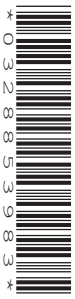
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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **October/November 2020**

45 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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

INSTRUCTIONS

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

INFORMATION

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

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

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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.

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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 moment Hansberry exposes a marriage in which husband and wife are talking past each other. Walter speaks the language of dreams and frustrated pride, while Ruth answers in the language of exhaustion and daily routine, and the tension grows precisely because each refuses to hear what the other actually means. What makes the scene so powerful is that Hansberry lets us sympathise with both of them, even as the gap between them widens.

The opening line, "A man needs for a woman to back him up", immediately frames the argument in terms of what Walter believes he is owed. The verb "needs" makes support sound like a basic right, and the general nouns "a man" and "a woman" show that he is not really speaking to Ruth as an individual but as a representative of all wives who have failed their husbands. Walter wants Ruth to persuade Mama to invest the insurance money in the liquor store, and his insistence reveals how much his self-respect has become tied to this single plan. I find his desperation moving, because beneath the demand lies a man who feels he has nothing to offer his family.

Ruth's response is to retreat into the ordinary business of the kitchen. Her repeated instruction to eat his eggs and go to work is quietly devastating. It is practical and almost maternal, and it shows how tired she is of hearing the same speech, but to Walter it sounds like contempt. Hansberry uses the humble breakfast as a symbol of everything that is small and confining about their lives, so when Walter explodes with "Damn my eggs" his anger is aimed less at the food than at the routine that is suffocating him. The comic absurdity of shouting at eggs only sharpens the pain, because it shows how far his frustration has

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outgrown the cramped apartment.

The tension grows further as Walter turns his personal hurt into a bitter generalisation. He complains that women do not understand about "building their men up", and Ruth's sarcastic retort that she might as well wish to live in "Buckingham Palace" deflates his ambition with ironic humour. Her wit is a defence: she cannot afford to dream, because she is the one who has to make the money stretch. Hansberry makes the audience see that Ruth's realism is not small-mindedness but survival, yet Walter cannot see it that way.

The climax of the exchange is Walter's mumbled line, "We one group of men tied to a race of women with small minds." The stage direction "mumbling" is important. He does not shout this, which makes it more wounding, as though it is a conviction he has carried for a long time rather than a sudden outburst. The verb "tied" presents marriage as a kind of captivity, and the sweeping phrase "a race of women" moves from Ruth to all Black women, which shows how his sense of failure has turned into blame. It is cruel, but Hansberry also lets us recognise that he is lashing out at the nearest person because the real causes of his humiliation, his job as a chauffeur and the limits placed on him, are beyond his reach.

Dramatically, the scene is so tense because neither character wins. Walter leaves the argument no closer to his dream, and Ruth is left more isolated, carrying worries she has not yet shared with him, including the secret of her pregnancy that will soon become another source of conflict. The audience sees two people who clearly once loved each other and still depend on each other, yet who have been worn down until tenderness has become impatience.

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	Hansberry powerfully reveals the growing tension between Walter and Ruth by setting his soaring, wounded language against her flat, weary replies, and by rooting their quarrel in the smallest domestic details. The effect is painfully realistic: we watch a marriage strain at the seams, and we understand that the real enemy is not either of them, but the narrowness of the life they are forced to share.
Ib	Hansberry presents Mama, Lena Younger, as the moral and emotional backbone of her family, but her strength is never simply a matter of control. What makes it so striking is that it combines firmness with tenderness, and that Mama is strong enough not only to lead but, at the crucial moment, to step back and let her son lead instead.
	From her first entrance Mama is associated with endurance and care. Her small, struggling plant on the windowsill becomes Hansberry's most memorable symbol of her character. She tends it faithfully even though it gets little light, and she admits it never has enough sun, yet she keeps it alive. The plant mirrors the way she has nurtured her children in a cramped apartment, and it suggests that her strength lies in patience and hope rather than force. When she carries it with her to the new house at the end of the play, the gesture is both comic and deeply moving: it shows that she refuses to abandon anything she has cared for.
	Mama's strength is also moral and spiritual. When Beneatha declares that she does not believe in God, Mama slaps her and makes her repeat that in her mother's house there is still God. This is one of the most shocking moments in the play, and Hansberry stages it so that the audience feels Mama's authority physically. Some readers may find her harsh here, but the scene shows that her faith and

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her values are the foundation of the household, and she will not let them be mocked. Her strength is old-fashioned and uncompromising, but it is never selfish.

Her decision to buy the house in Clybourne Park reveals strength of a more practical kind. Faced with the insurance money from her husband's death, she resists Walter's pressure to invest in the liquor store, and instead puts down money on a home with space and light. When she discovers that Ruth, pregnant and afraid of another mouth to feed in that crowded apartment, is considering ending the pregnancy, Mama acts decisively to give the family a future. Yet Hansberry complicates our response, because Walter is crushed by the decision and feels that his mother has once again taken away his chance to be a man. Mama's strength, at this point, seems to be in danger of smothering him.

This is why one of the most striking moments of the play is when Mama hands Walter the remaining money and tells him he is now the head of the family. It is an act of enormous courage and trust, and it shows that she understands that a strong leader must sometimes give power away. The dramatic irony is painful, because Walter loses the money to Willy Harris. Hansberry tests Mama's strength most severely in the aftermath. Instead of simply condemning Walter, she rebukes Beneatha for despising her brother, telling her that the time to love somebody most is when they are at their lowest. Her speech about measuring a person "right" shows a strength rooted in compassion: she sees the suffering that brought her son so low.

In the final act, Mama's strength becomes quieter. When Walter rejects Lindner's offer and declares that the family will move into their house, Mama allows him to speak for them all. Her comment that he has finally come into his manhood, like a rainbow after rain, is full of pride, and it shows that her greatest achievement is

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not her own authority but the strength she has passed on to her son. She is still the one who reminds everyone to take the plant, a touch which keeps her character grounded in her nurturing role right to the last moment.

Overall, Hansberry strikingly conveys Mama's strength through symbol, gesture and dramatic confrontation. She can be stern and even domineering, but she is never cold. Her strength lies in her faith, her endurance and above all her love, and the play's hopeful ending depends on her ability to hold the family together long enough for Walter to take his place beside her.

2a

Miller makes this encounter dramatically revealing because it is the first time the audience is alone with Proctor and Abigail, and in a few minutes it uncovers the secret that drives the whole play. What seemed to be a story about witchcraft and a sick child is suddenly revealed to be rooted in desire, guilt and jealousy, and the tension comes from watching two people who want completely different things from the same memory.

The opening stage direction is itself revealing. Abigail has stood "as though on tiptoe, absorbing his presence, wide-eyed", an image that makes her seem both girlish and hungry. The phrase "absorbing his presence" suggests that she feeds on him, while "on tiptoe" captures her eagerness and anticipation. Proctor, by contrast, only "glances at her" and goes to Betty on the bed. From the very first moment, Miller uses movement to show the imbalance between them: she is fixed on him, he is trying to avoid her.

Abigail's first word, "Gah!", is startling. It is an exclamation of breathless excitement, almost a release of pent-up feeling, and it immediately breaks the

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solemn atmosphere of the sickroom. She tells him she had almost forgotten how strong he is, and the compliment is openly flirtatious. Proctor's response is cool and teasing, calling her wicked and joking that she will end up in the stocks. His playful tone is revealing in its own way, because it shows that he is not as indifferent to her as he would like to be. Miller allows the audience to sense that the attraction is still alive.

The heart of the encounter is the clash over the past. Proctor tries to close the subject, telling Abigail that he may think of her softly from time to time but will cut off his hand before he reaches for her again. The violent image of self-mutilation shows how fiercely he is fighting his own guilt, and the admission that he still thinks of her undermines the firmness of his rejection. When he insists that they never touched, Abigail's flat reply, "Aye, but we did", exposes his denial for what it is. Her memory of how he clutched her back and "sweated like a stallion" is shockingly physical. The animal simile reduces the respected farmer to raw desire, and in a Puritan community where even dancing is forbidden, the language is almost a scandal in itself.

Miller also reveals the damage Proctor has done. Abigail speaks of the man who took her from her sleep and put knowledge in her heart, and the image recalls the loss of innocence in the Garden of Eden. She turns this into a furious attack on Salem itself, condemning the pretence and the lying lessons she was taught by its Christian women and covenanted men. This is a crucial moment, because it shows that her bitterness is not only personal but directed at the whole community. The audience begins to understand the danger she poses: a girl who sees through Salem's hypocrisy and has nothing left to lose.

Her final cry, "You loved me, John Proctor, and whatever sin it is, you love me

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yet!", is the climax of the encounter. The use of his full name gives the line the force of an accusation, and the shift from past to present tense, "loved" to "love me yet", insists that the affair is not over. The phrase "whatever sin it is" is revealing too, because it shows that Abigail acknowledges the sin but refuses to let it matter. Proctor's only answer is the stage direction "He turns abruptly to go out". Miller makes his silence eloquent. He does not deny it, and his abrupt exit suggests that he cannot trust himself to reply.

Overall, the encounter is so dramatically revealing because Miller uses stage directions, physical imagery and contrasting voices to expose the hidden truth beneath the surface of Salem. We learn of Proctor's guilt and his struggle for self-respect, and we glimpse in Abigail the intensity and resentment that will soon turn the witch trials into a weapon. Long before anyone is accused, Miller has shown us where the fire really started.

2b

What I find most frightening in The Crucible is not the idea of witches but the speed with which ordinary people and ordinary objects can be turned into evidence. Two moments show this especially vividly: the arrest of Elizabeth Proctor at the end of Act 2, where the danger invades the home, and the scene in Act 3 where Abigail and the girls turn on Mary Warren, where the danger takes over the court itself.

The first moment is frightening because Miller lets the horror creep into a domestic setting that had seemed safe. The act begins quietly, with Proctor and Elizabeth's strained supper, and the audience is drawn into the private tensions of their marriage. When Cheever and Herrick arrive, the threat becomes concrete. The poppet that Mary Warren made in court and innocently gave to Elizabeth is

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suddenly examined, and Cheever discovers the needle stuck in it. The moment is chilling because the audience knows the poppet is harmless, yet we watch it transformed, in a few lines, into proof of murder. Cheever's account of how Abigail fell to the floor at Parris's house with a needle in her belly makes the trap clear. Miller uses dramatic irony to terrify us: we can see exactly how the lie has been built, but the characters on stage who have power cannot or will not.

Proctor's furious outburst intensifies the fear. He demands to know whether the accuser is always holy now, and declares that vengeance is walking Salem. These lines capture the frightening reversal at the heart of the play: the victims have become the accused, and those making the charges are untouchable. His image of little crazy children jangling the keys of the kingdom suggests that heaven's authority has been handed to girls who are playing with it. Perhaps most moving is Elizabeth's quiet dignity as she is taken. She asks Proctor to tell the children she has gone to visit someone sick, a gentle lie that protects them but also shows that she expects the worst. The fact that she is chained is especially disturbing, because it shows that a respected, devout woman is now treated as a dangerous criminal.

The second moment, in the court in Act 3, is even more frightening because it shows mass hysteria in action. Mary Warren has finally found the courage to testify that the girls were pretending, and for a moment the truth seems within reach. Then Abigail suddenly looks up at the rafters and claims to see a yellow bird, insisting that Mary has sent her spirit to attack her. Miller's stage directions describe the girls staring upward in terror, and the audience is forced to watch something that is not there take control of the room. The most frightening device is the way the girls repeat Mary's words back to her. Every protest she makes is echoed exactly, so her own voice becomes a weapon against her. This chorus effect

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is genuinely unsettling to watch, because it shows how a group can drown out an individual and make the truth sound like madness.

Under this pressure Mary breaks. She turns on Proctor, accusing him of being the Devil's man, and runs to Abigail for protection. Proctor's cry that God is dead is a moment of despair, but in the court's eyes it confirms his guilt. Miller shows that the truth has become impossible to speak. Earlier, Danforth has insisted that a person is either with this court or must be counted against it, and this binary thinking is what makes the court so frightening. Hale's final denunciation of the proceedings as he quits the court shows that even a man who helped begin the trials now recognises their terror, but it is too late to stop them.

Both moments frighten me because they show how fear spreads through ordinary human weaknesses: jealousy, pride and the desire to belong. Miller makes the audience feel the helplessness of innocent people, and the terror lies in our awareness that, in such a society, anyone could be next.

3a

Rattigan makes this moment both dramatic and significant because it is the turning point on which the whole play rests. In a quiet drawing room, with no raised voices, a father questions his son and decides to believe him, and the decision he takes at the telephone will cost the Winslow family its money, its comfort and its peace. The power of the scene lies in its restraint: Rattigan builds enormous tension out of silences, short questions and a single repeated line.

The extract opens with Grace's anxious plea, "Please don't forget he's only a child". Her broken syntax and the repeated "please don't" suggest that she is frightened of her husband's sternness, and the fact that Arthur "does not answer her" makes

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his silence feel ominous. The long stage direction that follows deliberately slows the action. Arthur "has still not altered his position" and does not move after the others have left, and then, "After an appreciable pause", there comes "a timid knock". The adjective "timid" tells us everything about Ronnie's fear before he has even appeared. Rattigan creates suspense by emptying the stage and making the audience wait.

Ronnie's entrance in his dressing-gown makes him look small and vulnerable, and Arthur's curt commands, "Come in and shut the door" and "Come over here", sound almost like an interrogation. The stage direction that Arthur "gazes at him steadily for some time, without speaking" keeps the audience in suspense, uncertain whether he is going to be gentle or harsh. When he finally speaks, the question about the uniform is surprisingly ordinary, and the answers come in short, shamed phrases: "It got wet", "I was hiding". The simple question "From me?" and Ronnie's silent nod reveal a painful gap between father and son. Arthur's reminder of the promise to come to him first in any trouble, and his question "Are you so frightened of me?", show that he is hurt as well as stern. I find this deeply moving, because beneath the formality we see a father who wants to be trusted.

The central speech is carefully structured. Arthur tells Ronnie not to say a word until he has heard him out, then sets the terms: he will not be angry "provided you tell me the truth", but a lie "between you and me can't be hidden". The repetition of "I shall know it" makes the moment feel like a solemn test, almost a trial in miniature, which looks ahead to the legal battle to come. Ronnie's answer comes "without hesitation", and when Arthur steps closer and repeats the question while "staring into his eyes", Ronnie repeats his denial word for word. The exact repetition is dramatically powerful: there is no wavering, and the audience, like Arthur, must judge whether this is the truth.

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The moment of release is beautifully understated. Arthur "relaxes" and tells Ronnie to go back to bed, adding a dry remark that a son of his should have enough sense to come in out of the rain. The gentle humour shows that the crisis between them has passed, and that Arthur has decided to believe him. Ronnie goes "gratefully", which suggests the depth of his relief.

The significance of the scene is sealed by the telephone call. Arthur speaks "very distinctly" as he asks for a trunk call to "The Royal Naval College, Osborne". His precise, deliberate tone shows that he has already committed himself to action. The pause for "a moment's meditation" before he walks "briskly" into the dining-room captures the shift from reflection to resolve. The final "QUICK CURTAIN" ends the act on a sharp, decisive note and leaves the audience eager to discover what this decision will set in motion.

Rattigan therefore makes this moment dramatic through suspense, silence and repetition, and significant because it establishes the bond of trust on which the whole fight for justice depends. Arthur's belief in his son is the spark that sets the play alight.

3b

Rattigan presents Grace Winslow as a loving and devoted wife and mother, but her goodness is of a particular kind. She cares above all for the comfort, happiness and health of the people around her, rather than for abstract principles, and this makes her both warmly sympathetic and, at times, the voice that questions the whole Winslow case. I think Rattigan portrays her as a good wife and mother to a large extent, even though her values are very different from her husband's.

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At the start of the play Grace is shown as the warm centre of a comfortable middle-class household. She fusses over the family's routines, chats with Violet the maid, and is clearly delighted by Catherine's engagement to John Watherstone. Her light, sometimes scatterbrained conversation provides much of the play's early humour, and Rattigan allows the audience to smile at her. Yet even here her affection is obvious. When Ronnie is discovered hiding, her first instinct is to protect him, and her plea to Arthur, "Please don't forget he's only a child", shows a mother's tenderness. The hesitant repetition in that line also suggests that she knows how stern her husband can be, and that she sees her role as softening him.

As the case develops, Grace's goodness becomes more complicated. She supports Arthur at first, but she becomes increasingly anxious about what the fight is costing. Rattigan shows her watching the family's money disappear: Dickie has to leave Oxford, Violet's position is threatened, and Catherine's marriage is put at risk when John's father objects to the publicity. Grace is also deeply worried by Arthur's failing health as he grows weaker under the strain. Her concern for him is genuine and loving, and an audience might well feel that she sees more clearly than Arthur what the case is doing to the people he loves.

The most important scene for judging her is her confrontation with Arthur, when she finally tells him what she has been feeling. She accuses him of being driven by pride and obstinacy rather than justice, and suggests that he is sacrificing his family for a principle. She points out that Ronnie himself seems far less troubled by the affair than his father is. This is a striking moment, because the gentle, comic Grace suddenly speaks with real force. Some readers might feel that she is failing to support her husband here, but I think Rattigan presents her honesty as a kind of loyalty. A good wife, the play suggests, is not one who agrees with everything, but one who is willing to tell her husband the truth when he is in

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danger.

Rattigan also shows the limits of Grace's outlook. She is more concerned with comfort and respectability than Catherine, who shares her father's passion for the case, and she seems to understand the Admiralty's injustice less as a matter of principle than as a family misfortune. Her worries about Catherine's marriage prospects in particular suggest that her idea of being a good mother is rooted in protecting her children from hardship rather than in teaching them to fight for what is right. Yet Rattigan never mocks her cruelly. Her desire for safety and happiness is entirely understandable, and it reminds the audience of the real human cost of Arthur's principles.

By the end of the play, when the case is won, Grace's anxiety is shown to have been justified in many ways, even though the victory proves Arthur right. Rattigan does not make her apologise for her doubts, which perhaps suggests that her concerns, always for the family rather than for the cause, are given equal weight.

Overall, Rattigan portrays Grace as a good wife and mother in her love, loyalty and care for her family's wellbeing. She is not heroic in the way that Arthur and Catherine are, but her goodness is practical and human. Through her, Rattigan ensures that we never forget what justice costs, and that a family's happiness matters too.

4a Shakespeare makes this moment so gripping because it stages the collapse of Macbeth's public self in front of the very lords he hoped to impress. The banquet was meant to display his kingship, yet the ghost of Banquo turns it into a spectacle of guilt, and the audience watches in suspense as Lady Macbeth

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struggles, and ultimately fails, to hold her husband and the occasion together.

Much of the tension comes from the contrast between the two voices. Lady Macbeth's opening "O proper stuff!" is withering sarcasm, and she tries to shame her husband back into control. She dismisses the vision as "the very painting of your fear", reducing it to an illusion, and links it to "the air-drawn dagger" he saw before Duncan's murder. This reminder is chilling for the audience, who recognise that Macbeth's imagination has been haunting him ever since. Her mocking claim that his "flaws and starts" would suit "A woman's story at a winter's fire" attacks his masculinity, and the final dismissal, "You look but on a stool", flattens the supernatural into furniture. Yet her contempt is also desperate: she must keep the lords from understanding what they are seeing.

Macbeth, by contrast, is lost in terror. The broken, exclamatory line "Behold! look! lo! how say you?" fractures the verse into frantic cries, and his challenge "If thou canst nod, speak too" shows him addressing something no one else can see. Shakespeare grips us because we, unlike the lords, may also see the ghost on stage, so we share Macbeth's horror while watching the guests' bewilderment. His grotesque image of the dead being thrown to the "maws of kites" because graves cannot hold them shows a mind in which the natural order has been overturned.

Lady Macbeth's scornful "What, quite unmann'd in folly?" receives the simple, stubborn reply "If I stand here, I saw him." The plain monosyllables make his certainty all the more disturbing. His following speech is one of the most haunting moments in the play. He recalls a time when "the brains were out" and "the man would die, / And there an end", but now the dead "rise again, / With twenty mortal murders on their crowns". The precise number recalls the murderer's report of Banquo's wounds, and the brutal physical detail makes the ghost horrifyingly

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real. The phrase "push us from our stools" is darkly ironic, because Banquo's sons are prophesied to take Macbeth's throne. The ghost has literally taken his seat.

Shakespeare then heightens the suspense by allowing Macbeth to recover. Reminded that "Your noble friends do lack you", he excuses himself with "a strange infirmity" and proposes a toast. The audience holds its breath, because his words are full of dramatic irony: he drinks "to our dear friend Banquo, whom we miss" and wishes "Would he were here!" At that instant the ghost re-enters, as if summoned by his hypocrisy. Shakespeare's timing is masterful, turning a moment of apparent calm into a second, more violent outburst.

Macbeth's response, "Avaunt, and quit my sight", is ferocious. He describes the ghost's "marrowless" bones, its cold blood and the eyes "Which thou dost glare with", details that make the dead man's stare unbearable. His defiant list of the "rugged Russian bear", the "arm'd rhinoceros" and "th' Hyrcan tiger" is almost absurd in its bravado: he could face any monster except the man he has murdered. The final insult that he would be "The baby of a girl" if he trembled shows him still clinging to the idea of manhood Lady Macbeth taught him, while his cry "Hence, horrible shadow! / Unreal mock'ry, hence!" betrays the fear he cannot hide.

Meanwhile Lady Macbeth's attempt to pass it off as "a thing of custom" that only "spoils the pleasure of the time" sounds increasingly thin. The gripping quality of the scene lies in this double drama: a public feast unravelling, and a private mind breaking. It is the moment when Macbeth's kingship is exposed as hollow, and when the bond between husband and wife begins to fracture.

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4b	Shakespeare surrounds Macbeth with forces that push him towards murder: the witches' prophecies, his wife's persuasion and the temptation of an opportunity that seems to fall into his lap. Yet I am largely convinced that Macbeth has himself to blame, because Shakespeare repeatedly shows him understanding exactly what he is doing and choosing to do it anyway. The other influences shape his downfall, but they never remove his responsibility. The witches are the most obvious external force. Their greeting of Macbeth as "Thane of Cawdor" and king "hereafter" plants the idea of the crown, and their chant "Fair is foul, and foul is fair" establishes a world of moral confusion. However, Shakespeare is careful to show that the prophecy does not command Macbeth to kill anyone. Banquo hears equally tempting words and does nothing, warning that "instruments of darkness tell us truths" to betray us. The contrast is crucial. Macbeth's own reaction, the "horrible imaginings" that make his "seated heart knock at my ribs", shows that the thought of murder comes from within him almost immediately. Shakespeare suggests that the witches reveal a desire that is already there. Lady Macbeth's influence is more powerful still. When Macbeth decides "We will proceed no further in this business", she attacks his manhood, asking whether he is "afeard" to be in deed what he is in desire, and claims she would have dashed out the brains of her own baby rather than break such a promise. Her brutal imagery overwhelms him, and it is easy to see her as the driving force. Yet Shakespeare gives Macbeth the soliloquy before this conversation, in which he lays out every reason not to kill Duncan: he is Duncan's kinsman, his subject and his host, and Duncan has been so virtuous that his murder would make "pity, like a naked new-born babe" stir the world. He admits he has "no spur" except "Vaulting ambition". Because he sees so clearly, his decision to proceed is his own moral

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failure.

After Duncan's death, the blame shifts even more decisively onto Macbeth. Lady Macbeth plans the first murder, but he arranges Banquo's alone, telling her to "Be innocent of the knowledge, dearest chuck". The tender nickname is chilling, because it shows him taking the lead and shutting her out. His slaughter of Macduff's wife and children is the clearest evidence of his responsibility. It serves no purpose except fear and spite, and it is planned without any prompting from the witches or his wife. Shakespeare shows a man who has chosen tyranny, admitting that he is "in blood / Stepp'd in so far" that turning back would be as hard as going on.

The witches' second set of prophecies may seem to trap him, since the apparitions deceive him into thinking he is safe from any man "of woman born". But even here, Macbeth's downfall is caused by his own arrogance. He hears the warning to "beware Macduff" and still chooses to trust the comforting riddles, and he responds by murdering Macduff's family. When he finally learns that Macduff was born by Caesarean, he curses the "juggling fiends" who deceived him, yet the audience knows that he chose to believe what he wanted to believe.

There are moments where Shakespeare invites sympathy and complicates the judgement. Macbeth's response to his wife's death, "Tomorrow, and tomorrow, and tomorrow", reveals a man emptied of feeling, and his recognition that he has lost "honour, love, obedience, troops of friends" shows he understands the scale of his own ruin. This self-awareness is tragic precisely because it confirms that he could have chosen otherwise.

Overall, I am convinced that Macbeth has mainly himself to blame. The witches

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and Lady Macbeth are catalysts, but Shakespeare makes us witness Macbeth's conscience at every stage, so that his downfall feels like the consequence of repeated, deliberate choices. That is what makes him tragic rather than simply unlucky: he knew, and he did it anyway.

Sa

Shakespeare makes this a powerfully dramatic moment because it is the point where the play turns from comedy to tragedy. In a few lines, a quarrel full of insults and jokes becomes a fatal wound, and the audience watches Romeo's attempt to make peace produce the very violence he hoped to prevent. The drama comes from the clash between Romeo's secret knowledge and everyone else's ignorance, and from Mercutio's extraordinary dying speech.

The scene begins with Tybalt's cold provocation. His greeting "the love I bear thee can afford / No better term than this: thou art a villain" is a sneering paradox, using the language of love to deliver an insult that, in Verona's code of honour, demands a fight. Romeo's reply is gentle and full of dramatic irony. When he speaks of "the reason that I have to love thee", the audience knows, as Tybalt does not, that he has just married Juliet, Tybalt's cousin. His calm "Villain am I none" and his strange promise to love Tybalt better than he "canst devise" must sound baffling to the others, and the tension builds because we long for him to explain and know that he cannot. Even calling Tybalt "good Capulet", a name he holds "As dearly as mine own", is a coded declaration of his marriage.

Tybalt's contemptuous "Boy" and his insistence on "the injuries / That thou hast done me" show that he will not be appeased. But the real explosion comes from Mercutio. His outraged cry "O calm, dishonourable, vile submission!" is a cluster of harsh adjectives that shows how shameful Romeo's peace appears to him.

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Ironically, Romeo's loving restraint is read as cowardice, and Mercutio draws to defend the honour Romeo has refused to defend.

Mercutio's mockery of Tybalt is witty even now. He calls him "rat-catcher" and "Good King of Cats", playing on Tybalt's name, and demands "one of your nine lives". The comic energy of these lines is dramatically important, because it makes the fight seem almost like a game. Tybalt's blunt "I am for you" contrasts sharply with this playful excess, and the brief stage direction "They fight" breaks off the wordplay with sudden action.

Romeo's desperate attempts to stop the fight are full of urgency. His short exclamations, "Hold, Tybalt! Good Mercutio!", and his reminder that the Prince "expressly hath / Forbid this bandying in Verona streets" echo the Prince's warning from the opening scene. The cruellest irony is in the stage direction "TYBALT under ROMEO's arm thrusts MERCUTIO in". Romeo's intervention, meant to save his friend, gives Tybalt his opening. The audience sees, with horror, that peace has caused death.

Mercutio's first words afterwards, "I am hurt", are shockingly plain, and then comes the curse that echoes through the rest of the play: "A plague a both your houses!" Shakespeare repeats it three times in the extract, and it grows in force with each repetition, finally reduced to the broken "Your houses!" The curse is dramatically powerful because it turns on both families equally, and it feels like a prophecy of what is to come.

What makes Mercutio's death so moving is that he keeps joking. He calls his wound "a scratch, a scratch" and says it is "not so deep as a well, nor so wide as a church door, but 'tis enough". The pun "you shall find me a grave man" is darkly

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comic, a final flash of the wit that defined him. Yet his bitterness breaks through as he lists "a dog, a rat, a mouse, a cat" that could "scratch a man to death", and he asks Romeo the painful question "Why the devil came you between us?" Romeo's feeble "I thought all for the best" is heartbreaking in its simplicity. The image "They have made worms' meat of me" ends Mercutio's part with a brutal picture of decay.

This moment is so powerfully dramatic because Shakespeare combines comedy and tragedy, dramatic irony and sudden violence. The audience realises that Romeo's love, which should have brought peace, has led to death, and that the feud has claimed its first innocent victim. From here, the play can only move towards catastrophe.

Sb

Shakespeare encourages a sympathy for Paris that is real but limited. For most of the play he is kept at a distance, a polished suitor seen mainly through the eyes of others and pressing for a marriage we know to be impossible. Yet in the final scene Shakespeare lets us hear his private grief, and his death in the tomb makes him one more innocent victim of the feud and of the play's fatal timing. I feel sorry for him most when it is too late for anyone to help him.

At first Shakespeare makes Paris seem almost a figure from a pattern book of courtship. He goes to Capulet, not Juliet, asking "what say you to my suit?", as if a wife were a matter for negotiation between men. When Capulet hesitates because Juliet is so young, Paris answers smoothly that "Younger than she are happy mothers made", a neat line that sounds more like a debating point than a feeling. Capulet's reply, "too soon marr'd are those so early made", exposes how little Paris has considered Juliet herself. The descriptions of him by others add to

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this impression. Lady Capulet's extended metaphor, telling Juliet to "Read o'er the volume of young Paris' face", turns him into a "precious book of love" that only needs a "cover", while the Nurse's praise of "a man of wax" suggests a man who is perfectly shaped but rather lifeless. We cannot feel much for someone Shakespeare presents as an ornament.

Paris also lacks the knowledge that the audience has, and this is where both irritation and sympathy begin. In Act 3 Scene 4, after Tybalt's death, he politely accepts that "These times of woe afford no time to woo", which shows some delicacy, but he leaps at Capulet's offer of a Thursday wedding. The dramatic irony is painful: as the men arrange the match, Juliet is upstairs with Romeo on her wedding night. Paris is not cruel; he is simply ignorant, and his eagerness makes him an obstacle without his ever meaning harm.

The meeting at Friar Lawrence's cell in Act 4 Scene 1 is the scene most likely to divide an audience. Paris greets Juliet with "Happily met, my lady and my wife!", and his possessive confidence, especially in "That may be must be, love, on Thursday next", can feel oppressive. However, Shakespeare also gives him gentleness. He tells the Friar he has hardly spoken of love because "Venus smiles not in a house of tears", and he believes he is comforting a grieving girl. Because the audience understands every hidden meaning in Juliet's words and he understands none, I find him a little absurd here but also rather pitiable, trapped in a conversation he cannot see.

It is in Act 5 Scene 3 that Shakespeare most clearly asks us to feel for him. Paris comes alone, at night, to strew flowers on Juliet's tomb, addressing her as "Sweet flower" and promising that he will "Nightly" weep at her grave. The rhyming sestet of his speech has a formal, ritual quality; some readers find it conventional, but

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the setting gives it sincerity: there is no one to perform for. His challenge to Romeo, whom he believes has come to desecrate the bodies, is honourable within his limited knowledge. Romeo's plea, "Good gentle youth, tempt not a desperate man", makes the fight seem tragically unnecessary, and Paris's dying request, "lay me with Juliet", is genuinely moving because it asks for the very closeness she never gave him. Even Romeo recognises him as "One writ with me in sour misfortune's book", a striking moment in which the two rivals become fellow victims. The Prince's lament that he has "lost a brace of kinsmen" places Paris beside Mercutio, another young man destroyed by quarrels that were never his.

Overall, Shakespeare keeps our sympathy for Paris restrained for most of the play, because his conventional courtship and his role as the unwanted husband set him against the lovers we care about. His ignorance, however, is never wickedness, and in the tomb Shakespeare transforms him from obstacle into casualty. I end the play feeling that Paris deserved better, and that his death is a measure of how widely the tragedy spreads.