Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 2020**

45 minutes

2197159976

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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

INSTRUCTIONS

- Answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You may take your set text into the exam room, but this must **not** contain personal annotations, highlighting or underlining.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

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

DC (NF) 196728
© UCLES 2020

[Turn over

stemup.co.uk

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 …

Content removed due to copyright restrictions.

© UCLES 2020

stemup.co.uk

Content removed due to copyright restrictions.

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?

stemup.co.uk

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?

Content removed due to copyright restrictions.

stemup.co.uk

Content removed due to copyright restrictions.

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.

© UCLES 2020

stemup.co.uk

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?

© UCLES 2020

stemup.co.uk

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,

© UCLES 2020

stemup.co.uk

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?

stemup.co.uk

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,

© UCLES 2020

stemup.co.uk

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?

© UCLES 2020

stemup.co.uk

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

© UCLES 2020

stemup.co.uk

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

Question number

1a

I find this ending deeply satisfying, but not because Hansberry ties everything up neatly. What satisfies is that the Youngers win the one battle that matters most, their dignity, while Hansberry quietly reminds the audience that the larger struggle is only just beginning. The ending is triumphant and uneasy at the same time, and I think that honesty is what makes it work.

The passage opens with Lindner defeated. His hesitant "if you are that final about it" shows a man who arrived with the confidence of money and leaves with nothing, and the stage business of folding up his papers turns his rejected offer into something small and useless. His parting line, "I sure hope you people know what you're getting into", is the most chilling moment in the passage. The phrase "you people" exposes the prejudice beneath his polite manner, and the vague threat hangs over everything that follows. Hansberry does not let the audience forget that Clybourne Park is hostile, so the family's victory feels hard won rather than easy.

After Lindner goes, the stage fills with noise and movement as the moving men arrive and the family bustle about. This sudden energy is satisfying in itself: a cramped apartment that has felt like a trap for the whole play is finally being emptied. Hansberry also restores the family's ordinary rhythms. Walter and Beneatha bicker about Asagai's proposal and George Murchison, and Beneatha's retort that she would not marry George "if he was Adam and I was Eve" is comic and sharp. Yet this squabble is gentle in a way their earlier quarrels were not. Walter now teases rather than wounds, which suggests that the family has been healed even if its arguments carry on. At the same time, Beneatha's future, and

Question number

whether she will go to Africa, is left open, so the ending feels like a beginning rather than a full stop.

The emotional heart of the passage is Mama's quiet exchange with Ruth. Her description of Walter's change, that he "finally come into his manhood today", is followed by the image "Kind of like a rainbow after the rain". The rainbow suggests a promise after a storm, and the simile is a fitting reward for an audience that has watched Walter lose the insurance money and almost accept Lindner's bribe. Walter has not become rich; he has become a man by refusing to be bought. For me this is the most satisfying moment of all, because the play's real question has never been whether the Youngers would get money, but whether they would keep their pride.

Hansberry then empties the stage for Mama alone. The stage directions describe her looking around the apartment and struggling to hold back her feelings, and this silence is extremely moving after the noise before it. The audience realises that this cramped home holds a lifetime of memories, including her marriage to Big Walter, and that leaving it is both a release and a loss. Then comes the final gesture: the door opens and she comes back in, grabs her plant, and goes out "for the last time". The plant has represented Mama's stubborn hope throughout the play, a living thing she has kept alive with almost no sunlight. By choosing to end on this small, wordless action rather than on a speech, Hansberry makes the conclusion feel natural and true. The plant will now have a garden; Mama's dream is carried, quite literally, into the future.

However, the ending is not entirely comforting. The family is moving into danger, the money that might have secured Walter's business and Beneatha's training is gone, and Lindner's warning lingers in the audience's mind. I think Hansberry

Question number	
	deliberately refuses a fairy-tale ending. The rainbow follows the rain, but the sky is not entirely clear.
	Overall, Hansberry's writing makes this a very satisfying ending. She balances triumph with uncertainty, comedy with tenderness, and a crowded stage with a single figure and a plant. The Youngers have not escaped their problems, but they leave together, united and proud, and that feels like the right reward for everything they have endured.
1b	Hansberry portrays the Youngers' poverty not as a backdrop but as a pressure that shapes every relationship on stage. It is visible in the set, audible in the family's arguments about money, and most painful in the way it squeezes the dreams of each character. What makes her portrayal so dramatic is that poverty is never simply about lacking things; it is about what lack does to people's pride, marriages and hopes.
	The first and most powerful method is the setting itself. Before anyone speaks, the stage directions describe a room whose furniture has had to accommodate too many people for too many years, concluding simply that "they are tired". By giving tiredness to the furniture, Hansberry makes the apartment seem to share the exhaustion of its inhabitants. The audience sees at once that this is a family living on top of each other: Travis sleeps in the living room, and the bathroom is shared with other tenants down the hall, so the morning becomes a scramble. Because the whole play is confined to this one cramped space until the final moments, the audience feels the claustrophobia with the family, and the move to Clybourne Park gains its force from this sense of a long imprisonment.

Question number

Hansberry also dramatises poverty through small, everyday tensions in the opening scene. Travis asks for money for school and Ruth refuses, and Walter's flamboyant decision to give him extra is less generosity than a man's desperate wish to feel like a provider. A tiny sum becomes a battle over pride. I find this effective because it shows how poverty turns ordinary family moments into conflicts, and how Walter's sense of manhood is bound up with money he does not have.

Walter is the character through whom Hansberry explores the psychological cost most fully. He tells his family that he is thirty-five years old and has "a boy who sleeps in the living room", and his frustration explodes in his bitter imitation of his work as a chauffeur: "Yes, sir; no, sir; very good, sir". The repetition mimics the endless servility of his job and shows how poverty, combined with racism, has reduced him to a servant's voice. His obsession with the liquor store is therefore understandable, even if the audience fears it. When he insists that money is everything, Mama responds that "Once upon a time freedom used to be life", and this generational contrast is very moving. Her family escaped the violence of the South, yet her son now measures his worth by money. Hansberry suggests that poverty can corrode values as well as comfort.

Poverty also threatens the family's future in the starkest way. Ruth, exhausted and worried about another mouth to feed, considers ending her pregnancy, and the revelation shocks Mama. Hansberry uses this subplot to show how economic hardship invades even the most private decisions. Mama's grief at the thought is a reminder of what Big Walter believed, that God gave black men "nothing but dreams" but gave them children to make those dreams worthwhile. The idea that poverty might force a family to give up a child is one of the most disturbing moments in the play.

Question number

Mama's plant is Hansberry's most subtle symbol. She tends it carefully on the windowsill though it gets almost no sun, and she says it "expresses ME". The struggling plant represents the family's hope surviving in poor conditions, and the fact that Mama will finally carry it to a house with a garden makes the escape from poverty feel tender and real.

Finally, Hansberry shows that poverty makes the family vulnerable. The insurance cheque, earned by Big Walter's death after a lifetime of hard labour, is the only real money they have ever had, and Walter's loss of it to Willy Harris is devastating because there is no safety net. The temptation of Lindner's offer is dramatic precisely because they are poor: refusing money is a real sacrifice. When Walter rejects it, the audience understands that the Youngers have chosen dignity over relief.

Hansberry therefore portrays poverty with great dramatic force, through the tired set, the arguments over tiny sums, Walter's anguish and Ruth's desperate secret. Yet she never lets poverty define the Youngers entirely. Their pride, humour and love survive it, and that is what makes the portrayal so moving.

2a

Miller builds tension at this moment by trapping every character in the room between the court's rigid authority and the collapse of Salem outside. Dawn is approaching, the condemned are due to hang, and each man in the passage is desperate for something different: Danforth for order, Parris for safety and Hale for mercy. The tension comes from the audience's growing awareness that none of them can stop what is coming.

Danforth's opening question, asking which of the condemned "may be brought to

Question number

God", sounds pious, but it reveals that the court now needs confessions to justify itself. His promise to strive with them until dawn creates a ticking clock: time is running out, and the language of salvation barely hides the fact that he is bargaining for lives. The audience, who know the accused are innocent, feel the cruel irony that they are being asked to confess to lies in order to live.

Tension increases sharply when Parris breaks down. Instead of answering about the list, he reveals in a quavering voice that when he opened his door that night, "a dagger clattered to the ground". The stage direction calling for silence after this revelation is very effective. Miller lets the threat hang in the air, and the audience realise that Salem has turned against its own leaders. Parris, who has been self-serving throughout, is now terrified for his own life, and his fear is both pitiable and contemptible. His pleading that the town will not tolerate the hanging of respected figures like Rebecca Nurse suggests that the witch-hunt has gone too far even for its supporters. This intensifies the danger: we sense that violence could erupt at any moment.

Against this panic, Danforth stands immovable, and his inflexibility is the main source of tension. He insists that postponement "speaks a floundering" on his part and declares that he will not "crack" God's law "with whimpering". The metaphor presents the law as something brittle that mercy would shatter, and the dismissive word "whimpering" shows his contempt for pity. Most chilling is his boast that he would hang ten thousand who dared to rise against the law. The hyperbole reveals a man who values the authority of the court above human life, and the audience feels a growing dread because the one person with the power to stop the executions refuses to use it. Danforth's logic is that because twelve have already hanged, pardoning the rest would be unjust, which twists justice into a reason for more injustice.

Question number

Hale's desperation provides the climax. His speech about the devastation of the county, describing "orphans wandering from house to house" and abandoned cattle bellowing on the roads, creates a vivid picture of a society falling apart. The images are domestic and rural, showing that the trials have destroyed the ordinary life of the community. Hale's language moves from reasoned argument to anguish, culminating in the passage's final line: "Can you not see the blood on my head!!" The double exclamation mark is unusual and signals a cry rather than a statement. The metaphor of blood shows Hale's overwhelming guilt; he once helped to begin the accusations and now feels responsible for the deaths. His question is also an accusation, because it implies that Danforth is blind to the obvious. The tension peaks here because the strongest moral voice in the room is breaking under the weight of what he has done, and still nothing changes.

Structurally, the passage gains tension from its position. It takes place in the dim cell just before dawn, shortly before Proctor is brought in to make his choice, so the audience are aware that a life-or-death decision is approaching. Each attempt to delay the hangings fails, narrowing the possible outcomes until only confession or death remain.

Miller therefore builds tension through time pressure, the shocking revelation of the dagger, Danforth's frightening rigidity and Hale's anguished outburst. The audience leaves this moment certain that justice has become a machine that cannot be stopped, which makes Proctor's coming decision all the more agonising.

2b

Miller encourages a great deal of sympathy for Elizabeth Proctor, but he does not make her a saint. In Act 2 she can seem cold and suspicious, and an audience

Question number

may at first side with John. As the play develops, however, Miller reveals her suffering, her loyalty and finally her painful honesty about herself, so that by the end I find her one of the most sympathetic characters in the play.

Elizabeth is introduced through absence and rumour. In Act I Abigail scorns her as "a cold, snivelling woman", and because we hear this before we meet Elizabeth, Miller invites us to wonder whether it is true. When she does appear in Act 2, the atmosphere of the Proctor house is tense and careful. John tastes the stew and adds salt before praising it, a small dramatic irony suggesting that he is trying hard to please her, and their conversation is full of pauses and polite, guarded exchanges. Elizabeth's suspicion that he lingered in Salem shows that she has not forgiven his affair with Abigail. Some audiences might find her unforgiving here. Yet Miller makes it clear that she has been deeply wronged: it is John's adultery that has poisoned the marriage, and her coldness is the natural response of a wife whose trust was betrayed. When John complains that she judges him, her reply, "The magistrate sits in your heart that judges you", is one of the most perceptive lines in the play. The metaphor suggests that John's guilt comes from his own conscience, not from her, and Miller allows us to see that Elizabeth is wiser than her husband about his feelings.

Sympathy grows quickly as the witch-hunt reaches her. Elizabeth sees clearly that Abigail wants her dead and wants to take her place, and her fear is justified when the poppet with the needle is found and she is arrested. The scene is very distressing: she is taken away in chains, and her calm instruction to John to tell the children she has gone to visit someone sick shows her courage and selflessness. Miller makes the audience feel the injustice of an innocent woman being destroyed by the jealousy of the girl her husband slept with.

Question number

The court scene in Act 3 is the turning point for my sympathy. John has confessed his lechery to save her, and Elizabeth, who John insists has never lied, is asked whether her husband was unfaithful. Miller builds unbearable dramatic irony: the audience knows the truth, John has already admitted it, and she does not know. Looking to John for a sign, she answers that he is not a lecher. Her only lie in the play is told out of love, to protect his reputation, and it destroys his case. This is tragic because her goodness causes the very disaster she wants to prevent, and Miller makes us pity her intensely as she is led out, unaware of what she has done.

In Act 4 Miller completes her development. Pregnant and imprisoned for months, she meets John for the first time in a long while, and their conversation is tender and restrained. Most moving is her admission that "It needs a cold wife to prompt lechery", in which she accepts part of the blame for the affair. Whether or not the audience agrees that she was at fault, the humility of this confession is deeply sympathetic. She refuses to tell John what to do, insisting that his decision is his own, which shows her respect for his conscience. At the end, when Hale begs her to persuade him to save himself, she says that he has "his goodness now" and that God forbid she should take it from him. Her choice is agonising, because she will lose her husband and her child will lose its father, yet she understands that his integrity matters more than his survival.

Overall, Miller encourages us to sympathise with Elizabeth very strongly. Her early coldness is presented as the wound of betrayal rather than a flaw of character, and her loyalty, her single loving lie and her final moral strength make her a quietly heroic figure. If she has a fault, it is one she recognises and confesses, which makes her more human and more sympathetic still.

Question number

3a

Rattigan makes this an intriguing introduction to Catherine because he presents her as a woman full of apparent contradictions: a radical who is about to make a conventional marriage, a reader of trade union memoirs who also reads Byron, and a daughter who seems reserved about her feelings until she suddenly declares them with startling frankness. Rather than explaining her, Rattigan lets the audience piece her together through other characters' reactions, so that she remains slightly mysterious and therefore fascinating.

The opening exchange immediately sets her apart. Her book is "Len Rogers' Memoirs", and when Grace asks who he is, Catherine's reply, "A Trades Union Leader", is crisp and unapologetic. Grace's teasing questions, whether John knows she is "a radical" and "a suffragette", reveal how unusual these views are in a respectable middle-class household. Catherine's answers, "Oh, yes" and "Certainly", are short and confident. The brevity is intriguing: she does not defend or explain her opinions, as if they need no justification. Grace's amused "And he still wants to marry you?" introduces the central puzzle of her character, which is how such an independent woman fits into the world of courtship and marriage.

Rattigan then shows her warmth and humour with her father. She perches on the arm of Arthur's chair, a relaxed and affectionate gesture, and jokes that if he forbids the match she will "elope". The threat is playful, but it hints at a spirit that will not accept being controlled. Arthur's teasing reply about getting her off their hands "at last" draws a witty response: "I'm not sure I like that 'at last'." Their banter suggests a close, equal relationship between father and daughter, unusual for the period, and it prepares the audience for the alliance they will form later.

The most intriguing part of the passage is the discussion of love. Grace complains

Question number

that Catherine never shows her feelings and does not "behave as if you were in love", and Catherine's question, "How does one behave as if one is in love?", is both witty and challenging. It mocks conventional romantic behaviour while also suggesting that she will not perform emotions for other people's benefit. Arthur's quip that one reads Byron rather than Len Rogers is answered with "I do both", and her final word, "A satisfying one", neatly sums up the balance of reason and passion in her character. Rattigan presents her as someone who refuses to choose between politics and romance, and the audience is left curious about how deeply she really feels.

That curiosity is suddenly answered when she rises to face Grace and declares that she loves John "in every way that a woman can love a man". The stage direction, rising and facing her mother, marks a change from relaxed banter to confrontation. Her frankness is shocking for the time, and Grace's embarrassed, broken reply shows how far Catherine has gone beyond what is considered proper. Yet the most intriguing words are her admission that she loves John "far, far more than he loves me". This is a remarkable thing to reveal, and it hints at a vulnerability beneath her cool manner. An attentive audience may wonder whether this engagement is as secure as it appears, and the line quietly foreshadows the strain the Winslow case will place on her relationship with John. Arthur's chuckling "One up to the New Woman" confirms that she has won the exchange, and the audience shares his delight.

The final section adds a further layer through Desmond. Catherine's dry observation that he must be "very dense" if he has not guessed about John, and her patient promise to be kind to him, show both her sharp wit and her basic kindness. The audience is given a hint of another admirer whose importance will grow.

Question number

Rattigan therefore makes this a very intriguing introduction. Through clipped, witty dialogue, revealing stage directions and the contrast with her conventional mother, he presents Catherine as intelligent, modern and independent, yet also more emotionally exposed than she first appears. We want to know what such a woman will do when her principles are tested, and the rest of the play gives her exactly that test.

3b

Rattigan persuades me to feel sorry for Dickie Winslow to a limited but real extent. He is mostly a comic figure, a cheerful, idle young man whose chief interests are dancing and the gramophone, and the audience laughs at him far more often than it pities him. Yet Rattigan uses Dickie to show the hidden cost of Arthur's fight for justice, and the good humour with which Dickie accepts his own sacrifice makes him more sympathetic than he first appears.

At the start of the play Dickie seems an unlikely object of pity. He is an Oxford undergraduate who has done very little work, and Arthur's dry, disappointed comments about his academic progress make it clear that his father regards him as a lightweight. Rattigan presents him as the stereotype of the pleasure-loving young man of his class, using breezy, slangy language and showing more enthusiasm for the latest dance than for his studies. The audience is invited to share Arthur's exasperation and to find Dickie amusing rather than tragic. His relationship with his father is strained in a way that contrasts with Arthur's close bond with Catherine, and there is something faintly sad in the fact that Dickie seems to know he is the family's disappointment.

Rattigan also makes Dickie warm and likeable. He treats Ronnie with easy,

Question number

brotherly affection, and his lack of pomposity is refreshing in a household where Arthur can be stern and formal. Because Dickie is so unthreatening and good-natured, the audience grows fond of him, and this fondness is what allows pity to develop later.

The turning point comes when the cost of the case becomes clear. As Arthur pours money into clearing Ronnie's name, the family's finances suffer, and Arthur tells Dickie that he can no longer afford to keep him at Oxford. Dickie must leave university and go out to work. This is the moment when Rattigan most clearly persuades us to feel sorry for him. Dickie has done nothing wrong, yet his future is sacrificed for a principle that concerns his brother. What makes the scene moving is the way he takes the news. Instead of protesting, he accepts it with a shrug and a joke, and his cheerfulness masks a genuine loss. The audience may feel that Arthur's judgement of him is harsh, since Dickie shows more grace in this moment than his father expected.

Rattigan uses Dickie, alongside Catherine, to explore the question at the heart of the play: whether the fight for one boy's right is worth the damage it does to the rest of the family. Catherine loses her engagement to John, Arthur loses his health and Grace loses her peace of mind. Dickie's loss is quieter and less dramatic, but it is a sign that the case touches every member of the household. In this sense he becomes a symbol of the ordinary, unglamorous sacrifices that justice can demand.

However, Rattigan limits our sympathy. Dickie's sacrifice is not presented as tragic in the way that Catherine's is, partly because he has wasted his opportunities at Oxford and partly because he himself treats it lightly. Some audiences may feel that leaving a university where he did little work is hardly a disaster, and that a

Question number

dose of real responsibility might even do him good. Rattigan seems to invite this view by keeping Dickie's scenes comic in tone, so that pity never becomes heavy.

To a significant extent, then, Rattigan does make us feel sorry for Dickie. He is a kind, likeable young man who loses his place at Oxford through no fault of his own and bears it bravely. Yet because he is so cheerful, and because his losses are smaller than Catherine's or Arthur's, our sympathy for him is affectionate rather than deep. He reminds the audience, gently and with humour, that even a just cause has victims.

4a

Shakespeare makes this a powerful moment because it shows Macbeth's public authority and private sanity collapsing at the same time, and then reveals that, instead of drawing back from evil, he is choosing to plunge further in. The banquet, which should celebrate his kingship, becomes a scene of terror, and its aftermath marks a turning point in which Macbeth and Lady Macbeth begin to move in opposite directions.

The passage opens with Macbeth's desperate defiance of Banquo's ghost. "What man dare, I dare" is a boast about masculinity that echoes Lady Macbeth's earlier taunts, and his list of fearsome beasts, "the rugged Russian bear, / The arm'd rhinoceros, or th' Hyrcan tiger", shows that he would rather face any physical danger than this silent figure. The exotic, violent animals emphasise that Macbeth is a warrior who understands physical combat, but the ghost represents something he cannot fight: his own guilt. His fear that he might be called "The baby of a girl" shows how deeply his sense of himself depends on appearing manly. The commands "Hence, horrible shadow! / Unreal mock'ry, hence!" are frantic, and the audience senses he is trying to convince himself that the vision is not real.

Question number

The moment the ghost leaves, his tone changes abruptly: "being gone, / I am a man again." The short, broken phrases suggest relief, but also expose how fragile his manhood has become. His polite "Pray you, sit still" to his guests is almost absurd after such an outburst, and the contrast creates dramatic tension. Lady Macbeth's rebuke that he has "displac'd the mirth" and "broke the good meeting" shows her struggling to preserve the appearance of order. The phrase "most admir'd disorder" is a fitting oxymoron for the whole scene: what was meant to be a ceremony of harmony has descended into chaos, reflecting the disorder Macbeth's crimes have brought to Scotland.

Macbeth's bewildered question, whether such things can "overcome us like a summer's cloud", suggests disbelief that horror can appear so suddenly. He is astonished that the others can keep "the natural ruby" of their cheeks while his is "blanch'd with fear". The colour imagery contrasts health with terror, and the irony is powerful: the guests do not see the ghost because they are innocent, while Macbeth's guilt makes him see it. Ross's innocent question, "What sights, my lord?", is very dangerous, and Lady Macbeth's hurried dismissal of the guests, "Stand not upon the order of your going, / But go at once", shows her panic. The breakdown of ceremonial order in her command reflects the broken order of the kingdom.

Once the guests leave, the tone darkens. Macbeth's line "It will have blood; they say blood will have blood" is chilling in its repetition, suggesting an endless cycle of violence that cannot be escaped. His references to stones moving, trees speaking and birds revealing "The secret'st man of blood" show his terror that nature itself will expose him. Lady Macbeth's reply, that night is "Almost at odds with morning", captures a world caught between darkness and light, and perhaps

Question number

hints at the moral confusion that now surrounds them.

The most powerful part of the passage is Macbeth's decision to continue. He reveals he keeps paid spies in every noble house, a sign of growing tyranny, and resolves to visit the "Weird Sisters" to learn "By the worst means the worst". The superlatives show that he is now actively seeking evil. His image of being "in blood / Stepp'd in so far" that returning would be as "tedious" as going on is a striking metaphor: he sees himself wading through a river of blood, and the casual word "tedious" reveals a shocking moral numbness. His statement that "For mine own good / All causes shall give way" shows that he now places himself above everything else.

The ending is equally significant. Lady Macbeth, who once commanded her husband, can only offer the quiet observation that he lacks "sleep", foreshadowing her own sleepwalking and collapse. Macbeth, meanwhile, dismisses his terror as the fear of a beginner and concludes, "We are yet but young in deed." This line is horrifying because it promises more murders to come.

Shakespeare therefore makes this moment powerful through the public spectacle of Macbeth's breakdown, the vivid imagery of blood and fear, and the shift in the relationship between husband and wife. Macbeth begins the passage terrified of a ghost and ends it determined to commit greater crimes, and the audience watches him make the choice that will lead to his destruction.

4b

Shakespeare makes the relationship between Macbeth and the witches compelling because it is never quite clear who is in control. The witches seem to know his future, yet they never order him to do anything; Macbeth seems to choose his

Question number

crimes, yet he is drawn back to them again and again. This ambiguity, between fate and free will, temptation and desire, keeps the audience uneasy throughout the play.

Shakespeare establishes the witches' power before Macbeth even appears. The brief opening scene, with its thunder and its chanted paradox "Fair is foul, and foul is fair", creates an atmosphere of moral confusion. The short, rhyming lines and trochaic rhythm set the witches apart from the other characters, giving their speech the quality of a spell. Most intriguingly, they announce that they will meet "Macbeth", so the audience knows he is their target before we know anything else about him. When Macbeth's first words are "So foul and fair a day I have not seen", he unknowingly echoes them, and Shakespeare suggests a hidden connection between his mind and theirs.

The meeting on the heath is gripping because of Macbeth's reaction. The witches hail him three times, culminating in the claim that he "shalt be king hereafter". Banquo notices that Macbeth seems to "start" and to "fear / Things that do sound so fair", which raises a disturbing question: why should good news frighten him, unless he has already thought of murder? Shakespeare implies that the witches do not plant ambition in Macbeth so much as awaken something already there. Banquo also hears prophecies, yet he remains wary, warning that "instruments of darkness" may tell truths only to betray us "In deepest consequence". The contrast between the two men makes the relationship compelling, since it suggests that the witches' power depends on the willingness of their listener.

Shakespeare then shows how quickly the prophecies take hold. When Macbeth is made Thane of Cawdor, the first prediction comes true, and in his aside he admits that the "horrible imaginings" of murder already shake him. His later command,

Question number

"Stars, hide your fires", shows him actively hiding his "black and deep desires". The witches have said nothing about killing Duncan, but Macbeth leaps to it himself. The audience is caught between blaming the supernatural and blaming the man.

In the second half of the play, the relationship changes. After the banquet Macbeth decides to seek out the witches himself, and this reversal is significant: they no longer come to him; he goes to them, determined to know "the worst". The cauldron scene, with its incantation "Double, double toil and trouble", is theatrical and grotesque, and the apparitions offer deliberately misleading assurances. Macbeth is told to "Beware Macduff", that "none of woman born" can harm him, and that he will not be defeated until Birnam Wood comes to Dunsinane. The witches exploit his longing for certainty, and the audience, sensing the trick, watches with dread as he grows reckless. His immediate decision to slaughter Macduff's family shows that the prophecies have made him more violent rather than more secure. Even the witches' line "By the pricking of my thumbs, / Something wicked this way comes" describes Macbeth himself, suggesting he has become more wicked than they are.

The relationship reaches its bitter climax at the end. When Birnam Wood seems to move and Macduff reveals he was "from his mother's womb / Untimely ripp'd", Macbeth realises he has been deceived. He condemns the "juggling fiends" who "palter with us in a double sense", meaning they speak in riddles that tell the truth while hiding its meaning. This moment is compelling because Macbeth finally understands that he trusted voices which never cared for him. Yet even now, he chooses to fight on, which suggests that his own pride, not just the witches, has destroyed him.

Shakespeare therefore makes the relationship compelling by keeping it ambiguous.

Question number

The witches tempt and deceive, but Macbeth's own ambition gives their words their power. The audience is never allowed to settle on a simple explanation, and it is this uncertainty, whether Macbeth is a victim of fate or the author of his own ruin, that makes their bond so fascinating and so frightening.

Sa

Shakespeare makes this moment deeply distressing because it takes place in a tomb, at night, with a dead bride lying below, and it shows two young men who both love Juliet fighting over her grave. The audience knows what neither of them knows: that Juliet is not dead. Every threat, misunderstanding and act of violence is therefore heightened by dramatic irony, and we watch helplessly as the tragedy grows worse.

The setting is distressing from the start. Paris has come to perform his "obsequies and true love's rite", and his grief seems genuine, so the audience cannot simply dismiss him as a villain. His alarm at the "cursed foot" disturbing his mourning, and his plea "Muffle me, night, awhile", create suspense as he hides in the darkness. The torch carried by Romeo and Balthasar would stand out against the gloom, and the tools named in the stage direction, a mattock and a crow of iron, are disturbing because they are instruments for breaking open a grave.

Romeo's speech to Balthasar is distressing because it is full of lies and threats. He claims he descends into the "bed of death" chiefly to take back "A precious ring", a calm excuse that hides his real intention to die. The phrase "bed of death" painfully echoes the marriage bed, reminding the audience how briefly Romeo and Juliet were husband and wife. His threat to tear Balthasar "joint by joint" and "strew this hungry churchyard with thy limbs" is shockingly violent, and the image of a "hungry" churchyard personifies death as a devouring creature. When he

Question number

describes his intentions as "savage-wild", more fierce than "empty tigers or the roaring sea", the audience sees that grief has driven the gentle lover of the balcony scene into something close to madness. Yet his farewell, "Live and be prosperous", reveals that his tenderness survives, and the contrast between fury and kindness makes him more pitiable.

The image of the tomb is the most grotesque part of the passage. Romeo addresses it as a "detestable maw" and "womb of death", "Gorg'd with the dearest morsel of the earth". The metaphor of a mouth that has swallowed Juliet is horrifying, and the oxymoron "womb of death" twists an image of birth into one of burial. His promise to "cram thee with more food" shows that he intends to offer himself to the tomb, and the audience, aware that Juliet will soon wake, feels intense frustration at the waste.

Paris's entrance adds a further layer of distress through misunderstanding. He believes Romeo has come to do "some villainous shame / To the dead bodies", and his assumption that grief for Tybalt killed Juliet shows how little he knows. His question "Can vengeance be pursued further than death?" ironically echoes the feud that has driven the whole play. Both men are mistaken, both love Juliet, and the conflict between them is utterly unnecessary.

Romeo's response is painfully gentle. He calls Paris "Good gentle youth" and begs him not to "tempt a desp'rate man". His line "I love thee better than myself, / For I come hither arm'd against myself" is deeply distressing, because it reveals openly that he plans suicide while also showing his reluctance to kill again. He even warns Paris to "Put not another sin upon my head", recalling his killing of Tybalt. When Paris refuses, Romeo's sudden "Then have at thee, boy!" shows how quickly his patience snaps. The rapid stage directions, the fight, the Page running to "call

Question number

the watch" and Paris falling, convey the speed and chaos of the violence.

Paris's dying words are perhaps the most distressing of all: "Open the tomb, lay me with Juliet." His request is touching and pathetic, since he dies hoping to be united with a bride who never loved him. Shakespeare adds yet another innocent death to the tragedy, and the audience knows that Romeo will soon follow.

Shakespeare therefore makes this moment so distressing through the darkness of the setting, the violent imagery of death as a devouring mouth, Romeo's terrible mixture of fury and tenderness, and the dramatic irony that hangs over everything. Two young men who might have lived are destroyed by misunderstanding and haste, in a place that should be one of peace.

Sb

The hatred between the Capulets and the Montagues is the engine of the play's tragedy, and Shakespeare makes it dramatically powerful precisely because it is never explained. We are never told what began this "ancient grudge"; it simply exists, irrational and inherited, and it hangs over every scene like a storm waiting to break. Its impact comes from the way Shakespeare sets it against the lovers' tenderness, so that each moment of hope is shadowed by the threat of violence, and the audience watches, with growing helplessness, as hatred destroys the very children who might have ended it.

From the opening Prologue, Shakespeare makes the feud inseparable from death. The sonnet tells us that "civil blood makes civil hands unclean", and the repetition of "civil" exposes the ugliness of a conflict that turns neighbours into murderers. The lovers are "star-cross'd" and their love "death-mark'd", so the audience knows the ending before the play begins. This creates a painful dramatic irony: we are

Question number

not asking what will happen, but how, and every outbreak of hatred feels like another step towards a grave we can already see.

The first scene then shows the hatred in action, and its impact is partly unsettling because it begins comically. The servants' squabble over who bit his thumb "at us, sir" is petty and absurd, yet within moments swords are drawn and the city is in uproar. Shakespeare suggests that the feud needs no real cause at all. Even the elderly Capulet calls for his "long sword", only to be mocked by his wife, who offers him "A crutch" instead, which makes the patriarchs' pride look ridiculous. However, Tybalt's lines change the mood entirely: "I hate the word, / As I hate hell, all Montagues, and thee." The rhetorical build to the final, personal "thee" makes his hatred chillingly absolute. The Prince's warning that the families' lives "shall pay the forfeit of the peace" raises the stakes, so that the audience understands that the next brawl will be fatal.

Shakespeare's most moving use of the feud is to place love directly inside it. At the Capulet feast, the first meeting of Romeo and Juliet is shared as a delicate sonnet, yet it is framed by Tybalt's fury on recognising "a Montague" and calling for his "rapier". When Juliet learns who Romeo is, she cries, "My only love sprung from my only hate!" The balanced antithesis captures her tragedy in a single line: the two strongest feelings in her world have collided. In the balcony scene her question, "wherefore art thou Romeo?", and her insistence that "'Tis but thy name that is my enemy" show the young lovers trying to reason their way out of the feud. Her image of the rose that would "smell as sweet" by another name is beautiful, but the audience knows that in Verona names are lethal, which makes her hope both admirable and heartbreaking.

The dramatic turning point in Act 3 Scene 1 shows the hatred overwhelming love.

Question number

Romeo, newly married, refuses to fight Tybalt and tells him he loves him "better than thou canst devise", an irony that only the audience and Romeo fully understand. Yet his peacemaking leads to Mercutio's death, and Mercutio's dying curse, "A plague o' both your houses!", repeated with bitter insistence, condemns both families equally. Mercutio belongs to neither house, so his death shows the feud destroying innocent outsiders too. Romeo's cry that he is "fortune's fool" after killing Tybalt marks the moment the comedy of the first half collapses into tragedy, and from here banishment, the forced marriage to Paris and the final deaths follow quickly.

In the final scene, Shakespeare makes the cost of hatred unbearably clear. The Prince's words, "See, what a scourge is laid upon your hate", present the deaths as a punishment, and his verdict "All are punish'd" includes himself. Capulet's "O brother Montague, give me thy hand" offers reconciliation, but the promised golden statues feel hollow, and the "glooming peace" is shadowed by grief. The dramatic impact lies in this bitter irony: the feud ends only when it has taken everything the families loved. Shakespeare leaves the audience feeling not relief but waste, which is exactly why the hatred is so central to the power of the play.