

X037/301

NATIONAL
QUALIFICATIONS
2010

MONDAY, 17 MAY
1.00 PM – 3.30 PM

DRAMA
HIGHER

60 marks are allocated to this paper.

Attempt **one** question from Section A, the compulsory question in Section B and **one** question from Section C.



SECTION A

THE STUDY OF A TEXT IN ITS THEATRICAL CONTEXT

Answer **one** question from this section. Your answer should be based on the prescribed text. You should answer from the perspective of a director or an actor in preparation for a performance.

Your answer to Section A should be written on Pages two to seven of the Answer Book. Additional paper can be obtained from the Invigilator.

1. Choose a character from your prescribed text and describe their qualities and characteristics. As an **actor**, how would you perform this role? 20
2. As a **director** of your prescribed text, to what extent would you keep the original setting, staging and design concepts in your production? Explain and justify your choices. 20
3. Identify **two** characters from your prescribed text that could be described as having conflicting personalities. Give reasons for your choice. As a **director**, how would you help your actors to develop these **two** roles in rehearsal? 20
4. Describe the significant features of the language of your prescribed text. As a **director**, explain how you would highlight these features in performance. 20

SECTION B

DRAMATIC COMMENTARY

Look at the Answer Book on *Page eight* and find the extract from the play that you have studied. Read it carefully, and then answer both parts of the question below.

You should answer from the perspective of a director in preparation for a production.

Your answer to Question 5(a) should be written on **Pages eight and nine** of the Answer Book. Your answer to Question 5(b) should be written opposite your chosen textual extract.

5. Produce a dramatic commentary on the extract of your prescribed text.
 - (a) Draw a ground plan to show how you would want the extract to be staged. 4
 - (b) Using the text itself and the blank page opposite, indicate your direction to your actors.

These should include:

 - moves and interpretative notes for actors 7
 - justification 7
 - any important technical effects. 2

SECTION C

CONTEMPORARY SCOTTISH THEATRE

Answer **one** question from this Section.

Your answer to Section C should be written on Pages fifty-eight to sixty-two of the Answer Book. Additional paper can be obtained from the Invigilator.

SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS

6. “Contemporary Scottish plays highlight the intolerable living and working conditions that people have to endure.”

With reference to **two or more** plays you have seen or read, discuss the social conditions that Scottish playwrights want us to consider.

20

7. Identify the political and/or social issues that have been raised in **two or more** contemporary Scottish plays that you have seen or read and discuss their potential impact on a contemporary audience.

20

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. Describe and comment on the episodes in Scottish history past or recent, that interest contemporary Scottish playwrights. You should illustrate your answer with reference to **two or more** plays that you have seen or read.

20

9. “Contemporary Scottish playwrights use popular tradition techniques as a way of engaging audiences of all ages.”

Do you agree with this view? You should illustrate your answer with reference to **two or more** plays that you have seen or read.

20

ISSUES OF GENDER

10. Discuss the relationships between men in contemporary Scottish plays. You should illustrate your answer with reference to **two or more** plays that you have seen or read.

20

11. “The women in contemporary Scottish plays are portrayed as the stronger sex.”

Discuss this statement with reference to **two or more** plays that you have seen or read.

20

CURRENT PRODUCTIONS AND ISSUES

12. Describe and analyse **one** performance that you have seen performed by a contemporary Scottish theatre company.

20

13. Consider the work of **one** contemporary Scottish playwright. Describe and analyse the range of characters that they have created in their plays. You should illustrate your answer with reference to **two or more** plays that you have seen or read.

20

[END OF QUESTION PAPER]

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FOR OFFICIAL USE

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Total

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X037/302

NATIONAL
QUALIFICATIONS
2010

MONDAY, 17 MAY
1.00 PM – 3.30 PM

DRAMA
HIGHER
Answer Book

Fill in these boxes and read what is printed below.

Full name of centre

--

Town

--

Forename(s)

--

Surname

--

Date of birth

Day Month Year

--	--	--	--	--	--

Scottish candidate number

--	--	--	--	--	--	--	--	--	--

Number of seat

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- 1 The questions for this Paper are inserted inside this Answer Book.
- 2 Answers to Section A should be written in the space provided in Pages two to seven of this book. If there is not enough space for you to complete your answer **additional paper** can be obtained from the Invigilator.
- 3 Answers to Section B Question 5(a) should be written in the space provided on Pages eight and nine of this book.
- 4 Answers to Section B Question 5(b) should be written in the space provided in this book opposite your chosen textual extract.
- 5 Answers to Section C should be written in the space provided on Pages 58 to 62. If there is not enough space for you to complete your answer **additional paper** can be obtained from the Invigilator.
- 6 Before leaving the examination room you must give this book to the Invigilator. If you do not, you may lose all the marks for this paper.



INSTRUCTIONS TO CANDIDATES

- Answer **one** question from your prescribed text in Section A, below.
- Write a Dramatic Commentary next to the extract from your prescribed text **or** the CST text “*Bondagers*” in Section B of this Answer Book.
- Answer **one** question from Section C, starting on *Page fifty-eight* of this Answer Book.

SECTION A

Your answer to Section A should be written on *Pages two to seven*. Additional paper can be obtained from the Invigilator.

[illegible]

[illegible]

[illegible]

SECTION B
INSTRUCTIONS TO CANDIDATES

Your answer to Question 5(a) should be written on *Pages eight and nine*.

Your answer to Question 5(b) should be written opposite your chosen textual extract.

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Ground Plan

Marks

<i>Marks</i>	

ANTIGONE—Sophocles

- TIRESIAS: Take these things to heart, my son, I warn you.
All men make mistakes, it is only human.
But once the wrong is done, a man
can turn his back on folly, misfortune too,
if he tries to make amends, however low he's fallen,
and stops his bullnecked ways. Stubbornness
brands you for stupidity—pride is a crime.
No, yield to the dead!
Never stab the fighter when he's down.
Where's the glory, killing the dead twice over?
- I mean you well. I give you sound advice.
It's best to learn from a good adviser
when he speaks for your own good:
it's pure gain.
- CREON: Old man—all of you! So,
you shoot your arrows at my head like archers at the target—
I even have *him* loosed on me, this fortune-teller.
Oh his ilk has tried to sell me short
and ship me off for years. Well,
drive your bargains, traffic—much as you like—
in the gold of India, silver-gold of Sardis.
You'll never bury that body in the grave,
not even if Zeus's eagles rip the corpse
and wing their rotten pickings off to the throne of god!
Never, not even in fear of such defilement
will I tolerate his burial, that traitor.
Well I know, we can't defile the gods—
no mortal has the power.
- No,
reverend old Tiresias, all men fall,
it's only human, but the wisest fall obscenely
when they glorify obscene advice with rhetoric—
all for their own gain.
- TIRESIAS: Oh God, is there a man alive
who knows, who actually believes . . .
- CREON: What now?
What earth-shattering truth are you about to utter?
- TIRESIAS: . . . just how much a sense of judgment, wisdom
is the greatest gift we have?
- CREON: Just as much, I'd say,
as a twisted mind is the worst affliction known.
- TIRESIAS: You are the one who's sick, Creon, sick to death.
- CREON: I am in no mood to trade insults with a seer.
- TIRESIAS: You have already, calling my prophecies a lie.

Moves and interpretative notes for actors	Justification	Technical effects

ANTIGONE—Sophocles (*continued*)

CREON: Why not?
You and the whole breed of seers are mad for money!

TIRESIAS: And the whole race of tyrants lusts for filthy gain.

CREON: This slander of yours—
are you aware you're speaking to the king?

TIRESIAS: Well aware. Who helped you save the city?

CREON: You—
you have your skills, old seer, but you lust for injustice!

TIRESIAS: You will drive me to utter the dreadful secret in my heart.

CREON: Spit it out! Just don't speak it out for profit.

TIRESIAS: Profit? No, not a bit of profit, not for you.

CREON: Know full well, you'll never buy off my resolve.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

TWELFTH NIGHT—William Shakespeare

OLIVIA: How now, Malvolio?

MALVOLIO: Sweet Lady, ho, ho!

OLIVIA: Smil'st thou? I sent for thee upon a sad occasion.

MALVOLIO: Sad, lady? I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that? If it please the eye of one, it is with me as the very true sonnet is: "Please one, and please all".

OLIVIA: Why, how dost thou, man? What is the matter with thee?

MALVOLIO: Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

OLIVIA: Wilt thou go to bed, Malvolio?

MALVOLIO: To bed? Ay, sweetheart, and I'll come to thee.

OLIVIA: God comfort thee! Why dost thou smile so, and kiss thy hand so oft?

MARIA: How do you, Malvolio?

MALVOLIO: At your request? Yes, nightingales answer daws!

MARIA: Why appear you with ridiculous boldness before my lady?

MALVOLIO: "Be not afraid of greatness": 'twas well writ.

OLIVIA: What mean'st thou by that, Malvolio?

MALVOLIO: "Some are born great"—

OLIVIA: Ha?

MALVOLIO: "Some achieve greatness"—

OLIVIA: What say'st thou?

MALVOLIO: "And some have greatness thrust upon them."

OLIVIA: Heaven restore thee!

MALVOLIO: "Remember who commended thy yellow stockings"—

OLIVIA: Thy yellow stockings?

MALVOLIO: "And wished to see thee cross-gartered."

OLIVIA: Cross-gartered?

MALVOLIO: "Go to, thou art made, if thou desir'st to be so:"—

OLIVIA: Am I made?

MALVOLIO: "If not, let me see thee a servant still."

OLIVIA: Why, this is very midsummer madness.

[*Enter SERVANT*]

SERVANT: Madam, the young gentleman of the Count Orsino's is returned; I could hardly entreat him back. He attends your ladyship's pleasure.

Moves and interpretative notes for actors	Justification	Technical effects

TWELFTH NIGHT—William Shakespeare (*continued*)

OLIVIA: I'll come to him.

[*Exit SERVANT*]

Good Maria, let this fellow be looked to. Where's my cousin Toby? Let some of my people have a special care of him; I would not have him miscarry for the half of my dowry.

[*Exeunt OLIVIA and MARIA different ways*]

MALVOLIO: O ho, do you come near me now? No worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. "Cast thy humble slough," says she; "be opposite with a kinsman, surly with servants, let thy tongue tang arguments of state, put thyself into the trick of singularity": and consequently sets down the manner how: as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have limed her, but it is Jove's doing, and Jove make me thankful!

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

GHOSTS—Henrik Ibsen

OSVALD: Oh, I'm sorry—I thought you were in the study. Good morning, Pastor.

PASTOR MANDERS: Extraordinary!

MRS ALVING: Well, what do you think of him, Mr Manders?

PASTOR MANDERS: I—I—No, can it really be . . .?

OSVALD: Yes, it's really the Prodigal Son, Pastor.

PASTOR MANDERS: Oh, my dear boy . . .!

OSVALD: Well, the son come home again, then.

MRS ALVING: Oswald's thinking of the time when you were so set against the idea of his becoming an artist.

PASTOR MANDERS: Many a step that seems unwise to our human judgement turns out afterwards to be—Anyhow, welcome home! Well my dear Oswald—may I still call you Oswald?

OSVALD: Of course, what else should you call me?

PASTOR MANDERS: Good. What I was going to say, my dear Oswald, was this: you mustn't imagine that I condemn the artistic life unreservedly; I'm sure there are many people who can keep their souls unspotted even in those surroundings.

OSVALD: Let's hope so.

MRS ALVING: I know someone who's kept both his soul and body unharmed. Just look at him, Pastor Manders.

OSVALD: All right, Mother dear, all right!

PASTOR MANDERS: Ah, certainly—that's undeniable. And you've begun to make a name for yourself already. The papers have often mentioned you—most favourably, too. Though I must admit, I don't seem to have seen it so often recently.

OSVALD: No, I haven't been painting so much lately.

MRS ALVING: Even an artist must have a rest now and then.

PASTOR MANDERS: Yes, I can see that—so that he can collect his forces and prepare himself for something great.

OSVALD: Yes . . . Will lunch be ready soon, Mother?

MRS ALVING: In less than half an hour. He's got a good appetite, thank heaven.

OSVALD: I found Father's pipe in my room, so—

PASTOR MANDERS: Ah, so *that* was it!

MRS ALVING: What?

PASTOR MANDERS: When Oswald came in at the door with the pipe in his mouth, it was like seeing his father in the flesh.

OSVALD: Oh, really?

MRS ALVING: No, you can't say that! Oswald takes after me.

Moves and interpretative notes for actors	Justification	Technical effects

GHOSTS—Henrik Ibsen (*continued*)

PASTOR MANDERS: Yes, but there's a look about the corners of his mouth—something about the lips—that definitely reminds me of Alving. Especially now he's smoking.

MRS ALVING: I don't agree. *I* think Oswald has much more of a clergyman's mouth.

PASTOR MANDERS: Yes—yes—several of my colleagues have just that expression.

MRS ALVING: But put your pipe away, my dear boy; I won't have smoking in here.

OSVALD: Of course. I only wanted to try it—I smoked it once before, as a child.

MRS ALVING: You?

OSVALD: Yes, it was when I was quite small; I remember I went up to Father's study one evening when he was in a particularly good mood . . .

MRS ALVING: Oh, you don't remember anything of those days.

OSVALD: Yes, I remember it distinctly—he picked me up and put me on his knee and let me smoke his pipe. “Smoke it, boy,” he said, “go on, boy, smoke away!” And I smoked as hard as I could, till I felt myself turning pale, and great drops of sweat broke out on my forehead. Then he burst out laughing.

PASTOR MANDERS: How extraordinary.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde

- CECILY: Uncle Jack! Oh, I am pleased to see you back. But what horrid clothes you have got on! Do go and change them.
- MISS PRISM: Cecily!
- CHASUBLE: My child! my child!
- CECILY: What is the matter, Uncle Jack? Do look happy! You look as if you had toothache, and I have got such a surprise for you. Who do you think is in the dining-room? Your brother!
- JACK: Who?
- CECILY: Your brother Ernest. He arrived about half an hour ago.
- JACK: What nonsense! I haven't got a brother.
- CECILY: Oh, don't say that. However badly he may have behaved to you in the past he is still your brother. You couldn't be so heartless as to disown him. I'll tell him to come out. And you will shake hands with him, won't you, Uncle Jack?
- CHASUBLE: These are very joyful tidings.
- MISS PRISM: After we had all been resigned to his loss, his sudden return seems to me peculiarly distressing.
- JACK: My brother is in the dining-room? I don't know what it all means. I think it is perfectly absurd.
- [*Enter ALGERNON and CECILY*]
- JACK: Good heavens!
- ALGERNON: Brother John, I have come down from town to tell you that I am very sorry for all the trouble I have given you, and that I intend to lead a better life in the future.
- CECILY: Uncle Jack, you are not going to refuse your own brother's hand?
- JACK: Nothing will induce me to take his hand. I think his coming down here disgraceful. He knows perfectly well why.
- CECILY: Uncle Jack, do be nice. There is some good in every one. Ernest has just been telling me about his poor invalid friend Mr Bunbury whom he goes to visit so often. And surely there must be much good in one who is kind to an invalid, and leaves the pleasures of London to sit by a bed of pain.
- JACK: Oh! he has been talking about Bunbury, has he?
- CECILY: Yes, he has told me all about poor Mr Bunbury, and his terrible state of health.
- JACK: Bunbury! Well, I won't have him talk to you about Bunbury or about anything else. It is enough to drive one perfectly frantic.
- ALGERNON: Of course I admit that the faults were all on my side. But I must say that I think that Brother John's coldness to me is peculiarly painful. I expected a more enthusiastic welcome, especially considering it is the first time I have come here.

Moves and interpretative notes for actors	Justification	Technical effects

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde (*continued*)

CECILY: Uncle Jack, if you don't shake hands with Ernest I will never forgive you.

JACK: Never forgive me?

CECILY: Never, never, never!

JACK: Well, this is the last time I shall ever do it.

CHASUBLE: It's pleasant, is it not, to see so perfect a reconciliation? I think we might leave the two brothers together.

MISS PRISM: Cecily, you will come with us.

CECILY: Certainly, Miss Prism. My little task of reconciliation is over.

CHASUBLE: You have done a beautiful action to-day, dear child.

MISS PRISM: We must not be premature in our judgements.

CECILY: I feel very happy.

JACK: You young scoundrel, Algy, you must get out of this place as soon as possible. I don't allow any Bunburying here.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

MOTHER COURAGE AND HER CHILDREN—Bertolt Brecht

MOTHER COURAGE: What's all this? Pull yourself together, love. They done something to you? Where's Swiss Cheese? Tell it me step by step, Katrin. Mother understands you. What, so that bastard did take the box? I'll wrap it round his ears, the little hypocrite. Take your time and don't gabble, use your hands, I don't like it when you howl like a dog, what'll his reverence say? Makes him uncomfortable. What, a one-eyed man came along?

THE CHAPLAIN: That one-eyed man is a spy. Have they arrested Swiss Cheese? We're done for.

MOTHER COURAGE: Better hoist the new flag.

THE CHAPLAIN: All good Catholics here.

SWISS CHEESE: Let me go, I got nowt. Don't twist my shoulder, I'm innocent.

SERGEANT: Here's where he came from. You know each other.

MOTHER COURAGE: Us? How?

SWISS CHEESE: I don't know her. Got no idea who she is, had nowt to do with them. I bought me dinner here, ten hellers it cost. You might have seen me sitting here, it was too salty.

SERGEANT: Who are you people, eh?

MOTHER COURAGE: We're law abiding folk. That's right, he bought a dinner. Said it was too salty.

SERGEANT: Trying to pretend you don't know each other, that it?

MOTHER COURAGE: Why should I know him? Can't know everyone. I don't go asking 'em what they're called and are they a heretic; if he pays he ain't a heretic. You a heretic?

SWISS CHEESE: Go on.

THE CHAPLAIN: He sat there very properly, never opening his mouth except when eating. Then he had to.

SERGEANT: Who are you?

MOTHER COURAGE: He's just my potboy. Now I expect you gentlemen are thirsty, I'll get you a glass of brandy, you must be hot and tired with running.

SERGEANT: No brandy on duty. You were carrying something. Must have hidden it by the river. Was a bulge in your tunic when you left here.

MOTHER COURAGE: You sure it was him?

SWISS CHEESE: You must be thinking of someone else. I saw someone bounding off with a bulge in his tunic. I'm the wrong man.

MOTHER COURAGE: I'd say it was a misunderstanding too, such things happen. I'm a good judge of people, I'm Courage, you heard of me, everyone knows me, and I tell you that's an honest face he has.

Moves and interpretative notes for actors	Justification	Technical effects

MOTHER COURAGE AND HER CHILDREN—Bertolt Brecht (continued)

SERGEANT: We're on the track of the Second Finnish Regiment's cash box. We got the description of the fellow responsible for it. Been trailing him two days. It's you.

SWISS CHEESE: It's not me.

SERGEANT: And you better cough it up, or you're a goner, you know. Where is it?

MOTHER COURAGE : Of course he'd give it over rather than be a goner. Right out he'd say: I got it, here it is, you're too strong. He ain't all that stupid. Speak up, stupid idiot, here's the sergeant giving you a chance.

SWISS CHEESE: S'pose I ain't got it.

SERGEANT: Then come along. We'll get it out of you.

MOTHER COURAGE: He'd tell you. He's not that stupid. And don't you twist his shoulder!

[END OF EXTRACT]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

THE HOUSE OF BERNARDA ALBA—Federico Garcia Lorca

MARTIRIO: We're going to change our clothes.

BERNARDA : Very well, but don't take the kerchief off your head.
[ADELA enters.]
Where is Angustias?

ADELA: I saw her peering through a crack in the front door. The men had just left.

BERNARDA: And you, why did you go to the door, too?

ADELA: I went to see if the hens had laid.

BERNARDA: But the men must have already left.

ADELA: A group of them were still standing around outside.

BERNARDA: Angustias! Angustias!

ANGUSTIAS: What do you want?

BERNARDA: What were you looking at? And who?

ANGUSTIAS: At no one.

BERNARDA: Is it proper for a woman of your class to go chasing after a man on the day of her father's funeral mass? Answer me! Who were you looking at?

ANGUSTIAS: Me?

BERNARDA: You!

AUGUSTIAS: At no one.

BERNARDA: You weakling! You're sickening!

PONCIA: Bernarda, calm down!

BERNARDA: Get out of here! All of you!
[*They all leave, except BERNARDA and PONCIA.*]

PONCIA: She did it without thinking what she was doing—which was clearly wrong. It seemed strange to me to see her sneaking off towards the patio. And then she stood at the window, listening to the men's conversation—which, as always, was not fit to hear.

BERNARDA: That's why they come to funerals. What were they talking about?

PONCIA: They were talking about Paca la Roseta. Last night they tied her husband up in a stall, threw her over the back of a horse, and carried her off to the top of the olive grove.

BERNARDA: What about her?

PONCIA: Her? She agreed to it. They say she rode with her breasts hanging out, and Maximiliano held her as if he were playing a guitar. How horrible!

BERNARDA: Then what happened?

PONCIA: What was bound to happen. It was dawn when they got back. Paca la Roseta had her hair undone and she was wearing a crown of flowers on her head.

BERNARDA: She's the only loose woman we have in this town.

Moves and interpretative notes for actors	Justification	Technical effects

THE HOUSE OF BERNARDA ALBA—Federico Garcia Lorca (*continued*)

PONCIA: Because she's not from here. She's from far away. And the men who went with her are the sons of strangers, too. The men around here wouldn't dare do that.

BERNARDA: No. But they like to watch it and talk about it, and lick their fingers over what goes on.

PONCIA: They said a lot more things.

BERNARDA: What?

PONCIA: I'm embarrassed to mention them.

BERNARDA: And my daughter heard?

PONCIA: Of course!

BERNARDA: That one takes after her aunts. Soft and slippery—making sheep's eyes at any little barber who flattered them! How one must suffer and struggle to get people to behave decently and not like savages!

PONCIA: Your daughters are old enough to get married now. They give you little enough trouble. Angustias must be well over thirty by now.

BERNARDA: Thirty-nine to be exact.

PONCIA: Imagine! And she's never had a suitor.

BERNARDA: None of them has had a suitor—or needs one! They can get by very well.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

THE CRUCIBLE—Arthur Miller

ABIGAIL: Uncle?
Susanna Walcott's here from Doctor Griggs.

PARRIS: Oh? Let her come, let her come.

ABIGAIL: Come in, Susanna.

PARRIS: What does the doctor say, child?

SUSANNA: He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books.

PARRIS: Then he must search on.

SUSANNA: Aye, sir, he have been searchin' his books since he left you, sir. But he bid me tell you, that you might look to unnatural things for the cause of it.

PARRIS: No—no. There be no unnatural cause here. Tell him I have sent for Reverend Hale of Beverly, and Mr Hale will surely confirm that. Let him look to medicine and put out all thought of unnatural causes here. There be none.

SUSANNA: Aye, sir. He bid me tell you.

ABIGAIL: Speak nothin' of it in the village, Susanna.

PARRIS: Go directly home and speak nothing of unnatural causes.

SUSANNA: Aye, sir. I pray for her.

ABIGAIL: Uncle, the rumour of witchcraft is all about; I think you'd best go down and deny it yourself. The parlour's packed with people, sir. I'll sit with her.

PARRIS: And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?

ABIGAIL: Uncle, we did dance; let you tell them I confessed it—and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.

PARRIS: Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?

ABIGAIL: We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it.

PARRIS: Child. Sit you down.

ABIGAIL: I would never hurt Betty. I love her dearly.

PARRIS: Now look you, child, your punishment will come in its time. But if you trafficked with spirits in the forest I must know it now, for surely my enemies will, and they will ruin me with it.

ABIGAIL: But we never conjured spirits.

PARRIS: Then why can she not move herself since midnight? This child is desperate!
It must come out—my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?

ABIGAIL: I have heard of it, uncle.

Moves and interpretative notes for actors	Justification	Technical effects

THE CRUCIBLE—Arthur Miller (*continued*)

- PARRIS: There is a faction that is sworn to drive me from my pulpit. Do you understand that?
- ABIGAIL: I think so, sir.
- PARRIS: Now then, in the midst of such disruption, my own household is discovered to be the very centre of some obscene practice. Abominations are done in the forest—
- ABIGAIL: It were sport, uncle!
- PARRIS: You call this sport? Abigail, if you know something that may help the doctor, for God's sake tell it to me. I saw Tituba waving her arms over the fire when I came on you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire!
- ABIGAIL: She always sings her Barbados songs, and we dance.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

A TASTE OF HONEY—Shelagh Delaney

GEOF: Did you enjoy the fair?

JO: Loved it. I haven't been to a fair since Christmas.

GEOF: Those roundabouts are still going. Can you hear 'em?

JO: I should be up at half past seven tomorrow morning. I'll never make it. I'll just have to be late. Anyway, why should I slave away for anybody but me? Haven't you got a home to go to, Geof?

GEOF: Of course.

JO: Well, why are you lurking about? Come in if you want to.

GEOF: Thanks.

JO: There's some biscuits and a flask of coffee in the kitchen only I'm too tired to get 'em. Aren't you hungry?

GEOF: No, but you are.

JO: That's right. Go and get 'em for me, Geof.

GEOF: Where's the kitchen?

JO: Straight on.

GEOF: I'll put the light on.

JO: No, you won't! I like this romantic half-light, it just goes with this Manchester maisonette!

GEOF: Take four paces forward, turn right, turn left, once round the gasworks and straight on up the creek.

JO: Put a match on, you daft thing.

GEOF: Ee, this place is enormous, isn't it?

JO: I know. I've got to work all day in a shoe shop and all night in a bar to pay for it. But it's mine. All mine.

GEOF: I can tell it's yours from the state it's in. No wonder you won't put the light on. Where do you keep the cups?

JO: In the sink.

GEOF: Isn't this place a bit big for one, Jo?

JO: Why? Are you thinking of moving in?

GEOF: Not likely.

JO: You are, you know. Put 'em down here. Don't you want any?

GEOF: No.

JO: Well, hand 'em over to me because I'm starved. Has your landlady thrown you out?

GEOF: Don't be silly.

JO: I've been wondering why you were so anxious to see me home. You didn't fancy sleeping under the arches, did you? Why did your landlady throw you out, Geoffrey? I'll let you stay here if you tell me.

GEOF: I was behind with the rent.

JO: That's a lie for a start.

Moves and interpretative notes for actors	Justification	Technical effects

A TASTE OF HONEY— Shelagh Delaney (continued)

GEOF: I don't tell lies.

JO: Come on, let's have some truth. Why did she throw you out?

GEOF: I told you why.

JO: Come on, the truth. Who did she find you with? Your girl friend? It wasn't a man, was it?

GEOF: Don't be daft.

JO: Look, I've got a nice comfortable couch, I've even got some sheets. You can stay here if you'll tell me what you do. Go on, I've always wanted to know about people like you.

GEOF: Go to hell.

JO: I won't snigger, honest I won't. Tell me some of it, go on. I bet you never told a woman before.

GEOF: I don't go in for sensational confessions.

JO: I want to know what you do. I want to know why you do it. Tell me or get out.

GEOF: Right!

JO: Geof, don't go. Don't go. Geof! I'm sorry. Please stay.

[END OF EXTRACT]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

WAITING FOR GODOT—Samuel Beckett

VLADIMIR: You again! Come here till I embrace you.

ESTRAGON: Don't touch me!

VLADIMIR: Do you want me to go away? Gogo! Did they beat you? Gogo! Where did you spend the night?

ESTRAGON: Don't touch me! Don't question me! Don't speak to me! Stay with me!

VLADIMIR: Did I ever leave you?

ESTRAGON: You let me go.

VLADIMIR: Look at me. Will you look at me!

ESTRAGON: What a day!

VLADIMIR: Who beat you? Tell me.

ESTRAGON: Another day done with.

VLADIMIR: Not yet.

ESTRAGON: For me it's over and done with, no matter what happens. I heard you singing.

VLADIMIR: That's right, I remember.

ESTRAGON: That finished me. I said to myself, he's all alone, he thinks I'm gone for ever, and he sings.

VLADIMIR: One isn't master of one's moods. All day I've felt in great form. I didn't get up in the night, not once!

ESTRAGON: You see, you piss better when I'm not there.

VLADIMIR: I missed you . . . and at the same time I was happy. Isn't that a queer thing?

ESTRAGON: Happy?

VLADIMIR: Perhaps it's not the right word.

ESTRAGON: And now?

VLADIMIR: Now? . . . There you are again . . . There we are again . . . There I am again.

ESTRAGON: You see, you feel worse when I'm with you. I feel better alone, too.

VLADIMIR: Then why do you always come crawling back?

ESTRAGON: I don't know.

VLADIMIR: No, but I do. It's because you don't know how to defend yourself. I wouldn't have let them beat you.

ESTRAGON: You couldn't have stopped them.

VLADIMIR: Why not?

ESTRAGON: There were ten of them.

VLADIMIR: No, I mean before they beat you. I would have stopped you from doing whatever it was you were doing.

ESTRAGON: I wasn't doing anything.

Moves and interpretative notes for actors	Justification	Technical effects

WAITING FOR GODOT—Samuel Beckett (*continued*)

VLADIMIR: Then why did they beat you?
ESTRAGON: I don't know.
VLADIMIR: Ah no, Gogo, the truth is there are things escape you that don't escape me, you must feel it yourself.
ESTRAGON: I tell you I wasn't doing anything.
VLADIMIR: Perhaps you weren't. But it's the way of doing it that counts, the way of doing it, if you want to go on living.
ESTRAGON: I wasn't doing anything.
VLADIMIR: You must be happy, too, deep down, if you only knew it.
ESTRAGON: Happy about what?
VLADIMIR: To be back with me again.
ESTRAGON: Would you say so?
VLADIMIR: Say you are, even if it's not true.
ESTRAGON: What am I to say?
VLADIMIR: Say, I am happy.
ESTRAGON: I am happy.
VLADIMIR: So am I.
ESTRAGON: So am I.
VLADIMIR: We are happy.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

THE BIRTHDAY PARTY—Harold Pinter

PETHEY: You like a song eh, Meg?

MEG: I like listening to the piano. I used to like watching Stanley play the piano. Of course, he didn't sing. I'm going to call that boy.

PETHEY: Didn't you take him up his cup of tea?

MEG: I always take him up his cup of tea. But that was a long time ago.

PETHEY: Did he drink it?

MEG: I made him. I stood there till he did. I'm going to call him. Stan! Stanny! Stan! I'm coming to fetch you if you don't come down! I'm coming up! I'm going to count to three! One! Two! Three! I'm coming to get you!

He's coming down. I told him if he didn't hurry up he'd get no breakfast.

PETHEY: That did it, eh?

MEG: I'll get his cornflakes.

[*STANLEY enters.*]

PETHEY: Morning, Stanley.

STANLEY: Morning.

MEG: So he's come down at last, has he? He's come down at last for his breakfast. But he doesn't deserve any, does he, Petey? Did you sleep well?

STANLEY: I didn't sleep at all.

MEG: You didn't sleep at all? Did you hear that, Petey? Too tired to eat your breakfast, I suppose? Now you eat up those cornflakes like a good boy. Go on.

STANLEY: What's it like out today?

PETHEY: Very nice.

STANLEY: Warm?

PETHEY: Well, there's a good breeze blowing.

STANLEY: Cold?

PETHEY: No, no, I wouldn't say it was cold.

MEG: What are the cornflakes like, Stan?

STANLEY: Horrible.

MEG: Those flakes? Those lovely flakes? You're a liar, a little liar. They're refreshing. It says so. For people when they get up late.

STANLEY: The milk's off.

MEG: It's not. Petey ate his, didn't you, Petey?

PETHEY: That's right.

MEG: There you are then.

STANLEY: All right, I'll go on to the second course.

Moves and interpretative notes for actors	Justification	Technical effects

THE BIRTHDAY PARTY—Harold Pinter (*continued*)

MEG: He hasn't finished the first course and he wants to go on to the second course!

STANLEY: I feel like something cooked.

MEG: Well, I'm not going to give it to you.

PETEY: Give it to him.

MEG: I'm not going to.

STANLEY: No breakfast.
All night long I've been dreaming about this breakfast.

MEG: I thought you said you didn't sleep.

STANLEY: Day-dreaming. All night long. And now she won't give me any. Not even a crust of bread on the table.
Well, I can see I'll have to go down to one of those smart hotels on the front.

MEG: You won't get a better breakfast there than here.
Here you are. You'll like this.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

LOVERS—Brian Friel

JOE: Three years; that's all it takes. Joseph Brennan, Bachelor of Science. Then, by God, the world's our oyster. You asleep, Mag?

MAG: No.

JOE: Are you in bad form or something?

MAG: No.

JOE: Did I do anything, Mag?

MAG: No.

JOE: As long as those false pains don't come back. Pity we hadn't our togs. Be a great day for a swim, wouldn't it—if we could swim!

MAG: I trapped you into marrying me—that's what you said.

JOE: Huh?

MAG: That's what you said. Put that in your pipe and smoke it—that's what you said.

JOE: Ah, come on, Mag. You're not huffing still.

MAG: And you meant it, too.

JOE: But you ate your lunch and all. You ate more than I did.

MAG: There was hate in your eyes.

JOE: I'm sorry.

MAG: It's no good.

JOE: Mag—

MAG: I'm not looking.

JOE: *Mag—*

MAG: No.

JOE: Who's this, Mag?

MAG: I'm going asleep.

JOE: "Tweeny—Tweeny—Tweeny—Tweeny! Come on, Tweeny girl. Atta girl. Come on. Come on."

MAG: That's not one bit like Mr. O'Hara.

JOE: "Good example is something we should all practise, my dear people. Put one bad apple into a barrel of good apples, and all the apples become corrupt."

MAG: I'm not listening.

JOE: "But put one good apple into a barrel of bad apples, and then—and then—"

MAG: You're not one bit funny.

JOE: "—and then" "devotions this evening at six o'clock in the name of the father son holy ghost."

MAG: Ha-men.

Moves and interpretative notes for actors	Justification	Technical effects

LOVERS—Brian Friel (*continued*)

JOE: "So sorry, Joseph, but my Phil 'e's not at 'ome at present."
"E's out on 'is bi-cycle on one of 'is solitary nature rambles."
"Like 'is poor dad used to. I'll tell 'im you called. Bye-bye."
MAG: "Ta-ta."
JOE: "Ta-ta."
MAG: No. "Ta-ta for now."
JOE: "Ta-ta for now."
MAG: "Call again soon, Joseph."
JOE: "I like my Phil to 'ave chum boys."
MAG: Sister Pascal—
JOE: Wha—
MAG: Sister Pascal—
JOE: —is a rascal!
MAG: She says that for every five minutes you laugh, you—
JOE: You what—?
MAG: —you cry for ten!
JOE: Ooooooooooh . . . !
MAG: God, I'm sore!

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

MAGGIE: I'll thraw your neck when I come to you, lass. I'll dadd your lugs. I'll skelp you blue.

LIZA: We were only dancing!

MAGGIE: Dancing! He was dragging you down the loan!

JENNY: He'd had a drop! They'd all had a drop.

MAGGIE: Gyptians! Steal the clothes off your back—and a whole lot more!

LIZA: Kello's not a Gyptian.

JENNY: It was the kirn, Maggie.

LIZA: We were dancing!

MAGGIE: Where to? Coldstream?
And for the love of the Lord, stop that laughing. You cackled and screeched all through the kirn!

JENNY: She wasn't going to Coldstream *really*! She wasn't getting wed or anything!

LIZA: Oooh—ooh! Buckled up at Coldstream!

MAGGIE: You weren't? Were you? By, you'd see—!

LIZA: You'd lose your bondager if I got wed. That's all that bothers you.

MAGGIE: Get ready for work, go on, the pair of you. The steward won't brook lateness after the kirn. Especially not after the kirn. He'll have a thumping head on him this morning. And not the only one. Gin you were mine—I'd shake you, lass!

SARA: Is Tottie not up yet?
Still sleeping with the bairns, is she?
I left her last night dancing with the bairns.

MAGGIE: Well, she wasn't with me, Sara.

SARA: I thought she was sleeping at your place. Now where can she be?

MAGGIE: The hayloft, probably.

SARA: She didn't want to leave with me. She wanted to dance.

JENNY: She followed us a way.

SARA: You've seen her then—?

JENNY: Last night.

SARA: Well, but now, where is she now?

MAGGIE: You should have kept an eye on her.

JENNY: Why?

LIZA: She's a pest.

JENNY: Traipsing after us.

MAGGIE: She's been girny lately. Thrawn.

Moves and interpretative notes for actors	Justification	Technical effects

BONDAGERS—Sue Glover (*continued*)

SARA: She's been having bad days.

LIZA: What's the fuss? She never goes far. She's too daft to get far.

SARA: Tottie, burdie, where have you been? Come here. You're a bad girl, going off like that, where have you been?

TOTTIE: I've been married.

SARA: Oh, it's a notion she takes. Like the dancing.

MAGGIE: She was with you, then?

SARA: Where have you been, Tottie?

TOTTIE: I've been with my man. Getting wed. Liza wouldn't go. He didn't want her anyway.

JENNY: You've never been to Coldstream and back, not without wings.

LIZA: You can't wed, you're not sixteen.

TOTTIE: I'm not the bairnie now! I know things. I'm wed.

MAGGIE: It's their fault, putting ideas in her head.

[*END OF EXTRACT*]

Moves and interpretative notes for actors	Justification	Technical effects

Mark

INSTRUCTIONS TO CANDIDATES

Your answer to Section C should be written on *Pages fifty-eight to sixty-two*.

Additional paper can be obtained from the Invigilator.

SECTION C

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