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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **May/June 2020**

45 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

Candidates may take their set texts into the exam room, but these must NOT contain personal annotations, highlighting or underlining.

INSTRUCTIONS

- Answer **one** 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.
- You may take your set text into the exam room, but this must **not** contain personal annotations, highlighting or underlining.

INFORMATION

- The total mark for this paper is 25.
- 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?

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?

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 -

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.

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, 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, in a few minutes of ordinary breakfast conversation, she exposes the pressures that will drive the whole play. The cramped apartment, the shared bathroom, the weary sniping between husband and wife and above all the waiting for the cheque introduce the Youngers' poverty, their frustrated dreams and the strain those dreams place on their relationships. Nothing dramatic seems to happen, yet almost everything important is revealed.

Walter's first question, "Cheque coming today?", is revealing in its abruptness. It is almost the first thing he says, before any warmth or greeting, and it shows immediately that the insurance money from his father's death dominates his thoughts. Ruth's reply, that they said Saturday and this is only Friday, is tired and impatient, and her plea that he will not start talking to her about money first thing in the morning suggests that this is a familiar argument. Hansberry establishes, through the cheque, the dramatic tension of the play: everyone is waiting for it, and everyone has different plans for it.

The setting reinforces what the dialogue reveals. The family share a bathroom with their neighbours and must queue to use it, and Travis has to sleep in the living room. These details, mentioned casually, reveal the indignity of overcrowded housing on Chicago's South Side, and they make Walter's hunger for change understandable. The audience can see why a large sum of money would feel like salvation.

The exchange about the newspaper is equally revealing. Walter mentions that they

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set off another bomb yesterday, and Ruth barely responds. The casual tone is shocking: violence against Black families is so familiar that it has become ordinary breakfast news. Hansberry quietly introduces the racial hostility that will later confront the family in the form of Karl Lindner and Clybourne Park, so that this throwaway line acquires a darker significance as the play develops.

The relationship between Walter and Ruth is the most revealing element of the passage. Their dialogue is full of short, sharp exchanges, teasing and irritation. Walter tries to talk about his plans with his friend Willy Harris, but Ruth dismisses Willy as a loud-mouthed good-for-nothing, and Walter feels that she never listens to anything that matters to him. His resentment suggests a man who feels belittled at home as well as in the world outside. Ruth, meanwhile, is exhausted, and her short replies hint at the hardship and disappointment of her own life. Yet there are flickers of tenderness, such as Walter's remark that she looks young this morning, which reveal that love survives beneath the friction. Hansberry presents a marriage worn down by poverty rather than one without feeling.

The introduction of Travis at the end of the passage adds another layer. Ruth's instruction to eat his breakfast is a mother's ordinary command, but it reminds us that the adults' arguments about money directly affect a child. Travis's interest in the cheque, and the family's anxiety about providing for him, foreshadow Walter's later attempts to justify his decisions in the name of his son. It is significant that the play ends with Walter finally standing up for his family's dignity in front of Travis.

Hansberry's methods in this passage are subtle. She uses realistic, colloquial dialogue, domestic routine and small details of setting rather than dramatic action, and the effect is to make the audience feel they are overhearing a real family.

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	Because the moment is so ordinary, its revelations feel all the more powerful: the cheque, the frustration and the hints of racial danger are all woven into the fabric of daily life.
	Overall, this early moment is revealing because it introduces every major tension of the play: Walter's desperate ambition, Ruth's weary realism, the cramped conditions that crush the family's spirit and the hostile world outside their door. Hansberry ensures that, from the very first scene, the audience understands what is at stake when the cheque finally arrives.
1b	Hansberry's portrayal of Beneatha contributes enormously to the dramatic impact of the play because she represents a different kind of dream from her brother's. Walter wants money; Beneatha wants an identity, an education and a purpose. She brings energy, humour and conflict into the cramped Younger apartment, and through her clashes with Mama, Walter and her two suitors Hansberry explores what it means to be young, ambitious and searching for selfhood. Her moments of despair and recovery also shape the emotional rhythm of the play.
	Beneatha's dramatic impact comes first from her vitality and comedy. Hansberry presents her as restless and enthusiastic, flitting from one hobby to another, such as guitar lessons, acting and horse riding. Ruth and Mama's bemused reactions to these passions create gentle humour, but there is a serious point beneath it. Beneatha is trying out different ways of expressing herself, and the family's teasing shows how hard it is for a young Black woman in her position to claim the freedom to experiment. Her determination to become a doctor is the most important of her dreams, and it is significant that Walter mocks it, suggesting she should be a nurse like other women or simply get married. This conflict highlights

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the gender expectations she is struggling against.

Her clashes with Mama create some of the most powerful moments in the play. When Beneatha declares that she does not believe in God, insisting that "there is only man and it is he who makes miracles", Mama slaps her and forces her to repeat, "In my mother's house there is still God." The slap is a shocking piece of stagecraft, and the silence that follows makes the audience feel the gap between generations. Mama's faith has sustained her through hardship; Beneatha's modern, rational outlook seems to reject everything her mother has suffered for. Hansberry does not take sides, and the scene is dramatically powerful because both women are partly right.

Through Beneatha's suitors, Hansberry dramatises the question of identity. George Murchison is wealthy and assimilated, and he sneers at Beneatha's interest in African heritage. Beneatha dismisses the Murchisons with the sharp observation that rich coloured people can be even more snobbish than rich white people, which shows her wit and her resistance to his values. Joseph Asagai, by contrast, encourages her to discover her roots. He gives her Nigerian robes, calls her "Alaiyo", and gently criticises her straightened hair. Her decision to cut her hair naturally is a bold visual moment on stage, and the comic scene in which she and a drunken Walter dance and chant to African music is one of the liveliest in the play, briefly uniting the siblings. These scenes broaden the play's concerns from one family's finances to the wider question of Black identity and pride.

Beneatha's most significant contribution to the play's impact comes after Walter loses the money. Her dream of medical school is destroyed along with his, and her bitterness towards him is savage: she declares that there is nothing left in him to love. Mama's reply, that there is always something left to love, is one of the

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emotional centres of the play, and it depends on Beneatha's harshness to give it force. Her conversation with Asagai at this point is also important. She speaks in despair of having once wanted to heal people, and now feeling that there is no point, while Asagai argues for a hopeful idealism. The debate allows Hansberry to explore whether progress is possible at all, and Asagai's proposal that she come to Africa with him offers a new and uncertain future.

Finally, Beneatha helps to create the impact of the ending. When Walter refuses Lindner's offer and reclaims his pride, Beneatha's respect for him is quietly restored. The family leave together, and her own future, perhaps as a doctor in Nigeria, remains open.

In conclusion, Beneatha adds humour, intellectual challenge and emotional intensity to the play. She is often abrasive and self-absorbed, yet her search for identity gives the drama a wider resonance, and her conflicts with her family make the Youngers' struggle feel real, complex and moving.

2a Miller makes this opening to Act 3 gripping by plunging the audience into the trials before we can see them. The act begins in an empty room, with the court heard only through a wall, and this unusual staging creates suspense, frustration and a sense that the real power lies somewhere hidden and out of reach. Into this tense silence Miller then hurls Giles Corey, whose outburst turns the ordered procedure of the court into chaos.

The offstage voices are a striking dramatic device. We hear Judge Hathorne questioning Martha Corey but cannot see them, so the audience is placed in the position of eavesdroppers, as powerless as the villagers outside. Hathorne's

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questions are loaded and circular: he asks how she can know she is not a witch if she does not know what a witch is. Martha's reply, "If I were, I would know it", is calm, logical and even witty, and the audience immediately sympathises with her. Yet her reason is useless against a court that has already decided. Miller exposes the absurdity of the proceedings through this exchange, and it is gripping because we sense that common sense has no power here.

The tension then explodes with Giles's interruption, "I have evidence for the court!" His voice breaks through the formality of the hearing, and his accusation that Thomas Putnam is "reaching out for land" introduces a startling new idea: that the accusations may be driven by greed rather than by the Devil. For the audience, this is a moment of clarity, but for the court it is an outrage. The stage directions describing the uproar and Giles being dragged into the vestry create physical, noisy drama that contrasts sharply with the empty stage at the opening.

Miller makes Danforth's entrance gripping too. Until now he has been only a name, and his first words, demanding to know who this man is, establish his authority and his contempt for disorder. His formal, cold language contrasts with Giles's rough, impassioned speech. Danforth is concerned with the dignity of the court, not with the truth of Giles's claim, and his rebuke about "contemptuous riot" suggests that he regards any challenge as an attack on the law itself. The audience fears what such a man might do to those who oppose him.

The most moving part of the passage is Giles's breakdown. This tough, comic old man, known for his quarrels and lawsuits, is suddenly reduced to tears. He reveals that it was his own innocent remark about his wife reading books that led to her arrest, and his guilt is overwhelming: he has "broke charity" with her. Miller makes this gripping because it is so unexpected, and because it shows how the trials turn

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ordinary people's words into weapons against those they love. The stage direction that Danforth is "respectfully silent" is significant. For a moment, even the stern judge is touched, and Miller leaves the audience wondering whether he might show mercy.

The opening is also gripping because of its structural position. Act 2 ended with Elizabeth's arrest and Proctor's determination to expose Abigail, so the audience comes to Act 3 expecting a confrontation in court. By opening with Martha and Giles, Miller delays Proctor's entrance and builds anticipation, while showing us how the court treats those who resist it. Hale's attempts to support Giles also suggest that his confidence in the proceedings is weakening.

Overall, Miller makes this a gripping opening by combining offstage menace, sudden violence and raw human emotion. The voices behind the wall, Giles's desperate interruption and Danforth's chilling authority all show the court as a closed, unforgiving machine, and prepare the audience for the greater conflict to come.

2b

Miller makes the relationship between John and Elizabeth Proctor powerfully dramatic because it is a marriage under siege from two directions: from within, by John's adultery and the guilt and suspicion it has left behind, and from without, by the hysteria that eventually threatens both their lives. Miller traces the couple's journey from cold estrangement to a painful, honest understanding, and the power of the relationship lies in how much is left unsaid until it is almost too late.

Miller first presents the marriage in Act 2, and its tension is created through silence and small domestic details. Proctor enters, secretly tastes the stew and

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adds salt before Elizabeth returns, then praises it as well seasoned. This tiny action is dramatically rich: he wants to please her, yet even his kindness involves a small deception. Their conversation is stilted and careful, and when he kisses her, the stage direction suggests that she merely receives it. Proctor's line "I mean to please you, Elizabeth" is touching, but her guarded reply shows that the wound of his affair with Abigail has not healed. Miller makes the audience feel the chill of the house: Proctor's enthusiastic talk of the farm and the spring meets only brief, polite answers, so that the warmth outside contrasts with the coldness within.

The argument that follows is one of the most powerful scenes in the play because it reveals both characters' flaws. When Elizabeth learns that Proctor was alone with Abigail in Salem, her suspicion returns, and he explodes: "You forget nothin' and forgive nothin'." His bitter exclamation, "your justice would freeze beer!", uses a homely, almost comic image, but it shows his frustration with what he sees as her coldness. Elizabeth's reply is quietly devastating: "I do not judge you. The magistrate sits in your heart that judges you." The legal metaphor anticipates the courts that will soon judge them both, and it suggests a deeper truth: Proctor's guilt is self-inflicted, and Elizabeth understands him better than he understands himself.

Miller then makes their private conflict collide with the public crisis. Elizabeth sees clearly that Abigail wants her dead, and she urges John to go to Salem and break whatever "promise" Abigail believes he made. The arrival of the officers with the warrant transforms the scene. As Elizabeth is taken away in chains, Proctor's rage and his tearing of the warrant show that, whatever their difficulties, he will fight for her. The marriage becomes the centre of the play's struggle between truth and lies.

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In Act 3, Miller creates one of the most painfully ironic moments in the play. Proctor confesses his adultery, calling himself a lecher and destroying his own reputation, and insists that his wife has never lied. Danforth summons Elizabeth and asks whether her husband has been unfaithful. She cannot see John, and Miller makes the audience wait as she struggles. Out of love, and to protect his name, she lies: "No, sir." The woman known for her honesty tells her only lie for him, and in doing so she condemns him. Proctor's anguished cry that she only meant to save his name shows that their love is real, yet their failure to understand each other in time is fatal.

Act 4 brings the relationship to its powerful climax. After months apart, the couple meet in the prison, and Miller strips the scene back to two people talking honestly for the first time. Elizabeth takes responsibility for the marriage's failures, admitting that she thought herself so plain that no honest love could come to her, and that it "needs a cold wife to prompt lechery". This generous self-accusation transforms our sympathy for her. She refuses to tell him what to do, insisting that no one should be his judge, which shows her respect for his conscience. When Proctor tears up his confession, declaring that it is his "name" and he "cannot have another", he finally recovers his integrity. Elizabeth's final words, that he has his goodness now and God forbid she should take it from him, are heart-breaking: she lets him go to his death because she understands that his soul matters more than their life together.

Miller therefore makes the Proctors' relationship dramatic by showing love that grows through suffering. The coldness of Act 2 becomes the tenderness of Act 4, and the tragedy is that this hard-won honesty arrives only at the moment of separation.

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3a	Rattigan makes this moment tense because it is a conversation about love conducted almost entirely in the language of money and tactics. Beneath its polite, clipped surface, John and Catherine are testing each other, and the audience gradually realises that John is asking Catherine to choose between him and her family's cause. The tension lies less in what is said than in what each character is carefully not saying. The opening establishes unease at once. John speaks "[after a pause]", and the stage direction that he "is carefully not looking at CATHERINE" suggests embarrassment, perhaps guilt. His blunt statement about the letter is met with Catherine's cool "I know. I've read it", which takes the initiative away from him. Catherine is the one who names the issue: "Isn't that the best answer to blackmail?" The word "blackmail" is shocking in a drawing room conversation between an engaged couple, and it forces John onto the defensive. His feeble reply, "damned high-handed of the old man, I admit", tries to shrink a moral outrage into a social lapse, and Catherine's single echoing question, "High-handed?", exposes how inadequate his word is. Rattigan builds tension through short, rapid exchanges. Lines such as "Forbid the match?" and "Yes." are almost stichomythic, so that the audience feels the pressure mounting. Catherine's hope is fragile: "[almost pleadingly]" she suggests that the threat might be "empty", which is a rare moment where her composure slips and we glimpse how much the marriage matters to her. John's answer, "[slowly]: Well, there's always the allowance", is quietly devastating. The repetition in Catherine's "[dully]: Yes, I see. There's always the allowance" shows her realising that his love is conditional, and the trailing dash suggests words she cannot bring herself to finish.

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John's language reveals his character in a way that heightens the tension. His slang, "in the soup", "Dash it all", "My dear old girl", sounds breezy and boyish, yet it is used to make a hard financial argument. His witty correction, "Two can live as cheaply as two", is almost comic, but the joke is at Catherine's expense: her romantic proverb is dismissed by his arithmetic. When he claims "I have a practical mind", the implication that she does not is condescending, and her reply, "I'm ready to face it, John. What do you suggest?", is pointedly direct, as if challenging him to say openly what he wants.

The longest speech is the climax of the passage. John announces "I'm going to be honest now", which ironically signals that he has been evasive until this point. His summary of the case is revealing: "pinches or doesn't pinch a five bob postal order" reduces Ronnie's innocence to a trivial question, as if truth itself does not matter. The list of "two enquiries", the Petition of Right and "the whole damned House of Commons" is meant to suggest that enough has been done, but to the audience it emphasises how far the family has come and how much would be thrown away. His question "Surely the case can end there?" is a polite form of an ultimatum.

The ending is perhaps the tensest moment of all. Catherine's "[slowly]: Yes, I suppose the case can end there" is ambiguous. She may be giving way, or she may simply be repeating his words in order to weigh them. The audience, who know Catherine as clever and principled, is left uneasy: will she sacrifice her own happiness or her family's fight? Rattigan withholds the answer, and the stage directions throughout, "slowly", "dully", "cautiously", slow the pace so that every pause becomes charged.

Overall, Rattigan makes this a tense moment by letting a private love scene become a battle of wills. John's charm is gradually stripped away to reveal

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	self-interest, while Catherine's restraint makes her pain more powerful. The scene dramatises in miniature the play's central question: what price is worth paying to see that right is done?
3b	Rattigan persuades me to change my opinion of Sir Robert Morton to a very large extent, but he does so slowly and deliberately, so that the change feels earned rather than sudden. At first he appears cold, arrogant and possibly mercenary; by the end I see him as a man of deep feeling and principle who hides his emotions behind a mask. Yet Rattigan keeps something of his mystery to the last, so that my revised opinion is never quite complete. Before he even appears, Rattigan shapes our expectations through Catherine. She distrusts him politically, because he has opposed causes she believes in, and she suspects that a fashionable advocate of his kind would take the case for publicity or fees rather than conviction. Her hostility encourages the audience to be wary of him, so that his entrance carries a sense of threat. His first major scene, at the end of Act 2, seems to confirm her view. Rattigan describes him as languid and immaculately dressed, and his manner is detached and faintly bored. The cross-examination of Ronnie is one of the most gripping moments in the play because it is so brutal. Sir Robert fires questions at the boy, picks holes in his story, suggests that he forged the signature and finally accuses him of lying. Ronnie breaks down in tears, and the family are outraged. At this point I feel that he is cruel and that Catherine was right. Rattigan then reverses everything in a single line, as Sir Robert, gathering his papers, tells the solicitor that the boy is plainly innocent and that he accepts the brief. The curtain falls on this twist, and the shock forces us to reconsider: his harshness was a test,

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designed to see whether Ronnie's story could survive a hostile court. His coldness begins to look like professional rigour.

Even so, Rattigan does not let us warm to him too quickly. In the later acts he remains reserved and dry, rejecting any suggestion that he is driven by sentiment, and Catherine continues to spar with him. Their exchanges are witty and edged, and he seems to enjoy provoking her. I still find him difficult to like, because he gives so little away.

The decisive change comes through what we learn rather than what he says. Desmond reveals that Sir Robert has turned down the post of Lord Chief Justice, one of the highest honours in his profession, so that he can continue to fight the Winslow case. This is a powerful structural choice: the information comes from someone else, so we cannot dismiss it as self-promotion. It proves that he has sacrificed personal ambition for the sake of a schoolboy accused of stealing a five shilling postal order, which makes nonsense of Catherine's charge that he was only seeking glory.

In the final act, when the case has been won, Rattigan finally lets us glimpse the feeling beneath the surface. Sir Robert admits to having been moved, and he distinguishes between justice and right, suggesting that justice is a mechanical matter of law but that doing right is far harder and far more important. This idea links him to the play's central motto, "Let Right be done", and shows that he shares the Winslows' values completely. Ironically, the man who seemed most heartless is the one who expresses the play's moral most clearly.

Rattigan also changes our view of him through his relationship with Catherine. Their final exchange is light and teasing, with a hint that they will meet again,

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and it suggests mutual respect and perhaps the beginning of affection. The play ends not on courtroom triumph but on this delicate, understated moment, which humanises him.

However, I do not think Rattigan changes my opinion entirely. Sir Robert never fully drops his guard; he still insists on his detachment, and he remains proud and somewhat theatrical. Perhaps this is the point: Rattigan, a dramatist fascinated by emotional restraint, suggests that the deepest feeling is often the most hidden. By the end I no longer see Sir Robert as cold, but as a man who chooses to appear cold, and that is a far more interesting and admirable figure than the one we first meet.

4a Shakespeare makes this a horrifying moment by placing murder and celebration side by side. The banquet should be a ritual of order, hospitality and kingship, yet it begins with a blood-stained killer at the door and ends with a ghost in the king's own chair. The horror comes not only from the violence described but from the way Macbeth's guilt breaks through the surface of his public role in front of everyone.

The passage opens with a shocking image: "There's blood upon thy face." Macbeth's first words to the Murderer are not a greeting but an observation of gore, and the Murderer's casual reply, "'Tis Banquo's then", is chilling in its flatness. Macbeth's response, "'Tis better thee without than he within", is a grotesque piece of wordplay: he would rather have Banquo's blood on the outside of the Murderer than inside Banquo's living body. That he can make a neat antithesis out of his friend's death shows how hardened he has become. His praise, "Thou art the best o' th' cut-throats", is equally disturbing, because he speaks of murder as if it were

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a craft to be admired.

The horror deepens when the plan unravels. The dash in "Most royal sir – Fleance is 'scap'd" suggests the Murderer's hesitation, and the news immediately destroys Macbeth's composure. "Then comes my fit again" presents his fear as an illness. He imagines a security he has lost, "Whole as the marble, founded as the rock", images of solid, unchanging things, before collapsing into the claustrophobic alliteration of "cabin'd, cribb'd, confin'd, bound in / To saucy doubts and fears". The hard, repeated sounds seem to trap him in the line itself. Murder, which was meant to make him safe, has only imprisoned him further.

The Murderer's reassurance is the most graphic moment in the scene. "Safe in a ditch he bides" is horribly ironic, since "safe" now means safely dead, and the detail of "twenty trenched gashes on his head" dwells on mutilation. Macbeth's reply, "Thanks for that", is shockingly brief. He then reduces Banquo and Fleance to "the grown serpent" and "the worm", animal images which deny their humanity and which suggest Macbeth's fear that Banquo's line will one day "venom breed", fulfilling the witches' prophecy.

Shakespeare then shifts abruptly into the public world of the feast. Lady Macbeth's gentle rebuke, "You do not give the cheer", and her elegant lines about "ceremony" show her trying to restore order and courtesy. The contrast between her polished hospitality and the butchery we have just heard makes the banquet feel hollow and false. Macbeth's toast, "Now good digestion wait on appetite", sounds gracious, but the audience knows the guest of honour is lying in a ditch.

The most horrifying moment is created by dramatic irony. The stage direction shows the Ghost entering and sitting "in MACBETH's place" just as Macbeth

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hypocritically wishes that Banquo were "present". His claim that he would rather "challenge for unkindness / Than pity for mischance" is a lie that seems to summon the very thing he has destroyed. The Ghost taking his place is a powerful visual symbol: Banquo's descendants, not Macbeth's, will inherit the throne.

Shakespeare builds the climax through short, broken exchanges. "The table's full", "Where?", "Here my good lord" create a mounting sense of panic, as Macbeth sees what no one else can see. His sudden question, "Which of you have done this?", and his desperate plea, "never shake / Thy gory locks at me", reveal his terror and come dangerously close to a confession. The phrase "gory locks" brings the "gashes" described earlier vividly before his eyes. Lady Macbeth's attempt to explain it away, "My lord is often thus", is a frantic improvisation, and its weakness only adds to the unease.

Overall, the moment horrifies because it shows guilt becoming visible. A king who has tried to murder his way to security is shown, at his own feast, to be haunted, isolated and on the edge of exposure, and the audience watches the order of the banquet, and of his reign, begin to fall apart.

4b The relationship between Macbeth and Lady Macbeth is fascinating because it is both intensely close and quietly destructive. Shakespeare presents a marriage that begins as a passionate partnership in ambition and then slowly falls apart, so that the couple who once shared every thought end the play in complete isolation from each other. What fascinates me most is the way power shifts between them: the dominant partner becomes the broken one, and the hesitant one becomes the tyrant.

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At the start, Shakespeare shows a remarkable intimacy. Macbeth's letter addresses his wife as "my dearest partner of greatness", a phrase which suggests equality and shared destiny, and the fact that he tells her of the witches at once shows how much he trusts her. Lady Macbeth's response, however, reveals that she understands him better than he understands himself. She fears his "nature" is too full of "the milk of human kindness", and her plan to "pour my spirits in thine ear" makes persuasion sound almost like poisoning. From the outset their closeness is bound up with manipulation.

The dramatic power of their partnership peaks in Act I Scene 7. When Macbeth declares, "We will proceed no further in this business", the formal, decisive line seems to end the plot, yet his wife destroys his resolve within moments. She attacks his masculinity, telling him that when he dared to do it "then you were a man", and she uses the horrifying image of a mother who would have "dash'd the brains out" of her own baby rather than break such a promise. Shakespeare makes her rhetoric so violent that Macbeth is shamed into agreement. Her command to "screw your courage to the sticking-place" turns murder into a matter of nerve, and his admiring "Bring forth men-children only" shows how much her ferocity excites him. Their marriage here is fascinating precisely because love and evil are fused.

After the murder of Duncan, Shakespeare uses contrast to show the first cracks. Macbeth is overwhelmed by guilt and hallucination, while Lady Macbeth is brisk and practical: "A little water clears us of this deed." Her taunt, "My hands are of your colour; but I shame / To wear a heart so white", shows her contempt for his conscience. Yet the audience may sense that her composure is forced, especially when she admits that she could not kill Duncan herself because he resembled her father in his sleep. The first hint of her vulnerability is planted here.

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In the middle of the play, the balance of power reverses. Macbeth now plans the murder of Banquo without her, telling her to "Be innocent of the knowledge, dearest chuck". The affectionate "dearest chuck" sounds tender, but it is also patronising, and it shuts her out of the very partnership she created. His cry, "O, full of scorpions is my mind, dear wife!", is intimate yet shows that his torment is now private. At the banquet she still tries to control him, asking "Are you a man?" in the same mocking tone she used before, but this time the tactic fails; Macbeth is beyond her influence, and she can only dismiss the guests.

By Act 5, Shakespeare separates them completely. Lady Macbeth appears alone, sleepwalking, endlessly washing her hands: "Out, damned spot!" The confident claim that water would clear them has turned into an obsession with blood that will not wash away, and her line "What's done cannot be undone" bleakly echoes her earlier insistence that what is done is done. Her broken prose contrasts with the controlled verse of her earlier speeches, showing a mind in collapse. Meanwhile Macbeth, preparing for battle, hardly seems to notice her. When he hears of her death, his response, "She should have died hereafter", is ambiguous: it may mean that there would have been a better time to mourn, or it may reveal numbness. It leads into "Tomorrow, and tomorrow, and tomorrow", where life itself seems meaningless. Perhaps this is the final tragedy of their relationship: the loss of his partner reduces Macbeth's world to nothing.

Shakespeare therefore makes their relationship fascinating by refusing to make it simple. Malcolm's final description of a "butcher" and his "fiend-like queen" is too crude. The audience has seen a real marriage, full of love, dependence and mutual ambition, which their crime gradually poisons until neither can reach the other.

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Sa

Shakespeare vividly conveys a relationship that is close, affectionate and humorous, but also one in which youth and age see love very differently. Romeo comes to the Friar as an excited son to a father figure, and the Friar responds with teasing, scolding and finally a hopeful plan. The scene is lively because it is almost a comic duet, yet beneath the humour lies a warning that the audience already knows will be ignored.

Romeo's opening speech shows how much he trusts the Friar. He wants to speak "plainly", and he pours out his news in a rush: "When, and where, and how, / We met, we woo'd, and made exchange of vow". The list of short words and the alliteration of "We met, we woo'd" capture his breathless impatience, and his request that the Friar "consent to marry us to-day" shows how quickly he wants to act. He presents the Friar as the one person who can make his love complete, "save what thou must combine / By holy marriage", which suggests both respect for the Friar's religious role and a certain naivety about how easily it can be done.

The Friar's reaction is vividly comic. His exclamation, "Holy Saint Francis! What a change is here!", is spontaneous and almost theatrical in its astonishment. Shakespeare gives him a long speech in rhyming couplets which mocks Romeo's earlier infatuation with Rosaline. The image of "brine" washing Romeo's "sallow cheeks" and of "salt water thrown away in waste" exaggerates Romeo's tears into a flood, while the culinary metaphor of seasoning love that "doth not taste" suggests that Romeo's feelings were artificial. The detail that the "stain" of an old tear is still on his cheek is gently mocking and suggests the Friar's fond, observant care. His sharp comment that young men's love lies "Not truly in their hearts, but in their eyes" is a serious criticism, implying that Romeo's love is based on appearance rather than depth.

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The relationship is also conveyed through rapid exchanges that resemble a teacher and pupil. The Friar's phrase "pupil mine" makes this explicit, and the stichomythic pattern of "Thou chid'st me oft for loving Rosaline" and "For doting, not for loving" shows Romeo trying to argue and the Friar outwitting him. The distinction between "doting" and "loving" is the key to the Friar's wisdom: he worries that Romeo confuses obsession with real love. Romeo's plea, "I pray thee chide me not", is childlike, and his defence that Juliet returns "grace for grace and love for love" uses balanced repetition to insist that this time his love is mutual.

The Friar's witty reply, that Rosaline knew Romeo's love "did read by rote that could not spell", is a vivid image of a schoolboy reciting words he does not understand. Yet his tone softens immediately. Calling Romeo "young waverer" is both a reproach and an endearment, and his agreement to help reveals his deeper motive: he hopes the marriage may "turn your households' rancour to pure love". This shows that the Friar is not simply indulging Romeo; he sees a chance to heal the feud, so his support is both affectionate and political.

The ending is particularly striking. Romeo's "I stand on sudden haste" reveals his impulsive nature, while the Friar's final couplet, "Wisely and slow; they stumble that run fast", is a proverb-like warning that closes the scene. The contrast between the two lines encapsulates their relationship: youthful urgency against mature caution. Ironically, it is the Friar himself who agrees to rush the wedding, and the audience, aware from the Prologue that these lovers are doomed, may hear his warning as foreshadowing.

Overall, Shakespeare conveys a warm, lively and playful bond between a reckless young man and a wise but indulgent mentor. The humour of the scene makes their relationship endearing, but the Friar's warnings remind us that the haste he tries

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to restrain will eventually prove fatal.

Sb

Shakespeare portrays Juliet's love for Romeo as a force that grows rather than fades under pressure. She begins as an obedient girl who will only "look to like" if her mother approves, yet by the end her love has made her braver, more decisive and more isolated than anyone else in Verona. What makes this so moving is that Shakespeare lets us watch the cost of that love rising with its strength, until loyalty to Romeo matters more to her than family, safety and life itself.

From the first moment, Juliet's love is shadowed by danger. When she learns Romeo's identity she cries, "My only love sprung from my only hate!" The neat antithesis of "love" and "hate", sharpened by the repeated "only", shows that she grasps the impossibility of her situation at once, and yet she does not retreat. The paradox of a "Prodigious birth of love" suggests something monstrous and unnatural, as if she already senses that this love will be fatal. Her love is chosen with open eyes.

The balcony scene shows the depth of that love most beautifully. Believing herself alone, Juliet asks Romeo to "Deny thy father and refuse thy name". Her argument that a rose would smell as sweet under another name reveals a thoughtful mind: she sees the feud as mere words, and her love as something truer than family labels. Shakespeare gives her some of the most generous lines in the play: "My bounty is as boundless as the sea, / My love as deep". The alliteration of "bounty" and "boundless" and the oceanic image convey a love that has no limit, and the paradox that "the more I give to thee, / The more I have" presents love as the one thing that increases when it is spent. Yet she is also wiser than Romeo, warning that their vows are "too rash, too unadvised, too sudden". The tricolon and the

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simile of "the lightning" make her love more moving precisely because she understands how fragile it is, and still it is Juliet who first raises marriage.

Her love is tested most severely in Act 3. Her soliloquy "Gallop apace, you fiery-footed steeds" is full of impatient desire, and the image of Romeo cut out "in little stars" lifts him into something cosmic. The audience, however, knows that Tybalt is already dead, so the dramatic irony makes her joy painful to watch. When the Nurse brings the news, Juliet briefly turns on Romeo with oxymorons such as "O serpent heart, hid with a flow'ring face!", but the speed with which she recovers is telling. The rhetorical question "Shall I speak ill of him that is my husband?" shows her loyalty overcoming even grief for her cousin. Her despair at the single word "banished", which she says has "no end, no limit, measure, bound", shows that losing Romeo is worse to her than any death.

Shakespeare then strips away everyone who supports her. In the aubade at dawn she tries to deny time itself, insisting "It was the nightingale, and not the lark", a gentle, almost childlike refusal. When her father threatens to throw her into the streets and the Nurse advises her to marry Paris, Juliet is entirely alone. Her quiet resolve, "If all else fail, myself have power to die", is moving because it comes not from hysteria but from cold, steady certainty. In the Friar's cell she would rather "leap" from "the battlements of any tower" than marry Paris, and the vivid list of horrors she would endure shows a love that has made her fearless.

Her final moments are brief and devastating. Waking to find Romeo dead, she kisses his lips, hoping for poison, and finding them still "warm" deepens the tragedy of a few minutes' delay. Her last words, "O happy dagger!", are a shocking oxymoron: death is "happy" because it reunites her with him. Her love is so complete that the decision needs no debate. In this way Shakespeare makes

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Juliet's love the moral centre of the play, purer and stronger than the hatred around it, and it is her steadfastness, more than anything, that moves the audience to pity.