

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number		Candidate Number	
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**Pearson Edexcel Level 3 GCE**

**Wednesday 7 June 2023**

Afternoon (Time: 2 hours 30 minutes) **Paper reference** **9DR0/03**

**Drama and Theatre**

**Advanced**

**COMPONENT 3: Theatre Makers in Practice**

**You must have:** Source booklet (enclosed)  
**One** performance text (clean copy for use in Section C only)  
 Theatre evaluation notes.

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.
- In Section A choose **one** question.
- In Section B answer **both** questions.
- In Section C choose **one** question.
- 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.*
- You are allowed to have your theatre evaluation notes and a clean copy of your performance text (for Section C only)  
 – *do not return your live theatre evaluation notes with the question paper.*
- The copy of the performance text must be checked before the examination to ensure it is a clean copy.

## Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- It is recommended that you spend 45 minutes on Section A, 1 hour on Section B and 45 minutes on Section C.
- Individual links to questions and texts can be found at the bottom of some pages and are shown by a link symbol .

Turn over ►

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## SECTION A: LIVE THEATRE EVALUATION

Answer ONE of the following questions in this section with reference to a theatre performance you have seen. Write your answer in the space provided.

### EITHER

- 1 Analyse and evaluate the live performance you have seen in light of the following statement:

‘Live theatre draws on both the past and the present and has something to communicate to everyone.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

### OR

- 2 Analyse and evaluate the live performance you have seen in light of the following statement:

‘Theatre makers today have got the right balance between performers and designers.’

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

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**Performance details**

Title:

Venue:

Date seen:

**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**

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Question 1



Question 2

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Question 1



Question 2

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**TOTAL FOR SECTION A = 20 MARKS**





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## SECTION B: PAGE TO STAGE: REALISING A PERFORMANCE TEXT

Answer **BOTH** questions in this section with reference to the performance text you have studied.

You need to read and refer to the extract in the source booklet from the text you have studied.

Indicate which text you have studied by marking a cross in the box ☒.

Performance texts:	
<i>Accidental Death of an Anarchist</i> , Dario Fo	
<i>Colder Than Here</i> , Laura Wade	
<i>Equus</i> , Peter Shaffer	
<i>Fences</i> , August Wilson	
<i>Machinal</i> , Sophie Treadwell	
<i>That Face</i> , Polly Stenham	

- 3 As a **performer**, outline how you would use **stage space** to support your portrayal of **one** character in this extract.

*Your answer should make reference to the performance text as a whole.*

(18)

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(Total for Question 3 = 18 marks)



- 4 As a **designer**, outline how **EITHER sound OR lighting** could be developed to communicate meaning and ideas to an audience in this extract.

*Your answer should make reference to the performance text as a whole.*

(18)

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(Total for Question 4 = 18 marks)

**TOTAL FOR SECTION B = 36 MARKS**



## SECTION C: INTERPRETING A PERFORMANCE TEXT

**Answer ONE of the questions in this section with reference to the performance text you have studied.**

There is no source booklet provided for Section C. Please refer to your clean copy of the text to read the named section.

Performance text		Named section
<i>Antigone</i> , Sophocles (adapted by Don Taylor)	from to	p.23 ANTIGONE. What more do you want? Kill me, .... p.26 CREON. ...She's as good as dead.
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe (Norton Critical Edition)	from to	p.21 Enter MEPHISTOPHELES Now tell me what says Lucifer.... p.25 MEPHISTOPHELES ...For I am damned and am now in hell.
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe ( <b>Download Edition</b> )	from to	p.43 Enter MEPHISTOPHELES Now tell me what says Lucifer.... p.55 MEPHISTOPHELES ...For I am damned and am now in hell.
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	from to	p.49 HEDDA <i>rings for</i> BERTHE, who comes in. p.53 TESMAN. ( <i>laughing</i> ) You should have been there, Eilert.
<i>Lysistrata</i> , Aristophanes (Penguin Classics Edition)	from to	p.146 LYSISTRATA: How? Well, just imagine. We're at home, ... p.150 MYRRHINE: ...but there's no getting the better of a woman!
<i>Lysistrata</i> , Aristophanes ( <b>Download Edition</b> )	from to	p.19 LYSISTRATA: How? Well, just imagine. We're at home, ... p.33 MYRRHINE: ...but there's no getting the better of a woman!
<i>The Maids</i> , Jean Genet	from to	p.34 ( <i>During this speech, Claire has taken down...</i> p.37 CLAIRE: ....I'm going to be sick...
<i>The School For Scandal</i> , Richard Brinsley Sheridan	from to	p.28 Enter MARIA. So, child, has Mr. Surface returned with you? p.31 LADY TEAZLE. ....broke his neck since we have been married.
<i>The Tempest</i> , William Shakespeare	from to	p.21 Ariel ( <i>sings</i> ) Full fathom five thy father lies, .... p.25 Prospero – Speak not for him. ( <i>Exeunt</i>
<i>Waiting For Godot</i> , Samuel Beckett	from to	p.49 ( <i>He remains a moment silent and motionless.....</i> p.52 VLADIMIR: And Pozzo and Lucky, have you forgotten them too?
<i>Woyzeck</i> , Georg Büchner (Methuen Edition)	from to	p.26 SCENE THIRTEEN <i>The Woods beyond</i> . p.30 <b>MARIE</b> : ...If only I could anoint your feet.
<i>Woyzeck</i> , Georg Büchner ( <b>Download Edition</b> )	from to	p.65 SCENE THIRTEEN <i>The Woods beyond</i> . p.77 <b>MARIE</b> : ...If only I could anoint your feet.

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Indicate which text you are using in your answer by marking a cross in the box ☒.

<i>Antigone</i> , Sophocles (adapted by Don Taylor)		<i>The School for Scandal</i> , Richard Brinsley Sheridan	
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe		<i>The Tempest</i> , William Shakespeare	
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)		<i>Waiting for Godot</i> , Samuel Beckett	
<i>Lysistrata</i> , Aristophanes		<i>Woyzeck</i> , Georg Büchner	
<i>The Maids</i> , Jean Genet			

You are the director of a new production concept of the performance text you have studied.

### EITHER

- 5 As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively highlight characterisation in your production concept.

Your answer must focus on the named section listed on page 20 for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

### OR

- 6 As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively combine design elements in your production concept.

Your answer must focus on the named section listed on page 20 for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

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 5**                      **Question 6**

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Question 5



Question 6

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Question 5



Question 6

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Question 5



Question 6

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**TOTAL FOR SECTION C = 24 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**



# Pearson Edexcel Level 3 GCE

**Wednesday 7 June 2023**

Afternoon (Time: 2 hours 30 minutes)

Paper  
reference

**9DR0/03**

## **Drama and Theatre**

**Advanced**

**COMPONENT 3: Theatre Makers in Practice**

**Source booklet for use with Section B questions only.**

**Do not return this source booklet with the question paper.**

Turn over ►

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***Accidental Death of an Anarchist***

**Dario Fo**



### ***Accidental Death of an Anarchist, Dario Fo***

<b>FELETTI:</b> It would establish whether or not the anarchist was still alive when he went through the window; i.e. did he go through it with a slight jerk indicating a voluntary movement which would clear the side of the building, or did he, as appears, slide down the wall sustaining fractures and lesions consistent with an inanimate object? Were the suicide's hands injured in such a way as to indicate he put them out to protect himself instinctively at the moment of impact? This would indicate whether he was conscious or not.	5
<b>MANIAC:</b> I think I ought to point out that we're dealing with a case of suicide. The bastard wanted to die so why the hell would he put his bloody hands out?	10
<b>SUPERINTENDENT:</b> Splendidly answered.  <i>Slaps MANIAC's back.</i>	15
<b>MANIAC:</b> The eye. Mind the eye, can't you?	
<b>FELETTI:</b> Perhaps you can explain the bruises seen on the young man's neck. It's not at all clear what caused those.	
<b>SUPERINTENDENT:</b> I advise you against careless talk, young lady.	20
<b>FELETTI:</b> Is that a threat?	
<b>MANIAC:</b> Not at all. Not at all, no. You see there were indeed bruises on the anarchist's neck. These were caused during the final interrogation just before midnight. One of the policemen became slightly impatient and struck the suspect a hard blow on the nape of the neck.	25
<b>FELETTI:</b> Ah!	
<b>SUPERINTENDENT:</b> What?!	
<b>MANIAC:</b> Regrettable, but true.	
<b>PISSANI:</b> Have you gone mad?	30
<b>MANIAC:</b> Sixteen times precisely. The suspect was partially paralysed by the blow and had momentary difficulty breathing. An ambulance was called immediately. At the same time two officers assisted the anarchist to the open	

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window, supporting him as he leant out to take in a few  
reviving gulps of cold night air. Now, as is often the case in  
such events, each of the officers thought the other had the  
stronger hold, you know the sort of thing — ‘To me  
Giacomo’ — ‘OK Batista!’ and whoops, out he goes! What  
more can you say?

35

*The simple explanation floors FELETTI who slumps back  
in her chair.*

40

**SUPERINTENDENT:** Brilliant!

**PISSANI:** Superb!

**SUPERINTENDENT:** So simple!

45

**PISSANI:** Classic!

**SUPERINTENDENT:** Well done, Captain!

*Slaps his back. A loud plop.*

**MANIAC:** That’s it!

**SUPERINTENDENT:** Fuck me!

50

**MANIAC:** What did I tell you? It’s gone.

**PISSANI:** What?

**SUPERINTENDENT:** Oh good heavens!

**MANIAC:** The eye’s out! Everybody down!

CONSTABLE, SUPERINTENDENT *and* PISSANI  
*crawl around looking for the eye.*

55

**FELETTI:** A very clever explanation, Captain.

**MANIAC:** Not bad. But the brain-work gives you a headache,  
what!

**FELETTI:** I have to admit that this version clarifies several  
points.

60

**MANIAC:** Why the ambulance was called in advance; the  
inanimate fall of the body...

**FELETTI:** ...and the strange terminology employed by the judge in his summing up. 65

**SUPERINTENDENT:** What strange terminology?

**MANIAC:** Yes, try to be more precise, madam. (To PISSANI) Have you found it yet?

**PISSANI:** What colour is it?

**SUPERINTENDENT:** It's see-through, you dumbo. It's an eye. 70

**FELETTI:** What I am saying is the verdict of the enquiry was that the anarchist's death was 'accidental' as opposed to the police claim of 'suicide'.

*Knock at the door stage right. CONSTABLE is crawling by the door. PISSANI on the other side of the desk.* 75

**PISSANI:** Come in!

*Door bursts open, sending CONSTABLE flying. It is BERTOZZO. He holds a metallic package. Also wears an eye patch.* 80

**SUPERINTENDENT:** Ah Bertozzo!

**BERTOZZO:** Oh, sorry. Am I interrupting? I just came to deliver this.

**SUPERINTENDENT:** What is it?

**CONSTABLE:** My nose! 85

**BERTOZZO:** It's a reproduction of the bomb that went off in the Agricultural Bank.

**SUPERINTENDENT:** Splendid. Stick it on the desk, there, would you.

**PISSANI:** Found it! 90

**MANIAC:** Where?

*It is too late to retrieve the eye before it is stepped on by BERTOZZO, on his way to the desk. It sends him flying. As his legs go from under him the bomb flies up in the air.*



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**SUPERINTENDENT:** The bomb!!

95

FELETTI *screams*. CONSTABLE *hits the deck*.  
MANIAC *catches the bomb*. PISSANI *grabs the eye*.

**MANIAC:** Owzat!



 **Source Booklet  
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 **Question 4**

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*Turn over* ►

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***Colder Than Here***

**Laura Wade**



**Colder Than Here, Laura Wade**

## SCENE 6

*The living room, Friday evening, late January.*

*JENNA and HARRIET sit on the sofa, their hands on their laps, silent, preoccupied, their faces disordered. Both have the slightly inflated look of wearing several layers of clothing and each has more than one scarf around her neck.*

5

*They are both staring at a white cardboard coffin, on the carpet in front of them.*

*Long pause.*

JENNA: So that's it, then.

HARRIET: Yes.

10

*Pause.*

JENNA: That's it.

HARRIET: Yes.

*Pause.*

JENNA: That's what it looks like.

15

HARRIET: Yes.

*Pause.*

JENNA: Looks big.

HARRIET: Sometimes fat people die.

*JENNA laughs, then stops herself.*

20

JENNA: Wasn't very hard, was it?

HARRIET: Like IKEA.

JENNA: Funny they haven't changed the shape. Hundreds of years and they still look like that. Still looks like a coffin.

*JENNA stands up and goes to the coffin. She takes the lid off.*

25

Need some cushions, make it nice in there.

*She touches the plastic lining of the coffin. It crackles.*

Know what this is?

HARRIET: What?

JENNA: Cremfilm.

30

HARRIET: Nice.

JENNA: Fluids.

HARRIET: Yeah.

*She crackles it again.*

JENNA: Think we'll get something else. Feels a bit freezer bag.

35

*JENNA runs her fingers along the side of the coffin.*

HARRIET: Does it feel strong?

JENNA: Yeah.

We should start painting.

HARRIET: Should draw it on first. With pencil.

40

JENNA: Shall I fetch her, show it to her?

HARRIET: D'you want to?

*They consider it.*

Show her later. Once we've done some drawing.

JENNA: OK.

45

HARRIET: Sky and stars.

JENNA: I'm shit at art.

HARRIET: Me too.

JENNA: You're not shit at anything.

HARRIET: I'll get pencils.

50

*HARRIET goes to the kitchen. JENNA looks at the coffin, biting her thumbnail.*

*ALEC enters, holding a telephone and a piece of paper. He stops and looks at the coffin.*

*JENNA holds her hands out towards it, presenting it, an awkward magician.*

55

JENNA: Ta-dah!

*Pause.*

ALEC: That's it then.

JENNA: Yeah.

60

*Pause.*

ALEC: Good. Good Lord.

*ALEC looks around the room, anywhere but the coffin.*

*I'm looking for my— Ah.*

*He sees his pullover on his armchair.*

65

*There we are.*

*He picks up the pullover to wear over the top of the one he's wearing already. He pulls it on sleeves first, then head.*

*He looks at the phone.*

*Right.*

70

*He starts to tap in a number, from the piece of paper in his hand.*

JENNA: Who you ringing?

ALEC: Boiler people. Give them a piece of my mind.

JENNA: Good luck.

*ALEC finishes tapping in the number and listens to it ringing.*

75

*HARRIET returns with two pencils.*

HARRIET: Sorry, lots of crap in the pencil drawer.

*She hands one to JENNA and looks enquiringly at ALEC.*

ALEC: On hold.

JENNA: Boiler firm.

80

ALEC: Vivaldi. Spring.

HARRIET: Brilliant.

*ALEC tries to stay turned away from the coffin but keeps catching it out of the corner of his eye. JENNA watches him.*

So, what we doing?

85

JENNA: (Points to the feet end of the coffin.) Sky. (And to the head end.) Stars.

HARRIET: That way round?

JENNA: Don't want stars round her feet, do we?

HARRIET: So she's what, standing on a cloud? Just get her a harp and be done with it...

90

JENNA: What she asked for.

HARRIET: So clouds down here, stars up here...

ALEC: Is that what she wants on it, clouds and stars?

JENNA: Something like that.

95

*ALEC stares at the coffin. He starts as someone answers the phone.*



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*Equus*  
Peter Shaffer



**Equus, Peter Shaffer**

Act Two

27

*[He stands in the doorway, depressed.]*

DYSART: Hallo.

ALAN: Hallo.

DYSART: I got your letter. Thank you. *[Pause.]* Also the Post  
Scriptum.

5

ALAN *[defensively]*: That's the right word. My mum told me. It's  
Latin for 'After-writing'.

DYSART: How are you feeling?

ALAN: All right.

DYSART: I'm sorry I didn't see you today.

10

ALAN: You were fed up with me.

DYSART: Yes. *[Pause.]* Can I make it up to you now?

ALAN: What d'you mean?

DYSART: I thought we'd have a session.

ALAN *[startled]*: Now?

15

DYSART: Yes! At dead of night! . . . Better than going to sleep,  
isn't it?

*[The boy flinches.]*

Alan — look. Everything I say has a trick or a catch. Everything I do  
is a trick or a catch. That's all I know to do. But they work — and  
you know that. Trust me.

20

*[Pause.]*

ALAN: You got another trick, then?

DYSART: Yes.

ALAN: A truth drug?

25

DYSART: If you like.

ALAN: What's it do?

DYSART: Makes it easier for you to talk.

ALAN: Like you can't help yourself?

DYSART: That's right. Like you have to speak the truth at all costs.  
And all of it.

30

*[Pause.]*

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ALAN [*slyly*]: Comes in a needle, doesn't it?

DYSART: No.

ALAN: Where is it?

35

DYSART [*indicating his pocket*]: In here.

ALAN: Let's see.

[DYSART *solemnly takes a bottle of pills out of his pocket.*]

DYSART: There.

ALAN [*suspicious*]: That really it?

40

DYSART: It is . . . Do you want to try it?

ALAN: No.

DYSART: I think you do.

ALAN: I don't. Not at all.

DYSART: Afterwards you'd sleep. You'd have no bad dreams all night. Probably many nights, from then on . . .

45

[*Pause.*]

ALAN: How long's it take to work?

DYSART: It's instant. Like coffee.

ALAN [*half believing*]: It isn't!

50

DYSART: I promise you . . . Well?

ALAN: Can I have a fag?

DYSART: Pill first. Do you want some water?

ALAN: No.

[DYSART *shakes one out on to his palm. ALAN hesitates for a second — then takes it and swallows it.*]

55

DYSART: Then you can chase it down with this. Sit down.

[*He offers him a cigarette, and lights it for him.*]

ALAN [*nervous*]: What happens now?

DYSART: We wait for it to work.

60

ALAN: What'll I feel first?

DYSART: Nothing much. After a minute, about a hundred green snakes should come out of that cupboard singing the Hallelujah Chorus.

ALAN [*annoyed*]: I'm serious!

65

DYSART [*earnestly*]: You'll feel nothing. Nothing's going to happen now but what you want to happen. You're not going to say anything to me but what you want to say. Just relax. Lie back and finish your fag.

[ALAN *stares at him. Then accepts the situation, and lies back.*]

70

DYSART: Good boy.

ALAN: I bet this room's heard some funny things.

DYSART: It certainly has.

ALAN: I like it.

DYSART: This room?

75

ALAN: Don't you?

DYSART: Well, there's not much to like, is there?

ALAN: How long am I going to be in here?

DYSART: It's hard to say. I quite see you want to leave.

ALAN: No.

80

DYSART: You don't?

ALAN: Where would I go?

DYSART: Home . . .

[*The boy looks at him. DYSART crosses and sits on the rail upstage, his feet on the bench. A pause.*]

85

Actually, I'd like to leave this room and never see it again in my life.

ALAN [*surprise*]: Why?

DYSART: I've been in it too long.

ALAN: Where would you go?

DYSART: Somewhere.

90

ALAN: Secret?

DYSART: Yes. There's a sea — a great sea — I love . . . It's where the Gods used to go to bathe.

ALAN: What Gods?

DYSART: The old ones. Before they died.

95

ALAN: Gods don't die.

DYSART: Yes, they do.

[*Pause.*]

There's a village I spent one night in, where I'd like to live. It's all white.

100

ALAN: How would you Nosey Parker, though? You wouldn't have a room for it any more.

DYSART: I wouldn't mind. I don't actually enjoy being a Nosey Parker, you know.

ALAN: Then why do it?

105

DYSART: Because you're unhappy.

ALAN: So are you.

[*DYSART looks at him sharply. ALAN sits up in alarm.*]

Oooh, I didn't mean that!



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***Fences***  
**August Wilson**



## Fences, August Wilson

### Act Two

#### SCENE TWO

*It is six months later, early afternoon. TROY enters from the house and starts to exit the yard. ROSE enters from the house.*

ROSE: Troy, I want to talk to you.

TROY: All of a sudden, after all this time, you want to talk to me, huh? You ain't wanted to talk to me for months. You ain't wanted to talk to me last night. You ain't wanted no part of me then. What you wanna talk to me about now?

5

ROSE: Tomorrow's Friday.

10

TROY: I know what day tomorrow is. You think I don't know tomorrow's Friday? My whole life I ain't done nothing but look to see Friday coming and you got to tell me it's Friday.

ROSE: I want to know if you're coming home.

15

TROY: I always come home, Rose. You know that. There ain't never been a night I ain't come home.

ROSE: That ain't what I mean . . . and you know it. I want to know if you're coming straight home after work.

TROY: I figure I'd cash my check . . . hang out at Taylors' with the boys . . . maybe play a game of checkers . . .

20

ROSE: Troy, I can't live like this. I won't live like this. You livin' on borrowed time with me. It's been going on six months now you ain't been coming home.

TROY: I be here every night. Every night of the year. That's 365 days.

25

ROSE: I want you to come home tomorrow after work.

TROY: Rose . . . I don't mess up my pay. You know that now. I take my pay and I give it to you. I don't have no money but what you give me back. I just want to have a little time to myself . . . a little time to enjoy life.

30

ROSE: What about me? When's my time to enjoy life?

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TROY: I don't know what to tell you, Rose. I'm doing the best I can.

ROSE: You ain't been home from work but time enough to change your clothes and run out . . . and you wanna call that the best you can do? 35

TROY: I'm going over to the hospital to see Alberta. She went into the hospital this afternoon. Look like she might have the baby early. I won't be gone long. 40

ROSE: Well, you ought to know. They went over to Miss Pearl's and got Gabe today. She said you told them to go ahead and lock him up.

TROY: I ain't said no such thing. Whoever told you that is telling a lie. Pearl ain't doing nothing but telling a big fat lie. 45

ROSE: She ain't had to tell me. I read it on the papers.

TROY: I ain't told them nothing of the kind.

ROSE: I saw it right there on the papers.

TROY: What it say, huh? 50

ROSE: It said you told them to take him.

TROY: Then they screwed that up, just the way they screw up everything. I ain't worried about what they got on the paper.

ROSE: Say the government send part of his check to the hospital and the other part to you. 55

TROY: I ain't got nothing to do with that if that's the way it works. I ain't made up the rules about how it work.

ROSE: You did Gabe just like you did Cory. You wouldn't sign the paper for Cory . . . but you signed for Gabe. You signed that paper. 60

*(The telephone is heard ringing inside the house.)*

TROY: I told you I ain't signed nothing, woman! The only thing I signed was the release form. Hell, I can't read, I don't know what they had on that paper! I ain't signed nothing about sending Gabe away. 65



ROSE: I said send him to the hospital . . . you said let him be free . . . now you done went down there and signed him to the hospital for half his money. You went back on yourself, Troy. You gonna have to answer for that.

70

TROY: See now . . . you been over there talking to Miss Pearl. She done got mad cause she ain't getting Gabe's rent money. That's all it is. She's liable to say anything.

ROSE: Troy, I seen where you signed the paper.

TROY: You ain't seen nothing I signed. What she doing got papers on my brother anyway? Miss Pearl telling a big fat lie. And I'm gonna tell her about it too! You ain't seen nothing I signed. Say . . . you ain't seen nothing I signed.

75

*(ROSE exits into the house to answer the telephone. Presently she returns).*

80

ROSE: Troy . . . that was the hospital. Alberta had the baby.

TROY: What she have? What is it?

ROSE: It's a girl.

85

TROY: I better get on down to the hospital to see her.

ROSE: Troy . . .

TROY: Rose . . . I got to go see her now. That's only right . . . what's the matter . . . the baby's alright, ain't it?

ROSE: Alberta died having the baby.

90

TROY: Died . . . you say she's dead? Alberta's dead?

ROSE: They said they done all they could. They couldn't do nothing for her.

TROY: The baby? How's the baby?

ROSE: They say it's healthy. I wonder who's gonna bury her.

95

TROY: She had family, Rose. She wasn't living in the world by herself.

ROSE: I know she wasn't living in the world by herself.

TROY: Next thing you gonna want to know if she had any insurance.

100

ROSE: Troy, you ain't got to talk like that.

TROY: That's the first thing that jumped out your mouth.





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***Machinal***  
**Sophie Treadwell**



**Machinal, Sophie Treadwell**

LAWYER FOR DEFENSE. Mrs. Jones, you are the widow of the late George H. Jones, are you not?

YOUNG WOMAN. Yes.

LAWYER FOR DEFENSE. How long were you married to the late George H. Jones before his demise?

5

YOUNG WOMAN. Six years.

LAWYER FOR DEFENSE. Six years! And it was a happy marriage, was it not? (YOUNG WOMAN *hesitates*.) Did you quarrel?

YOUNG WOMAN. No, Sir.

10

LAWYER FOR DEFENSE. Then it was a happy marriage, wasn't it?

YOUNG WOMAN. Yes, Sir.

LAWYER FOR DEFENSE. In those six years of married life with your late husband, the late George H. Jones, did you EVER have a quarrel?

15

YOUNG WOMAN. No, Sir.

LAWYER FOR DEFENSE. Never one quarrel?

LAWYER FOR PROSECUTION. The witness has said —

LAWYER FOR DEFENSE. Six years without one quarrel! Six years! Gentlemen of the jury, I ask you to consider this fact! Six years of married life without a quarrel. (*The JURY grins.*)

20

I ask you to consider it seriously! Very seriously! Who of us — and this is not intended as any reflection on the sacred institution of marriage — no — but!

25

JUDGE. Proceed with your witness.

LAWYER FOR DEFENSE. You have one child — have you not, Mrs. Jones?

YOUNG WOMAN. Yes, Sir.

LAWYER FOR DEFENSE. A little girl, is it not?

30

YOUNG WOMAN. Yes, Sir.

LAWYER FOR DEFENSE. How old is she?

YOUNG WOMAN. She's five — past five.

LAWYER FOR DEFENSE. A little girl of past five. Since the

demise of the late Mr. Jones you are the only parent she has living, are you not?

35

YOUNG WOMAN. Yes, Sir.

LAWYER FOR DEFENSE. Before your marriage to the late Mr.

Jones, you worked and supported your mother, did you not?

LAWYER FOR PROSECUTION. I object, your honor! Irrelevant — immaterial — and —

40

JUDGE. Objection sustained!

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LAWYER FOR DEFENSE. In order to support your mother and yourself as a girl, you worked, did you not?	
YOUNG WOMAN. Yes, Sir.	45
LAWYER FOR DEFENSE. What did you do?	
YOUNG WOMAN. I was a stenographer.	
LAWYER FOR DEFENSE. And since your marriage you have continued as her sole support, have you not?	
YOUNG WOMAN. Yes, Sir.	50
LAWYER FOR DEFENSE. A devoted daughter, gentlemen of the jury! As well as a devoted wife and a devoted mother!	
LAWYER FOR PROSECUTION. Your Honor!	
LAWYER FOR DEFENSE. ( <i>quickly</i> ). And now, Mrs. Jones, I will ask you — the law expects me to ask you — it demands that I ask you — did you — or did you not — on the night of June 2nd last or the morning of June 3rd last — kill your husband, the late George H. Jones — did you, or did you not?	55
YOUNG WOMAN. I did not.	
LAWYER FOR DEFENSE. You did not?	60
YOUNG WOMAN. I did not.	
LAWYER FOR DEFENSE. Now, Mrs. Jones, you have heard the witnesses for the State — They were not many — and they did not have much to say —	
LAWYER FOR PROSECUTION. I object.	65
JUDGE. Sustained.	
LAWYER FOR DEFENSE. You have heard some police and you have heard some doctors. None of whom was present! The prosecution could not furnish any witness to the crime — not one witness!	70
LAWYER FOR PROSECUTION. Your Honor!	
LAWYER FOR DEFENSE. Nor one motive.	
LAWYER FOR PROSECUTION. Your Honor — I protest! I —	
JUDGE. Sustained.	
LAWYER FOR DEFENSE. But such as these witnesses were, you have heard them try to accuse you of deliberately murdering your own husband, this husband with whom, by your own statement, you had never had a quarrel — not one quarrel in six years of married life, murdering him, I say, or rather — they say, while he slept, by brutally hitting him over the head with a bottle — a bottle filled with small stones — Did you, I repeat this, or did you not?	75
YOUNG WOMAN. I did not.	80

LAWYER FOR DEFENSE. You did not! Of course you did not! ( <i>Quickly.</i> ) Now, Mrs. Jones, will you tell the jury in your own words exactly what happened on the night of June 2nd or the morning of June 3rd last, at the time your husband was killed.	85
YOUNG WOMAN. I was awakened by hearing somebody — something — in the room, and I saw two men standing by my husband's bed.	90
LAWYER FOR DEFENSE. Your husband's bed — that was also your bed, was it not, Mrs. Jones?	
YOUNG WOMAN. Yes.	
LAWYER FOR DEFENSE. You hadn't the modern idea of separate beds, had you, Mrs. Jones?	95
YOUNG WOMAN. Mr. Jones objected.	
LAWYER FOR DEFENSE. I mean you slept in the same bed, did you not?	
YOUNG WOMAN. Yes.	100
LAWYER FOR DEFENSE. Then explain just what you meant by saying 'my husband's bed'.	
YOUNG WOMAN. Well — I —	
LAWYER FOR DEFENSE. You meant his side of the bed, didn't you?	105
YOUNG WOMAN. Yes. His side.	



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*That Face*  
**Polly Stenham**



## That Face, Polly Stenham

### SCENE EIGHT

*Around nine in the morning. Henry's room.*

*Henry and Martha have been up all night. Henry has been drinking with Martha, trying to convince her to go. She has been playing games with him and seems to be ignoring his plans for departure. She has dressed him up in her nightdress and dressed herself in an evening gown. Henry is urgently trying to dress Martha more sensibly in preparation to leave.*

5

**Martha** Jewels, I must have jewels. Where are my jewels?

*She swigs from her nearly empty glass.*

10

*Under the bed. I hid them there. I hid them from thieves. Who wants my jewels? Everybody wants my jewels. That, what's her name, Sonia. She wanted my jewels.*

*Henry takes the glass from her.*

Oh don't be a bore.

15

*Henry tries to put a cardigan on her. She shrugs it off.*

Fetch my jewels, soldier.

**Henry** You need to change. Put this on.

**Martha** Fine. I'll fetch them.

*Martha reaches under the bed and pulls out a large jewellery box.*

20

*Look at you. God. You should have been a girl. You would have been a beautiful girl. Look at you.*

*She starts rummaging around in the jewellery box, plucking out items and holding them against Henry's face. She starts trying to put a necklace on him.*

25

**Henry** Don't. We need to leave.

**Martha** Just let me see.

*She adjusts it around his neck.*

So pretty. I'll wear matching.

30

*She starts putting more jewellery on herself and Henry.*

**Henry** Get dressed.

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*Henry tries to put shoes on her. She kicks him away playfully and giggles.*

**Martha** Only a glass slipper will fit . . . 35

*Henry keeps trying to put the shoes on her feet. While his head is at her waist level she hoops more necklaces over his neck.*

War spoils for my soldier. He glitters. Look how he glitters. 40

*She kisses his face.*

*He has managed to get the shoes on. He stands, finds the cardigan and holds it for her to put on.*

**Henry** Put it on.

**Martha** You haven't touched your drink. 45

**Henry** I don't want it.

**Martha** Let's have a toast.

*She raises her glass.*

**Henry** Now. We need to leave now.

**Martha** A toast to. A toast to — 50

*Henry tries to put the cardigan on her again. She shrugs him off and stands.*

Let's have a toast. Come on.

**Henry** Just let me —

**Martha** With your old mum. Come on. 55

*She kicks off the shoes.*

**Henry** Jesus . . .

**Martha** A toast, to my son, so good . . .

*Martha drains the glass and hands it to him.*

**Henry** Now, you promised. Let's go. 60

**Martha** Finish yours. It's rude — there was a toast to you and you didn't drink.

**Henry** Then we'll go?

**Martha** These are ugly shoes. You can always tell the quality of a person by their shoes. Their shoes and their haircut . . . and perhaps their jewellery. I have nice jewels, don't I . . . Pretty things. 65



*Beat.*

Finish it.

*He sits down on the edge of the bed and takes his glass. It is obvious he really doesn't want it, but he downs it. Martha giggles in delight. She kisses his face. While she's doing this he slings the cardigan round her shoulders. He tries unsuccessfully to pull her up.*

70

**Henry** We'll get a taxi.

75

**Martha** (*giggling*) Look at you.

**Henry** I'll change on the way.

*The door buzzes.*

*Martha continues kissing Henry's face.*

Who is that?

80

**Martha** Sonia.

**Henry** It's not —

**Martha** Too early. Must be Sonia. Come to help you clean up.

*Door buzzes again.*

85

Hide the jewels. She always tries to steal from me. Hide them.

*Martha heads to the exit to answer the door.*

*She exits.*

*Panicked, Henry clumsily picks up the jewellery box and shoves it under the bed. Some of the contents have spilled out onto the floor. He shovels them under the bed.*

90

*It is in this position, on his hands and knees that Hugh and Mia first see him, as they enter with Martha behind them.*

95

*Silence. Henry stands up.*

**Martha** Daddy's here.

**Henry** You're early.

*Hugh takes in the room.*

100

**Hugh** Pyjamas in the wash?

**Henry** You're too early.





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