



General Certificate of Education  
Advanced Level Examination  
June 2014

# Drama and Theatre Studies **DRAM3**

## Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Thursday 12 June 2014 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.

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**Section A: Pre-Twentieth Century Plays**

Answer **one** question from this section.

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

0	1
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As a director, discuss the effects you would wish to achieve through your direction of the interaction between Gratiana and Castiza in **at least two** separate sections from the play.

**OR**

0	2
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Discuss how you would perform the role of Vindice in **two or three** separate sections of the play where he appears in disguise, in order to reveal his motivation in each case.

**Molière: *Tartuffe*****OR**

0	3
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Discuss how you would direct **two** separate sections from the play in order to create comedy from Orgon's inability to see Tartuffe for the rogue that he is.

**OR**

0	4
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As a designer, outline and justify your set **and/or** your costume designs for the play and discuss the effects you would wish to create for your audience through your designs in **two** separate scenes.

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

0	5
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Discuss how you would perform the role of Kite in **at least two** separate scenes taken from different Acts, in order to reveal your interpretation of the character to your audience.

**OR**

0	6
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As a director, discuss the effects you would wish to create through your direction of Silvia, when she is disguised as Jack Wilful, and explain how you would achieve these through your direction of **at least two** different scenes where Silvia is in disguise.

**Goldoni: *The Servant of Two Masters***

OR

0	7
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As a set designer, discuss the effects you would wish to create through your designs for the play. You should refer to **at least two** different scenes set in different locations to illustrate your ideas, which should be fully justified and supported with sketches.

OR

0	8
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Discuss how you would perform the role of Beatrice, in **at least two** separate scenes, in order to exploit the comic possibilities of her disguise as Federigo.

**Wilde: *Lady Windermere's Fan***

OR

0	9
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Discuss how you would perform the role of Lord Darlington in sections from **each** of the first three Acts of the play, in order to reveal different aspects of his character to the audience.

OR

1	0
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As a director, discuss the effects you would want to create through your presentation of Mrs Erlynne in **three** separate sections of the play where she is interacting with a different character in each section.

**Chekhov: *The Seagull***

OR

1	1
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Choose **one or more** of the following characters: Dr Dorn, Polina, Shamrayev, Medvedenko and discuss how you would direct your selected character(s) in **at least two** sections, in order to achieve your preferred audience response.

OR

1	2
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Discuss how you would perform the role of Arkadina in **three** sections of the play, where the audience see her interacting with different characters, in order to reveal different aspects of her character.

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**Section B: The Twentieth Century and Contemporary Drama**

Answer **one** question from this section.

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

**OR**

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

**OR**

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

**OR**

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

**OR**

1	7
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 Wertebaker: *Our Country's Good* **Pages 16 to 17 of the question paper**

**OR**

1	8
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 Edmundson: *Coram Boy* **Pages 18 to 20 of the question paper**

**There are no questions printed on this page**

**Turn over for the first extract**

**Turn over ►**

## EITHER

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

LEONARDO. I was with the wheat-weighers. They always hold people up.  
 WIFE (*making the drink, softly*). Do they pay a good price?  
 LEONARDO. Average.  
 WIFE. I need a dress. The baby needs a cap with ribbons.  
 LEONARDO (*getting up*). I'm going to see him. 5  
 WIFE. Take care. He's asleep.  
 MOTHER-IN-LAW (*entering*). So who's racing the horse like that? He's down there stretched  
 out with his eyes bulging as if he's come from the end of the world.  
 LEONARDO (*sharply*). Me.  
 MOTHER-IN-LAW. Excuse me, he is yours. 10  
 WIFE (*timidly*). He was with the wheat-weighers.  
 MOTHER-IN-LAW. For all I care, he can burst. (*She sits down. Pause.*)  
 WIFE. The drink. Is it cold enough?  
 LEONARDO. Yes.  
 WIFE. Do you know they're asking for my cousin? 15  
 LEONARDO. When?  
 WIFE. Tomorrow. The wedding will be in less than a month. I expect they'll invite us.  
 LEONARDO (*seriously*). Who knows?  
 MOTHER-IN-LAW. I don't think his mother was very happy about the wedding.  
 LEONARDO. Perhaps she's right. That one needs watching. 20  
 WIFE. I don't like you thinking bad things about a good girl.  
 MOTHER-IN-LAW (*with malice*). When he says that it's because he knows her. Don't you  
 know she was his girl for three years?  
 LEONARDO. But I left her. (*To his WIFE.*) Are you going to cry now? Stop it! (*He roughly  
 pulls her hands from her face.*) Let's go and see the child. 25

*They go out with their arms around each other. A GIRL enters. She runs on  
 happily.*

GIRL. Señora.  
 MOTHER-IN-LAW. What is it?  
 GIRL. The young man came to the shop and he bought all the best things. 30  
 MOTHER-IN-LAW. Was he alone?  
 GIRL. No. With his mother. Serious, tall. (*She imitates her.*) But very posh.  
 MOTHER-IN-LAW. They've got money.  
 GIRL. And they bought these fancy stockings! You should have seen them! The stockings  
 women dream of! Look: a swallow here (*She points to her ankle.*), a boat there (*She  
 points to her calf.*), and here a rose. (*She points to her thigh.*) 35  
 MOTHER-IN-LAW. Child!  
 GIRL. A rose with the seeds and the stalk! And all in silk!  
 MOTHER-IN-LAW. Two fortunes joined together.

LEONARDO and his WIFE enter. 40

GIRL. I've come to tell you what they're buying.  
 LEONARDO (*angrily*). We couldn't care less.  
 WIFE. Leave her.  
 MOTHER-IN-LAW. Leonardo, there's no need for that.



GIRL. Excuse me. ( <i>She goes out weeping.</i> )	45
MOTHER-IN-LAW. Why do you have to upset people?	
LEONARDO. I didn't ask for your opinion. ( <i>He sits down.</i> )	
MOTHER-IN-LAW. Very well. ( <i>Pause.</i> )	
WIFE ( <i>to LEONARDO</i> ). What's the matter with you?	
What's boiling away inside your head? Don't leave me like this, not knowing anything . . .	50
LEONARDO. Stop it!	
WIFE. No. I want you to look at me and tell me.	
LEONARDO. Leave me alone. ( <i>He gets up.</i> )	
WIFE. Where are you going?	
LEONARDO ( <i>sharply</i> ). Can't you stop it?	55
MOTHER-IN-LAW ( <i>forcefully, to her daughter</i> ). Be quiet!	
( <i>LEONARDO leaves.</i> ) The baby.	
 <i>She goes out and reappears with the child in her arms. The WIFE is still standing, motionless.</i>	
Horsey's hooves are red with blood.	60
Horsey's mane is frozen.	
Deep inside his staring eyes	
A silver dagger broken.	
Down they went to the river bank,	
Down to the stream they rode.	65
There his blood ran strong and fast,	
Faster than the water could.	
WIFE ( <i>turning slowly, as if in a dream</i> ).	
Go to sleep, carnation,	
For the horse will now drink deep.	70
MOTHER-IN-LAW. Go to sleep, my little rose,	
For the horse now starts to weep.	

END

**Turn over for the next extract**

**Turn over ►**

OR

1	4
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**Brecht: *The Good Person of Szechwan***

From **Scene One**

**A small Tobacconist's**

*The shop is not yet properly installed, and not yet open.*

SHEN TEH, *to the audience*: It is now three days since the gods left. They told me they wanted to pay for their lodging. And when I looked at what they had given me I saw that it was more than a thousand silver dollars. I have used the money to buy a tobacconist's business. I moved in here yesterday, and now I hope to be able to do a great deal of good. Look at Mrs Shin, for instance, the old owner of the shop. Yesterday she came to ask for rice for her children. And today I again see her bringing her pot across the square. 5

*Enter Mrs Shin. The women bow to one another.*

SHEN TEH: Good evening, Mrs Shin.

MRS SHIN: Good evening, Miss Shen Teh. What do you think of your new home?

SHEN TEH: I like it. How did the children spend the night? 10

MRS SHIN: Oh, in someone's house, if you can call that shack a house. The baby's started coughing.

SHEN TEH: That's bad.

MRS SHIN: You don't know what's bad. You've got it good. But you'll find plenty to learn in a dump like this. The whole district's a slum. 15

SHEN TEH: That is right what you told me, though? That the cement workers call in here at midday?

MRS SHIN: But not a customer otherwise, not even the locals.

SHEN TEH: You didn't tell me that when you sold me the business.

MRS SHIN: That's right: throw it in my face. First you take the roof away over the children's heads, and then it's nothing but dump and slum. It's more than I can bear. 20

*She weeps.*

SHEN TEH, *quickly*: I'll get your rice.

MRS SHIN: I was going to ask you if you could lend me some money.

SHEN TEH, *as she pours rice into her bowl*: I can't do that. I haven't sold anything yet. 25

MRS SHIN: But I need it. What am I to live on? You've taken everything I've got. Now you're cutting my throat. I'll leave my children on your door-step, you bloodsucker!

*She snatches the pot from her hands.*

SHEN TEH: Don't be so bad-tempered. You'll spill your rice.

*Enter an elderly couple and a shabbily dressed man.* 30

THE WOMAN: Ah, Shen Teh, my dear, we heard you were doing so nicely now. Why, you've set up in business! Just fancy, we're without a home. Our tobacconist's shop has folded up. We wondered if we mightn't spend a night with you. You know my nephew? He can't abide being separated from us.

THE NEPHEW, *looking round*: Smashing shop. 35

MRS SHIN: Who's this lot?

- 
- SHEN TEH: When I arrived here from the country they were my first landlords. *To the audience:* When my small funds ran out they threw me on the street. They are probably frightened that I will say no. They are poor. 40
- They have no shelter.
- They have no friends.
- They need someone.
- How can they be refused?
- Addressing the woman in a friendly voice:* Welcome to you, I will gladly give you lodging. But all I have is a tiny room at the back of the shop. 45
- THE MAN: That'll do us. Don't you worry. *While Shen Teh fetches them tea:* We'd better move in behind here, so as not to be in your way. I suppose you picked on a tobacconist's to remind you of your first home? We'll be able to give you one or two tips. That's another reason for coming to you.
- MRS SHIN, *sardonically:* Let's hope one or two customers come too. 50

END

**Turn over for the next extract**

**Turn over ►**

OR

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

ALFIERI: This is my last word, Eddie, take it or not, that's your business. Morally and legally you have no rights, you cannot stop it; she is a free agent.

EDDIE [*angering*]: Didn't you hear what I told you?

ALFIERI [*with a tougher tone*]: I heard what you told me, and I'm telling you what the answer is. I'm not only telling you now, I'm warning you – the law is nature. The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now. Let her go. 5

And bless her. [*A phone booth begins to glow on the opposite side of the stage; a faint, lonely blue. EDDIE stands up, jaws clenched.*] Somebody had to come for her, Eddie, sooner or later. [*EDDIE starts turning to go and ALFIERI rises with new anxiety.*] You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! [*EDDIE moves off.*] Put it out of your mind! Eddie! 10

[*He follows into the darkness, calling desperately.*]

EDDIE is gone. The phone is glowing in light now. Light is out on ALFIERI. EDDIE has at the same time appeared beside the phone.] 15

EDDIE: Give me the number of the Immigration Bureau.

Thanks. [*He dials.*] I want to report something. Illegal immigrants. Two of them. That's right. 441 Saxon Street, Brooklyn, yeah. Ground floor. Heh? [*With greater difficulty*] I'm just around the neighbourhood, that's all. Heh? 20

[*Evidently he is being questioned further, and he slowly hangs up. He leaves the phone just as LOUIS and MIKE come down the street.*]

LOUIS: Go bowlin', Eddie?

EDDIE: No, I'm due home.

LOUIS: Well, take it easy. 25

EDDIE: I'll see yiz.

[*They leave him, exiting right, and he watches them go. He glances about, then goes up into the house. The lights go on in the apartment. BEATRICE is taking down Christmas decorations and packing them in a box.*]

EDDIE: Where is everybody? [*BEATRICE does not answer.*] 30

I says where is everybody?

BEATRICE [*looking up at him, wearied with it, and concealing a fear of him*]: I decided to move them upstairs with Mrs Dondero.

EDDIE: Oh, they're all moved up there already?

BEATRICE: Yeah. 35

EDDIE: Where's Catherine? She up there?

BEATRICE: Only to bring pillow-cases.

EDDIE: She ain't movin' in with them.

BEATRICE: Look, I'm sick and tired of it. I'm sick and tired of it!

EDDIE: All right, all right, take it easy. 40

BEATRICE: I don't wanna hear no more about it, you understand? Nothin'!

EDDIE: What're you blowin' off about? Who brought them in here?

BEATRICE: All right, I'm sorry; I wish I'd a drop dead before I told them to come. In the ground I wish I was.

EDDIE: Don't drop dead, just keep in mind who brought them in here, that's all. [*He moves about restlessly.*] I mean I got a couple of rights here. [*He moves, wanting to beat down her evident disapproval of him.*] This is my house here not their house. 45

BEATRICE: What do you want from me? They're moved out; what do you want now?

---

EDDIE: I want my respect!  
BEATRICE: So I moved them out, what more do you want? 50  
    You got your house now, you got your respect.  
EDDIE [ – *he moves about biting his lip*]: I don't like the way you talk to me, Beatrice.  
BEATRICE: I'm just tellin' you I done what you want!  
EDDIE: I don't like it! The way you talk to me and the way you look at me. This is my house.  
    And she is my niece and I'm responsible for her. 55  
BEATRICE: So that's why you done that to him?  
EDDIE: I done what to him?  
BEATRICE: What you done to him in front of her; you know what I'm talkin' about. She goes  
    around shakin' all the time, she can't go to sleep! That's what you call responsible for her?

END

**Turn over for the next extract**

**Turn over ►**

OR

1	6
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**Berkoff: *The Trial***
*From Act One*

K: If what the guard said was right about the attraction existing between law and guilt, it follows that the Court of Enquiries must be in the direction I choose.

NARRATOR: Is K right in his judgement or was the guard speaking the truth or could they both be wrong? K reaches the first floor. He could not really ask for the Court of Enquiry yet he wants to see the rooms. He invents a carpenter called . . . 5

K: Lanz.

CHORUS: The first name that comes into his head.

K: Does the carpenter Lanz live here? 10

VOICE: Never heard of him.

K: Does carpenter Lanz live here?

VOICE: Who? Not here.

VOICE: Not here either.

*[The screens become doors opening and closing. Contracting and surrounding him – he peers inside – the occupants are of a tenement in the poor quarter of a city. They dissolve and form a circle – the CAST leave, and group on chairs surrounding the action – THE LAUNDRESS uses the screens to ‘hang’ her washing on.]* 15

20

**The Laundress**

*LAUNDRESS comes downstairs and mimes washing. She is voluptuous – earthy – obviously attractive to K.*

LAUNDRESS: There’s no carpenter called Lanz.

K: It was a trick. 25

LAUNDRESS: So you could snoop around.

K: I wasn’t given the name.

LAUNDRESS: You could have asked for the Courts – you were shy – in case people thought you were a criminal.

K: You’re clever. 30

LAUNDRESS: I have to be. I’m the laundress. My husband is a court bailiff. Would you like me to say something to the examining magistrate for you?

K: You know him?

LAUNDRESS: Of course, we live here rent free, as long as we clear out when the cases are on. *[Takes his hand.]* You’re arrested, aren’t you? 35

K: I stand accused, yes. Why? Do you think you can help me?

LAUNDRESS: I’d love to. It’s so horrible here, you might be able to improve things.

K: I’m not here to improve anything, except my own case.

LAUNDRESS: *[seductive]* How shall I help you?

K: Quick, show me the law records. We’ll see once and for all what I’m charged with. 40

*[The actors become FIGURES in the screens which become a large book of dirty pictures.]*

It’s full of pictures, just pictures. Here’s a man and woman sitting naked on a sofa. 45

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LAUNDRESS: They are mostly dirty books.  
K: And that's what these fine men of the law read, who sit in judgement on us?  
[FIGURES *in mime book search for each other.*]  
FIGURE 1: Greta, where are you?  
FIGURE 2: I'm on page two. 50  
FIGURE 1: Come here you naughty girl –  
[*They chase each other through the book and exit.*]  
LAUNDRESS: Come and sit next to me. You have lovely dark eyes. I've been told  
that I have lovely eyes too, but yours are much lovelier.  
K: [to AUDIENCE] So this is what it amounts to. She's offering herself to 55  
me. She's corrupt like the rest of them. She's bored here and makes  
up to any stranger who takes her fancy with compliments about his  
eyes. [to LAUNDRESS] If there's no session I may as well go.  
LAUNDRESS: Don't go away please. You mustn't go away with the wrong idea about 60  
me. Please stay a little longer. Please.

END

**Turn over for the next extract**

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**OR**

**1 7**      **Wertebaker: *Our Country's Good***

***From Act Two, Scenes Ten and Eleven***

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**Turn over for the next extract**

**Turn over ►**

OR

1	8
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**Edmundson: *Coram Boy***
*From Act One, Scene Five*

OTIS. Mrs Lynch here tells me you have a little 'un as needs looking after.

*Pause. OTIS begins to wonder if she heard him.*

MISS PRICE. Tell me, please . . . tell me about Thomas Coram.

OTIS. Thomas Coram? Oh, he's a kind and gentle man, Miss.  
 As good as they come. The next time they're making saints, I reckon he'll be up there. 5  
 He was a sea captain, and he went to the New World and built ships. And when he came  
 back he was so shocked, so appalled – I think that was the word he used – by seeing all  
 the orphans and the little babies abandoned on the streets of London, that he set up his  
 hospital for foundling children.

MISS PRICE. You have met him? 10

OTIS. Only once, Miss. He tipped his hat to me and shook me by the hand. And I felt a warm  
 glow all over. And when I'd sat down and recovered myself, I thought, 'That was the  
 goodness – that was the goodness pouring from him.'

MISS PRICE. Yes.

OTIS. And it's a very grand place, Miss, the Foundling Hospital, all new and clean and with 15  
 fields all around for the little 'uns to play in and big gates at the front to keep out trouble.  
 And the little 'uns eat good food and wear fine uniforms . . .

MISS PRICE. And the babies . . . I have heard that the babies are properly nursed?

*OTIS looks at MRS LYNCH. He doesn't know the answer to this.*

MRS LYNCH. The babies go to the country to be nursed and weaned. 20

OTIS. By the kindest of women. Women who know about babies.

MRS LYNCH. Then when they're old enough, they are taken to live at the hospital.

OTIS. They get taught to read and write and get apprenticed to the most respectable folk.  
 I promise you, Miss, your little fellow couldn't get a better start in this world.

MISS PRICE. It's a girl. My baby is a girl. 25

OTIS. Oh, I'm sorry. I always assume they're boys with having a boy myself, you see.

*MESHAK, who has been listening intently to this description of a wonderful, safe place,  
 recognises his cue just in time and goes to his father. OTIS strokes his head and pets him.*

His poor dear mother was taken by the angels. There's only me to care for him. But we  
 do all right, don't we, son? 30

MESHAK. Yes, Da. Thank you, Da.

OTIS *waits a moment, then steps towards the basket.*

OTIS. Here, is she?

MISS PRICE (*aggressively*). Don't!

OTIS *freezes.*

35

I mean . . . please don't. Mercy. Her name is Mercy.

*There is a long pause.*

MRS LYNCH. Can you be sure that Coram will take the child?

OTIS. Oh yes, they'll take her from me. All I need is the money for my services and then a little more from time to time to pass on to the hospital, so as they can keep her in the best. Paper and pens and fancy cakes on her birthdays . . .

40

MISS PRICE. Her birthdays . . . I can't do this.

*She fights back the tears which threaten to overwhelm her.*

MRS LYNCH. What is the choice? Tell me?

OTIS. Now wait a minute. If the young lady doesn't want to give me her baby then she shouldn't. The Coram Hospital can't take many and there are other babies I could take instead.

45

MISS PRICE. No, wait. Wait a moment, would you please?

MESHAK (*suddenly*). Birthdays.

*She stands for several moments, struggling with herself.  
Then she moves towards the bed.*

50

MISS PRICE. There is a bag here . . . with clean linen for when she has grown a little. And a letter, explaining . . .

*She breaks off and tries again to control herself.*

There's a ring on a ribbon around her neck. It was my mother's.

55

OTIS. I understand, Miss.

MISS PRICE (*quietly*). Take her.

OTIS. What was that, Miss?

*She takes out a silk purse full of money and hands it to him.*

MISS PRICE. Take her.

60

**Extract continues on the next page**

**Turn over ►**

OTIS *takes the purse and nods.* MRS LYNCH *goes to the bed and picks up the bag.*

And you will come to me and tell me how she is?

OTIS. Yes, Miss.

*She stares at the basket and is about to lift the shawl.*

MRS LYNCH. No. Remember what we said.

65

MISS PRICE *takes her hand from the basket.* OTIS *steps forward and is about to pick it up, but MISS PRICE clutches his hand.*

MISS PRICE. Look me in the eye.

*He does so.*

Swear to me, on your son's life, that you will take my daughter to Thomas Coram and she will be cared for.

70

OTIS. On my son's life, I swear it.

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