



General Certificate of Education
Advanced Level Examination

Drama and Theatre Studies DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Specimen paper for examinations in June 2010 onwards

This question paper uses the new numbering system and new AQA answer book

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 **Examining Body** for this paper is AQA. 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 that 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***Question 1****EITHER**

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

OR

0	2
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As a designer, discuss how you would achieve an appropriate style and atmosphere for your audience through your designs for the play, using **at least two** of the following elements:

setting
costume
lighting.

*MOLIERE: Tartuffe***Question 2****EITHER**

0	3
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Discuss how you would perform the role of Dorine, in **two** or **three** sections of the play, in order to create comedy for your audience.

OR

0	4
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What are the challenges that face a set designer of *Tartuffe*? Discuss how your set design ideas would satisfy the demands of the play with reference to specific moments of action.

*FARQUHAR: The Recruiting Officer***Question 3****EITHER**

0	5
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Discuss how you would perform the role of Rose, in **two** or **three** sections of the play, in order to bring out your interpretation of the character.

OR

0	6
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Briefly outline and justify your casting decisions for Worthy and Brazen and then discuss how you would direct your actors, in **at least two** scenes where they appear together, in order to highlight their rivalry for the love of Melinda.

GOLDONI: The Servant of Two Masters

Question 4

EITHER

0 7

Analyse the effects you would want to create for your audience through your presentation of the relationship between Silvio and Clarice. Briefly outline and justify your casting decisions for the pair and then discuss how you would direct your actors, 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 Pantaloon, in **two** or **three** separate scenes from the play, in order to create comedy for your audience.

WILDE: Lady Windermere's Fan

Question 5

EITHER

0 9

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

OR

1 0

Discuss how your design ideas for the costumes and accessories of Lady Windermere and Lord Darlington would help to convey their characters to an audience, and suggest an appropriate period and style for your production of *Lady Windermere's Fan*. You should relate your designs to the characters' appearances in **at least two** specific scenes.

CHEKHOV: The Seagull

Question 6

EITHER

1 1

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

OR

1 2

Briefly outline and justify your casting decisions for Madame Arkadina and her son, Treplev and then discuss how you would direct your actors, in **at least two** scenes where they appear together, in order to reveal your interpretation of their relationship.

[In some editions of the play, Treplev is called Konstantin.]

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.

Question 7

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

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

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

Extracts	Pages
EITHER	
<input type="checkbox"/> 1 <input type="checkbox"/> 3 Lorca: <i>Blood Wedding</i>	8–9
OR	
<input type="checkbox"/> 1 <input type="checkbox"/> 4 Brecht: <i>The Good Person of Szechwan</i>	10–11
OR	
<input type="checkbox"/> 1 <input type="checkbox"/> 5 Miller: <i>A View from the Bridge</i>	12–13
OR	
<input type="checkbox"/> 1 <input type="checkbox"/> 6 Berkoff: <i>The Trial</i>	14–15
OR	
<input type="checkbox"/> 1 <input type="checkbox"/> 7 Wertebaker: <i>Our Country's Good</i>	16–17
OR	
<input type="checkbox"/> 1 <input type="checkbox"/> 8 Edmundson: <i>Coram Boy</i>	18–20

There are no questions printed on this page

Turn over for the first extract

EITHER

1 3

*LORCA: Blood Wedding**From Act Two, Scene One*

THIRD GIRL. The bridegroom
Is a golden flower.
With every step
Carnations shower.

SERVANT. Oh, lucky child!

SECOND YOUTH. Let the bride awaken.

SERVANT. Oh, lovely bride!

FIRST GIRL. The wedding
From every window calls.

SECOND GIRL. Let the bride appear.

FIRST GIRL. Let the bells ring,
Let the bells shout!

FIRST YOUTH. She comes! The bride is here.

SERVANT. Like a great bull, the wedding
Begins to stir.

5

10

15

The BRIDE appears. She wears a black dress in the style of 1900, with a bustle and a long train of pleated gauze and heavy lace. On her hair, which falls across her forehead, she wears a wreath of orange-blossom. The sound of guitars. The GIRLS kiss the BRIDE.

THIRD GIRL. What perfume did you put on your hair?

BRIDE (*laughing*). None.

SECOND GIRL (*looking at her dress*). The material's wonderful!

FIRST YOUTH. Here's the bridegroom!

BRIDEGROOM. Welcome!

FIRST GIRL (*placing a flower behind his ear*).

The bridegroom
Is a golden flower

SECOND GIRL. His eyes communicate
His joy to ours.

20

25

The BRIDEGROOM goes over to the BRIDE.

BRIDE. Why did you put those shoes on?

BRIDEGROOM. They look more cheerful than the black ones.

LEONARDO'S WIFE (*entering and kissing the BRIDE*).

Good health!

30

Everyone chatters excitedly.

LEONARDO (*entering like someone performing a duty*).

On your wedding day
This crown you shall wear.

35

WIFE. So the fields will be gladdened

With the dew of your hair.

MOTHER (*to the FATHER*). Are they here too? 40
 FATHER. They are family. Today's a day for forgiveness.
 MOTHER. I'll put up with it but I shan't forgive.
 BRIDEGROOM. With the crown it's a joy to look at you!
 BRIDE. Let's get to the church quickly.
 BRIDEGROOM. Why the hurry? 45
 BRIDE. I want to be your wife and be alone with you and not hear any other voice but yours.
 BRIDEGROOM. That's what I want!
 BRIDE. And to see only your eyes. And to have you hold me so tight that, even if my mother were to call me, my dead mother, I couldn't free myself from you.
 BRIDEGROOM. My arms are strong. I'm going to hold you for forty years without stopping. 50
 BRIDE (*dramatically, taking his arms*). For ever!
 FATHER. Let's go quickly! Bring the horses and the carts! The sun has risen.
 MOTHER. Drive carefully. Let's hope nothing goes wrong.

The great door opens back-stage. They begin to leave.

SERVANT (*crying*). When you leave your home, 55
 Oh maiden white,
 Remember you leave,
 A star shining bright.
 FIRST GIRL. Clean your body, clean your dress.
 Leaving home, bride to be blessed. 60

They continue leaving.

SECOND GIRL. Leaving your home
 For the church's blessing!
 SERVANT. The breeze in sand
 Bright flowers leaves! 65
 THIRD GIRL. Oh, white young girl!
 SERVANT. Dark breeze the lace
 Of her mantilla weaves.

They leave. Guitars, castanets and tambourines are heard. LEONARDO and his WIFE are left alone. 70

WIFE. Let's go.
 LEONARDO. Where to?
 WIFE. To the church. But you aren't going on horseback. You are coming with me.
 LEONARDO. In the cart?
 WIFE. How else? 75
 LEONARDO. I'm not the kind of man to go by cart.
 WIFE. And I'm not the kind of woman to go to a wedding without her husband. I can't put up with it any more!
 LEONARDO. Neither can I!

OR

1 4

*BRECHT: The Good Person of Szechwan**From Scenes 4 and 5**INTERLUDE
in front of the curtain**Shen Teh enters, carrying Shui Ta's mask and costume, and sings the*

SONG OF THE DEFENCELESSNESS OF THE GOOD AND THE GODS

SHEN TEH:	5
In our country	
The capable man needs luck. Only	
If he has mighty backers	
Can he prove his capacity.	
The good	10
Have no means of helping themselves and the gods are	
powerless	
So why can't the gods launch a great operation	
With bombers and battleships, tanks and destroyers	
And rescue the good by a ruthless invasion?	15
Then maybe the wicked would cease to annoy us.	
<i>She puts on Shui Ta's costume and takes a few steps in his way of walking.</i>	
The good	
Cannot remain good for long in our country	
Where cupboards are bare, housewives start to squabble.	20
Oh, the divine commandments	
Are not much use against hunger.	
So why can't the gods share out what they've created	
Come down and distribute the bounties of nature	
And allow us, once hunger and thirst have been sated	25
To mix with each other in friendship and pleasure?	
<i>She dons Shui Ta's mask and sings on in his voice.</i>	
In order to win one's mid-day meal	
One needs the toughness which elsewhere builds empires.	
Except twelve others be trampled down	30
The unfortunate cannot be helped.	
So why can't the gods make a simple decision	
That goodness must conquer in spite of its weakness? –	
Then back up the good with an armoured division	
Command it to: 'fire!' and not tolerate meekness?	35

The Tobacconist's

Shui Ta sits behind the counter and reads the paper. He takes no notice of Mrs Shin, who is cleaning the place and talking.

MRS SHIN: A small business like this soon goes downhill, believe me, once certain rumours get around locally. This shady affair between the young lady and that fellow Yang Sun from the Yellow Alley, it was high time a proper gentleman like you came and cleared it up. Don't forget that Mr Shu Fu, the hairdresser next door, a gentleman who owns twelve houses and has only one wife, and an old one at that, hinted to me yesterday that he took a rather flattering interest in the young lady. He went so far as to ask about her financial standing. I'd say that showed real partiality. 40 45

Getting no answer, she finally leaves with her bucket.

SUN'S VOICE, *from outside*: Is this Miss Shen Teh's shop?

MRS SHIN'S VOICE: Yes. But her cousin's there today.

Shui Ta runs to a mirror, with Shen Teh's light steps, and is just beginning to arrange his hair when he realises his mistake. He turns away with a soft laugh. Enter Yang Sun. Behind him appears the inquisitive Mrs Shin. She goes past him into the back of the shop. 50

SUN: I am Yang Sun. *Shui Ta bows.* Is Shen Teh in?

SHUI TA: No, she is not in.

SUN: But I expect you're in the picture about me and her? *He begins to take stock of the shop. A real shop, large as life. I always thought she was putting it on a bit. He examines the boxes and china pots with satisfaction. Oh boy, I'm going to be flying again. He helps himself to a cigar, and Shui Ta gives him a light. Do you think we can squeeze another 300 dollars out of the business?* 55

SHUI TA: May I ask: is it your intention to proceed to an immediate sale?

SUN: Why? Have we got the 300 in cash? *Shui Ta shakes his head.* It was good of her to produce the 200 at once. But I've got to have the other 300 or I'm stuck. 60

SHUI TA: Perhaps she was a bit hasty in offering you the money. It may cost her her business. They say, haste is the wind that blew the house down.

SUN: I need it now or not at all. And the girl's not one to hesitate when it's a question of giving.

Between ourselves, she hasn't hesitated much so far. 65

SHUI TA: Really?

SUN: All to her credit, of course.

SHUI TA: May I ask how the 500 dollars will be used?

SUN: Why not? As you seem to be checking up on me. The airport superintendent in Peking is a friend of mine from flying school, and he can get me the job if I cough up 500 silver dollars. 70

SHUI TA: Isn't that an unusually large sum?

SUN: No. He has got to prove negligence against a highly conscientious pilot with a large family. You get me? That's between us, by the way, and there's no need for Shen Teh to know.

SHUI TA: Perhaps not. One point though: won't the superintendent be selling you up the river a month later? 75

SUN: Not me. No negligence with me. I've been long enough without a job.

SHUI TA *nods*: It is the hungry dog who pulls the cart home quickest. *He studies him for a moment or two*: That's a very big responsibility. You are asking my cousin, Mr Yang Sun, to give up her small property and all her friends in this town, and to place herself entirely in your hands. I take it your intention is to marry Shen Teh? 80

SUN: I'd be prepared to.

OR

1 5

MILLER: *A View from the Bridge**From Act One*

MIKE [*getting hysterical with LOUIS*]: I know. You take one look at him – everybody's happy.
 [LOUIS *laughs*.] I worked one day with him last week over the Moore-MacCormack Line, I'm tellin' you they was all hysterical. [LOUIS *and he explode in laughter*.]

EDDIE: Why? What'd he do?

MIKE: I don't know...he was just humorous. You never can remember what he says, y'know? But it's the way he says it. I mean he gives you a look sometimes and you start laughin'!

EDDIE: Yeah. [*Troubled*] He's got a sense of humour.

MIKE [*gasping*]: Yeah.

LOUIS [*rising*]: Well, we see ya, Eddie.

EDDIE: Take it easy.

LOUIS: Yeah. See ya.

MIKE: If you wanna come bowlin' later we're goin' Flatbush Avenue.
 [*Laughing, they move to exit, meeting RODOLPHO and CATHERINE entering on the street. Their laughter rises as they see RODOLPHO, who does not understand but joins in. EDDIE moves to enter the house as LOUIS and MIKE exit. CATHERINE stops him at the door.*]

CATHERINE: Hey, Eddie – what a picture we saw! Did we laugh!

EDDIE [*- he can't help smiling at sight of her*]: Where'd you go?

CATHERINE: Paramount. It was with those two guys, y'know? That –

EDDIE: Brooklyn Paramount?

CATHERINE [*with an edge of anger, embarrassed before RODOLPHO*]: Sure, the Brooklyn Paramount. I told you we wasn't goin' to New York.

EDDIE [*retreating before the threat of her anger*]: All right, I only asked you. [*To RODOLPHO*] I just don't want her hangin' around Times Square, see? It's full of tramps over there.

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.

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 naiveté*.]

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.

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.*]

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 –

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', Katie. I don't think you listening any more to me. 50

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.

EDDIE [*– his smile goes*]: You like him. 55

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.

CATHERINE: He does! You're like a father to him! 60

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? 65

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?

CATHERINE: Oh, well, he didn't think you'd mind. 70

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

OR

1	6
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*BERKOFF: The Trial**From Act One***The City**

CHORUS *sings 'Joseph Joseph K'.*

CHORUS: It was eight o'clock. [*Sound of alarm clocks.*] Sunday morning.

K: Oh my God. My interrogation.

[*K rushes into a train which is formed by the group, strap-hanging citizens of the metropolis. Train sounds, sounding like 'Joseph K' being repeated.*] 5

I wonder when I get a summons.

VOICES: Enquiries must take place first.

They will follow each other more and more regularly as time goes on.

The interrogation must be very thorough. 10

Bad news, K?

K: No, no, everything's fine.

ASST. MAN: Hello K. Would you like to go to a party on my yacht this Sunday? There will be some very influential people there.

K: Sorry, I have a previous engagement. 15

ASST. MAN: Pity . . . pity.

VOICE: The Assistant Manager asked him to a party on a yacht!

VOICE: How important K is in the Bank.

K: It's just that my friendship is valuable to the Assistant Manager.

ASST. MAN: I humbled myself by inviting him though I only dropped it casually. 20

K: My case is under way. I must fight it. The first interrogation must be the last.

VOICE: It may be the first of many.

K: They hung up and didn't tell me who to ask for.

VOICE: Shall I get them back for you?

K: They didn't leave me the number. 25

VOICE: Then I can't get them back for you.

VOICE: You are to report to 14 Julia Street.

K: What street is this?

VOICE: It's Julia Street.

VOICE: You're there, K. 30

K: Ah!

CHORUS: [*Speaking in matter-of-fact tones. CAST enact briefly almost a series of still shots, or quick images in counterpoint to CHORUS.*] Being Sunday morning the houses were occupied by people in shirt sleeves. [*Image.*] Women throng in and out of the small grocery shops. [*Image.*] 35

A fruit hawker peddles his wares. [*Image.*]

An old tune is being murdered by an organ grinder. [*Image.*]

K penetrated deeper into the street. [*Image.*]

He hopes the magistrate might be leaning out of the window and can witness that K is on his way. He stops and examines a house with close attention. [*Image.*] *Yes! It's number fourteen!* 40

K sees a staircase and decides to chance it.

He's going up the stairs – he's uncertain but feels a strange pull in the direction he's going.

	[CHORUS <i>create stairs.</i>]	45
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 . . .	50
K:	Lanz.	
CHORUS:	The first name that comes into his head.	
K:	Does the carpenter Lanz live here?	55
VOICE:	Who? Not here.	
VOICE:	Not here either.	
	[<i>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.</i>]	60
	The Laundress	
	LAUNDRESS <i>comes downstairs and mimes washing. She is voluptuous – earthy – obviously attractive to K.</i>	65
LAUNDRESS:	There’s no carpenter called Lanz.	
K:	It was a trick.	
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.	70
K:	You’re clever.	

OR

1 | 7

*WERTENBAKER: Our Country's Good**From Act One, Scene Eight***Dabby** Do you want me to learn these lines or not?**Mary** How can I play Silvia? She's brave and strong. She couldn't have done what I've done.**Dabby** She didn't spend eight months and one week on a convict ship. Anyway, you can pretend you're her.**Mary** No. I have to *be* her. 5**Dabby** Why?**Mary** Because that's acting.**Dabby** No way I'm being Rose, she's an idiot.**Mary** It's not such a big part, it doesn't matter so much.**Dabby** You didn't tell me that before. 10**Mary** I hadn't read it carefully. Come on, let's do the scene between Silvia and Rose. (*She reads.*) 'I have rested but indifferently, and I believe my bedfellow was as little pleased; poor Rose! Here she comes –**Dabby** I could have done something for Rose. Ha! I should play Silvia.**Mary** 'Good morrow, my dear, how d'ye this morning?' Now you say: 'Just as I was last night, neither better nor worse for you.' 15*Liz Morden comes on.***Liz** You can't do the play without me. I'm in it! Where's the Lieutenant?**Dabby** She's teaching me some lines.**Liz** Why aren't you teaching me the lines? 20**Mary** We're not doing your scenes.**Liz** Well do them.**Dabby** You can read. You can read your own lines.**Liz** I don't want to learn them on my own.*Liz thrusts Dabby away and sits by Mary.* 25

I'm waiting.

Dabby What are you waiting for, Liz Morden, a blind man to buy your wares?**Mary** (*quickly*) We'll do the first scene between Melinda and Silvia, all right?**Liz** Yea. The first scene.*Mary gives Liz the book.* 30**Mary** You start.

Liz looks at the book.

You start. 'Welcome to town, cousin Silvia' –

Liz 'Welcome to town, cousin Silvia' –

Mary Go on – 'I envied you' –

35

Liz 'I envied you' – You read it first.

Mary Why?

Liz I want to hear how you do it.

Mary Why?

Liz Cause then I can do it different.

40

Mary 'I envied you your retreat in the country; for Shrewsbury, methinks, and all your heads of shires' –

Dabby Why don't you read it? You can't read!

Liz What?

She lunges at Dabby.

45

Mary I'll teach you the lines.

Dabby Are you her friend now, is that it? Mary the holy innocent and thieving bitch –

Liz and Dabby seize each other. Ketch Freeman appears.

Ketch (*with nervous affability*) Good morning, ladies. And why aren't you at work instead of at each other's throats?

50

Liz and Dabby turn on him.

Liz I wouldn't talk of throats if I was you, Mr Hangman Ketch Freeman.

Dabby Crap merchant.

Liz Crapping cull. Switcher.

Mary Roper.

55

Ketch I was only asking what you were doing, you know, friendly like.

Liz Stick to your ropes, my little galler, don't bother the actresses.

Ketch Actresses? You're doing a play?

Liz Better than dancing the Paddington frisk in your arms – noser!

Ketch I'll nose on you, Liz, if you're not careful.

55

Liz I'd take a leap in the dark sooner than turn off my own kind. Now take your whirligigs out of our sight, we have lines to learn.

Ketch slinks away as Liz and Dabby spit him off.

Dabby (*after him*) Don't hang too many people, Ketch, we need an audience!

Mary 'Welcome to town, cousin Silvia.' It says you salute.

60

Liz (*giving a military salute*) 'Welcome to town, cousin – Silvia.'

OR

1 8

EDMUNDSON: *Coram Boy***Act One, Scene Three**

On the banks of the River Severn. A crowd of people – many with carts or livestock – have formed a disorderly queue to wait for the ferry. Overhead, seagulls cry. The sun is sinking low in the sky. In the middle of the queue is a covered wagon, with a horse at the front. Behind the wagon three mules are tethered, one behind the other. Across the mules' backs there are heavy-looking saddle-bags. The mules are waiting patiently, heads down, munching the grass. In front of the wagon stands its owner – OTIS GARDINER – dark-haired, in the prime of his life, he exudes charm and confidence. He has spread a white sail-cloth on the ground and on it he displays the pots and pans and tools which are his wares. A small crowd has gathered to look and buy. OTIS completes a sale and jumps up on the wagon. 5

OTIS. Last chance! Last chance now for your pots and ladles, buckets, string, ribbons, thread, all your household needs! Last chance now! The ferry's on its way! Grab it while you can, now! 10

Two GIRLS *pass by.*

GIRL 1. I can see something I wouldn't mind grabbing.

The other GIRL laughs. 15

OTIS. Knives sharpened!

They pick up some ribbons. OTIS homes in on them.

Like the ribbons, do you, girls?

GIRL 2. She likes everything you've got.

OTIS. Glad to hear it. I aim to please. 20

GIRL 2. I bet you do.

OTIS *hands them each a ribbon.*

OTIS. Let's see now – Rose White . . . and Rose Red.

The GIRLS giggle.

Tuppence each. 25

GIRL 1. That's more than they are on Gloucester market.

OTIS. I don't buy cheap, I don't sell cheap. Quality costs.

MESHAK hurtles up, panting and pale. OTIS shoots him a glance but carries on with the sale - taking money from the GIRLS. He winks at them.

You be sure to tie 'em tight. They're easily undone. 30

They laugh and go on their way. A bell is ringing now, announcing that the ferry is in and there is a surge of activity as PEOPLE prepare to board. OTIS corners MESHAK when no one is looking.

Where the hell were you?

MESHAK. Sorry, Da . . . 35

OTIS. I've got the biggest meeting of my life tonight and you could have made me miss it. Why do you always, always, always hold me back, eh?

MESHAK. I'm sorry, Da.

OTIS. You just thank your lucky stars that ferry was late. Now start packing up. And check the saddle-bags, one of 'em's loose. 40

MESHAK does as he was told.

(Shouting out.) That's it now! That's it! If you want it, now's the time!

A MAN approaches the wagon with three bedraggled CHILDREN trailing behind him.

MAN. Otis Gardiner?

OTIS *glances up but then goes on with what he's doing.* 45

Can you take these children? I'll give you a shilling for each one.

OTIS. Can't do it. I've got four in the wagon already.

MAN. And you're worried about overcrowding, I suppose?

OTIS. What I'm worried about is getting to The Black Dog in Frampton by nine o'clock. What I'm worried about is my wagon getting stuck in mud because it's overloaded with brats. 50

MAN. I've walked two miles to find you. I was told you were reliable.

OTIS. When I want to be.

MAN. I'll pay over the odds.

OTIS *glances at the CHILDREN.* 55

OTIS. Well now . . . There's a wool mill at Downham that asked me for four; I reckon I could get 'em to take six. And I know of a farm or two wanting boys.

MAN. They're strong, look – healthy.

OTIS. I want five shillings for each one I take.

MAN. You're jesting, man! That's robbery! 60

OTIS. It'd cost you a lot more than that to keep them in your workhouse for the next five years, and you know it. Five shillings. Take it or leave it.

The bell on the ferry rings again.

(Shouting out.) That's it! We're moving!

MAN. I'll take it. 65

OTIS. Meshak!

MESHAK *runs to him.*

In with the others.

MESHAK *takes the eldest BOY's arm and leads him to the wagon. The others follow, shaking and wretched. MESHAK pushes each one inside.* 70

As OTIS completes the transaction with the MAN, MESHAK goes back to checking the saddle-bags. As he starts to tighten the buckle on one, it falls open slightly and a small arm – what looks like a baby's arm – reaches out into the air. MESHAK stares at it for a moment, then hurriedly pushes it back into the bag and fastens the bag up tight.

The MAN leaves. The PEOPLE in front are moving forward. OTIS jumps up onto the wagon. 75

Get up here, Meshak! We're on the move!

END OF EXTRACTS

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