal order". The casualness of "pinches or doesn't pinch" shows that the question of truth, which matters so much to the Winslows, does not matter to him at all, and the trivial sum "five bob" reduces a family's fight for justice to a fuss over nothing. Even his praise, "a magnificent fight", sounds like a compliment designed to bring the fight to an end. His list of enquiries, the Appeal and the "whole damned House of Commons" builds to his real demand, "Surely the case can end there?"

Question number

Catherine's final line is the most tense of all because it is so understated. Spoken "slowly", "Yes, I suppose the case can end there" could be read as surrender, but the hesitant "I suppose" also suggests that she is weighing up a choice between John and her principles. The audience is left uncertain, and that uncertainty is the heart of the tension. Rattigan, who prefers restraint to melodrama, allows the scene to end not with an argument but with a quiet line that hints at a much larger decision. For an audience that later watches Catherine lose John and keep faith with the case, this moment marks the point at which their engagement begins to crack.

3b

Rattigan persuades me to change my opinion of Sir Robert Morton almost completely. He is introduced as a cold, arrogant and fashionable barrister who seems to care more about his own reputation than about a thirteen-year-old boy, but by the end of the play he is revealed as a man of deep feeling who hides his emotions behind a mask of detachment. Rattigan deliberately controls what the audience, and Catherine, are allowed to see, so that our changing view of Sir Robert becomes one of the play's most satisfying effects.

Our first impressions are shaped before Sir Robert even appears. Catherine, whose judgement the audience trusts, dislikes him intensely, regarding him as a cold, self-interested lawyer who has opposed causes she believes in, and her distrust makes the audience wary of him too. When he arrives at the end of Act 2 his manner seems to confirm her view. He is languid, impeccably dressed and coolly superior, and he treats the Winslows' hospitality with polite indifference, which makes him appear a snob who barely notices the people around him.

Question number

The cross-examination of Ronnie is the turning point of our first opinion. Rattigan writes it as a gripping, almost brutal sequence: Sir Robert fires rapid questions at the frightened boy, picks holes in his story about the postal order and the forged signature, and suggests he is a liar until Ronnie is in tears. The audience may feel genuinely shocked by his ruthlessness. Then comes a brilliant reversal. Having apparently destroyed the boy, he calmly announces that the boy is innocent and that he will take the case, and the curtain falls on this surprise. Rattigan uses the structure of the act to show us that the cruelty was a test: Sir Robert needed to be certain that Ronnie would survive the Admiralty's lawyers. Our opinion begins to shift, although we may still suspect that he sees the case as a means to fame.

In the later acts Rattigan reveals more of what Sir Robert has sacrificed. We learn that he turned down the position of Lord Chief Justice in order to continue the case, a decision he keeps quiet about, and it is Violet, the maid, who lets slip news of his emotion in court. Her report that he wept when the verdict was announced is deliberately placed off stage. Rattigan keeps the trial out of sight so that the audience, like Catherine, hears about Sir Robert's tears second hand and has to revise its view of him. The detail is moving precisely because it contrasts so sharply with the detached figure we have seen.

The final scene with Catherine completes the change. When she accuses him of caring only about his career, he explains that he deliberately hides his feelings because emotion clouds judgement, and he insists that it is easy to do justice but very hard to do right. This distinction lies at the heart of the play, and by giving it to Sir Robert, Rattigan makes him its moral spokesman. The man who once seemed to stand only for success now stands for the principle that the state must respect the rights of an individual, however small. Their witty, sparring exchanges at the very end, as he suggests that they will meet again, hint at a mutual

Question number

respect and perhaps a future romance, which softens him further.

To some extent, however, Rattigan keeps Sir Robert a little mysterious. He never fully drops his ironic manner, and he refuses to share Catherine's political idealism, so we are not asked to see him as a sentimental hero. I think this is what makes the change so persuasive. Rattigan does not transform Sir Robert into someone else. He shows us that our first judgement, like Catherine's, was based on surface appearances, and that restraint can hide real integrity. The play therefore teaches the audience to look beneath manners, a lesson fitting for a drama whose central concern is that the truth about a person matters.

4a Shakespeare makes this moment horrifying by placing murder and courtly hospitality side by side. The passage moves from a whispered conversation with a blood-stained murderer at the door to a royal feast, and then to the silent appearance of a ghost, so that the audience watches the polished surface of Macbeth's kingship crack open to reveal the guilt beneath.

The opening line is gruesome in its simplicity: "There's blood upon thy face." Macbeth has invited his lords to celebrate, yet his first concern is the blood of the man he has had killed. His reply to the Murderer's "'Tis Banquo's then" is chillingly flippant: "'Tis better thee without than he within." The neat antithesis turns murder into wordplay, suggesting how hardened Macbeth has become since he hesitated over Duncan. His praise, "Thou art the best o' th' cut-throats", is horrifying because he speaks of killing as if it were a craft to be admired.

The news that "Fleance is 'scap'd" shatters this confidence. Macbeth's speech shows the instability of his mind as he imagines what he would have been: "Whole

Question number

as the marble, founded as the rock". These images of solidity and permanence give way to the rush of "cabin'd, cribb'd, confin'd, bound in", where the harsh, alliterative monosyllables trap him as tightly as the "saucy doubts and fears" he describes. The audience sees that murder brings him not security but imprisonment within his own fear.

The Murderer's reply is perhaps the most disturbing line in the passage. Banquo is "Safe in a ditch", an ironic use of "safe" which echoes Macbeth's own question, and he lies "With twenty trenched gashes on his head". The precise number and the image of wounds dug like trenches make the violence vivid and excessive, since "The least a death to nature". Macbeth's response, "Thanks for that", is horrifyingly casual. His image of the "grown serpent" and the "worm that's fled" reduces Banquo and Fleance to vermin, and the idea that the young worm will in time "venom breed" shows that he already looks ahead to more killing.

Lady Macbeth's interruption returns us to the feast, and the contrast is deliberate. She speaks of "welcome" and "ceremony", the language of a gracious hostess, and Macbeth's toast, "Now good digestion wait on appetite", sounds warm and courteous. Yet the audience knows what lies behind these words, and the dramatic irony becomes almost unbearable when he hypocritically wishes Banquo were "present" and pretends to blame his friend for "unkindness". At this exact moment Shakespeare brings on the Ghost, which "sits in MACBETH's place". The stage image is powerful: the murdered man has taken the king's seat, a silent reminder that Banquo's line, not Macbeth's, will inherit the throne.

The horror grows as only Macbeth can see the Ghost. The lords' innocent replies, "The table's full" and "Here is a place reserv'd, sir", create a terrible tension as he searches for an empty seat. His sudden question, "Which of you have done this?",

Question number

and his cry "never shake / Thy gory locks at me" reveal his guilt to the whole court, even as he insists "Thou canst not say I did it". The phrase "gory locks" gives the Ghost a horribly physical presence, linking back to the "twenty trenched gashes". An audience may wonder whether the Ghost is real or a projection of Macbeth's conscience, like the dagger in Act 2, and the ambiguity makes it even more unsettling.

The passage ends with Lady Macbeth struggling to repair the damage. Her excuse that her husband "is often thus, / And hath been from his youth" is a desperate improvisation, and her calm commands contrast with his terror. The banquet, which should display order and loyalty, collapses into confusion. Shakespeare therefore makes this moment horrifying not only through blood and the supernatural but through the spectacle of a king exposing his crimes at his own table.

4b

The relationship between Macbeth and Lady Macbeth is fascinating because Shakespeare shows it changing completely in the course of the play. At first they seem bound together by love and shared ambition, with Lady Macbeth apparently the stronger partner, but the murder of Duncan slowly drives them apart until they die separately, each isolated in a different kind of torment.

At the start their closeness is striking. Macbeth's letter calls his wife "my dearest partner of greatness", a phrase that suggests both affection and equality, and he hurries to share the witches' prophecy with her. Lady Macbeth's response shows how well she knows him: she fears his nature is "too full o' th' milk of human kindness" to seize the crown. When he arrives, she greets him with titles that anticipate his future, and she immediately takes command, telling him to look like

Question number

the innocent flower but be the serpent under it. Shakespeare presents her as the more decisive figure, and the audience is fascinated by a marriage in which the wife leads.

Act I Scene 7 shows how she uses their intimacy to manipulate him. When Macbeth decides "We will proceed no further in this business", she attacks his love and his manhood, asking whether he is afraid to be in act what he is in desire and claiming that she would have dashed out the brains of her own baby rather than break such a promise. The violence of this image is shocking, but its effect on Macbeth is what makes the relationship so compelling. His reply, "If we should fail?", already admits defeat, and her answer, "We fail?", shows her contempt for doubt. Their partnership at this point depends on her strength and his need for her approval.

After the murder, Shakespeare reverses their roles in a tense, fragmented scene. Macbeth is haunted by the voice crying "Sleep no more" and cannot return the daggers, while Lady Macbeth calmly does so, insisting that "A little water clears us of this deed". The short, broken exchanges between them suggest panic and a growing difference in how they react: he is overwhelmed by conscience, while she seems practical and controlled. The audience may suspect that her composure is a performance that cannot last.

As king, Macbeth begins to act alone. He plans Banquo's murder without her, telling her to "Be innocent of the knowledge, dearest chuck". The pet name sounds tender, yet he is shutting her out, and the man she once had to push is now leading. At the banquet she still protects him, covering for his outbursts at the Ghost and scolding him, but after this scene they are never seen together again. Shakespeare uses this structural separation to show how guilt has divided them.

Question number

By Act 5 the reversal is complete. Lady Macbeth, who once dismissed blood as easily washed away, sleepwalks and tries to clean her hands, recognising that all the perfumes of Arabia will not sweeten them. Her broken prose contrasts with her earlier confident verse, and her fragmented memories of the murders reveal that she is consumed by the guilt she suppressed. Macbeth, meanwhile, has become hardened, and when he hears of her death he responds with "She should have died hereafter" before reflecting that life is "a tale / Told by an idiot". This reaction is endlessly debated: it may show numbness, grief too deep for tears, or how far he has drifted from the woman he once called his dearest partner.

The relationship is fascinating, then, because it is never simple. It begins with genuine love and ends in mutual isolation, and its shifts of power reflect the moral corruption caused by murder. Malcolm's final description of a "dead butcher and his fiend-like queen" is too simple to capture what the audience has watched. Shakespeare invites us to see a marriage destroyed by the crime that was meant to make it great.

Sa

Shakespeare vividly conveys a relationship that is affectionate, playful and almost familial, but also one in which the older man's caution sits uneasily beside the younger man's impatience. Friar Lawrence teases and scolds Romeo like a father or teacher, yet he agrees to help him, and the scene leaves the audience uneasy about the haste with which both men commit themselves to the secret marriage.

Romeo's opening speech shows the trust between them. He speaks "plainly", confiding his love for "the fair daughter of rich Capulet" without fear, which suggests that the Friar is the one adult he can be completely honest with. The

Question number

rhyming couplets and the balanced line "As mine on hers, so hers is set on mine" convey his joy and certainty, while the breathless list "When, and where, and how" and the rush of "We met, we woo'd, and made exchange of vow" capture his impatience. His request is startlingly abrupt: "That thou consent to marry us to-day." The final word "to-day" lands at the end of the speech like a demand, showing how much Romeo relies on the Friar and how little he considers the risks.

Friar Lawrence's reaction is comic and vivid. His exclamation "Holy Saint Francis! What a change is here!" conveys genuine astonishment, and the audience may enjoy his good-humoured disbelief. He mocks Romeo's fickleness with a memorable couplet, saying that young men's love lies "Not truly in their hearts, but in their eyes". This idea that love based on looks is shallow links back to Romeo's earlier sighing over Rosaline and his instant attraction to Juliet at the feast, so the Friar may be voicing a doubt the audience shares. His imagery of tears is wonderfully exaggerated: "what a deal of brine" and "How much salt water thrown away in waste" turn Romeo's grief into something almost ridiculous, a cooking metaphor in which tears "season" a love that was never tasted. The detail of the "stain" of "an old tear that is not wash'd off yet" is affectionate teasing, as though he is wiping a child's face.

The relationship becomes a lively, almost argumentative exchange in the stichomythia that follows. Romeo protests "Thou chid'st me oft for loving Rosaline", and the Friar's correction "For doting, not for loving, pupil mine" is both witty and revealing. The phrase "pupil mine" presents him as a teacher, and the distinction between doting and loving shows his wisdom. Romeo's quick replies and the shared lines show their familiarity, since each finishes the other's thought, while his "I pray thee chide me not" sounds like a boy pleading with a parent. The Friar's reply that Rosaline knew Romeo's love "did read by rote that could not spell"

Question number

is a clever image of a child reciting words without understanding them.

The tone shifts when the Friar agrees to help. His address "young waverer" is still teasing, but his motive is serious: he hopes the "alliance" may "turn your households' rancour to pure love". This reveals that the Friar is not simply indulging Romeo. He sees the marriage as a chance to end the feud, and the contrast between "rancour" and "pure love" reflects the play's central conflict. Yet the audience may feel uneasy that a wise man agrees so quickly, and his own hope for peace seems as hasty as Romeo's passion.

The ending crystallises the difference between them. Romeo's "I stand on sudden haste" contrasts with the Friar's proverb "Wisely and slow; they stumble that run fast." The rhyming couplet gives his warning the weight of a moral, and its placement at the very end of the scene is ominous. The audience, knowing from the Prologue that the lovers are doomed, hears in "stumble" a foreshadowing of the tragedy that haste will cause. Shakespeare therefore conveys a warm and lively bond between master and pupil, while hinting that the Friar's affection for Romeo may lead him to act against his own good advice.

5b

Shakespeare portrays Juliet's love for Romeo as a force that grows rather than fades under pressure: what begins as a sudden, startled passion matures into a fierce loyalty for which she is prepared to lose family, safety and finally life. What makes it so moving is that we watch a sheltered girl, who once called marriage "an honour that I dream not of", become the most resolute character in the play, and Shakespeare repeatedly makes us feel both the beauty of her devotion and the loneliness it costs her.

Question number

From the first meeting, Juliet's love is total and instantly shadowed by danger. Her whispered "If he be married, / My grave is like to be my wedding bed" is chilling in hindsight, since it is exactly what happens. On learning Romeo's identity she cries "My only love sprung from my only hate!", and the paradox, balanced so neatly on "only", captures how completely her feelings overturn the world she has inherited. The rhyme with "known too late" gives the couplet the ring of a sentence already passed, so even her joy feels doomed.

In the balcony scene Shakespeare lets us overhear her heart, which makes her love seem honest and unguarded. "O Romeo, Romeo, wherefore art thou Romeo?" is not a question about where he is but why he must be a Montague, and her plea that he "Deny thy father and refuse thy name" shows her already willing to tear down the family loyalties that define Verona. Her rhetorical "What's in a name?" and the image of the rose argue, with touching simplicity, that love sees the person rather than the label. Yet she is not naive: she worries that it is "too rash, too unadvis'd, too sudden", and the tripled "too" and the simile "Too like the lightning" show she understands how fragile such brightness is. This self-awareness makes her declaration all the more moving: "My bounty is as boundless as the sea, / My love as deep". The sea imagery and the paradox that "the more I give to thee, / The more I have" present love as limitless and generous, something that enriches rather than diminishes her.

The strength of her love is tested most cruelly after Tybalt's death. Her first reaction is a torrent of oxymorons, "Beautiful tyrant! fiend angelical!", which dramatise her confusion as loyalty to her cousin battles loyalty to her husband. Shakespeare then makes her choose, and she chooses Romeo: "Shall I speak ill of him that is my husband?" The plain, direct question cuts through the earlier rhetoric, and the word "husband" carries the weight of a vow she will not break.

Question number

As the adults turn against her, her love isolates her, and this is perhaps where Shakespeare is most affecting. Her defiance of her father is bold, swearing she would rather marry Romeo, "whom you know I hate, / Rather than Paris". When even the Nurse advises her to marry Paris, Juliet's bitter "Thou and my bosom henceforth shall be twain" marks the moment she stands entirely alone. Her quiet resolve, "If all else fail, myself have power to die", is spoken with frightening calm. With the Friar she lists horrors she would endure rather than betray Romeo, asking him to "bid me leap" from "yonder tower", and in the potion soliloquy her courage is vivid precisely because she admits her terror before she drinks.

The tomb scene completes the portrait. Juliet has only a few short lines, and their brevity is devastating. Her gentle reproach "O churl! drunk all" is almost tender, and "Thy lips are warm" is heartbreaking because it tells us how narrowly she has missed him. Then the urgency of "then I'll be brief" and "O happy dagger!" turns her death into a final act of choice. The adjective "happy" is startling: the weapon is welcomed because it reunites her with Romeo.

Ultimately Shakespeare moves us because Juliet's love never wavers while everything around her collapses. Her journey from a dutiful daughter to a wife who chooses death over separation shows love as both her greatest strength and the cause of her destruction, and it is the constancy of that love, set against the hatred of Verona, that makes her ending so painful to witness.