



General Certificate of Education  
Advanced Level Examination  
June 2013

## Drama and Theatre Studies      DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Tuesday 18 June 2013 9.00 am to 11.00 am

**For this paper you must have:**

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

**Time allowed**

- 2 hours

**Instructions**

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Paper Reference** is DRAM3.
- Answer **two** questions: **one** from **Section A** and **one** from **Section B**.
- The question for Section B is the same for all the set plays in this section. This question is printed on page 5 which is perforated. Detach this page in order to refer to the question when answering on the extract from your chosen set play.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

**Information**

- All questions carry 50 marks.
- The maximum mark for this paper is 100.
- All questions require answers in continuous prose. However, in Section A, where appropriate, you should support your answers with sketches and/or diagrams. In Section B, you must include sketches and/or diagrams.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

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

**OR**

0	2
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As a director, discuss what effects you would wish to create for the audience through your representation of the women in the play and then explain how you would achieve these effects in **three** separate sections where **one or more** of the women appear.

**Molière: *Tartuffe*****OR**

0	3
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Briefly outline and justify your casting ideas for **one or more** of the following characters: Madame Pernelle, Elmire, Damis, Valère, and then discuss how you would direct the chosen character(s), in specific sections of the play, in order to create comedy for the audience.

**OR**

0	4
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How would you perform the role of Dorine, in **two or three** separate sections of the play, in order to reveal her strong dislike of Tartuffe?

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

0	5
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Discuss how you would perform the role of Silvia, in **two or three** separate sections of the play, in order to create comedy from her relationships with at least **two** different characters.

**OR**

0	6
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Briefly outline and justify your casting ideas for **one or more** of the following characters: Lucy, Bullock, Brazen, Rose, and then discuss how you would direct the chosen character(s), in specific sections of the play, in order to achieve your preferred effects for the audience.

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

OR

0	7
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Briefly outline and justify your casting decisions for Pantalone and Dr Lombardi and then explain how you would direct your actors, in **at least two** separate scenes of interaction between them, in order to create your preferred effects for the audience.

OR

0	8
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Discuss how you would perform the role of Truffaldino, in **at least three** separate scenes from the play, in order to create comedy from his relationships with his different 'masters'.

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

OR

0	9
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Discuss how you would perform the role of Lady Windermere, in **three** separate sections of the play, in order to reveal her development as a character.

OR

1	0
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As a designer, give precise design details for costumes and accessories for **any two** of the following characters: Lady Windermere, The Duchess of Berwick, Lord Darlington, Mrs Erylne, and explain how your designs would help your audience to understand your chosen characters in specific sections of the play.

**Chekhov: *The Seagull***

OR

1	1
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Briefly outline and justify your casting ideas for Trigorin and then discuss how you would direct **at least one** section of Trigorin's interaction with Arkadina and **at least one** section of his interaction with Nina, in order to reveal his different attitudes towards the two women.

OR

1	2
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As a designer, discuss how your design and use of **at least two** of the following elements would help you to create a naturalistic style for your production of *The Seagull* in **two** specific sections of the play:

- set
- costume and accessories
- lighting and sound
- make-up.

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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** 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**

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**Turn over for the first extract**

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## EITHER

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

- BRIDE. I've left a good man  
 And all his family  
 In the middle of my wedding,  
 And wearing my bride's crown.  
 The punishment will fall on you, 5  
 And I don't want it to happen.  
 Leave me here! You go!  
 No one will defend you.
- LEONARDO. Birds of early morning  
 Are waking in the trees. 10  
 The night is slowly dying  
 On the sharp edge of the stone.  
 Let's go to a dark corner  
 Where I can always love you  
 For to me people don't matter, 15  
 Nor the poison they pour on us.
- He embraces her strongly.*
- BRIDE. And I will sleep at your feet  
 And watch over your dreams.  
 Naked, looking at the fields, 20  
 (*Powerfully.*) As if I were a bitch.  
 Because that's what I am! Oh, I look at you  
 And your beauty burns me.
- LEONARDO. Flame is fired by flame.  
 And the same small flame 25  
 Can kill two ears of grain together.  
 Come on!
- He pulls her.*
- BRIDE. Where are you taking me?
- LEONARDO. To a place where they can't go, 30  
 These men who are all around us.  
 Where I can look at you!
- BRIDE (*sarcastically*). Take me from fair to fair,  
 An insult to decent women,  
 So that people can see me 35  
 With my wedding sheets displayed  
 On the breeze, like banners.
- LEONARDO. I want to leave you too,  
 If I thought as I ought to think.  
 But I go where you go. 40  
 And you too. Take a step. See.  
 Nails of moonlight join us,  
 My waist and your hips.



*The whole scene is very strong, full of a great sensuality.*

BRIDE. Listen!		45
LEONARDO.	Someone's coming.	
BRIDE.	Go quickly!	
	It's right that I should die here, My feet deep in the water And thorns stuck in my head.	50
	And let the leaves weep for me, A woman lost and virgin.	
LEONARDO.	Be quiet! They are coming up.	
BRIDE.	Go!	
LEONARDO.	Quiet! Don't let them hear us.	55
	You go first! Come on! Listen!	

*The BRIDE hesitates.*

BRIDE.	Both of us!	
LEONARDO	( <i>embracing her</i> ). Whatever you want!	
	If they separate us, it will be Because I am dead.	60
BRIDE.	I will be dead too.	

*They leave embracing each other.*

*The MOON appears slowly. The stage takes on a strong blue light. The two violins are heard. Suddenly two long, piercing screams and the music of the violins stops. With the second scream the BEGGAR WOMAN appears and stands with her back to the audience. She opens her cloak and stands centre-stage like a great bird with huge wings. The MOON stops. The curtain comes down in total silence.*

65

END

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**OR**

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

*From Scene Four*

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OR

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

EDDIE: I'm goin', I'm goin' for a walk.

[*He goes onstage for his jacket. CATHERINE enters and starts for the bedroom door.*]

BEATRICE: Katie? . . . Eddie, don't go, wait a minute. [*She embraces EDDIE's arm with warmth.*] Ask him, Katie. Come on, honey.

EDDIE: It's all right, I'm – [*He starts to go and she holds him.*]

5

BEATRICE: No, she wants to ask you. Come on, Katie, ask him. We'll have a party! What're we gonna do, hate each other? Come on!

CATHERINE: I'm gonna get married, Eddie. So if you wanna come, the wedding be on Saturday.

[*Pause.*]

10

EDDIE: Okay. I only wanted the best for you, Katie. I hope you know that.

CATHERINE: Okay. [*She starts out again.*]

EDDIE: Catherine? [*She turns to him.*] I was just tellin' Beatrice . . . if you wanna go out, like . . . I mean I realize maybe I kept you home too much. Because he's the first guy you ever knew, y'know? I mean now that you got a job, you might meet some fellas, and you get a different idea, y'know? I mean you could always come back to him, you're still only kids, the both of yiz. What's the hurry? Maybe you'll get around a little bit, you grow up a little more, maybe you'll see different in a couple of months. I mean you be surprised, it don't have to be him.

15

CATHERINE: No, we made it up already.

20

EDDIE [*with increasing anxiety*]: Katie, wait a minute.

CATHERINE: No, I made up my mind.

EDDIE: But you never knew no other fella, Katie! How could you make up your mind?

CATHERINE: 'Cause I did. I don't want nobody else.

EDDIE: But, Katie, suppose he gets picked up.

25

CATHERINE: That's why we gonna do it right away. Soon as we finish the wedding he's goin' right over and start to be a citizen. I made up my mind, Eddie. I'm sorry. [*To BEATRICE*] Could I take two more pillow-cases for the other guys?

BEATRICE: Sure, go ahead. Only don't let her forget where they came from.

[*CATHERINE goes into a bedroom.*]

30

EDDIE: She's got other boarders up there?

BEATRICE: Yeah, there's two guys that just came over.

EDDIE: What do you mean, came over?

BEATRICE: From Italy. Lipari the butcher – his nephew. They come from Bari, they just got here yesterday. I didn't even know till Marco and Rodolpho moved up there before.

35

[*CATHERINE enters, going towards exit with two pillow-cases.*]

It'll be nice, they could all talk together.

EDDIE: Catherine! [*She halts near the exit door. He takes in BEATRICE too.*] What're you, got no brains? You put them up there with two other submarines?

CATHERINE: Why?

40

EDDIE [*in a driving fright and anger*]: Why! How do you know they're not trackin' these guys? They'll come up for them and find Marco and Rodolpho! Get them out of the house!

BEATRICE: But they been here so long already –

EDDIE: How do you know what enemies Lipari's got? Which they'd love to stab him in the back?

CATHERINE: Well what'll I do with them?

45

EDDIE: The neighbourhood is full of rooms. Can't you stand to live a couple of blocks away from him? Get them out of the house!

CATHERINE: Well maybe tomorrow night I'll –

- EDDIE: Not tomorrow, do it now. Catherine, you never mix yourself with somebody else's family! These guys get picked up, Lipari's liable to blame you or me and we got his whole family on our head. They got a temper, that family. 50  
*[Two men in overcoats appear outside, start into the house.]*
- CATHERINE: How'm I gonna find a place tonight?
- EDDIE: Will you stop arguin' with me and get them out! You think I'm always tryin' to fool you or sump'm? What's the matter with you, don't you believe I could think of your good? Did I ever ask sump'm for myself? You think I got no feelin's? I never told you nothin' in my life that wasn't for your own good. Nothin'! And look at the way you talk to me! Like I was an enemy! Like I – *[A knock on the door. His head swerves. They all stand motionless. Another knock. EDDIE, in a whisper, pointing upstage.]* Go up the fire escape, get them out over the back fence. 60  
*[CATHERINE stands motionless, uncomprehending.]*
- FIRST OFFICER *[in the hall]*: Immigration! Open up in there!
- EDDIE: Go, go. Hurry up! *[She stands a moment staring at him in a realized horror.]* Well, what're you lookin' at!
- FIRST OFFICER: Open up! 65
- EDDIE *[calling towards the door]*: Who's that there?
- FIRST OFFICER: Immigration, open up.  
*[EDDIE turns, looks at BEATRICE. She sits. Then he looks at CATHERINE. With a sob of fury CATHERINE streaks into a bedroom. Knock is repeated.]* 70

END

Turn over for the next extract

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OR

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

LENI: Have you a lover?  
 K: Yes and no. I have a photograph here.  
 LENI: [*looking at the photo*] I don't like her. She's rough and clumsy, but perhaps she's soft and kind to you. Small tough girls can't help being soft and kind. But would she be capable of sacrificing herself for you? 5  
 K: She's not that soft.  
 LENI: So she isn't your lover after all.  
 K: Oh yes!  
 LENI: Perhaps she is but you wouldn't miss her if you exchanged her for me?  
 K: Certainly I would. 10  
 LENI: [*seductive*] Would you really?  
 K: Yes.  
 LENI: You would?  
       [*She gets closer and closer until kissing him.*]  
 K: Oh. You've kissed me! 15  
 CHORUS: K can feel her body against his breast and gazes at her rich dark hair. She clasps both hands round his neck, and kisses him on the back of his head. Yes . . . yes – she's biting him now, into the very hairs of his head. Hmmm. She gives out a bitter exciting odour like pepper. K puts his arms round her, and as she slides down onto the floor with a faint cry, utters . . . 20  
 HULD: Oh yes! I remember now. There was this official who flung lawyers down the stairs one after the other, so all the lawyers gathered on the landing and decided what they should do. They didn't wish to antagonize him – yet on the other hand their pleas had to be submitted . . . so they all agreed that the best thing was to tire the old man out. They ran up the stairs one after the other in relays, without a pause, and passively let themselves be thrown down the stairs into the arms of their colleagues. After an hour the old man couldn't resist any more. He was tired out. He was very tired, extremely tired. He died! The lawyers got in and submitted their pleas. That's what you might call legal strategy. 25  
       [*During his speech HULD and the CHORUS mime the story.*]  
*Leni!*  
       [*HULD collapses back, stricken by a heart attack – the CHORUS attend him.*] 35  
 LENI: He's calling me. Here's the key of the door. Come back whenever you like. You belong to me now.

**The Interrogators**

*Previous scene dissolves into the jury. Their faces appear to surround him, coming and going.* 40  
 VOICE 1: Joseph. How could you do it? You've damaged your case quite badly which was beginning to go well.  
 K: Was it?  
 VOICE 2: Of course it was, but you hide yourself away with a filthy slut who's obviously the lawyer's mistress, and stay there for hours. 45

K: She was nice.

VOICE 3: Doesn't ever seek a pretext – conceals nothing, just runs off.

HULD: And there I sat – a man in my influence, who should have been won over.

VOICE 4: He makes no attempt – he's not fighting his trial. 50

K: I'm exhausted by my trial. I want to forget it.

HULD: He wants to forget what might in the end result in his own death.

VOICE 5: By negligence.

HULD: Abusing me, Huld, a man of importance and influence who is actually in charge of the case at its present stage. There we sit trying to help you. 55

CLERK: You were away so long there was no concealing it, but finally we couldn't ignore it.

HULD: We were waiting for you, K.

VOICE 1: And what do you gain by your behaviour? Nothing except a furtive moment of a cheap thrill. 60

K: I gained something.

ALL: Oh yes, what?

K: I saw a painting of a judge.

ALL: Oh, he saw a painting of a judge.

K: He was seated on a high throne-like seat, in great dignity. He looked powerful, so wrathful that one felt that at any moment he might spring up with some violent gesture and pronounce sentence. He might be my Judge. I, the accused, could be standing on the lowest step leading up to the throne of justice. There was a great yellow carpet leading up the steps of the throne where he sat, very tall in his robe of justice. 65

VOICE: He had himself painted like that. Actually he's a dwarf sitting on a kitchen chair, with a dirty old horse blanket doubled underneath him. 70  
*[Laughter, which grows to a wild insanity.]*

END

**Turn over for the next extract**

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**OR**

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

*From Act Two, Scenes One and Two*

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OR

1	8
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**Edmundson: *Coram Boy***

From **Act Two, Scenes Five and Six**

TOBY and AARON run outside.

TOBY. I'm going in a carriage!

AARON. I'm going to learn music!

TOBY. I'm going to be liveried!

AARON. Liveried means covered in liver. 5

TOBY. No it does not!

*They fight and tumble together. Then they stop and are quiet for a moment.*

AARON. Can I see the necklace?

TOBY takes it carefully from his pocket and lets him take it for a moment.

TOBY. Don't break it. 10

AARON. Do you think she made it?

TOBY. Course she did.

AARON. I like the colours.

TOBY takes it back. AARON watches him staring at it and feeling the beads between his fingers. 15

We will still be friends, won't we?

TOBY. Course. We'll always be friends.

AARON goes to find MISH in the garden. He is suddenly feeling very sad. MISH stops what he is doing and hugs him tightly. AARON starts to cry.

MISH. Angel child has to go. I know. Best. Best for Angel child. Mish will come and watch for you. Watch over you. Always there. Always there for his Angel child. 20

AARON. I'll come back and see you all the time. And when I'm grown up, I'll sing and make lots of money and I'll come and get you, and you and me and Toby will go and find his mother.

MISH. On a big ship. 25

AARON. Across the dark ocean.

*They hug some more. MISH dries AARON's eyes.*

Mish . . . I know you're my Ma and my Da, but did I ever have a real mother? Like Toby? I mean, a lady?

MISH *looks away and shakes his head.* 30

Try to remember. Please. Did you ever see her? A lady? Did she speak to you? Was she beautiful?

MISH. Mish Da, Mish Ma.

AARON *nods, resignedly.*

AARON. I love you, Mish. 35

MISH. I love you, Angel child. My Angel child.

### Scene Six

AARON *is waiting nervously in a pleasant room with MR THOMAS LEDBURY, the Coram choirmaster. THOMAS looks out of a window.*

THOMAS. Well, this isn't a bad old place, eh? Good view of St Martin's Lane. 40

AARON. Yes, Sir. Have you met Mr Brook, Sir?

THOMAS. No. I understand he hasn't been in England for long. But Mr Handel thinks a lot of him. Bit nervous, are you?

AARON *nods.*

First time out of the hospital. It's bound to seem strange. Where was your friend off to in that carriage? 45

AARON. A house by the river. Near Billingsgate. Mr Gaddarn's.

THOMAS. Well, that's not too far, eh? Think of it as moving up in the world. I remember when I first went to stay in a smart house – a huge place, much bigger than this. I kept thinking I was going to get lost, or walk into someone else's room by mistake. 50

AARON *smiles.* THOMAS *takes a paper bag of toffees from his pocket.*

Do you want a toffee?

AARON *(excited).* Thank you, Sir.

THOMAS. Oh – perhaps you'd better not eat it now if you're going to sing. Put it in your pocket for later. In fact, take the lot. 55

AARON *(taking them).* Thanks, Mr Ledbury.

THOMAS. Never know when you'll need the toffee cure. Why don't I sing you a funny song? Eh? While we're waiting. Take your mind off things.

AARON. Yes, please.

THOMAS. Just don't tell Mrs Hendry when you see her. 60

**Extract continues on the next page**

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THOMAS *crosses to a harpsichord and opens the lid.*

Now then – (*Beginning to play and sing.*) In Gloucester Docks, so I . . . (*Stopping.*)  
Perhaps not.

*He sings a funny version of the Coram Hymn. AARON giggles. ALEXANDER enters quietly and stands in the doorway, watching. A smile breaks through his habitually sad expression.* 65

ALEXANDER. I thought I told you not to sing those songs, Thomas.

THOMAS *looks round in astonishment. He rises to his feet.*

THOMAS. Alex? Alex!

*He flies at ALEXANDER and they hug.* 70

Alex. But . . . Edward Brook! Why didn't I think of it? Did you know it was me? I mean, did you . . .

ALEXANDER. I hoped it was you, when Mr Handel mentioned your name.

THOMAS. This is wonderful. This is the best. Aaron. Sorry. This is Mr . . . ?

ALEXANDER. Brook. 75

THOMAS. Brook. Mr Brook. We knew each other when we were boys.

ALEXANDER. Hello, Aaron.

ALEXANDER *offers his hand to AARON. He takes it and shakes it sombrely.*

END

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