



General Certificate of Education
Advanced Level Examination
June 2015

Drama and Theatre Studies **DRAM3**

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Monday 15 June 2015 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 supply 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 director, discuss the production **and/or** performance methods you would employ in order to convey the corruption of the Duke's court in **at least two** separate sections of the play.

or

0	2
---	---

Discuss how you would perform the role of Gratiana in **two** sections of the play in order to reveal her transformation from a sinful mother to a repentant mother.

Molière: *Tartuffe***or**

0	3
---	---

Discuss how you would perform the role of Tartuffe in **at least two** sections of the play in order to highlight the difference between his real character and his pretence at piety.

or

0	4
---	---

As a director, discuss the effects that you wish to create through your direction of the young lovers, Mariane and Valere in **two or more** sections of the play where they appear **either** together **or** separately with other characters.

Farquhar: *The Recruiting Officer***or**

0	5
---	---

Explain how your design ideas for **at least two scenes** from *The Recruiting Officer* would support the style of the play and accommodate action that takes place both indoors and outdoors. You may refer to your designs for **one or more** of the following elements: setting, costume, lighting, sound.

or

0	6
---	---

As a director, what effects would you wish to create through your presentation of the women in the play? Discuss how you would direct **two** scenes, involving **one or more** of the female characters, in order to achieve your aims.

Goldoni: *The Servant of Two Masters*

or

0	7
---	---

What effects would you wish to create through your presentation of the father and son relationship between Dr Lombardi and Silvio? Discuss how you would direct these characters, in **at least two** scenes where they appear together, in order to achieve your aims.

or

0	8
---	---

Discuss how you would perform the role of Smeraldina, in **at least two** separate scenes in order to demonstrate her different attitudes towards Clarice, Pantalone and Truffaldino.

Wilde: *Lady Windermere's Fan*

or

0	9
---	---

Discuss how you would perform the role of Lord Windermere in **at least two** sections of the play in order to demonstrate his devotion to Lady Windermere.

or

1	0
---	---

As a director, discuss the effects you would want to create through your presentation of the mother and daughter relationship between the Duchess of Berwick and Agatha, and explain how you would direct the pair in **two** separate sections of the play in order to achieve your aims.

Chekhov: *The Seagull*

or

1	1
---	---

Discuss how your direction of **two** separate sections of the play would emphasise the unfulfilled dreams or ambitions of **one or more** characters.

or

1	2
---	---

Discuss how you would perform the role of Konstantin in order to show his tortured relationship with his mother in **at least two** sections of the play.

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 17 of the question paper**

or

1 | 8 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
---	---

Lorca: *Blood Wedding*
From Act One, Scene One

BRIDEGROOM. You know that my girl's good.

MOTHER. I don't doubt it. All the same, I'd like to know what her mother was like.

BRIDEGROOM. What's it matter?

MOTHER (*looking at him*). Son.

BRIDEGROOM. What do you want? 5

MOTHER. It's true. You're right. When do you want me to ask for her?

BRIDEGROOM (*happy*). Does Sunday seem alright?

MOTHER (*serious*). I'll take her the brass earrings, the really old ones, and you buy her . . .

BRIDEGROOM. But you know more . . .

MOTHER. You buy her some patterned stockings, and for yourself two suits . . . No. Three! 10
I've only got you!

BRIDEGROOM. I'm going. I'll go and see her tomorrow.

MOTHER. Yes, yes, and see if you can make me happy with six grandchildren, or as many as you want, seeing your father didn't have a chance to give them to me.

BRIDEGROOM. The first one for you. 15

MOTHER. Yes, but let them be girls. Because I want to embroider and make lace and be at peace.

BRIDEGROOM. I'm sure you'll love my bride.

MOTHER. I will. (*She goes to kiss him but stops.*) Go on. You are far too big for kisses now. Give them to your wife. (*Pause. Aside.*) When she is your wife. 20

BRIDEGROOM. I'm going.

MOTHER. Dig the land by the little mill. You've been neglecting it.

BRIDEGROOM. It's settled then.

MOTHER. God go with you. 25
The BRIDEGROOM leaves. The MOTHER remains seated, with her back to the door. A NEIGHBOUR appears at the door dressed in dark colours, a handkerchief on her head.

Come in.

NEIGHBOUR. How are you?

MOTHER. You can see for yourself. 30

NEIGHBOUR. I came down to the shop so I've come to see you. We live so far from each other.

MOTHER. It's twenty years since I went to the top of the street.

NEIGHBOUR. You look well.

MOTHER. You think so? 35

NEIGHBOUR. Things happen. Two days ago they brought my neighbour's son home . . . both arms cut clean off by the machine. (*She sits down.*)

MOTHER. Rafael?

NEIGHBOUR. Yes. There it is. I often think your son and mine are better off where they are, sleeping, resting, no chance of being crippled. 40

MOTHER. Be quiet. It's all talk that, but there's no comfort in it.
They both sigh. Pause.

NEIGHBOUR (*sadly*). How is your son?

MOTHER. He's gone out.

NEIGHBOUR. He's bought the vineyard then! 45

MOTHER. He was lucky.

NEIGHBOUR. He'll get married now.

MOTHER (*as though waking up and drawing her chair to the NEIGHBOUR's chair*). Listen.

NEIGHBOUR (*in a conspiratorial manner*). What is it? 50
 MOTHER. Do you know my son's sweetheart?
 NEIGHBOUR. A good girl!
 MOTHER. Yes, but . . .
 NEIGHBOUR. But there's no one knows her really well. She lives alone with her father out there, it's so far away, ten leagues from the nearest house. But she is good. She's used to solitude. 55
 MOTHER. What about her mother?
 NEIGHBOUR. Her mother, now I did know her. A good-looking woman. A glow on her face like a saint's; but I never liked her. She didn't love her husband.
 MOTHER (*strongly*). Well, the things people get to know!
 NEIGHBOUR. I'm sorry. I didn't mean to offend; but it's true. Now if she was respectable or not, no one ever said. No one ever mentioned that. She was proud. 60
 MOTHER. It's always the same!
 NEIGHBOUR. You did ask me.
 MOTHER. I wish no one knew either of them – the girl or her mother. That they were like two thistles that no one dares name, and if you do they prick you. 65
 NEIGHBOUR. You're right. Your son's precious.
 MOTHER. He is. That's why I take care of him. They told me the girl had a young man some time ago.
 NEIGHBOUR. She must have been fifteen. He got married two years ago now, to a cousin of hers in fact. No one remembers the engagement. 70
 MOTHER. Why do you remember?
 NEIGHBOUR. You do ask some questions!
 MOTHER. Everyone likes to know about the things that hurt them. Who was the boy?
 NEIGHBOUR. Leonardo.
 MOTHER. Which Leonardo? 75
 NEIGHBOUR. Leonardo, one of the Félix family.
 MOTHER (*getting up*). The Félix family!
 NEIGHBOUR. Woman, how can Leonardo be blamed for anything? He was eight years old when those things happened.
 MOTHER. I know . . . But I hear that name – Félix – and for me Félix is the same as filling my mouth with slime (*She spits.*) and I have to spit, I have to spit so it doesn't poison me. 80
 NEIGHBOUR. Calm down. What good does it do you?

END

Turn over for the next extract

Turn over ►

or

1	4
---	---

Brecht: *The Good Person of Szechwan*

From **Scene Seven**

Shui Ta has entered.

SHUI TA: May I ask what you are all doing here?

THE UNEMPLOYED MAN: Mr Shui Ta!

WANG: Good day, Mr Shui Ta. I didn't realise you were back. You know Lin To the carpenter.

Miss Shen Teh promised to find him a corner in one of Mr Shu Fu's buildings. 5

SHUI TA: Mr Shu Fu's buildings are booked.

THE CARPENTER: Does that mean we can't lodge there?

SHUI TA: No. These premises are reserved for another purpose.

THE SISTER-IN-LAW: Have we got to move out too then?

SHUI TA: Unfortunately. 10

THE SISTER-IN-LAW: But where can we all go?

SHUI TA, *shrugging his shoulders*: Miss Shen Teh, who has left town, gave me to understand that she had no intention of neglecting you. In future however it must all be rather more sensibly arranged. No more free meals without working for it. Instead every man shall have the opportunity to improve his condition honourably by his labour. Miss Shen Teh has decided to find work for you all. Those of you who now choose to follow me into Mr Shu Fu's buildings will not be led into the blue. 15

THE SISTER-IN-LAW: Do you mean we've all got to start working for Shen Teh?

SHUI TA: Yes. You will shred tobacco. There are three full bales in the back room there.

Get them! 20

THE SISTER-IN-LAW: Don't forget we used to have a shop of our own. We'd rather work for ourselves. We've got our own tobacco.

SHUI TA, *to the unemployed man and the carpenter*: Perhaps you would like to work for Shen Teh, as you have no tobacco of your own?

The carpenter and the unemployed man comply reluctantly, and exeunt. Mrs Mi Tzu enters. 25

MRS MI TZU: Now then, Mr Shui Ta, how about the sale of the stock? I have your 300 silver dollars here with me.

SHUI TA: Mrs Mi Tzu, I have decided not to sell, but to sign the lease.

MRS MI TZU: What? Don't you want the money for the pilot any more?

SHUI TA: No. 30

MRS MI TZU: And can you find the rent?

SHUI TA *takes the barber's cheque off the cart and fills it in*. I have here a cheque for 10,000 silver dollars, signed by Mr Shu Fu, who is taking an interest in my cousin. Look for yourself, Mrs Mi Tzu! You will get your 200 silver dollars for the next half-year's rent before six this evening. And now, Mrs Mi Tzu, you will allow me to go on with my own work. I am extremely busy today and must ask you to excuse me. 35

MRS MI TZU: So Mr Shu Fu is in the pilot's shoes now! 10,000 silver dollars! All the same I am astounded that young girls nowadays should be so frivolous and unstable, Mr Shui Ta.

Exit.

The carpenter and the unemployed man bring in the sacks. 40

THE CARPENTER: I can't think why I should have to cart your sacks for you.

SHUI TA: The point is that I can. Your son has a healthy appetite. He wants to eat, Mr Lin To.

THE SISTER-IN-LAW *sees the sacks*: Has my brother-in-law been here?

- MRS SHIN: Yes.
- THE SISTER-IN-LAW: I thought so. I know those sacks. That's our tobacco. 45
- SHUI TA: I advise you not to say that so loudly. That is my tobacco, as you can see from the fact that it was in my room. But if you have any doubts about it we can go to the police and clear them up. Do you wish to?
- THE SISTER-IN-LAW, *crossly*: No.
- SHUI TA: Evidently you haven't got your own stock of tobacco after all. Perhaps under those circumstances you will accept the helping hand which Miss Shen Teh is offering you? 50
- Be so good now as to show me the way to Mr Shu Fu's buildings.
- Taking the hand of the carpenter's youngest child, Shui Ta walks off, followed by the carpenter, his remaining children, the sister-in-law, the grandfather, the unemployed man. Sister-in-law, carpenter and unemployed man drag out the sacks.* 55
- WANG: He is not a wicked man, but Shen Teh is good.
- MRS SHIN: I'm not sure. There's a pair of trousers missing from the clothes line, and her cousin is wearing them. That must mean something. I'd like to know what.
- Enter the two old people.*
- THE OLD WOMAN: Is Miss Shen Teh not here? 60
- MRS SHIN, *absently*: Left town.
- THE OLD WOMAN: That's strange. She was going to bring us something.
- WANG, *looking painfully at his hand*: And she was going to help me. My hand's going stiff. She's sure to be back soon. Her cousin never stays long.
- MRS SHIN: He doesn't does he? 65

END

Turn over for the next extract

Turn over ►

or

1	5
---	---

Miller: A View from the Bridge
From Act One

EDDIE: I betcha there's plenty surprises sometimes when those guys get back there, heh?
 MARCO: Surprises?
 EDDIE [*laughing*]: I mean, you know – they count the kids and there's a couple extra than when they left?
 MARCO: No – no . . . The women wait, Eddie. Most. Most. Very few surprises. 5
 RODOLPHO: It's more strict in our town. [EDDIE *looks at him now*.] It's not so free.
 EDDIE [*rises, paces up and down*]: It ain't so free here either, Rodolpho, like you think. I seen greenhorns sometimes get in trouble that way – they think just because a girl don't go around with a shawl over her head that she ain't strict, y'know? Girl don't have to wear black dress to be strict. Know what I mean? 10
 RODOLPHO: Well, I always have respect –
 EDDIE: I know, but in your town you wouldn't just drag off some girl without permission, I mean. [*He turns*.] You know what I mean, Marco? It ain't that much different here.
 MARCO [*cautiously*]: Yes.
 BEATRICE: Well, he didn't exactly drag her off though, Eddie. 15
 EDDIE: I know, but I seen some of them get the wrong idea sometimes. [*To RODOLPHO*] I mean it might be a little more free here but it's just as strict.
 RODOLPHO: I have respect for her, Eddie. I do anything wrong?
 EDDIE: Look, kid, I ain't her father, I'm only her uncle –
 BEATRICE: Well then, be an uncle then. [EDDIE *looks at her, aware of her criticizing force*.] I mean. 20
 MARCO: No, Beatrice, if he does wrong you must tell him. [*To EDDIE*] What does he do wrong?
 EDDIE: Well, Marco, till he came here she was never out on the street twelve o'clock at night.
 MARCO [*to RODOLPHO*]: You come home early now. 25
 BEATRICE [*to CATHERINE*]: Well, you said the movie ended late, didn't you?
 CATHERINE: Yeah.
 BEATRICE: Well, tell him, honey. [*To EDDIE*] The movie ended late.
 EDDIE: Look, B., I'm just sayin' – he thinks she always stayed out like that.
 MARCO: You come home early now, Rodolpho. 30
 RODOLPHO [*embarrassed*]: All right, sure. But I can't stay in the house all the time, Eddie.
 EDDIE: Look, kid, I'm not only talkin' about her. The more you run around like that the more chance you're takin'. [*To BEATRICE*] I mean suppose he gets hit by a car or something. [*To MARCO*] Where's his papers, who is he? Know what I mean?
 BEATRICE: Yeah, but who is he in the daytime, though? It's the same chance in the daytime. 35
 EDDIE [*holding back a voice full of anger*]: Yeah, but he don't have to go lookin' for it, Beatrice. If he's here to work, then he should work; if he's here for a good time then he could fool around! [*To MARCO*] But I understood, Marco, that you was both comin' to make a livin' for your family. You understand me, don't you, Marco? [*He goes to his rocker*.]
 MARCO: I beg your pardon, Eddie. 40
 EDDIE: I mean, that's what I understood in the first place, see.
 MARCO: Yes. That's why we came.
 EDDIE [*sits on his rocker*]: Well, that's all I'm askin'.
 [*EDDIE reads his paper. There is a pause, an awkwardness. Now CATHERINE gets up and puts a record on the phonograph – Paper Doll.*] 45
 CATHERINE [*flushed with revolt*]: You wanna dance, Rodolpho? [EDDIE freezes.]
 RODOLPHO [*in deference to EDDIE*]: No, I – I'm tired.
 BEATRICE: Go ahead, dance, Rodolpho.

- CATHERINE: Ah, come on. They got a beautiful quartet, these guys. Come.
 [*She has taken his hand and he stiffly rises, feeling EDDIE's eyes on his back, and they dance.*] 50
- EDDIE [*to CATHERINE*]: What's that, a new record?
- CATHERINE: It's the same one. We bought it the other day.
- BEATRICE [*to EDDIE*]: They only bought three records. [*She watches them dance; EDDIE turns his head away. MARCO just sits there, waiting. Now BEATRICE turns to EDDIE.*] 55
 Must be nice to go all over in one of them fishin' boats. I would like that myself. See all them other countries?
- EDDIE: Yeah.
- BEATRICE [*to MARCO*]: But the women don't go along, I bet.
- MARCO: No, not on the boats. Hard work. 60
- BEATRICE: What're you got, a regular kitchen and everything?
- MARCO: Yes, we eat very good on the boats – especially when Rodolpho comes along; everybody gets fat.
- BEATRICE: Oh, he cooks?
- MARCO: Sure, very good cook. Rice, pasta, fish, everything. [*EDDIE lowers his paper.*] 65
- EDDIE: He's a cook, too! [*Looking at RODOLPHO*] He sings, he cooks . . .
 [*RODOLPHO smiles thankfully.*]
- BEATRICE: Well it's good, he could always make a living.
- EDDIE: It's wonderful. He sings, he cooks, he could make dresses . . .
- CATHERINE: They get some high pay, them guys. The head chefs in all the big hotels are men. You read about them. 70
- EDDIE: That's what I'm sayin'.
 [*CATHERINE and RODOLPHO continue dancing.*]
- CATHERINE: Yeah, well, I mean.
- EDDIE [*to BEATRICE*]: He's lucky, believe me. [*Slight pause. He looks away, then back to BEATRICE.*] That's why the water-front is no place for him. [*They stop dancing. RODOLPHO turns off phonograph.*] I mean like me – I can't cook, I can't sing, I can't make dresses, so I'm on the water-front. But if I could cook, if I could sing, if I could make dresses, I wouldn't be on the water-front. [*He has been unconsciously twisting the newspaper into a tight roll. They are all regarding him now; he senses he is exposing the issue and he is driven on.*] I would be someplace else. I would be like in a dress store. 80
 [*He has bent the rolled paper and it suddenly tears in two.*]

END

Turn over for the next extract

Turn over ►

or

1	6
---	---

Berkoff: *The Trial*
From **Act Two**

K: There is my hope and who shall see it?
 VOICE: *The heavens shall reveal your iniquity and the earth rise up against you.*
 K: [as a roaring crescendo] *Mark me and be astonished and lay your hands on your own mouths. Wherefore do the wicked live? Wherefore do you see my ways and count my steps? I cry unto you, and thou dost hear me. I stand up and thou regardest me not, though they cry for my destruction. How be it you will not stretch your hand to the grave for me?* 5

Bank Scene

The FIGURES of the Court who remain on stage continue as office staff as if we have never left it – perhaps he has never left the Bank. 10

ASST. MAN: Are you all right, Joseph K?
 K: [unsure of exactly how or where he is] Of course, why shouldn't I be? What are you doing, spying on me?
 ASST. MAN: You haven't forgotten, have you? 15
 K: What?
 ASST. MAN: You have an assignment at the Cathedral this morning. You're to show one of our influential clients the sights.
 K: Oh yes, you'd like me out of the way, wouldn't you?
 ASST. MAN: What do you mean? 20
 K: I'm very dispensable nowadays. What are you trying to do? Get me out of the office to check my books?
 ASST. MAN: But K. Since you are a member of the Society for the Preservation of Ancient Monuments, it seems natural that you should be his escort this morning. But if you'd rather not go. 25
 K: All right. I'll go.
 ASST. MAN: Don't forget your guide-book. Goodbye K.
[He shakes K's hand rather warmly. The two hold hands for some while silently. It would appear that K was just about to say something. The ASSISTANT MANAGER appears to wait, hoping. For a moment it looks like two long lost friends about to say goodbye forever]. 30

Leni

K is walking towards the Cathedral. Music of church heard. CHORUS arrange the screens upstage – he walks through – FIGURES wait limply. 35

LENI: I hate these wet murky days. Don't you, Joseph?
 K: I don't have much time. I have to go to the Cathedral.
 LENI: Why the Cathedral?
 K: I'm showing one of our clients around the sights. 40
 LENI: Oh Joseph, they're goading you.

K: *Pity I do not ask for any. Pity I do not expect, and pity is more than I can bear.*

[She vanishes.]

Yes, they're goading me.

45

Cathedral

FIGURES *outside the central aisle as gargoyles and angels.*

CHOIR: *[sung]* He's going in – but there is no one there to tell him it's empty except for an old woman kneeling before a Madonna.

K: Where the hell's my client?

50

CHOIR: You can wait half an hour.

That won't hurt you.

END

Turn over for the next extract

Turn over ►

or

1	7
---	---

 Wertebaker: *Our Country's Good*

From Act Two, Scene Seven

Extract 17 is not reproduced here due to third-party copyright constraints.

Extract 17 is not reproduced here due to third-party copyright constraints.

Turn over for the next extract

Turn over ►

or

1	8
---	---

Edmundson: *Coram Boy*

From Act Two, Scenes Nineteen and Twenty

Scene Nineteen

At Waterside, MELISSA is sitting amongst the disused dolls and cradles. The door opens and ALEXANDER walks in. They look at each other for some time before either can speak.

ALEXANDER. Isobel told me you would be here. I should have known it anyway.

MELISSA. I'm very glad you've come home.

Pause.

5

ALEXANDER. You look well. Exactly as I remember you.

MELISSA. I don't think that can be true.

Pause.

ALEXANDER. Melissa . . . I thought of you. Every day I want you to know that there was never anyone else . . . anyone who . . .

10

MELISSA. Alex . . .

ALEXANDER. I am not naive as I was then. I know I have no right to expect anything. But if there remains the slightest affection for me . . . in your heart . . . I left my heart with you. Nothing has really touched me since . . . I am asking for a chance . . . a chance to . . .

MELISSA. Stop, Alexander, please.

15

ALEXANDER. You don't care for me. Of course.

MELISSA. It's not . . .

ALEXANDER. Is there someone else? Forgive me, I have no right to . . .

MELISSA. Yes.

ALEXANDER is astonished. It is like a physical blow to him.

20

No! That's not what I mean. Alex . . . after you left . . . We had a child. There was a baby. Stillborn. A boy.

Pause.

ALEXANDER. We had a child.

MELISSA. He was . . . stillborn. I'm sorry.

25

At this moment, ISOBEL is heard calling as she runs towards the cottage.

ISOBEL. Melissa! Melissa!

She bursts through the door.

Your mother. She's collapsed. Come quickly.

Scene Twenty

30

Evening. MRS MILCOTE is lying in bed. She has not awoken since she collapsed. MELISSA is sitting beside her, watching and worrying. Suddenly, MRS MILCOTE stirs.

MRS MILCOTE. Melissa?

MELISSA. Mother. Mother. Thank God. Here.

She puts a glass of water to her mother's lips and she drinks a little.

35

MRS MILCOTE. Did they stop him?

MELISSA. Who?

MRS MILCOTE. Did they catch him?

MELISSA. Who? Mother, I don't know what you mean.

MRS MILCOTE. You have to find him. You have to bring him to me.

40

MELISSA. Who? Don't worry about anything now.

MRS MILCOTE. Meshak. His name was Meshak Gardiner.

MELISSA. Gardiner?

MRS MILCOTE. The son. The son.

MELISSA. You mean the son of that man who hanged? The murderer?

45

MRS MILCOTE. Oh, my Lord. My Lord.

MELISSA. Please don't get upset, Mother. The doctor said . . .

MRS MILCOTE. Is she listening?

MELISSA. Who? Do you mean Mrs Lynch?

MRS MILCOTE. She mustn't hear. She mustn't know I have told you.

50

MELISSA. She's not here, I swear it. Mother, has Mrs Lynch been . . . has she been demanding money from you because of . . . ?

MRS MILCOTE. Oh, my darling. Oh, my girl. My girl.

MELISSA. Why didn't you tell me? I have wanted to ask you so many times, but you made it so plain that you never wanted me to mention him.

55

MRS MILCOTE. Oh, my darling . . .

MELISSA. I thought you must be disgusted with me.

MRS MILCOTE. Never. Never that. But you must listen to me now. Listen. There is another secret which she keeps. A secret which has eaten away at my soul so that I can hardly live.

Extract continues on the next page

Turn over ►

- MELISSA. What? You're frightening me. 60
- MRS MILCOTE. You cannot forgive me, but please try to understand. I only ever did what I thought was right for you. Melissa, your baby . . . he was not stillborn. He was not dead. I held him and I felt his heart beating.
- MELISSA *is silent.*
- He was alive. He was alive when we gave him to Otis Gardiner. 65
- MELISSA's *blood runs cold.*
- MELISSA. Otis Gardiner?
- MRS MILCOTE. He was meant to take him to the Coram Hospital. But then we found the bodies in the woods . . .
- MELISSA. Oh, no . . . 70
- MRS MILCOTE. I found my shawl – the shawl we wrapped your baby in. I found it.
- MELISSA. No.
- MRS MILCOTE. But Melissa, listen to me . . .
- MELISSA. No. Oh, no.
- MRS MILCOTE. The boy – the Coram boy – he is so like you. He is so like Alexander. And Meshak Gardiner was there. Do you see? That night. I saw him. And now he has come here with the boy. 75
- MELISSA. What are you saying?
- MRS MILCOTE. What if he took him? What if he saved your baby and took him to the Coram Hospital? 80

END OF EXTRACTS

Acknowledgement of copyright-holders and publishers

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

- Pages 8–9 Extract from *Blood Wedding* by LORCA, translated by Gwynne Edwards. By permission of Methuen Drama. © Gwynne Edwards and Herederos de Federico García Lorca.
- Pages 10–11 Extract from *The Good Person of Szechwan* by BRECHT, translated by John Willett, 1985. By permission of Methuen Drama, an imprint of Bloomsbury Publishing Plc.
- Pages 12–13 Extract from *A View from the Bridge* by MILLER. Copyright © 1955, 1957, Arthur Miller, used by permission of the Wylie Agency (UK) Limited.
- Pages 14–15 Extract from Steven Berkoff's version of *The Trial*. © Steven Berkoff, 1981, 1985. All rights reserved. Reproduced by kind permission of the author c/o Rosica Colin Limited, London.
- Pages 16–17 Extract from *Our Country's Good* by WERTENBAKER. Reproduced by permission of Faber and Faber Ltd.
- Pages 18–20 Extract from *Coram Boy* by EDMUNDSON. By permission of Nick Hern Books Limited.

Copyright © 2015 AQA and its licensors. All rights reserved.