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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **October/November 2022**

45 minutes

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

Question number

1a

Nottage makes this opening intriguing because it refuses to behave like a conventional exposition. Instead of a quiet domestic scene, we are given a memory play narrated by Ernestine, who speaks directly to us while her family acts out, comments on and even contradicts what she says. The result is an opening that is by turns grief-stricken, comic and defiant, and which leaves the audience curious about this family, their move north and the girl telling the story.

The most striking feature is the way Ernestine personifies death. The anaphora of "Death nearly crippled", "Death made him wail", "Death made strangers" and "Death made us nauseous with regret" turns the mother's death into an active presence that physically reshapes the family. Death slips "beneath the soles of his feet", which suggests Godfrey has lost his footing in life as well as literally, and it "clipped Daddy's tongue", silencing him. The final image of death "tugging at our stomachs and our throats" is unsettling because it is so bodily: grief is something the girls feel as sickness. I find it intriguing that the same repeated subject ends with "Death brought us to Brooklyn", so the loss that has nearly destroyed them is also the force that propels the whole plot.

What makes this so theatrical is the interplay between narration and action. When Ernestine says death made Godfrey "wail like a god-awful banshee", the stage direction has him wail exactly as described, and he "continues to wail" after her second simile, "Like the 12:01 steamboat mooring". The effect is strangely comic: the literal enactment of a figure of speech makes grief almost absurd, and the audience may be unsure whether to laugh. Nottage deliberately keeps us off balance, and the collective laughter at Cyrinthia Bowers's potato salad confirms

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that even in mourning this family holds on to humour and community.

The tension between the sisters is another source of intrigue. Ernestine's romantic description of the basement flat, "like a Parisian artist's flat", is immediately punctured by Ermina's deadpan "If Parisian mean ugly." This exchange establishes Ernestine as an unreliable, dreamy narrator who embellishes reality, and Ermina as the blunt realist. The stage directions sharpen the contrast: Ermina stands with "her lips pursed in disgust", later "sticks out her buttocks defiantly" and "rolls her eyes". Through these physical details Nottage gives Ermina a rebellious energy that challenges her sister's version of events, so the audience is invited to question whose story we are really watching.

Nottage also hints at the larger themes of displacement and pride. Ernestine's admission that "smart" meant something different "Down home" from what it means in Brooklyn, and that Ermina is "put back one grade", shows the girls as outsiders. The mockery of their "country braids and simple dresses" is made vivid by sound: the "girls' laughter surrounds" the sisters, and later "The laughter grows", creating an aural sense of hostility pressing in. Ernestine's insistence that the dresses were "sewn with love, each stitch" is touching, since the dresses are a last link to their mother. Ermina's response, fighting "like a wild animal", is both funny and shocking, and her trophy of "a handful of greasy relaxed hair" and "a piece of gray cashmere" turns the playground into a battlefield in which class and appearance are at stake.

Finally, the passage ends on a note of wonder that makes us want to follow Ernestine further. Brooklyn has "everything you'd ever need not more than a few blocks away", and the image of "pennies stuck in the crevices" of "jagged slate" captures her hopeful, childlike outlook: she finds small riches in a harsh place. Yet

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the hard, broken surface suggests that this new life will not be easy. The mention of Godfrey tipping his hat "to Father Divine" is a tantalising detail that is not explained, raising questions about the faith that will dominate the family. By combining direct address, personification, comic stage business and conflicting voices, Nottage creates an opening that is moving and amusing at once, and that leaves the audience eager to discover how this grieving family will survive in the North.

1b Nottage portrays religion in Crumbs from the Table of Joy not as a single fixed belief but as a set of competing faiths, each of which offers the Crump family a way of surviving loss and dislocation. Godfrey clings to Father Divine, Lily puts her faith in Communism, and Ernestine, our narrator, increasingly worships the dreams of the cinema. By setting these attitudes against one another, Nottage creates both comedy and genuine conflict, and invites the audience to ask whether faith liberates or confines.

Godfrey's devotion to Father Divine is presented from the very start 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 move to Brooklyn is bound up with his new faith: he tips his hat "to Father Divine" on his way to work. Nottage makes his conversion strikingly sincere. The followers' greeting of "Peace" in place of ordinary hellos, and Godfrey's habit of writing letters to Father Divine for guidance on the smallest matters, show a man desperate for certainty after his wife's death. There is something moving in this, because the religion gives a broken widower a routine and a sense of purpose. Yet Nottage also makes it faintly absurd, since Godfrey hands over his moral judgement to a distant figure who never appears, and the audience senses how much of his authority as a father now depends on someone

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else.

The striking cost of this faith falls on the daughters. The mission's strict rules about modesty, abstinence and separation of the sexes restrict Ernestine and Ermina just as they are trying to fit in with Brooklyn teenagers. Ermina's rebellion, already established in her defiant gestures in the prologue, can be read partly as a rejection of her father's religion, while Ernestine's obedience is tinged with longing for the glamour she sees on screen. Nottage seems to suggest that a faith adopted to heal one person's grief can become a cage for others. The audience is encouraged to see Father Divine as a figure who exploits vulnerable followers, and the fact that his promises never materially change the family's poverty adds a note of irony to Godfrey's trust.

Lily Ann Green provides the sharpest alternative attitude. Mozelle's sister arrives as a glamorous, outspoken Communist who openly mocks Father Divine and refuses his rules, drinking, smoking and speaking her mind in Godfrey's house. Her politics function almost as a rival religion: she preaches revolution and racial equality with the same fervour that Godfrey brings to the Peace Mission, and she has her own convert in Ernestine, who is dazzled by her. The clashes between Godfrey and Lily are some of the most dramatic in the play, because they are not simply arguments about God but about how a Black family should respond to a racist America in the early 1950s. Godfrey seeks peace through withdrawal and obedience; Lily demands confrontation. Nottage strikingly shows that neither offers complete answers, since Lily's faith in the Party leaves her isolated and disappointed, just as Godfrey's leaves him dependent.

Godfrey's marriage to Gerte, a white German immigrant, further complicates religious attitudes. By marrying, Godfrey moves away from the mission's ideal of

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celibacy and towards an ordinary human need for companionship, and Gerte becomes a moderating presence in the household. Her arrival tests everyone's beliefs: Lily's politics claim to welcome all races, yet she reacts with hostility, while Godfrey's spiritual language of universal peace is put to the test in a hostile street. Nottage uses the marriage to expose the gap between what each character professes and how they behave.

Finally, Ernestine's own faith is perhaps the most poignant. Through her direct addresses and her fantasy sequences, the cinema becomes her church, a place where she imagines grander lives. By the end, as she steps out into adulthood, she seems to have absorbed something from each adult while committing herself fully to none. In this way Nottage portrays religion with humour and compassion, but also with scepticism, suggesting that the most valuable belief may be the one the young narrator constructs for herself.

2a

Miller creates powerful tension at this moment by placing a private marital crisis against the background of a public catastrophe. In Salem, fourteen people have now been arrested and Elizabeth has just passed on Mary Warren's news of the court, revealing how quickly the accusations are spreading. Proctor holds the knowledge that could stop it, because Abigail told him that the girls' behaviour had nothing to do with witchcraft. Yet the scene is not really about the court at all. It is about trust, guilt and an affair that neither husband nor wife can stop thinking about, and Miller makes the audience feel that the two conflicts are tightening around each other.

The tension begins with Elizabeth's insistence. Her opening command, "Let you go to Ezekiel Cheever", uses the archaic, plain diction Miller gives the Puritans, but it

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is also an imperative that puts Proctor under pressure. She reminds him that Cheever "knows you well", so his testimony would be believed. Proctor's evasive reply that he will "think on it" creates an immediate unease: the audience knows the stakes are life and death, and his hesitation seems both cowardly and suspicious. Elizabeth is quick to notice. Her steady, quiet questioning is far more threatening than shouting would be, because each reply forces Proctor to reveal a little more.

The crucial moment comes when Proctor lets slip that he was alone with Abigail when she told him. This small detail detonates the scene. Elizabeth's response is restrained, yet her suspicion that he is protecting the girl is clear, and her pointed suggestion that he would not falter if it were anyone other than Abigail he had to hurt cuts straight to the heart of the matter. Miller uses short, clipped exchanges and interruptions here, so that the dialogue becomes almost a cross-examination. In this way the domestic scene anticipates the courtroom of Act 3: Elizabeth acts as an accuser, and Proctor as a defendant whose word is not trusted.

Proctor's anger reveals the depth of his guilt. When he exclaims "You forget nothin' and forgive nothin'" and commands "Learn charity, woman", the balanced, repeated negatives show his frustration at being judged endlessly for a sin he has confessed. His complaint that he has gone tiptoe in the house for seven months since Abigail left, trying constantly to please his wife, creates sympathy for him, since we have seen the stifling coldness of their supper earlier in the act. Yet the audience may also notice that his fury is out of proportion, as if he is angry with himself as much as with her. His regret that he did not "roar" her down when she first voiced her suspicion is a reminder of his volatile temper, a flaw that will later destroy him in court.

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Elizabeth's reply is perhaps the most powerful line in the passage: "The magistrate sits in your heart that judges you." The metaphor of a magistrate links the private and public worlds of the play. Proctor accuses his wife of judging him, but she insists that the true judge is his own conscience. This is a perceptive moment, since Proctor's struggle throughout the play is with his own sense of sin and his "name". The legal imagery also creates dramatic irony, because real magistrates will soon sit in judgement on both of them, and Elizabeth herself will be arrested before the act ends.

The passage closes with Proctor "laughing bitterly" and the hyperbolic retort "your justice would freeze beer!" The humour is grim. The image of cold justice captures his view of Elizabeth as frozen and unforgiving, and it echoes the chilly atmosphere of their home, but the bitterness of the laugh shows that the argument has reached no resolution. Instead it is broken off, and the entrance of Mary Warren immediately after redirects the tension towards the court. I find this moment so powerful because Miller makes us understand both characters: Elizabeth's hurt is justified, and so is Proctor's longing to be forgiven. Their failure to trust each other, at the exact moment when trust is needed to expose Abigail, makes the audience dread what is to come.

2b

Miller's portrayal of Ann and Thomas Putnam contributes enormously to the dramatic impact of The Crucible, because they show the audience how the witch-hunt is fuelled not by genuine fear of the Devil but by grief, envy and greed. Neither is a central character, yet together they act as an engine of the hysteria: Ann supplies the superstitious belief, and Thomas the calculating self-interest. Through them Miller makes the tragedy feel ugly and very human.

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Miller prepares us for Thomas Putnam even before he speaks. In his long prose commentary in Act 1, he describes Putnam as a man with many grievances, resentful that his family's candidate for minister was rejected and bitter over land disputes with his neighbours. This is a striking dramatic technique: the narrator effectively warns the audience that what follows is motivated by old quarrels. When Putnam then enters and insists that there is a murdering witch among them, his eagerness for Betty's illness to be witchcraft seems suspicious rather than pious. He presses Parris to declare it openly, and the audience senses that he is less frightened of witches than delighted to have a weapon.

Ann Putnam's grief gives the hysteria its emotional force. She reveals that she has laid "seven babies unbaptized in the earth", a line whose stark rhythm and religious horror make her loss genuinely pitiable. Yet Miller shows how this suffering has curdled into a search for someone to blame. She admits that she sent her daughter Ruth to Tituba to conjure up the dead babies, so the forbidden ritual in the woods originates partly with her. Her conviction that some secret power murdered her children, and her paranoid cry that there are "wheels within wheels in this village, and fires within fires", turn private sorrow into a public threat. The repetitive structure of the line conveys a mind spinning with conspiracy, and it foreshadows the flames that will consume the community.

The contrast Miller draws between the Putnams and Rebecca Nurse heightens the impact. Rebecca, who has eleven children and many grandchildren, calmly suggests that the children's illness is ordinary mischief and urges the adults to look to their own sins. Ann's resentment of this healthy, respected family is palpable, and it becomes horribly significant in Act 2 when we learn that Rebecca has been charged with the supernatural murder of Goody Putnam's babies. The audience realises with shock that Ann's envy has found its target. The most saintly woman

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in Salem is accused by the most embittered, and this inversion of justice is at the heart of Miller's critique.

Thomas Putnam's greed is exposed most clearly in Act 3. Giles Corey claims that Putnam prompted his daughter to cry out on George Jacobs, because if Jacobs hangs his land is forfeit and only Putnam has money enough to buy it. This moment is dramatically powerful because it reveals the economic logic behind the accusations. Giles refuses to name the man who heard Putnam say it, which leads to his own arrest and eventually his death under the stones. Putnam's greed therefore indirectly kills an innocent old man, while Putnam himself is never punished. Miller's portrayal makes the audience angry: the court is so blinded by its own authority that it cannot see the motives of those feeding it evidence.

The Putnams also contribute to the play's wider meaning. Writing during the McCarthy era, Miller was interested in how public accusations allow people to settle private scores, and the Putnams embody this. Thomas's quarrel with Proctor over timber and land, and his readiness to treat neighbours as rivals, show how a community already divided by property is vulnerable to hysteria. Ann, meanwhile, demonstrates how grief and superstition can be manipulated, since her daughter Ruth becomes one of Abigail's accusers.

In conclusion, the Putnams add to the dramatic impact by making the witch-hunt's causes visible. Ann's anguish briefly earns our sympathy before it hardens into vindictiveness, and Thomas's cold self-interest makes him one of the most quietly sinister figures on stage. Through them, Miller suggests that the real evil in Salem is not witchcraft but the ordinary human desire for revenge and gain, disguised as righteousness.

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3a	Sherriff makes this moment disturbing because the audience knows far more than the characters will say aloud. The raid is minutes away, it has been ordered by staff who will not risk themselves, and the Germans have been alerted by the red rags on the wire. Osborne and Raleigh are about to cross no man's land in daylight, and the whole scene is played out in a tone of polite, clipped routine that barely conceals the horror beneath. It is the gap between what is said and what is felt that unsettles us. The Colonel's opening speeches are disturbingly technical. He talks of how "The smoke ought to blow across nicely" and how the trench-mortars will drop their bombs "thirty yards to the right", as though organising a sporting event. The adverb "nicely" is grotesquely mild for a scene of bombardment. Even more troubling is his reason for keeping the prisoners in the dugout: he does not want them "knocked out before we've talked to them". The euphemism reveals his priorities: the safety of the information matters more than the men, and there is no matching concern for the British soldiers who will be under the same heavy shelling. Sherriff uses silence to expose what lies beneath this calm. The stage directions repeatedly call for "a pause", and during the first one the Colonel "sucks hard at his pipe" while Stanhope "roves restlessly about". These physical details show tension the dialogue suppresses. When the Colonel says "It's no good getting depressed", he reveals that he has noticed Stanhope's despair, and his reassurance, "it's only sixty yards", is chilling, since the audience knows from earlier scenes how deadly that short distance can be. His admission that he would "give anything to cancel the beastly affair" is perhaps sincere, but it rings hollow because he will not actually stand up to the brigade. The mild adjective "beastly" reduces a probable massacre to a social inconvenience.

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The red rags are one of the most disturbing details. The Germans have hung them on the wire to mark the gap, showing that they expect the raid, yet the men "naturally take it as a joke", saying the rags will show them the way. This black humour is a coping mechanism, and the Colonel's approving "That's the spirit" shows how the language of morale smothers any real acknowledgement of danger. Similarly, the men's rum ration is given time "to soak in", a phrase that hints at the need to dull fear before death.

Stanhope's description of the soldiers is quietly heartbreaking: "The best. All youngsters. Strong, keen chaps." The short, fragmented phrases convey pride but also anguish, since the very qualities he lists are what make their likely deaths so tragic. Osborne's understated replies, "Yes. Quite." and his precise timing, "just a quarter to", show his steady dignity, but his calm is moving rather than reassuring. We know from his earlier scenes with Stanhope that he is privately preparing himself for the possibility of death, and that his composure is a kindness to the younger men.

The Colonel's farewell is the most disturbing part of the passage. After "an awkward pause" he offers clichés of school sport, telling Osborne he will "put up a good show" and urging Raleigh to "go in like blazes". The promise of the MC is offered almost as a prize for a game. His hyperbolic claim that the raid "may mean the winning of the whole war", immediately undercut by "You never know", exposes his own lack of conviction. Raleigh's boyish "Right, sir" and the repeated murmured thanks make the scene painfully ironic: the young men are grateful to the man sending them to probable death.

Finally, the Colonel's parting words, delivered "over his shoulder", are a reminder to

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	"empty your pockets of papers and things". It is a practical instruction, but the casual delivery and the reason behind it, that nothing useful should fall into German hands if they are killed or captured, makes it the most chilling line of all. Through understatement, pauses and dramatic irony, Sherriff makes this moment disturbing because the characters cannot speak openly about death, and the audience must feel the fear for them.
3b	Sherriff movingly conveys Osborne's concern for Stanhope by presenting it as a quiet, almost parental love that never draws attention to itself. Osborne, the older former schoolmaster whom the officers affectionately call "Uncle", seems to understand that Stanhope is being destroyed by the war, and much of his role in the play is to protect his commander from others, from the strain of command and from himself. Because this care is expressed through small, practical actions rather than speeches, it becomes all the more affecting, and its loss at the end is devastating.
	From the opening scene, Osborne defends Stanhope against criticism. When Hardy jokes about Stanhope's heavy drinking and his temper, Osborne refuses to join in, insisting on his friend's quality as a commander and explaining the strain he has endured after years at the front. His simple declaration, "I'd go to hell with him", is especially moving because it comes from such an understated man. The colloquial, unembellished phrasing makes it sound utterly sincere, and the audience, which has not yet met Stanhope, is invited to see his drinking through Osborne's compassionate eyes rather than Hardy's mocking ones.
	Osborne's concern also takes the form of preparing others to understand Stanhope. When Raleigh arrives, eager to see the hero he worshipped at school, Osborne

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gently warns him that he may find Stanhope changed, explaining that the strain of being out so long has told on his nerves. This is a tender moment of dramatic foresight: Osborne is trying to protect both men, sparing Raleigh disappointment and Stanhope judgement. Sherriff uses Osborne's tact to create unease, since the audience now waits anxiously for the meeting.

The most moving demonstration of Osborne's care comes at the end of Act I, when he puts the exhausted, drunken Stanhope to bed. Stanhope, who has spent the scene asserting his authority, suddenly becomes childlike, and his half-joking request, "Kiss me, Uncle", reveals how dependent he is on Osborne's affection. Osborne's brisk, affectionate refusal preserves Stanhope's dignity while still answering his need. Sherriff's stage directions, as Osborne quietly covers him and settles him, turn the dugout into something like a nursery and remind us how young Stanhope really is beneath his rank. I find this scene powerful because it shows tenderness between men in a world where such feelings must normally be hidden behind banter.

Osborne also acts as Stanhope's conscience. When Stanhope becomes obsessed with the fear that Raleigh will write home about his drinking, and demands to censor the boy's letter, Osborne questions whether it is right to read it. When the letter turns out to praise Stanhope warmly, Osborne is the one who reads it aloud, and the moment exposes Stanhope's paranoia with gentle irony. Osborne never lectures; he steadies Stanhope and lets him see the truth himself. Similarly, in his patient listening to Stanhope's outbursts, Osborne absorbs anger that might otherwise fall on the men.

Even when Osborne is chosen for the raid, his concern remains for Stanhope rather than himself. He accepts the order calmly, without reproach, perhaps because he

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knows how painful it is for Stanhope to give it. His careful preparations, making sure Stanhope will see to his personal belongings and letters if he does not return, show a man thinking of others to the last. The understatement of their final exchanges before the raid, in which neither man speaks openly of the danger, is deeply moving because the audience can sense everything they leave unsaid.

Sherriff's structure ensures that the true value of Osborne's concern is felt most when it is gone. After Osborne's death, Stanhope is broken. He tries to blot out the loss with a loud, drunken supper, and he lashes out at Raleigh for eating with the men while Osborne lies dead, an outburst that reveals grief he cannot otherwise express. The man who kept Stanhope going has vanished, and the audience realises how much Osborne had been holding him together. In this way Sherriff makes Osborne's concern one of the most moving elements of the play: a picture of selfless friendship that shines against the waste and cruelty of the war.

4a Shakespeare makes this moment both entertaining and serious by bringing the comic subplot of the letter trick into the harmonious resolution of the final scene. The lovers have just been reunited and the confusions of identity untangled, yet Malvolio's entrance introduces a discordant note. The audience laughs at the memory of his yellow stockings and cross-garters, but it also sees, perhaps for the first time, the real cost of the joke. The scene therefore balances comedy and cruelty, and leaves us uncertain where our sympathies should lie.

The entertainment begins with the Duke's blunt question, "Is this the madman?", and Olivia's reply, "Ay, my lord, this same." Their matter-of-fact tone is comic because the audience knows Malvolio is not mad at all. His wounded dignity is equally amusing: he repeats "notorious wrong" with the heavy formality of a man

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who takes himself very seriously. As he lists his humiliations, the sequence of "smiling and cross-garter'd" and "yellow stockings" recalls one of the funniest scenes in the play, so the audience relives the comedy even as he complains about it. There is irony too in his confident legalistic challenge, "You must not now deny it is your hand", since he is still convinced Olivia wrote the letter.

Yet the same speech is serious. The verse is controlled and eloquent, with a rhetorical build up of clauses that culminates in the bitter question "Tell me why." When he describes being "imprison'd, / Kept in a dark house, visited by the priest", the audience is reminded that the joke went far beyond a harmless prank. The phrase "notorious geck and gull" shows his acute sense of being made a public fool, and the repetition of "notorious" stresses his shame. Shakespeare allows him real dignity here, making it hard simply to laugh.

Olivia's response moves the tone towards sympathy. She calmly explains that the writing is "Maria's hand", and her gentle "Prithee, be content" and promise that he will be "both the plaintiff and the judge / Of thine own cause" show fairness and kindness. The legal language matches Malvolio's own and suggests that justice may be done. Her later lines, "Alas, poor fool, how have they baffl'd thee!" and "He hath been most notoriously abus'd", are crucial. By echoing his word "notoriously", Olivia validates his complaint, and the audience is encouraged to feel that he has been wronged.

Fabian's confession is entertaining in its smoothness. Anxious not to spoil "this present hour" with a "quarrel" or "brawl", he cleverly protects Maria by claiming the letter was written "at Sir Toby's great importance". The news that Toby has married her as a reward is a comic surprise. However, his phrase "sportful malice" captures the double nature of the whole scene: the trick was a sport, but it was

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also malicious. His argument that it should "pluck on laughter than revenge" if the "injuries" on "both sides" are fairly weighed is a reasonable plea, reminding us that Malvolio was himself arrogant and spiteful towards the revellers.

Feste's speech is perhaps the most serious and the most entertaining at once. He mockingly quotes the letter, "Some are born great", and repeats Malvolio's own insult from Act I, when he called the Clown a "barren rascal". The quotation shows that Feste has nursed his grudge, and his aphorism "the whirligig of time brings in his revenges" turns the joke into a moral pattern of payback. The image of a spinning toy is playful, yet it is also unsettling, since it suggests that fortune is cruel and arbitrary.

Malvolio's final line, "I'll be reveng'd on the whole pack of you", is short, savage and isolated. The animal image of a "pack" shows how hunted he feels, and his exit shatters the festive mood. The Duke's instruction to "entreat him to a peace" suggests the community wants harmony, but Malvolio will not be part of it. I find this ending powerful because Shakespeare refuses to tie up every thread: the audience is entertained by the unravelling of the trick but troubled by the sight of a man who has been so thoroughly humiliated, and the comedy closes with a reminder that laughter can wound.

4b

Shakespeare's portrayal of Sir Andrew Aguecheek strongly encourages us to agree with Maria that he is a "foolish knight". He is vain, gullible, slow-witted and cowardly, and he is exploited by almost everyone around him. Yet Shakespeare does not make him merely contemptible: his foolishness is often endearing, and there are moments when it becomes pitiful, so that our agreement with Maria is mixed with sympathy.

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Even before he appears, Sir Andrew is set up as a fool. Maria tells Sir Toby that he is a great quarreller and a coward, and a fool who wastes his money, while Toby comically praises him for speaking several languages and playing the viol. The gap between Toby's boasting and the reality the audience then sees is the first joke. When Sir Andrew enters, he fails to understand Toby's instruction to "accost" Maria, believing it to be her name, and he greets her as Mistress Accost. His literal-mindedness makes him an easy target, and Maria's quick wordplay, especially her jokes about his "dry" hand, goes straight over his head. Shakespeare uses this exchange to establish him as the butt of every quip.

Sir Andrew also reveals his own foolishness in his self-assessment. He admits that he sometimes thinks he has no more wit than an ordinary man and fears that eating beef has harmed his intelligence. This is comic because he speaks with complete seriousness, and because he partially recognises his limitations without ever acting on that knowledge. His regret that he did not spend more time on languages instead of fencing, dancing and bear-baiting, and his failure to understand Toby's "pourquoi", expose a gentleman whose education has left him empty. The audience laughs at him rather than with him.

Shakespeare's portrayal of Sir Andrew's relationship with Toby is the clearest evidence for Maria's view. Toby keeps him in Illyria by encouraging his hopeless suit for Olivia, while spending his money freely. Sir Andrew repeatedly threatens to leave, convinced that Olivia will never have him, and each time Toby easily persuades him to stay. Later Toby openly tells Fabian that he has been dear to Andrew, to the tune of some two thousand ducats or so. The audience sees that Andrew is being financially drained, and his failure to notice makes him a genuine gull, like Malvolio but without Malvolio's pride.

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His foolishness reaches its height in the duel with Cesario. Jealous because he has seen Olivia favouring the youth, he is easily goaded by Toby and Fabian into writing a challenge. The letter is hilariously confused, full of contradictions that keep him safe from the law while insulting no one effectively, and Toby decides not even to deliver it. Instead Toby terrifies each combatant with stories of the other's ferocity. The scene in which Andrew offers his horse, grey Capilet, to avoid fighting shows his cowardice, and the dramatic irony that his opponent is a frightened woman in disguise doubles the comedy. When he later mistakes Sebastian for Cesario and strikes him, he is beaten soundly, so his foolishness is punished physically.

However, Shakespeare complicates our response. Sir Andrew's wistful line in the drinking scene, "I was adored once too", is one of the most poignant moments in the play. It is brief and simple, and it suggests a lonely man who longs to be loved, just as the main characters do. His enthusiasm for singing and his delight in Feste's nonsense are childish but harmless, and his gentle nature contrasts with Toby's manipulation. In the final act, when the wounded Toby rejects him with brutal insults, calling him an ass-head and a coxcomb, the audience may feel that Andrew's foolishness lies chiefly in trusting the wrong friend.

In conclusion, Shakespeare's portrayal certainly encourages us to agree with Maria, because Sir Andrew's dim wit, vanity and cowardice make him the perfect comic fool. Yet by revealing his loneliness and the cruelty of those who exploit him, Shakespeare also makes him oddly touching. He is a foolish knight, but one whose folly is used against him, and this gives his comedy a note of melancholy that is typical of the whole play.

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Shakespeare makes this moment dramatic and significant because it is the point at which an ordinary household object becomes the instrument of tragedy. Earlier in this scene Iago has begun to poison Othello's mind, and Othello's opening line shows him wavering between faith and doubt. Within a few minutes the handkerchief falls, passes from Desdemona to Emilia and from Emilia to Iago, and the "ocular proof" Othello will soon demand is placed in the villain's hands. Othello's first words, "If she be false, O, then heaven mocks itself!", reveal how much he has invested in Desdemona's goodness. The hyperbole equates her faithfulness with the order of heaven itself, so that to doubt her is to doubt the universe. His resolution, "I'll not believe it", is significant because it shows he is still resisting Iago. Yet his speech to Desdemona is strangely subdued. "I am to blame" is ambiguous: he may be apologising for neglecting his guests, but the audience hears a deeper guilt in it. Desdemona's tender concern, "Why do you speak so faintly?", contrasts sharply with his inner turmoil, and the shared lines of verse suggest an intimacy that is already breaking down.

The "pain upon my forehead" is a dramatically loaded detail. Desdemona innocently attributes it to lack of sleep, but the audience recognises the Elizabethan joke that a cuckold grew horns on his forehead. Othello's physical pain is therefore a sign of the jealousy beginning to work in him. In her loving attempt to "bind it hard" with her handkerchief, Desdemona unknowingly offers him the very token that will destroy her. His dismissive "Your napkin is too little" and "Let it alone" lead to it falling, and the stage direction is crucial: neither of them notices. The irony is that the handkerchief is "too little" to cure a wound that it will soon make fatal.

Emilia's soliloquy deepens the significance. She tells us this was Desdemona's "first remembrance from the Moor", that Desdemona keeps it "evermore about her / To

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kiss and talk to". The symbolic importance of the handkerchief as a token of their love is established just as it is lost. Emilia's description of her "wayward husband" who has wooed her "a hundred times" to steal it shows her uneasy awareness that Iago is up to something, yet her final line, "I nothing but to please his fantasy", reveals a wife desperate for her husband's approval. This makes her complicit, though unknowingly, and it adds poignancy to her later loyalty to Desdemona.

The exchange between Iago and Emilia is tense and unpleasant. His first words, "How now! What do you here alone?", are suspicious and controlling, and his crude pun on "a common thing", followed by the insult "a foolish wife", shows his contempt for women. Emilia's playful attempt to bargain, "What will you give me now / For that same handkerchief?", suggests her longing for affection, but Iago's praise, "A good wench!", is patronising. When she asks what he will do with it, he snatches it with "Why, what's that to you?" The stage direction "Snatching it" marks the decisive moment of transfer. Emilia's concern that Desdemona will "run mad / When she shall lack it" is darkly ironic, foreshadowing the anguish to come.

Iago's soliloquy reveals the full significance. His plan to "lose this napkin" in Cassio's lodging shows his improvisational cunning, and the famous lines "Trifles light as air / Are to the jealous confirmations strong / As proofs of holy writ" express his understanding of jealousy with chilling clarity. The contrast between "light as air" and "holy writ" shows how something trivial can become sacred evidence to a jealous mind. His imagery of "poison" that will "Burn like the mines of sulphur" is hellish, linking him with the devil and suggesting that Othello's mind will soon be consumed.

The passage ends with Othello's re-entrance and Iago's mocking aside that "Not poppy, nor mandragora" will ever restore "that sweet sleep / Which thou owed'st

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yesterday". The lyrical beauty of the lines contrasts with their cruelty, and the audience realises that Othello's peace is already lost. Shakespeare makes this moment dramatic and significant because it shows chance, innocence and malice combining, and it marks the point after which the tragedy becomes unstoppable.

5b Cassio's downfall is powerful because it is the first proof of how Iago works, and it happens before our eyes. In a single night scene Shakespeare shows a loyal, gifted lieutenant destroyed by one weakness and by a man he trusts, and the speed and noise of his fall make it gripping on stage. Yet its real force lies in what it sets in motion: Cassio's disgrace becomes the very tool Iago uses to poison Othello's love, so that a drunken brawl leads, by a chain of terrible logic, to a murdered wife.

Shakespeare prepares the fall from the opening scene. Iago sneers at Cassio as "a great arithmetician", a theorist who has never led men in battle, and his resentment at being passed over for promotion gives the audience a motive long before the plot begins. When Cassio arrives in Cyprus, his elaborate courtesy to Desdemona and his warm praise of Othello reveal a generous, rather idealistic man. Iago, watching him take Desdemona's hand, vows to "ensnare" him with "as little a web as this", and the image of the spider makes Cassio's virtues the threads of his own trap. The audience is therefore placed in an uncomfortable position of knowledge, waiting for a fall that Cassio cannot see coming.

The temptation scene in Act 2 Scene 3 is made dramatic through Cassio's honest admission that he has "very poor and unhappy brains for drinking". The tragedy is that he knows his weakness and still yields, partly out of politeness to Iago, who plays the cheerful companion. Shakespeare lets the comedy of Cassio's drunken insistence that he is not drunk sit beside our awareness that Iago has arranged

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everything, with Roderigo waiting to provoke him. The mood then turns abruptly from laughter to violence: Montano is wounded, the alarm bell rings out through the garrison, and Othello enters to restore order. His furious question "Are we turned Turks?" makes the brawl seem a betrayal of the civilised order he stands for.

The dismissal itself is powerful because it is so brief and so painful. Othello's words "Cassio, I love thee; / But never more be officer of mine" balance affection against judgement, and the caesura creates a pause in which a career ends. It is all the more ironic that Othello relies on "honest" Iago's account, which pretends to excuse Cassio while condemning him. Othello's swift, decisive justice is exactly what Iago can exploit.

Cassio's lament afterwards gives the scene its emotional depth. His repeated cry of "Reputation, reputation, reputation!" and his sense that he has lost "the immortal part" of himself, leaving only what is "bestial", show how completely his identity rests on honour. His bitter wonder that men should "put an enemy in their mouths to steal away their brains" turns his disgrace into a moment of real self-knowledge, which makes him sympathetic rather than foolish. Iago's cynical dismissal of reputation as "an idle and most false imposition" is chilling, because he will soon tell Othello the opposite, that a good name is a jewel of the soul.

The fall becomes most significant when Iago advises Cassio to ask Desdemona to plead for him. In his soliloquy Iago reveals that he will "turn her virtue into pitch", and the dark image of goodness being tarred captures the cruelty of the plan. Desdemona's loyal promise that she would rather die than give up Cassio's cause is innocent and kind, yet every word she speaks for him in Act 3 Scene 3 deepens Othello's suspicion. When Cassio slips away, Iago's quiet "Ha! I like not that"

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begins the poisoning. Cassio's downfall is therefore not a separate episode but the hinge on which the whole tragedy turns.

Even at the end, Shakespeare keeps Cassio's fate in view. He is wounded in the dark by Iago's hand in Act 5, but survives to see the truth revealed, and his gentle "Dear general, I never gave you cause" is devastating in its simplicity. Promoted to rule Cyprus, he rises again just as Othello falls. This reversal makes Cassio's downfall powerful because it mirrors and foreshadows Othello's own: both are noble men destroyed by trusting Iago, but only Cassio lives to restore the honour he had lost.