



General Certificate of Education  
Advanced Level Examination  
January 2012

## Drama and Theatre Studies      DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Monday 23 January 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.

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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 Duchess during the course of the play? Discuss how you would perform the role, in **at least two** separate sections of the play, in order to achieve your aims.

**OR**

0	2
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As a director, discuss how you would create 'black comedy' for your audience in **two** or **three** scenes that involve the plotting of members of the Duke's extended family of sons and step-sons.

**Molière: *Tartuffe*****OR**

0	3
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Choose **one** section of the play where Mariane interacts with Orgon and **one** section where Damis interacts with Orgon and then discuss how you would direct the chosen sections in order to achieve your preferred effects for the audience.

**OR**

0	4
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As a designer, discuss how your designs for costumes and accessories and/or for set and furnishings might be exploited by members of the cast to enhance the comedy at particular moments.

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

0	5
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How would you want your audience to respond to Melinda? 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 Silvia appear together and then discuss how you would direct the pair in order to create comedy from their interaction.

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

OR

0	7
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What effects would you wish to create through your presentation of the father/daughter relationship between Pantalone and Clarice? Discuss how you would direct these characters, in **at least two** scenes where they appear together, in order to achieve your aims.

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 develop a strong relationship with the audience.

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

OR

0	9
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Discuss how you would perform the role of Mrs Erylne, in **two** or **three** separate sections of the play, in order to change the audience's response to the character from one of mistrust at the beginning of the play to one of respect at the end of the play.

OR

1	0
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Briefly outline and justify your casting decisions for Lord Darlington and Lady Windermere and then discuss how you would direct your actors, in **two** sections where they appear together, in order to reveal your interpretation of their relationship.

**Chekhov: *The Seagull***

OR

1	1
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With reference to specific moments from each of the Acts of the play, discuss how you would use design elements to show the passage of time in a production of *The Seagull*.

You should include reference to **one or more** of the following design elements: set, costume and accessories, lighting, sound, make-up.

OR

1	2
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Discuss how you would perform the role of Madame Arkadina, in **three** sections of the play, in order to reveal the complexity of her character to the audience.

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

**There are no questions printed on this page**

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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****Pages of the question paper****EITHER**

**1 | 3** Lorca: *Blood Wedding* 8–9

**OR**

**1 | 4** Brecht: *The Good Person of Szechwan* 10–11

**OR**

**1 | 5** Miller: *A View from the Bridge* 12–13

**OR**

**1 | 6** Berkoff: *The Trial* 14–15

**OR**

**1 | 7** Wertebaker: *Our Country's Good* 16–18

**OR**

**1 | 8** Edmundson: *Coram Boy* 20–22

**There are no questions printed on this page**

**Turn over for the first extract**

**Turn over ►**

## EITHER

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

FATHER. Get the trays of wheat ready.

SERVANT. They are ready.

LEONARDO'S WIFE (*entering*). Good luck for the future!

MOTHER. Thank you.

LEONARDO. Is there going to be a celebration? 5

FATHER. A small one. The people can't stay for long.

SERVANT. Here they are!

*The GUESTS enter in happy groups. The BRIDAL COUPLE enter arm in arm.*

LEONARDO *leaves*.

BRIDEGROOM. There was never a wedding with so many people. 10

BRIDE (*darkly*). Never.

FATHER. It was magnificent.

MOTHER. Whole branches of families were there.

BRIDEGROOM. People who never went out of the house.

MOTHER. Your father sowed the seed. Now you reap the harvest. 15

BRIDEGROOM. There were cousins of mine I didn't even know.

MOTHER. All the people from the coast.

BRIDEGROOM (*happily*). They were scared of the horses.

*(They talk.)*

MOTHER (*to the BRIDE*). What are you thinking? 20

BRIDE. Nothing.

MOTHER. Your blessings weigh heavily. (*Guitars are heard.*)

BRIDE. Like lead.

MOTHER (*strongly*). But they shouldn't. You should be as light as a dove.

BRIDE. Are you staying here tonight? 25

MOTHER. No. My house is empty.

BRIDE. You ought to stay!

FATHER (*to the MOTHER*). Look at the dance they are forming. Dances from the seashore right over there.

LEONARDO *enters and sits down. His WIFE is behind him, standing stiffly.* 30

MOTHER. They are my husband's cousins. As hard as stones when it comes to dancing.

FATHER. It's a joy to see them. What a change for this house! (*He leaves.*)

BRIDEGROOM (*to the BRIDE*). Did you like the orange-blossom?

BRIDE (*looking at him fixedly*). Yes.

BRIDEGROOM. It's all made of wax. It'll last for ever. I'd like you to have worn them all over 35  
your dress.

BRIDE. There's no need for that.

LEONARDO *goes off to the right.*

FIRST GIRL. We'll take your pins out.

BRIDE (*to the BRIDEGROOM*). I'll be back in a minute. 40

WIFE. I hope you'll be happy with my cousin!

---

BRIDEGROOM. I'm sure I will.

WIFE. The two of you here; never going out, building a home. I wish I lived as far away as this.

BRIDEGROOM. Why don't you buy land? The mountain's cheap and it's better for bringing up children. 45

WIFE. We've got no money. And the way we are going!

BRIDEGROOM. Your husband's a good worker.

WIFE. Yes, but he likes to fly around too much. From one thing to another. He's not a steady person. 50

SERVANT. Aren't you having anything? I'll wrap some wine-cakes for your mother. She really likes them.

BRIDEGROOM. Give her three dozen.

WIFE. No, no. Half a dozen will be quite enough.

BRIDEGROOM. It's a special day. 55

WIFE (*to the SERVANT*). Where's Leonardo?

OR

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

SHEN TEH, *to the child*: Sit here and wait till your father comes.

*The child sits on the ground. Enter the elderly couple who visited Shen Teh on the day of the opening of her shop. Man and wife are dragging big sacks.*

THE WOMAN: Are you by yourself, Shen Teh? *When Shen Teh nods she calls in her nephew, who is also carrying a sack.* Where's your cousin? 5

SHEN TEH: He went away.

THE WOMAN: Is he coming back?

SHEN TEH: No. I'm giving up the shop.

THE WOMAN: So we heard. That's why we've come. These are a few sacks of leaf tobacco which somebody owed us, and we'd be ever so grateful if you could move them to your new home with your own things. We've no place to put them yet, and if we have them in the street people are bound to notice. I don't see how you can refuse to do us this little favour after the bad luck we had in your shop. 10

SHEN TEH: I will do it for you gladly.

THE MAN: And if anyone happens to ask you whose sacks these are you can say they're yours. 15

SHEN TEH: Who would want to know?

THE WOMAN, *giving her a sharp look*: The police for one. They've got it in for us, and they're out to ruin us. Where do we put the sacks?

SHEN TEH: I don't know; just at this moment I'd sooner not do anything that might get me into gaol. 20

THE WOMAN: Isn't that like you? All we've been able to save of our things is a few rotten old sacks of tobacco, and a lot you care if we lose them!

*Shen Teh is stubbornly silent.*

THE MAN: Don't you see that this stock of tobacco might allow us to start manufacturing in a small way? Then we could work our way up. 25

SHEN TEH: All right, I'll keep your sacks for you. They can go in the back room for the present.

*She goes in with them. The child has been watching her. Now it looks round timidly, goes to the dustbin and starts fishing in it. It begins to eat something that it has found. Shen Teh and the others return.* 30

THE WOMAN: You realise we're completely in your hands?

SHEN TEH: Yes. *She notices the child and stiffens.*

THE MAN: We'll call on you the day after tomorrow in Mr Shu Fu's buildings.

SHEN TEH: Please leave at once; I'm not well. *She pushes them out. Exeunt the three.* He's hungry. Fishing in the dustbin. 35

*She lifts up the child and expresses her horror at the fate of poor children in a speech, showing the audience his dirty mouth. She proclaims her determination never to treat her own child in such a heartless way.*

---

O son, O airman! What sort of a world 40  
Awaits you? Will you too  
Be left to fish in the garbage? Observe  
The greyness round his mouth! *She exhibits the child.* Is that  
How you treat your fellow-creatures? Have you  
Not the least compassion for the fruit 45  
Of your bodies? No pity  
For yourselves, you unfortunates? Henceforth I  
Shall fight at least for my own, if I have to be  
Sharp as a tiger. Yes, from the hour  
When I saw this thing I shall cut myself off 50  
From them all, never resting  
Till I have at least saved my son, if only him.  
What I learnt from my schooling, the gutter  
By violence and trickery now  
Shall serve you, my son: to you 55  
I would be kind; a tiger, a savage beast  
To all others if need be. And  
It need be.

*She goes off to change herself into her cousin.*

OR

1	5	Miller: <i>A View from the Bridge</i>
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*From Act One*

BEATRICE [*never losing her aroused alarm*]: Sit down, honey, I want to tell you something.  
Here, sit down. Was there ever any fella he liked for you? There wasn't, was there?

CATHERINE: But he says Rodolpho's just after his papers.

BEATRICE: Look, he'll say anything. What does he care what he says? If it was a prince  
came here for you it would be no different. You know that, don't you? 5

CATHERINE: Yeah, I guess.

BEATRICE: So what does that mean?

CATHERINE [*slowly turns her head to BEATRICE*]: What?

BEATRICE: It means you gotta be your own self more. You still think you're a little girl, honey.  
But nobody else can make up your mind for you any more, you understand? You gotta 10  
give him to understand that he can't give you orders no more.

CATHERINE: Yeah, but how am I going to do that? He thinks I'm a baby.

BEATRICE: Because *you* think you're a baby. I told you fifty times already, you can't act the  
way you act. You still walk around in front of him in your slip –

CATHERINE: Well I forgot. 15

BEATRICE: Well you can't do it. Or like you sit on the edge of the bathtub talkin' to him when  
he's shavin' in his underwear.

CATHERINE: When'd I do that?

BEATRICE: I seen you in there this morning.

CATHERINE: Oh . . . well, I wanted to tell him something and I – 20

BEATRICE: I know, honey. But if you act like a baby and he be treatin' you like a baby.  
Like when he comes home sometimes you throw yourself at him like when you was  
twelve years old.

CATHERINE: Well I like to see him and I'm happy so I –

BEATRICE: Look, I'm not tellin' you what to do honey, but – 25

CATHERINE: No, you could tell me, B.! Gee, I'm all mixed up. See, I – He looks so sad now  
and it hurts me.

BEATRICE: Well look, Katie, if it's goin' to hurt you so much you're gonna end up an old maid  
here.

CATHERINE: No! 30

BEATRICE: I'm tellin' you, I'm not makin' a joke. I tried to tell you a couple of times in the  
last year or so. That's why I was so happy you were going to go out and get work, you  
wouldn't be here so much, you'd be a little more independent. I mean it. It's wonderful  
for a whole family to love each other, but you're a grown woman and you're in the same  
house with a grown man. So you'll act different now, heh? 35

CATHERINE: Yeah, I will. I'll remember.

BEATRICE: Because it ain't only up to him, Katie, you understand? I told him the same thing  
already.

CATHERINE [*quickly*]: What?

BEATRICE: That he should let you go. But, you see, if only I tell him, he thinks I'm just bawlin'  
him out, or maybe I'm jealous or somethin', you know? 40

CATHERINE [*astounded*]: He said you was jealous?

BEATRICE: No, I'm just sayin' maybe that's what he thinks. [*She reaches over to  
CATHERINE's hand; with a strained smile*] You think I'm jealous of you, honey?

CATHERINE: No! It's the first I thought of it. 45

BEATRICE [*with a quiet sad laugh*]: Well you should have thought of it before . . . but I'm not.  
We'll be all right. Just give him to understand; you don't have to fight, you're just –

You're a woman, that's all, and you got a nice boy, and now the time came when you said good-bye. All right?

CATHERINE [*strangely moved at the prospect*]: All right. . . . If I can. 50

BEATRICE: Honey . . . you gotta.

[CATHERINE, *sensing now an imperious demand, turns with some fear, with a discovery, to BEATRICE. She is at the edge of tears, as though a familiar world had shattered.*]

CATHERINE: Okay. 55

[*Lights out on them and up on ALFIERI, seated behind his desk.*]

ALFIERI: It was at this time that he first came to me. I had represented his father in an accident case some years before, and I was acquainted with the family in a casual way.

I remember him now as he walked through my doorway –

[*Enter EDDIE down right ramp.*] 60

His eyes were like tunnels; my first thought was that he had committed a crime,

[*EDDIE sits beside the desk, cap in hand, looking out.*]

OR

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

*[Bank staff appear frozen in an attitude which expresses their last reaction to the comments of the LAWYER.]*

MANAGER: Not so, K. I feel a strong desire to help you. In your criminal case.  
 K: The Bank is where I work, not where I fight my case, not now . . . I have documents to discuss with important clients who wait upon my decision. 5  
 What is this? A kind of torture sanctioned by the Court. Why don't you all leave me?  
 MANAGER: Go and see a man called Titorelli. He told me about your case. He earns his living as a court painter. He knows the judges. He could advise you. Don't see him here though . . . might make a bad impression. 10  
 K: Have I lost my powers of judgement already that I would invite a questionable character to the Bank in order to ask his advice, with the Manager's ears flapping just next door?  
 MANAGER: OK, K. Since you are forced to be away, you won't mind if somebody takes over your duties. After all, time is valuable. 15  
 K: Go ahead. Don't bother about me, you sly poacher. I can see what you're up to, but when my personal difficulties are over, I'll teach you to tread on my toes.  
*[The office backs away from his outburst, leaving TITORELLI in frame as a painting. K pulls him out.]* 20

**Titorelli**

TITORELLI: Thank you very much. I got stuck inside a self portrait. That's very dangerous. Once I got stuck two days before someone came. 25  
 K: You're Titorelli the painter?  
 TITORELLI: That's right and you are Joseph K. I'm pleased to meet you.  
 K: How did you know?  
 TITORELLI: Word gets around. I have many friends. You've been recommended to me? Very good. You come to buy a painting, or have your portrait done? 30  
 K: Well yes, possibly.  
 TITORELLI: You like this, I'm working on just now?  
 This is a great judge.  
 This is a little judge's clerk.  
 Judge's secretary, very nice, not finished. 35  
 This one, bailiff of the Court.  
 Condemned man — a bit depressing, not for the front room.  
 A guard of the Court, very strong, a little mad.  
 Court landlady, maybe you know her.  
 A bailiff, he like to be painted like a monkey, cos his wife always make a monkey out of him. 40  
 This one's not for sale. She's like a Madonna.  
 Which one you take, two for the price of one.  
*[TITORELLI goes into picture frames. Series of positions.]*

---

	You like dirty pictures? I make a quick portrait for you. One sitting. [K goes into frame.]	45
	It's beautiful, it's my best portrait. I hang it in the gallery. Maybe I come in it with you . . . you like that?	
K:	I can't see it.	
TITORELLI:	Take a look. [They run out.] You like it?	50
K:	I didn't see it.	
TITORELLI:	You're not quick enough, put your skates on, one, two, three, go. [They race around.]	
K:	Yes, it's very good.	
TITORELLI:	What are you talking about, there's no picture in there. It's all right. I know why you come, you flatter me. You pretend to buy my paintings, when you really want to find out something about the Court.	55
K:	I do like your paintings.	
TITORELLI:	It's all right. You don't know how to tackle me . . . Try to get round Titorelli. Don't worry. Don't apologize. Take a seat; before I can help you, I must know something about your case. Are you innocent?	60

OR

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

*From Act Two, Scene Eleven: Backstage*

**Ketch** (to Liz) I couldn't have hanged you.

**Liz** No?

**Ralph** Dabby, have you got your chickens?

**Dabby** My chickens? Yes. Here.

**Ralph** Are you all right?

5

**Dabby** Yes. (*Pause.*) I was dreaming.

**Ralph** Of your future success?

**Dabby** Yes. Of my future success.

**Ralph** And so is everyone here, I hope. Now, Arscott.

**Arscott** Yes, Sir!

10

**Ralph** Calm.

**Arscott** I have been used to danger, Sir.

**Sideway** Here.

**Liz** What's that?

**Sideway** Salt. For good luck.

15

**Ralph** Where did you get that from?

**Sideway** I have been saving it from my rations. I have saved enough for each of us to have some.

*They all take a little salt.*

**Wishammer** Lieutenant?

20

**Ralph** Yes, Wishammer.

**Wishammer** There's – there's –

**Mary** There's his prologue

**Ralph** The prologue. I forgot.

*Pause.* 25

Let me hear it again.

**Wisehammer**

From distant climes o'er wide-spread seas we come,  
 Though not with much éclat or beat of drum,  
 True patriots all; for be it understood, 30  
 We left our country for our country's good;  
 No private views disgraced our generous zeal,  
 What urg'd our travels was our country's weal,  
 And none will doubt but that our emigration  
 Has prov'd most useful to the British nation. 35

*Silence.*

**Ralph** When Major Ross hears that, he'll have an apoplectic fit.

**Mary** I think it's very good.

**Dabby** So do I. And true.

**Sideway** But not theatrical. 40

**Ralph** It is very good, Wisehammer, it's very well written, but it's too – too political. It will be considered provocative.

**Wisehammer** You don't want me to say it.

**Ralph** Not tonight. We have many people against us.

**Wisehammer** I could tone it down. I could omit ' We left our country for our country's good.' 45

**Dabby** That's the best line.

**Ralph** It would be wrong to cut it.

**Wisehammer** I worked so hard on it.

**Liz** It rhymes.

**Sideway** We'll use it in the Sideway Theatre. 50

**Ralph** You will get much praise as Brazen, Wisehammer.

**Wisehammer** It isn't the same as writing.

**Ralph** The theatre is like a small republic, it requires private sacrifices for the good of the whole. That is something you should agree with, Wisehammer.

Turn over ►

*Pause.*

55

And now, my actors, I want to say what a pleasure it has been to work with you. You are on your own tonight and you must do your utmost to provide the large audience out there with a pleasurable, intelligible and memorable evening.

**Liz** We will do our best, Mr Clark.

**Mary** I love this!

60

**Turn over for the next extract**

OR

**1 | 8 | Edmundson: *Coram Boy****From Act One, Scene Twenty*

*They are quiet for a moment. The music drifts out from the house.*

ALEXANDER. If I asked you again, would you dance with me? Out here? We could dance just for us.

MELISSA *nods*. ALEXANDER *approaches her*.

Please. Would you please dance with me, please? 5

MELISSA *laughs*. *She takes his hand and they begin to dance. This time it feels different. There is something between them – they both feel very aware of their bodies, of their hands touching and they look into each other's eyes.*

MESHAK *cannot stand to see this. He suddenly collapses to the ground in a 'dead' state. ALEXANDER and MELISSA hear him fall and look to see what has happened.* 10

MELISSA. Oh. Do you think he's all right?

ALEXANDER. I'm not sure.

MELISSA *kneels beside him and touches his forehead*.

MELISSA. Poor thing.

ALEXANDER. I've seen him before. I think I should get help. 15

*Suddenly OTIS appears.*

OTIS. Just leave him. He'll get up in a minute.

ALEXANDER *and MELISSA stand up and look at OTIS, who bows*.

Otis Gardiner – at your service, Master Ashbrook.

*But at this moment, THOMAS appears.* 20

THOMAS. There you are. The musician's master was looking for you. He says it's time. Come on.

MELISSA. Time for what?

ALEXANDER. Come with me.

*He takes her hand and they go back inside. OTIS kicks MESHAK.* 25

OTIS. Get up, cretin!

MRS LYNCH *comes outside*.

MRS LYNCH. You shouldn't do that.

*She crosses to MESHAK and watches him.*

I saw something like it once. A young gentleman in France. He didn't live long. 30

OTIS. He'll live to a ripe old age, just you watch. I should have drowned him at birth.

MRS LYNCH. But you didn't.

OTIS. Maybe it's true what they say – blood's thicker than water.

*MESHAK comes out of his 'dead' state and gets to his feet, shakily.*

MESHAK. Angel loves Meshak. 35

OTIS. You and your angels. There ain't no angels!

*MESHAK runs off, distressed. At the same time, MISS PRICE comes onto the terrace.*

MISS PRICE. You found him . . .

*But MR CLAYMORE appears in the doorway behind her. MISS PRICE looks at him in alarm.* 40

CLAYMORE. What are you doing out here? Come back inside.

*MISS PRICE goes back in. MR CLAYMORE looks at OTIS and at MRS LYNCH.*

MRS LYNCH. Good evening, Sir.

*They stare at each other for a few moments, then he goes back inside.*

*In the ballroom the MUSICIANS come to the end of a song. ALEXANDER stands up in the gallery and addresses the guests.* 45

ALEXANDER. Ladies and gentlemen.

*The GUESTS look up in surprise. THOMAS beams up at him. MELISSA watches anxiously. SIR WILLIAM is standing with LADY ASHBROOK. He frowns.*

SIR WILLIAM. What on earth . . . ? 50

ALEXANDER. As you all know, it is my mother's birthday tomorrow.

*A ripple of applause goes round the room.*

As a surprise for her, I would like to sing for her. I would like to sing a song which I have written and arranged myself.

*The GUESTS make impressed and appreciative noises. SIR WILLIAM is rigid with anger. He is about to step forward and speak. LADY ASHBROOK puts a hand on his arm.* 55

LADY ASHBROOK (quietly). Don't. Please.

Turn over ►

*The MUSICIANS begin to play and ALEXANDER begins to sing – ‘I Will Praise Thee’. His voice and the music are so beautiful that tears come to eyes and mouths fall open. MELISSA steps forward – closer and closer to him.*

60

ALEXANDER.

I will praise thee, praise thee, O Lord,  
 With my whole heart,  
 I'll praise, praise, praise thee, O Lord,  
 I will praise thee, I will praise thee,  
 I will praise thee with my whole heart.  
 I shall show forth all thy marvellous works,  
 I will be glad and rejoice in thee,  
 And rejoice, rejoice,  
 I'll be glad and rejoice in thee . . .

65

70

*He nears the end of the song. But suddenly his voice gives way. He tries to keep singing but it happens again. He tries again, but the sound he makes is low and rough.*

*The MUSICIANS are not sure what to do. Gradually they stop playing. He tries one more time. It is no use. He stares down at his feet, breathing hard. There is silence for a moment.*

75

LADY ASHBROOK (*going to him*). That was beautiful.

SIR WILLIAM. Excellent, Alexander. I never heard you sing so well. Ladies and gentleman, it seems we have another cause to celebrate.

*A round of applause goes up. ALEXANDER looks at his father, who smiles triumphantly.*

**END OF EXTRACTS**

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