Cambridge Assessment International Education

# Cambridge IGCSE™

**LITERATURE IN ENGLISH** **0475/21**

Paper 2 Drama **October/November 2022**

**1 hour 30 minutes**

*3720237955*

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

**INSTRUCTIONS**

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

**INFORMATION**

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

This document has **12** pages. Any blank pages are indicated.

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## LYNN NOTTAGE: *Crumbs from the Table of Joy*

**Remember to support your ideas with details from the writing.**

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

*Ernestine:* Death nearly crippled my father, slipping beneath the soles of his feet and taking away his ability to walk at will. Death made him wail like a god-awful banshee.

[GODFREY *wails like a god-awful banshee.*]

Like the 12:01 steamboat mooring.

[GODFREY *continues to wail.*]

Death made strangers take hold of our hands and recount endless stories of Mommy. In church, at work, strolling, laughing, eating and of course at that infamous picnic in the park where half the town fell ill to Cyrinthia Bowers's potato salad.

[*They all laugh and shake their heads.*]

Death made us nauseous with regret. It clipped Daddy's tongue and put his temper to rest. Made folks shuffle and bow their heads. But it wouldn't leave us be, tugging at our stomachs and our throats. And then one day it stopped and we took the train north to New York City.

[*The family stands in unison.* ERMINA *stands with her arms folded and her lips pursed in disgust.*]

[*to audience*]: Death brought us to Brooklyn, the Nostrand Avenue stop on the A line … A basement apartment, kind of romantic, like a Parisian artist's flat.

*Ermina:* If Parisian mean ugly.

*Ernestine:* Daddy worked the late shift at a bakery downtown. He'd leave every night two hours after dinner, tip his hat to Father Divine and return the next morning as we'd rise to go to school.

[GODFREY *tips his hat and walks slowly, as if making his way to work. The girls walk the Brooklyn streets.*]

And then we'd walk exactly fourteen blocks to school … Always thought of myself as being smart. Down home, smart meant you got homework done in time. Not so smart in … Brooklyn. They put Ermina back one grade.

*Ermina:* So? [*Shrugs her shoulders and sticks out her buttocks defiantly.*]

*Ernestine:* They … them … the gals laughed at us the first day at school, with our country braids and simple dresses my mommy had sewn.

[*The sound of girls' laughter surrounds* ERNESTINE *and* ERMINA. ERMINA *rolls her eyes.*]

*Ermina:* Least they clean, which is more than I can say for your tired bag of rags.

*Ernestine* [*to audience*]: Our dresses were sewn with love, each stitch. But them, they couldn't appreciate it!

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[*The laughter grows.* ERMINA *prepares herself for a fight. She slicks back her hair and hitches up her dress around her thighs.*]

So Ermina fought like a wild animal.

[ERMINA *swings wildly in the air.*]

Scratched and tore at their cashmere cardigans and matching skirts. She walked home with a handful of greasy relaxed hair and a piece of gray cashmere stuffed in her pocket.

[ERMINA *basks in triumph.* ERNESTINE *strolls the streets of Brooklyn.*]

Brooklyn … everything you'd ever need not more than a few blocks away. Streets of jagged slate, pennies stuck in the crevices; I collected over ten cents one day.

(*from* The Prologue)

How does Nottage make this such an intriguing opening to the play?

**Or** **1(b)** Explore how Nottage strikingly portrays different attitudes to religion in the play.



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## ARTHUR MILLER: *The Crucible*

**Remember to support your ideas with details from the writing.**

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

*Elizabeth:* Let you go to Ezekiel Cheever – he knows you well.

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*Proctor* [*laughing bitterly*]: Oh, Elizabeth, your justice would freeze beer!

(*from* Act 2)

Explore how Miller powerfully creates tension at this moment in the play.

**Or** **2(b)** How does Miller's portrayal of Ann and Thomas Putnam contribute to the dramatic impact of the play?



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## R C SHERRIFF: *Journey's End*

**Remember to support your ideas with details from the writing.**

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

*Colonel:* The smoke ought to blow across nicely. The wind's just right. I called on the trench-mortars on the way up. Everything's ready. They'll drop the bombs thirty yards to the right.

*Stanhope:* Are you going to stay here?

*Colonel:* I'll watch from the trench just above, I think. Bring the prisoners straight back here. We'll question them right away.

*Stanhope:* Why not take them straight down to your headquarters?

*Colonel:* Well, the Boche are bound to shell pretty heavily. I don't want the risk of the prisoners being knocked out before we've talked to them.

*Stanhope:* All right. I'll have them brought back here.

[*There is a pause. The* COLONEL *sucks hard at his pipe.* STANHOPE *roves restlessly about, smoking a cigarette.*]

*Colonel:* It's no good getting depressed. After all, it's only sixty yards. The Boche'll be firing into a blank fog. Osborne's a cool, level-headed chap, and Raleigh's the very man to dash in. You've picked good men to follow them?

*Stanhope:* The best. All youngsters. Strong, keen chaps.

*Colonel:* Good. [*Another pause.*] You know quite well I'd give anything to cancel the beastly affair.

*Stanhope:* I know you would, sir.

*Colonel:* Have these red rags on the wire upset the men at all?

*Stanhope:* It's hard to tell. They naturally take it as a joke. They say the rags are just what they want to show them the way through the gap.

*Colonel:* That's the spirit, Stanhope.

[OSBORNE *and* RALEIGH *come down the steps.*]

Well, Osborne. Everything ready?

*Osborne:* Yes, I think we're all ready, sir. I make it just a quarter to.

*Colonel:* That's right.

*Osborne:* The men are going to stand by at three minutes to.

*Colonel:* The smoke bombs drop exactly on the hour. You'll give the word to go when the smoke's thick enough?

*Osborne:* That's right, sir.

*Stanhope* [*at the servant's dugout*]: Mason!

*Mason:* Coming, sir!

*Stanhope:* Were the men having their rum, Uncle?

*Osborne:* Yes. Just as we left. It gives it a quarter of an hour to soak in.

*Colonel:* That's right. Are they cheerful?

*Osborne:* Yes. Quite.

[MASON *brings in two cups of coffee and puts them on table.*]



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*Stanhope:* Would you like to go up and speak to them, sir?

*Colonel:* Well, don't you think they'd rather be left alone?

*Stanhope:* I think they would appreciate a word or two.

*Colonel:* All right. If you think they would.

*Osborne:* They're all in the centre dugout, sir.

*Colonel:* Right. You coming, Stanhope?

*Stanhope:* Yes. I'll come, sir.

[*The* COLONEL *lingers a moment. There is an awkward pause. Then the* COLONEL *clears his throat and speaks.*]

*Colonel:* Well, good luck, Osborne. I'm certain you'll put up a good show.

*Osborne* [*taking the* COLONEL*'s hand*]: Thank you, sir.

*Colonel:* And, Raleigh, just go in like blazes. Grab hold of the first Boche you see and bundle him across here. One'll do, but bring more if you see any handy.

*Raleigh* [*taking the* COLONEL*'s offered hand*]: Right, sir.

*Colonel:* And, if you succeed, I'll recommend you both for the MC.

[OSBORNE *and* RALEIGH *murmur their thanks.*]

Remember, a great deal may depend on bringing in a German. It may mean the winning of the whole war. You never know. [*Another pause.*] Well, good luck to you both.

[*Again* OSBORNE *and* RALEIGH *murmur their thanks. The* COLONEL *and* STANHOPE *go towards the door.*]

*Colonel* [*over his shoulder*]: Don't forget to empty your pockets of papers and things.

(*from* Act 3 Scene 1)

How does Sherriff make this moment in the play so disturbing?

**Or** **3(b)** Explore how Sherriff movingly conveys Osborne's concern for Stanhope.



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## WILLIAM SHAKESPEARE: *Twelfth Night*

**Remember to support your ideas with details from the writing.**

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

[*Re-enter* FABIAN*, with* MALVOLIO.]

*Duke:* Is this the madman?

*Olivia:* Ay, my lord, this same.
How now, Malvolio!

*Malvolio:* Madam, you have done me wrong,
Notorious wrong.

*Olivia:* Have I, Malvolio? No.

*Malvolio:* Lady, you have. Pray you peruse that letter.
You must not now deny it is your hand;
Write from it if you can, in hand or phrase;
Or say 'tis not your seal, not your invention;
You can say none of this. Well, grant it then,
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings, and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? Tell me why.

*Olivia:* Alas, Malvolio, this is not my writing,
Though, I confess, much like the character;
But out of question 'tis Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter. Prithee, be content;
This practice hath most shrewdly pass'd upon thee,
But, when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

*Fabian:* Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wond'red at. In hope it shall not,
Most freely I confess myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceiv'd against him. Maria writ
The letter, at Sir Toby's great importance,
In recompense whereof he hath married her.
How with a sportful malice it was follow'd
May rather pluck on laughter than revenge.
If that the injuries be justly weigh'd
That have on both sides pass'd.

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*Olivia:* Alas, poor fool, how have they baffl'd thee!

*Clown:* Why, 'Some are born great, some achieve greatness, and some have greatness thrown upon them'. I was one, sir, in this interlude – one Sir Topas, sir; but that's all one. 'By the Lord, fool, I am not mad!' But do you remember – 'Madam, why laugh you at such a barren rascal? An you smile not, he's gagg'd'? And thus the whirligig of time brings in his revenges. *50*

*Malvolio:* I'll be reveng'd on the whole pack of you. [*Exit*.] *55*

*Olivia:* He hath been most notoriously abus'd.

*Duke:* Pursue him, and entreat him to a peace.

(*from* Act 5 Scene 1)

How does Shakespeare make this moment both entertaining and serious?

**Or** **4(b)** Maria describes Sir Andrew Aguecheek as a 'foolish knight'.

How does Shakespeare's portrayal of Sir Andrew encourage you to agree?



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## WILLIAM SHAKESPEARE: *Othello*

**Remember to support your ideas with details from the writing.**

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

[*Re-enter* DESDEMONA *and* EMILIA.]

*Othello:* If she be false, O, then heaven mocks itself!
I'll not believe it.

*Desdemona:* How now, my dear Othello?
Your dinner, and the generous islanders
By you invited, do attend your presence.

*Othello:* I am to blame.

*Desdemona:* Why do you speak so faintly?
Are you not well?

*Othello:* I have a pain upon my forehead here.

*Desdemona:* Faith, that's with watching; 'twill away again.
Let me but bind it hard, within this hour
It will be well.

[*He puts the handkerchief from him, and she drops it.*]

*Othello:* Your napkin is too little.
Let it alone. Come, I'll go in with you.

*Desdemona:* I am very sorry that you are not well.

[*Exeunt* OTHELLO *and* DESDEMONA.]

*Emilia:* I am glad I have found this napkin.
This was her first remembrance from the Moor.
My wayward husband hath a hundred times
Woo'd me to steal it; but she so loves the token –
For he conjur'd her she should ever keep it –
That she reserves it evermore about her
To kiss and talk to. I'll ha the work ta'en out,
And give't Iago. What he'll do with it
Heaven knows, not I;
I nothing but to please his fantasy.

[*Re-enter* IAGO.]

*Iago:* How now! What do you here alone?

*Emilia:* Do not you chide; I have a thing for you.

*Iago:* You have a thing for me?
It is a common thing!

*Emilia:* Ha!

*Iago:* To have a foolish wife.

*Emilia:* O, is that all? What will you give me now
For that same handkerchief?

*Iago:* What handkerchief?

*Emilia:* What handkerchief!
Why that the Moor first gave to Desdemona;
That which so often you did bid me steal.

*Iago:* Hast stole it from her?

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*Emilia:* No, faith; she let it drop by negligence,
And to the advantage, I, being here, took't up.
Look, here it is.

*Iago:* A good wench! Give it me.

*Emilia:* What will you do with't, that you have been so earnest
To have me filch it?

*Iago:* Why, what's that to you?

[*Snatching it.*]

*Emilia:* If it be not for some purpose of import,
Give me't again. Poor lady, she'll run mad
When she shall lack it.

*Iago:* Be not acknown on't; I have use for it.
Go, leave me.

[*Exit* EMILIA.]

I will in Cassio's lodging lose this napkin,
And let him find it. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ; this may do something.
The Moor already changes with my poison.
Dangerous conceits are in their natures poisons
Which at the first are scarce found to distaste
But, with a little act upon the blood,
Burn like the mines of sulphur.

[*Re-enter* OTHELLO.]

I did say so.
Look where he comes! Not poppy, nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou owed'st yesterday.

(*from* Act 3 Scene 3)

In what ways does Shakespeare make this moment in the play so dramatic and significant?

**Or** **5(b)** How does Shakespeare make Cassio's downfall such a powerful part of the play?

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Question number

1a

Nottage makes this opening intriguing because it refuses to behave like a conventional first scene. Instead of plunging us into action, it hands the stage to Ernestine, who narrates her family's grief and migration directly to the audience while the other characters act out, interrupt and sometimes contradict what she says. The result is a prologue that is funny and sad at the same time, and that leaves us curious about how reliable our young storyteller really is.

The most striking feature is the personification of death, repeated at the start of sentence after sentence. Death "nearly crippled" Godfrey, "slipping beneath the soles of his feet", it "made strangers take hold of our hands", it "clipped Daddy's tongue" and finally "brought us to Brooklyn". This anaphora gives Ernestine's speech the rhythm of a sermon or a lament, and death becomes almost a character in its own right, an invisible presence that pushes the family out of Florida. Yet the effect is not simply tragic. When Ernestine says death made Godfrey "wail like a god-awful banshee", the stage direction tells the actor to do exactly that, and then to keep going while she adds "Like the 12:01 steamboat mooring". The literal enactment of her similes is comic, and it alerts us to the play's theatrical self-consciousness: we are watching memory being performed, not reality.

Nottage also mixes grief with gossip in a way that is both touching and absurd. The strangers' "endless stories of Mommy" slide into the "infamous picnic" where "half the town fell ill" from Cyrinthia Bowers's potato salad, and the family "laugh and shake their heads". This sudden shared laughter makes the Crumps feel real and warm, and it suggests that mourning includes moments of ordinary humour.

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The phrase "nauseous with regret" then pulls us back to pain, and the physical image of death "tugging at our stomachs and our throats" implies a grief that cannot be spoken. The abrupt "And then one day it stopped" is deliberately unexplained, which makes us wonder what changed.

Ermina's interruptions are a key source of intrigue because they puncture Ernestine's romantic vision. Ernestine describes the basement as "kind of romantic, like a Parisian artist's flat", borrowing the glamour of the films she loves, and Ermina flatly replies "If Parisian mean ugly." Her folded arms and "lips pursed in disgust" set up the sisters as opposites: the dreamy narrator and the blunt, defiant younger sister who "sticks out her buttocks defiantly". The audience immediately senses that the play will be shaped by the gap between how Ernestine wants things to be and how they are.

The mention that Godfrey would "tip his hat to Father Divine" before work is a small but intriguing detail. It hints at a faith that will matter in the play, and the mimed walk "slowly, as if making his way to work" suggests a man weighed down and going through routine. Similarly, Ernestine's confidence that she was "smart" collapses into the broken phrasing "Not so smart in ... Brooklyn", and the ellipses throughout her account of the schoolgirls, "They ... them ... the gals", show her still struggling with humiliation.

The fight is the most theatrical moment. The "sound of girls' laughter surrounds" the sisters, so the audience is placed inside their embarrassment, and the laughter "grows" until Ermina "fought like a wild animal". The simile, the mimed swinging at the air and the comic trophies of "greasy relaxed hair" and "gray cashmere" show the clash between the country girls' homemade dresses "sewn with love" and the city girls' fashionable conformity. Ermina "basks in triumph", which is both

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funny and slightly worrying.

Finally, Nottage ends on a note of wonder. Ernestine's image of "pennies stuck in the crevices" of the slate and her pride at collecting "over ten cents" is touchingly naive: Brooklyn is a place of small treasures for her, the crumbs of the title perhaps. The opening intrigues because it promises a coming-of-age story told by a hopeful but limited narrator, and invites us to watch what lies beneath her version of events.

1b

Nottage presents religion less as a fixed set of beliefs than as a way of coping with loss and a frightening new world. Each adult in the play reaches for something to believe in, and the striking contrasts between Godfrey's devotion to Father Divine, Lily's fierce Communism and Gerte's gentler outlook allow Nottage to explore faith with sympathy, humour and a sharp sense of its costs, mostly through the watching eyes of Ernestine.

Godfrey's faith is presented from the opening as a response to grief. In the Prologue Ernestine tells us that death "clipped Daddy's tongue and put his temper to rest", and the image of him leaving for the bakery to "tip his hat to Father Divine" shows religion woven into his daily routine. Nottage makes his devotion striking because it is so total. He follows the Peace Mission's strict rules, using "Peace" as a greeting, frowning on worldly pleasures and keeping his household plain and disciplined, and he writes letters to Father Divine as if to a personal father who will guide every decision. Even the move north seems bound up with his faith. This is often comic, especially when the girls roll their eyes at his rules, but it is also moving: a widowed man clings to certainty because his own grief is too great to face.

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Nottage strikingly sets Lily against this. When the girls' aunt, their dead mother's sister, arrives, glamorous, outspoken and declaring herself a Communist, she treats Godfrey's faith with open scorn and offers the girls a completely different creed, one about workers, racial justice and changing the world rather than waiting for heaven. The stage is effectively split between two belief systems, and the conflict between them becomes one of the play's main sources of tension. Nottage is careful not to make either side simply right. Lily's politics have real force, because she sees the racism that Godfrey's quiet piety seems to accept, yet her life is also restless and lonely, and her drinking and bravado suggest that her "faith" is partly a performance too. Both adults are, in a sense, preaching to the girls, and both want to claim them.

Gerte's arrival complicates the picture further. Godfrey's sudden marriage to a white German woman he has only just met shocks the household and strains his own principles, since the Peace Mission stressed self-denial and he has acted on impulse. Gerte herself is not a zealot. Her attempts to fit in and her warmth, however awkward, suggest a more ordinary, tolerant attitude in which belief matters less than kindness. Some audiences may see her as a moderating influence who loosens Godfrey's rigid faith; others may see her presence as proof that his religion could not, in the end, protect him from loneliness and desire.

The girls' responses are perhaps the most revealing. Ermina is openly defiant, finding the rules ridiculous and resisting both her father and her aunt with the same bluntness she shows in the Prologue, where she sneers "If Parisian mean ugly." Ernestine, the dutiful daughter, tries hard to obey, yet her real devotion goes to the cinema. Her daydreams of Hollywood glamour, already visible when she imagines the basement as "a Parisian artist's flat", work almost as an alternative

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religion, a world of escape and ideal endings that she prefers to Father Divine's sermons or Lily's speeches. Nottage's use of direct address and fantasy sequences lets us see how a teenager sifts through the beliefs offered to her, absorbing pieces of each.

Structurally, Nottage uses Ernestine's retrospective narration to judge these attitudes gently. Because she speaks to us from the future, we sense that she has outgrown both her father's certainty and her aunt's rhetoric. The title itself suggests that the family receive only crumbs from the table of joy, and religion, in its different forms, is one of the ways they try to feed themselves.

Overall, Nottage portrays religion strikingly by refusing to mock or celebrate it outright. Faith is shown as comforting, controlling, comic and sometimes painful, and the clash between belief systems mirrors the larger struggle of a Black family in 1950s Brooklyn trying to decide what, and whom, to trust.

2a

Miller creates powerful tension in this Act 2 exchange because a practical question, whether Proctor will go to Salem and expose Abigail, keeps collapsing into the unhealed wound of his affair. The audience knows what both characters know but cannot say comfortably, and the dialogue becomes a tense struggle in which every attempt at honesty provokes suspicion.

Elizabeth opens with a firm instruction that Proctor should go to Ezekiel Cheever, who "knows you well". On the surface this is sensible advice, since Proctor holds the truth that the girls' accusations are a fraud. Yet the urgency in her repeated pressure suggests that she is testing him as much as advising him. Proctor's reluctance creates the first ripple of tension: the audience, aware that Abigail has

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already begun naming women, senses that delay is dangerous, and we wonder why he hesitates.

The turning point comes when Proctor lets slip that Abigail spoke to him in a room alone. Elizabeth's question, "You were alone with her?", is short and quiet, but it lands like an accusation. Miller makes the line devastating through its simplicity: Elizabeth does not need to say more, because the audience recognises at once why she is wounded. Proctor's earlier version of events has been exposed as incomplete, and his defensive insistence that it was only for a moment sounds, to her and perhaps to us, like evasion. Here Miller shows how a small concealment can poison trust, a pattern that will later shape the courtroom.

Tension rises sharply as Proctor's guilt turns into anger. His declaration, "I'll not have your suspicion any more", is assertive and final, but Elizabeth's cool reply, "Then let you not earn it", turns his own words against him. The stichomythic speed of these exchanges creates a sense of two people circling each other, neither willing to yield. Proctor's outburst that she should "learn charity" and his complaint that she will "forget nothin' and forgive nothin'" reveal how much he resents being judged, and Miller lets the audience feel some sympathy for him even as we recognise that his anger springs from shame.

His most powerful speech uses vivid imagery to express his frustration. He says he has gone "tiptoe" in the house for seven months, a domestic image that suggests a man walking on eggshells in his own home. The metaphor of "an everlasting funeral" marching round her heart is striking because it presents Elizabeth's coldness as endless mourning, as if their marriage has died. Most significantly, he complains that entering the house is "as though I come into a court". This legal imagery is deeply ironic, since the audience knows that real courts are about to

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condemn innocent people, and it foreshadows the moment in Act 3 when Elizabeth herself will stand before a magistrate.

Elizabeth's response is perhaps the most tense moment of all because it is calm rather than angry. She insists she does not judge him and that "The magistrate sits in your heart that judges you." Miller gives her the sharper insight: Proctor's real accuser is his own conscience. Her gentle qualification that she always thought him a good man, "only somewhat bewildered", is both loving and cutting, and its restraint makes Proctor's frustration boil over.

The extract ends with Proctor "laughing bitterly" and exclaiming, "your justice would freeze beer!" The homely, almost comic image of freezing beer captures the coldness he feels in her, and the bitterness of the laughter shows that the argument has reached no resolution. Miller leaves the tension hanging, which is especially powerful because the audience is waiting for the outside world to break in, as it soon does with Mary Warren and the officials. In this moment Miller shows that the hysteria of Salem is mirrored in miniature in the Proctors' home: suspicion, guilt and judgement are already at work long before the court arrives at their door.

2b

Ann and Thomas Putnam are not the central figures of The Crucible, yet Miller uses them to powerful dramatic effect. They show the audience that the witch hunt is not driven only by hysterical girls or zealous judges, but by ordinary adults whose grief, envy and greed find a convenient outlet in accusation. Through them, Miller exposes the rotten foundations beneath Salem's piety.

Miller establishes the Putnams' role from their first entrance in Act I, and the

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timing is significant. Parris is anxiously trying to keep the word witchcraft out of his house, but Mrs Putnam arrives eager to confirm it. Her claim that her daughter Ruth has been struck down, and her eager question about Betty, "How high did she fly?", push the scene from fear to certainty. Thomas immediately adds pressure, urging Parris to declare it openly rather than wait. The dramatic effect is to accelerate the plot: the Putnams are among the first to turn rumour into public accusation.

Ann Putnam's grief is the source of much of her power and much of the audience's discomfort. She reveals that she has buried seven babies who died before they could live, and that she sent Ruth to Tituba to conjure up their dead sisters and discover who murdered them. Miller makes this moment both pitiable and chilling. We understand the anguish of a mother who cannot accept random loss, yet we also see how she converts that grief into a search for someone to blame. Her readiness to believe that "murdered" babies prove witchcraft shows how superstition offers a twisted comfort, and later her accusation against the saintly Rebecca Nurse, for the deaths of her infants, appears especially vicious because Rebecca has raised a large, healthy family. Miller hints that envy, not evidence, lies behind it.

Thomas Putnam is presented differently, as a man of grudges and material greed. In Miller's narrative commentary we learn that he resents the village for rejecting his brother-in-law as minister, and that he is a bitter, vindictive figure who has quarrelled with many neighbours. On stage this shows in his domineering manner, and in his clash with Proctor over land, when Proctor says he must go and drag timber home and Putnam claims the wood is on his own land. This apparently minor dispute becomes deeply significant later, when Giles Corey tells the court that Putnam has had his daughter cry out against George Jacobs so that, once

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Jacobs is hanged and his property forfeited, Putnam can buy it. Giles's refusal to name his source, and his death by pressing, show how dangerous it was to expose Putnam.

Miller also uses the Putnams to raise questions about who holds power in Salem. Their daughter Ruth is one of the afflicted girls, and the audience may suspect that the family can direct accusations through her. Their support for Parris and their hostility to Rebecca and Francis Nurse reveal faction and long-held resentment. This is dramatically important because it widens the play's focus: the trials are shown to be a weapon used by individuals to settle private scores, which makes the tragedy feel less like a supernatural disaster and more like a human one.

Structurally, the Putnams appear most vividly in the early part of the play, and this is part of their impact. They help to light the fire, and then the fire spreads beyond any one person's control. By Act 3, Putnam is a cold and confident presence in court while men such as Giles and Proctor are destroyed, and the audience feels the injustice of a system in which the guilty prosper and the innocent hang. Rebecca's dignified refusal to confess in the final act stands in pointed contrast to the Putnams' malice.

Overall, Miller's portrayal of Ann and Thomas Putnam contributes greatly to the play's dramatic impact. Ann embodies grief turned into cruelty and Thomas embodies greed disguised as righteousness. Together they show the audience that the witch hunt was fed by the darker motives of respectable people, which makes the play's warning about mass hysteria and false accusation all the more disturbing.

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| 3a | Sherriff makes this moment disturbing because everyone on stage behaves with polite, clipped calm while the audience knows that two men are about to be sent on a raid that is almost certainly hopeless. The horror lies in what is not said. The Colonel's brisk professionalism, the men's cheerful jokes and the tiny rituals of coffee and handshakes all sit uneasily against the knowledge that Osborne and Raleigh are walking into machine-gun fire in broad daylight.<br><br>The Colonel's opening lines are full of confident, technical detail. The smoke "ought to blow across nicely", the "wind's just right" and the trench-mortars will drop bombs "thirty yards to the right". The relaxed adverb "nicely" sounds almost as if he were discussing a garden party, and its cosiness is disturbing because the plan is so fragile. His priorities become clearer when he explains that he wants the prisoners brought to the dugout because he does not want them "knocked out before we've talked to them". Sherriff lets the audience notice that the Colonel worries more about the prisoners being killed than about his own men, which exposes how lives are reduced to military information.<br><br>Stanhope's few words create a strong undercurrent of tension. His questions, "Are you going to stay here?" and "Why not take them straight down to your headquarters?", carry a quiet edge of contempt, implying that the Colonel will watch from safety while others die. The stage direction showing the Colonel sucking "hard at his pipe" while Stanhope "roves restlessly about" makes their contrasting states visible: one composed and detached, the other barely able to contain his distress.<br><br>The Colonel's attempts at reassurance are especially disturbing because they ring hollow. "It's no good getting depressed. After all, it's only sixty yards" minimises the danger, and "The Boche'll be firing into a blank fog" assumes a success that |

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the audience doubts. His admission that he would "give anything to cancel the beastly affair" is weak and evasive: he clearly has the authority to protest but will not. Stanhope's flat "I know you would, sir" is heavy with irony.

The red rags on the wire are a powerful and sinister detail. The enemy have tied them there, showing that the Germans know exactly where the gap is and are waiting. The men's joke that the rags will "show them the way through the gap" is gallows humour, a way of coping with the knowledge that they are expected. The Colonel's hearty reply, "That's the spirit, Stanhope", is chilling, because he chooses to hear courage rather than despair.

Sherriff then shows the young men caught up in routine. Osborne's precise timings, "a quarter to" and "three minutes to", give the scene a ticking-clock structure that steadily tightens the tension. The rum given to "soak in" before the raid, and Osborne's brief "Yes. Quite." when asked if the men are cheerful, suggest how forced this cheerfulness is. Stanhope's choice of "Uncle" for Osborne is touching in the circumstances, reminding the audience of the affection that is about to be put at risk.

The awkwardness of the farewell is perhaps the most disturbing part of the extract. The Colonel "lingers" and "clears his throat", unable to find the right words, and his advice to Raleigh to "go in like blazes" and "bundle" a German across sounds like encouragement for a schoolboy game. The promise of the MC and the absurd claim that a prisoner "may mean the winning of the whole war" reveal the empty rhetoric of command. Osborne and Raleigh can only "murmur their thanks", their muted response saying more than speech could.

Finally, Sherriff ends with the Colonel's offhand reminder, "over his shoulder", to

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empty their pockets of papers. It is a practical precaution in case they are captured or killed, so it quietly acknowledges what the Colonel will not say aloud. That casual tone, delivered as he leaves, is the most disturbing touch of all: these men's deaths have already been accounted for.

3b

Sherriff conveys Osborne's concern for Stanhope movingly because it is shown through small, gentle actions rather than grand declarations. Osborne is older, calmer and wiser than his commander, and in a world that demands stiff upper lips he quietly protects, defends and comforts a younger man he clearly loves. The audience is moved precisely because this care is offered so modestly and is cut short so cruelly.

Sherriff establishes Osborne's loyalty in the very first scene, before Stanhope has even appeared. When Hardy gossips about Stanhope's drinking, Osborne refuses to join in. He defends him as the best company commander they have and explains that Stanhope has endured far longer at the front than most men could, without a proper rest. Most movingly, he declares of Stanhope, "I'd go to hell with him." The simple, colloquial line carries great force: it is both soldierly loyalty and personal love, and Sherriff lets the audience form a sympathetic impression of Stanhope through Osborne's eyes before seeing his flaws for themselves.

Osborne's concern is also shown in his tactful handling of Raleigh's arrival. He understands immediately how painful it will be for Stanhope to have the boy who idolised him at school see what the war has done to him. When Raleigh talks eagerly of his hero, Osborne gently warns him that Stanhope may have changed, preparing Raleigh in order to spare Stanhope embarrassment. Here Sherriff shows Osborne acting as a buffer, trying to protect his friend's dignity.

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The most tender expression of Osborne's care comes at the end of Act 1. After drinking heavily and confiding his fears, Stanhope is exhausted, and Osborne helps him to bed and covers him with a blanket, while Stanhope sleepily asks him to tuck him up. The image of the commanding officer reduced to a tired child, and of Osborne as a parent-figure, is deeply moving. Sherriff's nickname "Uncle" captures this role exactly: Osborne is the steady, affectionate elder of the dugout, the person who allows Stanhope, briefly, to stop performing.

In Act 2, Osborne's concern takes the form of patient listening and calm restraint. When Stanhope furiously insists on censoring Raleigh's letter, convinced it will expose him to Raleigh's sister, Osborne tries to talk him out of it and finally reads the letter aloud himself when Stanhope cannot. The letter turns out to be full of admiration, and Osborne's quiet handling of the moment lets Stanhope's shame emerge without humiliation. Sherriff also shows Osborne helping Stanhope through his anxieties about Hibbert and about his own nerves, offering common sense and humour rather than judgement.

Sherriff makes the concern most poignant in the scenes before the raid. Osborne knows the danger he faces, and his calm conversation with Raleigh about the countryside and Lewis Carroll is partly an attempt to keep everyone steady. Before he goes, he leaves Stanhope his personal belongings, including a letter for his wife, asking him to send them on if anything happens. This exchange is understated, almost businesslike, yet it reveals Osborne's trust in Stanhope above anyone else. Stanhope's awkward, clipped struggle to respond shows how much the older man means to him.

The full depth of Osborne's role is revealed after his death. Stanhope's grief and

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anger, especially his bitter outburst at Raleigh for eating with the men while Osborne lies dead, show that he has lost the one person who looked after him. Without Osborne, Stanhope seems to have no one to steady him, and the audience realises, in retrospect, how much Osborne's quiet concern had been holding him together.

Overall, Sherriff conveys Osborne's concern for Stanhope movingly through restraint: through defence of his reputation, gentle physical care, patient advice and a final act of trust. The understatement of their relationship makes it all the more affecting, and Osborne's death becomes one of the most painful moments of the play because we understand exactly what Stanhope has lost.

4a

Shakespeare makes this moment both entertaining and serious by allowing the comic subplot to reach its climax in front of the whole court, so that the audience can enjoy the unravelling of the trick while also being forced to see its cost. The scene sits within the joyful resolution of Act 5, as the twins are reunited and marriages are confirmed, and Malvolio's sudden entrance brings a jarring note of grievance into the celebration.

Much of the entertainment comes from the Duke's blunt question, "Is this the madman?", and Olivia's matter-of-fact "Ay, my lord, this same." The audience knows that Malvolio is not mad, so the line is full of dramatic irony, and the casual tone in which he is labelled is funny. Yet Malvolio's reply, "Madam, you have done me wrong, / Notorious wrong", immediately shifts the register. The repetition of "wrong" and the strong adjective "Notorious" give him a new dignity, and the audience may realise that the steward is speaking with real pain.

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Malvolio's long speech is both comic and moving. On one level it is entertaining because it recalls, in a breathless list, every absurd instruction from the forged letter: to come "smiling and cross-garter'd", to wear "yellow stockings" and to "frown / Upon Sir Toby and the lighter people". Hearing these spoken aloud in public reminds the audience of the earlier comic scenes and of his ridiculous vanity. On another level, the speech moves from foolishness to suffering. The verbs "imprison'd" and "Kept in a dark house" recall his confinement, and the bitter self-description as "the most notorious geck and gull" shows him acknowledging his humiliation. The desperate final question, "Tell me why", is simple and direct, and it makes it hard to laugh.

Olivia's response adds both comedy and seriousness. Her recognition that the letter is "much like the character" of her own writing but "out of question" Maria's is entertaining because it finally solves the mystery for the characters on stage. At the same time, her tone is gentle and fair: she promises that Malvolio will be "both the plaintiff and the judge / Of thine own cause". The legal language gives him a dignity that the plotters denied him and suggests that Olivia takes his grievance seriously.

Fabian's confession is cleverly balanced. He wants to protect the "condition of this present hour", the happiness of the double wedding, and his confession is surprisingly honest, admitting that he and Toby "Set this device against Malvolio". The detail that Toby has married Maria "in recompense" is an entertaining surprise that rounds off the subplot. However, his phrase "sportful malice" is an oxymoron that captures the scene's double nature: the trick was a game, but a cruel one. His suggestion that it should "pluck on laughter than revenge" is an attempt to steer the audience towards comedy, yet it also concedes that revenge is a possibility.

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Feste's speech is the turning point. He quotes the letter's famous line, "Some are born great", and gleefully reminds Malvolio of his earlier insult, that he was "a barren rascal". The quotations are entertaining because they bring back moments the audience enjoyed, but the tone is mocking and pointed. Feste's line "the whirligig of time brings in his revenges" presents the trick as payback, and the image of a spinning top suggests fortune turning round. This is deeply serious, because it reveals that the "comedy" was driven by personal grudges.

Malvolio's exit line, "I'll be reveng'd on the whole pack of you", shatters the festive mood. The collective noun "pack" suggests a pack of hunting dogs, and he sees himself as their prey. Olivia's sympathetic "He hath been most notoriously abus'd" echoes his own word "notorious", reinforcing his point, and the Duke's instruction to "entreat him to a peace" shows that the court recognises a wound that must be healed. Shakespeare leaves Malvolio unreconciled, so the audience leaves the comedy amused but uneasy, aware that laughter can hurt.

4b

Shakespeare's portrayal of Sir Andrew Aguecheek certainly encourages the audience to agree with Maria's verdict. He is vain, cowardly, slow-witted and easily led, and much of the comedy of the subplot depends on his folly. Yet Shakespeare also gives him moments of unexpected pathos, so that by the end we may feel he is not only a "foolish knight" but a lonely and exploited one.

From his first appearance in Act I Scene 3, Shakespeare makes Sir Andrew's foolishness obvious through his language. Sir Toby tells him to "accost" Maria, meaning to approach and woo her, and Sir Andrew misunderstands, greeting her as "Good Mistress Accost". The joke is simple but effective: he cannot even follow the basic vocabulary of courtship. Later in the same scene he admits that he is "a

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great eater of beef" and believes it does harm to his wit, a self-diagnosis that is comic because he cheerfully confirms his own stupidity. When Toby asks "Pourquoi", Sir Andrew asks what it means and laments that he wishes he had spent his time on languages, crying "O, had I but followed the arts!" The audience laughs at a knight who boasts of accomplishments yet lacks the simplest knowledge.

Shakespeare also makes him foolish in his relationship with Sir Toby, who exploits him shamelessly. Toby flatters Sir Andrew as "as tall a man as any's in Illyria", while privately valuing him for his "three thousand ducats a year". He keeps Sir Andrew in Illyria by persuading him that he has a chance with Olivia, which is absurd given her disdain for suitors. Later Toby admits to Fabian that he has been "dear to him" to the tune of "some two thousand strong", revealing that Sir Andrew's money is being drained away. The audience recognises the dramatic irony: Sir Andrew believes he has a friend, but he is a purse to be emptied.

His foolishness reaches a comic peak in the duel plot. Convinced that Olivia's kindness to Cesario means he has lost her, he is easily persuaded by Fabian's ridiculous argument that her behaviour was a test of his valour. His challenge letter is so feeble and contradictory that Toby decides not to deliver it, and the stage spectacle of two terrified duellists, Sir Andrew and the disguised Viola, is one of the funniest moments of the play. His attempt to buy his way out by offering his horse, "grey Capilet", underlines his cowardice. Shakespeare then compounds the joke through mistaken identity, as Sir Andrew strikes Sebastian, believing him to be the timid Cesario, and is soundly beaten.

Yet Shakespeare complicates Maria's judgement through moments of sadness. In Act 2 Scene 3, after Toby boasts that Maria adores him, Sir Andrew quietly says,

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| | "I was adored once too." The line is brief and almost thrown away, but it hints at a loneliness beneath his clowning. Some audiences may find this touching, a reminder that the fool has feelings and longs to be loved like everyone else. |
| | The final act is particularly revealing. Sir Andrew enters with a broken head, appealing for help, and when Sir Toby is wounded too, Sir Andrew offers to help him. Toby turns on him cruelly, calling him "an ass-head and a coxcomb and a knave, a thin-faced knave, a gull". The insults confirm Maria's view in the bluntest way, but the cruelty is disturbing because Sir Andrew has just shown loyalty. He then disappears from the play, not included in the closing celebrations, and his foolishness seems to have left him with nothing. |
| | Overall, Shakespeare's portrayal strongly encourages us to agree that Sir Andrew is a "foolish knight". His misunderstandings, cowardice and gullibility make him one of the play's richest sources of comedy. However, Shakespeare does not let us laugh entirely without discomfort. Sir Andrew is foolish, but he is also used and discarded by those who claim to be his friends, and this adds a bittersweet note to the festive world of Illyria. |
| Sa | This moment is dramatic and significant because it is the point at which Iago's plot acquires its crucial piece of "evidence". A small domestic accident, the dropping of a handkerchief, sets in motion the tragedy, and Shakespeare makes the audience watch helplessly as an object of love passes from Desdemona to Emilia to Iago, each step bringing catastrophe closer. |
| | The extract opens with Othello wavering between belief and doubt. His exclamation, "If she be false, O, then heaven mocks itself!", shows that he still |

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sees Desdemona as an embodiment of heavenly goodness, and the firm "I'll not believe it" suggests he is resisting Iago's poison. Yet the conditional "If" reveals that the seed of suspicion has already been planted. Desdemona's warm, domestic concern, reminding him of the "generous islanders" waiting for dinner, contrasts painfully with his inner turmoil. His faint reply, "I am to blame", is ambiguous: it may be an apology for lateness, but the audience may hear in it a tortured sense that something is wrong in him.

The handkerchief is introduced through a moment of tender irony. Othello's complaint of "a pain upon my forehead" may allude to the horns of the cuckold, so his physical symptom quietly expresses his fear. Desdemona's loving offer to "bind it hard" is innocent and nurturing, but Othello pushes the handkerchief away, saying "Your napkin is too little." The line is deeply significant. Literally it is too small to bind his head, but symbolically it suggests that her love is no longer enough to soothe him. The stage direction that "she drops it" makes the audience gasp, because neither of them notices, and Shakespeare relies on our awareness of what this small object will become.

Emilia's speech reveals how the handkerchief carries meaning. It was Desdemona's "first remembrance from the Moor", and she keeps it "to kiss and talk to", which shows how cherished it is as a token of their love. Emilia's tone is complicated. She is clearly uneasy, noting that her "wayward husband" has asked her "a hundred times" to steal it, and her admission that what he will do with it "Heaven knows, not I" shows she does not understand his purpose. Her final line, "I nothing but to please his fantasy", is poignant, presenting her as a neglected wife seeking her husband's approval. Shakespeare invites some sympathy here rather than condemnation, since she does not know Iago's plan.

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The exchange between Iago and Emilia is tense and revealing. Iago's cruel joke, "To have a foolish wife", shows his contempt, and Emilia's eager "What will you give me now" suggests how starved she is of his affection. The repetition of "What handkerchief?" builds suspense, as Iago pretends ignorance. When she produces it, his sudden "A good wench!" and the stage direction "Snatching it" expose his greed. Emilia's protest that Desdemona will "run mad / When she shall lack it" is dramatic irony, foreshadowing the suffering ahead, and Iago's dismissive "Why, what's that to you?" silences her.

Iago's soliloquy is the most significant part of the extract. He reveals his intention to "lose this napkin" in Cassio's lodging, and his insight that "Trifles light as air / Are to the jealous confirmations strong / As proofs of holy writ" shows his chilling understanding of human psychology. The simile comparing trivial evidence to scripture is ironic, as Iago corrupts holy language for evil purposes. His imagery of poison is especially vivid: "The Moor already changes with my poison", and jealous thoughts at first "scarce found to distaste" will soon "Burn like the mines of sulphur". The hellish image of sulphur links Iago to the devil and suggests that Othello's mind is about to become an inferno.

The final lines are cruelly triumphant. Seeing Othello return, Iago declares that no "poppy, nor mandragora" nor "drowsy syrups" can restore the "sweet sleep" Othello enjoyed "yesterday". The lyrical rhythm of these lines is beautiful yet sinister, as Iago gloats over the destruction of Othello's peace. The scene is therefore deeply significant: love has been converted into "proof", and the tragedy can no longer be stopped.

5b Cassio's downfall is powerful because it is the play's first complete demonstration

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of how Iago works. In one night a loyal, courteous officer loses his rank, his self-respect and his general's love, and Shakespeare makes the audience watch every step. The fall matters dramatically in itself, but it is also the hinge of the tragedy: Cassio's desperate attempt to recover what he has lost becomes the very weapon Iago uses to destroy Othello and Desdemona.

Shakespeare prepares for the fall from the opening scene. Iago sneers at "One Michael Cassio, a Florentine", a "great arithmetician" who has "never set a squadron in the field", and the contempt in his bookish insults shows that Cassio's promotion has made him a target before we have even met him. In Act 2 Scene 1 Iago watches Cassio take Desdemona "by the palm" and gloats that "with as little a web as this" he will "ensnare as great a fly as Cassio". The image of the spider is chilling because it makes Cassio's natural gallantry, the very quality that marks him as a gentleman, into the thread that will trap him.

The moment of the downfall in Act 2 Scene 3 is intensely theatrical. Cassio admits he has "very poor and unhappy brains for drinking", so the audience knows exactly what will happen when Iago plans to "fasten but one cup upon him". The songs and toasts create a festive mood that sharpens the dramatic irony: we laugh with the revellers while knowing that the celebration of Cyprus's safety is a trap. Then the comedy collapses into chaos, with Roderigo provoked, Montano wounded and the alarm bell ringing through a garrison still on edge after the threat of war. Othello's furious "Silence that dreadful bell" and his question "Are we turned Turks" show how serious the brawl is: disorder among his own officers is a betrayal of everything he stands for. His judgement is swift and devastating: "Cassio, I love thee, / But never more be officer of mine." The balanced line holds love and dismissal together, and its finality is painful precisely because the affection is real.

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The scene is made more painful by Iago appearing to defend Cassio while condemning him, so that Othello praises his "honesty and love" for mincing the matter. The audience watches honesty being performed, a first public success that foreshadows the far greater deception to come.

Cassio's response is perhaps the most moving part of his fall. His cry of "Reputation, reputation, reputation!" uses repetition that sounds almost like a sob, and he describes reputation as "the immortal part of myself", leaving only what is "bestial". To Cassio, losing his good name is like losing his soul. Iago's cynical reply, that reputation is "an idle and most false imposition", reveals the gulf between them, and it is grimly ironic that Iago later persuades Othello that a good name is everything. Cassio's self-disgust, "that men should put an enemy in their mouths to steal away their brains", shows a man who blames himself completely, which makes him easy for Iago to steer.

This is where the downfall becomes structurally significant. Iago advises Cassio to plead with Desdemona, telling us that "Our general's wife is now the general", and then reveals that he will "turn her virtue into pitch" and make from her goodness "the net / That shall enmesh them all". The image of the net extends the earlier web: Cassio's fall is the first knot in a trap that will catch everyone. In Act 3 Scene 3, as Cassio slips away from Desdemona out of shame, Iago murmurs "Ha! I like not that", turning innocent embarrassment into apparent guilt. Desdemona's generous promise to be Cassio's "solicitor" means that every time she speaks for him, she unknowingly confirms Othello's suspicion.

Shakespeare completes the arc at the end. Iago's admission that Cassio has "a daily beauty in his life" that makes him "ugly" suggests that the downfall was driven by envy of goodness itself, and the ambush in Act 5 nearly costs Cassio his

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life. Yet Cassio survives, his quiet "Dear General, I never gave you cause" exposing the injustice of everything, and he is left as governor of Cyprus. His restoration is powerful because it comes too late: the man whose fall began the tragedy rises again only once Othello and Desdemona are lost, which makes the audience feel how much destruction grew from one night's drinking.