Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/22**

Paper 2 Drama **February/March 2020**

1 hour 30 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

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

INFORMATION

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

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

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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either 1(a) Read this passage, and then answer the question that follows it:

Lindner [*folding up his materials*]: Well – if you are that final about it …

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The door opens and she comes back in, grabs her plant, and goes out for the last time.]

[*Curtain.*]

[*from Act 3*]

How satisfying do you think Hansberry's writing makes this ending to the play?

Or **1(b)** In what ways does Hansberry dramatically portray the poverty of the Younger family?

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ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

Either 2(a) Read this passage, and then answer the question that follows it:

Danforth: Now, sir – which of these in your opinion may be brought to God?

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Can you not see the blood on my head!!

[*from Act 4*]

Explore the ways in which Miller builds tension at this moment in the play.

Or **2(b)** How far does Miller encourage you to sympathise with Elizabeth Proctor?

TERENCE RATTIGAN: *The Winslow Boy*

Remember to support your ideas with details from the writing.

Either 3(a) Read this passage, and then answer the question that follows it:

Grace: What are you reading, Kate?

Catherine: Len Rogers' Memoirs.

Grace: Who's Len Rogers?

Catherine: A Trades Union Leader.

Grace: Does John know you're a radical.

Catherine: Oh, yes.

Grace: And a suffragette?

Catherine: Certainly.

Grace [*with a smile*]: And he still wants to marry you?

Catherine: He seems to.

Grace: Oh, by the way, I've told him to come early for lunch—so that he can have a few words with Father first.

Catherine: Good idea. [*To* ARTHUR]: I hope you've been primed, have you, Father? [*She rises and goes to* ARTHUR.]

Arthur: What's that?

Catherine [*sitting on the arm of* ARTHUR*'s chair*]: You know what you're going to say to John, don't you? You're not going to let me down and forbid the match, or anything, are you? Because I warn you, if you do, I shall elope.

Arthur [*taking her hand*]: Never fear, my dear. I'm far too delighted at the prospect of getting you off our hands at last.

Catherine [*smiling*]: I'm not sure I like that "at last".

Grace: Do you love him, dear?

Catherine: John? Yes, I do.

Grace: You're such a funny girl. You never show your feelings much, do you? You don't behave as if you were in love.

Catherine: How does one behave as if one is in love?

Arthur: One doesn't read Len Rogers. One reads Byron.

Catherine: I do both.

Arthur: An odd combination.

Catherine: A satisfying one.

Grace: I meant—you don't talk about him much, do you?

Catherine: No. I suppose I don't.

Grace [*sighing*]: I don't think you modern girls have the feelings our generation did. It's this New Woman attitude.

Catherine [*rising and facing* GRACE]: Very well, Mother. I love John in every way that a woman can love a man, and far, far more than he loves me. Does that satisfy you?

Grace [*embarrassed*]: Well, really, Kate darling—I didn't ask for anything quite like that——[*To* ARTHUR]: What are you laughing at, Arthur?

Arthur [*chuckling*]: One up to the New Woman.

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Grace: Nonsense. [*She turns and goes towards the window.*] She misunderstood me that's all. Just look at the rain! [*She turns to* CATHERINE.] Kate, darling, does Desmond know about you and John?

Catherine: I haven't told him. On the other hand, if he hasn't guessed, he must be very dense.

Arthur: He *is* very dense.

Grace: Oh, no. He's quite clever, if you really get under his skin.

Arthur: Oddly enough, I've never had that inclination.

[CATHERINE *smiles.*]

Grace: I think he's a dear. Kate, darling, you *will* be kind to him, won't you?

Catherine [*patiently*]: Yes, Mother. Of course I will.

[*from Act 1*]

How does Rattigan make this such an intriguing introduction to Catherine Winslow (Kate)?

Or **3(b)** To what extent does Rattigan persuade you to feel sorry for Dickie Winslow?

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WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

Either 4(a) Read this passage, and then answer the question that follows it:

Macbeth: What man dare, I dare.
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or th' Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble. Or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit, then protest me
The baby of a girl. Hence, horrible shadow!
Unreal mock'ry, hence! [*Exit Ghost.*
Why, so; being gone,
I am a man again. Pray you, sit still.

Lady Macbeth: You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.

Macbeth: Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross: What sights, my lord?

Lady Macbeth: I pray you speak not; he grows worse and worse;
Question enrages him. At once, good night.
Stand not upon the order of your going,
But go at once.

Lennox: Good night; and better health
Attend his Majesty!

Lady Macbeth: A kind good night to all!
[*Exeunt Lords and Attendants.*

Macbeth: It will have blood; they say blood will have blood.
Stones have been known to move, and trees to speak;
Augurs and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

Lady Macbeth: Almost at odds with morning, which is which.

Macbeth: How say'st thou that Macduff denies his person
At our great bidding?

Lady Macbeth: Did you send to him, sir?

Macbeth: I hear it by the way; but I will send –
There's not a one of them but in this house
I keep a servant fee'd – I will to-morrow.
And betimes I will to the Weird Sisters;
More shall they speak; for now I am bent to know
By the worst means the worst. For mine own good
All causes shall give way. I am in blood
Stepp'd in so far that, should I wade no more,

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Returning were as tedious as go o'er.
Strange things I have in head that will to hand,
Which must be acted ere they may be scann'd.

Lady Macbeth: You lack the season of all natures, sleep. *50*

Macbeth: Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use.
We are yet but young in deed. [*Exeunt.*

[*from Act 3, Scene 4*]

In what ways does Shakespeare make this such a powerful moment in the play?

Or **4(b)** How does Shakespeare make the relationship between Macbeth and the witches so compelling?

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either 5(a) Read this passage, and then answer the question that follows it:

Paris: What cursed foot wanders this way to-night
To cross my obsequies and true love's rite?
What, with a torch! Muffle me, night, awhile. [*Retires.*

[*Enter* ROMEO *and* BALTHASAR*, with a torch, a mattock, and a crow of iron*.]

Romeo: Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light; upon thy life I charge thee,
Whate'er thou hearest or seest, stand all aloof
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring – a ring that I must use
In dear employment; therefore hence, be gone.
But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint,
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

Balthasar: I will be gone, sir, and not trouble ye.

Romeo: So shalt thou show me friendship. Take thou that;
Live and be prosperous; and farewell, good fellow.

Balthasar [*Aside*]: For all this same, I'll hide me hereabout;
His looks I fear, and his intents I doubt. [*Retires.*

Romeo: Thou detestable maw, thou womb of death,
Gorg'd with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,

[*Breaking open the tomb.*

And, in despite, I'll cram thee with more food.

Paris: This is that banish'd haughty Montague
That murd'red my love's cousin – with which grief
It is supposed the fair creature died –
And here is come to do some villainous shame
To the dead bodies. I will apprehend him.
Stop thy unhallowed toil, vile Montague.
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee.
Obey, and go with me; for thou must die.

Romeo: I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desp'rate man;
Fly hence, and leave me. Think upon these gone;
Let them affright thee. I beseech thee, youth,

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Put not another sin upon my head
By urging me to fury; O, be gone!
By heaven, I love thee better than myself,
For I come hither arm'd against myself.
Stay not, be gone; live, and hereafter say
A madman's mercy bid thee run away.

Paris: I do defy thy conjuration,
And apprehend thee for a felon here.

Romeo: Wilt thou provoke me? Then have at thee, boy!

[*They fight.*

Page: O lord, they fight! I will go call the watch.

[*Exit. Paris falls.*

Paris: O, I am slain! If thou be merciful,
Open the tomb, lay me with Juliet.

[*Dies.*

[*from Act 5, Scene 3*]

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

Or **5(b)** How does Shakespeare's portrayal of the hatred between the Capulets and the Montagues contribute to the dramatic impact of the play?

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

Question number

1a

Hansberry's ending is deeply satisfying, but not because it is neat or simply happy. What satisfies is that the family's dignity is restored and Walter finally earns his mother's pride, while Hansberry refuses to pretend that their struggles are over. The ending feels earned and honest at the same time, and the quiet final image of Mama and her plant gathers up everything the play has been about.

The passage opens with Lindner's defeat. His limp "if you are that final about it" shows that Walter's refusal of the money has left him with nothing to say, and the stage direction of him folding up his papers is a small but pleasing visual sign that his offer has been closed for good. Having watched Walter almost humiliate himself before this man, the audience feels real relief. Yet Hansberry does not let Lindner leave harmlessly. His parting warning that he hopes they know what they are getting into hangs over the scene like a threat, reminding us that the hostile neighbours of Clybourne Park are still waiting. The victory is moral rather than practical, and that makes it more believable.

The energy of the scene then bursts out. Ruth's exuberant cry to "get the hell out of here" releases all the tension of the previous act, and the noisy, comic bustle of the moving men turns the cramped apartment into a place of movement and hope. I find this shift very satisfying because, for most of the play, the family have been trapped in the same small rooms, and now the stage itself seems to be emptying of their old life.

At the heart of the ending is Mama's tribute to Walter. When she says that he has "finally come into his manhood today", Hansberry resolves the play's central

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conflict. Walter has spent the play defining manhood as money and business deals; now manhood is redefined as pride, family loyalty and standing up for his father's sacrifice. Her simile that it is "like a rainbow after the rain" is a striking image of renewal and God's promise, suggesting that the suffering caused by the lost money has been washed into something better. Ruth's simple "Yes, Lena" is moving precisely because it is so understated: the two women who have carried the family share a moment of complete agreement.

However, Hansberry deliberately keeps some threads loose. Beneatha and Walter bicker about Asagai's proposal and her dream of becoming a doctor in Africa, with Walter mocking her and telling her to marry a man with money. This could seem a jarring note, but I think it is satisfying in a truthful way: families do not become perfect overnight, and the squabbling is affectionate rather than bitter. Mama's wry comment that her children are "something all right" turns it into a moment of loving exasperation. Beneatha's future, like the family's future in the new house, remains open.

The final moments are the most powerful. Hansberry clears the stage so that Mama is left alone in the empty apartment. In silence she looks around the rooms where she raised her children and lost her husband, and she seems almost overwhelmed by emotion before she composes herself. Without any dialogue, Hansberry lets the audience feel the weight of years of hardship. Then comes the last stage direction: she "comes back in, grabs her plant, and goes out for the last time." The plant has been a symbol throughout of Mama's care and of dreams that survive in poor conditions, a feeble thing that she has kept alive with almost no sunlight. Carrying it to a house with a garden suggests that her dream, and her family, will finally have room to grow. The verb "grabs" adds a touch of urgency and even humour, as though she cannot bear to leave it behind.

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	Overall, I find the ending profoundly satisfying because it balances triumph with realism. The money is mostly gone, danger awaits in Clybourne Park, and not every quarrel is settled, yet the Youngers leave united and proud. Hansberry's choice to end on a silent, symbolic gesture rather than a speech makes the conclusion feel quietly hopeful rather than sentimental.
1b	Hansberry makes the poverty of the Younger family something the audience can see, hear and almost feel, rather than something merely described. It is built into the set, the rhythms of daily life and the conflicts between characters, and its real force lies in what it does to people: it cramps their bodies, strains their marriages and tempts them to measure their worth in money. Yet Hansberry also shows a family whose pride survives their poverty, which makes the portrayal moving rather than bleak. The most immediate method is the setting. The opening stage directions describe a living room whose furniture has had to serve too many people for too many years, until the whole place seems tired. Hansberry gives the room a kind of personality, so that the weariness of the furniture mirrors the weariness of the family. The audience then learns that the living room is also Travis's bedroom, that Walter and Ruth sleep in what was once a breakfast room, and that the bathroom is out in the hall, shared with another family. Because the whole play takes place in this one apartment, we never escape it, and the claustrophobia of the single set becomes a dramatic image of poverty itself. Hansberry also dramatises poverty through ordinary routine. The play opens with Ruth shaking Travis awake and hurrying Walter to the bathroom before the

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neighbours take it, and the tired, irritable breakfast scene shows how lack of space and money wears down affection. Travis's request for fifty cents for school becomes a small crisis: Ruth refuses because they simply do not have it, and Walter, wanting to look like a generous father, gives his son a dollar, only to have to ask Ruth for money for his own fare to work. Hansberry uses a tiny sum to reveal how poverty humiliates Walter and how it constantly sets his pride against the family's needs.

The jobs of the characters deepen this. Walter is a chauffeur, and he bitterly describes a life of saying "Yes, sir" to rich white men, while Mama and Ruth work in other people's kitchens. Mama's late husband, Big Walter, is presented as a man who worked himself to death, and the ten thousand dollar insurance cheque is, in a sense, the price of his life. Hansberry stages the cheque's arrival with great tension: Travis brings it in, Mama handles it almost reluctantly, and the family's hopes are focused on a single piece of paper. It is a powerful image of how desperately poor people pin their futures on chance.

Poverty also intrudes in more disturbing ways. Travis's excited account of chasing a rat in the street, and Beneatha spraying the apartment against insects, show that the family cannot keep squalor out however hard they clean. Mama calls the apartment a "rat trap", a metaphor that suggests not only vermin but a place that catches and holds people. Most painfully, Ruth considers ending her pregnancy because they cannot afford another child. Mama's horror at this shows how poverty threatens even the family's deepest values, and Hansberry makes the audience feel how cruel a situation must be to push a loving mother so far.

Hansberry's most important idea is that poverty corrupts values. In the argument between Walter and Mama, he insists that "money is life", and Mama replies with

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sorrow that once freedom used to be life. This contrast between generations shows that poverty has turned Walter's dreams of dignity into dreams of cash, and his loss of the money to Willy Harris is the dramatic result.

Finally, Hansberry uses Mama's plant as a symbol of the family in poverty. It survives on the single window's weak light, just as their hopes survive in a crushing environment. By ending with the family leaving for a house with a garden, and with Walter refusing Lindner's money out of pride, Hansberry suggests that poverty has damaged the Youngers but has not destroyed them. That is what makes her portrayal so dramatically effective: we see the full cost of being poor, but we also see what cannot be bought.

2a

Miller builds tension at this moment by placing the court's unbending authority under pressure from every side at once. Dawn is approaching, the condemned are due to hang, the town is close to rebellion, and the men who started the trials are beginning to crack. The tension comes less from what happens than from the sense that Danforth's rigid world is about to break, and that he refuses to see it.

Miller first creates tension through time. Danforth's question about which prisoners "may be brought to God" and his promise to strive with them "till dawn" remind the audience that the executions will take place at sunrise. Parris's anxious reply that there is not enough time turns the scene into a race against the clock. Later, Danforth's image of himself as unable, like Joshua, to stop "this sun from rising" makes the coming dawn feel like an unstoppable force, and his biblical comparison reveals how completely he identifies the court's will with God's.

Parris is a key source of tension because his fear is so raw. He cannot even look

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at the list, and his broken words, "a dagger", are delivered in a quavering voice before he chokes. Miller withholds the full explanation for a moment, so that the audience shares Danforth's confusion before learning that a dagger clattered to the ground as Parris left his house. This is a chilling detail: the violence that the court has inflicted is now threatening its own officials. Parris's panic, after Abigail has fled with his money, is almost comic in its selfishness, yet it also signals that Salem is turning against the trials.

Against this rising hysteria Miller sets Danforth's cold control. His repeated "There will be no postponement" has a blunt, final rhythm, and his long speech hardens the tension still further. He declares that he will not receive "a single plea for pardon or postponement" and that postponement would speak "a floundering" on his part. Here Miller exposes the real reason for the executions: not justice but Danforth's reputation, since a pardon would cast doubt on the twelve already hanged. His metaphor that he will not "crack its voice with whimpering" when he speaks God's law dismisses mercy as weakness, and the hyperbole that he would hang "ten thousand" rebels and that "an ocean of salt tears" could not melt the law makes him terrifying. The audience feels the tension of watching a man so certain he is right that he cannot be moved.

Hale's return intensifies the conflict. His blunt "You must pardon them. They will not budge" sets up a clash of two immovable positions: the prisoners will not lie and Danforth will not yield. As the scene develops, Hale grows harder, warning Danforth that he is mistaken if he thinks God wills rebellion. His vivid list of "orphans wandering from house to house" and "abandoned cattle" on the highroads paints a picture of a society falling apart. The images are of neglect and decay, and they suggest that the trials have destroyed the community they claimed to protect.

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Miller also builds anticipation through Proctor. Herrick's description of him sitting "like some great bird" and "chained to the wall" creates an unsettling image of a once powerful man reduced to silence and captivity. When Danforth sends for Elizabeth in the hope that she will soften him, the audience senses that the play's climax is approaching, and fears what this meeting will bring.

The extract ends at its highest pitch. Hale's bitter sarcasm, that he has come "to do the Devil's work" by persuading Christians to lie, suddenly collapses into anguish: "There is blood on my head! Can you not see the blood on my head!!" The repetition and the double exclamation marks show a man breaking under guilt, and the image of blood evokes both the hangings and a guilt that cannot be washed away. The question is aimed at Danforth, who clearly cannot see it. This is the most powerful moment of tension because the play's moral conflict is now laid bare: the man who began the investigations recognises his guilt, while the man with power to stop them will not.

2b

Miller encourages a great deal of sympathy for Elizabeth Proctor, but it is a sympathy that grows as the play develops. At first she can seem cold and unforgiving, and Miller allows us to understand why John finds her difficult. Yet he gradually reveals her as a wronged, honest and loving woman, so that by the final act she becomes one of the most moving figures in the play.

Before we even meet her, Elizabeth is presented through Abigail's eyes. In Act I, Abigail sneers at her as a cold, snivelling woman and blames her for blackening her name in the village. Because Abigail is clearly manipulative, this hostile description makes us suspicious of it, and Miller invites the audience to wait and

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judge Elizabeth for ourselves.

In Act 2, however, Miller complicates our sympathy. The scene opens with John tasting the stew she has cooked and adding salt, a small but telling detail which suggests that something in the marriage lacks flavour and warmth. Their conversation is stiff and cautious, full of short, polite exchanges, and when John talks of spring and suggests bringing flowers into the house, she seems unable to share his warmth. His remark that it is still winter in the house is a metaphor for her coldness, and we may feel some sympathy for him as he tries, clumsily, to please her. Elizabeth's suspicion when she learns he was alone with Abigail also seems to make her harsh, and John's angry outburst that he will not have her suspicion any more expresses a frustration the audience can understand.

Yet Miller ensures that we never fully condemn her. Her suspicion is entirely justified: John did commit adultery, and he has just admitted being alone with Abigail without telling her. Her quiet line that she does not judge him, but that "the magistrate sits in your heart" that judges him, is perceptive and dignified. The legal metaphor suggests that John's real conflict is with his own guilt, and it shows Elizabeth as morally clear sighted rather than vindictive. Miller also makes her intelligent about the danger they face. She understands before John does that Abigail wants to replace her, and her insistence that he must go to Salem to expose the girl shows both courage and fear.

Our sympathy deepens sharply when she becomes the victim of the hysteria. The arrival of Cheever and the discovery of the poppet with a needle in it is a deeply unjust moment, since we know Mary Warren made the doll and Abigail has set the trap. Elizabeth's calm dignity as she is led away, thinking of her children, contrasts powerfully with the injustice of the arrest. The audience now sees her as

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an innocent woman paying for her husband's sin.

The climax of Act 3 is the moment that most powerfully demands our sympathy. Elizabeth, who we are told never lies, is asked whether John committed lechery. Miller builds agonising dramatic irony: John has already confessed, and we long for her to tell the truth. Instead, out of love and the wish to protect his name, she denies it. Her one lie, told for John's sake, condemns him. This is tragic because her goodness destroys the very man she is trying to save, and Miller makes us pity her deeply.

In Act 4, Miller completes this transformation. Pregnant, imprisoned and worn, Elizabeth takes responsibility for her part in the marriage's failure, admitting that it takes a cold wife to prompt lechery and that she has sins of her own to count. She refuses to tell John what to do, leaving the choice to his conscience. Her final words, that he has his goodness now and that God forbid she should take it from him, are heartbreaking: she lets her husband die rather than let him lose his integrity.

Overall, Miller encourages great sympathy for Elizabeth. Her early coldness is real, and Miller is honest about it, but by the end we see it as the reserve of a wounded, principled woman. Her quiet strength and painful love make her far more admirable than she first appears.

3a

Rattigan makes this an intriguing introduction to Catherine because he presents her as a woman who does not fit the expectations of her family or her time. She is witty, independent and politically radical, yet she is about to make a conventional marriage, and her calm, guarded manner hides feelings that burst out

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only once. The audience is left curious about who she really is and how far her strong principles will take her.

From the opening exchange, Rattigan defines Catherine through what she reads. Her book, "Len Rogers' Memoirs", is the autobiography of "A Trades Union Leader", an unusual choice for a young middle-class woman in an Edwardian drawing room. Grace's series of questions, "Does John know you're a radical" and "And a suffragette?", are delivered with mild alarm, while Catherine's brisk replies, "Oh, yes" and "Certainly", are confident and unapologetic. The short, clipped dialogue creates a comic rhythm, but it also establishes her self-assurance. Grace's smiling surprise that John "still wants to marry" her suggests that, in Grace's world, a woman's opinions are a risk to her marriage prospects. Catherine's dry "He seems to" adds a note of irony, as though she is not entirely sure of him either.

Rattigan then shows her playful relationship with her father. Her teasing threat that she "shall elope" if Arthur forbids the match is light-hearted, but it hints at a determined will. Arthur's affectionate joke about getting her off their hands "at last" reminds us that she is no longer very young for a bride, and her wry objection to "that 'at last'" shows that she can take a joke and return it. Sitting on the arm of his chair, she seems close to him, and the warmth between them is intriguing because it suggests an alliance that may matter later.

The most interesting part of the introduction is Rattigan's exploration of Catherine's feelings. Grace complains that she never shows her feelings and does not "behave as if" she were in love. Catherine's question, "How does one behave as if one is in love?", is witty but also challenging, since it questions the idea that women must perform emotion in a prescribed way. Arthur's quip that one reads "Byron" rather than "Len Rogers" sets romance against politics, and Catherine's

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reply that she does "both" is revealing. She refuses to be either a romantic heroine or a cold radical, and her description of the mix as "A satisfying one" suggests a complex, balanced personality.

Rattigan then gives her a sudden emotional outburst. Provoked by Grace's sigh about the "New Woman attitude", Catherine rises and faces her mother, declaring that she loves John "in every way that a woman can love a man". The stage direction, the formal "Very well, Mother", and the bluntness of the statement startle Grace, who is left "embarrassed" and stammering. This is a striking moment because Catherine's frankness about love, perhaps even physical love, breaks the polite conventions of the drawing room. Yet the most intriguing words are "far, far more than he loves me". The repetition of "far" suggests that beneath her poise there is vulnerability, and an awareness that her love may not be fully returned. For the audience, this plants a seed of doubt about John that creates suspense.

Arthur's chuckle, "One up to the New Woman", turns the exchange into a contest, and his amusement shows that he admires his daughter's spirit. Rattigan uses humour to make Catherine appealing rather than shrill.

Finally, the mention of Desmond adds another layer. Catherine's sharp remark that he must be "very dense" if he has not guessed about John suggests that Desmond is in love with her, and her "patiently" spoken promise to be kind to him shows both her impatience with sentimental fuss and her basic decency.

Overall, Rattigan makes Catherine intriguing by creating contradictions: she is a suffragette who plans a traditional marriage, a woman who hides her feelings yet loves intensely, and a daughter who is both loyal and rebellious. The audience

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wants to know which side of her will prevail.

3b

Rattigan persuades us to feel sorry for Dickie Winslow, but only to a limited extent, and that limitation is deliberate. Dickie is written largely as a lightweight, comic figure, a cheerful and rather idle young man, and Rattigan uses his good humour to stop our pity from becoming too heavy. Yet beneath the jokes, Dickie is one of the clearest victims of the family's fight for Ronnie, and the quiet way he accepts his loss makes him more sympathetic than he first seems.

When we first meet Dickie, it is hard to feel much sorrow for him. He is an Oxford undergraduate who seems far more interested in enjoying himself than in studying, and Rattigan associates him with music, dancing and the lively distractions of youth. His banter with his sisters and his casual, slangy manner of speaking mark him as the most carefree member of the family. In the scenes with his father, Arthur's dry sarcasm about Dickie's lack of academic progress makes the audience laugh at Dickie rather than with him. Rattigan seems to present him at first as a slightly spoilt young man from a comfortable middle-class home, who has had privileges that he does not fully value.

However, even in these early scenes, Rattigan hints that Dickie deserves some sympathy. Arthur's attitude towards him is noticeably cooler than his attitude towards Ronnie, and his criticisms are delivered with a sharpness that suggests long disappointment. Dickie responds with easy good nature rather than resentment, which makes him likeable. The audience may sense that in a family dominated by a stern father, an eager mother and a brilliant, principled sister, Dickie is the one who is overlooked.

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The turning point comes as the cost of the case grows. When Arthur decides that the family can no longer afford to keep Dickie at Oxford, he tells him that he must leave the university and go out to work, and a place in a bank is found for him. This is a real sacrifice: Dickie loses his education, his freedom and the future that his upbringing had promised him, all for a cause that is not his own. Rattigan makes this moment effective through understatement. Dickie does not protest dramatically or blame Ronnie; he accepts the news with a rather sheepish resignation. His lack of self-pity is exactly what makes the audience feel sorry for him, because we can see what he has lost even when he chooses not to dwell on it.

Rattigan also uses Dickie to show the wider damage that the fight for justice causes. Alongside Arthur's failing health, Grace's anxiety about money and Catherine's loss of her engagement to John, Dickie's lost place at Oxford is part of the price paid by the whole family. Placing these sacrifices side by side encourages the audience to question, as Grace does, whether the case is worth it. Dickie's ordinary, unheroic loss is in some ways more poignant than Catherine's, because he never chose to be involved in the cause at all.

Nevertheless, Rattigan never lets us pity Dickie too deeply. He remains cheerful and resilient, and his good humour keeps returning, providing comic relief in a play that might otherwise become solemn. He seems to adapt to life in the bank without great bitterness, and the audience suspects that, unlike Catherine, he will be perfectly happy with an ordinary future. In this way he contrasts with Catherine, whose intelligence and passion make her losses feel more tragic.

Overall, Rattigan persuades us to feel sorry for Dickie to a moderate extent. At first he seems a comic, idle figure who has been given every advantage, but as the

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play develops we see that he is quietly sacrificed for his younger brother's cause, and his uncomplaining acceptance earns our sympathy. Rattigan's skill lies in keeping that sympathy light, so that Dickie remains both a source of laughter and a reminder of the human cost of standing up for what is right.

4a Shakespeare makes this such a powerful moment because it shows Macbeth's public collapse and his private hardening in a single scene. The banquet, meant to display his kingship, is broken apart by the ghost of the man he has murdered, and once the guests are gone, Macbeth turns not towards repentance but deeper into blood. It is a turning point in which we watch the relationship between Macbeth and his wife begin to reverse, and Macbeth himself become a tyrant.

The passage opens with Macbeth's desperate attempt to assert his courage. "What man dare, I dare" is a short, defiant boast, but the list of fierce beasts that follows, "the rugged Russian bear", "The arm'd rhinoceros" and "th' Hyrcan tiger", is revealing. Macbeth would rather face any physical danger than this silent figure, so the exotic animals emphasise how helpless he feels before the supernatural. His claim that if he trembles he may be called "The baby of a girl" shows how closely he ties manhood to fearlessness, echoing Lady Macbeth's earlier taunts. His dismissal of the ghost as "horrible shadow" and "Unreal mock'ry" sounds like a man trying to convince himself.

When the ghost leaves, his line "I am a man again" is almost pitiful, revealing that the vision had stripped him of his identity. Lady Macbeth's rebuke that he has "displac'd the mirth, broke the good meeting" with "most admir'd disorder" makes the political danger clear. The banquet, a symbol of order and hospitality, has been ruined in front of the thanes, and "disorder" suggests the wider chaos Macbeth's

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crime has brought to Scotland.

Shakespeare creates great dramatic tension through what the guests can and cannot see. Macbeth marvels that the others can keep "the natural ruby" of their cheeks while his is "blanch'd with fear", and the contrast between healthy colour and pallor shows how isolated he is by his guilt. Ross's innocent question, "What sights, my lord?", is dangerous, because any answer could expose the murder. Lady Macbeth acts instantly, and her urgent instructions, "Stand not upon the order of your going, / But go at once", are deeply ironic. The order of precedence at the table represented a harmonious kingdom, and now it is abandoned in a rush. Lennox's polite wish for "better health" to the king adds further irony, since Macbeth's illness is a sickness of the soul.

Once they are alone, the mood changes. Macbeth's line "It will have blood; they say blood will have blood" uses repetition to express a belief that murder demands more murder, and the images of stones that move, trees that speak and birds that reveal "The secret'st man of blood" suggest that nature itself will expose him. Lady Macbeth's weary reply that the night is "Almost at odds with morning" mirrors the confusion of light and darkness, good and evil, that runs through the play. She speaks little now, and her brief, tired answers contrast with her command earlier in the play, foreshadowing her later breakdown.

The most powerful lines show Macbeth's chilling resolve. He reveals that he keeps a "servant fee'd" in every thane's house, exposing a kingdom ruled by spies, and he resolves to visit the Weird Sisters to learn "By the worst means the worst". The heavy repetition of "worst" shows that he has chosen evil knowingly. His metaphor of being "in blood / Stepp'd in so far" that returning would be as "tedious" as going on presents his crimes as a river he is wading through. The word "tedious" is

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horrifying in its flatness: murder has become merely a matter of effort. His vow that strange things must "be acted ere they may be scann'd" shows that he will no longer let thought or conscience slow him down.

The scene ends on a quietly ominous note. Lady Macbeth's observation that he lacks "sleep" recalls the murdered sleep of Act 2, and Macbeth's final words, "We are yet but young in deed", are terrifying because they promise more violence to come. Shakespeare makes this moment powerful by showing Macbeth at his most terrified and, minutes later, at his most ruthless.

4b

Shakespeare makes the relationship between Macbeth and the witches compelling because it is never entirely clear who controls whom. The witches tempt, mislead and mock Macbeth, but they never force him to act, and the drama lies in watching a man listen to ambiguous words and choose to hear in them what he already desires. The relationship moves from fascination to dependence to destruction, and it keeps the audience questioning the balance between fate and free will.

Shakespeare makes the witches compelling before Macbeth even meets them. The short opening scene, with its thunder, chanting rhythm and the riddling "Fair is foul, and foul is fair", creates an atmosphere of confusion in which moral values are reversed. When Macbeth's first words in the play, "So foul and fair a day I have not seen", unconsciously echo theirs, Shakespeare suggests a hidden connection between him and these figures, as though they are already in tune.

The first meeting is a masterpiece of dramatic suspense. The witches greet Macbeth with three titles, Thane of Glamis, Thane of Cawdor and "king hereafter",

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building from what he is to what he might become. The contrast between Macbeth and Banquo is telling. Banquo asks why Macbeth seems to "start" and to "fear / Things that do sound so fair", which suggests that the prophecy has touched something already in Macbeth's mind. When Ross immediately announces that he is Thane of Cawdor, the witches seem to have proved their power, and Macbeth's aside, in which the thought of murder makes his hair stand on end and his heart knock at his ribs, shows how quickly their words take hold. Banquo's warning that "instruments of darkness" tell truths in small things to betray in deeper consequence makes the danger explicit, but Macbeth does not heed it.

What makes the relationship especially compelling is that the witches never tell Macbeth to kill. The murder of Duncan comes from Macbeth and his wife. Shakespeare therefore leaves the audience uncertain: did the witches see the future, or create it by planting an idea? This ambiguity is central to the play's tension.

After the murder, the relationship changes. At first the witches came to Macbeth, but now he seeks them out, telling his wife at the banquet that he will go to the Weird Sisters to know "By the worst means the worst". In Act 4 Scene 1 he arrives at their cavern demanding answers, and Shakespeare stages the scene as a grotesque spectacle, with the cauldron, the chant of "Double, double toil and trouble" and the gruesome ingredients. Macbeth's commanding tone shows he believes he can control them, yet the apparitions control him. The armed head warns him to "beware Macduff", the bloody child tells him that none "of woman born" shall harm him, and the crowned child promises safety until Birnam Wood comes to Dunsinane. Each prophecy is a trap of equivocation, and Macbeth's eager response, "Then live, Macduff", followed by his decision to kill Macduff anyway, shows how the witches feed his false confidence and his cruelty at once. The

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show of eight kings with Banquo's descendants, however, enrages him, reminding him that his crown is fruitless.

Immediately after this scene, Macbeth decides to slaughter Macduff's family. The relationship with the witches thus directly drives him into his most monstrous crime, and the audience watches his dependence on them turn him into a tyrant.

The end of the play reveals the full cruelty of their deception. When news comes that Birnam Wood is moving, Macbeth begins to doubt "th' equivocation of the fiend / That lies like truth". Finally, when Macduff reveals that he was "from his mother's womb / Untimely ripp'd", Macbeth realises that he has been tricked. His bitter wish that such "juggling fiends" be no more believed is powerful, since the man who trusted them most is the last to see through them.

The relationship is compelling because it is a study of temptation. The witches offer half-truths, and Macbeth's ambition completes them. Shakespeare leaves us fascinated and disturbed by how a brave soldier can be destroyed by words he chose to believe.

Sa

Shakespeare makes this moment deeply distressing because it brings together love, grief, violence and misunderstanding in a single, dark setting. Romeo, who has come to die beside Juliet, is so consumed by despair that he becomes savage, and Paris, who genuinely mourns her, dies needlessly at his hands. Most painfully, the audience knows that Juliet is not dead, so every word and action is shadowed by tragic dramatic irony.

The scene begins in mourning. Paris has come to perform "obsequies and true

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love's rite" at Juliet's tomb, and his phrase "true love" is poignant, since the audience knows Juliet never loved him. His request, "Muffle me, night, awhile", personifies the darkness as a protective cloak and builds suspense as he hides. The arrival of Romeo with a torch, "a mattock, and a crow of iron" is disturbing in itself, as these tools of digging and breaking suggest violation rather than tender grief.

Romeo's speech to Balthasar is distressing because it is so calm at first, then suddenly violent. He gives the letter for his father with careful practicality, and he deceives his loyal servant by claiming he wants to take a "precious ring" from Juliet's "dead finger". The audience knows his real purpose is suicide, and the gentle phrase "dear employment" makes his plan sound almost loving. Then his tone turns. His threat to "tear thee joint by joint" and "strew this hungry churchyard" with Balthasar's limbs is shockingly brutal, especially when directed at a friend. The personification of the "hungry churchyard" makes death seem greedy, devouring the young. Romeo admits that his intents are "savage-wild", more "inexorable" than "empty tigers or the roaring sea". These images of wild animals and natural forces show a man who has lost control of himself, and it is distressing to see the romantic lover of the balcony scene transformed by grief.

Balthasar's aside, "His looks I fear, and his intents I doubt", reflects our own anxiety. His decision to hide nearby gives us a figure who watches, as we do, unable to stop what is happening.

Romeo's address to the tomb is perhaps the most disturbing language in the passage. He calls it "Thou detestable maw, thou womb of death", a grotesque mouth that has been "Gorg'd with the dearest morsel of the earth". The paradox of a "womb of death" twists an image of life into one of decay, and the metaphor of

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eating makes Juliet's death horribly physical. His promise to "cram thee with more food" refers to his own body, so he imagines himself as the tomb's next meal. This is an appalling way to contemplate suicide, and it shows how far despair has taken him.

The confrontation with Paris adds unbearable irony. Paris believes Romeo has come "to do some villainous shame / To the dead bodies", and his assumption that Juliet died of grief for Tybalt is completely mistaken. He is acting honourably by his own lights, yet he understands nothing. Romeo's response is surprisingly gentle: he calls Paris "Good gentle youth" and begs him not to "tempt" a "desp'rate man". His plea, "Put not another sin upon my head", shows that he still has a conscience, and his strange declaration that he loves Paris "better than myself" because he has come "arm'd against myself" reveals his suicidal intention with heartbreaking clarity. The audience longs for Paris to leave, but he will not.

The fight is swift and brutal. Romeo's "Then have at thee, boy!" shows his patience finally snapping, and the Page's frightened cry, "O lord, they fight!", conveys the horror of onlookers. Paris's final request, "lay me with Juliet", is especially distressing. It shows the depth of his feeling, and Romeo will, ironically, grant it.

This moment is distressing because it is so unnecessary. Two young men who both loved Juliet fight over her body while she lies only sleeping, and one dies because neither knows the truth. Shakespeare makes the audience feel the full cruelty of fate and haste, knowing that within moments Romeo will also die, just before Juliet wakes.

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5b	The hatred between the Capulets and the Montagues is the engine of the play's tragedy. Shakespeare never explains its cause, and that is exactly what makes it so dramatically powerful: an "ancient grudge" with no remembered origin hangs over every scene, turning a love story into a race against violence. The feud creates tension, sharpens the contrast between love and hate, and drives the plot to its devastating end, so that the audience watches two young people destroyed by something neither of them made. From the very first lines, Shakespeare makes the hatred inescapable. The Prologue tells us that "civil blood makes civil hands unclean", and the repetition of "civil" is bitterly ironic: these citizens are anything but civil. By announcing that the "star-cross'd lovers" will "take their life", Shakespeare removes suspense about the ending and replaces it with dread. We are not asking whether the feud will kill them, but how, and this dramatic irony makes every hopeful moment painful to watch. The opening brawl then shows the hatred at its most absurd. The servants' trivial quarrel over "Do you bite your thumb at us, sir?" is almost comic, yet it rapidly becomes a street fight involving the heads of both houses. The Prince's warning that "Your lives shall pay the forfeit of the peace" raises the stakes for everything that follows. Tybalt embodies the hatred in its purest form. His line "I hate the word, / As I hate hell, all Montagues, and thee" is built on fierce repetition, and the comparison to "hell" makes his loathing almost religious in intensity. Crucially, Shakespeare places Tybalt at the Capulet feast, the very moment Romeo and Juliet meet. As the lovers share a sonnet, Tybalt recognises Romeo's voice and is only held back by Capulet. This juxtaposition is brilliantly unsettling: love and hate occupy the same stage at the same time, and the audience senses that Tybalt's swallowed rage will return. Juliet herself captures the paradox when she discovers Romeo's

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identity: "My only love sprung from my only hate!" The neat antithesis of "love" and "hate" shows how the feud has invaded even her most private feelings.

The balcony scene develops this. Juliet's plea, "Deny thy father and refuse thy name", and her reflection on "What's in a name?" present the family names as arbitrary labels, as meaningless as the feud itself. Shakespeare invites us to share her sense that the hatred is irrational, which makes its power to destroy all the more frustrating.

The dramatic turning point in Act 3 Scene 1 shows the hatred spilling into death. Romeo, newly married, refuses to fight Tybalt, insisting that he never injured him, and the audience feels the agony of knowing why he is so gentle when nobody on stage does. When Mercutio is killed under Romeo's arm, his dying curse, "A plague o' both your houses!", repeated three times, is chilling. Mercutio belongs to neither family, yet he dies for their quarrel, and his curse seems to come true as the rest of the play unfolds. Romeo's cry, "O, I am fortune's fool!", after killing Tybalt suggests he is now trapped, and his banishment directly causes the Friar's desperate plan. From this point the pace quickens and the hatred carries the plot almost mechanically towards the tomb.

The ending gives the feud its final dramatic meaning. Even in the tomb, Paris calls Romeo "vile Montague", showing that the old hatred still shapes how people see him. The Prince's judgement, "See what a scourge is laid upon your hate", together with his stark "All are punish'd", forces the parents to confront what their hatred has cost. Capulet's "O brother Montague, give me thy hand" is moving, but it is also deeply ironic: the reconciliation the lovers' marriage might have achieved comes only through their deaths.

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Ultimately, Shakespeare's portrayal of the hatred contributes enormously to the play's dramatic impact. It frames the action, creates relentless tension, sets love and violence side by side and drives the plot to catastrophe. Most powerfully, because the hatred is never explained, the audience is left feeling that these deaths were entirely avoidable, and that sense of waste is what makes the tragedy so distressing.