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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **May/June 2021**

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. 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:

> 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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Stanhope: 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
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 A Raisin in the Sun because it shows Walter at his lowest point, ready to sell the family's pride for money. Hansberry places it just after the loss of the insurance money, when the apartment is full of packed boxes for a move that now seems impossible, and she makes the audience fear that the dream of the house, and Walter's own dignity, are about to be destroyed by the man who has done the most to wreck them.

The tension begins with Ruth's simple question, "What did you call that man for, Walter Lee?" The audience knows exactly who "that man" is: Karl Lindner, the polite representative of the Clybourne Park Improvement Association who earlier offered to buy the house back to keep the Youngers out of a white neighbourhood. Walter had ordered him out of the apartment and that scene ended in triumph. By having Walter phone him in secret, Hansberry turns that earlier victory upside down, and the question hangs in the air because Ruth, and the audience, already dread the answer.

Walter's explanation is shocking because it is so calm and so bitter. He says he has finally worked out that the world is divided into "the takers and the 'tooken'", and the clumsy, invented word "tooken" is deliberately ugly, as though he is mocking himself for having been one of the fools who were taken. He now believes there is nothing but taking in the world, which shows how completely Willy Harris's betrayal has destroyed his faith in people. Hansberry makes his voice hard and almost triumphant, yet beneath it we hear a man who has been crushed. The drama lies in this tension between his apparent confidence and his obvious despair.

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Mama's response is the emotional heart of the moment. She reminds him that she comes from "five generations of people who was slaves and sharecroppers", and that none of them ever took money that was a way of telling them they were not fit to walk the earth. Her speech is plain and dignified, and her grammar marks her as a woman with little schooling but immense moral strength. Her insistence that the family has never been so poor, never so "dead inside", is devastating, because the phrase suggests that accepting Lindner's money would be a kind of spiritual death far worse than poverty. This conflict between mother and son, between money and pride, is what the whole play has been building towards.

Hansberry also makes the moment dramatic through the reactions of the women around Walter. Ruth, who longed for the house more than anyone, and Beneatha, whose own dream has just been lost with the money, can hardly believe what they are hearing. Their silence and shock work almost like stage directions for the audience, guiding our horror. Walter tries to defend himself by insisting that he did not make the world this way, which makes him both pitiable and frustrating: he is right that racism and poverty have shaped his choices, yet he is about to choose humiliation.

The passage ends with Walter rehearsing what he will say to Lindner, telling him to "Just write the cheque and" the house is his. The broken rhythm of the line, with its pause before the final words, suggests how hard this surrender is for him even as he imagines it. It is powerful theatre because the audience must wait, in suspense, to see whether he will actually go through with it. Walter's performance goes on to become a painful imitation of the grovelling stereotype he has always hated, and this is what makes the moment so painful to watch: he is acting out the role that a racist society has written for him.

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For me, the scene is so dramatic because everything is at stake at once: the house, Walter's manhood, and the values Mama has passed down. Hansberry pushes Walter to the edge so that his later refusal of Lindner's money, in front of his son, will feel like a genuine redemption rather than an easy happy ending.

1b

Hansberry fills the cramped Younger apartment with dreams that are too big for it. Almost every character wants something different, and the play's power comes from the way these hopes collide: they are crowded together in a tiny space, and they depend on a single insurance cheque that cannot satisfy them all. The title, taken from Langston Hughes's question about what happens to "a dream deferred", warns us from the start that hopes which are postponed may dry up or explode.

Walter's ambition is the most urgent and the most dramatic. He wants to invest in a liquor store, and Hansberry shows his desperation through his restless, explosive speech. In the opening scene he complains to Ruth that nobody in the house will listen to him, and later he tells Mama that he is driven almost mad by wanting so many things. His job as a chauffeur, where he spends his day saying "Yes, sir; no, sir", makes his hunger for success painfully understandable: his dream is not just about money but about dignity and being a man in his son's eyes. When he insists that money is life itself, Mama's sad reply, "Once upon a time freedom used to be life", shows how the dreams of one generation have changed into something more material in the next. Hansberry makes Walter's ambition striking because it is both sympathetic and dangerous.

Mama's hope is quieter but equally strong. She dreams of a house with a garden, and Hansberry gives this dream a symbol in the small, struggling plant she tends on the windowsill. The plant has hardly any sunlight, yet she keeps it alive, just as

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she has kept the family alive. Her dream also carries the memory of Big Walter, whose words she remembers: "Seem like God didn't see fit to give the black man nothing but dreams". This line is moving because it suggests that hope has been the only inheritance poor black families could pass on. When Mama puts the down payment on the house in Clybourne Park, it is a striking moment, because one dream is finally made real, but at the cost of Walter's.

Beneatha's ambition to become a doctor is different again. It is intellectual and individual, and Hansberry uses her to show a new generation of educated black women. Her hopes are mocked by Walter, who tells her to be a nurse or get married like other women, and she also clashes with Mama over God. Her two suitors represent two futures: George Murchison, wealthy and assimilated, who dismisses her ideas, and Joseph Asagai, who encourages her pride in her African heritage and offers her a life in Nigeria. Through Beneatha, Hansberry shows that hope can be about identity as well as money.

Ruth's dream is perhaps the most painful because it is so simple. Worn out and pregnant, she longs for space and peace, and her joy when Mama buys the house bursts out in her fierce promise that she will work twenty hours a day if necessary to pay for it. Hansberry makes us feel how a modest wish, a bedroom for Travis and some light, can mean everything to a woman who has had so little.

The turning point comes when Willy Harris runs off with the money, destroying not only Walter's investment but Beneatha's medical school fund. Walter's broken cry when he learns the truth shows a dream exploding, exactly as Hughes's poem fears. Yet Hansberry does not end in despair. When Walter refuses Lindner's money and insists the family will move, Mama says that he has finally come into his manhood, and the dream of the house survives in a new, nobler form. The last

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image of Mama returning for her plant is quietly hopeful: dreams may be bruised and deferred, but in this family they are carried forward. I find this the most striking aspect of Hansberry's portrayal, that hope is shown as fragile, often selfish, and yet in the end something that holds people together.

2a

Miller vividly portrays Reverend Parris at this early moment as a man more concerned with money, status and his own authority than with the souls of his congregation. Although the passage seems to be a petty squabble about firewood and salary, Miller uses it to expose the divisions in Salem and the insecurity of the minister at its centre, so that we already sense how dangerous he could become once the accusations of witchcraft begin.

The passage opens with Proctor's blunt complaint that he has trouble enough without walking "five mile to hear him preach only hellfire and bloody damnation." The strong, alliterative phrase "bloody damnation" tells us what kind of preacher Parris is before he even defends himself: his sermons rely on fear rather than love. It is striking that Miller lets us see Parris first through the eyes of his critics, so that the audience's judgement of him is shaped by the farmers who have stopped coming to church. Parris is already on the defensive in his own house, and that tells us how fragile his position is.

What makes the portrayal vivid is the way Parris responds to criticism by talking about money and status. He complains about his salary and insists that his firewood should be paid for separately, and his indignant claim that a man of his kind would be hard to find at sixty pounds a year shows a sense of grievance that sounds almost childish. His proudest boast, "I am not some preaching farmer with a book under my arm; I am a graduate of Harvard College", reveals snobbery

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towards the very people he serves. Giles Corey's dry reply, mocking him as well instructed in arithmetic, punctures his pride, and Miller allows the audience to laugh at Parris, which makes him seem small as well as unpleasant.

Parris's demand for the deed to the house he lives in is perhaps the most revealing detail. He presents it as a wish for a "mark of confidence", yet Proctor points out that no minister before him has ever demanded such a thing, and he scornfully recalls that Parris preached about golden candlesticks until the church provided them. The image of golden candlesticks in a plain Puritan meeting house suggests vanity and materialism, which Proctor clearly sees as a betrayal of the faith. Miller uses this argument to show that Parris's religion is bound up with property and possession.

As the argument grows more heated, Parris's language becomes more extreme. His outburst that there is "either obedience or the church will burn like Hell is burning" shows how he uses the threat of damnation as a weapon to silence opposition. The comparison makes the church itself a place of fire and punishment, and it is a frightening hint of the hysteria to come, when hell and the Devil will be used to justify executions. When Proctor insists on his right to speak his heart, Parris's furious question "are we Quakers?" suggests that for him free speech is close to heresy. His authority depends on obedience, not respect.

The passage ends with his paranoid claim, "I am not blind; there is a faction and a party." The short, emphatic clauses show his belief that he is surrounded by enemies, and Miller makes this suspicion central to his character. A man who sees plots everywhere is exactly the kind of man who will welcome accusations that remove his opponents. It is significant that the men he suspects here, Proctor and Giles, will both later die as a result of the trials.

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For me, Miller makes Parris vivid by combining comedy with menace. He is ridiculous in his obsession with candlesticks and firewood, but his insecurity, his love of power and his readiness to see enemies make him genuinely dangerous. This early portrait prepares the audience to understand why the witch trials could take hold so quickly in a community led by such a man.

2b

Miller's writing makes me feel a mixture of anger, fear and a kind of horrified frustration at the way Danforth controls the witch trials. He is not a ranting fanatic but an intelligent, calm and supremely confident man, and that is what makes him so disturbing: he uses reason, law and the language of God to keep in motion a process that he must suspect is false, because admitting the truth would destroy his own authority.

Miller introduces Danforth in Act 3 as a grave man of some humour and sophistication, and at first his control seems reassuring after the hysteria of the earlier acts. Yet this impression is quickly undermined. When Francis Nurse and Giles Corey try to present evidence, Danforth reminds them of his power, pointing out that hundreds are in the jails and dozens condemned on his signature. Instead of making him cautious, these numbers seem to make him proud. I feel uneasy because the figures that should horrify him become proof of his importance.

His control is most chilling when he explains his logic. He insists that "a person is either with this court or he must be counted against it, there be no road between." The balanced, absolute structure leaves no room for doubt or disagreement, and it turns any honest objection into an attack. Miller makes me feel trapped alongside the characters, because Danforth has created a system in

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which defending the accused makes you a suspect. When Giles refuses to name the man who gave him information, Danforth arrests him for contempt, and when the petition is presented, he orders that the ninety-one signers be questioned. These moments make me angry, because ordinary people are punished simply for speaking up.

Danforth also uses imagery that reveals his ruthlessness. He boasts that "We burn a hot fire here; it melts down all concealment." The metaphor of fire suggests purity and truth, but it also recalls the fires of hell and the destruction of innocent lives. He argues that witchcraft is an invisible crime, so only the victims, meaning the girls, can be trusted as witnesses. Miller shows how this reasoning gives Abigail total power, and I feel frustrated watching an intelligent man accept such a dangerous argument.

The test of Elizabeth Proctor is perhaps the moment where Danforth's control feels most cruel. He makes her stand with her back to her husband and questions her about Proctor's adultery. Her loving lie, made to protect John, destroys his confession, and Danforth seizes on it as proof. Shortly after, when Mary Warren is overwhelmed by the girls' pretended visions and turns on Proctor, Danforth accepts the hysteria without question. I feel almost helpless as an audience, because the truth has been spoken in his court and he has chosen not to hear it.

In Act 4, Miller deepens our understanding of Danforth's motives. Hale and Parris beg him to postpone the hangings, but he refuses, explaining that a reprieve would cast doubt on the guilt of those already hanged. This is the most revealing moment of all, because it shows that his real concern is the reputation of the court. His declaration that "While I speak God's law, I will not crack its voice with whimpering" presents mercy as weakness and suggests he sees himself almost as

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God's mouthpiece. I feel contempt here, because his pride is placed above innocent lives.

His desperation to obtain Proctor's signed confession confirms this. He wants a public document to justify the trials, and when Proctor tears it up, refusing to give up his name, Danforth loses control of the man if not of the court. His final order, "Hang them high over the town! Who weeps for these, weeps for corruption!", is horrifying. The exclamations show his rage, and by calling sympathy itself corrupt, he tries to control even how people feel.

Overall, Miller makes me feel that Danforth's control is more frightening than Abigail's lies, because it is backed by law and intelligence. By showing a powerful man who will not admit he is wrong, Miller leaves the audience disturbed that justice can be destroyed not only by hysteria, but by pride.

3b

The two moments in Journey's End that make me feel saddest are the quiet conversation between Osborne and Raleigh just before the raid in Act 3 Scene 1, and Raleigh's death in the final scene. In both, Sherriff creates sadness not through grand speeches but through restraint: characters talk about ordinary things, hold back their fear and try to protect each other, and the audience is left to feel what they cannot say.

In the first moment, Osborne and Raleigh wait in the dugout for the signal to begin the raid on the German trench. Sherriff has already prepared the audience to dread it. We know that the Colonel has ordered it in daylight, and that the Germans are expecting it because the gap in their wire has been cut. Before Stanhope leaves them, Osborne quietly hands over his personal belongings and a

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letter for his wife, asking Stanhope to send them on if anything happens. The practical, matter-of-fact way he does this is unbearably sad, because it shows a man calmly preparing for his own death while trying not to make a fuss.

What follows is even more moving. Left alone with Raleigh, Osborne steers the conversation away from the raid towards memories of home. They talk about walking in the New Forest and the English countryside, and about rugger, which Osborne once played to a high standard but never boasts about. Sherriff uses this gentle, rambling dialogue to show Osborne's kindness: he is calming the nervous young officer, behaving like the "Uncle" the others call him. The audience, however, cannot forget the time ticking towards zero hour. The contrast between the peaceful world they describe and the horror waiting above the steps makes the scene painfully tense. Raleigh's boyish eagerness and Osborne's quiet courage make us care for them deeply just before they climb out.

The sadness is completed when Raleigh returns without him. The stage directions, with the sounds of the raid off stage, keep the violence out of sight, and Raleigh's stunned silence when he comes down the steps tells us more than any description. Osborne's empty place, and the belongings Stanhope now holds, become reminders of a gentle man destroyed by a pointless order. The Colonel's eager question about whether they have taken a prisoner, followed by his casual reaction, adds bitterness: the loss of Osborne and several soldiers is reduced to a small gain of information.

The second moment, Raleigh's death in Act 3 Scene 3, is perhaps the saddest in the play. Raleigh has been hit by a shell fragment in the spine, and Stanhope orders him to be brought down into the officers' dugout rather than left in the crowded aid post. This decision is significant because it shows Stanhope's love

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breaking through the hard shell he has built. Earlier he resented Raleigh's arrival, fearing that the boy would see how he had changed and write home to his sister. Now he tends him with great tenderness, bringing him water and sitting beside him.

Sherriff makes this scene especially painful through small details. Raleigh does not understand how badly he is hurt and asks about his legs, believing he will be able to get up, while Stanhope, who knows the truth, gently avoids answering. Raleigh uses Stanhope's first name, Dennis, which reminds us that they were schoolfriends, and the hero worship of Act 1 is replaced by something simpler and more human. When the candle goes out and Raleigh complains of the dark and the cold, the image is heartbreaking: the light going out mirrors his life fading away. Stanhope's quiet, broken response when Raleigh dies, and the way he sits for a moment before going up to face the attack, show grief that he has no time or words to express.

The final stage image deepens the sadness. As Stanhope leaves, a shell hits the dugout and the timbers collapse, burying Raleigh's body and ending the play in darkness and the sound of guns. Nothing is resolved, and we know that Stanhope, too, is unlikely to survive.

For me these moments are so sad because Sherriff shows the best qualities of these men, gentleness, loyalty and love, and then lets the war destroy them. The understated writing makes their losses feel real rather than heroic, which is exactly why the play still moves audiences so deeply.

4a What makes this moment so upsetting is the cruelty of its timing. Shakespeare

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lifts Romeo to the highest point of happiness he reaches in the whole play, and then, within a few lines, lets him fall into a despair so complete that he is already planning his own death before the scene is half over. We watch a young man destroyed by news that we know is false, and the gap between what he believes and what we know is almost unbearable.

The opening soliloquy is full of lightness. Romeo's "bosom's lord sits lightly in his throne", and an "unaccustom'd spirit" lifts him "above the ground with cheerful thoughts". The image of floating upwards is touching because it is so rare for him: this is a character who usually speaks of sighs and "sad hours", so his sudden joy feels fragile. Shakespeare then gives him a dream that the audience recognises as a terrible prophecy. Juliet "found me dead" and "breath'd such life with kisses in my lips / That I reviv'd". The real ending will reverse this exactly: Juliet will wake to find Romeo dead and will kiss his lips hoping some poison "doth hang on them", but no kiss will revive him. Even the phrase "flattering truth of sleep" is quietly ominous, since flattery is a pleasing lie. Romeo trusts the dream, and we cannot.

The arrival of Balthasar is handled with painful dramatic irony. Romeo's questions tumble out, "How doth my lady? Is my father well? / How fares my Juliet?", and the repetition shows that only one person really matters to him. His reasoning, "nothing can be ill if she be well", is so hopeful that Balthasar's reply turns it into a grim pun: "Then she is well, and nothing can be ill." Balthasar means that she is at peace in heaven, with "her immortal part with angels", but the gentle, almost consoling language makes the blow worse. The plain monosyllables of "I saw her laid low" have a heavy finality, and his apology, "O, pardon me for bringing these ill news", reminds us that he is an innocent messenger carrying a mistake. We know Juliet is only drugged, and that the Friar's letter has not arrived, so the scene is upsetting precisely because the disaster could so easily have been

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prevented.

Romeo's response is shockingly brief. "Is it e'en so? Then I defy you, stars." The short, quiet question followed by the defiant apostrophe captures a mind that has made its decision instantly. This links back to the Prologue's "star-cross'd lovers" and to Romeo's earlier foreboding that "some consequence yet hanging in the stars" would end his life. In trying to defy fate he actually fulfils it, which gives the line a tragic, helpless quality. Balthasar's observation that his looks are "pale and wild" shows the change in him, and the repeated, almost desperate question "Hast thou no letters to me from the friar?" is heartbreaking because the answer, "No, my good lord", is the single fact that seals his fate.

Once alone, Romeo's tone becomes eerily calm. "Well, Juliet, I will lie with thee to-night" turns the language of the wedding night into a promise of death, so that love and death, linked all through the play, finally merge. He recognises his own state, "O mischief, thou art swift / To enter in the thoughts of desperate men!", but cannot stop himself. The long description of the apothecary is also disturbing. The details of "tatt'red weeds", the "alligator stuff'd" and the "beggarly account of empty boxes" create a world of poverty and decay, and Romeo notes that "Sharp misery had worn him to the bones". It is chilling that he is thinking so practically; he remembers the shop because he once noticed that such a "caitiff wretch" would sell a poison despite the law. The slow, detailed verse shows a mind that has stopped feeling and started planning.

For me, the scene is so upsetting because Shakespeare makes us hope alongside Romeo for a moment, then forces us to watch him rush towards a death that rests on a misunderstanding. The haste that has driven the whole play returns here in his order to "hire post-horses; I will hence to-night", and we sense that

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nothing can now slow him down.

4b

Shakespeare places Mercutio and Benvolio on either side of Romeo like two voices competing for his attention. Benvolio is the voice of caution, reason and peace, while Mercutio is wit, energy and recklessness. The contrast is striking not simply because they are different, but because of what happens when they meet the same danger: the peacemaker survives and fades from the play, while the brilliant talker is killed, and his death turns the comedy of the first half into tragedy.

The contrast begins with their names. Benvolio suggests "good will", and Mercutio suggests the quick, changeable god Mercury, so the audience is almost told how to read them. Benvolio's first words in the play are an attempt to stop the servants' brawl: "Part, fools! / Put up your swords; you know not what you do." When Tybalt mocks him, he answers simply, "I do but keep the peace". His language is plain, sensible and practical. Even his advice to the lovesick Romeo is reasonable: Romeo should "Examine other beauties" and forget Rosaline. Benvolio thinks that problems can be solved by calm thought, which already sets him apart from almost everyone in Verona.

Mercutio, by contrast, arrives in Act 1 Scene 4 in a blaze of words. His advice to Romeo is not to reason with love but to fight it: "If love be rough with you, be rough with love". Where Benvolio is gentle, Mercutio is bawdy and mocking, turning Romeo's romantic sighs into sexual jokes. The Queen Mab speech shows his imagination at its most dazzling and most unstable. It moves from delicate images of a tiny fairy in a hazelnut chariot to soldiers dreaming of "cutting foreign throats", and Romeo has to stop him: "Peace, peace, Mercutio, peace! / Thou talk'st of nothing." Mercutio's reply, that dreams are "the children of an idle brain", is

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ironic, since his own brain is anything but idle. Shakespeare seems to suggest that this restless energy can tip into something darker.

The two men are placed side by side most strikingly at the start of Act 3 Scene 1. Benvolio senses danger: "The day is hot, the Capulets abroad, / And, if we meet, we shall not 'scape a brawl". The heat, the threat and the soft plea "let's retire" show his good judgement. Mercutio's response is comic but revealing. He accuses Benvolio of being a hot-headed fighter who would "quarrel with a man for cracking nuts", which is so obviously untrue that the joke really describes Mercutio himself. When Tybalt appears, Benvolio again urges them to "withdraw unto some private place", while Mercutio replies, "By my heel, I care not." Once Romeo refuses to fight, it is Mercutio, not a Montague, who draws, calling Romeo's restraint "calm, dishonourable, vile submission". The three heavy adjectives show that, for him, peace is shameful.

His death is where the contrast becomes most powerful. Even wounded, Mercutio is still punning: his wound is "not so deep as a well, nor so wide as a church-door", and he jokes that tomorrow "you shall find me a grave man". Yet the humour is mixed with bitterness, and his repeated curse, "A plague o' both your houses!", shows that he finally sees the feud as the real killer. Shakespeare gives the clearest condemnation of the feud to the character who was most eager to fight, which is a sharp irony. Benvolio, meanwhile, becomes a witness. He reports Mercutio's death, urges Romeo to flee, and gives the Prince a fair account of the fight. It is telling that Lady Capulet dismisses him as a liar because "Affection makes him false": in Verona, even honest reason is not trusted.

After this scene Benvolio quietly disappears from the play, and Mercutio is dead. Perhaps Shakespeare is showing that neither of Romeo's friends can save him:

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Benvolio's reason is too weak to be heard, and Mercutio's passion helps to start the chain of deaths. I find Mercutio the more memorable, because his language is so alive, but Benvolio is the one whose values the play's ending finally supports, when the families are left to make the peace he always asked for.

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This short, quiet scene between Sebastian and Antonio is easy to overlook among the comic plots of Twelfth Night, but Shakespeare makes it memorable through the intensity of Antonio's love and significant because it sets a trap. By showing that Antonio is in real danger in Illyria and that he will follow Sebastian anywhere, Shakespeare prepares the confusion and heartbreak that come when Antonio mistakes Viola for her brother.

The scene opens with Sebastian's gentle reproach, "I would not by my will have troubled you", which shows that Antonio has followed him against his wishes. Sebastian's tone is polite and slightly awkward, and the neat paradox "you make your pleasure of your pains" suggests that he is aware Antonio takes delight in suffering for him. Antonio's reply is far more passionate. His desire is "More sharp than filed steel" and it "did spur me forth", and the simile is striking because it is so physical and almost violent: his love is a weapon that drives him on. The image of the spur also suggests he cannot resist it, as a horse cannot resist the rider.

What makes Antonio's speech memorable is the way his feelings keep breaking through his explanations. He tries to justify himself with reason, saying that he feared what "might befall your travel, / Being skilless in these parts", and the description of strange lands as "Rough and unhospitable" to a stranger "Unguided and unfriended" is protective, almost parental. Yet the long, winding sentence, with its interruption "though so much / As might have drawn one to a longer voyage",

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shows that love, not logic, is his real motive. The phrase "My willing love" is the heart of the speech, and the word "jealousy" here means anxious care, but to a modern audience it hints at the possessive intensity of his devotion.

Sebastian's response creates a sharp contrast. "I can no other answer make but thanks, / And thanks, and ever thanks" is warm, but the repetition also sounds a little helpless, as though thanks is all he can give. He admits that good turns are often "shuffl'd off with such uncurrent pay", using the language of money to describe a debt of kindness he cannot repay. The moment feels unequal: Antonio offers everything, while Sebastian offers courtesy. Sebastian then changes the subject quickly and lightly, "What's to do? / Shall we go see the reliques of this town?", which shows the carefree curiosity of a tourist and perhaps a wish to move away from such emotional intensity.

The second half of the passage turns from feeling to danger, and this is where its significance lies. Antonio's "I do not without danger walk these streets" introduces a threat we have not heard before. He explains that in a "sea-fight 'gainst the Count his galleys" he did "some service", so that if he were "ta'en here, it would scarce be answer'd". Sebastian's casual guess, "Belike you slew great number of his people", reveals how little he understands the risk, while Antonio's careful reply explains that the quarrel was over goods, and that "Only myself stood out" against repaying them. His isolation is emphasised: he alone refused to make peace, and he alone will "pay dear". The final warning, "Do not then walk too open", is ironic, because it is Antonio himself who will be seen in the open and arrested.

Shakespeare uses this to set up one of the most painful moments of the comedy. Soon after, Antonio gives Sebastian his purse and parts from him, and when he later rescues Viola from the duel, believing her to be Sebastian, he is seized by the

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officers. Her denial of knowing him feels to Antonio like betrayal, and the audience understands his anguish because of the selfless love shown here. In this way the scene does more than move the plot along: it gives the play a note of genuine loyalty and danger that darkens its comic world. Even at the happy ending, Antonio is left outside the pairings of lovers, and this passage helps us feel the loneliness of a man whose "willing love" is never fully returned.

5b Shakespeare's portrayal of Malvolio pulls the audience in two directions at once. For most of the play he is a pompous killjoy whose humiliation we are invited to enjoy, yet by the final act the joke has gone so far that our laughter turns uneasy. I find that Shakespeare deliberately shifts our sympathy as the play progresses, so that by the end Malvolio is both a figure of fun and a genuinely wronged man, and the comedy's happy ending is shadowed by him.

At first Shakespeare gives us little reason to like him. His first appearance shows him sneering at Feste, wondering how Olivia can take "delight in such a barren rascal", which marks him as someone with no sense of play in a world built on wit and festivity. Olivia's response is the key to his character: "O, you are sick of self-love, Malvolio". The metaphor of sickness suggests his vanity is almost a disease, and the phrase "distempered appetite" hints that he cannot enjoy life as others do.

The late-night revelry scene sharpens this. When Malvolio bursts in on Sir Toby, Sir Andrew and Feste with "My masters, are you mad?", his rhetorical questions and the stiff list "place, persons, nor time" sound like a schoolmaster scolding children. Yet even here sympathy is possible: he is, after all, doing his job, and Sir Toby really is a drunken nuisance in his niece's house. Shakespeare, however, gives

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the memorable line to Toby: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" The homely image of "cakes and ale" makes Malvolio's virtue seem joyless rather than admirable, and Maria's scornful label "a kind of puritan" sets him against the spirit of Twelfth Night itself.

The letter scene is where Shakespeare makes Malvolio most ridiculous, but also, strangely, most human. Before he even finds the letter he is daydreaming aloud about becoming "Count Malvolio", and the comic structure, with the plotters hidden in the box tree hissing their outrage, lets the audience laugh at him from a position of superiority. His laborious decoding of "M.O.A.I." and his eager repetition of "Some are born great, some achieve greatness, and some have greatness thrust upon 'em" expose a social ambition that seems absurd in a steward. Still, there is something pitiful in how desperately he wants to be loved and to rise. Maria has observed that he believes all who look on him love him, and the trick works precisely because it feeds a deep loneliness. When he appears in "yellow stockings" and "cross-gartered", smiling grotesquely, Olivia can only conclude it is "very midsummer madness". The visual comedy is brilliant, but it also prepares the turn that follows, because a man who is thought mad can be treated with cruelty.

The dark-room scene is the moment our sympathy shifts decisively. Locked away "in hideous darkness", Malvolio is taunted by Feste disguised as Sir Topas, who insists the room is full of light. What is left is a man repeatedly and quite reasonably insisting that he is sane. The dramatic irony that once made us laugh now makes us uncomfortable, since we know he is telling the truth. Even Sir Toby admits he wishes they were "well rid of this knavery", which suggests the joke has outlived its fun.

In the final scene Malvolio's dignity partly returns. His accusation, "Madam, you

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have done me wrong, notorious wrong", is direct and wounded, and Olivia herself agrees he has been "most notoriously abused". Her gentle "Alas, poor fool, how have they baffled thee!" voices the sympathy the audience may now feel. Yet Feste's cruel reminder that "the whirligig of time brings in his revenges" reveals that the trick was partly personal spite. Malvolio's exit line, "I'll be revenged on the whole pack of you", is bitter and isolated: he is the only character who leaves the stage outside the circle of marriages and reconciliation.

Overall, Shakespeare makes me sympathise with Malvolio to a considerable extent, though not completely. His vanity and contempt for others mean he invites his fall, but the punishment far exceeds the offence. By leaving him unreconciled, Shakespeare unsettles the comic ending and suggests that laughter, taken too far, becomes something close to cruelty.