

Write your name here

Surname

Other names

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 15 June 2015 – 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

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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 entrance of the ATHENIAN DELEGATES at the start of this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Lysistrata and the male characters in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring characterisation 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 transition into Act 4 Scene 2 in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use in order to explore the relationship between Faustus and the Horse-Courser in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring characterisation 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 14–19 of the source booklet.

- (a) Outline for your performers **two** ways they might explore the stage directions for Marie in Scene eighteen in this extract. (4)
- (b) Consider **three** appropriate rehearsal techniques you might use to explore the relationship between the female characters in this extract. (6)
- (c) Explain to your performers how you intend to work on exploring characterisation 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 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 1** **Question 2** **Question 3**

(a)

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((a) continued)

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(b)

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(b) continued

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((b) continued)

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(c)

A large rectangular area with a rounded border, containing 30 horizontal dotted lines for writing.





((c) continued)

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((c) continued)

A large rectangular area 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 ideas for an interpretation of the play that demonstrates your understanding of its original performance context.

(Total for Question 4 = 30 marks)

- 5 As a director, outline how you intend to engage your audience with **two** specific design elements and give clear examples, supported by reasons, of how your ideas might be achieved in your production.

(Total for Question 5 = 30 marks)

Dr Faustus by Christopher Marlowe

- 6 As a director, outline and justify your ideas for an interpretation of the play that demonstrates your understanding of its original performance context.

(Total for Question 6 = 30 marks)

- 7 As a director, outline how you intend to engage your audience with **two** specific design elements and give clear examples, supported by reasons, of how your ideas might be achieved in your production.

(Total for Question 7 = 30 marks)

Woyzeck by Georg Buchner

- 8 As a director, outline and justify your ideas for an interpretation of the play that demonstrates your understanding of its original performance context.

(Total for Question 8 = 30 marks)

- 9 As a director, outline how you intend to engage your audience with **two** specific design elements and give clear examples, supported by reasons, of how your ideas might be achieved in your production.

(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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Lined writing area for student responses.

(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 'Live theatre excites and engages its audience in the 21st century as much as it did in its original performance.'

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

(Total for Question 10 = 30 marks)

OR

11 Evaluate the impact of one key design element 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 15 June 2015 – Morning

Source booklet for use with Section A.

Paper Reference

6DR04/01

Do not return this insert with the question paper.

Turn over ►

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PEARSON

FOR USE WITH QUESTION 1

EXTRACT: LYSISTRATA (pages 133–143)

LEADER:

Here's the long-bearded Spartan delegation. Why, you'd swear
That each of them was carrying a pig-cage under there!
[*To the Spartans*] Welcome, gentlemen of Laconia. How are you doing?

FIRST SPARTAN:

I've no need tae answer that in words; ye can see for yersel's how we're doing.
[*The SPARTAN DELEGATES drop their cloaks, revealing their erect phalli.*]

LEADER:

Whew! You're certainly in a state of severe tension - the crisis is getting more
inflamed than ever!

SPARTAN:

It's beyond worrds. There's nothing tae be said: anely let someone mak peace
for us, nae matter who, nae matter how.

[*A party of ATHENIAN DELEGATES is seen approaching from the other
direction.*]

LEADER:

Ah, here are our true-born Athenian representatives, leaning forward like
wrestlers and holding their cloaks clear of their stomachs - or are they just
suffering from excess abdominal fluid?

FIRST ATHENIAN:

Will somebody tell us where Lysistrata is? Because we men are - well, you can
see how we are. [*The ATHENIANS drop their cloaks, and are seen to be in the
same condition as the Spartans.*]

LEADER [*aside to the Chorus*]:

Both got the same affliction, haven't they? [*To the Athenian Delegates*] What
does it give you? Cramp attacks in the small hours?

FIRST ATHENIAN:

If only that were all! It's killing us. If we don't make peace right away, we'll all
end up shagging Cleisthenes!

LEADER:

Hadn't you better put those cloaks on again? You wouldn't want your sacred emblems mutilated, would you?

FIRST ATHENIAN:

You're right, you know. [*The ATHENIANS pick up their cloaks and put them back on.*]

SPARTAN:

Aye, indeed, by the Twa Gods. Here, let's pit them on agin. [*He and the other SPARTANS do so.*]

FIRST ATHENIAN [*Taking notice of the Spartans for the first time*]:

Welcome, Laconians! This is a pretty pass we've all come to!

SPARTAN:

Not sae bad as it wuid be, my dear fellow, if those men had seen us in this state.

FIRST ATHENIAN:

Well, now, let's have some straight talking. What are you here for?

SPARTAN:

We're a delegation come tae mak peace.

FIRST ATHENIAN:

That's good to hear. So are we. Why don't we ask Lysistrata to join us? She's the only person who can bring about a true reconciliation.

SPARTAN:

Aye, by the Twa Gods, call her, and call Lysistratus too if ye choose!

[*The portal of the Acropolis opens wide, and LYSISTRATA appears.*]

FIRST ATHENIAN:

No need to call her, it seems; here she is!

CHORUS:

Hail, bravest of all women! To your charms all Greeks surrender!
Now be awesome, gentle, noble, common, proud, experienced, tender:
The two great warring states now share the joint determination
To submit all points of quarrel to your binding arbitration.

LYSISTRATA:

It's not hard, if you catch them when they're eager for it and aren't trying to exploit each other. We'll soon see. Reconciliation! [*A beautiful, naked young woman, RECONCILIATION, comes out of the Acropolis.*] Bring the Spartans to me first of all. Don't be rough or brusque; handle them very gently, not in the brutal way our menfolk used to do, but in the friendly, intimate way that a woman does. If he won't give you his hand, take him by the tool. [*The chief SPARTAN DELEGATE, who had been hesitating whether to offer his hand to Reconciliation, now does so, and she leads him and his colleagues to stand on one side of Lysistrata.*] Now bring the Athenians here too. You can take hold of any part they offer you. [*RECONCILIATION brings the ATHENIAN DELEGATES to stand at Lysistrata's other side.*] Now you Spartans stand right next to me on this side, and you Athenians on that side, and listen to what I have to say.

I am a woman, but I'm not a fool:
I have my share of native wit, and also
I've often heard my father's conversations
With other older men. Now, listen, both:
My words to you are harsh - but you deserve them.
You worship the same gods at the same shrines,
Use the same lustral water, just as if
You were a single family - at Olympia,
Delphi, Thermopylae - how many more
Could I make mention of, if it were needed?
And yet, though threatened by barbarian foes,
You ruin Greece's towns and slay her men.
Here ends the first part of my argument.

FIRST ATHENIAN [*whose eyes have been fixed on Reconciliation*]:

How much longer? I'm dying of erectile hyperfunction!

LYSISTRATA:

Now, turning to you Spartans: d'you remember
How Pericleidas came to Athens once,
And sat a suppliant at their holy altars,
With blood-red martial cloak and death-white face,
Imploring them to send a force to help you?
For then two perils threatened you at once:
Messenia, and Poseidon with his earthquake.
So Cimon took four thousand infantry
And saved all Lacedaemon. That is how
Athens has treated you - and do you ravage
The lands of those who are your benefactors?

FIRST ATHENIAN:

Yes, Lysistrata, they're in the wrong.

SPARTAN [*absently, his eyes on Reconciliation*]:

We're in the wrong. But that's an incredible bum she has!

LYSISTRATA:

Don't think, Athenians, you are guiltless either.
Remember once you wore the smocks of slaves,
Until the Spartans came in arms, and slew
Many Thessalian men, and many allies
And friends of Hippias. Upon that day
They alone helped you drive him out; they freed you,
Enabled you to throw that smock aside
And gave you back a thick warm cloak to wear.

SPARTAN:

I hanna seen a nobler woman [*meaning Lysistrata*].

FIRST ATHENIAN:

Nor I a prettier pussy [*meaning Reconciliation's*].

LYSISTRATA:

Thus each of you is in the other's debt:

Why don't you stop this war, this wickedness?

Yes, why don't you make peace? What's in the way?

[During the ensuing dialogue both negotiators map out their respective demands upon Reconciliation's person.]

SPARTAN:

We're willing, if ye'll give us back this round hill [*Reconciliation's bottom*].

LYSISTRATA:

What round hill?

SPARTAN:

Pylos. We've set our hearts on it and been probing around it for years.

FIRST ATHENIAN:

By Poseidon, you shan't have it!

LYSISTRATA:

No, give it them.

FIRST ATHENIAN:

Then who will we be able to arouse ... to revolt?

LYSISTRATA:

Well, you ask for something else in exchange.

FIRST ATHENIAN:

Very well ... give us these Prickly Bushes here, and the Malian Gulf behind them, and the Long Legs - I mean the Long Walls of Megara.

SPARTAN:

Ye're no going to get *everything*, my guid man, by the Twa Gods!

LYSISTRATA:

Let it be - don't quarrel over a pair of legs - I mean walls.

FIRST ATHENIAN:

I'm ready to strip off now and get down to some husbandry.

SPARTAN:

And I'm wanting to get stuck into the muck.

LYSISTRATA:

Time enough to do that when you've made peace. Please decide whether you want to do so, and also discuss it with your allies.

FIRST ATHENIAN:

Allies, ma'am? Look at the state we're in! We know what the allies will want: the same as we do - *a fuck!!*

SPARTAN:

Oor allies cerrytainly will.

FIRST ATHENIAN:

And so will the Carystians, I'm sure!

LYSISTRATA:

Fine then. Now will you please maintain purity, so that we women can entertain you on the Acropolis with the food and drink we brought in our picnic boxes. And over that you can clasp hands and swear to the treaty. And then, let everyone go home, taking his wife with him!

FIRST ATHENIAN:

Let's go, right away.

SPARTAN [to Lysistrata]:

Lead us where ye will.

END OF EXTRACT

FOR USE WITH QUESTION 2

EXTRACT: DR FAUSTUS (pages 113–123)

MEPHISTOPHELES

What, will you go on horseback or on foot?

FAUSTUS

Nay, till I'm past this fair and pleasant green, I'll walk on foot.

Enter a HORSE-COURSER.

HORSE-COURSER

I have been all this day seeking one Master Fustian. Mass, see where he is! God save you, Master Doctor!

FAUSTUS

What, horse-courser! You are well met.

HORSE-COURSER

Do you hear, sir? I have brought you forty dollars for your horse.

FAUSTUS

I cannot sell him so. If thou likest him for fifty, take him.

HORSE-COURSER

Alas, sir, I have no more!—I pray you, speak for me.

MEPHISTOPHELES

I pray you, let him have him. He is an honest fellow, and he has a great charge, neither wife nor child.

FAUSTUS

Well, come, give me your money. [FAUSTUS *takes money.*] My boy will deliver him to you. But I must tell you one thing before you have him: ride him not into the water, at any hand.

HORSE-COURSER

Why, sir? Will he not drink of all waters?

FAUSTUS

O, yes, he will drink of all waters, but ride him not into the water. Ride him over hedge, or ditch, or where thou wilt, but not into the water.

HORSE-COURSER

Well, sir. [*Aside.*] Now am I made man for ever. I'll not leave my horse for forty. If he had but the quality of hey-ding-ding, hey-ding-ding, I'd make a brave living on him. He has a buttock as slick as an eel.—Well, goodbye, sir, Your boy will deliver him me? But, hark ye, sir; if my horse be sick or ill at ease, if I bring his water to you, you'll tell me what it is?

FAUSTUS

Away, you villain! What, dost think I am a horse-doctor?

Exit HORSE-COURSER.

What art thou, Faustus, but a man condemned to die?

Thy fatal time doth draw to final end;

Despair doth drive distrust unto my thoughts.

Confound these passions with a quiet sleep.

Tush, Christ did call the thief upon the cross;

Then rest thee, Faustus, quiet in conceit. [FAUSTUS] *sleep[s] in his chair.*

Enter HORSE-COURSER, *all wet, crying.*

HORSE-COURSER

Alas, alas! Doctor Fustian, quotha. Mass, Doctor Lopez was never such a doctor! H'as given me a purgation: h'as purged me of forty dollars. I shall never see them more. But yet, like an ass as I was, I would not be ruled by him, for he bade me I should ride him into no water. Now I, thinking my horse had had some rare quality that he would not have had me known of, I, like a venturous youth, rid him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished away, and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor and have my forty dollars again, or I'll make it the dearest horse! O, yonder is his snipper-snapper—Do you hear, you hey-pass? Where's your master?

MEPHISTOPHELES

Why, sir, what would you? You cannot speak with him.

HORSE-COURSER

But I will speak with him.

MEPHISTOPHELES

Why, he's fast asleep. Come some other time.

HORSE-COURSER

I'll speak with him now, or I'll break his glass windows about his ears.

MEPHISTOPHELES

I tell thee, he has not slept this eight nights.

HORSE-COURSER

And he have not slept this eight weeks, I'll speak with him.

MEPHISTOPHELES

See where he is fast asleep.

HORSE-COURSER

Ay, this is he. God save you, Master Doctor, Master Doctor, Master Doctor Fustian!
Forty dollars, forty dollars for a bottle of hay!

MEPHISTOPHELES

Why, thou seest he hears thee not.

HORSE-COURSER

(Holler[s] in [FAUSTUS's] ear.) So ho ho! So ho ho! No, will you not wake? I'll make you wake ere I go.

Pulls [FAUSTUS] by the leg, and [it] comes away.

Alas, I am undone! What shall I do?

FAUSTUS

O, my leg, my leg! Help, Mephistopheles! Call the officers. My leg, my leg!

MEPHISTOPHELES

Come, villain, to the constable.

HORSE-COURSER

O Lord, sir, let me go, and I'll give you forty dollars more!

MEPHISTOPHELES

Where be they?

HORSE-COURSER

I have none about me. Come to my hostry, and I'll give them you.

MEPHISTOPHELES

Be gone quickly.

HORSE-COURSER *runs away.*

FAUSTUS

What, is he gone? Farewell he! Faustus has his leg again, and the horse-courser, I take it, a bottle of hay for his labor. Well, this trick shall cost him forty dollars more.

Enter WAGNER.

How now, Wagner! What's the news with thee?

WAGNER

Sir, the Duke of Vanholt doth earnestly entreat your company.

FAUSTUS

The Duke of Vanholt! An honorable gentleman, to whom I must be no niggard of my cunning.—Come, Mephistopheles, Let's away to him.

Exeunt.

[Act 4 Scene 2]

Enter [FAUSTUS, with MEPHISTOPHELES, and] to them the DUKE [of Vanholt] and the [pregnant] DUCHESS.

DUKE

Believe me, Master Doctor, this merriment hath much pleased me.

FAUSTUS

My gracious Lord, I am glad it contents you so well. But it may be, madam, you take no delight in this. I have heard that great-bellied women do long for some dainties or other. What is it, madam? Tell me, and you shall have it.

DUCHESS

Thanks, good Master Doctor. And, for I see your courteous intent to pleasure me, I will not hide from you the thing my heart desires. And were it now summer, as it is January and the dead time of the winter, I would desire no better meat than a dish of ripe grapes.

FAUSTUS

Alas, madam, that's nothing! Mephistopheles, be gone.

Exit MEPHISTOPHELES.

Were it a greater thing than this, so it would content you, you should have it.

Enter MEPHISTOPHELES with the grapes.

Here they be, madam. Wilt please you taste on them?

DUKE

Believe me, Master Doctor, this makes me wonder above the rest, that being in the dead time of winter and in the month of January how you should come by these grapes.

FAUSTUS

If it like your Grace, the year is divided into two circles over the whole world, that, when it is here winter with us, in the contrary circle it is summer with them, as in India, Saba, and farther countries in the east; and by means of a swift spirit that I have, I had them brought hither, as you see. How do you like them, madam? Be they good?

DUCHESS

Believe me, Master Doctor, they be the best grapes that e'er I tasted in my life before.

FAUSTUS

I am glad they content you so, madam.

DUKE

Come, madam, let us in,
Where you must well reward this learned man
For the great kindness he hath showed to you.

DUCHESS

And so I will, my lord; and, whilst I live,
Rest beholding for this courtesy.

FAUSTUS

I humbly thank your Grace.

DUKE

Come, Master Doctor, follow us and receive your reward.

Exeunt.

[Act 5 Scene 1]

Enter WAGNER solus.

WAGNER

I think my master means to die shortly,
For he hath given to me all his goods.
And yet, methinks, if that death were near,
He would not banquet, and carouse, and swill
Amongst the students, as even now he doth,
Who are at supper with such belly cheer
As Wagner ne'er beheld in all his life.
See, where they come! Belike the feast is ended. [*Exit.*]

END OF EXTRACT

FOR USE WITH QUESTION 3
EXTRACT: WOYZECK (pages 73–83)

SCENE SEVENTEEN

The JEW in his shop. WOYZECK enters

WOYZECK:

Any guns?

JEW:

Maybe.

WOYZECK:

How much?

JEW:

Four crowns, five crowns. How much you got?

WOYZECK:

'S too dear.

JEW:

You buy, you don't buy, Which?

WOYZECK:

How much for a knife?

JEW:

This one?

Lovely straight, this one. - You want to cut your throat with it? So, what's that? I give you cheap -same price as anyone else. Cheap you can have your death; not for nothing. So, what's that? You get death economical.

WOYZECK (feels):

It'll cut more th'n bread.

JEW:

Two groschen.

WOYZECK:

Take it.

Pushes the money into his hand and goes.

JEW.

Take it!

Just like that: as if it was nothing. - And it's money, all of it money.

Dog!

SCENE EIGHTEEN

MARIE's room. The child is in its crib, **MARIE** knelt nearby with an open Bible.

MARIE:

' . . Neither was guile found in his mouth.'

Looks across at the crucifix.

Don't look at me, Lord.

She turns to another page.

'And the scribes and the pharisees brought unto him a woman taken in adultery, and set her in the midst. . And Jesus said unto her, Neither do I condemn thee. Go, and sin no more.'

Tries to hold her hands together in prayer.

I can't. - Can't.

Dear God, don't take everything, at least let me pray.

The child stirs and she comforts him.

And Franz doesn't come. Yesterday, today. 'Still doesn't come.

- It gets so hot!

Goes to the window and opens it, comes back to the Bible. She picks it up and reads where she's standing.

' . . And she stood at his feet behind him weeping, and began to wash his feet with tears and did wipe them with the hairs of her head, and kissed his feet and anointed them with an ointment.'

Strikes herself on the breast.

Dead; all dead! -- Oh my Lord, my Lord!

If only I could anoint your feet.

SCENE NINETEEN

The guardroom. WOYZECK is going through his kitbag, ANDRES watching.

WOYZECK:

This waistcoat's not standard issue, Andres. You might be able to use it for something.

The cross belongs to my sister, so does the ring. I've got a holy picture somewhere too, a pair of twined hearts - my mother used to keep it in her bible. There's a motto: Christ, as your heart was red and wounded, so let mine be cleft and sundered. She's no feeling left, my mother, only when the sun shines on h'r hands.
- Doesn't matter.

ANDRES:

'Course.

WOYZECK (*pulls out a sheet of paper*):

'Friedrich Johann Franz Woyzeck. Rifleman. Second Fusiliers Regiment, Second Battalion, Fourth Company. Born on the Feast of The Annunciation -'
I'm thirty years old. Thirty years, seven months and twelve days.

ANDRES:

You ought to report sick, Franz, you're not right.
Have a schnapps with powder in it to kill the fever.

WOYZECK:

That's it, Andres.
When the carpenter collects his shavings for the box, no-one knows whose head'll lie on them.

SCENE TWENTY

The street. MARIE and MARGARET standing by the GRANDMOTHER, seated.

MARGARET (*sings*):

At Candlemas the sun shines bright,
The corn stands up to drink the light
And everywhere, the meadows through,
The folk come dancing two by two.
Oh pipers put your best foot first,
Fiddlers fiddle until you burst
And kick your red legs in the air -

GRANDMOTHER:

I don't like that one.

MARGARET:

What d'you want then?

GRANDMOTHER:

You sing, Marie.

MARIE:

No.

MARGARET:

Why not?

MARIE:

Because.

MARGARET:

Because what?

MARIE:

Just because.

MARGARET:

All right, Grandma 'll tell us a story.

GRANDMOTHER:

Sit, sit.

Once upon a time there was a poor little boy who had no father and mother; everything was dead and there was no-one left in the whole world. Everything was quite dead, so he went off, whimpering. All day and all night. And since there was no-one left on earth he decided to go up to heaven where the moon shone down so kind. But when he got to the moon it was a lump of rotten wood. Then he went to the sun, but when he got there it was a withered-up sunflower. And when he got to the stars they were little spangled midges stuck there, like the ones shrieks stick on blackthorns. So he went back to the earth, but the earth was an overturned pot. He was completely alone, and he sat down and cried. He's sitting there still, all alone.

WOYZECK *comes into the street.*

WOYZECK:

Marie!

MARIE *(starts):*

What is it?

WOYZECK:

We've to go, Marie, it's time.

MARIE:

Go where?

WOYZECK:

Does it matter?

They go down the street.

END OF EXTRACT

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