



General Certificate of Education
Advanced Level Examination
January 2013

Drama and Theatre Studies DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Monday 14 January 2013 9.00 am to 11.00 am

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 As a designer, outline and justify your design ideas for the use of technical elements in **at least two** scenes from the play and discuss the ways in which your design ideas would enhance the dramatic effectiveness of each scene.

[Technical elements include lighting and sound design, scenic devices (revolves, trucks, flown scenery) and special effects such as pyrotechnics and dry ice.]

OR

0 2 Discuss how you would direct the interaction between The Duchess and Spurio, in **two** separate scenes, and explain what effects you would wish to create for your audience in your presentation of their interaction.

Molière: *Tartuffe***OR**

0 3 Discuss the ways in which you would create comedy for your audience through your direction of **at least two** separate scenes that involve Orgon interacting with Dorine.

OR

0 4 How would you want your audience to respond to *Tartuffe*? Discuss how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.

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

0 5 How would you want your audience to respond to Justice Balance? Discuss how you would perform the role, in **two** or **three** sections of the play, in order to achieve your aims.

OR

0 6 As a designer, discuss how your setting ideas for **two** scenes in the play that have different locations would meet the design requirements of the action of these scenes and help to suggest an appropriate period and style for your production of *The Recruiting Officer*.

Goldoni: *The Servant of Two Masters*

OR

0 | 7

As a director, briefly outline your casting decisions for Florindo and Beatrice and then discuss how you would create comedy for your audience through your presentation of their feelings for one another in **three** scenes where they appear either separately or together.

OR

0 | 8

Discuss how you would perform the role of Clarice, in **three** scenes from the play, in order to create your intended effects for the audience.

Wilde: *Lady Windermere's Fan*

OR

0 | 9

Discuss how you would perform the role of Lady Windermere in **three** separate sections of the play, in order to reveal her change in attitude towards Mrs Erylne.

OR

1 | 0

Choose **one** of the following characters: The Duchess of Berwick, Lord Augustus Lorton (Tuppy) or Mr Cecil Graham, and then discuss how you would direct your chosen character in **two** separate sections of the play in order to create your intended effects.

Chekhov: *The Seagull*

OR

1 | 1

As a director, discuss how you would achieve Chekhovian 'comedy' through your direction of your actors in **two** or **three** separate sections of the play.

OR

1 | 2

Discuss how you would perform the role of Masha in **three** sections of the play, in order to reveal the unhappiness of her character to the audience.

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**EITHER**

1 | 3 Lorca: *Blood Wedding* **Pages 8 to 9 of the question paper**

OR

1 | 4 Brecht: *The Good Person of Szechwan* **Pages 10 to 11 of the question paper**

OR

1 | 5 Miller: *A View from the Bridge* **Pages 12 to 13 of the question paper**

OR

1 | 6 Berkoff: *The Trial* **Pages 14 to 15 of the question paper**

OR

1 | 7 Wertebaker: *Our Country's Good* **Pages 16 to 18 of the question paper**

OR

1 | 8 Edmundson: *Coram Boy* **Pages 20 to 21 of the question paper**

There are no questions printed on this page

Turn over for the first extract

Turn over ►

EITHER

1 3 Lorca: *Blood Wedding**From Act Two, Scene One*

Pause. Voices singing in the distance.

VOICES. Let the bride awaken now

On this her wedding day.

LEONARDO. Let the bride awaken now

On this her wedding day.

5

SERVANT. It's the guests. Still a long way off.

LEONARDO (*getting up*). I suppose the bride will be wearing a big wreath of flowers? It shouldn't be so big. Something smaller would suit her better. Did the bridegroom bring the orange-blossom so she can wear it on her heart?

10

BRIDE (*she appears still in petticoats and with the wreath of flowers in place*). He brought it.

SERVANT (*strongly*). Don't come out like that.

BRIDE. What's the matter? (*Seriously.*) Why do you want to know if they brought the orange-blossom? What are you hinting at?

15

LEONARDO. What would I be hinting at? (*Moving closer.*) You, you know me, you know I'm not hinting. Tell me. What was I to you? Open up your memory, refresh it. But two oxen and a broken-down shack are almost nothing. That's the thorn.

20

BRIDE. Why have you come?

LEONARDO. To see your wedding.

BRIDE. I saw yours too!

25

LEONARDO. You fixed that, you made it with your own two hands. They can kill me, but they can't spit on me. Now silver, shine as it may, can often spit.

BRIDE. That's a lie.

LEONARDO. I don't want to speak out. I'm a man of honour and I don't want all these hills to have to listen to my complaints.

30

BRIDE. Mine would be louder.

SERVANT. This argument mustn't go on. You mustn't talk about what's gone. (*The SERVANT looks anxiously towards the doors.*)

35

BRIDE. She's right. I shouldn't even be talking to you. But it makes my blood boil that you should come to watch me and spy on my wedding and make insinuations about the orange-blossom. Go and wait for your wife outside.

40

LEONARDO. Can't we talk, you and me?

SERVANT (*angrily*). No: you can't talk.

LEONARDO. From the day of my wedding I've thought night and day about whose fault it was, and every time I think I find another fault that eats the old one up, but

45

it's always someone's fault!

BRIDE. A man with a horse knows many things and can do a lot to take advantage of a girl abandoned in a desert. But I've got my pride. Which is why I'm getting married. And I'll shut myself away with my husband, and I'll love him above everything. 50

LEONARDO. Pride will get you nowhere! (*He approaches her.*)

BRIDE. Don't come near me! 55

LEONARDO. To keep quiet and burn is the greatest punishment we can heap upon ourselves. What use was pride to me and not seeing you and leaving you awake night after night? No use! It only brought the fire down on top of me! You think that time heals and walls conceal, and it's not true, not true! When the roots of things go deep, no one can pull them up! 60

BRIDE (*trembling*). I can't hear you. I can't hear your voice. It's as if I'd drunk a bottle of anise and fallen asleep on a bedspread of roses. And it drags me along, and I know that I'm drowning, but I still go on. 65

SERVANT (*seizing LEONARDO by the lapels*). You should leave now!

LEONARDO. It's the last time I'm going to speak to her. There's nothing to be afraid of. 70

BRIDE. And I know I'm mad, and I know that my heart's putrified from holding out, and here I am, soothed by the sound of his voice, by the sight of his arms moving.

LEONARDO. I won't be at peace with myself if I don't tell you all this. I got married. You get married now! 75

SERVANT (*to LEONARDO*). She will!

VOICES (*singing nearer*).

Oh let the bride awaken now

On this her wedding day!

BRIDE. Let the bride awaken! 80

She runs out to her room.

SERVANT. The guests are here. (*To LEONARDO.*) Don't you go near her again.

LEONARDO. Don't worry.

END

Turn over ►

OR

1	4
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 Brecht: *The Good Person of Szechwan*

From Scene Ten

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OR

1	5	Miller: <i>A View from the Bridge</i>
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From Act One

RODOLPHO: I would like to go to Broadway once, Eddie. I would like to walk with her once where the theatres are and the opera. Since I was a boy I see pictures of those lights.

EDDIE [*his little patience waning*]: I want to talk to her a minute, Rodolpho. Go inside, will you?

RODOLPHO: Eddie, we only walk together in the streets. She teaches me. 5

CATHERINE: You know what he can't get over? That there's no fountains in Brooklyn!

EDDIE [*smiling unwillingly*]: Fountains? [RODOLPHO *smiles at his own naïveté.*]

CATHERINE: In Italy he says, every town's got fountains, and they meet there. And you know what? They got oranges on the trees where he comes from, and lemons. Imagine – on the trees? I mean it's interesting. But he's crazy for New York. 10

RODOLPHO [*attempting familiarity*]: Eddie, why can't we go once to Broadway – ?

EDDIE: Look, I gotta tell her something –

RODOLPHO: Maybe you can come too. I want to see all those lights. [*He sees no response in EDDIE's face. He glances at CATHERINE.*] I'll walk by the river before I go to sleep. [*He walks off down the street.*] 15

CATHERINE: Why don't you talk to him, Eddie? He blesses you, and you don't talk to him hardly.

EDDIE [*enveloping her with his eyes*]: I bless you and you don't talk to me. [*He tries to smile.*]

CATHERINE: I don't talk to you? [*She hits his arm.*] What do you mean?

EDDIE: I don't see you no more. I come home you're runnin' around someplace – 20

CATHERINE: Well, he wants to see everything, that's all, so we go. . . . You mad at me?

EDDIE: No. [*He moves from her, smiling sadly.*] It's just I used to come home, you was always there. Now, I turn around, you're a big girl. I don't know how to talk to you.

CATHERINE: Why?

EDDIE: I don't know, you're runnin', you're runnin', Katie. 25

I don't think you listening any more to me.

CATHERINE [*going to him*]: Ah, Eddie, sure I am. What's the matter? You don't like him? [*Slight pause.*]

EDDIE [*turns to her*]: You like him, Katie?

CATHERINE [*with a blush but holding her ground*]: Yeah. I like him. 30

EDDIE [*– his smile goes*]: You like him.

CATHERINE [*looking down*]: Yeah. [*Now she looks at him for the consequences, smiling but tense. He looks at her like a lost boy.*]

What're you got against him? I don't understand. He only blesses you.

EDDIE [*turns away*]: He don't bless me, Katie. 35

CATHERINE: He does! You're like a father to him!

EDDIE [*turns to her*]: Katie.

CATHERINE: What, Eddie?

EDDIE: You gonna marry him?

CATHERINE: I don't know. We just been . . . goin' around, that's all. [*Turns to him.*] What're you got against him, Eddie? Please, tell me. What? 40

EDDIE: He don't respect you.

CATHERINE: Why?

EDDIE: Katie . . . if you wasn't an orphan, wouldn't he ask your father's permission before he run around with you like this? 45

CATHERINE: Oh, well, he didn't think you'd mind.

EDDIE: He knows I mind, but it don't bother him if I mind, don't you see that?

CATHERINE: No, Eddie, he's got all kinds of respect for me. And you too! We walk across the street he takes my arm – he almost bows to me! You got him all wrong, Eddie; I mean it, you – 50

EDDIE: Katie, he's only bowin' to his passport.

CATHERINE: His passport!

EDDIE: That's right. He marries you he's got the right to be an American citizen. That's what's goin' on here. [*She is puzzled and surprised.*] You understand what I'm tellin' you? The guy is lookin' for his break, that's all he's lookin' for. 55

CATHERINE [*pained*]: Oh, no, Eddie, I don't think so.

EDDIE: You don't think so! Katie, you're gonna make me cry here.

END

Turn over for the next extract

Turn over ►

OR

1	6	Berkoff: <i>The Trial</i>
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From Act One

- K: I wish I'd never seen you. I'd like to see that bandy, creeping slug of a student, that puffed up nothing, kneeling by Elsa's bed, begging for it, wringing his hands, tongue hanging out.
- CHORUS: This picture pleased K so much that he decided if ever the opportunity came to take the student along to see Elsa . . . 5
- K: I don't even believe she was going to the examining magistrate. It's all a part of their plot to take you off guard.
[BAILIFF suddenly appears as if he has been running at top speed on the spot. He enters through revolving screens. Image of perpetual running.] 10
- BAILIFF: You haven't seen my wife, have you?
[He asks the same question to everyone around and they all respond negatively.]
- K: Are you the bailiff?
- BAILIFF: Yes . . . ah! You're the defendant K. I see it in your lips. *[Holds out his hand.]* 15
- K: Your wife has just been carried off by the student. I was just speaking to her a moment ago.
- BAILIFF: Oh no! And today's Sunday too! They're always carrying her away from me, even on my day off. I'm not supposed to work today. So they send me out on a useless errand, just to get me out of the way. But they never send me too far, just to give me a little hope of getting back in time . . . if I hurry. So I run as fast as I can. Just to save time, you know, and run back again at top speed. And yet that student always gets here first. He hasn't so far to go, you see. If I wasn't so worried about losing my job, I'd have crushed that student against the wall long ago. I dream about it daily. I can see him flattened out, squashed flat, arms and legs nailed down, writhing and spurting blood . . . But it's only a dream. 20
- K: Is there no other remedy? 30
- BAILIFF: None. And it's getting worse. Till now only the student had her, and now he's carrying her off to the magistrate. Everybody's having her.
- K: You think she may enjoy it?
- BAILIFF: Of course she does; she loves it. Laps it up. My wife is the best-looking woman in the place. What can I do? 35
- K: If that's how it is, there's nothing you can do.
- BAILIFF: I can't touch that student. He's too influential. That's why nobody will do it for me. But a man like you could do it.
- K: Why me?
- BAILIFF: You're under arrest . . . you've nothing to lose. 40
- K: What do you mean?
- BAILIFF: All cases are a foregone conclusion.
- K: Not in this case they're not. Anyway, I'll do what I can about the student.
- BAILIFF: I really would be very grateful to you. 45
[VOICE over loudspeaker is heard: 'Will the BAILIFF please report upstairs'.]

	I must report upstairs now. Would you like to come? Follow me.	
K:	I've no business there.	
BAILIFF:	You can see the defendants waiting. You're not the only one who is accused. They're all accused, all waiting.	50
	<i>[They go through a series of passages. Two men form the architecture of the building by using a long rope which stretches across the stage. They create a series of angles indicating their journey.]</i>	55
K:	The Court must be in a bad state to hold their offices in a tenement. Not likely to inspire much respect from an accused man. But probably the officials pocket any money before it could be used for purposes of the law.	
	<i>[BAILIFF mutters acknowledgements.]</i>	60
	Now I can understand why they had chosen to molest me at work and at home. They're too ashamed to summon me here.	
	<i>[Their journey gets faster and faster, going upstairs and downstairs as K continues his preamble. Eventually it resembles a race.]</i>	
CHORUS:	And it's the Bailiff in the lead from K. K is catching up and now it's K and the Bailiff. The Bailiff and K. K is sneaking ahead. He's leading by a short neck. Bailiff moving up fast behind him, it's anyone's race . . . Ladies and gentlemen, K is now moving ahead by a length, in very fit condition. Bailiff is trailing behind now, and it's K!	65
	<i>[At the end of the race the rope has become the finishing line. CHORUS cheer. Men with rope become part of the waiting mob.]</i>	70
 The Offices of the Court		
	<i>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.</i>	75
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>	
K:	Why are you waiting here?	80
VOICE 1:	I'm waiting for papers I have submitted.	
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.	85
K:	Are the affidavits really necessary?	
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 . . .	90

END

Turn over ►

OR

1 7 Wertebaker: *Our Country's Good*

From Act One, Scene Ten and Act One, Scene Eleven

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Turn over for the next extract

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OR

1 | 8 | Edmundson: *Coram Boy****From Act One, Scenes Twenty-Four to Twenty-Seven***

The same night. In another part of the woods. MRS LYNCH enters. OTIS is following her. He takes hold of her and kisses her. She tries to escape from his arms but he won't let her go.

MRS LYNCH. Let go of me, Otis.

OTIS. But you're coming with me. 5

MRS LYNCH. I'm not.

OTIS. Yes you are. You're coming with me to make our fortunes from Mr Coram. The wonderful Mr Coram. There are two more ladies asking for the Coram Man. One of 'em's in Bristol. Bristol! News travels fast, eh? Come with me. We'll put our money in a ship – invest. There's tidy profits to be made . . . 10

MRS LYNCH. Forget it.

OTIS. We'd be unstoppable – you and me.

MRS LYNCH. No. I don't throw in my lot with anyone. I learnt that a long time ago.

Pause.

OTIS. Fine. Fine. I'll go on my own. I'm not going to spend the rest of my life grovelling around for scraps even if you are. 15

MRS LYNCH. I'll get word to you if there's anything for you here.

OTIS. Sometimes I wonder if you want to get out of here at all. Maybe you've found your place.

MRS LYNCH. If I stay in that house it's because I choose to stay. When I go, and I will go, it'll be because I'm ready. I'm not going to gamble with my future. For you or anyone. 20

She starts to walk away. He grabs her and kisses her.

OTIS. Stay the night. Come on. Stay the night.

MRS LYNCH. I couldn't sleep in these woods.

OTIS. You wouldn't have to sleep.

MRS LYNCH. I have to be up before dawn. 25

OTIS. The highly efficient Mrs Lynch. The oh-so-trustworthy Mrs Lynch. You know all the tricks, don't you? Keep a man keen. Where did you learn all your tricks, eh?

MRS LYNCH. I don't use tricks with you, Otis. If I did, you wouldn't stand a chance.

He suddenly laughs.

I'll see you next time. Yes?

30

OTIS. Yes.

MRS LYNCH. And remember what I said – be careful.

She leaves. He watches her go, smiling.

Scene Twenty-Five

That same night, ALEXANDER returns to Waterside, intending to begin writing. He is confronted by the sight of the broken virginals. He picks up some of the pieces and stares in disbelief. He buries his face in his hands.

35

Scene Twenty-Six

Two days later. Morning. The whole of Ashbrook House is filled with LADY ASHBROOK's cry.

40

LADY ASHBROOK. Alex! Alex! No!

SIR WILLIAM bursts from the drawing room into the hallway with a letter in his hand. MRS MILCOTE and ISOBEL come hurrying to him. MELISSA follows. MRS LYNCH also appears.

No!

45

MRS MILCOTE. What is it, Sir William? What has happened?

SIR WILLIAM. It's Alexander. He's gone.

On hearing this, MELISSA rushes away. She runs to Waterside.

ISOBEL. Gone?

SIR WILLIAM. Go to her, will you?

50

MRS MILCOTE and ISOBEL rush into the drawing room.

(To MRS LYNCH.) Tell the grooms to saddle the horses.

SIR WILLIAM hurries off.

Scene Twenty-Seven

At Waterside, MELISSA walks in and sees the broken virginals. She is horrified. Next to it she sees a note. She rushes to it and picks it up. It has her name on it. She opens it with trembling hands and reads it.

55

MELISSA. God keep you, Alexander.

As she stands alone, the season changes from spring to autumn. She begins to feel more and more unwell. She leans against a tree and vomits.

60

END
END OF EXTRACTS

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