

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCE

Drama and Theatre Studies

Advanced

Unit 4: Theatre Text in Context

Tuesday 18 June 2013 – Morning

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.

Turn over ►

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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 in which they might explore the stage directions at the start of this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Magistrate and Lysistrata in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring the use of stage space 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 in which they might explore the stage direction at the start of this extract, *Enter Emperor, Faustus etc...* (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Faustus and Emperor in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring the use of stage space 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 13–17 of the source booklet.

- (a) Outline for your performers **two** ways in which they might explore moving from Scene Three to Scene Four in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use to explore the relationship between Woyzeck and Marie in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring the use of stage space in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 3 = 20 marks)



((a) continued)

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(b)

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(b) continued

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((b) continued)

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((c) continued)

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((c) continued)

A large rectangular area with a rounded border, containing 25 horizontal dotted lines for writing.



((c) continued)

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(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 with particular reference to **one** key element of its original performance context.

(Total for Question 4 = 30 marks)

- 5 As a director, outline your objectives for the use of stage space in 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 with particular reference to **one** key element of its original performance context.

(Total for Question 6 = 30 marks)

- 7 As a director, outline your objectives for the use of stage space in 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 with particular reference to **one** key element of its original performance context.

(Total for Question 8 = 30 marks)

- 9 As a director, outline your objectives for the use of stage space in 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)



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

Chosen Question Number:

Question 4

Question 5

Question 6

Question 7

Question 8

Question 9

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Handwriting practice area with 20 horizontal dotted lines.



Lined writing area for student response.

(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 'Theatre of the past has nothing to say to an audience of the present.'

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 visual impact of the production you have seen and compare this with its original performance.

(Total for Question 11 = 30 marks)

Indicate which question you are answering by marking a cross . 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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Handwriting practice area with 25 horizontal dotted lines.



Lined writing area with 25 horizontal dotted lines.



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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

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Source booklet for use with Section A.

Do not return this insert with the question paper.

Turn over ►

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PEARSON

FOR USE WITH QUESTION 1

EXTRACT: LYSISTRATA (pages 51 – 61)

[At this point there unexpectedly enters an elderly MAGISTRATE of severe appearance, wearing a full-length outer garment, attended by two SLAVES carrying crowbars and four SCYTHIAN POLICEMEN equipped with bows, quivers and whips. The WOMEN put down their empty pitchers and await developments. The MAGISTRATE at first takes no notice either of them or of the men.]

MAGISTRATE:

Apparently it's the same old story - the unbridled licentiousness of the female sex displaying itself. All their banging of drums and shouting in honour of that Sabazius god, and singing to Adonis on the roofs of houses. I remember once in the Assembly - Demostratus, curse him, was saying we ought to let the Sicilian expedition sail, and this woman, dancing on the roof, she cried, 'O woe for Adonis!' Then Demostratus went on to say we should enlist some heavy infantry from Zacynthus, and the woman on the roof - she'd had a bit to drink, I fancy - she goes, 'Mourn for Adonis!' But that dirty villain from the Ragers clans just blustered on regardless. That's the sort of impudent behaviour you get from women.

MEN'S LEADER [*approaching Magistrate*]:

Wait till you hear what *this* lot have done. We have been brutally assaulted, and what is more, we have been given an unsolicited cold bath out of those pitchers, so that all our clothes are wringing wet as if we were incontinent!

MAGISTRATE:

By Poseidon of the Briny, can you be surprised? Look at the way we pander to women's vices -we positively *teach* them to be wicked. That's why we get this sort of conspiracy. When we go to the shops, for example, and say to the goldsmith: 'Goldsmith, that necklace you mended for my wife - she was dancing last night and the pin slipped out of the hole. Now I've got to go across to Salamis; so if you've got time, could you go over to my place tonight and fit a pin in her hole, please?' Or perhaps we go into a shoemaker's, a great strapping young fellow with a great strapping organ, and we say, 'Shoemaker, the strap on my wife's sandal is hurting her little pinkie - it's rather tender, you know. Could you go over around lunchtime perhaps and loosen it up, make the opening a little wider?' That's what led to things like this. Here am I, a member of the Advisory Board, having found a source of supply for timber to make oars, and now requiring the money to pay for it, and I come to the Acropolis and find these women have shut the door in my face! No good standing around, though. [*To the two slaves*] Let's have the crowbars, and we'll soon put a stop to this nonsense. [*The SLAVES are slow to respond.*] What are you gawping like that for, you fool? And you too? Daydreaming about wine-shops, eh? Let's get these bars under the gates and lever them up - you on that side, and I'll take a hand on this side.

[*Before the crowbars can be moved into position, the doors open and LYSISTRATA comes out.*]

LYSISTRATA:

No need to use crowbars; I'm coming out of my own free will. What's the use of crowbars? It's not crowbars that we need, it's intelligence and common sense.

MAGISTRATE:

You disgusting creature! Constable! [*One of the POLICEMEN steps forward.*] Take her and tie her hands behind her back.

LYSISTRATA:

By Artemis, if he so much as touches me, I'll teach him a lesson, servant of the state though he is!

[*The POLICEMAN hesitates.*]

MAGISTRATE:

Frightened, eh? Constable! [*A SECOND POLICEMAN steps forward.*] Hold her tight and tie her up, both of you, and be quick about it.

[*Before they can do so, a ferocious-looking OLD WOMAN comes out of the Acropolis and belligerently confronts them.*]

FIRST OLD WOMAN:

If you so much as lay a finger on her, by Pandrosus, I'll hit you so hard you'll shit all over the place!

MAGISTRATE:

What language! Constable! [*A THIRD POLICEMAN comes forward.*] Tie this one up first, since she won't hold her tongue.

[*Before he can do so, a SECOND OLD WOMAN comes out of the Acropolis.*]

SECOND OLD WOMAN:

By the Bringer of Light, if you touch her, you'll soon be nursing a black eye!

MAGISTRATE:

What's all this? Constable! [*The FOURTH POLICEMAN comes forward.*] Lay hold on her. I'm going to put a stop to these sallies.

STRATYLLIS [*intervening to confront* FOURTH POLCEMAN]:

By the Bull Goddess, if you go near her, I'll tear out your hair till you scream and scream!

MAGISTRATE:

Heaven help me, I've no more archers! But we mustn't let ourselves be worsted by women. Fall into line, constables, and let's charge them.

[*The POLICEMEN, together with the MAGISTRATE, regroup themselves in line, facing the women.*]

LYSISTRATA:

If you do, by the Holy Twain, you'll find we've got four whole companies of fully armed fighting women inside there!

MAGISTRATE [*calling her bluff, as he thinks*]:

Constables, twist their arms behind them.

LYSISTRATA

[*calling into the Acropolis, as the POLICEMEN advance on her and her comrades*]: Come out, the reserve, at the double! Come on, daughters of the porridge and vegetable market! Come on, innkeepers, bakers and garlic-vendors! [*A squad of tough OLD WOMEN, fully armed, come out of the Acropolis. They divide into four groups, each of which sets upon one of the policemen.*] Drag them down! Hit them! Beat them up! Shout rude words in their faces! [*The POLICEMEN are quickly brought down, punched and kicked, but manage to scramble to their feet and take flight.*] Stop - withdraw - no stripping the corpses!

[*The armed WOMEN retire into the Acropolis.*]

MAGISTRATE [*his hand to his head*]:

My bowmen have been utterly defeated!

LYSISTRATA:

Well, what did you expect? Did you think you were fighting slaves - or that women couldn't have any stomach for a fight?

MAGISTRATE:

They certainly do - any time a tavern-keeper tries to cheat them!

MEN'S LEADER:

Our worthy magistrate, why waste your words
On these sub-human creatures? Don't forget,
They gave us all a bath when fully clothed,
And that without the benefit of soap!

STRATYLLIS:

If you resort to wanton violence,
You can't complain if you get hit right back!
We only want to stay demure at home
Doing no harm, disturbing not a twig -
But he who would provoke me should remember
That those who rifle wasps' nests will be stung!

MEN:

Monsters, enough! Our patience now is gone.

[*To the Magistrate*]:

Command them now to tell
Just *why* they're barricaded here upon
Our hallowed citadel.

MEN'S LEADER:

Now question her, and don't give way, and test her every claim;
Meek submission on such issues would be cause for lasting shame.

MAGISTRATE [*to Lysistrata*]:

Well, the first thing I want to know is - what in Zeus' name do you mean by
shutting and barring the gates of our own Acropolis against us?

LYSISTRATA:

We want to keep the money safe and stop you from waging war.

MAGISTRATE:

The war has nothing to do with money -

LYSISTRATA:

Hasn't it? Why did Peisander, and all those other office-seekers, always keep stirring up trouble? To get more opportunities for stealing public funds, of course! Well, as far as that's concerned they can do what they like, *but* they're never going to get their hands on the money in there.

MAGISTRATE:

Why, what are you going to do?

LYSISTRATA:

Do? Why, we'll take charge of it.

MAGISTRATE:

You in charge of state money?

LYSISTRATA:

Well, what's so strange about that? We've always been in charge of all your housekeeping finances.

MAGISTRATE:

But that's not the same thing.

LYSISTRATA:

Why not?

MAGISTRATE:

Because the money here is needed for the war!

LYSISTRATA:

Ah, but you shouldn't be *at* war.

MAGISTRATE:

How else can we keep the City safe?

LYSISTRATA:

We'll see it's kept safe.

MAGISTRATE:

You!!!

LYSISTRATA:

Us.

MAGISTRATE:

This is intolerable!

LYSISTRATA:

We're going to save you, whether you like it or not.

MAGISTRATE:

What an outrageous thing to say!

LYSISTRATA:

Annoyed, are you? It's still got to be done!

MAGISTRATE:

But, Demeter! It's against Nature!

LYSISTRATA [very sweetly]:

We *must* see that you're safe, my dear sir.

MAGISTRATE:

Even if I don't want you to?

LYSISTRATA:

All the more if you don't!

MAGISTRATE:

Anyway, how do *you* come to have taken an interest in matters of war and peace?

END OF EXTRACT

FOR USE WITH QUESTION 2

EXTRACT: DR FAUSTUS (pages 103 – 111)

[Act 4: Chorus]

Enter CHORUS

When Faustus had with pleasure ta'en the view
Of rarest things and royal courts of kings,
He stayed his course and so returnèd home,
Where such as bear his absence but with grief,
I mean his friends and nearest companions,
Did gratulate his safety with kind words;
And in their conference of what befell,
Touching his journey through the world and air,
They put forth questions of astrology,
Which Faustus answered with such learnèd skill
As they admired and wondered at his wit,
Now is his fame spread forth in every land.
Amongst the rest the Emperor is one,
Carolus the Fifth, at whose palace now
Faustus is feasted 'mongst his noblemen.
What there he did in trial of his art
I leave untold; your eyes shall see't performed.

Exit

[Act 4 Scene 1]

Enter EMPEROR, FAUSTUS, [MEPHISTOPHELES,] and a KNIGHT, with ATTENDANTS.

EMPEROR

Master Doctor Faustus, I have heard strange report of thy knowledge in the black art; how that none in my empire nor in the whole world can compare with thee for the rare effects of magic. They say thou hast a familiar spirit by whom thou canst accomplish what thou list. This, therefore, is my request: that thou let me see some proof of thy skill, that mine eyes may be witnesses to confirm what mine ears have heard reported, and here I swear to thee, by the honor of mine imperial crown, that, whatever thou doest, thou shall be no ways prejudiced or endamaged.

KNIGHT

(Aside.) I'faith, he looks much like a conjurer.

FAUSTUS

My gracious sovereign, though I must confess myself far inferior to the report men have published and nothing answerable to the honor of your imperial Majesty, yet, for that love and duty binds me thereunto, I am content to do whatsoever your Majesty shall command me.

EMPEROR

Then, Doctor Faustus, mark what I shall say.
As I was sometime solitary set
Within my closet, sundry thoughts arose
About the honor of mine ancestors—
How they had won by prowess such exploits,
Got such riches, subdued so many kingdoms,
As we that do succeed, or they that shall
Hereafter possess our throne, shall,
I fear me, ne'er attain to that degree
Of high renown and great authority.
Amongst which kings is Alexander the Great,
Chief spectacle of the world's pre-eminence,
The bright shining of whose glorious acts
Lightens the world with his reflecting beams,
As when I hear but motion made of him,
It grieves my soul I never saw the man.
If, therefore, thou, by cunning of thine art,
Canst raise this man from hollow vaults below,
Where lies entombed this famous conqueror.
And bring with him his beauteous paramour,
Both in their right shapes, gesture, and attire
They used to wear during their time of life,
Thou shalt both satisfy my just desire
And give me cause to praise thee whilst I live.

FAUSTUS

My gracious lord, I am ready to accomplish your request, so far forth as by art and power of my spirit I am able to perform.

KNIGHT

(Aside.) I'faith, that's just nothing at all.

FAUSTUS

But, if it like your Grace, it is not in my ability to present before your eyes the true substantial bodies of those two deceased princes, which long since are consumed to dust.

KNIGHT

(Aside.) Ay, marry, Master Doctor, now there's a sign of grace in you, when you will confess the truth.

FAUSTUS

But such spirits as can lively resemble Alexander and his paramour shall appear before your Grace, in that manner that they best lived in, in their most flourishing estate, which I doubt not shall sufficiently content your Imperial Majesty.

EMPEROR

Go to, Master Doctor; let me see them presently

KNIGHT

Do you hear, Master Doctor? You bring Alexander and his paramour before the Emperor!

FAUSTUS

How then, sir?

KNIGHT

I'faith, that's as true as Diana turned me to a stag.

FAUSTUS

No, sir; but, when Actaeon died, he left the horns for you. Mephistopheles, be gone.

Exit MEPHISTOPHELES.

KNIGHT

Nay, an you go to conjuring I'll be gone.

Exit.

FAUSTUS

I'll meet with you anon for interrupting me so.

—Here they are, my gracious lord.

Enter MEPHISTOPHELES with [SPIRITS in the shapes of] ALEXANDER and his PARAMOUR.

EMPEROR

Master Doctor, I heard this lady while she lived had a wart or mole in her neck. How shall I know whether it be so or no?

FAUSTUS

Your Highness may boldly go and see. [EMPEROR looks.]

EMPEROR

Sure, these are no spirits. but the true substantial bodies of those two deceased princes.

Exeunt [SPIRITS.]

FAUSTUS

Wilt please your Highness now to send for the knight that was so pleasant with me here of late?

EMPEROR

One of you call him forth.

Exit ATTENDANT.

Enter the KNIGHT with a pair of horns on his head.

How now, sir knight! Why, I had thought thou hadst been a bachelor, but now I see thou hast a wife that not only gives thee horns but makes thee wear them. Feel on thy head.

KNIGHT

Thou damnèd wretch and execrable dog,
Bred in the concave of some monstrous rock,
How dar'st thou thus abuse a gentleman?
Villain, I say, undo what thou hast done!

FAUSTUS

O, not so fast, sir! There's no haste but good. Are you remembered how you crossed me in my conference with the Emperor? I think I have met with you for it.

EMPEROR

Good Master Doctor, at my entreaty release him. He hath done penance sufficient.

FAUSTUS

My gracious lord, not so much for the injury he offered me here in your presence, as to delight you with some mirth, hath Faustus worthily requited this injurious knight; which being all I desire, I am content to release him of his horns. And, sir knight, hereafter speak well of scholars. Mephistopheles, transform him straight. [MEPHISTOPHELES *removes the horns.*] Now, my good lord, having done my duty, I humbly take my leave.

EMPEROR

Farewell, Master Doctor. Yet, ere you go,
Expect from me a bounteous reward.

Exeunt EMPEROR, [KNIGHT, and ATTENDANTS.]

FAUSTUS

Now, Mephistopheles, the restless course
That time doth run with calm and silent foot,
Shortening my days and thread of vital life.
Calls for the payment of my latest years.
Therefore, sweet Mephistopheles, let us
Make haste to Württemberg.

END OF EXTRACT

FOR USE WITH QUESTION 3

EXTRACT: WOYZECK (pages 13 - 21)

SCENE THREE

The fairground (at the edge of the woods). A voice sings over its emptiness.

On earth is no abiding stay,
All things living pass away -
No-one, no-one says me nay.

MARIE and WOYZECK come on.

WOYZECK:

An old man singing for a boy to dance to. Joy and tribulation.

MARIE:

People. When fools're wise it makes fools of the rest of us.
Crazy old world, beautiful world!

A **SHOWMAN** comes out of his tent.

SHOWMAN:

- Roll up, ladies and gentlemen! Come and see a monkey walking upright like a man! He wears a coat and trousers and carries a sword. Art improving on nature: our monkey's a soldier. - Not that that's much. Lowest form of animal life in fact. No? Come and see the astronomical horse then. Admired by all the crowned heads 'v Europe. Tell you anything you like - how old you are, how many children you've got, what y'r illnesses are. Hurry now, the show's just opening! Hurry now, roll up - it's the commencemong of the commencemong!

WOYZECK:

Want to go in?

MARIE:

I don't mind. - Yes, let's, there must be all kinds of things.

*They go into the tent as the **SERGEANT** and **DRUM-MAJOR** enter the fairground.*

SERGEANT:

Hold it. Look at that. - What a woman!

DRUM-MAJOR:

Jesus, you could foal a cavalry regiment out of her. And breed drum-majors.

SERGEANT:

Look 't the way she holds herself. That's what I call a body. All that meat to squeeze 'nd yet it moves as easy as a fish. Strange eyes -

DRUM-MAJOR:

'Make you think you're looking down a well, or a chimney. - Quick, it's starting! Get in.

They go inside and the SHOWMAN takes their money.

MARIE:

- So bright!

WOYZECK:

In the dark - black cats with fires in their eyes.
'Strange night.

SHOWMAN:

Observe: the unique phenomenon of the astronomical horse. -- Show your paces now, show them y'r horse sense. Put humanity to shame. Gentlemen, this animal you see before you with a tail and four hooves is a member of all the learned societies and, what's more, a professor at our university; where he teaches the students riding and kicking. That's a straightforward matter of understanding, though. -- Now think inside-out. Show them what you can do when you use inside-out reasoning. Is there an ass in this learned company?

The HORSE shakes its head responsively.

- See the effect of inside-out thinking? Done with equine-imity. Remarkable. This is no mute beast, I tell you; this is a person, a human being, an animalised human being - but still an animal.

The HORSE defecates.

That's it, put humanity to shame. - This animal's still in a state of nature, you see, of plain, unvarnished nature! You ought to take a lesson from him. Ask your doctor, it's positively harmful to be any other way! The message is: Man, be natural. You were fashioned out of dust, out of sand, out of mud - would you be anything more than dust, sand, mud? Look here, how about this for the power of reason? The astronomical horse c'n calculate, but he can't count on his fingers. Why's that?

Because he can't express himself, can't explain - in fact, he's a human being translated! - Tell the gentlemen what time it is. Has any of you ladies or gentlemen a watch? - A watch?

SERGEANT:

A watch?

(Produces one from his pocket magisterially)

There you are, sir.

MARIE:

I must see this!

DRUM-MAJOR

That's all woman.

(The HORSE stamps its foot to tell the time)

SHOWMAN:

Eight o'clock! I ask you, is that not truly remarkable?!

- Ladies and gentlemen, this astonishing feat concludes the performance. Thanking you.

The DRUM-MAJOR and SERGEANT watch MARIE out as she passes them, followed by WOYZECK. The SHOWMAN attends to his effects.

SERGEANT:

Give the man a hand, soldier.

WOYZECK helps the SHOWMAN. The DRUM-MAJOR follows MARIE, who walks off by the woods. Eventually, the SERGEANT lets WOYZECK go.

WOYZECK:

Marie?

Marie?

He runs out of the fairground. The SERGEANT and SHOWMAN exchange looks.

SCENE FOUR

MARIE's room. *She is tucking the baby into its crib.*

MARIE:

The man gives him an order and he has to go, just like that.

She takes a piece of broken mirror from her blouse and examines the ear-rings she is wearing.

Look how they catch the light. I wonder what they are?
What'd he say?

- Go to sleep, baby, shut your eyes tight.

She bends over towards the crib.

Tighter. That's it. Now you keep still or else he'll come and get you.

(Sings) Polly, close the shutter tight,
A gipsy lad will come tonight.
He will take you by the hand
And lead you off to gipsy land.

- They must be gold!

An old crack in the back wall of a corner to live in and a bit of broken glass to see with, that's enough for the likes of us. My mouth's as red as my lady's, though, for all her full-length mirrors and rows of fine gentlemen kissing her hand. An' I'm just another poor girl.

- Sshh, baby, close your eyes. *(She oscillates the fragment.)*

Here comes the sandman, walking across the wall. Keep your eyes closed! If he looks in them you'll go blind.

WOYZECK enters, MARIE starts and covers her ears.

WOYZECK:

What's that?

MARIE:

Nothing.

WOYZECK:

Under your fingers; it's shining.

MARIE:

An ear-ring. I found it.

WOYZECK:

I never found that kind of nothing. Two at once, too.

MARIE:

So? What does that make me?

WOYZECK:

You're alright, Marie.

'Kid's well away, look at him. 'Ll just move this arm so he doesn't get cramp. Shiny drops, all over his forehead. - Nothing but work under the sun; we even sweat in our sleep. The poor.

- 'Some more money, Marie. My pay and the extra from the Captain.

MARIE:

God reward you, Franz.

WOYZECK:

Got to go. 'See you tonight. (*He goes out.*)

MARIE:

Oh, I'm a bad bitch! I ought to cut my throat.

What sort of world d'you call this? It's going to hell, all of it and us with it.

END OF EXTRACT

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