

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCE**

# Drama and Theatre Studies

**Advanced**

**Unit 4: Theatre Text in Context**

Thursday 31 May 2012 – Afternoon

**Time: 2 hours 30 minutes**

Paper Reference

**6DR04/01**

**You must have:**

Source booklet (enclosed) for Section A  
Annotated copy of text studied and Research Notes,  
both to be retained in the centre after the examination

Total Marks

## Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **three** questions, **one** from Section A, **one** from Section B and **one** from Section C.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

## Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

## Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

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**PEARSON**

## SECTION A

Answer ONE question from this section.

You are a director planning a rehearsal of the section of the play reprinted in the source booklet.

### 1 *Lysistrata* by Aristophanes

You should refer to the extract reproduced on pages 2–7 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the grouping of the women for the taking of the oath in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationships between the women in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 1 = 20 marks)

### 2 *Dr Faustus* by Christopher Marlowe

You should refer to the extract reproduced on pages 8–12 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the stage direction at the end of this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Faustus and the other characters once Faustus has been made invisible. (6)
- (c) Explain to your performers how you intend to work on exploring verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 2 = 20 marks)



### 3 *Woyzeck* by Georg Buchner

You should refer to the extract reproduced on pages 13–18 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the stage direction '*he runs back in as the doctor throws the cat at him, which he catches*' at the start of this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use to explore the relationship between the Doctor and the Captain in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring verbal communication in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 3 = 20 marks)



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### Question 3

((a) continued)



P 4 0 3 3 7 A 0 5 2 8

(b)



((b) continued)



((b) continued) .....

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(c)

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((c) continued) .....

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((c) continued) .....



((c) continued)

(Total for Question = 20 marks)

**TOTAL FOR SECTION A = 20 MARKS**



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## SECTION B

Answer ONE question from this section.

### ***Lysistrata* by Aristophanes**

- 4 As a director, outline and justify your approach to a production of the play that seeks to make it relevant to a contemporary audience and demonstrates your understanding of its original performance context.

(Total for Question 4 = 30 marks)

- 5 As a director, outline your objectives for **two** key visual elements of your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 5 = 30 marks)

### ***Dr Faustus* by Christopher Marlowe**

- 6 As a director, outline and justify your approach to a production of the play that seeks to make it relevant to a contemporary audience and demonstrates your understanding of its original performance context.

(Total for Question 6 = 30 marks)

- 7 As a director, outline your objectives for **two** key visual elements of your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 7 = 30 marks)

### ***Woyzeck* by Georg Buchner**

- 8 As a director, outline and justify your approach to a production of the play that seeks to make it relevant to a contemporary audience and demonstrates your understanding of its original performance context.

(Total for Question 8 = 30 marks)

- 9 As a director, outline your objectives for **two** key visual elements of your production of the play and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 9 = 30 marks)



Chosen Question Number:

**Question 5** 

**Question 7** 

**Question 9** 

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(Total for Question = 30 marks)

**TOTAL FOR SECTION B = 30 MARKS**



## SECTION C

**Answer ONE question in response to the live production you have seen.**

You must write the title of the play, the playwright, the date you saw the play and the venue of the production at the start of your answer.

### EITHER

**10** 'Actors take second place to designers in the theatre of the 21st century.'

Discuss the above statement in relation to the play you have seen in performance compared to its original performance conditions.

**(Total for Question 10 = 30 marks)**

### OR

**11** Evaluate the use of stage space in the production you have seen and compare this with its original performance conditions.

**(Total for Question 11 = 30 marks)**

**Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.**

Chosen Question Number:      **Question 10** ☒      **Question 11** ☒

**Title of play:** .....

**Playwright:** .....

**Date seen:** .....

**Venue of production:** .....

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**(Total for Question = 30 marks)**

**TOTAL FOR SECTION C = 30 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**

**Edexcel GCE**

# **Drama and Theatre Studies**

**Advanced**

**Unit 4: Theatre Text in Context**

Thursday 31 May 2012 – Afternoon

Paper Reference

**6DR04/01**

**Source booklet for use with Section A.**

**Do not return this insert with the question paper.**

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**PEARSON**

**FOR USE WITH QUESTION 1**

**EXTRACT: LYSISTRATA (pages 23 – 33)**

**LAMPITO:**

Not sae lang as their warrships have feet and they have that bottomless fund o' money in Athena's temple.

**LYSISTRATA:**

Oh, don't think we haven't thought about that! We're going to occupy the Acropolis today. While we take care of our side of things, all the older women have been instructed to seize the Acropolis under pretence of going to make sacrifices.

**LAMPITO:**

A guid notion; it soonds as if it will worrk.

**LYSISTRATA:**

Well then, Lampito, why don't we well and truly confirm the whole thing now by taking an oath?

**LAMPITO:**

Pit the aith to us and we'll sweir.

**LYSISTRATA:**

Well spoken. [*Calling into the house*] Scythaena! [*A SLAVE-GIRL comes outside; she is carrying a large round wine-bowl. She stares open-eyed about her.*] What are you staring at? Put that shield face down in front of us. [*The SLAVE-GIRL lays the bowl on the ground.*] Now someone give me the limbs of the sacrificial victim.

**MYRRHINE:**

Lysistrata, what sort of oath is this you're giving us to take?

**LYSISTRATA:**

Why, the one that Aeschylus talks about somewhere - filling a shield with sheep's blood.

**MYRRHINE:**

But Lysistrata, you can't take a peace oath over a shield!

**LYSISTRATA:**

What do you suggest, then?

**MYRRHINE:**

Suppose we got a white stallion and cut it up?

**LYSISTRATA:**

White stallion indeed!

**MYRRHINE:**

Well, how *are* we going to take the oath, then?

**CALONICE:**

I've got an idea, if you like. Stand a large black cup on the ground, pour in the blood of some Thasos grapes, and swear - to put no water in the cup.

**LAMPITO:**

Och aye, that's the kind of aith I like!

**LYSISTRATA** [*to Scythaena*]:

A cup and a wine-jar from inside, please.

[*SCYTHAENA takes her bowl inside and returns with a cup and jar, both of enormous size. The women crowd around.*]

**MYRRHINE:**

My dears, isn't it a whopper?

**CALONICE:**

[*picking up the cup*]: Cheers you up even to touch it!

**LYSISTRATA:**

Put the cup down [*CALONICE does so*] and take hold of the sacrificial victim. [*She holds up the jar; all the women lay a hand on it.*] O mighty Goddess of Persuasion, and thou, O Lady of the Loving Cup, accept this sacrifice and look with favour on womankind. [*She pours wine from the jar into the cup.*]

**MYRRHINE:**

What lovely dark blood! And how well it flows!

**LAMPITO:**

And how sweet it smells forby, by Castor!

**CALONICE:**

[*trying to push Myrrhine and Lampito aside*]: Let me take the oath first!

**MYRRHINE:**

Not unless you draw the first lot, you don't!

**LYSISTRATA:**

Lampito and all of you, take hold of the cup. [*All do so.*] One of you repeat the oath after me, and then at the end everyone will confirm that they share in it. I will not allow either lover or husband -

**MYRRHINE:**

I will not allow either lover or husband -

**LYSISTRATA:**

- to approach me in a state of erection. [*MYRRHINE hesitates.*] Go on!

**MYRRHINE:**

- to approach me in - a state of - erection - help, Lysistrata, my knees are giving way! [*She nearly faints, but recovers herself.*]

**LYSISTRATA:**

And I will live at home in unsullied chastity -



**MYRRHINE:**

And I will live at home in unsullied chastity -

**LYSISTRATA:**

- wearing my saffron gown and my sexiest make-up -

**MYRRHINE:**

- wearing my saffron gown and my sexiest make-up -

**LYSISTRATA:**

- to inflame my husband's ardour.

**MYRRHINE:**

- to inflame my husband's ardour.

**LYSISTRATA:**

But I will never willingly yield myself to him.

**MYRRHINE:**

But I will never willingly yield myself to him.

**LYSISTRATA:**

And should he rape me by force against my will -

**MYRRHINE:**

And should he rape me by force against my will -

**LYSISTRATA:**

- I will submit passively and will not thrust back.

**MYRRHINE:**

- I will submit passively and will not thrust back.

**LYSISTRATA:**

I will not raise my slippers towards the ceiling.

**MYRRHINE:**

I will not raise my slippers towards the ceiling.

**LYSISTRATA:**

I will not adopt the lioness-on-a-cheesegrater position.

**MYRRHINE:**

I will not adopt the lioness-on-a-cheesegrater position.

**LYSISTRATA:**

If I abide by this oath, may I drink from this cup.

**MYRRHINE:**

If I abide by this oath, may I drink from this cup.

**LYSISTRATA:**

But if I break it, may the cup be filled with water.

**MYRRHINE:**

But if I break it, may the cup be filled with water.

**LYSISTRATA** [*to the others*]:

Do you all join in swearing this oath?

**ALL:**

We do.

**LYSISTRATA:**

Now the sacrifice must be wholly consumed. [*She is about to drink from the cup.*]

**CALONICE** [*interposing*]:

Not all of it, my friend - let's share it, as friends should.

*[Before LYSISTRATA can drink from the cup and pass it round, a shout of triumph is heard backstage.]*

**LAMPITO:**

What was that?

**LYSISTRATA:**

What I said we were going to do. The Citadel of Athena is now in the women's hands. Well then, Lampito, you'd better go and see to your side of the business at home, but your friends will have to stay here with us as hostages. *[LAMPITO departs; ISMENIA, the CORINTHIAN and the other SPARTAN WOMEN remain.]* Now we'll go up on to the Acropolis, join the others, and make sure the doors are barred.

**MYRRHINE:**

Won't the men be coming soon to try and take the place back?

**LYSISTRATA:**

Let them; they won't bother me. They can threaten what they like - even try to set fire to the place - they won't make us open the gates except on our own terms.

**MYRRHINE:**

No, by Aphrodite, they won't. We must show that it's not for nothing that people say 'Damn and blast, but there's no getting the better of a woman!'

*[All the WOMEN retire into the Acropolis, and the doors are closed. After a short interval there appear, from the wings, the CHORUS OF OLD MEN. They are advancing slowly and with difficulty, each carrying two olive-wood logs, a vine-torch and a pot containing live coals.]*

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**END OF EXTRACT**

**FOR USE WITH QUESTION 2**

**EXTRACT: DR FAUSTUS (pages 87 – 95)**

**[Act 3 Scene 1]**

*Enter FAUSTUS and MEPHISTOPHELES.*

**FAUSTUS**

Having now, my good Mephistopheles,  
Passed with delight the stately town of Trier,  
Environed round with airy mountain tops,  
With walls of flint and deep entrenched lakes,  
Not to be won by any conquering prince;  
From Paris next, coasting the realm of France,  
We saw the river Maine fall into Rhine,  
Whose banks are set with groves of fruitful vines;  
Then up to Naples, rich Campania,  
Whose buildings, fair and gorgeous to the eye,  
The streets straight forth and paved with finest brick,  
Quarters the town in four equivalents.  
There saw we learnèd Maro's golden tomb,  
The way he cut an English mile in length  
Through a rock of stone in one night's space.  
From thence to Venice, Padua, and the rest,  
In midst of which a sumptuous temple stands  
That threatens the stars with her aspiring top.  
Thus hitherto hath Faustus spent his time.  
But tell me now what resting place is this?  
Hast thou, as erst I did command,  
Conducted me within the walls of Rome?

**MEPHISTOPHELES**

Faustus, I have; and, because we will not be unprovided, I have taken up his Holiness's privy chamber for our use.

**FAUSTUS**

I hope his Holiness will bid us welcome.

#### MEPHISTOPHELES

Tut, 'tis no matter, man; we'll be bold with his good cheer.  
And now my Faustus, that thou mayst perceive  
What Rome containeth to delight thee with,  
Know that this city stands upon seven hills  
That underprop the groundwork of the same.  
Just through the midst runs flowing Tiber's stream  
With winding banks that cut it in two parts,  
Over the which four stately bridges lean,  
That make safe passage to each part of Rome.  
Upon the bridge called Ponte Angelo  
Erected is a castle passing strong,  
Within whose walls such store of ordnance are,  
And double cannons framed of carved brass,  
As match the days within one complete year,  
Besides the gates and high pyramides  
Which Julius Caesar brought from Africa.

#### FAUSTUS

Now by the kingdoms of infernal rule,  
Of Styx, of Acheron, and the fiery lake  
Of ever-burning Phlegethon, I swear  
That I do long to see the monuments  
And situation of bright, splendid Rome.  
Come, therefore, let's away.

#### MEPHISTOPHELES

Nay Faustus, stay; I know you'd fain see the Pope  
And take some part of holy Peter's feast,  
Where thou shalt see a troop of bald-pate friars,  
Whose *summum bonum* is in belly cheer.

**FAUSTUS**

Well, I'm content to compass then some sport  
And by their folly make us merriment.  
Then charm me that I  
May be invisible, to do what I please  
Unseen of any whilst I stay in Rome.

[MEPHISTOPHELES *casts a spell.*]

**MEPHISTOPHELES**

So, Faustus; now do what thou wilt, thou shalt not be discerned.

*Sound a sennet. Enter the POPE and the CARDINAL of Lorraine to the banquet, with FRIARS attending.*

**POPE**

My Lord of Lorraine, will't please you draw near?

**FAUSTUS**

Fall to, and the devil choke you an you spare

**POPE**

How now! Who's that which spake? Friars, look about.

**FRIAR**

Here's nobody, if it like your Holiness.

**POPE**

My lord, here is a dainty dish was sent me from the Bishop of Milan.

**FAUSTUS**

I thank you, sir.

*Snatch [es the dish].*

**POPE**

How now! Who's that which snatched the meat from me? Will no man look? My lord, this dish was sent me from the Cardinal of Florence.

**FAUSTUS**

You say true; I'll ha't.

*[Snatches the dish.]*

**POPE**

What, again! My lord, I'll drink to your Grace.

**FAUSTUS**

I'll pledge your Grace.

*[Snatches the cup.]*

**CARDINAL**

My lord, it may be some ghost, newly crept out of Purgatory, come to beg a pardon of your Holiness.

**POPE**

It may be so. Friars, prepare a dirge to lay the fury of this ghost.—Once again, my lord, fall to.

*The POPE crosses himself.*

**FAUSTUS**

What, are you crossing of yourself? Well, use that trick no more. I would advise you.

*[The POPE] cross [es himself] again.*

Well, there's the second time. Aware the third, I give you fair warning.

*[The POPE] cross [es himself] again, and Faustus hits him a box of the ear; and they all run away.*

Come on, Mephistopheles; what shall we do?

**MEPHISTOPHELES**

Nay, I know not. We shall be cursed with bell, book, and candle.

**FAUSTUS**

How! Bell, hook, and candle; candle, book, and bell.  
Forward and backward, to curse Faustus to hell.  
Anon you shall hear a hog grunt. a calf bleat, and an ass bray,  
Because it is Saint Peter's holy day.

*Enter all the FRIARS to sing the Dirge.*

**FRIAR**

Come, brethren, let's about our business with good devotion.

*[The FRIARS] sing this.*

Cursèd be he that stole away his Holiness's meat from the  
table:

*Maledicat Dominus!*

Cursèd be he that struck his Holiness a blow on the face:

*Maledicat Dominus!*

Cursèd be he that took Friar Sandelo a blow on the pate.

*Maledicat Dominus!*

Cursèd be he that disturbeth our holy dirge.

*Maledicat Dominus!*

Cursèd be he that took away his Holiness's wine:

*Maledicat Dominus et omnes Sancti!*

*Amen!*

*[MEPHISTOPHELES and FAUSTUS] beat the FRIARS and fling fire-works among  
them, and so exeunt.*

---

**END OF EXTRACT**



**FOR USE WITH QUESTION 3**

**EXTRACT: WOYZECK (pages 41 – 51)**

**SCENE EIGHT**

**WOYZECK** comes in with a pair of steps, places them carefully, withdraws. The **DOCTOR** enters and ascends them to survey the audience, which he addresses as his assembled students.

**DOCTOR:**

Gentlemen, here I am aloft like David when he spied Bathsheba; but all I ever see is the boarding school girls' knickers hanging out to dry. - Now, we come to the important question of the relation between subject and object. If we take one of those creatures in whom, gentlemen, the capacity of the divine for self-affirmation most clearly manifests itself and we examine its relation to space, the earth and the planetary universe. If, gentlemen, I take (*Producing it from his pocket.*) this cat, and I throw it out of the window - what will be its instinctive behaviour relative to its centre of gravity?  
- Woyzeck! - Woyzeck!!

*He runs back in as the DOCTOR throws the cat at him, which he catches.*

**WOYZECK:**

Doctor, it's biting me!

**DOCTOR:**

And look at you, nursing it like your grandmother. Fool.

**WOYZECK:**

I'm getting the shakes, Doctor.

**DOCTOR** (*pleased, descending*):

Is that so? How interesting. How very, very interesting.  
And what's this, a new species of animal louse? 'Fine one, too.

*Takes out a magnifying glass to mock-examine the cat.*

**WOYZECK:**

You're frightening it. (*Takes the cat out.*)

**DOCTOR:**

Animals have no scientific instincts. - Therefore, I shall use another demonstration subject.

*Clicks his fingers. WOYZECK returns.*

Observe, gentlemen. For three months this man has eaten nothing but peas. Note the effect, it's clearly apparent. The pulse is irregular, singularly. And the eyes: note the peculiarity of the eyes.

**WOYZECK:**

Doctor - everything's going dark on me again.

*Teeters, almost falling onto the steps.*

**DOCTOR:**

Cheer up, Woyzeck. Just a few more days and it'll all be over.

*He prods at glands and points of the thorax.*

The effect is palpable, gentlemen, palpable.

- Just wiggle your ears for the young gentlemen while we're at it, Woyzeck. I meant to show you this before. He uses the two muscles quite independently. - Go on then.

**WOYZECK (embarrassed):**

Oh, Doctor -

**DOCTOR:**

Do I have to wiggle them for you, you brute?! Are you going to behave like the cat?

- There you are, gentlemen, another case of progressive donkeyfication resulting from female upbringing and the use of the German language! You're losing your hair. Has your mother been pulling it out for mementos?

Ah, no, it's the peas, gentlemen, the peas.

Well, we must conclude. Thank you all. Woyzeck, when you've taken those back the Captain wants to see you.

**WOYZECK:**

Yes, sir.

*The DOCTOR goes out, WOYZECK following with the steps.*

## SCENE NINE

The street. The **DOCTOR** walks briskly down it with the **CAPTAIN** *puffing after him*.

**CAPTAIN:**

Doctor. Just a minute, Doctor! You shouldn't go so fast, you know. The only thing you'll catch up with rushing like that's y'r last day. A good man with a clear conscience doesn't hurry that way. A good man. (*Snorts, breathes heavily to regain himself.*)

*The DOCTOR tries to move away but the CAPTAIN has him by his coat.*

Allow me the privilege of saving a human life, Doctor.

**DOCTOR:**

(*agitating his arm*) I'm in a hurry, Captain. A hurry!

**CAPTAIN:**

My dear ghoul, you'll wear your legs down to the pavement. Stop trying to take off on your stick.

**DOCTOR:**

I'll tell you something - your wife will be dead inside four weeks. Total collapse occasioned by complications in the seventh month. I've had twenty identical cases: they all died. Inside four weeks - you'd better start getting used to the idea.

**CAPTAIN:**

Please, Doctor, I get so depressed; it's making me imagine things. I can't look at my empty coat hung up on the wall without bursting into tears.

**DOCTOR:**

Hm. - Puffy, fat; thick neck. Apoplectic type. Yes, Captain, that'll be the way of it. You're a certainty for apoplectic seizure of the brain. . . Of course, you might only be affected down one side, hemi-paresis, then you'd still be able to move the unparalysed half of your body. Or alternatively you might be even luckier and have simply local cerebral paralysis, in which case you'd become a sort of human potato.

Yes, that's the outlook for you in the next month. Though there's also the possibility that you could become a really interesting case by having just one half of your tongue paralysed. Now if that happens I'll be able to do experiments on it that will make you go down in medical history.

**CAPTAIN:**

Don't frighten me like that, Doctor. People have been known to die of fright, you know, of sheer bloody fright.

- I can see the mourners already, getting the lemons out'v their pockets to make them cry. Still, they'll say, 'He was a good man; a good man.' - Oh, you damned old coffin nail!

**DOCTOR:**

Ha. Do you see this? (*Holds up his hat.*)  
This, my dear squarebasher, is an empty headpiece.

**CAPTAIN:**

And this (*Displays one of his buttons.*), my dear ghoul, is a bonehead. Ha ha ha! - No offence, mind. I'm a virtuous man, but I can give as good as I get when I feel like it, Doctor.  
Ha ha ha! When I feel like it -

**WOYZECK** comes down the street trying to avoid notice.

Hey! Woyzeck!  
Where're you dashing off to? Just wait there a minute, Woyzeck. You go through the world like an open razor. You'll be giving someone a nasty cut one of these days. Have you got to shave a regiment of eunuchs on pain of death if you miss one hair or something? Eh?  
On the subject of hairs, that puts me in mind of the saying -  
You know, Woyzeck -

**DOCTOR:**

Pliny states: troops are to be discouraged from wearing facial hair.

**CAPTAIN:**

The one about finding a hair from someone else's beard in your soup. - You take my meaning?  
Or perhaps we should say in this case, from someone else's moustache - a sapper's, or a sergeant's, or, maybe, a drum-major's?  
Eh, Woyzeck?  
But then, your wife's a good woman, isn't she? Not like some.

**WOYZECK:**

Yes, sir. What do you mean, sir?

**CAPTAIN:**

Look at the man's face!

You might not find that hair in your soup, but if you popped round the corner you could just find it sticking to a certain pair of lips. A certain pair of lips, Woyzeck. Ah yes, I've known love in my time, too.

- Good God, you've turned to chalk, man; you're stone white!

**WOYZECK:**

Captain, I'm a poor man - I've nothing but her in the world. Please don't make jokes, sir.

**CAPTAIN:**

Make jokes? Me, make jokes with you?

**DOCTOR:**

Pulse, Woyzeck, pulse!

Short, skipping, violent, irregular. irregular

**WOYZECK:**

The earth's hotter th'n hell . . and I'm cold.

Ice. Ice.

Hell must be cold, I'm sure. - It's not possible!

Slut! Slut!! - Not possible.

**CAPTAIN:**

What are you doing, staring at me like that? Do you want a bullet in the brain, man?! Your eyes're like knives. - I'm only doing you a favour, it's for your own good. Because you're not a bad fellow, Woyzeck, not such a bad fellow.

**DOCTOR:**

Facial muscles taut, rigid; occasional twitches. Manner tense, hyperexcited.

**WOYZECK:**

I'm off. Anything can be possible. - The slut! Anything at all.

- 'Fine day, Captain, isn't it? With a fine grey, stone sky. You c'd just hammer a peg in it and hang yourself. All because of the little pause between 'Yes' and 'Yes' again - and 'No'.

Yes and No, Captain. - Is the No to blame for the Yes, or the Yes for the No?

I sh'll have to think about that.

*Moves away, step by step at first then increasingly quickly.*

**DOCTOR:**

Unique, unique! (*Runs after him.*)  
Woyzeck! Another rise, Woyzeck!

**CAPTAIN:**

People, they make me dizzy. - Look at them. One sparking and veering while the other reaches after him like a spider's shadow.  
Thunder following lightning. - Grotesque, grotesque!  
I don't like such things. A good man takes care of himself, takes care of his life; he isn't foolhardy. No, foolhardiness is for scoundrels, for dogs!  
I'm not like that.

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**END OF EXTRACT**

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