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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **October/November 2020**

1 hour 30 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

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

INFORMATION

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

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

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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

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

Walter: A man needs for a woman to back him up …

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Walter [*mumbling*]: We one group of men tied to a race of women with small minds.

[*from Act 1*]

In what ways does Hansberry powerfully reveal growing tensions between Walter and Ruth at this moment in the play?

Or **1(b)** How does Hansberry strikingly convey Mama's strength as the head of the Younger family?

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ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

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

[*Since* PROCTOR*'s entrance,* ABIGAIL *has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to* BETTY *on the bed*.]

Abigail: Gah!

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You loved me, John Proctor, and whatever sin it is, you love me yet!

[*He turns abruptly to go out*.]

[*from Act 1*]

How does Miller make this encounter so dramatically revealing?

Or **2(b)** Explore **two** moments in the play which Miller makes particularly frightening for you.

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: Arthur?

Arthur: Yes, Grace?

Grace: Please don't—please don't—— [*She stops, uncertainly*.]

Arthur: What mustn't I do?

Grace: Please don't forget he's only a child——

[ARTHUR *does not answer her*.]

Catherine: Come on, Mother.

[GRACE *goes up to* CATHERINE *at the door. She looks back at* ARTHUR. *He has still not altered his position and is ignoring her. She goes into the dining-room followed by* CATHERINE. ARTHUR *does not move after they are gone. After an appreciable pause there comes a timid knock on the hall door*.]

Arthur: Come in.

[RONNIE *appears in the doorway. He is in a dressing-gown. He stands on the threshold*.]

Come in and shut the door.

[RONNIE *closes the door behind him*.]

Come over here.

[RONNIE *walks slowly up to his father*. ARTHUR *gazes at him steadily for some time, without speaking*.]

[*At length*] Why aren't you in your uniform?

Ronnie [*murmuring*]: It got wet.

Arthur: How did it get wet?

Ronnie: I was out in the garden in the rain.

Arthur: Why?

Ronnie [*reluctantly*]: I was hiding.

Arthur: From me?

[RONNIE *nods*.]

Do you remember once, you promised me that if ever you were in trouble of any sort you would come to me first?

Ronnie: Yes, Father.

Arthur: Why didn't you come to me now? Why did you have to go and hide in the garden?

Ronnie: I don't know, Father.

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Arthur: Are you so frightened of me?

[RONNIE *does not reply*. ARTHUR *gazes at him for a moment, then holds up the letter*.]

In this letter it says you stole a postal order.

[RONNIE *opens his mouth to speak.* ARTHUR *stops him*.]

Now I don't want you to say a word until you've heard what *I've* got to say. If you did it, you must tell me. I shan't be angry with you, Ronnie—provided you tell me the truth. But if you tell me a lie, I shall know it, because a lie between you and me can't be hidden. I shall know it, Ronnie—so remember that before you speak. [*He pauses*.] Did you steal this postal order?

Ronnie [*without hesitation*]: No, Father. I didn't.

[ARTHUR *takes a step towards him*.]

Arthur [*staring into his eyes*]: Did you steal this postal order?

Ronnie: No, Father. I didn't.

[ARTHUR *continues to stare into his eyes for a second, then relaxes*.]

Arthur: Go on back to bed.

[RONNIE *goes gratefully to the hall door*.]

And in future I trust that a son of mine will at least show enough sense to come in out of the rain.

Ronnie: Yes, Father.

[RONNIE *goes out*. ARTHUR *crosses to the desk. He picks up the telephone*.]

Arthur [*into the telephone*]: Hullo. Are you there? [*He speaks very distinctly*.] I want to put a trunk call through, please. A trunk call … Yes … The Royal Naval College, Osborne … That's right … Replace receiver? Certainly. [*He replaces the receiver and then, after a moment's meditation, turns and walks briskly into the dining-room*.]

QUICK CURTAIN

[*from Act 1*]

How does Rattigan make this moment in the play so dramatic and significant?

Or **3(b)** How far do you think Rattigan portrays Grace Winslow as a good wife and mother?

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WILLIAM SHAKESPEARE: *Macbeth*

Remember to support your ideas with details from the writing.

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

Lady Macbeth: O proper stuff!
This is the very painting of your fear;
This is the air-drawn dagger which you said
Led you to Duncan. O, these flaws and starts –
Impostors to true fear – would well become
A woman's story at a winter's fire,
Authoriz'd by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macbeth: Prithee see there.
Behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Exit Ghost*.

Lady Macbeth: What, quite unmann'd in folly?

Macbeth: If I stand here, I saw him.

Lady Macbeth: Fie, for shame!

Macbeth: Blood hath been shed ere now, i' th' olden time,
Ere humane statute purg'd the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear. The time has been
That when the brains were out the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools. This is more strange
Than such a murder is.

Lady Macbeth: My worthy lord,
Your noble friends do lack you.

Macbeth: I do forget.
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down. Give me some wine, fill full.

[*Enter Ghost.*]

I drink to the general joy o' th' whole table,
And to our dear friend Banquo, whom we miss.
Would he were here! To all, and him, we thirst,
And all to all.

Lords: Our duties, and the pledge.

Macbeth: Avaunt, and quit my sight. Let the earth hide thee.
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

Lady Macbeth: Think of this, good peers,
But as a thing of custom. 'Tis no other;
Only it spoils the pleasure of the time.

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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*.

[*from Act 3, Scene 4*]

Explore the ways in which Shakespeare makes this moment in the play so gripping.

Or **4(b)** How far does Shakespeare convince you that Macbeth has only himself to blame for his downfall?

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

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

[*Enter* ROMEO.]

Tybalt: Well, peace be with you, sir. Here comes my man.

Mercutio: But I'll be hang'd, sir, if he wear your livery.
Marry, go before to field, he'll be your follower;
Your worship in that sense may call him man.

Tybalt: Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

Romeo: Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none;
Therefore, farewell; I see thou knowest me not.

Tybalt: Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

Romeo: I do protest I never injur'd thee,
But love thee better than thou canst devise
Till thou shalt know the reason of my love;
And so, good Capulet – which name I tender
As dearly as mine own – be satisfied.

Mercutio: O calm, dishonourable, vile submission!
Alla stoccata carries it away. [*Draws*.
Tybalt, you rat-catcher, will you walk?

Tybalt: What wouldst thou have with me?

Mercutio: Good King of Cats, nothing but one of your nine lives; that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.

Tybalt: I am for you. [*Draws*.

Romeo: Gentle Mercutio, put thy rapier up.

Mercutio: Come, sir, your passado. [*They fight*.

Romeo: Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt! Mercutio! the Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

[TYBALT *under* ROMEO*'s arm thrusts* MERCUTIO *in, and flies with his friends*.]

Mercutio: I am hurt.
A plague a both your houses! I am sped.
Is he gone and hath nothing?

Benvolio: What, art thou hurt?

Mercutio: Ay, ay, a scratch, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon. [*Exit Page*.

Romeo: Courage, man; the hurt cannot be much.

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Mercutio: No, 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve. Ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague a both your houses! Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

Romeo: I thought all for the best.

Mercutio: Help me into some house, Benvolio, or I shall faint.
A plague a both your houses!
They have made worms' meat of me.
I have it, and soundly too – Your houses!

[*Exeunt* MERCUTIO *and* BENVOLIO.

[*from Act 3*, *Scene 1*]

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

Or **5(b)** How far does Shakespeare encourage you to feel sympathy for Paris?

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

Question number

1a

At this early breakfast scene, Hansberry shows the tension between Walter and Ruth growing because they are, quite literally, not having the same conversation. Walter is talking about a dream and his whole sense of himself as a man, while Ruth, exhausted and practical, is talking about the morning in front of her. The more passionately he speaks, the flatter and more weary her replies become, and Hansberry makes this widening gap feel both painful and inevitable.

Walter's opening line, "A man needs for a woman to back him up", immediately frames the argument as one about roles rather than about money. He does not ask Ruth what she thinks of the liquor store; he tells her what a woman is for. His plan to have her persuade Mama, sipping her coffee and speaking "easy", is almost comic in its scheming, yet it reveals how powerless he feels in his own home: he cannot ask his mother directly, so he must work through his wife. When Ruth questions the "graft", he turns her doubt into a judgement on all women, claiming it shows "what women understand about the world". The tension rises because every practical objection Ruth makes is heard by Walter as a betrayal.

Hansberry's most powerful device here is repetition. Ruth's simple instruction, "Eat your eggs", becomes the refrain that Walter seizes upon and turns into a bitter little parable: "Man say to his woman: I got me a dream. His woman say: Eat your eggs." The patterned, almost sermon-like rhythm builds in intensity through "I got to take hold of this here world" to "I'm choking to death", and the stage directions show him growing from sadness to "utter anguish". The eggs become a symbol of everything ordinary and domestic that Walter feels is suffocating him. When he finally explodes, "DAMN MY EGGS", the capitals and the violence of slamming the

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table make the audience feel the pressure that has been building, while the absurdity of cursing breakfast reveals how displaced his frustration really is.

Yet Hansberry does not let us simply side with Walter. Ruth's weariness has its own pathos. Her line "you never say nothing new", repeated within the same speech, suggests that she has heard this so often that she has stopped hoping. Her sarcastic comparison with "Buckingham Palace" is cutting, but it also shows that she cannot afford to dream in the way Walter does, because she is the one holding the household together. The quieter moments are perhaps the most moving: when Walter speaks of being thirty five, married eleven years, with a son sleeping in the living room, he is suddenly vulnerable, and Ruth's reply is only to repeat the instruction about the eggs. The audience senses two people who love each other but who are too tired and too hurt to reach one another.

The final exchange turns the tension into open cruelty. Walter's generalisation about women who do not understand "building their men up" provokes Ruth into speaking "to hurt": "There are colored men who do things." For the first time she attacks his pride directly, and his retort, "No thanks to the colored woman", widens the quarrel from their marriage to a whole people. Ruth's ironic reply, that being a colored woman she cannot help herself, shows her refusing to be blamed, and her turning away to the ironing board is a pointed return to the work that Walter's dreams ignore. Walter's last line, delivered "mumbling", is ugly and self pitying, yet the mumbling suggests that even he half knows it is unfair.

Hansberry therefore makes this moment powerful by letting the audience feel the justice of both sides. Walter's hunger for dignity and Ruth's exhausted realism are both understandable, and the scene leaves us fearing that the pressures of poverty and cramped living are slowly pulling this marriage apart.

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1b	Hansberry presents Mama, Lena Younger, as the moral centre of the family, and what is striking is that her strength is never simply a matter of authority. She is strong in her faith, in her refusal to be ashamed, and finally in her willingness to step back so that her son can become a man. Hansberry makes us feel the weight of her position as head of the household, but also its cost. From her first entrance, Mama's strength is shown through small, telling actions. She goes straight to her little plant on the windowsill, which she tends lovingly even though it hardly gets any sun. The plant becomes a symbol of Mama herself: a stubborn, nurturing life that survives in poor conditions, and of the dream of a garden that she and Big Walter never achieved. Her quiet care for it suggests a woman whose strength lies in endurance rather than display. Her authority is shown most dramatically when Beneatha declares that she does not believe in God. Mama slaps her and makes her repeat, "In my mother's house there is still God." The phrasing is significant: Mama speaks of the house as her mother's, linking her authority to generations of women before her. The slap is shocking, and some in an audience might find it harsh, but Hansberry shows that Mama will not allow the family's values to be dismissed. Her strength is also moral in her conversation with Walter about money. When he tells her that money "is life", she replies that once upon a time freedom used to be life, and now it is money. The contrast exposes how far Walter has drifted from the struggles of her generation, and her calm, measured tone gives her words a quiet power. Mama's strongest decision is to use part of the insurance money to buy a house in Clybourne Park. This is a brave act, since the house is in a white neighbourhood

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and she knows the dangers. Yet Hansberry complicates her strength here. Her decision crushes Walter, who accuses her of butchering his dream, and Mama begins to realise that her firm control may be part of what is breaking him. Her response is perhaps the most remarkable sign of her strength: she hands him the rest of the money, asking him to put some aside for Beneatha's schooling, and tells him to be the head of the family. A weaker character would cling to power; Mama is strong enough to give it away.

When Walter loses the money to Willy Harris, Mama is shaken, and for a moment even she seems to give up, wondering whether she simply aimed too high. Hansberry allows us to see her vulnerability, which makes her recovery more moving. When Beneatha says there is nothing left in Walter to love, Mama answers with one of the play's most powerful speeches, asking her when she thinks is the time to love somebody the most, and telling her to measure him right, taking into account the hills and valleys he has come through. Her strength here is compassion: she insists that love matters most when a person is at their lowest.

At the climax, as Walter faces Lindner, Mama refuses to let Travis leave the room, determined that her grandson will see what his father does. When Walter refuses the offer to buy them out, Mama does not take over; she lets him speak and then remarks that he has finally come into his manhood, like a rainbow after the rain. Her final moment, returning alone to fetch her plant, brings the symbol full circle.

Hansberry therefore conveys Mama's strength not as domination but as faith, sacrifice and love. Her greatest strength as head of the family is that she knows when to lead and when to let her son lead instead.

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2a

This encounter is dramatically revealing because, alone together for the first time, Proctor and Abigail expose the secret that lies beneath the whole play. What the town believes is a story about witchcraft is shown, in this private moment, to have its roots in adultery, jealousy and wounded desire, and Miller lets the audience see both characters far more clearly than anyone else in Salem can.

The opening stage direction is itself revealing. Abigail has stood "as though on tiptoe, absorbing his presence, wide-eyed", and the image makes her seem both childlike and hungry, a girl straining towards something she cannot have. Proctor, by contrast, only "glances" at her and goes to Betty, so before a word is spoken Miller establishes the imbalance between them: her intense longing and his attempt at distance. Her first exclamation, "Gah! I'd almost forgot how strong you are, John Proctor!", is an odd mixture of playfulness and sensuality, and the full use of his name suggests that she is savouring him.

Proctor's early lines reveal a man who is not as firm as he wishes to be. His teasing question about the "mischief" and his remark that she is "wicked yet" have an affectionate, almost amused tone, and a stage direction notes him smiling. Miller hints that Proctor still feels the attraction, which makes his later rejection more of a struggle. When Abigail asks for "a soft word", the plainness of the request is touching, and his reply, "No, no, Abby. That's done with", is firm, but the repetition and the tender diminutive "Abby" betray his tenderness.

The encounter also reveals the truth about the events in the forest. Abigail tells him that they were only dancing and Betty "took fright, is all". This is crucial dramatic irony: the audience now knows there is no witchcraft, which makes everything that follows more frightening, since the hysteria is built on a lie that Abigail could end with a sentence.

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As Abigail grows more desperate, her language becomes increasingly physical. Her memory that he "sweated like a stallion" is startlingly sexual for a Puritan setting, and the animal image suggests that she sees their affair as a wild, natural force rather than a sin. Proctor's answer is the most forceful line he speaks: he would "cut off my hand" before reaching for her again. The violent image shows how seriously he regards his guilt, yet his next command, "Wipe it out of mind. We never touched", is plainly untrue, and Abigail's quiet "Aye, but we did" exposes his attempt to rewrite the past.

The scene turns when Abigail attacks Elizabeth. Calling her a "cold, snivelling woman" and accusing her of "blackening my name", Abigail reveals the jealousy that will drive her to accuse Elizabeth later in the play, and Proctor's sudden anger in defending his wife shows where his loyalty lies. Abigail's most passionate speech reveals her inner life: Proctor "put knowledge in my heart", and she says she never knew "what pretence Salem was". Her contempt for "these Christian women and their covenanted men" exposes the hypocrisy of the town, and there is something almost tragic in her, an orphan who has glimpsed a truth about adult life and cannot unlearn it.

The final line, "You loved me, John Proctor, and whatever sin it is, you love me yet!", is both a plea and a threat. Her certainty that he still loves her is unsettling precisely because he does not deny it; instead, he "turns abruptly to go out". The abrupt exit speaks louder than any answer. Miller makes the encounter so revealing because it shows Proctor's guilt and lingering desire, Abigail's dangerous passion, and the private motive behind the public madness that will destroy Salem.

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2b

For me, the most frightening moments in The Crucible are not the ones involving any real supernatural force, since there is none, but the ones in which ordinary people lose control of the truth. Miller makes the ending of Act One and the "yellow bird" scene in Act Three particularly frightening because in both, a lie spreads faster than reason can stop it, and the audience can only watch.

At the end of Act One, the atmosphere has been tense throughout, but the climax is terrifying in its speed. Under Hale's questioning and Parris's threats, Tituba is bullied into confessing. Hale's questions are leading, and Parris threatens to whip her to death, so that when she finally names Goody Good and Goody Osburn, we realise she is simply saying what the men want to hear. The most chilling moment follows when Abigail, seeing the attention and forgiveness Tituba receives, cries out that she wants to open herself, and begins naming names: she saw Sarah Good with the Devil, she saw Goody Osburn with the Devil. Betty rises from the bed and joins in, and the two girls' voices overlap in an ecstatic chant.

Miller's dramatic method here is crucial. The repetitive structure of the accusations, each beginning with the same formula, sounds almost like a hymn, and Hale's delighted cry that "it is broken, they are free" shows the adults rejoicing at what the audience can see is the start of a catastrophe. The curtain falls on this frenzy, so the act ends not with resolution but with the image of children holding power over life and death. It frightens me because nobody on stage is evil in an obvious way; the horror comes from fear, ambition and credulity combining.

The second moment, in Act Three, is even more disturbing because by now we know exactly what is at stake. Mary Warren has bravely come to court to confess that the girls were pretending, and for a brief time it seems that truth might win. Then Abigail suddenly looks up at the ceiling and claims to see a yellow bird,

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speaking to it as though it were Mary's spirit. She pleads with it, telling Mary that God made her face and she cannot want to tear it, and warning that envy is a deadly sin. The other girls follow, repeating Mary's every word back at her in unison.

What makes this frightening is the way Miller uses stage action and repetition to show reason collapsing. Mary's frantic pleas, "Abby, you mustn't!", are simply echoed, so that the more she protests, the more guilty she appears. The echoing chorus turns her own voice against her, and the audience feels her isolation physically. Danforth, who should be the voice of law, is completely taken in, and Proctor, holding onto Mary, can do nothing. When Mary finally breaks and turns on Proctor, calling him "the Devil's man", the trap closes. Proctor's despairing cry that "God is dead" is terrible not because it is blasphemy but because it expresses his recognition that justice itself has been destroyed, and he is arrested for it.

Both moments show the same pattern, but the second is more frightening because it follows Elizabeth's lie to protect her husband's name, a lie told out of love which seals his fate. Miller has carefully built up our hope, and he destroys it in front of us. The fear I feel is not of witches but of how easily a community can be persuaded to believe the impossible, and of how powerless honest people are once hysteria has authority on its side. In this sense, Miller makes the play frightening because its horrors are entirely human.

3a

This is the moment on which the whole play turns. Until now the Winslows have seemed a comfortable, gently comic family; here, in a quiet room with only a father and a frightened boy, Rattigan creates intense drama out of silence, stillness and a single repeated question, and ends the act with a decision that will

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change all their lives.

The tension begins before Ronnie even enters. Grace's halting plea, "Please don't", repeated and then broken off as she "stops, uncertainly", shows how anxious she is, and her final reminder that "he's only a child" invites the audience to fear Arthur's severity. Arthur's refusal to answer, and the stage direction that he is "ignoring her", make him seem stern and remote. Rattigan then empties the stage and asks for "an appreciable pause". The silence is dramatic in itself: we wait, as Arthur does, and the "timid knock" that breaks it tells us everything about Ronnie's fear before he speaks.

Arthur's commands are short and controlled: "Come in", "Come in and shut the door", "Come over here". Each one draws Ronnie physically closer, so the stage movement mirrors a tightening interrogation. Ronnie in his dressing gown, standing "on the threshold", looks small and vulnerable, and Arthur's long, steady gaze "without speaking" builds suspense. His first question is surprising: not about the theft, but about why Ronnie is not in his uniform. The unexpected angle lets Rattigan reveal, piece by piece, that the boy hid in the garden in the rain, and the brief exchange "From me?" followed only by a nod is painfully touching. Ronnie's fear of his father raises the central question of the scene: will he dare to lie to a man he finds so frightening?

The emotional core comes in Arthur's longest speech. He reminds Ronnie of a promise to come to him first in trouble, and his question "Are you so frightened of me?" shows a hurt, softer side beneath the severe exterior. He then makes a solemn pact: he will not be angry if Ronnie tells the truth, but "a lie between you and me can't be hidden". The repetition of "I shall know it" gives the words the weight of an oath. This raises the stakes enormously, since whatever Ronnie says

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will now determine how far his father trusts him.

Rattigan's handling of the answer is masterly. Ronnie speaks "without hesitation": "No, Father. I didn't." Arthur steps closer and asks again, "staring into his eyes", and the boy gives exactly the same reply. The repetition works as a test, and the audience, like Arthur, searches Ronnie's face. The stage direction that Arthur "relaxes" releases the tension, and his gentle joke that a son of his should at least come in out of the rain brings a touch of warmth and humour. We realise that he believes his son completely.

The significance of the moment becomes clear only in its final lines. Arthur goes straight to the telephone and asks for a trunk call to the Royal Naval College. His careful, distinct speech and his "moment's meditation" suggest a man weighing a grave decision, and then he walks "briskly" away, his mind made up. The "QUICK CURTAIN" leaves the audience on a sharp, abrupt note, knowing that a battle has begun. What began as a private conversation between father and son becomes the first step in a public fight for justice.

Rattigan makes this moment dramatic through stillness, pauses and repetition, and significant because it establishes the trust between Arthur and Ronnie on which the whole play rests. Arthur's belief in his son, tested and confirmed here, is what will drive him to sacrifice so much in the acts that follow.

3b

Rattigan portrays Grace Winslow as, in most respects, a very good wife and mother, though not in the heroic way that Arthur and Catherine are heroic. Her goodness lies in her warmth, her loyalty and her instinct to protect her family from harm. What makes her interesting is that this same instinct leads her to

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question the case, and Rattigan invites us to wonder whether her doubts are a weakness or a kind of wisdom.

In Act One Grace is presented with gentle comedy. She is concerned with clothes and social appearances, and she is a little vague about politics and the newspapers, which makes her seem lightweight beside the sharp, opinionated Catherine. Yet Rattigan quickly shows that there is real feeling beneath the charm. When Ronnie returns home unexpectedly, it is Grace who is most anxious to shield him, and in the moment before Arthur interrogates him, she pleads, "Please don't forget he's only a child". Her broken, hesitant speech suggests both her fear of her husband's severity and her tenderness towards her son. In this sense she is the very picture of a loving mother, putting Ronnie's feelings before questions of honour.

As a wife, Grace is shown to be affectionate and supportive in everyday ways. She teases Arthur, looks after his comfort and is clearly devoted to him, and the marriage, though conventional, is shown as one of real companionship. When Arthur decides to fight the Admiralty, she does not oppose him at first; she stands by the family as it endures publicity and gossip. Rattigan makes us feel that she has accepted a role in which her husband makes the decisions, and that she tries to make that role work.

However, as the case drags on, Grace's view changes, and here the question becomes more complex. The cost to the family is enormous: Arthur's health is breaking down, Dickie has to leave Oxford, money is running short, and Catherine's engagement to John Watherstone is threatened and finally lost. Grace sees all this clearly. In her confrontation with Arthur she accuses him of being driven not by justice but by pride and obstinacy, and she points out that Ronnie himself is perfectly happy and has largely forgotten about the whole affair. This is perhaps

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the most important moment for judging her. Some might feel she fails as a wife here, because she undermines Arthur at the moment he most needs support. Yet her outburst comes from love: she is frightened for his life and for her children's futures, and she is brave enough to say what no one else will.

Rattigan's dramatic method is significant. He gives the argument for continuing the fight to Arthur and Catherine, characters associated with principle, and the argument for stopping to Grace, the character most associated with the home. This contrast allows him to explore a real dilemma: is it right to sacrifice a family's happiness for an abstract ideal of justice? Grace's position is not simply foolish. Her insistence that the family matters more than the case gives the play much of its emotional weight, and the audience may share her sense that the price is too high, even as it admires Arthur's persistence.

In the end, Grace does not abandon her husband. Despite her doubts, she remains at his side, and her protests are always expressed within a loving marriage rather than as a rejection of it. That loyalty under strain is perhaps the truest sign of a good wife.

So I think Rattigan portrays Grace as a good wife and mother to a great extent. She may lack the vision of Arthur or the independence of Catherine, but her goodness is grounded in care for real people rather than principles. Rattigan seems to suggest that a family needs both kinds of strength, and that Grace's warm, practical love is just as necessary as her husband's stubborn pursuit of right.

4a This moment is gripping because Shakespeare stages a public occasion falling apart in front of our eyes. The banquet should display Macbeth as a gracious king among

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his lords, yet the appearance of Banquo's ghost, visible only to him, turns the feast into a scene of terror, desperate improvisation and near confession. The audience is held between two kinds of suspense: what Macbeth is seeing, and what he might give away.

Lady Macbeth's opening speech is gripping because she is fighting on two fronts at once. Speaking aside to her husband, she scorns him with "O proper stuff!", the sarcasm sharp and contemptuous. Her reminder of "the air-drawn dagger" links this vision to the one before Duncan's murder, so she dismisses both as "the very painting of your fear", mere imagination. Her mocking comparison of his terror to "A woman's story at a winter's fire" attacks his manhood, as she has done before, and the clipped exclamation "Shame itself!" is almost spat. Yet the line "You look but on a stool" is eerie in its flatness: the audience, who may well see the ghost on stage, knows that Macbeth is not looking at a stool at all.

Macbeth's response is broken and frantic. The rush of short imperatives, "Behold! look! lo!", shows him desperate for someone to share his vision, and he turns from his wife to address the ghost directly, daring it to speak. His image of graves sending back "Those that we bury" and of bodies left for "the maws of kites" is grotesque, and it shows how deeply the murder has poisoned his imagination. When the ghost leaves, Lady Macbeth's taunt "What, quite unmann'd in folly?" meets a line of simple, chilling conviction: "If I stand here, I saw him."

Shakespeare then gives Macbeth a reflective speech which grips us because it comes dangerously close to confession. He recalls that in "the olden time" murders were committed, but then "when the brains were out the man would die, / And there an end". The blunt, monosyllabic language makes death seem final, which is why the image of the dead who "rise again, / With twenty mortal murders on their

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crowns" is so horrifying. The detail recalls the murderer's report of Banquo's wounds, so only Macbeth and the audience understand what he means. The phrase "push us from our stools" is darkly ironic: Banquo, whose descendants the witches promised would be kings, is literally displacing Macbeth from his seat.

Lady Macbeth recovers the situation with brilliant poise, reminding him "Your noble friends do lack you", and Macbeth, collecting himself, explains it away as "a strange infirmity". The tension seems to ease, but Shakespeare cruelly brings the ghost back at precisely the moment Macbeth toasts "our dear friend Banquo, whom we miss". The dramatic irony is unbearable: his hypocritical wish "Would he were here!" is answered at once. This structure, a lull followed by a sudden return, makes the audience jump with him.

His second outburst is even more violent. "Avaunt, and quit my sight" and the description of the ghost's "marrowless" bones and eyes without "speculation" are vivid and physical, making the dead man horribly present. Lady Macbeth's attempts to pass this off as "a thing of custom" become increasingly strained. Macbeth's final speech reveals the heart of his character: "What man dare, I dare." He would face "the rugged Russian bear" or "th' Hyrcan tiger", the list of savage beasts showing his confidence in physical courage, but he cannot face what his conscience has conjured. The dismissal "Hence, horrible shadow! / Unreal mock'ry, hence!" sounds like an attempt to convince himself.

The moment is so gripping because Shakespeare combines supernatural horror with psychological truth and the constant threat of exposure. We watch a king lose control of his own feast, and in doing so we see how guilt is destroying the man from within.

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4b

Shakespeare surrounds Macbeth with powerful influences, the witches and his wife above all, and at times it is tempting to see him as their victim. Yet I am largely convinced that he has only himself to blame. Shakespeare repeatedly shows Macbeth recognising that what he is doing is wrong and choosing to do it anyway, and it is this awareness that makes his downfall tragic rather than merely unlucky.

The witches clearly play a part. Their opening chant, "Fair is foul, and foul is fair", creates a world of moral confusion, and they seek Macbeth out deliberately. Their prophecy that he "shalt be king hereafter" plants the idea of the crown. However, Shakespeare is careful to show that the witches only predict; they never instruct. The crucial contrast is with Banquo, who hears prophecies just as tempting yet warns that "instruments of darkness tell us truths" in order to betray us. Macbeth, by contrast, immediately thinks of murder, and is shaken by "horrible imaginings" that make his heart knock at his ribs. The thought of killing Duncan comes from within him. He even considers letting chance crown him "without my stir", which shows that he knows another path is available.

His ambition is revealed as his own in his aside after Malcolm is named heir: "Stars, hide your fires; / Let not light see my black and deep desires." The imagery of darkness shows that he is ashamed of what he wants, but he wants it nonetheless. In his soliloquy in Act One Scene Seven he analyses the situation with great clarity: Duncan is his king, his kinsman and his guest, and has been a good ruler. He admits that he has no spur except "Vaulting ambition, which o'erleaps itself". This is perhaps the strongest evidence that he is to blame, since he identifies his own fatal flaw and even tells his wife, "We will proceed no further in this business."

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Lady Macbeth, admittedly, is the force that drives him past this decision. She attacks his masculinity, calling him a coward, and claims she would have dashed her own baby's brains out rather than break such a promise. Her persuasion is so savage that some might argue she bears the greater guilt. Yet Shakespeare makes it clear that the final choice is Macbeth's: he resolves to "bend up / Each corporal agent to this terrible feat", and it is his hand that holds the dagger.

After Duncan's murder, the case against Macbeth grows stronger, because he acts increasingly alone. He plans Banquo's death without telling his wife, keeping her "innocent of the knowledge". He visits the witches himself and, after their apparitions, orders the slaughter of Macduff's wife and children, an act with no strategic purpose at all. His admission that he is "in blood / Stepp'd in so far" that returning would be as tedious as going on shows a man who knows he could stop but chooses not to. By now Lady Macbeth has faded from his decisions entirely, and her later collapse into sleepwalking suggests she has become a victim of the evil they began together rather than its director.

The witches' final prophecies might seem to trap him, since he is lulled into false confidence by the promises that no man born of woman can harm him and that he is safe until Birnam Wood comes to Dunsinane. When Macduff reveals he was "from his mother's womb / Untimely ripp'd", Macbeth curses the fiends that "palter with us in a double sense". Yet even here, Shakespeare shows that Macbeth chose to trust them; the deception only worked because he wanted to believe it.

In his "Tomorrow, and tomorrow, and tomorrow" speech, Macbeth sees life as meaningless, signifying nothing, but this despair is the consequence of his own actions. Malcolm's verdict of "this dead butcher and his fiend-like queen" is harsh, but Shakespeare convinces me that it is largely just. The witches tempt and Lady

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Macbeth pushes, but Macbeth, clear-sighted at every stage, chooses evil, and so he has only himself to blame.

Sa

This is the turning point of the play, the moment when comedy collapses into tragedy. Shakespeare makes it so powerfully dramatic by setting Romeo's secret love against the open hatred of the feud, so that his attempt at peace leads directly to his friend's death. The audience, knowing that Romeo has just married Juliet, watches with an awareness that none of the other characters share.

The tension is established before Romeo even speaks. Tybalt's "Here comes my man" is cold and possessive, and Mercutio's quibbling reply, punning on "man" as servant, shows that he is spoiling for a fight himself. Tybalt then delivers his insult with formal precision: "the love I bear thee can afford / No better term than this: thou art a villain." The irony of using "love" to introduce an insult is pointed, and "villain" was a deliberate provocation, demanding that Romeo fight.

Romeo's reply is gripping because of what the audience knows. His reference to "the reason that I have to love thee" is a hidden allusion to his marriage, and his speeches are full of words of love: he loves Tybalt "better than thou canst devise". Most striking is his address "good Capulet", a name he says he tenders "As dearly as mine own". These lines carry a double meaning only we can understand, and the dramatic irony is almost unbearable, since one sentence of explanation could prevent everything, yet Romeo cannot give it. Tybalt, meanwhile, refuses to be calmed. Calling him "Boy" is contemptuous, and his insistence on "injuries" shows that he is still nursing his anger from the Capulet feast.

Mercutio's outburst transforms the scene. "O calm, dishonourable, vile submission!"

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is a line built of three harsh adjectives, showing his disgust at what he sees as Romeo's cowardice. Ironically, the friend who mocks honour and love throughout the play is the one who will die defending Romeo's honour. His taunts are witty even now: he calls Tybalt "rat-catcher" and "King of Cats", playing on Tybalt's name, and threatens to take one of his "nine lives". The fencing terms "Alla stoccata" and "passado" mock Tybalt's precise, formal style of fighting. The humour makes the violence that follows even more shocking.

The fight itself is staged with great urgency. Romeo's frantic commands, "Draw, Benvolio; beat down their weapons", and his reminder that the Prince has forbidden "this bandying in Verona streets" show him desperately trying to keep peace. The tragedy is that his intervention causes the disaster: the stage direction tells us that Tybalt thrusts "under Romeo's arm". Romeo's attempt to stop the fight gives Tybalt his opening, and the audience sees the fatal blow in a single movement.

Mercutio's dying speech is perhaps the most powerful moment. At first he plays it down as "a scratch, a scratch", and his jokes continue, the wound is "not so deep as a well, nor so wide as a church door". Yet the pun "you shall find me a grave man" shows his wit turning dark, mixing comedy and death in a way that is deeply unsettling. His curse, "A plague a both your houses!", repeated three times, has the force of a prophecy, and it shifts the blame from Tybalt to both families and the feud itself. His bitter question "Why the devil came you between us?" wounds Romeo, whose helpless reply "I thought all for the best" captures his tragic position, a man whose good intentions produce terrible results.

Mercutio's final image, that they have "made worms' meat of me", is brutally physical, and his fragmented last words, "Your houses!", leave the curse hanging

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over the rest of the play. Shakespeare makes this moment so dramatic because it combines irony, wit and sudden violence, and because it marks the point at which the lovers' hopes are doomed.

Sb

Shakespeare keeps Paris at the edge of the tragedy, and for most of the play he is a figure we are encouraged to see as an obstacle rather than a person: the correct, conventional suitor who stands between Juliet and Romeo. Yet by the time he dies in the tomb, Shakespeare has quietly given him enough dignity and genuine grief that I find myself feeling more sympathy for him than I expected. I think the sympathy we feel is real but limited, because Paris never truly sees Juliet, and that blindness is both his fault and his misfortune.

At first Shakespeare makes Paris seem rather cold. In Act 1 Scene 2 he negotiates for Juliet with her father, and his brisk reply that "Younger than she are happy mothers made" treats a girl not yet fourteen as a sensible match because she is ready for childbearing. Capulet's warning that "too soon marr'd are those so early made" makes Paris look impatient, even shallow. When Lady Capulet praises him as a "precious book of love" who only lacks a cover, and the Nurse calls him "a man of wax", the images suggest someone polished and perfect on the outside but oddly lifeless, a model of a man rather than a lover. Because the audience has already met the passionate Romeo, Paris seems pale by comparison, and it is hard to feel much for him.

This distance grows in the middle of the play, where Paris becomes part of the pressure crushing Juliet. In Act 3 Scene 4 he admits "These times of woe afford no time to woo", and the neat rhyme of "woe" and "woo" sounds almost courtly, yet he accepts Capulet's sudden decision to bring the wedding forward without

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asking what Juliet wants. The scene at Friar Laurence's cell in Act 4 Scene 1 is the most uncomfortable for me. He greets her as "my lady and my wife" and, when she answers evasively, insists "That 'may be' must be, love, on Thursday next." The repetition of her own words turns her uncertainty into a certainty he controls, and his claim "Thy face is mine" sounds possessive. The dramatic irony here works against him: we know Juliet is already married and desperate, so his confident, slightly proprietorial courtesy makes him seem blind and even oppressive. However, Shakespeare also lets us see that he is not cruel. He explains that he has "little talk'd of love" because Juliet is grieving for Tybalt, and he leaves politely, saying "God shield I should disturb devotion!" He is sincere; he is simply wrong about everything.

Shakespeare shifts our feelings most clearly in the final act. Paris comes alone, at night, to Juliet's tomb to scatter flowers, beginning "Sweet flower, with flowers thy bridal bed I strew". The rhyming, almost sonnet-like lines and the image of the tomb as a "bridal bed" echo the language of the lovers themselves, which suggests his grief is genuine and private, with no audience to impress. When he sees Romeo, he behaves honourably by his own understanding, believing Romeo has come to dishonour the dead and calling him "vile Montague". His dying request, "Open the tomb, lay me with Juliet", is quietly moving because it shows he wanted, in the end, the same thing Romeo wants. Shakespeare reinforces this through Romeo, who recognises him as "noble County Paris" and sees him as "One writ with me in sour misfortune's book". That shared image of a book of fate draws Paris into the tragedy as another victim rather than a villain, and Romeo grants his wish by laying him in the tomb.

So how far does Shakespeare encourage sympathy for Paris? I think he encourages it more than a first reading suggests, but deliberately keeps it muted. Paris is

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shown as respectable, courteous and finally loyal, yet he loves a role, "my lady and my wife", rather than the real Juliet, and he never discovers the truth. That is precisely what makes him pitiable: he dies without understanding the story he was part of. Shakespeare uses him to show how the feud and the parents' plans destroy even those outside the central love affair, and his death, alone and misunderstood, adds to the sense of waste at the end of the play.