



General Certificate of Education
Advanced Level Examination
June 2011

Drama and Theatre Studies DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Wednesday 22 June 2011 1.30 pm to 3.30 pm

For this paper you must have:

- an AQA 16-page answer book
- the texts of the set plays you have chosen.

Time allowed

- 2 hours

Instructions

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Paper Reference** is DRAM3.
- Answer **two** questions: **one** from **Section A** and **one** from **Section B**.
- The question for Section B is the same for all the set plays in this section. This question is printed on page 5 which is perforated. Detach this page in order to refer to the question when answering on the extract from your chosen set play.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- All questions carry 50 marks.
- The maximum mark for this paper is 100.
- All questions require answers in continuous prose. However, in Section A, where appropriate, you should support your answers with sketches and/or diagrams. In Section B, you must include sketches and/or diagrams.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section A: Pre-Twentieth Century Plays

Answer **one** question from this section.

Middleton/Tourneur: *The Revenger's Tragedy***EITHER**

0	1
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How would you want your audience to respond to Lussurioso? Discuss how you would perform the role, in **at least two** separate scenes from the play, in order to achieve your aims.

OR

0	2
---	---

As a director, discuss how you would direct the interaction between Vindice and Gratiana, in **two** separate scenes, and explain what effects you would wish to create for the audience in your presentation of their interaction.

Molière: *Tartuffe***OR**

0	3
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As a director, discuss how you would direct the actor playing Dorine, in **at least two** sections of the play, in order to create comedy from her relationships with different characters.

OR

0	4
---	---

Discuss how you would perform the role of Orgon, in **at least two** different sections from the play, in order to reveal his change in attitude towards Tartuffe.

Farquhar: *The Recruiting Officer***OR**

0	5
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Outline your designs for the costume and accessories of Sergeant Kite and Silvia, as they appear as themselves and as they appear in disguise as Copernicus and Jack Wilful respectively. Discuss what effects you would wish to achieve through your ideas for the characters' initial costumes and their disguises at specific moments in the play.

OR

0	6
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Discuss how you would perform the role of Rose, in **two** or **three** sections of the play, in order to create comedy for your audience.

Goldoni: *The Servant of Two Masters*

OR

0 | 7

With reference to specific scenes, discuss the ways in which your set design ideas would facilitate the comic action of the play and create an appropriate setting for *The Servant of Two Masters*.

OR

0 | 8

Discuss how you would perform the role of Dr Lombardi, in **two** or **three** separate scenes from the play, in order to create comedy for your audience.

Wilde: *Lady Windermere's Fan*

OR

0 | 9

How would you want your audience to respond to Lady Windermere? Discuss how you would perform the role, in **two** or **three** separate sections of the play, in order to achieve your aims.

OR

1 | 0

As a director, discuss how you would direct your actor playing Lord Windermere in **at least one** section where he is interacting with Mrs Erlynne and **at least one** section where he is talking about her with another character, in order to reveal Lord Windermere's attitude(s) towards Mrs Erlynne.

Chekhov: *The Seagull*

OR

1 | 1

As a director, briefly outline and justify your casting decisions for the role of Masha and then discuss how you would direct your actor in **at least one** section of interaction with Medvedenko and **at least one** section of interaction with Konstantin, in order to reveal her very different attitudes towards the two men.

(In some editions of the play, Konstantin is called Treplev.)

OR

1 | 2

How would you want your audience to respond to Sorin? Discuss how you would perform the role, in **three** sections of the play, in order to achieve your aims.

(Sorin is the brother of Madame Arkadina.)

Turn over for Section B

Turn over ►

There are no questions printed on this page

Section B: The Twentieth Century and Contemporary Drama

Answer **one** question from this section.

The question for Section B is the same for all the set plays in this section. This question is printed below. Detach this page in order to refer to the question when answering on the extract from your chosen set play.

The extracts are printed in the question paper on the pages which follow.

Question

As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

Extracts

Pages of the question paper

EITHER

1	3	Lorca: <i>Blood Wedding</i>	8–9
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OR

1	4	Brecht: <i>The Good Person of Szechwan</i>	10–11
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OR

1	5	Miller: <i>A View from the Bridge</i>	12–13
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OR

1	6	Berkoff: <i>The Trial</i>	14–15
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OR

1	7	Wertebaker: <i>Our Country's Good</i>	16–17
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OR

1	8	Edmundson: <i>Coram Boy</i>	18–19
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There are no questions printed on this page

Turn over for the first extract

Turn over ►

EITHER

1 | 3 Lorca: *Blood Wedding**From Act Three, Scene Two**A NEIGHBOUR enters.*

MOTHER. She's not to blame! Nor me! (*Sarcastically.*) So who's to blame? A weak, delicate, restless woman who throws away a crown of orange-blossom to look for a piece of bed warmed by another woman!

BRIDE. Be quiet, be quiet! Take your revenge on me! Here I am! See how soft my throat is; less effort for you than cutting a dahlia in your garden. But no, not that! I'm pure, as pure as a new-born child. And strong enough to prove it to you. Light the fire. We'll put our hands in it: you for your son; me for my body. You'll be the first to take them out. 5

Another NEIGHBOUR enters.

MOTHER. What does your honour matter to me? What does your death matter to me? What does anything matter to me? Blessed be the wheat, for my sons lie beneath it. Blessed be the rain, for it washes the faces of the dead. Blessed be God, for He lays us side by side so we can rest. 10

Another NEIGHBOUR enters.

BRIDE. Let me weep with you. 15
MOTHER. Weep. But by the door.

*The LITTLE GIRL enters. The BRIDE remains by the door.
The MOTHER, centre-stage.*

WIFE (*entering, moving stage-left*).
He was a handsome horseman, 20
Now a frozen heap of snow.

He rode to fairs and mountains
And the arms of women.

Now the dark moss of night
Forms a crown upon his brow. 25

MOTHER. Sunflower for your mother,
Mirror of the earth.

Let them place on your breast
A cross of bitter oleander;

A sheet to cover you
Of shining silk, 30

And let the water form its weeping
Between your still hands.

WIFE. Oh, four young men
Come with tired shoulders! 35

BRIDE. Oh, four handsome boys
Bear death on high.

MOTHER. Neighbours.

LITTLE GIRL (*at the door*). They are bringing them now.

MOTHER. It's the same. 40
The cross, the cross.

-
- WOMEN. Sweet nails,
Sweet cross,
Sweet name
of Jesus. 45
- BRIDE. Let the cross protect the living and the dead.
- MOTHER. Neighbours: with a knife,
With a small knife,
On a day appointed, between two and three,
The two men killed each other for love. 50
- With a knife,
With a small knife
That barely fits the hand,
But that slides in clean
Through startled flesh 55
And stops at the place
Where trembles, enmeshed,
The dark root of a scream.
- BRIDE. And this is a knife,
A small knife 60
That barely fits the hand;
Fish without scales or river,
So that on a day appointed, between two and three,
With this knife
Two men are left stiff 65
And lips turned yellow.
- MOTHER. That barely fits the hand,
But that slides in clean
Through startled flesh
And stops there, at the place 70
Where trembles enmeshed
The dark root of a scream.

The neighbours are kneeling and weeping.

Curtain.

Turn over ►

OR

1	4
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Brecht: *The Good Person of Szechwan*
Interlude and start of Scene Eight

INTERLUDE

Wang's Sleeping Place

Music. In a dream the water-seller informs the gods of his fears. The gods are still engaged on their long pilgrimage. They seem tired. Unresponsive at first, they turn and look back at the water-seller.

5

WANG: Before you appeared and awoke me, O Illustrious Ones, I was dreaming and saw my dear sister Shen Teh in great distress among the reeds by the river, at the spot where the suicides are found. She was staggering in a strange way and held her head bent as if she were carrying something soft and heavy that was pressing her into the mud. When I called to her she called back that she must carry the whole bundle of precepts across to the other bank, keeping it dry so that the ink should not run. In fact I could see nothing on her shoulder. But I was sharply reminded that you gods had lectured her about the major virtues as a reward for her taking you in when you were stuck for a night's lodging, the more shame to us! I am certain you understand my worries for her.

10

THE THIRD GOD: What do you suggest?

15

WANG: A slight reduction of the precepts, Illustrious Ones. A slight alleviation of the bundle of precepts, O gracious ones, in view of the difficulty of the times.

THE THIRD GOD: For instance, Wang, for instance?

WANG: For instance, that only good will should be required instead of love, or . . .

THE THIRD GOD: But that is far harder, you unhappy man!

20

WANG: Or fairness instead of justice.

THE THIRD GOD: But that means more work!

WANG: Then plain decency instead of honour!

THE THIRD GOD: But that is far more, you man of doubts!

They wander wearily on.

25

8

Shui Ta's Tobacco Factory

Shui Ta has set up a small tobacco factory in Mr Shu Fu's huts. Horribly constricted, a number of families huddle behind bars. Women and children predominate, among them the sister-in-law, the grandfather, the carpenter and his children. In front of them enter Mrs Yang, followed by her son, Sun.

30

MRS YANG, *to the audience*: I must describe to you how the wisdom and discipline of our universally respected Mr Shui Ta turned my son Sun from a broken wreck into a useful citizen. Near the cattle-yard, as the whole neighbourhood quickly came to hear, Mr Shui Ta started a small but rapidly prospering tobacco factory. Three months ago I found it advisable to call on him there with my son. He received me after a brief wait.

35

Shui Ta comes up to Mrs Yang from the factory.

SHUI TA: What can I do for you, Mrs Yang?

MRS YANG: Mr Shui Ta, I should like to put in a word for my son. The police came round this morning, and we heard that you were suing in Miss Shen Teh's name for breach of promise and fraudulent conversion of 200 silver dollars. 40

SHUI TA: Quite correct, Mrs Yang.

MRS YANG: Mr Shui Ta, in the gods' name can you not temper justice with mercy once more? The money has gone. He ran through it in a couple of days as soon as the idea of the pilot's job fell through. I know he is a bad lot. He had already sold my furniture and was going to set off to Peking without his poor old mother. *She weeps.* There was a time when Miss Shen Teh thought very highly of him. 45

SHUI TA: Have you got anything to say to me, Mr Yang Sun?

SUN, *sombrely*: The money's gone.

SHUI TA: Mrs Yang, in view of the weakness which my cousin for some inexplicable reason felt for your broken-down son, I am prepared to give him another chance. 50

Turn over ►

OR

1	5
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Miller: A View from the Bridge
From **Act One**

CATHERINE [*goes to EDDIE; nervously happy now*]: I'll make some coffee, all right?

EDDIE: Go ahead, make some! Make it nice and strong. [*Mystified, she smiles and exits to kitchen. He is weirdly elated, rubbing his fists into his palms. He strides to MARCO.*] You wait, Marco, you see some real fights here. You ever do any boxing?

MARCO: No, I never. 5

EDDIE [*to RODOLPHO*]: Betcha you have done some, heh?

RODOLPHO: No.

EDDIE: Well, come on, I'll teach you.

BEATRICE: What's he got to learn that for?

EDDIE: Ya can't tell, one a these days somebody's liable to step on his foot or sump'm. Come on, Rodolpho, I show you a couple a passes. [*He stands below table.*] 10

BEATRICE: Go ahead, Rodolpho. He's a good boxer, he could teach you.

RODOLPHO [*embarrassed*]: Well, I don't know how to – [*He moves down to EDDIE.*]

EDDIE: Just put your hands up. Like this, see? That's right. That's very good, keep your left up, because you lead with the left, see, like this. [*He gently moves his left into RODOLPHO's face.*] See? Now what you gotta do is you gotta block me, so when I come in like that you – [*RODOLPHO parries his left.*] Hey, that's very good! [*RODOLPHO laughs.*] All right, now come into me. Come on. 15

RODOLPHO: I don't want to hit you, Eddie.

EDDIE: Don't pity me, come on. Throw it, I'll show you how to block it. [*RODOLPHO jabs at him, laughing. The others join.*] 'at's it. Come on again. For the jaw right here. [*RODOLPHO jabs with more assurance.*] Very good! 20

BEATRICE [*to MARCO*]: He's very good!
[*EDDIE crosses directly upstage of RODOLPHO.*]

EDDIE: Sure, he's great! Come on, kid, put sump'm behind it, you can't hurt me. 25
[*RODOLPHO, more seriously, jabs at EDDIE's jaw and grazes it.*] Attaboy.
[*CATHERINE comes from the kitchen, watches.*]
Now I'm gonna hit you, so block me, see?

CATHERINE [*with beginning alarm*]: What are they doin'? [*They are lightly boxing now.*]

BEATRICE [– *she senses only the comradeship in it now*]: He's teachin' him; he's very good! 30

EDDIE: Sure, he's terrific! Look at him go! [*RODOLPHO lands a blow.*] 'at's it! Now, watch out, here I come, Danish! [*He feints with his left hand and lands with his right. It mildly staggers RODOLPHO. MARCO rises.*]

CATHERINE [*rushing to RODOLPHO*]: Eddie!

EDDIE: Why? I didn't hurt him. Did I hurt you, kid? [*He rubs the back of his hand across his mouth.*] 35

RODOLPHO: No, no, he didn't hurt me. [*To EDDIE with a certain gleam and a smile*] I was only surprised.

BEATRICE [*pulling EDDIE down into the rocker*]: That's enough, Eddie; he did pretty good, though. 40

EDDIE: Yeah. [*Rubbing his fists together*] He could be very good, Marco. I'll teach him again.
[*MARCO nods at him dubiously.*]

RODOLPHO: Dance, Catherine. Come.
[*He takes her hand; they go to phonograph and start it. It plays Paper Doll. RODOLPHO takes her in his arms. They dance. EDDIE in thought sits in his chair, and MARCO takes a chair, places it in front of EDDIE, and looks down at it. BEATRICE and EDDIE watch him.*] 45

MARCO: Can you lift this chair?

EDDIE: What do you mean?

MARCO: From here. *[He gets on one knee with one hand behind his back, and grasps the bottom of one of the chair legs but does not raise it.]* 50

EDDIE: Sure, why not? *[He comes to the chair, kneels, grasps the leg, raises the chair one inch, but it leans over to the floor.]* Gee, that's hard, I never knew that. *[He tries again, and again fails.]* It's on an angle, that's why, heh?

MARCO: Here. 55

[He kneels, grasps, and with strain slowly raises the chair higher and higher, getting to his feet now. RODOLPHO and CATHERINE have stopped dancing as MARCO raises the chair over his head.]

MARCO is face to face with EDDIE, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a weapon over EDDIE's head – and he transforms what might appear like a glare of warning into a smile of triumph, and EDDIE's grin vanishes as he absorbs his look.] 60

CURTAIN

Turn over ►

OR

1	6	Berkoff: <i>The Trial</i>
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From **Act One: *The Offices of the Court***

The Offices of the Court

The CHORUS as DEFENDANTS. They are trapped inside their screens, arms outstretched. They step from side to side like playing cards — one behind the other.

CHORUS:	[<i>sung</i>] There are just a few of us today. Because it's Sunday. [<i>repeated</i>] [<i>As K speaks, CHORUS form long corridor of fearful DEFENDANTS.</i>]	5
K:	Why are you waiting here?	
VOICE 1:	I'm waiting for papers I have submitted.	10
K:	Why are you waiting, sir?	
VOICE 2:	I've only got one more question to answer.	
K:	Why are you waiting here?	
VOICE 3:	I'm waiting for an affidavit.	
K:	Are the affidavits really necessary?	15
VOICE:	No.	
VOICE:	Yes.	
VOICE 4:	Mr K. I can tell you why you're waiting here, Mr K. You are waiting here because you have to . . .	
K:	Why are you waiting here?	20
VOICE 5:	I'm not like the others. I came by car. I have an appointment here at ten o'clock.	
VOICE:	It's eleven!	
VOICE 5:	He's late.	
VOICE 4:	Mr K. Sir. I do remember now. It's so obvious I keep forgetting. Mr. K. You are waiting for exactly the same reason . . .	25
VOICE:	He always forgets. [<i>Chatter begins from everyone giving their reasons and excuses.</i>]	
K:	<i>Will you listen to me!</i> [<i>He takes hold of one of the accused.</i>]	30
VOICE:	Tell him not to shout like that.	
VOICE:	What does he want?	
VOICE:	He'll bring the officials down on us.	
VOICE:	They'll demand an official explanation for his presence.	
VOICE:	His grip felt like iron pincers instead of fingers.	35
K:	That's ridiculous. If you don't believe I'm under arrest I'll be on my way.	
VOICE:	You'll have to wait like all of us.	
VOICE:	Some of us have been waiting for years.	
K:	[<i>weaker</i>] I'm an accused man like all of you. I only want to know the date of my interrogation.	40
VOICE:	Perhaps he's come out of curiosity.	
VOICE:	To see us withering here.	
VOICE:	Or to spy.	
VOICE:	Curiosity leads to spying. [<i>CHORUS take up cry of 'Spy, Spy.'</i>]	45
K:	I must go. How does one get out of here?	

-
- BAILIFF: *[moving into the group]* You're not lost. Remember the way you came. Go along the corridor. Turn right and follow the lobby. You can't miss it. *[Group turn themselves into a corridor. As K moves down it they change position, creating a maze.]* 50
- VOICE: No K, it's this way.
- VOICES: Straight through.
Turn left.
Turn right.
Go back. 55
- That's the wrong way.
Through here.
Back to the beginning.
[Movement speeds up, throwing him backwards and forwards like a drunken man. Screens start to spin — a stroboscope freezes the action. At the end K collapses, having been thrown through time. Now he finds himself in a waiting room.] 60
- GIRL: May I help you? You feel a little dizzy, don't you? *[She speaks to him as if to herself.]* Her face was close to his now and wore that serene look that many women have in the first flower of their youth. Will you help me carry him to the sick room? Will you help me please? 65

OR

1 | 7 | Wertenbaker: *Our Country's Good**From Act One, Scene Eleven: The First Rehearsal***Liz** 'You have the constitution of a horse.'**Ralph** Much better, Morden. But you must always remember you're a lady. What can we do to help you? Lucy.**Dabby** That's you, Duckling.**Ralph** See that little piece of wood over there? Take it to Melinda. That will be your fan. 5**Duckling** I'm not fetching nothing for Liz.**Ralph** She's not Morden, she's Melinda, your mistress. You're her servant, Lucy. In fact, you should be in this scene. Now take her that fan.**Duckling** (*gives the wood to Liz*) Here.**Liz** Thank you, Lucy, I do much appreciate your effort. 10**Ralph** No, you would nod your head.**Wisehammer** Don't add any words to the play.**Ralph** Now, Lucy, stand behind Morden.**Duckling** What do I say?**Ralph** Nothing. 15**Duckling** How will they know I'm here? Why does she get all the lines? Why can't I have some of hers?**Ralph** Brenham, it's your speech.**Mary** 'So far as to be troubled with neither spleen, colic, nor vapours –'*The convicts slink away and sink down, trying to make themselves invisible as Major Ross, followed by Captain Campbell, come on.* 20

'I need no salt for my stomach, no –'

*She sees the officers herself and folds in with the rest of the convicts.***Ralph** Major Ross, Captain Campbell, I'm rehearsing.**Ross** Rehearsing! Rehearsing! 25**Campbell** Tssaach. Rehearsing.

Ross Lieutenant Clark is rehearsing. Lieutenant Clark asked us to give the prisoners two hours so he could rehearse, but what has he done with them? What?

Campbell Eeeh. Other things, eh.

Ross Where are the prisoners Kable and Arscott, Lieutenant? 30

Campbell Eh?

Ralph They seem to be late.

Ross While you were rehearsing, Arscott and Kable slipped into the woods with three others, so five men have run away and it's all because of your damned play and your so-called thespists. And not only have your thespists run away, they've stolen food from the stores for their renegade escapade, that's what your play has done. 35

Ralph I don't see what the play –

Ross I said it from the beginning. The play will bring down calamity on this colony.

Ralph I don't see –

Ross The devil, Lieutenant, always comes through the mind, here, worms its way, idleness and words. 40

Ralph Major Ross, I can't agree –

Ross Listen to me, my lad, you're a Second Lieutenant and you don't agree or disagree with Major Ross.

Campbell No discipline, tchhha. 45

Ross *looks over the convicts.*

Ross Caesar! He started going with them and came back.

Ralph That's all right, he's not in the play.

Caesar Yes I am, please Lieutenant, I am a servant.

Ross John Wisehammer! 50

Wisehammer I had nothing to do with it!

Ross You're Jewish, aren't you? You're guilty. Kable was last seen near Wisehammer's hut. Liz Morden! She was observed next to the colony's stores late last night in the company of Kable who was supposed to be repairing the door. (*To Liz.*) Liz Morden, you will be tried for stealing from the stores. You know the punishment? Death by hanging. (*Pause.*) And now you may continue to rehearse, Lieutenant. 55

Ross *goes.* **Campbell** *lingers, looking at the book.*

Campbell Ouusstta. *The Recruiting Officer.* Good title. Arara. But a play, tss, a play.

He goes. **Ralph** *and the convicts are left in the shambles of their rehearsal. A silence.*

Turn over ►

OR

1	8
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Edmundson: *Coram Boy*

From **Act Two, Scenes Thirteen and Fourteen**

Scene Thirteen

In the drawing room, everything is being put in place for the concert. MELISSA and MRS MILCOTE have brought in drinks and cake for the BOYS, who are eating happily. THOMAS is supervising. MRS MILCOTE, who looks rather ill and worn, passes close to THOMAS.

MELISSA. Mother, you remember Thomas? 5

MRS MILCOTE. Oh. Yes. Yes. How do you do?

THOMAS. Well. Thank you.

MRS MILCOTE *moves away.*

MELISSA. I'm afraid she hasn't been in good health for some time.

THOMAS. I'm very sorry to hear that. 10

Pause.

MELISSA. The children are adorable.

THOMAS. Yes. Most of the time.

MELISSA. I look at the children in the orphanage sometimes and I marvel at them; at their enthusiasm, their resilience, their hope. There is so much we can learn from them. 15

Outside, MISH has come to peer in through the window in search of AARON. He sees MELISSA and the shock has a physical effect on him. He turns away.

THOMAS. One of these boys is apprenticed to Alexander.

MELISSA. To Alex? Which one?

THOMAS (*pointing to AARON*). That one. 20

MELISSA. I knew you would say that one.

THOMAS. Aaron? Come here, please.

AARON comes to them – wondering what he's done wrong. But MELISSA smiles warmly at him. Outside, MISH looks through the window again. He sees MELISSA and AARON together.

25

MELISSA. Hello, Aaron.

AARON. Hello, Miss.

MELISSA. Have you had a cake?

AARON. Yes, thank you, Miss.

MELISSA. Well, you must have another. And how old are you, Aaron? 30

AARON. I'll be eight next week, Miss.

MELISSA. Will you really? Eight. That's a lovely age.

MISH watches as she smooths AARON's hair and straightens his collar. MISH rushes away to a quiet corner, panicking and distressed. For the first time in eight years he feels the need to be dead. He lies down on the ground and his eyes roll back into his head. But terrible memories flood back to him, of OTIS's harsh voice and mothers wailing and babies crying. 35

MISH. Angel? Angel!

His ANGEL is suddenly there – but as he rushes towards her he suddenly stops. She is not smiling – she looks angry. 40

ANGEL. Tell him, Meshak.

MISH. No!

ANGEL. Tell him. Give him his mother. Give me my son.

MISH. No! No!

He wakes himself up. He sits up and cries. 45

You leave him! My Angel child. Mish Da. Mish Ma.

Scene Fourteen

That evening, in the drawing room, the CORAM BOYS give their concert. THOMAS accompanies them on the harpsichord. All the ASHBROOK FAMILY, with the exception of SIR WILLIAM are there, along with several NEIGHBOURS and local DIGNITARIES. ISOBEL throws anxious looks towards the door, watching for her father. LADY ASHBROOK maintains complete composure. 50

The moment comes for AARON's solo – 'Oh Death, Where Is Thy Sting'. He stands and begins to sing. His voice is strikingly like ALEXANDER's at the same age. What is more, he even looks like ALEXANDER – particularly when he sings. All the FAMILY notice it. It is almost too much for LADY ASHBROOK. And MELISSA and ISOBEL find their minds full of thoughts of what might have been. But it is particularly shocking to MRS MILCOTE. She rises from her chair for a moment, hardly able to breathe. MELISSA looks at her in concern and draws her back down. But she continues to stare and to tremble. 55

END OF EXTRACTS

There are no questions printed on this page

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