

A-level DRAMA AND THEATRE STUDIES

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Monday 20 June 2016

Morning

Time allowed: 2 hours

Materials

For this paper you must have:

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

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. The 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 how your staging ideas for **at least two** scenes or sections of the play would achieve the combination of comic and macabre elements that are a feature of the play.

[50 marks]**or**

0 2 Discuss how you would perform the role of Lussorioso in **two or three** different sections of the play in order to convey his immoral attitude towards life.

[50 marks]**Molière: *Tartuffe*****or**

0 3 Discuss how you would direct the role of Orgon in **three** separate sections of the play, in order to reveal his differing attitudes towards Dorine, Mariane and Elmire.

[50 marks]**or**

0 4 As an actor, discuss the effects you would want to achieve for your audience through your interpretation of Cléante. Explain how you would perform the role in **two or more** separate sections of the play, in order to achieve your aims.

[50 marks]**Farquhar: *The Recruiting Officer*****or**

0 5 Discuss how you would perform the role of Captain Plume in **at least two** different sections of the play in order to demonstrate his contrasting attitudes towards women.

[50 marks]**or**

0 6 As a director, discuss the effects you would wish to create through your presentation of the relationship between Worthy and Melinda in **two** sections of the play where they appear together.

[50 marks]

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

- 0 7** As a director, discuss how you would create comedy from the developing relationship between Truffaldino and Smeraldina.
You should refer to **at least three** different sections of the play in your answer. **[50 marks]**

or

- 0 8** Discuss how you would perform the role of Clarice in **three** sections of the play in order to show her changing attitude towards 'Federigo'. **[50 marks]**

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

- 0 9** As a designer responsible for set, **or** costume, **or** technical elements, discuss how your vision for the play's design would support the creation of an appropriate style and/or atmosphere and accommodate the action in **two** specific sections. **[50 marks]**

or

- 1 0** Discuss the ways in which your direction of Lord Darlington would help to reveal the insincerity underlying his relationship with Lady Windermere in **at least two** sections of the play. **[50 marks]**

Chekhov: *The Seagull***or**

- 1 1** Discuss the ways in which your performance of the role of Nina in **at least three** sections of the play would help to emphasise her contrasting attitudes towards Konstantin and Trigorin. **[50 marks]**

or

- 1 2** As a designer responsible for set, **or** costume, **or** technical elements, discuss how your vision for the play's design would support the creation of an appropriate style and/or atmosphere and accommodate the action in **two** specific sections. **[50 marks]**

Turn over for Section B

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.

[50 marks]

Extracts**Either**

- | | | |
|--------------|--|---|
| 1 3 | Lorca: <i>Blood Wedding</i> | Pages 8 to 9 of the question paper |
| or | | |
| 1 4 | Brecht: <i>The Good Person of Szechwan</i> | Pages 10 to 11 of the question paper |
| or | | |
| 1 5 | Miller: <i>A View from the Bridge</i> | Pages 12 to 13 of the question paper |
| or | | |
| 1 6 | Berkoff: <i>The Trial</i> | Pages 14 to 15 of the question paper |
| or | | |
| 1 7 | Wertebaker: <i>Our Country's Good</i> | Pages 16 to 17 of the question paper |
| or | | |
| 1 8 | Edmundson: <i>Coram Boy</i> | Pages 18 to 19 of the question paper |

There are no questions printed on this page

Turn over for the first extract

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

BRIDEGROOM. Aren't you dancing?

SERVANT. There's no one will dance with me.

Two GIRLS pass across the background; during the entire scene the background will be a lively interplay of figures.

BRIDEGROOM (*happy*). That's because they don't understand. Lively old women like you dance better than young girls. 5

SERVANT. Are you trying to flirt with me, boy? What a family you are! Men amongst men! When I was a child I saw your grandfather. What a man! As if a mountain was getting married!

BRIDEGROOM. I'm not as big as that. 10

SERVANT. But the same twinkle in your eyes. Where's the girl?

BRIDEGROOM. Taking off her head-dress.

SERVANT. Look! For the middle of the night, since you won't be sleeping, I've prepared some ham, and some big glasses of old wine. In the bottom part of the cupboard. Just in case you need it. 15

BRIDEGROOM. I don't eat in the middle of the night.

SERVANT (*teasing*). If you don't, your wife then. (*She goes out.*)

FIRST YOUTH (*entering*). You've got to have a drink with us.

BRIDEGROOM. I'm waiting for my wife.

SECOND YOUTH. You'll have her in the early hours. 20

FIRST YOUTH. When it's best!

SECOND YOUTH. Only for a minute!

BRIDEGROOM. Alright.

They leave. Sounds of great excitement. The BRIDE appears.

From the opposite side two GIRLS run to meet her. 25

FIRST GIRL. Who did you give the first pin to? Me or her?

BRIDE. I don't remember.

FIRST GIRL. You gave it to me here.

SECOND GIRL. You gave it to me, in front of the altar.

BRIDE (*uneasy, with a sense of great inner conflict*). I don't know. 30

FIRST GIRL. I wish you'd...

BRIDE (*interrupting*). And I don't care. I've got lots of things on my mind.

SECOND GIRL. I'm sorry.

LEONARDO *crosses the back-stage.*

BRIDE (*she sees LEONARDO*). And it's a difficult time! 35

FIRST GIRL. Well, we don't know!

BRIDE. You'll know when your time comes. It's a difficult step to take.

FIRST GIRL. Are you angry?

BRIDE. No. I'm sorry.

SECOND GIRL. What for? But the two pins are for getting married, right? 40

BRIDE. Both of them.

FIRST GIRL. We'll see which one of us gets married first.

BRIDE. Are you so anxious?

SECOND GIRL (*coyly*). Yes.

BRIDE. But why?	45
FIRST GIRL. Well... <i>(Embracing the second girl.)</i> <i>They run away. The BRIDEGROOM enters slowly and embraces the BRIDE from behind.</i>	
BRIDE <i>(very startled)</i> . Don't.	
BRIDEGROOM. Are you frightened of me?	50
BRIDE. Oh! It's you!	
BRIDEGROOM. Who else? <i>(Pause.)</i> Me or your father.	
BRIDE. Yes.	
BRIDEGROOM. Though your father would have hugged you more gently.	
BRIDE <i>(gloomily)</i> . Yes.	55
BRIDEGROOM. Because he's old. <i>(He embraces her strongly and a bit roughly.)</i>	
BRIDE <i>(curtly)</i> . Stop it!	
BRIDEGROOM. Why? <i>(He releases her.)</i>	
BRIDE. Well... the guests. They can see us. <i>The SERVANT crosses back-stage again, without looking at the BRIDE and BRIDEGROOM.</i>	60
BRIDEGROOM. So? We've taken our vows.	
BRIDE. Yes, but leave me be...Now.	
BRIDEGROOM. What's the matter? It's as if you are frightened.	
BRIDE. It's nothing. Don't go.	65
LEONARDO'S WIFE <i>enters</i> .	
WIFE. I don't mean to interrupt...	
BRIDE. What is it?	
WIFE. Did my husband come through here?	
BRIDEGROOM. No.	70
WIFE. It's just that I can't find him, and the horse isn't in the stable.	
BRIDEGROOM <i>(happily)</i> . He's probably gone for a ride. <i>The WIFE goes out, disturbed. The SERVANT enters.</i>	
SERVANT. Aren't you pleased with all these good wishes?	
BRIDEGROOM. I want it to be over and done with. My wife's a bit tired.	75
SERVANT. What's the matter, child?	
BRIDE. It's as if someone's struck me on the head!	
SERVANT. A bride from these mountains has to be strong. <i>(To the BRIDEGROOM.)</i> You are the only one who can cure her, since she's yours. <i>(She runs out.)</i>	80
BRIDEGROOM <i>(embracing her)</i> . Let's go and dance for a bit. <i>(He kisses her.)</i>	
BRIDE <i>(disturbed)</i> . No. I want to lie down on the bed.	
BRIDEGROOM. I'll come with you.	
BRIDE. No! Not with all these people here! What would they say? Let me rest for a moment.	85
BRIDEGROOM. Whatever you want. But don't be like this tonight!	
BRIDE <i>(at the door)</i> . I'll be better tonight.	
BRIDEGROOM. I hope you will.	

END

Turn over for the next extract

or

1 | 4 | Brecht: *The Good Person of Szechwan**From Scene Two*

He walks to the door and bows deeply to someone outside. A policeman looms up in the doorway.

SHUI TA: I take it I am addressing the police representative for this district?

THE POLICEMAN: You are, Mr...

SHUI TA: Shui Ta. *They exchange smiles.* Pleasant weather today!

5

THE POLICEMAN: A trifle warm, perhaps.

SHUI TA: Perhaps a trifle warm.

THE MAN, *softly to his wife*: If he goes on gassing till the kid gets back we'll be done for.

He tries to make Shui Ta a surreptitious sign.

SHUI TA, *without noticing*: It all depends whether one is contemplating the weather from a cool establishment like this or from the dusty street. 10

THE POLICEMAN: It certainly does.

THE WOMAN: Don't worry. He'll keep away when he sees the copper standing in the door.

SHUI TA: But do come in. It really is cooler here. My cousin and I have opened a shop. Let me tell you that we consider it highly important to be on good terms with the authorities. 15

THE POLICEMAN *enters*: That is very kind of you, sir. Why yes, it really is cooler in here.

THE MAN, *softly*: He's asked him in just so the kid won't see him.

SHUI TA: Some guests. Distant acquaintances of my cousin's, apparently. They have a journey to make. *Bows are exchanged.*

We were just saying goodbye. 20

THE MAN, *hoarsely*: All right then, we'll be going.

SHUI TA: I will tell my cousin that you thanked her for her hospitality, but could not wait for her return.

Noises from the street and cries of 'Stop thief!'

THE POLICEMAN: What's that about? 25

The boy appears in the door. Cakes and rolls are tumbling out of his shirt. The woman motions him desperately to get out. He turns and tries to go off.

THE POLICEMAN: You stay here. *He catches hold of him.* Where d'you get those cakes from?

THE BOY: Over there.

THE POLICEMAN: Aha. Stolen, eh? 30

THE WOMAN: We knew nothing about it. It was the boy's own idea. Little wretch.

THE POLICEMAN: Mr Shui Ta, can you throw any light on this?

Shui Ta remains silent.

THE POLICEMAN: Right. You all come along to the station with me.

SHUI TA: I am exceedingly sorry that anything like this should happen in my shop. 35

THE WOMAN: He watched the boy go off!

SHUI TA: I can assure you, officer, that I should hardly have invited you in if I had been wanting to conceal a robbery.

THE POLICEMAN: I quite see. You realise I'm only doing my duty, Mr Shui Ta, in taking these persons in custody. *Shui Ta bows. Get moving, you! He pushes them out.* 40

THE GRANDFATHER, *peacefully from the doorway*: Hullo.

Exeunt all except Shui Ta. Enter Mrs Mi Tzu.

MRS MI TZU: So you are the cousin I've heard about? How do the police come to be escorting people away from my building? What does your cousin mean by starting a boarding-house here? That's what comes of taking in people who a moment ago were in cheap digs, begging for crusts from the baker on the corner. I know all about it, you see. 45

SHUI TA: I do see. People have been speaking against my cousin. They have blamed her for being hungry! She has a bad name for living in poverty. Her reputation is the worst possible: she was down and out!

MRS MI TZU: She was a common or garden... 50

SHUI TA: Pauper; let's say the nasty word aloud.

MRS MI TZU: Oh, don't try and play on my feelings. I am speaking of her way of life, not her income. I have no doubt there was an income from somewhere, or she would hardly have started this shop.

END

Turn over for the next extract

or

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

SECOND OFFICER: Okay, right, Charley. [FIRST OFFICER goes out apartment door and runs up the stairs.] This is 441, isn't it?

EDDIE: That's right.

[SECOND OFFICER goes out into the kitchen. EDDIE turns to BEATRICE. She looks at him now and sees his terror.]

5

BEATRICE [weakened with fear]: Oh, Jesus, Eddie.

EDDIE: What's the matter with you?

BEATRICE [pressing her palms against her face]: Oh, my God, my God.

EDDIE: What're you, accusin' me?

BEATRICE [– her final thrust is to turn towards him instead of running from him]: My God, what did you do?

10

[Many steps on the outer stair draw his attention. We see the FIRST OFFICER descending, with MARCO, behind him RODOLPHO, and CATHERINE, and the two strange immigrants, followed by SECOND OFFICER. BEATRICE hurries to door.]

CATHERINE [backing down stairs, fighting with FIRST OFFICER; as they appear on the stairs]: What do yiz want from them? They work, that's all. They're boarders upstairs, they work on the piers.

15

BEATRICE [to FIRST OFFICER]: Ah, Mister, what do you want from them, who do they hurt?

CATHERINE: [pointing to RODOLPHO]: They ain't no submarines, he was born in Philadelphia.

20

FIRST OFFICER: Step aside, lady.

CATHERINE: What do you mean? You can't just come in a house and –

FIRST OFFICER: All right, take it easy. [To RODOLPHO] What street were you born in Philadelphia?

CATHERINE: What do you mean, what street? Could you tell me what street you were born?

25

FIRST OFFICER: Sure. Four blocks away, 111 Union Street. Let's go fellas.

CATHERINE [fending him off RODOLPHO]: No, you can't! Now, get outa here!

FIRST OFFICER: Look, girlie, if they're all right they'll be out tomorrow. If they're illegal they go back where they came from. If you want, get yourself a lawyer, although I'm tellin' you now you're wasting your money. Let's get them in the car, Dom. [To the men] *Andiamo, andiamo*, let's go.

30

[The men start, but MARCO hangs back.]

BEATRICE [from doorway]: Who're they hurtin', for God's sake, what do you want from them? They're starvin' over there, what do you want! Marco!

[MARCO suddenly breaks from the group and dashes into the room and faces

35

EDDIE; BEATRICE and FIRST OFFICER rush in as MARCO spits into EDDIE's face.

CATHERINE runs into hallway and throws herself into RODOLPHO's arms. EDDIE, with an enraged cry, lunges for MARCO.]

EDDIE: Oh, you mother's – !

[FIRST OFFICER quickly intercedes and pushes EDDIE from MARCO, who stands there accusingly.]

40

FIRST OFFICER [between them, pushing EDDIE from MARCO]: Cut it out!

EDDIE [over the FIRST OFFICER's shoulder, to MARCO]: I'll kill you for that, you son of a bitch!

- FIRST OFFICER: Hey! [*Shakes him.*] Stay in here now, don't come out, don't bother him. You hear me? Don't come out, fella. 45
 [*For an instant there is silence. Then FIRST OFFICER turns and takes MARCO's arm and then gives a last, informative look at EDDIE. As he and MARCO are going out into the hall, EDDIE erupts.*]
- EDDIE: I don't forget that, Marco! You hear what I'm sayin'? 50
 [*Out in the hall, FIRST OFFICER and MARCO go down the stairs. Now, in the street, LOUIS, MIKE, and several neighbours including the butcher, LIPARI – a stout, intense, middle-aged man – are gathering around the stoop. LIPARI, the butcher, walks over to the two strange men and kisses them. His wife, keening, goes and kisses their hands. EDDIE is emerging from the house shouting after MARCO. BEATRICE is trying to restrain him.*]
- EDDIE: That's the thanks I get? Which I took the blankets off my bed for yiz? You gonna apologize to me, Marco! *Marco!* 55
- FIRST OFFICER [*in the doorway with MARCO*]: All right, lady, let them go. Get in the car, fellas, it's right over there.
 [*RODOLPHO is almost carrying the sobbing CATHERINE off up the street, left.*] 60
- CATHERINE: He was born in Philadelphia! What do you want from him?
- FIRST OFFICER: Step aside, lady, come on now...
 [*The SECOND OFFICER has moved off with the two strange men. MARCO, taking advantage of the FIRST OFFICER's being occupied with CATHERINE, suddenly frees himself and points back at EDDIE.*] 65
- MARCO: That one! I accuse that one!
 [*EDDIE brushes BEATRICE aside and rushes out to the stoop.*]
- FIRST OFFICER [*grabbing him and moving him quickly off up the left street*]: Come on!
 MARCO [*as he is taken off, pointing back at EDDIE*]: That one! He killed my children! That one stole the food from my children! 70
 [*MARCO is gone. The crowd has turned to EDDIE.*]
- EDDIE [*to LIPARI and wife*]: He's crazy! I give them the blankets off my bed. Six months I kept them like my own brothers!
 [*LIPARI, the butcher, turns and starts up left with his arm around his wife.*]
- EDDIE: Lipari! [*He follows LIPARI up left.*] For Christ's sake, I kept them, I give them the blankets off my bed! 75
 [*LIPARI and wife exit. EDDIE turns and starts crossing down right to LOUIS and MIKE.*]
- EDDIE: Louis! *Louis!*
 [*LOUIS barely turns, then walks off and exits down right with MIKE. Only BEATRICE is left on the stoop. CATHERINE now returns, blank-eyed, from offstage and the car.*] 80
 EDDIE *calls after LOUIS and MIKE.*]
- EDDIE: He's gonna take that back. He's gonna take that back or I'll kill him! You hear me? I'll kill him! I'll kill him!
 [*He exits up street calling.*]

END

Turn over for the next extract

or

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

- K: Anyway, the Inspector comes right up to me and says...
- INSPECTOR: *Joseph K!* Do you realize what time it is?
- K: Pardon?
- INSPECTOR: You're keeping everybody awake.
- LODGERS: And I have to get up early in the morning. Are you all right, Miss Bürstner? 5
We thought he was disturbing you. I'll get the police!
[They exit, mumbling various complaints.]
- MISS B: Everybody's heard us, you fool.
- K: I'm sorry. I'll put everything right.
- MISS B: Go quickly. Hurry up and go, they're all listening. 10
- K: You're not angry with me?
- MISS B: No, I'm never angry.
- K: You're sure?
[He attempts to kiss her but fails awkwardly. He is left straddled over a chair.] 15
- I wanted to call her by her first name – but I didn't know what it was.
[Grumbles from LODGERS heard. Screens re-arranged to show K's room – in other words room goes to K rather than K goes to his room.]
- That Inspector confused me. Oh, they had to come here, it can't be the 20
Bank. At the Bank they have secretaries, clerks, officers . . . Telephones ringing all the time. Clients queuing, waiting for appointments. At the Bank you're on your toes. They would never have caught me out there...
[K uses screen as mirror – a figure on the reverse side pulls him through – he witnesses the next scene as from the other side of limbo – the whipping takes place first – the text follows as a separate section.] 25

The WhipperTWO GUARDS *appear as if transported by WHIPPER.*

- K: What are you doing here? 30
- GUARD 1: So, we're going to be flogged because you denounced us.
- GUARD 2: You said we stole your linen.
- GUARD 1: Of course we shouldn't have, but if you knew how little they pay us.
- GUARD 2: It's a tradition that the warders keep shirts and linen.
- GUARD 1: Because it's no use to you once you've been arrested – I have a family to 35
feed and Frank wants to get married.
- GUARD 2: Why did you denounce us?
- GUARD 1: We would have been promoted to whippers pretty soon, but for your confession.
- K: I only told Miss Bürstner. 40
- GUARD 1: The Law found out – our careers are ruined and now we have to take this terrible beating.

-
- K: Is it painful?
- GUARD 2: Painful? It's terrible – terrible!
- WHIPPER: *Shut up!* Fear of the whip is driving them mad. [*He starts whipping.*] 45
- K: Stop! I'll pay you to let them go.
- WHIPPER: You can't bribe me. I'm an official of the court. It pays me to whip and I whip.
- GUARD 1: Oh Mr K, sir. Try and get me off. Frank is older than I am and less sensitive. He's had a small whipping years ago – but my record is clean. Oh please, Mr K. My fiancée is waiting for me – she'll be so ashamed. 50
- K: They're not guilty. The guilt lies with the whole organization. It's the high officials who are guilty. Let's whip them. I'd even help you. Leave them. Whip me instead. I'll take off my clothes and offer myself. There you are if you need a sacrifice.
- [*Wailing VOICES.*] 55
- [*startled*] I must try to sleep.

END

Turn over for the next extract

or

1	7
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Wertenbaker: *Our Country's Good*

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Turn over for the next extract

or

1 | 8 | Edmundson: *Coram Boy**From Act One, Scene Thirty-Three, to Act Two, Scene One***Scene Thirty-Three**

MEN *with dogs are digging up the ground by the lake. MR CLAYMORE is directing them. SIR WILLIAM and LADY ASHBROOK arrive. Two MEN pass by them, carefully carrying cloths containing human remains.*

CLAYMORE (*to the MEN*). Take them to the church and lay them out beside the others.
(*Addressing the ASHBROOKS.*) My Lord. Lady Ashbrook.

5

SIR WILLIAM. You've found more then?

CLAYMORE. That's nine so far.

LADY ASHBROOK. It's too horrible. On our own land.

SIR WILLIAM. But you have someone?

CLAYMORE. We've apprehended a fellow called Otis Gardiner. A tinker. He's known to camp in these woods. Two local women have come forward to say they paid him to take their babies from them.

10

LADY ASHBROOK. Paid him?

CLAYMORE. He was supposed to take them somewhere safe.

SIR WILLIAM. For God's sake.

15

LADY ASHBROOK. Those poor women.

SIR WILLIAM. Has he confessed? This tinker?

CLAYMORE. Not yet. But if the evidence against him continues to mount, I'll hang him anyway – confession or no confession.

Scene Thirty-Four

20

In the local court room, OTIS is in the dock. MR CLAYMORE is presiding. The room and the gallery are packed with PEOPLE. Amongst them are SIR WILLIAM and LADY ASHBROOK.

MRS LYNCH is also there, sitting quietly to one side, watching. The room is in uproar – people are shouting and shaking their fists and throwing things at OTIS. OTIS is sneering.

CLAYMORE. Silence! Silence!

25

The room quietens.

Otis Gardiner, you have been found guilty on three counts of murder. Only our Lord God can know how many other heinous acts you have committed in the name of greed and cruelty.

There is another outbreak of shouting. The following lines rise above the music:

30

Silence! Otis Gardiner, it is my duty to sentence you to death by hanging! Take him to the gaol.

OTIS. What about them as gave me the brats? Why aren't they guilty? Out of sight, out of

mind, eh? Pay me to do their dirty work!

OTIS *is dragged away with the CROWD jeering and screaming at him as he goes. MR CLAYMORE stands and goes out of a door at the back of the room. MRS LYNCH apprehends him. She speaks to him and shows him the necklace which was around Mercy's neck. He looks angry. They leave together.* 35

Scene Thirty-Five

OTIS, *blind-folded and gagged, is led to the gibbet. A HANGMAN places a noose around his neck. And he is hanged.* 40

End of Act One.

ACT TWO

Scene One

1750. *The Coram Foundling Hospital. The CORAM CHILDREN are singing the Coram Hymn.* 45

CHILDREN.

Left on the world's bleak waste forlorn,
In sin conceived, to sorrow born,
By guilt and shame fardoomed to share
No mother's love, no father's care,
No guide the devious maze to tread,
Above no friendly shelter spread. 50

Two boys – one black, TOBY, and one white, AARON – break away from the other CHILDREN and peer into a very large, imposing room. At one end of the room there is a group of anxious and desperate-looking MOTHERS holding babies. At the other end of the room there is a group of wealthy LADIES and GENTLEMEN who are watching the proceedings with interest. In the middle of the room there is a desk, behind which a GOVERNOR sits, with a LADY to each side of him. On the desk there is a basket covered with a cloth. The two LADIES have pens and paper before them. 55

GOVERNOR (*addressing the MOTHERS*). Those of you who draw a white ball from the basket, have been successful. Your infants will undergo a medical examination and, if deemed fit, will enter the Coram Hospital. 60

Those of you who draw a red ball must await the outcome of those said examinations to see if a place becomes available once more.

Those of you who draw a black ball, have been unsuccessful and you must take your infants away. Today we are offering three places. May God be with you all. 65

LADY (*nodding to a MOTHER*). Step forward, please.

The MOTHER approaches the desk. She puts her hand under the cloth into the basket and draws out a ball. It is red. One of the LADIES records this.

END OF EXTRACTS

There are no questions printed on this page

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