Cambridge Assessment International Education

# Cambridge IGCSE™

**LITERATURE IN ENGLISH** **0475/21**

Paper 2 Drama **May/June 2021**

**1 hour 30 minutes**

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

*7741722427*

**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. Any blank pages are indicated.


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## LORRAINE HANSBERRY: *A Raisin in the Sun*

**Remember to support your ideas with details from the writing.**

**Either 1(a)**

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

*Ruth:* What did you call that man for, Walter Lee?

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Just write the cheque and – the house is yours.'

(*from* Act 3)

In what ways does Hansberry make this a powerfully dramatic moment in the play?

**Or 1(b)**

How does Hansberry strikingly portray different hopes and ambitions in the play?

Do **not** use the passage printed in **Question 1(a)** in answering this question.

## ARTHUR MILLER: *The Crucible*

**Remember to support your ideas with details from the writing.**

**Either 2(a)**

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

*Proctor*: I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation.

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I am not blind; there is a faction and a party.

(*from* Act 1)

How does Miller vividly portray Reverend Parris at this early moment in the play?

**Or 2(b)**

How does Miller's writing make you feel about the way Danforth controls the witch trials?

## R C SHERRIFF: *Journey's End*

**Remember to support your ideas with details from the writing.**

**Either 3(a)**

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

*Trotter* [*stifling a hiccup*]: Just a cup o' tea – then I'll go and relieve young Raleigh.

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Get out of my sight!

(*from* Act 3 Scene 2)

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

**Or 3(b)**

Explore **two** moments in the play where Sherriff's writing makes you feel particularly sad.

Do **not** use the passage printed in **Question 3 (a)** in answering this question.

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## WILLIAM SHAKESPEARE: *Romeo and Juliet*

**Remember to support your ideas with details from the writing.**

**Either 4(a)**

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

*Mantua. A street.*

[*Enter* ROMEO]

*Romeo*: If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne,
And all this day an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead –
Strange dream, that gives a dead man leave to think! –
And breath'd such life with kisses in my lips
That I reviv'd, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy!

[*Enter BALTHASAR, Romeo's man.*]

News from Verona! How now, Balthasar!
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? That I ask again,
For nothing can be ill if she be well.

*Balthasar*: Then she is well, and nothing can be ill.
Her body sleeps in Capels' monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

*Romeo*: Is it e'en so? Then I defy you, stars.
Thou knowest my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.

*Balthasar*: I do beseech you, sir, have patience;
Your looks are pale and wild, and do import
Some misadventure.

*Romeo*: Tush, thou art deceiv'd;
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

*Balthasar*: No, my good lord.

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*Romeo*: No matter; get thee gone,
And hire those horses; I'll be with thee straight.

[*Exit Balthasar.*

Well, Juliet, I will lie with thee to-night.
Let's see for means. O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,
And hereabouts 'a dwells, which late I noted
In tatt'red weeds, with overwhelming brows,
Culling of simples. Meagre were his looks;
Sharp misery had worn him to the bones;
And in his needy shop a tortoise hung,
An alligator stuff'd, and other skins
Of ill-shap'd fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses,
Were thinly scattered, to make up a show.
Noting this penury, to myself I said
'An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him'.

(*from* Act 5 Scene 1)

In what ways does Shakespeare make this moment in the play so upsetting?

**Or 4(b)**

How does Shakespeare strikingly contrast Mercutio and Benvolio in the play?

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## WILLIAM SHAKESPEARE: *Twelfth Night*

**Remember to support your ideas with details from the writing.**

**Either 5(a)**

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

*A street.*

[*Enter* SEBASTIAN *and* ANTONIO.]

*Sebastian*: I would not by my will have troubled you;
But since you make your pleasure of your pains,
I will no further chide you.

*Antonio*: I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth;
And not all love to see you – though so much
As might have drawn one to a longer voyage –
But jealousy what might befall your travel,
Being skilless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable. My willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

*Sebastian*: My kind Antonio,
I can no other answer make but thanks,
And thanks, and ever thanks; and oft good turns
Are shuffl'd off with such uncurrent pay;
But were my worth as is my conscience firm,
You should find better dealing. What's to do?
Shall we go see the reliques of this town?

*Antonio*: To-morrow, sir; best first go see your lodging.

*Sebastian*: I am not weary, and 'tis long to night;
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.

*Antonio*: Would you'd pardon me.
I do not without danger walk these streets:
Once in a sea-fight 'gainst the Count his galleys
I did some service; of such note, indeed,
That, were I ta'en here, it would scarce be answer'd.

*Sebastian*: Belike you slew great number of his people.

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*Antonio*: Th' offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did. Only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.

*Sebastian*: Do not then walk too open.

(*from* Act 3 Scene 3)

How does Shakespeare make this a memorable and significant moment in the play?

**Or 5(b)**

To what extent does Shakespeare's portrayal of Malvolio make you sympathise with him?

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

Question number

1a

This is one of the most powerfully dramatic moments in the play because it shows Walter at his lowest point, about to betray everything his family stands for. Having lost the insurance money to Willy Harris, he has telephoned Lindner to accept the offer to buy them out of the house in Clybourne Park. Hansberry makes the scene gripping by forcing the family, and the audience, to watch a man talk himself into humiliation, while those who love him look on in horror.

The tension begins with Ruth's simple, anxious question, "What did you call that man for, Walter Lee?" Its directness suggests that she already fears the answer, and the use of his full name gives it a pleading, almost maternal quality. Walter's reply is full of bitter irony. He talks about putting on a show for Lindner, giving the man exactly what he wants to see, and this theatrical language reveals that he knows he is about to perform a degrading role. The audience is unsettled because his tone is wild and mocking rather than defeated, as though he is laughing at himself.

At the heart of the passage is Walter's new philosophy. He tells the family that he has finally worked out how the world is divided, between "the takers and the 'tooken"'. The invented word "tooken" is childish and comic, yet the idea behind it is bleak and cynical. Walter has decided that morality is a luxury and that only fools refuse to take what they can get. It is dramatic because this view has been learnt from Willy Harris, the man who robbed him, so Walter is adopting the logic of his own betrayer. Hansberry makes us feel both pity for his despair and alarm at how far his values have fallen.

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Mama's response gives the scene its moral weight. She reminds him that she comes from five generations of slaves and sharecroppers, and that no one in her family ever accepted money that told them they were not fit to walk the earth. Her speech is calm and dignified, and its reference to family history sets Walter's single decision against generations of endurance. The contrast between his frantic, jeering speech and her steady, measured words is dramatically effective, because it shows two completely opposite ideas of what it means to be a man and a member of this family. Walter's defensive outburst that he did not make the world as it is shows that he feels the force of her judgement but cannot yet accept it.

The climax of the passage is Walter's rehearsal of what he will say to Lindner. Hansberry's stage directions show him faltering as he speaks, and this hesitation is crucial. He imagines giving Lindner his permission to keep the neighbourhood as he likes, and ends with "Just write the cheque and" before breaking off, and then the words "the house is yours". The broken syntax suggests that the words almost choke him, revealing that some part of him knows this is shameful. The dramatic power lies in the gap between what Walter says and what he feels: he is trying to sound hard and practical, but his voice gives him away. The audience senses that he is closer to breaking down than he realises.

This moment is also dramatic because of its place in the structure of the play. It is the lowest point of Walter's journey, and it comes just before Lindner arrives. Because we have seen Walter's dreams for Travis, his ambition and his frustration, we are desperate for him not to go through with it. Hansberry creates suspense by leaving us unsure what he will do when Lindner actually stands in the room. When he finally refuses the offer, in front of his son, the contrast with this scene makes his recovery of pride all the more moving.

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| | Overall, Hansberry makes this a powerfully dramatic moment through the clash of voices on stage, Walter's bitter irony, Mama's dignity and Ruth's fear, and through Walter's own broken, hesitating speech. It is painful to watch because it shows how poverty and disappointment can push a decent man to the edge of giving up his self-respect, and it makes his eventual choice to keep it feel like a real victory. |
| 1b | Hansberry fills the Younger family's cramped apartment with hopes that are as different as the people who hold them, and the striking thing is that they all seem to depend on the same insurance cheque. By making one sum of money carry Mama's dream of a house, Walter's dream of business and Beneatha's dream of becoming a doctor, Hansberry turns ambition into a source of conflict as well as hope, and asks which dreams are worth keeping. |
| | Walter's ambition dominates the play and is portrayed with both sympathy and alarm. In the opening scene he tries to talk to Ruth about the liquor store plan before he has even had breakfast, and his restless, rapid speech shows how consumed he is. He longs to be a man who can give his son a future, and he resents being a chauffeur who drives other men's cars and says "yes, sir" to them. Hansberry makes his dream feel urgent through his outbursts, especially when he tells Mama that money is life, and Mama, shocked, replies that once freedom used to be life. That exchange shows a generational difference in hopes: Mama's family dreamed of being free, while Walter dreams of material success. His tender scene with Travis in Act 2, when he describes the future he imagines for his son, is touching, but the audience is uneasy because it is built entirely on trusting Willy Harris. When Bobo reveals that Willy has run off with the money, Walter's anguished cry of disbelief shows how completely his identity was tied to his ambition. |

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Mama's hope is quieter and more rooted. Her small, struggling plant on the windowsill is Hansberry's most memorable symbol. She tends it carefully even though it gets little sun, and it represents both her dream of a garden and her care for her family, who also struggle to grow in a place without light. Her decision to put money down on a house in Clybourne Park is presented as an act of faith in the family as a whole rather than in one person, and the fact that she takes the plant with her at the end shows that her hope has survived. Ruth shares this dream. Her desperate excitement at the news of the house, and her promise that she will work and scrub to make it possible, reveal how much the overcrowded flat has worn her down.

Beneatha's ambitions are intellectual and more modern. She wants to become a doctor, and later explains that she was inspired by seeing a doctor mend a child's injury, which makes her hope seem generous. Yet she also tries on different identities, guitar lessons, riding, drama, which the family gently mocks, so Hansberry presents her as a young woman still searching for who she is. Her scene with Mama, in which she declares she does not believe in God and Mama makes her repeat that "In my mother's house there is still God", shows how her ambition can clash with older values. Her two suitors also represent different futures: George Murchison offers wealth and conformity, while Asagai offers a dream of returning to Africa and helping to build a new nation. Asagai's hope is perhaps the broadest in the play, and when Beneatha loses faith after the money is gone, it is he who argues that people must keep moving forward.

Hansberry's structure tests every one of these dreams. The loss of the money in Act 2 seems to crush them all, and Walter's decision to accept Lindner's offer threatens to turn ambition into humiliation. The climax shows that the most

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important hope is not wealth but dignity: when Walter finally tells Lindner that the family will move in because his father earned it for them, Mama says that he has come into his manhood. This suggests that Hansberry values hopes that are shared and rooted in self-respect above individual ambition.

The portrayal is striking because Hansberry never dismisses any of these dreams. Walter's hunger for success is understandable, Beneatha's independence is admirable and Mama's faith is moving. By showing how they compete and eventually come together in the decision to move, Hansberry suggests that a family's hopes are strongest when they are held in common.

2a

At this early moment Miller vividly portrays Reverend Parris as a man more concerned with his own status, salary and comfort than with the spiritual welfare of his congregation. The quarrel over money and respect may seem petty beside the talk of witchcraft, but it is crucial: it exposes the resentments dividing Salem, and it shows that Parris sees enemies everywhere, long before the accusations begin.

The passage opens with Proctor's blunt complaint that he has trouble enough without walking five miles to hear Parris "preach only hellfire and bloody damnation". The harsh, alliterative phrase captures the kind of minister Parris is: he rules by fear rather than love. Proctor's plain, rough speech makes the criticism vivid, and the fact that a respected farmer stays away from church tells us how unpopular Parris has become. Rebecca's gentle attempt to restore peace only highlights how sharply divided the room is.

Parris's response reveals his insecurity. Instead of answering the criticism of his

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preaching, he turns to his grievances, demanding respect and complaining that he is the third minister the village has had in a short time. His language is full of self-pity, presenting himself as a victim of an ungrateful parish. Miller makes this vivid because the audience has just seen him more worried about his reputation than his daughter's illness, so his self-centredness is consistent and increasingly unattractive.

The argument about money is especially revealing. Parris complains about his salary and insists that his contract entitles him to firewood, and he grumbles that he is expected to pay for it himself. When the others protest, he reminds them that he is a graduate of Harvard College, as though his education places him above the farmers he serves. Giles Corey's dry joke in reply, mocking how well he has learned his arithmetic, punctures his pride and suggests that his learning has mainly taught him to count money. This touch of humour makes Parris seem ridiculous as well as grasping.

Proctor then raises the matter of the deed to the house, pointing out that no minister before Parris ever demanded to own it, and the golden candlesticks that Parris preached about until he got them. These details are some of the most vivid in the passage. Golden candlesticks on the altar of a plain Puritan meeting house are a striking symbol of vanity and worldliness, and his desire to own the house suggests a man who wants security and possession rather than service. Miller shows that Parris confuses respect for his office with respect for himself, and he cannot tell the difference between criticism of his behaviour and an attack on the church.

As the quarrel intensifies, Parris reaches for the same language of damnation that Proctor criticised, insisting "There is either obedience or the church will burn like

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Hell is burning!" The stark choice between obedience and burning shows that he can only imagine authority as absolute, and Proctor's exasperated reply that he is sick of hearing about Hell makes the minister's threats sound tired and empty. When Proctor claims the right to speak his mind, Parris sneers at him as if he were a Quaker, turning a plea for honesty into a sign of heresy.

The passage ends with his accusation: "I am not blind; there is a faction and a party." This line is perhaps the most important in the extract. Parris interprets every disagreement as a conspiracy, and the political vocabulary of "faction" and "party" makes the community sound like a battlefield. The assertive "I am not blind" is ironic, because he is blind to his own faults and to the way his behaviour has created the hostility he fears. Miller uses this moment to foreshadow how quickly suspicion will spread. The paranoia Parris shows here is exactly the attitude that allows the witch trials to flourish, when neighbours are accused because they are seen as enemies.

Overall, Miller portrays Parris vividly as vain, greedy, insecure and paranoid. At this early stage he is not yet the frightened figure of the later acts, but the seeds of the tragedy are clear. A minister who sees his parishioners as a faction against him is unlikely to protect them when hysteria begins, and Miller makes us distrust him from the start.

2b

Miller's writing makes me feel a mixture of fear, frustration and anger at Danforth, because he controls the witch trials with an intelligence and authority that could have exposed the truth, yet he uses them only to protect the court and himself. What makes him so disturbing is that he is not a foolish man. He is calm, precise and confident in his own justice, and that is exactly why he is so dangerous.

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Miller's stage directions introduce Danforth in Act 3 as a grave, exact man of some humour and sophistication, utterly dedicated to his office. From his first moments he asserts total control. When Giles Corey bursts into the vestry with evidence, Danforth is less interested in what he says than in the insult to the court, and his questions sound like a cross-examination of the defenders rather than the accusers. When Francis Nurse tries to speak, Danforth reminds him that he has signed hundreds of warrants and condemned many people, and he says this not with doubt but with pride. I find this chilling, because the sheer number seems to make him more certain, not less.

His most revealing line is "a person is either with this court or he must be counted against it, there be no road between." The rigid either or structure leaves no room for honest disagreement, and the word "counted" makes judgement sound like simple arithmetic. Anyone who questions the trials becomes a suspect, so the court cannot be challenged. Similarly, when he demands that those who signed the petition for Rebecca, Martha and Elizabeth be arrested for questioning, Miller shows how his control spreads fear through the whole community. Danforth also explains that witchcraft is an invisible crime, so only the victims, meaning the girls, can be relied upon as witnesses. This logic means that no defence is possible, and it makes me feel angry at how a reasoned argument can produce such injustice.

Miller gives Danforth moments where the truth is almost within his grasp, which makes his choices more frustrating. He presses Mary Warren firmly and seems shaken when Proctor confesses to adultery with Abigail. He brings in Elizabeth to test the claim and orders her to look at him, not at her husband. The tension here is enormous, because the audience knows Elizabeth has never told a lie and that

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she will lie now to protect John. When she does, Danforth takes it as proof that Proctor is lying, and Miller's dramatic irony makes us feel desperate. Soon after, the girls' hysterical pretence of a yellow bird overwhelms the room, and Danforth, who claimed that "We burn a hot fire here; it melts down all concealment", is completely deceived by the one deception in front of him. His metaphor of fire purifying the truth becomes grimly ironic, suggesting the fire of the trials destroys only the innocent.

In Act 4 Danforth's control becomes obsession with reputation. Abigail has fled with Parris's money, Hale is begging the condemned to confess, and Parris fears rebellion, yet Danforth refuses any delay. He argues that postponement would suggest he is floundering, and that pardon would "cast doubt upon the guilt of them that died till now". In other words, he would rather hang innocent people than admit the court was wrong. His claim that he would hang ten thousand who rose against the law, and that "an ocean of salt tears could not melt the resolution of the statutes", is the most horrifying moment in his portrayal. The image of tears failing to melt something frozen presents him as utterly unfeeling, and the hyperbole shows how far he has confused the law with his own pride.

The final confession scene exposes the limits of his control. Danforth needs Proctor's signed confession to give the court authority, and his insistence on the paper reveals that he cares about public display more than truth. When Proctor tears it up, choosing his name over his life, Danforth's power is defeated morally even as he sends him to hang. I feel a kind of grim satisfaction here, because Proctor has achieved the integrity that Danforth lacks.

Overall Miller makes me feel deep disgust at the way Danforth controls the trials. His precise language, legal logic and unbending pride turn a court meant to find

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| | justice into a machine that cannot stop, and Miller suggests that the most terrible injustices are often committed by people who are certain they are right. |
| 3a | This moment is so tense because Sherriff brings together grief, guilt and exhaustion in a single confrontation between Stanhope and Raleigh, on the evening after the raid in which Osborne has been killed. The two men who cared most about Osborne meet, but instead of sharing their grief they turn on each other, and the scene builds steadily from uneasy celebration to an explosion of rage.<br><br>Sherriff creates tension first through atmosphere. The officers have been eating a special dinner with champagne, and Trotter's comic hiccup and his homely request for "Just a cup o' tea" before going up to relieve Raleigh show how much has been drunk. On the surface the mood is cheerful, but the audience cannot forget that Osborne's death happened only hours earlier, so the laughter seems forced and slightly grotesque. The heavy drinking suggests that the men are trying to block out what has happened, and this creates an uncomfortable feeling that the cheerfulness could break at any moment.<br><br>When Raleigh comes down, the shift in mood is immediate. Stanhope demands to know why he did not come down to dinner, and the tension rises as Raleigh explains that he ate with the men instead. To Stanhope this is a breach of discipline and an insult, and his questions become sharper and more commanding, reminding Raleigh of his rank. Sherriff makes us feel the power imbalance: Stanhope is the captain and Raleigh's former school hero, and Raleigh is a young officer struggling to stand up to him. The clipped, rapid exchanges between them create a sense of mounting pressure, and the audience suspects that Stanhope's anger is really about something else. |

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That something else emerges when Raleigh finally speaks his mind. He cannot understand how the others could sit and drink champagne and laugh while Osborne lies dead out there in the darkness. His words are hesitant and broken, but they carry great moral force, because they express what the audience has been feeling throughout the dinner. For a moment Raleigh seems to be the one who truly mourns Osborne, and Stanhope the one who has forgotten him. This reversal is deeply tense, because Raleigh has accused Stanhope of the one thing that hurts him most.

Stanhope's response is the climax of the scene. His fury breaks out in a torrent of insults, and his repetition of "to forget" in his outburst, calling Raleigh a "little fool", reveals the truth behind his behaviour. He drinks not because he does not care but because he cares too much, and the repetition shows a man close to breaking. His question about whether there is any limit to what a man can bear exposes the strain he has been under throughout the play, carrying the responsibility for his men, the loss of his closest friend and the fear of his own collapse. Sherriff makes this outburst powerful because Stanhope has always controlled himself in front of others, so seeing his control crack is shocking.

The scene ends with Stanhope's command: "Get out of my sight!" The short, brutal imperative brings the confrontation to a harsh close and leaves both men isolated. It is tense because nothing has been resolved. Raleigh leaves humiliated, Stanhope is left alone with his grief, and the audience knows that the German attack is expected very soon. Sherriff's structure deepens the tension here, because the final scene will bring Raleigh back down to the dugout fatally wounded, and the reconciliation between them will come too late to undo this bitterness.

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Sherriff also uses the confined setting to heighten the drama. The cramped dugout, lit by candles, gives the characters no space to escape each other, so private emotions become public conflict. The contrast between the earlier noise of celebration and the raw anger of this exchange makes the stage feel unbearably claustrophobic.

Overall, Sherriff makes this a tense moment by setting forced celebration against fresh grief, by building the quarrel through sharp, escalating dialogue, and by allowing Stanhope's hidden suffering to break through at last. We feel sympathy for both men, and the tension comes from watching two people who love the same dead friend wound each other because they cannot find any other way to cope.

3b

Sherriff's writing is at its saddest when it is at its quietest. Rather than showing battle directly, he keeps us inside the dugout and lets us feel loss through small, ordinary details: a conversation about home, a ring left on a table, a candle by a bed. Two moments affect me most strongly: the scene in Act 3 Scene 1 when Osborne and Raleigh wait to lead the raid, and the death of Raleigh at the very end of the play.

Before the raid, Sherriff makes us dread what is coming by showing Osborne and Raleigh trying not to think about it. The raid has been ordered at short notice, and Stanhope has already been told by the Colonel that it is likely to be costly, so the audience is aware of the danger from the start. Osborne has handed Stanhope his watch and ring and letters to keep, saying calmly that it is just in case, and asking him to send them on to his wife if anything happens. The understatement here is heartbreaking. Osborne never says the word death, and Stanhope brushes

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the subject aside, but both know what it means, and the restraint of the dialogue makes the emotion all the stronger.

In the minutes before they go up, Osborne deliberately steers Raleigh into gentle conversation. They talk about home and walking in the New Forest, and Osborne talks about Roman roads and how long ago they were built, as if history could offer some comfort. He also recites Lewis Carroll's "The Walrus and the Carpenter", lines that are childish and comic. I find this deeply sad because it shows Osborne, the steady "Uncle" of the company, acting as a father figure, trying to protect Raleigh from fear by talking about anything but the war. The contrast between the innocence of nursery rhymes and the violence waiting above makes the scene painful to watch. When Osborne and Raleigh leave, Sherriff keeps the raid itself offstage, and we only hear the noise of it and see Stanhope and the Colonel waiting. The news that Osborne has been killed comes almost in passing, and his empty bed and the possessions he left behind speak for him. Raleigh's dazed return, and the Colonel's insensitive excitement about the captured German prisoner, make Osborne's death seem cruelly wasted.

The second moment is the ending. During the German attack, Raleigh is brought down into the dugout with his spine hit. Stanhope, who has been harsh and cold towards him throughout, now becomes tender. He has Raleigh placed on Osborne's bed, fetches him water and a blanket, and sits holding a candle beside him because Raleigh asks for light. Sherriff's stage directions are full of small physical details, and these gestures communicate what Stanhope cannot easily say. Most moving of all, Raleigh calls him by his first name, "Dennis", which takes us back to their schooldays and to Raleigh's sister Madge, and reminds us how young he is. Raleigh's confusion about why he cannot move his legs, and his attempts to be brave, are painful because the audience understands before he does that he is

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dying.

When Raleigh dies, Sherriff again uses silence and stillness. Stanhope remains by the bed for a moment, then is called away by the urgency of the battle. Before he goes, he touches Raleigh's hair, a small and gentle action that reveals all the love that his anger had hidden. The final stage directions, in which a shell strikes and the dugout begins to collapse in darkness, suggest that the whole little world we have come to know is being destroyed. The darkness that closes the play feels like a symbol of all the young lives lost in the war.

Both moments are sad because Sherriff makes us care about these men as individuals before they are taken away. He uses understatement, contrast and visual detail rather than speeches about tragedy, and this restraint makes the sadness more real. We are left with the feeling that courage and kindness, like Osborne's and Raleigh's, were no protection against the war.

4a

What makes this moment so upsetting is the gap between what Romeo feels and what the audience knows. Shakespeare places Romeo, for the first and only time in the play, in a state of complete happiness, and then destroys it within a few lines. Because we have watched Juliet take the Friar's potion, we know she is not truly dead, so every word Romeo speaks becomes painful to hear. The scene is less a shock for us than a slow, helpless watching of a man walking towards his own death.

The opening soliloquy is filled with a light, almost floating joy. Romeo's "bosom's lord sits lightly in his throne", a regal image suggesting that love now rules him calmly, and an "unaccustom'd spirit / Lifts me above the ground". The word

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"unaccustom'd" is quietly sad in itself: happiness is so rare for Romeo that it feels strange to him. Yet Shakespeare undermines the mood at once with "the flattering truth of sleep". The oxymoron hints that dreams flatter and deceive, and the dream itself is grimly ironic. Romeo imagines that his lady "found me dead" and revived him with kisses, which is the exact reverse of what will happen in the tomb, where Juliet wakes to find him dead and her kiss cannot bring him back. He even jokes about it, "Strange dream, that gives a dead man leave to think!", so that his own death is treated as playful nonsense. For an audience this dramatic irony is almost unbearable, because the dream is a prophecy he cannot read.

Balthasar's entrance turns the scene on a single sentence. Romeo's excited, tumbling questions, "How doth my lady? Is my father well?", show his eagerness, and he repeats "How fares my Juliet?" as if nothing else matters. His confident maxim, "nothing can be ill if she be well", is then echoed back by Balthasar in a cruel reversal: "Then she is well, and nothing can be ill." Balthasar means that she is at peace in heaven, but the gentle phrasing makes the blow worse, because it sounds like comfort while it delivers despair. The calm, euphemistic language of "Her body sleeps" and "her immortal part with angels lives" is ironically closer to the truth than Balthasar knows, since Juliet only sleeps. His apology, "O, pardon me for bringing these ill news", reminds us of how loyal and innocent he is, which deepens the sense that no one here is to blame and yet everything is going wrong.

Romeo's response is shockingly brief. "Is it e'en so? Then I defy you, stars." After the flowing verse of his soliloquy, this short, abrupt line shows grief turning instantly into reckless decision. Earlier he called himself "fortune's fool", and now he openly challenges fate, but the tragedy is that his defiance is exactly what fulfils the fate he rejects. His orders become clipped and practical, "get me ink and paper, / And hire post-horses", and his brush off of Balthasar's worry, "Tush, thou

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art deceiv'd", shows him refusing to listen. Balthasar notices his looks are "pale and wild", which gives us a frightening glimpse of his state. Painfully, Romeo asks again for letters from the Friar and is told "No, my good lord." The audience knows the letter explaining the plan has failed to arrive, so this tiny line carries the whole weight of the tragedy: one missing message is about to cost two lives.

The final speech is perhaps the most disturbing part. "Well, Juliet, I will lie with thee to-night" uses the language of the wedding night for death, so love and death are fused. Romeo's quiet, measured tone is more frightening than raging would be, because it shows he has already decided. He personifies "mischief" as "swift / To enter in the thoughts of desperate men", almost observing his own despair from outside. His long, detailed description of the apothecary's shop, with its "alligator stuff'd", "empty boxes" and "musty seeds", creates a world of decay and poverty, and the man himself, worn "to the bones" by "Sharp misery", seems like an image of death. That Romeo noticed him earlier and thought of poison, "Here lives a caitiff wretch would sell it him", is chilling, suggesting that thoughts of death were never far away.

Shakespeare therefore makes this moment upsetting by building Romeo up only to break him, by filling his language with ironies he cannot see, and by showing how calmly he moves towards suicide. We feel pity for him, but also a terrible frustration, because we know the truth that would save him.

4b

Shakespeare sets Mercutio and Benvolio on either side of Romeo like two opposing influences: Benvolio, whose very name suggests good will, is a peacemaker who tries to calm and contain, while Mercutio is a dazzling, restless force of wit and aggression. The contrast is striking because it shapes the whole tragedy. While

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Benvolio is listened to, Verona's violence can be held back; once Mercutio's fire takes over in Act 3, the play turns irreversibly towards death.

Benvolio is introduced in the opening brawl as the only one trying to stop it. His command to the servants, "Part, fools! / Put up your swords", and his words to Tybalt, "I do but keep the peace", define him in a few lines. His language is plain and reasonable, and he even tries to persuade Tybalt to help him part the men. Tybalt's mocking reply about "peace" shows how out of place Benvolio's attitude is in this world of hatred, which makes him admirable but also rather vulnerable. He is also gentle and patient with Romeo, coaxing out the cause of his sadness and offering sensible advice: to forget Rosaline by looking at other beauties.

Mercutio, by contrast, explodes onto the stage in Act 1 Scene 4 with energy and mockery. Where Benvolio advises, Mercutio teases: "If love be rough with you, be rough with love." The repetition and balance give the line a swaggering confidence, and it reveals his cynical view of romance as something to be fought rather than felt. His Queen Mab speech is the clearest contrast of all. It begins as delicate fantasy, with a tiny fairy riding over sleeping men's noses, but it spirals into darker images of soldiers dreaming of "cutting foreign throats", and Romeo has to stop him. Shakespeare shows a mind so quick and inventive that it races beyond control, and hints that beneath the wit lies something feverish and violent. Benvolio, who never speaks at such length or with such brilliance, seems steady by comparison, though perhaps less memorable.

The two are contrasted most powerfully at the start of Act 3 Scene 1. Benvolio opens with a warning, "I pray thee, good Mercutio, let's retire: / The day is hot, the Capulets abroad", and the heat becomes an image of tempers ready to boil over. His instinct is to avoid conflict. Mercutio responds by comically accusing

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Benvolio of being a quarrelsome man who would fight over anything, a list of absurd examples that is deeply ironic, since it describes Mercutio himself. Shakespeare uses this irony to show how little Mercutio understands his own nature. When Tybalt arrives, Benvolio urges them to withdraw to some private place or reason coolly, while Mercutio sneers at Tybalt as "Prince of Cats" and, when Romeo refuses to fight, cries "O calm, dishonourable, vile submission!" The three adjectives reveal his values: calmness, which Benvolio prizes, is to Mercutio a shameful weakness.

Mercutio's death is the turning point of the play, and even here his wit does not leave him. His wound is "not so deep as a well, nor so wide as a church-door", yet "'twill serve", and his pun about being "a grave man" tomorrow mixes comedy and horror. His repeated curse, "A plague o' both your houses!", is the most bitter line in the play, because it rejects the feud that he has, in a sense, died for, though he belongs to neither family. Benvolio's response is entirely different. He reports the news with simple grief, "O Romeo, Romeo, brave Mercutio's dead!", and then gives the Prince a careful, truthful account of the fight. He remains the voice of reason and order even in disaster.

After this scene Benvolio quietly disappears from the play, and his absence feels significant: with both of Romeo's friends gone, there is no one left to restrain him or speak for calm. Shakespeare seems to suggest that in Verona the peacemaker is easily overlooked while the hot blooded, brilliant Mercutio dominates attention. I find Mercutio far more vivid and exciting, but Benvolio may be the more truly loyal friend. Together they dramatise the choice the play keeps placing before its young men: to keep the peace or to answer violence with violence.

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This short street scene could seem like a pause in the comic action, but Shakespeare makes it both memorable and significant. It is memorable because Antonio's devotion to Sebastian is expressed with a passion that stands out in a play full of shallow or self-deceived lovers, and significant because it quietly sets up the confusion that will bring the plot to its crisis: Antonio is in danger in Illyria, and Sebastian is now loose in a city where everyone thinks Viola, disguised as Cesario, is him.

The scene opens with Sebastian's gentle, polite reproach: "I would not by my will have troubled you". His tone is courteous and slightly formal, showing a well mannered young man embarrassed to be followed. Antonio's reply bursts out with much greater intensity. His desire is "More sharp than filed steel", a striking simile that makes love sound almost painful, a sharpened weapon that "did spur me forth". The image of spurring suggests he was driven by a force he could not resist. He claims that it was not only love but "jealousy what might befall your travel", meaning anxious concern, and he pictures Illyria as "Rough and unhospitable" to a stranger "Unguided and unfriended". These words reveal a protective, almost parental tenderness. The phrase "My willing love" sums up his character: he gives freely and asks nothing back. In a play where Orsino loves an idea and Olivia falls for a disguise, Antonio's love feels real and selfless, and that is what makes him so memorable.

Sebastian's answer is warm but also, perhaps, slightly unequal. "I can no other answer make but thanks, / And thanks, and ever thanks" uses repetition to show sincere gratitude, yet he admits that good deeds are often "shuffl'd off with such uncurrent pay", using the language of money and worthless coins to suggest he cannot truly repay Antonio. Shakespeare may be hinting at the imbalance in their relationship: Antonio's feelings run deeper than Sebastian's, which prepares for his

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sense of betrayal later. Sebastian then changes the subject with a tourist's eagerness: "Shall we go see the reliques of this town?" His light curiosity, wanting to "satisfy our eyes" with the famous sights, contrasts with Antonio's anxious seriousness, and makes Sebastian seem youthful and carefree.

The turn of the scene comes when Antonio confesses his danger. "I do not without danger walk these streets" introduces a darker note into the comedy. He explains that he once fought against Orsino's ships and that, if taken, "it would scarce be answer'd", meaning he could hardly escape punishment. Sebastian's guess, "Belike you slew great number of his people", is rather innocent, and Antonio's careful reply that the offence was "not of such a bloody nature" shows his honesty. He alone refused to repay what was taken, and so "I shall pay dear" if captured. The financial language returns here: the man who gives without counting is the one who will pay. This is significant because it explains his arrest in Act 3 Scene 4, and it also shows that Antonio has knowingly put his life at risk to follow his friend.

Structurally, the scene is a clever piece of preparation. Shortly after this, Antonio will hand Sebastian his purse and part from him, and will then rescue Viola from the duel believing her to be Sebastian. When she cannot return the purse, he will accuse her of ingratitude, so the generosity we see here is the foundation of that painful misunderstanding. The audience therefore watches this scene with growing awareness that Antonio's loyalty will be tested. Sebastian's closing advice, "Do not then walk too open", is ironic, because Antonio will soon step out of hiding to defend the person he thinks is Sebastian, and be recognised and seized.

Overall, Shakespeare makes this moment memorable through the intensity and tenderness of Antonio's language, and significant through the way it plants the

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dangers and debts that drive the comedy of mistaken identity. It also adds a note of sadness to the play: Antonio offers the purest love in Illyria, yet he is the one who seems most likely to end up alone.

5b Shakespeare's portrayal of Malvolio is carefully balanced so that our sympathy shifts as the play goes on. At first he is presented as a pompous, self-important killjoy whom we enjoy seeing mocked, but the cruelty of the trick, and the dignity of his protest at the end, make it hard to laugh without discomfort. I would argue that Shakespeare makes us sympathise with him to a considerable extent, though never completely, because his pride and his final threat keep him at a distance.

Early in the play Malvolio invites dislike. His sneering comments about Feste's wit in Act 1 Scene 5 provoke Olivia's sharp judgement: "O, you are sick of self-love, Malvolio, and taste with a distempered appetite." The image of sickness suggests that his vanity is a kind of disease, warping his view of everything. In Act 2 Scene 3 he bursts in on the late night revelry and scolds Sir Toby and Sir Andrew for turning the house into an alehouse. Although he is technically doing his job, his tone is superior and humourless, and Sir Toby's famous retort, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?", wins the audience to the revellers' side. Maria calls him "a kind of puritan", and her description of him as an affected, self-loving man who believes everyone who looks at him loves him prepares us to find his downfall deserved.

The letter scene in Act 2 Scene 5 is where comedy is strongest and sympathy weakest. Before he even finds the letter, Malvolio is fantasising about marrying Olivia and calling himself "Count Malvolio", imagining ordering Toby to amend his drunkenness. His social ambition is absurd, and the hidden watchers' outraged

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comments create rich dramatic irony. His slow, self-flattering decoding of "M.O.A.I." shows how eagerly he bends any evidence to fit his desires. The line "Some are born great, some achieve greatness, and some have greatness thrust upon 'em" captures his dream perfectly, and seeing him later in yellow stockings, cross-gartered and smiling, before a baffled Olivia, is pure farce. Here Shakespeare invites laughter rather than pity, because Malvolio's humiliation seems a fitting punishment for his vanity.

However, the tone darkens when he is declared mad and locked in a dark room in Act 4 Scene 2. Feste, disguised as Sir Topas the curate, torments him, insisting that the room is full of light. Malvolio's repeated pleas, "I am not mad", and his insistence that "never was man thus wronged" are painful to hear. His own image, that the house is "as dark as ignorance", is dignified and even rather eloquent, suggesting a clear and rational mind trapped in an irrational situation. The audience can see that the joke has gone too far, and even Sir Toby wishes they were "well rid of this knavery", because he is in trouble with Olivia. Shakespeare's staging, with Malvolio unseen or barely seen and only his voice reaching us, intensifies his isolation and helplessness.

In the final scene Malvolio's sense of injustice becomes fully justified. He confronts Olivia with "Madam, you have done me wrong, / Notorious wrong", and his sincere, wounded questions about why he was treated so cruelly cut through the comic resolution. Olivia herself admits "He hath been most notoriously abused", which confirms that the play does not simply endorse the trick. Feste, however, turns Malvolio's own past mockery against him with "And thus the whirligig of time brings in his revenges", reminding us that Malvolio began this cycle by scorning others. His last line, "I'll be revenged on the whole pack of you", is both shocking and understandable. It is a harsh note in a festive ending, and he leaves alone,

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while the other characters pair off in marriage.

To a large extent, then, Shakespeare does make us sympathise with Malvolio, particularly in the later scenes, where the cruelty of the revellers outweighs his faults. Yet his self-love, his snobbery and his bitter exit mean that our sympathy is mixed with judgement. Perhaps this is Shakespeare's point: Malvolio is the outsider whose suffering reveals that festive comedy has its victims, and his angry departure leaves a shadow over the happiness of Illyria.