



General Certificate of Education
Advanced Level Examination
June 2012

Drama and Theatre Studies DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Thursday 31 May 2012 1.30 pm to 3.30 pm

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.

Section A: Pre-Twentieth Century Plays

Answer **one** question from this section.

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

0	1
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As a director, discuss how you would direct the interaction between Vindice and Lussorioso, in **two** separate scenes, and explain what effects you would wish to create for the audience in your presentation of their interaction.

OR

0	2
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As a designer, identify the design challenges of *The Revenger's Tragedy* and then discuss how you would meet these challenges to provide appropriate setting and costume designs for the play. You should refer in detail to your designs for **two** contrasting scenes of the play to illustrate your answer.

Molière: *Tartuffe***OR**

0	3
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Discuss the ways in which you would create comedy for your audience through your direction of **at least two** separate scenes that involve Tartuffe interacting with Elmire.

OR

0	4
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How would you want your audience to respond to Mariane? Discuss how you would perform the role in **two** or **three** sections of the play, in order to achieve your aims.

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

0	5
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How would you want your audience to respond to Worthy? Discuss how you would perform the role in **two** or **three** sections of the play, in order to achieve your aims.

OR

0	6
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Choose **at least two** scenes where Captain Plume and Kite appear together and then discuss how you would direct the pair in order to create comedy from their interaction and collusion.

Goldoni: *The Servant of Two Masters*

OR

0	7
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As a director, briefly outline and justify your casting decisions for Silvio and Clarice and then discuss how you would create comedy for your audience through your presentation of their relationship, in **at least two** scenes where they appear together.

OR

0	8
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Discuss how you would perform the role of Smeraldina, in **at least three** separate scenes from the play, in order to create comedy for your audience.

Wilde: *Lady Windermere's Fan*

OR

0	9
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As a designer, discuss how your setting design ideas for **two** of the different locations would meet Wilde's design requirements and help to suggest an appropriate period and style for your production of *Lady Windermere's Fan*.

OR

1	0
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Briefly outline and justify your casting decisions for Lord and Lady Windermere and then discuss how you would direct your actors in **at least two** scenes where they appear together, in order to reveal how their relationship changes in the course of the play.

Chekhov: *The Seagull*

OR

1	1
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As a director, discuss how you would direct the interaction between Konstantin and Arkadina, in **two** separate scenes, and explain what effects you would wish to create for the audience in your presentation of their interaction.

OR

1	2
---	---

Discuss how you would perform the role of Nina in **three** sections of the play, in order to reveal the development of her character to the audience.

Turn over for Section B**Turn over ►**

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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

Pages of the question paper

EITHER

1	3	Lorca: <i>Blood Wedding</i>	8–9
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OR

1	4	Brecht: <i>The Good Person of Szechwan</i>	10–11
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OR

1	5	Miller: <i>A View from the Bridge</i>	12–13
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OR

1	6	Berkoff: <i>The Trial</i>	14–15
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OR

1	7	Wertebaker: <i>Our Country's Good</i>	16–17
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OR

1	8	Edmundson: <i>Coram Boy</i>	18–20
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Turn over for the first extract

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EITHER

1 3 Lorca: *Blood Wedding*

From **Act One, Scene Three**

The SERVANT comes in.

FATHER. Tell her to come in now. (*To the MOTHER.*) I'll be very happy if you like her.

The BRIDE enters. Her hands at her sides in a modest pose, her head bowed.

MOTHER. Come! Are you happy?

BRIDE. Yes, señora. 5

FATHER. You mustn't be so serious. After all, she's going to be your mother.

BRIDE. I'm happy. When I say 'yes' it's because I want to.

MOTHER. Of course. (*She takes her by the chin.*) Look at me.

FATHER. She's like my wife in every way.

MOTHER. Is she? Such a lovely expression! You know what getting married is, child? 10

BRIDE (*solemnly*). I do.

MOTHER. A man, children, and as for the rest a wall that's two feet thick.

BRIDEGROOM. Who needs anything else?

MOTHER. Only that they should live. That's all . . . that they should live!

BRIDE. I know my duty. 15

MOTHER. Some gifts for you.

BRIDE. Thank you.

FATHER. Will you take something?

MOTHER. I'd rather not. (*To the BRIDEGROOM.*) Will you?

BRIDEGROOM. I will. (*He takes a sweetmeat. The BRIDE takes another.*) 20

FATHER (*to the BRIDEGROOM.*) Wine?

MOTHER. He doesn't touch it.

FATHER. That's good! (*Pause. They are all standing.*)

BRIDEGROOM (*to the BRIDE.*) I'll come tomorrow.

BRIDE. At what time? 25

BRIDEGROOM. At five.

BRIDE. I'll expect you.

BRIDEGROOM. When I leave your side I feel a great emptiness and a kind of lump in my throat.

BRIDE. When you are my husband you won't have it any more. 30

BRIDEGROOM. That's what I keep telling myself.

MOTHER. Let's go then. The sun doesn't wait. (*To the FATHER.*) Are we agreed on everything?

FATHER. Agreed.

MOTHER (*to the SERVANT*). Goodbye, woman. 35

SERVANT. God go with both of you.

The MOTHER kisses the BRIDE and they begin to leave quietly.

MOTHER (*at the door*). Goodbye, daughter.

The BRIDE replies with a gesture.

FATHER. I'll come outside with you. 40

They go out.

SERVANT. I'm bursting to see the presents.

BRIDE (*harshly*). Stop it!

SERVANT. Child! Show them to me!

BRIDE. I don't want to.

45

SERVANT. Just the stockings then. They say they're very fancy. Woman!

BRIDE. I said no.

SERVANT. For God's sake! Alright. It's as if you have no wish to get married.

BRIDE (*biting her hand in anger*). Oh!

SERVANT. Child, child! What's the matter? Are you sorry to be giving up this queen's life?

50

Don't think of bitter things. There's no reason. None. Let's see the presents. (*She takes the box.*)

BRIDE (*gripping her by the wrists*). Let go.

SERVANT. Woman!

BRIDE. Let go, I said.

55

SERVANT. You're stronger than a man.

BRIDE. Haven't I done a man's work? I wish I was one.

SERVANT. Don't talk like that!

BRIDE. Shut up, I said. Let's talk about something else.

The light begins to fade. A long pause.

60

END

Turn over for the next extract

Turn over ►

OR

1 4 Brecht: *The Good Person of Szechwan*

From Scene Eight

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OR

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

MARCO: Yes. He'll be quiet. [To RODOLPHO] You'll be quiet.
 [RODOLPHO *nods*.
 EDDIE *has risen, with iron control, even a smile. He moves to CATHERINE.*]

EDDIE: What's the high heels for, Garbo?
 CATHERINE: I figured for tonight – 5
 EDDIE: Do me a favour, will you? Go ahead.
 [*Embarrassed now, angered, CATHERINE goes out into the bedroom. BEATRICE watches her go and gets up; in passing, she gives EDDIE a cold look, restrained only by the strangers, and goes to the table to pour coffee.*]

EDDIE [*striving to laugh, and to MARCO, but directed as much to BEATRICE*]: All actresses 10
 they want to be around here.
 RODOLPHO [*happy about it*]: In Italy too! All the girls.
 [CATHERINE *emerges from the bedroom in low-heel shoes, comes to the table.*
 RODOLPHO *is lifting a cup.*]

EDDIE [*– he is sizing up RODOLPHO, and there is a concealed suspicion*]: Yeah, heh? 15
 RODOLPHO: Yes! [*Laughs, indicating CATHERINE*] Especially when they are so beautiful!
 CATHERINE: You like sugar?
 RODOLPHO: Sugar? Yes! I like sugar very much!
 [EDDIE *is downstage, watching as she pours a spoonful of sugar into his cup, his face puffed with trouble, and the room dies.* 20
Lights rise on ALFIERI.]

ALFIERI: Who can ever know what will be discovered? Eddie Carbone had never expected to
 have a destiny. A man works, raises his family, goes bowling, eats, gets old, and then he
 dies. Now, as the weeks passed, there was a future, there was a trouble that would not go
 away. 25
 [*The lights fade on ALFIERI, then rise on EDDIE standing at the doorway of the house.*
 BEATRICE *enters on the street. She sees EDDIE, smiles at him. He looks away.*
She starts to enter the house when EDDIE speaks.]

EDDIE: It's after eight.
 BEATRICE: Well, it's a long show at the Paramount. 30
 EDDIE: They must've seen every picture in Brooklyn by now.
 He's supposed to stay in the house when he ain't working.
 He ain't supposed to go advertising himself.
 BEATRICE: Well, that's his trouble, what do you care? If they pick him up they pick him up,
 that's all. Come in the house. 35
 EDDIE: What happened to the stenography? I don't see her practise no more.
 BEATRICE: She'll get back to it. She's excited, Eddie.
 EDDIE: She tell you anything?
 BEATRICE [*comes to him, now the subject is opened*]: What's the matter with you? He's a
 nice kid, what do you want from him? 40
 EDDIE: That's a nice kid? He gives me the heeby-jeebies.
 BEATRICE [*smiling*]: Ah, go on, you're just jealous.
 EDDIE: Of *him*? Boy, you don't think much of me.
 BEATRICE: I don't understand you. What's so terrible about him?
 EDDIE: You mean it's all right with you? That's gonna be her husband? 45
 BEATRICE: Why? He's a nice fella, hard workin', he's a good-lookin' fella.
 EDDIE: He sings on the ships, didja know that?
 BEATRICE: What do you mean, he sings?

EDDIE: Just what I said, he sings. Right on the deck, all of a sudden, a whole song comes out of his mouth – with motions. You know what they’re callin’ him now? Paper Doll they’re callin’ him, Canary. He’s like a weird. He comes out on the pier, one-two-three, it’s a regular free show. 50

BEATRICE: Well, he’s a kid; he don’t know how to behave himself yet.

EDDIE: And with that wacky hair; he’s like a chorus girl or sump’m.

BEATRICE: So he’s blond, so – 55

EDDIE: I just hope that’s his regular hair, that’s all I hope.

BEATRICE: You crazy or sump’m? [*She tries to turn him to her.*]

EDDIE: [*– he keeps his head turned away*]: What’s so crazy? I don’t like his whole way.

BEATRICE: Listen, you never seen a blond guy in your life? 60

What about Whitey Balso?

EDDIE [*turning to her victoriously*]: Sure, but Whitey don’t sing; he don’t do like that on the ships.

BEATRICE: Well, maybe that’s the way they do in Italy.

EDDIE: Then why don’t his brother sing? Marco goes around like a man; nobody kids Marco. [*He moves from her, halts. She realizes there is a campaign solidified in him.*] I tell you the truth I’m surprised I have to tell you all this. I mean I’m surprised, B. 65

BEATRICE [*– she goes to him with purpose now*]: Listen, you ain’t gonna start nothin’ here.

EDDIE: I ain’t startin’ nothin’, but I ain’t gonna stand around lookin’ at that. For that character I didn’t bring her up. I swear, B., I’m surprised at you; I sit there waitin’ for you to wake up but everything is great with you. 70

BEATRICE: No, everything ain’t great with me.

EDDIE: No?

BEATRICE: No. But I got other worries.

EDDIE: Yeah. [*He is already weakening.*]

END

Turn over for the next extract

Turn over ►

OR

1	6	Berkoff: <i>The Trial</i>
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From *Act Two***Huld the Lawyer, or an Illustrated Account of the Law***Three enormous knocks are heard.*

- K: Open the door please.
 [The TWO FIGURES stand facing front – we see each person’s point of view as in film.]
- LENI: Who are you? 5
- K: The son of Mr K. He sent me to see Mr Huld.
- LENI: Mr Huld is ill. It’s eight o’clock. A very unusual time to call. *[miming her action]* Behind the grille in the door, two great dark eyes appeared. Then vanished again.
- K: K assured himself that he had seen a pair of eyes – probably a new maid, afraid of strangers. 10
- LENI: Once more the eyes appeared and now they seemed almost sad. They might be an illusion.
- K: Please open the door. I’ve been recommended to Mr Huld.
- HULD: Leni, who is it? 15
- K: I am the son of your old friend Herman K. He sent me to see you.
- HULD: Oh Herman! Come in, come in.
 [As LENI opens the door, using her arm as the door, the movement turns into a dance. The CHORUS leave screens and dance together until he arrives. HULD sits in a chair surrounded by CHORUS who become his clients and acolytes, and act out the information HULD imparts.] 20
- He doesn’t come himself. He sends you. Well. Your father asked you to see how I am, eh? How nice of him – how very nice – well, why don’t you ask me how I am? 25
- K: How are you?
- HULD: Don’t ask. I’m terrible. Getting worse – difficult to breathe – can’t sleep, and I’m losing my strength daily.
- K: That’s bad news.
- LENI: You see. He’s too ill to talk about business. 30
- HULD: Aah! So it’s not a sick visit – you came on business. It’s all right, Leni. Has he come to see how I am?
- CHORUS: No.
- HULD: He only comes when he *needs* something. Well, that’s how the world is. Leave us, Leni. Leni looks after me. She’s a good girl. 35
- LENI: Am I a good girl?
- HULD: Of course you are.
- LENI: And I have a doll-like rounded face?
- HULD: With pale cheeks, and your chin quite round in its modelling.
- LENI: Although I have somewhat protuberant eyes. 40
- HULD: Not a jot. Not a jot.
- K: *Would you please leave us.*
- HULD: Go now, Leni. It’s all right.
 [LENI moves into background watching.] 45
- To be quite frank with you, I know why you came.

- Your case is far too interesting to refuse to take on. *I accept the challenge.*
- K: I don't understand. How could you know?
- HULD: In my profession is it not natural I should have the ears of my colleagues? That cases would be discussed, and yours divulged – a word dropped here and there – a familiar sound, friends in the Court, a natter in the coffee shop, eh? Don't look round, but I have someone from the Courts visiting me at the moment. 50
- K: Where? It's so gloomy in here – I can hardly see anything.
- HULD: Shhh! Don't disturb him. He likes the dark. If only you knew how dreadfully overworked we are. Not so. The entire judiciary system needs to be overhauled. Your first plea must be ready for representation. That's very important, as the first plea often determines the whole case. Unfortunately, it is my duty as your lawyer to warn you that they don't always read the first plea. They simply file them away. 55
- K: Why do they do that?
- HULD: The observation and interrogation of the accused are more important than pieces of paper. Besides which it gives the filing clerk something to do. They write down everything about you. Every minute of your daily life. Your most secret habits. Any bad ones? 60
- CHORUS: *No.*
- HULD: Good. Sometimes the sheer weight of written evidence accumulating day by day results in some confusion. An overworked ledger clerk, and the first plea is lost. They often lose the first plea and lose sight of the original intention. This makes counsel for the defence very difficult indeed. Remember they only tolerate the defence; strictly speaking, none of the magistrates on the Courts recognize counsel for the defence. This naturally has a humiliating effect on the whole profession. 65
- K: The public would never tolerate that.
- HULD: Proceedings are not public. They could be, but they're not. Only if the Law considers it necessary, which it doesn't. 70
- K: But I still don't know of what I am accused.
- HULD: Naturally not. The legal records of the case with charges are not available to counsel for the defence. Consequently, one doesn't know, with any precision, what charges to meet in the first plea. So you cannot draw up a plea just yet. 75
- K: But how can I find out if they don't tell me? 80

END

Turn over ►

OR

1	7
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Wertenbaker: *Our Country's Good*

From Act Two, Scenes Six and Seven

Ketch Goodbye, Liz. You were a very good Melinda. No one will be as good as you.

They begin to go.

Liz Mr Brewer.

Harry 'You wanted me dead.' I didn't. You shouldn't've stolen that food!

Ketch Speak to her, please, Mr Brewer. 5

Harry What?

Liz Tell Lieutenant Clark I didn't steal the food. Tell him – afterwards. I want him to know.

Harry Why didn't you say that before? Why are you lying now?

Liz Tell the Lieutenant.

Harry 'Another victim of yours, another body. I was so frightened, so alone.' 10

Ketch Mr Brewer.

Harry 'It's dark. There's nothing.' Get away, get away!

Liz Please tell the Lieutenant.

Harry 'First fear, then a pain at the back of the neck. Then nothing.' I can't see. It's dark. It's dark. 15

Harry *screams and falls.*

Scene Seven

The Meaning of Plays

The Aborigine Ghosts in a multitude have spilled from the dream. Who are they? A swarm of ancestors comes through unsealed cracks in the sky. But why? What do they need? If we can satisfy them, they will go back. How can we satisfy them? 20

Mary, Ralph, Dabby, Wisehammer, Arscott. *Mary and Ralph are rehearsing. The others are watching.*

Ralph 'For I swear, Madam, by the honour of my profession, that whatever dangers I went upon, it was with the hope of making myself more worthy of your esteem, and if I ever had thoughts of preserving my life, 'twas for the pleasure of dying at your feet.' 25

Mary 'Well, well, you shall die at my feet, or where you will; but you know, Sir, there is a certain

will and testament to be made beforehand.’

I don’t understand why Silvia has asked Plume to make a will.

Dabby It’s a proof of his love, he wants to provide for her. 30

Mary A will is a proof of love?

Wisehammer No. She’s using will in another sense. He must show his willingness to marry her. Dying is used in another sense, too.

Ralph He gives her his will to indicate that he intends to take care of her.

Dabby That’s right, Lieutenant, marriage is nothing, but will you look after her? 35

Wisehammer Plume is too ambitious to marry Silvia.

Mary If I had been Silvia, I would have trusted Plume.

Dabby When dealing with men, always have a contract.

Mary Love is a contract.

Dabby Love is the barter of perishable goods. A man’s word for a woman’s body. 40

Wisehammer Dabby is right. If a man loves a woman, he should marry her.

Ralph Sometimes he can’t.

Wisehammer Then she should look for someone who can.

Dabby A woman should look after her own interests, that’s all.

Mary Her interest is to love. 45

Dabby A girl will love the first man who knows how to open her legs. She’s called a whore and ends up here. I could write scenes, Lieutenant, women with real lives, not these Shrewsbury prudes.

Wisehammer I’ve written something. The prologue of this play won’t make any sense to the convicts: ‘In ancient times, when Helen’s fatal charms’ and so on. I’ve written another one. Will you look at it, Lieutenant? 50

Ralph *does so and Wisehammer takes Mary aside.*

You mustn’t trust the wrong people, Mary. We could make a new life together, here. I would marry you, Mary, think about it, you would live with me, in a house. He’ll have to put you in a hut at the bottom of his garden and call you his servant in public, that is, his whore. Don’t do it, Mary. 55

END

Turn over ►

OR

1 | 8 | Edmundson: *Coram Boy*

From Act Two, Scenes Nine, Ten and Eleven

AARON. Look.

He takes the bag of toffees out of his pocket and offers them to TOBY.

Mr Ledbury gave me them. I saved half for you.

TOBY (*taking them*). Thanks.

He turns away and starts to cry.

5

AARON. Tobes? Are you crying?

TOBY. No.

AARON. What's wrong? Aren't you happy here? Tobes?

TOBY. I hate it.

AARON. But why? It's amazing.

10

TOBY. You don't know what it's like.

AARON. Look . . . why don't we go to your room and you can tell . . .

TOBY. I haven't got a room.

AARON. Where do you sleep? (*TOBY doesn't reply.*) Toby.

TOBY. Can we go and find my mother?

15

AARON. What?

TOBY. I want to go soon. Tomorrow or the day after.

AARON. Tobes, I can't. We're going to all these big houses to sing. And it's the concert in a few weeks. And I like it at Mr Brook's. He's kind and he never shouts and I love the music.

TOBY. Just go away.

20

AARON. If you're not happy you should tell Mr Gaddarn.

TOBY. He's horrible. He's going to cut my tongue out.

AARON. Cut your tongue out? Don't be silly.

TOBY. You don't believe me!

AARON. I . . .

25

TOBY. I'm going to find my mother. Soon! And you're not coming. She's my mother anyway!

He walks out of the room. Sadly, AARON goes back to join the other CORAM BOYS.

Scene Ten

TOBY enters a dark room. It is wood-panelled, with long leaded windows that look out over the docks. There is the shadowy outline of maps on the walls, and books on high shelves. He crosses to a large globe which stands in the corner of the room. He squats down next to it and turns it until he finds Africa. 30

TOBY. Africa.

With his finger, he traces a line.

London. The Indies. 35

He takes his mother's beads out of his pocket and rubs them between his fingers.

I'm coming soon. I'm coming soon.

He curls up on the floor next to the map and sobs.

Back in the drawing room, left alone with the harpsichord, ALEXANDER tentatively begins to play. 40

Scene Eleven

A few hours later. It is dark outside. TOBY has fallen asleep. PEOPLE are approaching the door. TOBY wakes with a start as he hears MR GADDARN's laugh. Horrified, he looks about and spots a silk screen at the other side of the room. He darts behind it, just in time. The room lights up with dancing shadows, as MR GADDARN enters carrying a candelabra which he sets down on a table. There are two other MEN with him. They all sit down, and MR GADDARN pours drinks from a decanter. 45

GADDARN. I can get four boys and three girls by the end of the month.

MAN 1. Only three girls? Six would make it far more worth our while. Yours too.

GADDARN. The Coram authorities keep records. Details. For every child I take possession of, I have to produce written evidence of where they're going, which family they're going to, their terms of labour. I have contacts who forge documents for me, but it takes time and there's no room for mistakes. Doing it for three girls is possible, six isn't. 50

MAN 2. I have a contact in the North Country who could do the same thing for you. The Coram people aren't likely to go checking up there. 55

GADDARN. I only use my own people.

MAN 2. He's good. I'll vouch for him.

Pause. MR GADDARN thinks for a few moments.

Turn over ►

GADDARN. Where would the girls be going?

MAN 1. Turkey. Some would go on to North Africa. We'd keep the best ones for the harems in Constantinople. 60

GADDARN. Which trader do you use?

MAN 1. Abdul Fazir. We've used him every time.

Pause.

GADDARN. I'll try for six. 65

MAN 1. Good.

END

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