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Pearson
Edexcel GCE

Centre Number

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Candidate Number

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Drama and Theatre Studies

Advanced

Unit 4: Theatre Text in Context

Monday 20 June 2016 – 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.
- Your answers in Section A and Section B must be about the same set play text.
- 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.
- 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 they might explore the stage direction beginning [*She and the two Old Women...* etc] near the start of this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Stratyllis and Women in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring language 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 8–13 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the stage direction *Enter* [MEPHISTOPHELES] *with Devils...* etc at the end of this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Faustus and Mephistopheles in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring language in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 2 = 20 marks)

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3 *Woyzeck* by Georg Buchner

You should refer to the extract reproduced on pages 14–19 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the transition between Scene Six and Scene Seven in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Woyzeck and Doctor in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring language in this extract, giving reasons for your approach, supported by clear examples. (10)

(Total for Question 3 = 20 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 1** **Question 2** **Question 3**

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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 how you intend to achieve impact for an audience with your production of the play, with reference to its original performance context.

(Total for Question 4 = 30 marks)

- 5 As a director, outline your approach to the staging of your production of the play in your chosen space 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 how you intend to achieve impact for an audience with your production of the play, with reference to its original performance context.

(Total for Question 6 = 30 marks)

- 7 As a director, outline your approach to the staging of your production of the play in your chosen space 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 how you intend to achieve impact for an audience with your production of the play, with reference to its original performance context.

(Total for Question 8 = 30 marks)

- 9 As a director, outline your approach to the staging of your production of the play in your chosen space and give clear examples, supported by reasons, of how your ideas might be achieved in performance.

(Total for Question 9 = 30 marks)

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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 | <input type="checkbox"/> | Question 5 | <input type="checkbox"/> |
| Question 6 | <input type="checkbox"/> | Question 7 | <input type="checkbox"/> |
| Question 8 | <input type="checkbox"/> | Question 9 | <input type="checkbox"/> |

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(Total for Question = 30 marks)

TOTAL FOR SECTION B = 30 MARKS



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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 present is not as exciting as theatre of the past'.

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

(Total for Question 10 = 30 marks)

OR

11 Evaluate the contribution of **two** actors in key roles in 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 in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 10** ☒ **Question 11** ☒

Title of play:

Playwright:

Date seen:

Venue of production:

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(Total for Question = 30 marks)

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



Pearson Edexcel GCE

Drama and Theatre Studies

Advanced

Unit 4: Theatre Text in Context

Monday 20 June 2016 – Morning
Source booklet for use with Section A

Paper Reference
6DR04/01

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Turn over ►

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PEARSON

FOR USE WITH QUESTION 1

EXTRACT: LYSISTRATA (pages 75–85)

LYSISTRATA:

So why do you wait?
You'll make Charon late!
Last call for the next boat to Hell!

MAGISTRATE [*fuming*]:

This is outrageous! I shall go at once and show my colleagues just what these women have done to me. [*Exit, with his SLAVES.*]

LYSISTRATA [*calling after him*]:

What's your complaint? You haven't been properly laid out? Don't worry; we'll be with you early the day after tomorrow to make the post-funeral offerings!

[She and the two OLD WOMEN go back into the Acropolis. By now the logs, fire-pots, pitchers, etc., have been removed from the performing area, and the two CHORUSES face each other across it.]

MEN'S LEADER:

No time to laze; our freedom's now at risk;
Take off your cloaks, and let the dance be brisk!
[The MEN remove their outer garments.]

MEN:

There's more in this than meets the eye,
Or so it seems to me.
I smell the odour very strong
Of Hippias' tyranny!
These Spartan rogues are at their tricks
(Their agent's Cleisthenes) -
It's them that's stirring up these dames
To steal our jury fees!

MEN'S LEADER:

Disgraceful! - women venturing to prate
Of war and arms and high affairs of state!
A pact with Spartans they would have us make -
And he who trusts a Spartan, trusts a snake!
This is an anti-democratic plot -
And shall we yield to tyrants? No, we'll not!
I'll be alert for anything they try;
I'll do my shopping in full panoply.
As once our Liberators did, so now
'I'll bear my sword within a myrtle bough',
And stand beside them, thus -

[Striking an attitude, right leg thrust forward, right arm raised as if swinging back a sword]

- and, what is more,

Give this old bag a sock upon the jaw!

[He brandishes his fist at Stratyllis.]

STRATYLLIS:

If you do such a thing, we tell you plain,
Your mum won't recognize your face again!
Let's start by taking off our mantles too,
[The WOMEN do so]
And, citizens, address ourselves to you.

WOMEN [*addressing the audience*]:

I shall give good advice to the City:
For my nurture, I owe her no less.
I became, at the age of just seven,
An Acropolis child priestess;
Then, after I'd served as a Grinder,
To Brauron, aged ten, I went down
As a Bear in the rites of the Foundress,
And discarded my saffron-dyed gown;
And finally I was selected
The ritual basket to bear,
With a string of dried figs for a necklace
And a face most surpassingly fair.

STRATYLLIS:

See why I think I owe you good advice?
And please don't look on me with prejudice:
My gender has no bearing on the question
Whether I'm offering you a good suggestion.
I'm a full member of your civic club:
I give you *men*, that's how I pay my sub.
And what do *you* lot pay? Where's all the gold
Your fathers took from Persian foes of old?
You've squandered it, and live instead on tax -
In paying which you're something worse than lax.
In fact, all thanks to you, our situation
Is that we're on the brink of liquidation!
What can you answer? Vex me any more,
And this raw-leather boot will sock *your* jaw!
[*She raises her leg as if to kick the men's leader.*]

MEN:

This sheer outrageous impudence
Grows yet more aggravated!
Why don't we act in self-defence?
Or are we all castrated?

MEN'S LEADER:

Let's not be wrapped in fig-leaves - let's be men
Who *smell* like men! Come on now, strip again!
[*The MEN remove their tunics.*]

MEN:

Come on, you Whitefeet, who of yore
Against the tyrants went to war,
In days when we were men!
It's time to shake off age, arouse
The dormant strength our limbs still house,
And be like youths again.

MEN'S LEADER:

If once we let these women get the semblance of a start,
Before we know, they'll be adept at every manly art.
They'll turn their hands to building ships, and then they'll make a bid
To fight our fleet and ram us, just like Artemisia did.
And if to form a cavalry contingent they decide,
They'd soon be teaching *our* equestrian gentry how to ride!
For riding (of a certain kind) suits women to a T:
At the gallop they stay mounted and don't slip off easily.
If you look at Micon's painting, you will see the sort of scene -
The Amazons on horseback, fighting Athens' men, I mean.
I think that we should take them by the scruff o' the neck, I do,
And clap them in the stocks - and I will start by seizing *you*!
[*He makes as if to seize Stratyllis, but she easily evades him.*]

WOMEN:

If you ignite my wrath, I vow,
By both the Holy Twain,
I'll turn into a savage sow,
Tear out your hair, and then hear how
You scream and scream with pain!

STRATYLLIS:

Let's smell like *women*, armed to teeth with rage!
Let's take *our* strip-act to the second stage!
[*The WOMEN remove their remaining garments.*]

WOMEN:

The man who lays a hand on me
Will never more eat celery
Or beans - he won't be able.
One word from you, and I will strike;
I'll smash your eggs in rage, just like
The beetle in the fable.

STRATYLLIS:

While my Theban friend Ismenia lives, and Spartan Lampito,
I'm not bothered in the slightest whether you complain or no.
You cannot stop us, though you pass your motions six times o'er:
You're loathed by all and sundry, and by the folk next door.
I had the girls round yesterday to share a sacred meal
For Hecate; our neighbour, who's a fine Boeotian eel -
I'm very fond of her - had been asked round, but we were told
That, thanks to your decrees, we couldn't have her, hot or cold!
Will you ever give this passing of decrees up? Will you heck -
Unless we grab your leg and haul you off to break your neck!

[She makes as if to seize the Men's Leader by the leg; with some difficulty, he evades her grasp. At this the MEN, accepting defeat for the time being, retire down stage away from the Acropolis entrance, while the WOMEN move closer to the gates. Presently LYSISTRATA comes out of the gates, in some agitation, and paces anxiously about, until STRATYLLIS addresses her in tragic tones.]

STRATYLLIS:

O sovereign of this action and this plot,
Why from thy fortress com'st thou grim-look'd out?

LYSISTRATA:

'Tis women's fickle, cowardly thoughts and deeds
That make me pace despondent to and fro.

WOMEN [singing]:

What sayest thou, what sayest thou?

LYSISTRATA [singing]:

'Tis true, ah, tis true!

STRATYLLIS:

But what's amiss? Grudge not to tell thy friends.

LYSISTRATA:

Silence boots not, and yet 'twere shame to speak.

STRATYLLIS:

Hide not the ill that we are suffering from.

LYSISTRATA:

Few words it takes to say: we need a fuck.

WOMEN [singing]:

Ah, Zeus!

END OF EXTRACT

FOR USE WITH QUESTION 2

EXTRACT: DR FAUSTUS (pages 39–49)

WAGNER

Villain, call me “Master Wagner,” and let thy left eye be diametrically fixed upon my right heel, with *quasi vestigiis nostris insistere*.

Exit.

ROBIN

God forgive me, he speaks Dutch fustian. Well, I’ll follow him;
I’ll serve him, that’s flat.

Exit.

[Act 2 Scene 1]

Enter FAUSTUS in his study.

FAUSTUS

Now, Faustus, must thou needs be damned
And canst thou not be saved.
What boots it then to think of God or heaven?
Away with such vain fancies and despair.
Despair in God and trust in Beelzebub.
Now go not backward; no, Faustus, be resolute.
Why waverest thou? O, something soundeth in mine ears:
“Abjure this magic; turn to God again!”
Ay, and Faustus will turn to God again.
To God? He loves thee not.
The god thou servest is thine own appetite,
Wherein is fixed the love of Beelzebub.
To him I’ll build an altar and a church
And offer lukewarm blood of new-horn babes.

Enter GOOD ANGEL and EVIL [ANGEL].

GOOD ANGEL

Sweet Faustus, leave that execrable art.

FAUSTUS

Contrition, prayer, repentance—what of them?

GOOD ANGEL

O, they are means to bring thee unto heaven!

EVIL ANGEL

Rather illusions, fruits of lunacy,
That make men foolish that do trust them most.

GOOD ANGEL

Sweet Faustus, think of heaven and heavenly things.

EVIL ANGEL

No, Faustus; think of honor and wealth.

Exeunt [ANGELS.]

FAUSTUS

Of wealth!
Why the seigniory of Emden shall be mine.
When Mephistopheles shall stand by me,
What god can hurt thee, Faustus? Thou art safe.
Cast no more doubts.—Come, Mephistopheles,
And bring glad tidings from great Lucifer.
Is't not midnight? Come, Mephistopheles.
Veni, veni, Mephistophele!

Enter MEPHISTOPHELES.

Now tell me what says Lucifer, thy lord?

MEPHISTOPHELES

That I shall wait on Faustus whilst I live,
So he will buy my service with his soul.

FAUSTUS

Already Faustus hath hazarded that for thee.

MEPHISTOPHELES

But, Faustus, thou must bequeath it solemnly
And write a deed of gift with thine own blood,
For that security craves great Lucifer.
If thou deny it, I will back to hell.

FAUSTUS

Stay, Mephistopheles, and tell me what good
Will my soul do thy lord?

MEPHISTOPHELES

Enlarge his kingdom.

FAUSTUS

Is that the reason he tempts us thus?

MEPHISTOPHELES

Solamen miseris socios habuisse doloris.

FAUSTUS

Have you any pain that tortures others?

MEPHISTOPHELES

As great as have the human souls of men.
But tell me, Faustus, shall I have thy soul?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

FAUSTUS

Ay, Mephistopheles, I give it thee.

MEPHISTOPHELES

Then stab thine arm courageously
And bind thy soul, that at some certain day
Great Lucifer may claim it as his own,
And then be thou as great as Lucifer.

FAUSTUS

[*Cuts his arm.*] Lo, Mephistopheles, for love of thee
I cut mine arm, and with my proper blood
Assure my soul to be great Lucifer's,
Chief lord and regent of perpetual night.
View here the blood that trickles from mine arm,
And let it be propitious for my wish.

MEPHISTOPHELES

But, Faustus, thou must write it in manner of a deed of gift.

FAUSTUS

Ay, so I will. [*Writes.*] But, Mephistopheles,
My blood congeals, and I can write no more.

MEPHISTOPHELES

I'll fetch thee fire to dissolve it straight.

FAUSTUS

What might the staying of my blood portend?
Is it unwilling I should write this bill?
Why streams it not, that I may write afresh:
"Faustus gives to thee his soul"? Ah, there it stayed!
Why shouldst thou not? Is not thy soul thine own?
Then write again: "Faustus gives to thee his soul."

Enter MEPHISTOPHELES with a chafer of coals.

MEPHISTOPHELES

Here's fire; come, Faustus, set it on.

FAUSTUS

So, now the blood begins to clear again;
Now will I make an end immediately. [*Writes.*]

MEPHISTOPHELES

[*Aside.*] O, what will not I do to obtain his soul?

FAUSTUS

Consummatum est; this bill is ended,
And Faustus hath bequeathed his soul to Lucifer.
But what is this inscription on mine arm? "*Homo, fuge!*" Wither should I fly?
If unto God, he'll throw me down to hell.
My senses are deceived; here's nothing writ.
I see it plain; here in this place is writ
"*Homo, fuge!*" Yet shall not Faustus fly.

MEPHISTOPHELES

[*Aside.*] I'll fetch him somewhat to delight his mind.

Exit.

Enter [MEPHISTOPHELES] with Devils, giving crowns and rich apparel to FAUSTUS, and [they] dance and then depart.

FAUSTUS

Speak, Mephistopheles; what means this show?

END OF EXTRACT

FOR USE WITH QUESTION 3

EXTRACT: WOYZECK (pages 29–39)

SCENE SIX

The street. WOYZECK against a wall, doing up his fly. The DOCTOR strides over and pulls him round roughly.

DOCTOR:

What d'you call this, Woyzeck? A man of your word, are you, eh? You? You?!

WOYZECK:

What's the matter Doctor?

DOCTOR:

I saw you, Woyzeck. You were pissing in the street, pissing like a dog down the wall - and I'm giving you two groschen a day, and board! It's bad, Woyzeck, bad. The whole world's going completely to the bad; completely.

WOYZECK:

But, Doctor. When you get a call of nature -

DOCTOR:

Call of nature! Call of *nature!* - Superstition, sheer, abominable superstition! Nature!

Haven't I demonstrated conclusively that the musculus constrictor vesicae is subject to the will? Nature!

Man is free, Woyzeck. Man is the ultimate expression of the individual urge to freedom. - Can't hold your water! It's deceit, Woyzeck.

He shakes his head and paces, hands behind his back.

- Have you eaten your peas now, Woyzeck? You must eat nothing but peas, cruciferae, remember. We can start on the mutton next week. A revolution's taking place in science, I'm blowing the whole thing sky-high.

Uric acid 0.01, ammonium hydrochlorate, hyperoxide - Woyzeck, can't you have another piss? Go inside and try again!

WOYZECK:

I can't, doctor.

DOCTOR (*upset*):

Pissing against the wall, though! And I've a written undertaking, in your own handwriting! I saw it, saw it with these two eyes - I'd just stuck my nose out of the window and was letting the sunbeams play on it in order to observe the phenomenon of the sneeze. - Have you got me any frogs? Or spawn? Fresh water polyps? No snakes? Vestillae? Crystatellae? - Be careful of the microscope, Woyzeck, I've a germ's tooth under there. I'm going to blow the whole lot sky-high! No spiders' eggs? Toads'?

Oh, but pissing down the wall! I saw you.

(*Paces again in agitation.*) No, Woyzeck, I shall not be angry. Anger is unhealthy, unscientific. I am calm; completely calm. My pulse is its usual sixty and I'm addressing you with the utmost coolness. There's no reason for me to get angry with you, you're only a man. If it'd been a question of one of the newts dying, though - ! But really, Woyzeck, you shouldn't have pissed down that wall -

WOYZECK:

D'you see, Doctor? A man might have one sort of character, one sort of make-up -- But nature's something again, you see: nature's a thing - (*Flicks his fingers to catch it.*) How c'n I say? For example -

DOCTOR:

Woyzeck, you're philosophising again.

WOYZECK:

Have you ever seen nature inside-out, Doctor? When the sun stands still at midday and it's 's if the world was going up in flames? That's when the terrible voice spoke to me.

DOCTOR:

You've an aberration, Woyzeck.

WOYZECK:

Yes. Nature, Doctor, when nature's out -

DOCTOR:

What does that mean, 'when nature's out'?

WOYZECK:

When nature's out, that's - when nature's *out*. When the world gets so dark you have to feel your way round it with your hands, till you think it's coming apart like a spider's web. When there's something there, yet there's nothing; and everything's dark but there's still this redness in the west like the glow of a huge furnace. When - (*Moves in starts as he tries to think it out.*)
When -

DOCTOR:

You're feeling your way with y'r feet like an insect, man!

WOYZECK:

The toadstools, Doctor, it's all in the toadstools. Have you noticed how they grow in patterns on the ground? If only someb'dy could read them.

DOCTOR.

Woyzeck, you've a beautiful aberratio mentalis partialis of the second order: fully formed, too. Beautiful. I shall give you a rise, Woyzeck! Second order: fixed idea with non-impairment of faculties. - You're carrying on as usual, shaving the Captain?

WOYZECK:

Yes, sir.

DOCTOR:

Eating your peas?

WOYZECK:

Just like you said, sir. The money helps my wife with the housekeeping.

DOCTOR:

Performing your duties?

WOYZECK:

Yes, sir.

DOCTOR:

You're an interesting case, patient Woyzeck. It's a lovely idée fixe; certain to put you in the asylum. So bear up now, you're getting another groschen. Give me your pulse, Woyzeck. Mm, yes.

WOYZECK:

What do I do?

DOCTOR:

Keep eating the peas and cleaning your rifle! You'll be getting another groschen soon.

SCENE SEVEN

MARIE's room. MARIE and the DRUM-MAJOR.

DRUM MAJOR:

Come on, Marie.

MARIE:

Show me again, go round the room.

(He reproduces his parade ground march.)

The chest of an ox, with fur like a lion's mane. There's not another man like you.
You make me proud to be a woman.

DRUM-MAJOR:

You should see me Sundays with my plume and gauntlets. That's really something.
'He's my idea of a soldier,' the prince always says, 'A real man.'

MARIE:

Does he now?
(Goes up to him, teasing.) A real man ... ?

As he responds her mood changes and she moves away.

DRUM-MAJOR:

And you're a real woman. Christ, I'm going to fill your belly full of drum-majors,
sire a whole damn stable of them. Come on.

Grabs her. She struggles, violently.

MARIE:

Let me go!

DRUM-MAJOR:

Wild, eh? Come on then, animal.

MARIE:

Just you dare.

DRUM-MAJOR:

'Devil in you, isn't there? I can see it in your eyes.

MARIE (*relaxes*):

What's it matter anyway? It's all one.

END OF EXTRACT

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