Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/22**

Paper 2 Drama **February/March 2023**

1 hour 30 minutes

2218230882

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. Any blank pages are indicated.

DC (RCL (DF)) 313442/1
© UCLES 2023

[Turn over

stemup.co.uk

LYNN NOTTAGE: *Crumbs from the Table of Joy*

Remember to support your ideas with details from the writing.

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

Godfrey: We on different roads, Lily.

Lily: Where are you going?

[*She moves closer to* GODFREY. GERTE *reenters.*]

Remember back in Pensacola before —

Gerte: Are you all right, darling?

Godfrey [*To* LILY]: I keep telling you, I ain't that man. You insult my wife, you insult me. All 'cause you got these big ideas about race and the world and we don't fit your picture.

Ernestine: Daddy, not now. You're —

Godfrey [*Snaps*]: And now you got my children taking up your lead.

Lily: You say that with such contempt for me. I'm getting tired of you constantly berating me with your sanctified notions. I'm sorry for what happened to you and Gerte, but I will never apologize for who I am. And every day in this apartment you make me and the gals feel like we got to. You'd have these children buried along with Sandra. Shucks, I let a memory carry me this far, but even that memory done run out of fuel. Where is my apology? GODFREY? Where is my apology for all the wrongs done to me? [*Brushes past* GERTE *and exits out the front door.*]

Ernestine: Sister! Sister!

[*She starts after* LILY; GODFREY *catches her arm.*]

Don't let her go. Daddy, you have no cause to treat Sister that way. She … she … You gonna let her go, you know where she's gonna go.

Godfrey: What can I do? Ernestine. [*Reluctantly takes out his notepad*] Gerte?

[GERTE *lifts the rag from over* GODFREY*'s eye.*]

Gerte: I'm sorry, I don't know what to do. [*To* ERNESTINE] Lily need not be a barrier. She is so full of ideas, but you must decide how you feel about me. [*Takes a deep breath*] And I don't see why she is here anyway? Has anyone thought about how that makes me feel? … Well?

Ernestine: She's blood.

Godfrey: She's my wife's sister.

Gerte: I am your wife.

Godfrey: What? You want me ask her to leave? You're asking me to cast off everything that came before.

Gerte: I have.

[GODFREY *jots something down on his pad.*]

Godfrey: I'll make a note to speak to her later.

Gerte: STOP! You've assembled lists that run miles and miles. There's

stemup.co.uk

an entire closet crowded with paper and scribbles of things you need to know, things you want to do, questions that must be answered. It would take three lifetimes to get through all of it. [*She retrieves boxes of lists hidden beneath the furniture. She rips up the individual pieces of paper.*]

Godfrey: What the … the devil are you doing?

Gerte: If you'd pay attention to the world around you, you wouldn't have so many questions to ask.

[GODFREY *tries to stop* GERTE*; they struggle wildly. She throws the papers into the air like a shower of confetti.* GODFREY *scrambles to retrieve the pieces of torn paper. In the midst of the struggle, they recognize the absurdity and begin to laugh as they throw the papers in air.* ERNESTINE *revels in the shower of paper.*]

Ernestine [*To audience*]: And upstairs, Mrs Levy watches television, too loud for this time of night, laughing.

[*Laughter fills the stage.* GERTE *kisses* GODFREY*'s wound.*]

[*To audience*] Showered in my father's uncertainty, no more questions unanswered.

[*Suddenly, blue, flickering light engulfs* GODFREY *and* GERTE*, who kiss passionately, like film stars. A swell of music.*]

[*To audience*] We'd recovered my father from Divine only to lose him to passion. The kiss. The transforming kiss that could solve all of their problems. Their kiss, a movie-time solution.

Gerte: Now make a decision!

(*from* Act 2, Scene 3)

How does Nottage make this moment in the play so powerful?

Or **1 (b)** Explore the ways in which Nottage makes Ermina such a memorable character.

stemup.co.uk

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

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

Stanhope: Why didn't you come down to supper when I told you to?

Raleigh: I – I wasn't hungry. I had rather a headache. It's cooler up there.

Stanhope: You insulted Trotter and Hibbert by not coming. You realize that, I suppose?

Raleigh: I didn't mean to do anything like that.

Stanhope: Well, you did. You know now – don't you?

[RALEIGH *makes no reply. He is trying to understand why* STANHOPE*'s temper has risen to a trembling fury.* STANHOPE *can scarcely control his voice.*]

Stanhope [*loudly*]: I say – you *know* now, don't you?

Raleigh: Yes, I'm sorry.

Stanhope: My officers work *together.* I'll have no damn prigs.

Raleigh: I'll speak to Trotter and Hibbert. I didn't realize –

[STANHOPE *raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth.* RALEIGH *looks at* STANHOPE*, fascinated and horrified.*]

Stanhope: What are you looking at?

Raleigh [*lowering his head*]: Nothing.

Stanhope: Anything – *funny* about me?

Raleigh: No. [*After a moment's silence,* RALEIGH *speaks in a low, halting voice.*] I'm awfully sorry, Dennis, if – if I annoyed you by coming to your company.

Stanhope: What on *earth* are you talking about? What do you mean?

Raleigh: You resent my being here.

Stanhope: Resent you *being* here?

Raleigh: Ever since I came –

Stanhope: I don't know what you mean. I resent you being a damn fool, that's all. [*There is a pause.*] Better eat your dinner before it's cold.

Raleigh: I'm not hungry, thanks.

Stanhope: Oh, for God's sake, sit down and eat it like a man!

Raleigh: I can't eat it, thanks.

Stanhope [*shouting*]: Are you going to eat your dinner?

Raleigh: Good God! Don't you understand? How *can* I sit down and eat that – when – [*his voice is nearly breaking*] – when Osborne's – lying – out there –

[STANHOPE *rises slowly. His eyes are wide and staring; he is fighting for breath, and his words come brokenly.*]

Stanhope: My God! You bloody little swine! You think I don't care – you think you're the only soul that cares!

© UCLES 2023

stemup.co.uk

Raleigh: And yet you can sit there and drink champagne – and smoke cigars –

Stanhope: The one man I could trust – my best friend – the one man I could talk to as man to man – who understood everything – and you think I don't care –

Raleigh: But how can you when –?

Stanhope: To forget, you little fool – to forget! D'you understand? To forget! You think there's no limit to what a man can bear? [*He turns quickly from* RALEIGH *and goes to the dark corner by* OSBORNE*'s bed. He stands with his face towards the wall, his shoulders heaving as he fights for breath.*]

Raleigh: I'm awfully sorry, Dennis. I – I didn't understand.

[STANHOPE *makes no reply.*]

You don't know how – I –

Stanhope: Go away, please – leave me alone.

Raleigh: Can't I –

[STANHOPE *turns wildly upon* RALEIGH.]

Stanhope: Oh, get out! For God's sake, get out!

[RALEIGH *goes away into his dugout, and* STANHOPE *is alone. The Very lights rise and fall outside, softly breaking the darkness with their glow – sometimes steel-blue, sometimes grey. Through the night there comes the impatient grumble of gunfire that never dies away.*]

THE CURTAIN FALLS

(*from* Act 3, Scene 2)

How does Sherriff make this such an intense ending to the scene?

Or **2 (b)** In what ways does Sherriff portray Trotter as a likeable character?

© UCLES 2023

stemup.co.uk

WOLE SOYINKA: *Death and the King's Horseman*

Remember to support your ideas with details from the writing.

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

Resident: Make your report man.

Content removed due to copyright restrictions.

stemup.co.uk

Content removed due to copyright restrictions.

Poor Simon …

(*from* Scene 4)

How does Soyinka make this such a revealing moment in the play?

Or **3 (b)** In what ways does Soyinka make Elesin's enjoyment of life so dramatically compelling?

stemup.co.uk

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

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

[*Enter* ANTONIO *and* SEBASTIAN.]

Antonio: Will you stay no longer; nor will you not that I go with you?

Sebastian: By your patience, no. My stars shine darkly over me; the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love to lay any of them on you.

Antonio: Let me yet know of you whither you are bound.

Sebastian: No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I call'd Roderigo; my father was that Sebastian of Messaline whom I know you have heard of. He left behind him myself and a sister, both born in an hour; if the heavens had been pleas'd, would we had so ended! But you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drown'd.

Antonio: Alas the day!

Sebastian: A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more.

Antonio: Pardon me, sir, your bad entertainment.

Sebastian: O good Antonio, forgive me your trouble.

Antonio: If you will not murder me for my love, let me be your servant.

Sebastian: If you will not undo what you have done – that is, kill him whom you have recover'd – desire it not. Fare ye well at once; my bosom is full of kindness, and I am yet so near the manners of my mother that, upon the least occasion more, mine eyes will tell tales of me. I am bound to the Count Orsino's court. Farewell.

[*Exit.*

Antonio: The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But come what may, I do adore thee so
That danger shall seem sport, and I will go.

[*Exit.*

(*from* Act 2, Scene 1)

© UCLES 2023

stemup.co.uk

How does Shakespeare make this introduction to Antonio and Sebastian so intriguing?

Or **4 (b)** Explore how Shakespeare amusingly portrays the relationship between Sir Toby Belch and Sir Andrew Aguecheek.

© UCLES 2023

[Turn over

stemup.co.uk

WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the writing.

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

Iago: No, he must die. Be 't so. I hear him coming.

[*Enter* CASSIO.]

Roderigo: I know his gait, 'tis he. Villain, thou diest!

[*Thrusts at* CASSIO.

Cassio: That thrust had been mine enemy indeed
But that my coat is better than thou know'st.
I will make proof of thine.

[*Draws, and wounds* RODERIGO.

Roderigo: O, I am slain!

[IAGO *stabs* CASSIO *from behind in the leg, and exit.*

Cassio: I am maim'd for ever. Help, ho! murder! murder!

[*Falls.*

[*Enter* OTHELLO *at a distance.*]

Othello: The voice of Cassio. Iago keeps his word.

Roderigo: O, villain that I am!

Othello: It is even so.

Cassio: O, help, ho! light! a surgeon!

Othello: 'Tis he. O brave Iago, honest and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me – minion, your dear lies dead,
And your unblest fate hies. Strumpet, I come.
Forth of my heart those charms, thine eyes, are blotted;
Thy bed, lust-stain'd, shall with lust's blood be spotted.

[*Exit.*

[*Enter* LODOVICO *and* GRATIANO *at a distance.*]

Cassio: What, ho! No watch? No passage? Murder! murder!

Gratiano: 'Tis some mischance; the voice is very direful.

Cassio: O, help!

Lodovico: Hark!

Roderigo: O wretched villain!

Lodovico: Two or three groan.'Tis heavy night;
These may be counterfeits; let's think't unsafe
To come in to the cry without more help.

Roderigo: Nobody come? Then shall I bleed to death.

[*Re-enter* IAGO *with a light.*]

Lodovico: Hark!

Gratiano: Here's one comes in his shirt, with light and weapons.

Iago: Who's there? Whose noise is this that cries on murder?

Lodovico: We do not know.

Iago: Did not you hear a cry?

© UCLES 2023

stemup.co.uk

Cassio: Here, here! For heaven's sake, help me!

Iago: What's the matter?

Gratiano: This is Othello's ancient, as I take it.

Lodovico: The same indeed; a very valiant fellow.

Iago: What are you here that cry so grievously? *45*

Cassio: Iago? O, I am spoil'd, undone by villains!
Give me some help.

Iago: O me, Lieutenant! What villains have done this?

Cassio: I think that one of them is hereabout,
And cannot make away. *50*

Iago: O treacherous villains! –

[*To* LODOVICO *and* GRATIANO] What are you there? Come in, and give some help.

Roderigo: O, help me there!

Cassio: That's one of them. *55*

Iago: O murd'rous slave! O villain!

[*Stabs* RODERIGO.

Roderigo: O damn'd Iago! O inhuman dog!

(*from* Act 5, Scene 1)

How does Shakespeare make this such a shocking moment in the play?

Or **5 (b)** How far does Shakespeare encourage you to sympathise with Othello?

© UCLES 2023

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 Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2023

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

This moment is powerful because Nottage stages a family pulled apart by competing loyalties and then, almost magically, sweeps the conflict away in a burst of laughter and a cinematic kiss. The power lies in that sudden swing from raw anger to comic release, and in Ernestine's knowing narration, which lets us enjoy the "movie-time solution" while quietly doubting that anything has really been solved.

The passage opens with Godfrey's flat declaration, "We on different roads, Lily", a metaphor that captures how far apart these two people from the same past have drifted. Lily's attempt to pull him back with "Remember back in Pensacola" is cut off by Gerte's entrance, and the interruption is itself dramatic: the old life and the new wife literally collide on stage. Godfrey's anger then bursts out in short, accusing sentences. His insistence that "I ain't that man" suggests a husband desperate to prove he has changed, while the bitter phrase "big ideas about race and the world" reduces Lily's politics to vanity. When even Ernestine's plea, "Daddy, not now", is overridden, we feel the strain on the whole household.

Lily's reply is the emotional climax of the first half. Her complaint about his "sanctified notions" mocks the religious certainty Godfrey has drawn from Father Divine, and her refusal to "apologize for who I am" makes her a figure of proud defiance. The most painful line is the claim that he would have the children "buried along with Sandra", which drags the dead wife into the room and suggests that Godfrey's new life requires the girls to bury their own identity. Her image of a memory that has "run out of fuel" is striking: loyalty to Sandra has been the engine keeping her here, and now it is spent. The repeated question "Where is my

Question number

apology?" gives her exit real force, and Nottage leaves her unanswered as she brushes past Gerte and out of the door.

The tension does not drop with Lily's departure. Ernestine's anxious cry "Sister! Sister!" and her broken, hesitant sentences show a daughter caught between father and aunt. Godfrey's helpless "What can I do?" and his reflex of taking out his notepad are almost absurd, because he responds to a family crisis by writing a note. Gerte then voices her own hurt for the first time. The short exchange "She's blood." / "She's my wife's sister." / "I am your wife." is tightly patterned, each line a claim of belonging, and her two words "I have" quietly remind us how much she gave up to marry him.

The power of the scene then comes from an unexpected reversal. Gerte's furious "STOP!" and her ripping up of Godfrey's endless lists turn his habit into a symbol of a man so busy asking questions that he never acts. Her hyperbole that it "would take three lifetimes" to get through them is both comic and accurate. The stage directions describe a wild struggle which suddenly becomes laughter, with papers thrown into the air "like a shower of confetti". The simile transforms a fight into a kind of wedding celebration, and the audience is likely to laugh with them, relieved.

Yet Ernestine's narration keeps us at a distance. Her detail about Mrs Levy laughing upstairs at the television makes the moment feel almost like a sitcom, and her line "Showered in my father's uncertainty" turns the confetti back into a reminder of Godfrey's doubt. The "blue, flickering light" and the "swell of music" make the kiss look like a film, and Ernestine's ironic phrases "transforming kiss" and "movie-time solution" suggest that real problems cannot be ended this way. She has seen her father rescued from Divine only "to lose him to passion".

Question number	
	Finally, Gerte's command "Now make a decision!" snaps us out of the fantasy. The kiss has resolved nothing about Lily, about the girls or about Godfrey's indecision. Nottage makes the moment powerful by letting us feel both the joy of the release and the uneasy knowledge that the choice has only been postponed.
2a	Sherriff makes this an intense ending to the scene by building a quarrel over something as ordinary as dinner into an explosion of grief. What begins as an officer disciplining a subordinate becomes a confrontation between two men who both loved Osborne, and the intensity comes from the gap between what they say and what they feel. The scene ends not with resolution but with Stanhope alone in the dark, which leaves the audience with his pain rather than an answer. From the start Stanhope's questions are sharp and controlling. "You realize that, I suppose?" and the repeated, louder "you know now, don't you?" sound like a headmaster bullying a pupil, and the pressure is increased by Raleigh's short, faltering replies. The stage directions are crucial here: Stanhope is in "a trembling fury" and "can scarcely control his voice". Sherriff lets us see that the anger is out of proportion to the offence, so we sense that something deeper is driving it. The cruel phrase "I'll have no damn prigs" shows Stanhope hiding behind military discipline. The detail of the cigar is a brilliant piece of stagecraft. His hand "trembles so violently" that he can hardly hold it, and Raleigh watches "fascinated and horrified". The audience shares Raleigh's gaze, seeing physically the breakdown that Stanhope is trying to conceal. His defensive question, beginning "Anything", is painfully exposed, because there clearly is something wrong, and the hesitation

Question number

marked by the dash suggests he can barely bring himself to ask whether he looks "funny".

Raleigh's quiet apology, using the name "Dennis", briefly shifts the tone. It reminds us of their school friendship and of the hero-worship Raleigh once felt, and it makes Stanhope's hostility feel even harsher. His claim that "You resent my being here" is close to the truth, yet Stanhope deflects it with "I resent you being a damn fool, that's all". The pause after this, followed by the almost absurd order to eat his dinner "before it's cold", creates an uneasy calm that Sherriff then shatters.

The argument over food is dramatically effective because it seems so trivial. Stanhope's shouted "Are you going to eat your dinner?" sounds ridiculous, but Raleigh's broken reply reveals the real subject: Osborne, "lying", left "out there". The dashes fragment his speech and show him close to tears, and the plain phrase "out there" is more moving than any description of the body could be. This is the turning point, because Stanhope "rises slowly", his eyes "wide and staring", fighting for breath.

His outburst is the most intense moment in the passage. The insult "You bloody little swine!" is shocking, but it quickly gives way to grief. The repetitive structure of "The one man I could trust", followed by "my best friend" and "the one man I could talk to", piles up loss, and we realise that Osborne was Stanhope's emotional support. Raleigh's accusation about the "champagne" and "cigars" is answered by the cry "To forget, you little fool". The threefold repetition of "forget" reveals the purpose of all his drinking and the dinner celebration, and his question "You think there's no limit to what a man can bear?" opens up the whole psychological cost of the war. Here Sherriff exposes the truth behind the stiff upper lip.

Question number	
	The ending is intense because there is no reconciliation. Stanhope turns his face to the wall in the "dark corner by Osborne's bed", a deeply symbolic position, and his shoulders heave. Raleigh's attempts to comfort him, "Can't I", are cut off by the desperate "For God's sake, get out!" The final stage direction is quietly powerful: the Very lights rise and fall, "steel-blue" and "grey", and the "impatient grumble of gunfire that never dies away" reminds us that the war, which has caused this grief, carries on regardless. The personified "impatient" gunfire hints at the coming attack. By ending on the lone, shaking figure of Stanhope, Sherriff leaves the audience in a state of sympathy and dread as the curtain falls.
2b	Sherriff portrays Trotter as likeable because he brings ordinary humanity into the dugout. Among officers who are breaking down, drinking or hiding their fear, Trotter is cheerful, earthy and kind, and his comedy makes him the character the audience most easily relaxes with. Yet Sherriff also hints that his good humour is a deliberate way of coping, which makes him not only likeable but quietly admirable.
	Much of Trotter's appeal comes from his comic preoccupation with food. He fusses about the cook's meals, complains bitterly when Mason forgets the pepper, and is disappointed by the tinned pineapple when he hoped for apricots. These complaints are funny because they are so out of proportion to the danger around them, and Mason's anxious apologies create a gentle double act. Sherriff uses this humour to lighten the tension of the play, but it also makes Trotter seem warmly human: in a world of shells and raids, he still cares about the small pleasures of home.
	His speech adds to his charm. Trotter is a working-class officer who has risen

Question number

from the ranks, and Sherriff gives him dropped letters and homely expressions, so that he sounds different from the public-school voices of Stanhope, Osborne and Raleigh. Rather than making him a figure of fun, this marks him out as honest and unpretentious. He talks happily about his wife and his garden at home, and he notices flowers and the coming of spring even at the front. These touches remind the audience of the peaceful life the war has interrupted, and they make him seem gentle and sincere.

Sherriff also shows Trotter's kindness towards the others. He is friendly to Raleigh when the young officer arrives, and he talks easily with Osborne, whom he respects. He has a simple, practical way of dealing with the long hours of trench duty: he draws a sheet of small circles, one for each hour he must spend in the line, and fills them in as the time passes. This device is comic, but it is also touching, because it shows him using a childlike game to keep himself going. The audience likes him for not pretending to be braver than he is.

Stanhope's view of Trotter is revealing. He says Trotter has no imagination and seems almost envious of him, because Trotter appears untroubled by the horrors that torment Stanhope himself. On the surface this could make Trotter seem shallow, but Sherriff suggests there is more to him. There are moments when the strain of waiting seems to touch him too, and his cheerfulness begins to look like courage rather than ignorance. He chooses to joke and eat and talk about his garden, and that choice helps to hold the company together.

His likeability is clearest after Osborne's death. Trotter is made second in command, and he takes on the responsibility without fuss. During the celebration dinner after the raid, his jokes and appetite seem crude to Raleigh, but the audience understands, as Stanhope later explains, that the officers are trying to

Question number

forget. Trotter's role in the final act is to carry on steadily, and his steadiness contrasts with Hibbert's fear and Stanhope's collapse.

Overall, Sherriff makes Trotter likeable by combining comedy with decency. He is a source of laughter, of reassurance and of ordinary warmth. Through him, Sherriff reminds the audience that the men in the trenches were not heroes from a story but ordinary people, and that simply staying cheerful in such conditions was a kind of heroism.

3b

Soyinka makes Elesin's enjoyment of life dramatically compelling because it is both glorious and dangerous. On the night he is meant to die, the King's Horseman is more alive than anyone else on stage: he dances, boasts, flirts and demands pleasure. The audience is swept up in his energy, yet Soyinka gradually shows that this very love of life is what ties him to the earth and leads to his failure, so his vitality becomes the heart of the tragedy.

In the opening scene Elesin enters the market in a blaze of movement and sound. He is surrounded by drummers and the Praise-singer, and the women greet him with delight. Soyinka writes his speech in rich, rhythmic verse full of proverb and imagery, so that his language itself seems to overflow with life. He teases the Praise-singer, jokes with the market women and clearly loves being the centre of attention. The market, a place of colour, trade and women, is a fitting setting, because it represents everything earthly and sensual that Elesin cherishes.

His telling of the "Not-I bird" story is a compelling piece of theatre. He acts out the many people and creatures who, when Death approaches, insist that it is not their turn, and he performs each frightened response with mocking humour. The

Question number

story is meant to show that Elesin alone does not fear death, and the audience is impressed by his bravado and wit. Yet there is dramatic irony here: a man who spends so much energy on a performance about death may be using that performance to keep it at a distance. Soyinka lets us enjoy the storytelling while sowing a seed of doubt.

His playful pretence of being offended is another sign of his enjoyment. He accuses the women of failing to honour him, and they hurry to dress him in their finest cloth. The scene is comic, and it shows how easily he can command the community's affection, but it also shows a man who wants to taste every luxury before he leaves. This becomes more troubling when he sees the beautiful young girl and insists on marrying her that very night, even though she is promised to Iyaloja's son. Iyaloja agrees because she cannot refuse a man on the threshold of death, yet she warns him about the consequences of his desire. The audience is caught between admiration for his passion and unease that his appetite is overriding his duty.

Soyinka keeps this tension alive later in the play. When Elesin emerges from the wedding and begins the dance that should carry him into the next world, his pleasure in the music and his new bride seems to slow him down. The trance is hypnotic on stage, with the drums and the Praise-singer's urgent calls, but we sense him drifting rather than going firmly forward. The interruption by Pilkings and the police means he does not die, but Soyinka makes it clear that Elesin's own reluctance had already weakened his will.

In the final scene his love of life is revealed as his tragic flaw. Chained in the cell, Elesin admits that his will faltered, and while he blames the colonial interference, he also suggests that his attachment to the world and to his bride held him back.

Question number

Iyaloja's scorn is devastating: she reminds him of how greedily he took the pleasures of the market and accuses him of eating what was not his. The once glorious figure is now humiliated, and the arrival of Olunde's body shows the terrible cost of his failure, since the son has died in the father's place. Elesin's death by his own chain is too late, and Iyaloja tells the bride to turn her mind to the unborn.

Elesin's enjoyment of life is therefore compelling because Soyinka makes us feel its attraction so strongly. We delight in his wit, his poetry and his energy in the market, and that is why his fall is so painful to watch. By making his hero so vividly human, Soyinka turns a story of ritual duty into a tragedy about how hard it is to let go of a world one loves.

4a Shakespeare makes this introduction to Antonio and Sebastian intriguing because it raises far more questions than it answers. In a short prose scene we learn that Viola's twin is alive, that he believes her drowned, and that his rescuer loves him with a devotion that is willing to face real danger. The audience knows more than either man, and that gap in knowledge, together with the mystery of Antonio's "enemies", gives the scene a sense of excitement and expectation.

The opening is intriguing because we join a conversation already under way. Antonio's anxious double question, "Will you stay no longer; nor will you not that I go with you?", suggests that Sebastian has been trying to leave and that Antonio cannot bear to let him go. Sebastian's reply is gloomy and fatalistic: "My stars shine darkly over me". The astrological image presents him as a man who believes he is cursed, and the phrase "the malignancy of my fate" makes him sound almost like a tragic hero. His wish to "bear my evils alone" is noble, since he fears his bad

Question number

luck might "distemper" his friend's, but it also hints at a melancholy that links him to the mood of Illyria, where Orsino and Olivia are also indulging their grief.

The audience is intrigued by the gradual revelation of identity. Sebastian admits that his voyage is "mere extravagancy", aimless wandering, and then reveals that he has been using a false name, "Roderigo". Disguise is central to the play, so this small detail connects him to Viola, who is disguised as Cesario. When he reveals that he and his sister were "both born in an hour", the audience immediately realises that this is Viola's twin. This is dramatic irony: we know Viola survived the shipwreck, so his belief that she is "drown'd" is both moving and hopeful, because a reunion now seems possible.

Sebastian's grief is expressed with tenderness and wit. His wish that "if the heavens had been pleas'd" they might have died together shows how deeply he loved her. His praise is carefully balanced: he will not claim she was beautiful, though many thought so, but he will "boldly publish" that she had a mind that even envy must call "fair". This shows his modesty and his respect for her intelligence. The wordplay in "She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more" is particularly striking. The sea water and his tears are linked, so that weeping becomes a second drowning, a conceit that is both sorrowful and elegant. Shakespeare suggests that, like his sister, Sebastian has a gift for graceful language.

Antonio is equally intriguing. His responses are brief, "Alas the day!", and apologetic, but his offer "let me be your servant" reveals an intense attachment. The phrase "If you will not murder me for my love" is striking hyperbole, suggesting that to be parted from Sebastian would kill him. Sebastian's clever reply turns this back on him: to follow would be to "kill him whom you have recover'd",

Question number

and his admission that his eyes may "tell tales" of him shows how emotional he is, attributing his tears to his mother's nature.

The scene ends with a shift into verse for Antonio's short soliloquy, which marks a change in intensity. His blessing, "The gentleness of all the gods go with thee!", is warm, but the next line, "I have many enemies in Orsino's court", creates immediate suspense. Why does he have enemies there, and what will happen if he is recognised? His rhyming couplet, "I do adore thee so / That danger shall seem sport, and I will go", closes the scene with determination. The word "adore" conveys the depth of his love, and the rhyme of "so" and "go" gives his decision a sense of finality.

The scene is intriguing because it sets up so much of the later plot. Sebastian is heading for Orsino's court, where Viola is serving, and Antonio is following into danger. Shakespeare prepares the audience for the confusions of mistaken identity and for the joyful reunion of the twins, while leaving Antonio's devotion and his fate as lingering questions.

4b Shakespeare portrays the relationship between Sir Toby Belch and Sir Andrew Aguecheek as a comic partnership built on drink, flattery and exploitation. Sir Toby is the clever, boisterous leader and Sir Andrew the gullible follower, and much of the humour comes from the gap between how Andrew sees himself and how Toby uses him. Yet the relationship is not only funny: by the end, Shakespeare allows a sharper note to sound, showing that Toby's friendship was always partly a confidence trick.

From their first appearance the comedy depends on contrast. Sir Toby is loud,

Question number

quick-witted and fond of drinking, while Sir Andrew is slow, vain and easily confused. When Toby urges him to "accost" Maria, Andrew mistakes the word for her name, and the misunderstanding is pure farce. His own admission that he sometimes thinks he has "no more wit than a Christian or an ordinary man" and that he is "a great eater of beef" which harms his wit, is unintentionally hilarious because he does not realise how foolish he sounds. Toby's teasing responses show that he enjoys Andrew's stupidity as entertainment.

The relationship is also amusing because it is so plainly financial. Toby has encouraged Andrew to stay in Illyria in the hope of marrying Olivia, Toby's niece, even though Olivia has no interest in him. Andrew is rich, and Toby is spending his money freely. When Andrew threatens to leave, Toby flatters him and persuades him to stay, and later he admits that he has been "dear" to Andrew, to the tune of some two thousand ducats. The audience laughs at how easily Andrew is manipulated, while recognising Toby as a cheerful parasite.

Their late-night revelry in Act 2 Scene 3 shows the partnership at its most comic. With Feste they sing, drink and make so much noise that Malvolio comes to silence them. Andrew's eager echoes of Toby's jokes show that he wants to be part of the fun, and his remark that he too was "adored once" is both absurd and oddly touching. Toby's famous retort to Malvolio, asking whether he thinks that because he is virtuous there shall be "no more cakes and ale", makes him a spokesman for festivity and pleasure, and Andrew trails behind him, happy to be included.

The gulling of Malvolio develops their double act. Hidden in the box-tree with Fabian, Toby and Andrew react to Malvolio's fantasies about Olivia. Toby's furious, comic outbursts are matched by Andrew's feeble attempts to join in, and when Malvolio reads of "a foolish knight", Andrew immediately assumes it means him.

Question number

This moment of self-recognition is very funny, because it is the only accurate judgement he makes in the play.

Shakespeare's comedy reaches a peak with the duel. Toby provokes Andrew into writing a challenge to Cesario, then decides that the letter is too foolish to deliver and instead tells each of them that the other is a ferocious fighter. Andrew's terror and his offer to give away his horse, grey Capilet, to avoid fighting are farcical, especially as Cesario is equally frightened. Toby clearly enjoys arranging the confusion for his own amusement, treating his friend as a puppet.

However, the ending changes the tone. After Sebastian beats both knights, Toby, wounded and drunk, rejects Andrew's offer of help with cruel insults, calling him an ass-head and a thin-faced knave and gull. These are the most honest words he speaks about Andrew, and they suggest that the friendship was never equal. The audience may laugh, but there is also a sense of sadness, because Andrew has been fooled from the start.

Overall, Shakespeare makes the relationship amusing through contrast, wordplay, farce and dramatic irony. Toby is the energetic master of misrule and Andrew the willing victim, and their partnership drives much of the play's comedy. Yet by exposing Toby's contempt at the end, Shakespeare reminds us that the festive world of Illyria has its cruel side.

Sa

Shakespeare makes this such a shocking moment by staging Iago's plot in a chaos of darkness, cries and stabbing, and then letting us watch him calmly change roles from murderer to rescuer. The violence is sudden and confused, but what is most shocking is the cold control of the man behind it, and the way Othello, believing

Question number

in "honest" Iago, is now certain of Desdemona's guilt.

The passage begins with Iago's chilling decision about Cassio: "No, he must die. Be 't so." The short, clipped sentences show how lightly he treats murder. The attack itself is chaotic and almost comic in its failure. Roderigo's boast "Villain, thou diest!" is immediately undercut because Cassio's coat is "better than thou know'st", and Cassio wounds him instead. Roderigo's cry "O, I am slain!" exposes him as the incompetent tool he has always been. The most shocking action is silent: the stage direction tells us that Iago "stabs CASSIO from behind in the leg" and leaves. Stabbing from behind is a perfect visual symbol of his treachery, and his exit before he can be seen shows his cunning. Cassio's cry "I am maim'd for ever" reminds us how much damage Iago has done to a man whose only fault is to have been promoted.

Othello's entrance "at a distance" is deeply ironic. He hears Cassio's voice and concludes "Iago keeps his word", and his praise, "O brave Iago, honest and just", is horrifying, because the audience knows that every adjective is false. Iago's "honest" reputation has become the weapon that destroys Othello. Even more shocking is the change in Othello's language. He calls Desdemona "minion" and "Strumpet", and his announcement "Strumpet, I come" turns him into an avenger hurrying to murder. The rhyming couplet, "blotted" with "spotted", contains a brutal image of the marriage bed "lust-stain'd" that will be stained again with "lust's blood". The neat rhyme makes the planned killing sound like a settled sentence, and the audience is appalled to see the noble general of the opening acts reduced to this.

The confusion of the night adds to the shock. The repeated cries of "Murder! murder!" and "O, help!" create noise and panic, while Lodovico's remark that it is a "heavy night" and his fear that the cries "may be counterfeits" emphasise how

Question number

dark and uncertain the stage is. The irony is that the real counterfeit is about to arrive. Roderigo's pathetic "Nobody come? Then shall I bleed to death" evokes some sympathy for him, foolish though he is.

Iago's entrance "in his shirt, with light and weapons" is a brilliant piece of stagecraft. He appears as if woken from bed, the image of an innocent citizen, and the "light" he carries is grimly ironic, since he is the source of all the darkness. Lodovico calls him "a very valiant fellow", showing how completely he has fooled everyone. His feigned questions, "Who's there?" and "What's the matter?", and his shocked "O me, Lieutenant!" show his skill as an actor. When he calls out "O treacherous villains!", he is describing himself.

The climax is the most shocking moment of all. Hearing Cassio identify Roderigo as one of the attackers, Iago cries "O murd'rous slave! O villain!" and stabs him. In one stroke he silences the only witness who could expose him, while appearing to act as a loyal avenger. Roderigo's final words, "O damn'd Iago! O inhuman dog!", reveal the truth at last, but no one is in a position to understand them. The word "inhuman" captures Iago's nature exactly: he kills his own ally without hesitation.

Shakespeare makes the scene shocking by combining physical violence with moral horror. We watch Iago manipulate the darkness, his victims and the newcomers with terrifying ease, and the knowledge that Othello is now on his way to Desdemona makes the audience dread what is to come.

5b Shakespeare encourages a great deal of sympathy for Othello, but it is a troubled and divided sympathy. We pity him as a noble man who is cruelly deceived, yet we are also made to watch him become someone capable of brutality. Our sympathy

Question number

is often strongest exactly when his actions are hardest to forgive.

At the start, Shakespeare makes us admire Othello before we fully meet him. Iago and Roderigo describe him in crude, animal terms, calling him "the old black ram", so when Othello actually appears his calm dignity is a striking contrast. Faced with Brabantio's armed men he simply says, "Keep up your bright swords, for the dew will rust them." He does not need violence because his authority is natural. His confidence that "My parts, my title, and my perfect soul / Shall manifest me rightly" shows a man who believes that truth and honesty will protect him. Shakespeare hints that this trust also makes him vulnerable, as Iago notes when he says Othello "thinks men honest that but seem to be so." We sympathise because his weakness grows out of his own goodness.

His love for Desdemona deepens this sympathy. The balanced line "She lov'd me for the dangers I had pass'd, / And I lov'd her that I did pity them" presents a mutual, tender love built on stories and understanding rather than lust. When he is reunited with her in Cyprus he declares, "If it were now to die, / 'Twere now to be most happy", and the dramatic irony is painful: the audience already knows Iago's plan, so this joy feels fragile. We want to warn him.

The temptation scene in Act 3 Scene 3 is where our response becomes more complicated. Othello's own words foreshadow his fall: "when I love thee not, / Chaos is come again." His lament "Farewell the tranquil mind; farewell content" is a moving farewell to his whole identity as a soldier: the repeated "farewell" sounds like a man mourning himself. Yet in the same scene he promises "I'll tear her all to pieces", and the violent, monosyllabic threat is shocking. Shakespeare tests us: can we pity a man who demands so little proof?

Question number

By Act 4 our sympathy is stretched further. Othello's speech breaks down into fragments such as "Pish! Noses, ears, and lips",, showing how Iago has destroyed the eloquence that once defined him. When he strikes Desdemona in front of Lodovico, the visitor's question "Is this the noble Moor whom our full senate / Call all in all sufficient?" voices the audience's own shock. And yet even here Shakespeare gives Othello flashes of grief, such as "O, the pity of it, Iago!", reminding us that he is suffering. The extract shows the same split. He praises "O brave Iago, honest and just", a phrase that is agonisingly ironic, and then turns on Desdemona with "Strumpet, I come." The harsh rhyming couplet ending "lust's blood be spotted" sounds chillingly decisive, but the word "charms" reveals that he is still bewitched by her beauty even as he plans her death.

In the final scene Shakespeare restores some of Othello's poetry, which complicates our judgement. "It is the cause, it is the cause, my soul" and "Put out the light, and then put out the light" show him trying to see the murder as a solemn sacrifice rather than a crime. This self-deception is pitiful, but also disturbing in its tenderness. Emilia's furious "O gull! O dolt!" refuses him any dignity, and many in the audience may agree. However, when he learns the truth his horror is immediate. In his last speech he asks to be remembered as "one that lov'd not wisely but too well" and compares himself to a man who "threw a pearl away". Some readers see this as self-justification; I think it is closer to a final recognition of what he has lost.

Ultimately, Shakespeare encourages us to sympathise with Othello a great deal, but never to excuse him. The tragedy lies in the distance between the noble man of Act 1 and the murderer of Act 5, and our pity comes from seeing how much of that distance was created by Iago exploiting Othello's trust.