



A-level

DRAMA AND THEATRE

Component 1 Drama and theatre

7262/W

Insert

[Turn over]

QUESTION 15 Lorca: 'Yerma'**From Act One, Scene One**

YERMA: You don't let me take care of you.

JUAN: But there's nothing wrong with me. It's all in your head. I work hard and every year I'm that much older. That's all there is to it. 5

YERMA: Every year...Every year just the two of us...

JUAN: [smiling]. That's right. Nice and peaceful. The work going well and no children to waste our money on. 10

YERMA: No children! ... Juan!

JUAN: What?

YERMA: Do I love you or not?

JUAN: Of course you do.

YERMA: I know young women who trembled and sobbed before they went to bed with their husbands. Did I sob the first time I went to bed with you? Didn't I sing as I turned back the sheets? And didn't I say: 'These bedclothes have the scent of apple'? 15
20

JUAN: You did.

- YERMA:** My mother was the one who
cried...because I wasn't sorry to leave
home. She was right. No one ever got
married with such joy. But even so... 25
- JUAN:** Yes, yes. I've got far too much work to
have to listen day after day to what...
- YERMA:** No. Don't tell me what they say. I can
see with my own eyes it can't be 30
true...The rain only has to fall on the
stones to soften them and encourage the
mustard seeds to grow. People say they
serve no purpose, but I can see how they
wave their yellow flowers in the breeze. 35
- JUAN:** You've just got to hope.
- YERMA:** And love too!
[YERMA embraces and kisses him,
taking the initiative.]
- JUAN:** If there's something you want, just tell 40
me. I'll get it. You know I don't like you
going out.
- YERMA:** I never go out.
- JUAN:** You are better off here.
- YERMA:** I know. 45
- JUAN:** People go out when they've nothing to
do.
- YERMA:** [darkly]. Of course.

[Turn over]

[JUAN leaves and YERMA goes to her sewing-basket. She passes her hand across her belly, raises her arms in a beautiful yawn and sits down to sew.] 50

Where do you come from, my love, my child?

From the mountain's cold, hard crest? 55

What do you need, my love, my child?

The warm feel of your dress. [She threads the needle.]

Let the branches wave their arms in the sun! 60

Let the fountains leap, the water run!

[As if she were talking to a child.]

The dog barks on the patio,

The wind sings in branches fair.

The oxen low to the drover, 65

And the moon plays with my hair.

Oh, far-off child, tell me your quest!

[Pause.]

The white slopes of your breasts.

Let the branches wave their arms in the sun! 70

Let the fountains leap, the water run!

**[Sewing.] I tell you, my child, I tell you,
For you I shall broken be.**

Oh, how this waist is aching, 75

To have you cradled inside me.

Oh, when will you come, oh child of mine? [Pause.]

When your flesh smells of jasmine.
Let the branches wave their arms in the sun! 80
Let the fountains leap, the water run!

[YERMA continues singing. MARIA enters with a bundle of cloth.]

Where've you been? 85

MARIA: The shop.

YERMA: At this early hour?

MARIA: If need be, I'd have sat on the doorstep
all night. I bet you can't guess what I've
bought. 90

YERMA: Coffee for breakfast? Sugar, bread?

MARIA: I bought this lace, three yards of cotton,
ribbon, different coloured wools to make
tassels. My husband gave me the
money without a word of complaint. 95

YERMA: You must be making a blouse.

MARIA: Oh, no. It's because...you know!

YERMA: Well...what?

MARIA: Because...it's happened!

[Turn over]

[MARIA stands with her head bowed. 100
YERMA gets up and looks at her in
astonishment.]

YERMA: It's only been five months!

MARIA: I know.

YERMA: Are you quite sure? 105

MARIA: Of course!

YERMA: [with curiosity]. So how do you feel?

MARIA: I don't know. Anxious.

YERMA: Anxious! [Gripping her.] When did it
happen? Tell me! Were you surprised? 110

MARIA: I think so, yes.

YERMA: You must have been singing. But I sing
too. Tell me...

MARIA: Don't ask. Have you ever held a live
bird? 115

YERMA: Yes.

MARIA: That's what it's like. But deep inside...
in your blood.

YERMA: Such a beautiful thing! [She looks at her
as if transported.] 120

MARIA: I'm so confused. I don't know anything.

YERMA: About what?

MARIA: About what to do. I'll talk to my mother.

YERMA: What for? She's far too old. She'll have forgotten it all. You shouldn't be on your feet too much, and when you breathe, breathe softly, as if you were holding a rose in your mouth. 125

MARIA: They say that later on he kicks you gently with his little feet. 130

YERMA: That's when you really start to love him... when you say to yourself: this is *my* child!

[Turn over]

QUESTION 16 Williams: 'The Glass Menagerie'

From the end of Scene One and including the beginning of Scene Two

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[Turn over]

QUESTION 17 Berkoff: 'Metamorphosis'

From 'Evening'

[Image — FATHER wrestles with his son — the age-old desire of the father wishing to kill his male off-spring. GREGOR is thrown into his cage.]

[Lights hard on in this scene as if a reflection of the previous thought.]

5

MR. S: Investments...! That certain investments have survived the wreck of our misfortune.

GRETA: }
MRS. S: } Yes...?

10

MR. S The money that Gregor brought home was not used after all — I had been shrewd enough at the time to invest some of it...

GRETA: }
MRS. S: } Yes, yes...?

15

MR. S: [holding up a letter] And now the brokers inform me that the investments have grown!

MRS. S: Oh, Father — how fortunate — we're beginning to need so many things.
 [Image — MOTHER and DAUGHTER buying, trying on hats, giggling — hope — running through huge shopping emporium.]

20

- MR. S:** Whilst, however, it is sufficient for the 25
rent, etc., as well as putting some by for
a rainy day...
- GRETA:** }
MRS. S: } Yes, that's most important.
- MR. S:** It'll still be necessary to earn enough for 30
our expenses.
- MRS. S:** Of course.
- GRETA:** Let me work! I'm longing to go out to
work.
- MR. S:** Yes, you could always take in washing 35
as your mother did in the bad old days.
- MRS. S:** But it's only till Gregor gets better.
[Image — the store disappears — hat is
removed.]
- MR. S:** We don't know that. 40
[Gasps as he realizes what he has just
said. GREGOR twists in cage. FAMILY
slowly sink, their faces pulled into
masks of terror. Long silence.]
- MRS. S:** Taking in washing won't bring in much.
- MR. S:** I'll help until I find a little job — the old 45
brain hasn't quite gone rusty — might
do some book-keeping or
stock-checking at a warehouse. I
should have started fresh again instead
of depending on him. 50

[Turn over]

- MRS. S:** Who was to know?
- MR. S:** I should have! There was always something about Gregor that was strange.
- MRS. S:** Gregor! Strange! 55
- MR. S:** Gregor, yes, Gregor — although he worked hard, he never seemed to be a part of it — don't think he wanted to — stood outside it somehow — as if he was saying: "This is nothing to do with me"...he didn't really like work, he downright resented it. 60
- MRS. S:** How can you say that when he worked so hard?
- MR. S:** Oh, I know he worked hard — but did you ever see his face sometimes after he'd come home, it was hard with resentment — saying, it's for you I'm doing this. 65
- MRS. S:** Stop feeling guilty, Father, because we lived off him — he kept this house from crumbling! 70
- MR. S:** I don't want to hear you talking like that.
- MRS. S:** If he toiled and slaved at something he resented, perhaps that's why he's left us now! 75
[Image — the two women start trembling — fists raised, FATHER primed to destroy.] 80

**[Their eyes lock in mutual hatred.
Sound of whispering from room. They
go to separate areas and take on
attitude of sleep.]**

[Turn over]

QUESTION 18 Wertenbaker: 'Our Country's Good'

From Act Two, Scene Five: The Second Rehearsal

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QUESTION 19 Churchill: 'Cloud Nine'**From Act One, Scene Four and Five**

[BETTY comes out followed by EDWARD.]

BETTY: What's the matter? What's happening?

CLIVE: Something terrible has happened. **5**
No, I mean some relatives of Joshua's met with an accident.

JOSHUA: May I go sir?

CLIVE: Yes, yes of course. Good God, what
a terrible thing. Bring us a drink will **10**
you Joshua?
[JOSHUA goes.]

EDWARD: What? What?

BETTY: Edward, go and do your lessons.

EDWARD: What is it, Uncle Harry? **15**

HARRY: Go and do your lessons.

ELLEN: Edward, come in here at once.

EDWARD: What's happened, Uncle Harry?
[HARRY has moved aside, EDWARD follows him. ELLEN comes out.] **20**

HARRY: Go away. Go inside. Ellen!

[Turn over]

ELLEN: Go inside, Edward. I shall tell your mother.

BETTY: Go inside, Edward at once. I shall tell your father. 25

CLIVE: Go inside, Edward. And Betty you go inside too.
[BETTY, EDWARD and ELLEN go. MAUD comes out.]

CLIVE: Go inside. And Ellen, you come outside. 30
[ELLEN comes out.]
Mr Bagley has something to say to you.

HARRY: Ellen. I don't suppose you would marry me? 35

ELLEN: What if I said yes?

CLIVE: Run along now, you two want to be alone. 40
[HARRY and ELLEN go out. JOSHUA brings CLIVE a drink.]

JOSHUA: The governess and your wife, sir.

CLIVE: What's that, Joshua?

JOSHUA: She talks of love to your wife, sir. I have seen them. Bad women. 45

CLIVE: Joshua, you go too far. Get out of my sight.

SCENE FIVE

[The verandah. A table with a white cloth. A wedding cake and a large knife. Bottles and glasses. 50

JOSHUA is putting things on the table. EDWARD has the doll.

JOSHUA sees him with it. He holds out his hand. EDWARD gives him the doll. JOSHUA takes the knife 55
and cuts the doll open and shakes the sawdust out of it. JOSHUA throws the doll under the table.]

MAUD: Come along Edward, this is such fun. 60

[Everyone enters, triumphal arch for HARRY and ELLEN.]

MAUD: Your mama's wedding was a splendid occasion, Edward. I cried and cried. 65
[ELLEN *and* BETTY *go aside.*]

ELLEN: Betty, what happens with a man? I don't know what to do.

BETTY: You just keep still.

ELLEN: And what does he do? 70

BETTY: Harry will know what to do.

ELLEN: And is it enjoyable?

[Turn over]

BETTY: Ellen, you're not getting married to enjoy yourself.

ELLEN: Don't forget me, Betty. 75
[ELLEN goes.]

BETTY: I think my necklace has been stolen Clive. I did so want to wear it at the wedding.

EDWARD: It was Joshua. Joshua took it. 80

CLIVE: Joshua?

EDWARD: He did, he did, I saw him with it.

HARRY: Edward, that's not true.

EDWARD: It is, it is.

HARRY: Edward, I'm afraid you took it 85
yourself.

EDWARD: I did not.

HARRY: I have seen him with it.

CLIVE: Edward, is that true? Where is it? Did you take your mother's necklace? And to try and blame Joshua, good God. 90
[EDWARD runs off.]

BETTY: Edward, come back. Have you got my necklace? 95

HARRY: I should leave him alone. He'll bring it back.

BETTY: I wanted to wear it. I wanted to look my best at your wedding.

HARRY:	You always look your best to me.	100
BETTY:	I shall get drunk. [MRS SAUNDERS comes.]	
MRS SAUNDERS:	The sale of my property is completed. I shall leave tomorrow.	105
CLIVE:	That's just as well. Whose protection will you seek this time?	
MRS SAUNDERS:	I shall go to England and buy a farm there. I shall introduce threshing machines.	110
CLIVE:	Amazing spirit. [He kisses her. BETTY launches herself on MRS SAUNDERS. They fall to the ground.]	115
CLIVE:	Betty – Caroline – I don't deserve this – Harry, Harry. [HARRY and CLIVE separate them. HARRY holding MRS SAUNDERS, CLIVE BETTY.]	120
CLIVE:	Mrs Saunders, how can you abuse my hospitality? How dare you touch my wife? You must leave here at once.	125

[Turn over]

- BETTY:** Go away, go away. You are a wicked woman.
- MAUD:** Mrs Saunders, I am shocked. 130
This is your hostess.
- CLIVE:** Pack your bags and leave the house this instant.
- MRS SAUNDERS:** I was leaving anyway. There's no place for me here. I have 135
made arrangements to leave tomorrow, and tomorrow is when I will leave. I wish you joy, Mr Bagley.
[MRS SAUNDERS goes.] 140
- CLIVE:** No place for her anywhere I should think. Shocking behaviour.
- BETTY:** Oh Clive, forgive me, and love me like you used to. 145
- CLIVE:** Were you jealous my dove? My own dear wife!
- MAUD:** Ah, Mr Bagley, one flesh, you see.
[EDWARD comes back with the necklace.] 150
- CLIVE:** Good God, Edward, it's true.
- EDWARD:** I was minding it for mama because of the troubles.

CLIVE: Well done, Edward, that was very manly of you. See Betty? Edward was protecting his mama's jewels from the rebels. What a hysterical fuss over nothing. Well done, little man. It is quite safe now. The bad men are dead. Edward, you may do up the necklace for mama. 155

[EDWARD does up BETTY's necklace, supervised by CLIVE, JOSHUA is drinking steadily. ELLEN comes back.] 160

MAUD: Ah, here's the bride. Come along, Ellen, you don't cry at your own wedding, only at other people's. 165

CLIVE: Now, speeches, speeches. Who is going to make a speech? Harry, make a speech. 175

HARRY: I'm no speaker. You're the one for that.

ALL: Speech, speech.

[Turn over]

HARRY: My dear friends – what can I say –
the empire – the family – the 180
married state to which I have always
aspired – your shining example of
domestic bliss – my great good
fortune in winning Ellen’s love –
happiest day of my life. 185
[Applause.]

CLIVE: Cut the cake, cut the cake.
[HARRY and ELLEN take the knife
to cut the cake. HARRY steps on
the doll under the table.] 190

HARRY: What’s this?

ELLEN: Oh look.

BETTY: Edward.

EDWARD: It was Joshua. It was Joshua. I saw
him. 195

CLIVE: Don’t tell lies again.
[He hits EDWARD across the side of
the head.]
Unaccustomed as I am to public
speaking – 200
[Cheers.]
Harry, my friend. So brave and
strong and supple.
Ellen, from neath her veil so shyly
peeking. 205
I wish you joy. A toast – the happy
couple.
Dangers are past. Our enemies are
killed.

– Put your arm round her, Harry, 210
have a kiss –

All murmuring of discontent is
stilled.

Long may you live in peace and joy
and bliss. 215

[While he is speaking JOSHUA
raises his gun to shoot CLIVE. Only
EDWARD sees. He does nothing to
warn the others. He put his hands
over his ears.] 220

[Turn over]

QUESTION 20 Teale: 'Brontë'**From Act One**

- CHARLOTTE:** We had expected you yesterday, and the day before. We have had no letter since your first saying only that you had arrived. [Pause.] I will call Father. 5
- BRANWELL** Not yet.
- EMILY:** Are you unwell?
- BRANWELL:** I am in excellent health although a little dishevelled on account of an unfortunate incident which could not be helped but has somewhat undone our best-laid plans. [Pause.] 10
- CHARLOTTE:** The Academy. They did not accept you? They did not like the pictures? 15
- BRANWELL:** They did not see the pictures.
- EMILY:** They did not see you?
- BRANWELL:** They did not see the pictures on account of the theft of my purse on the day of my arrival. 20
- EMILY:** But you wrote to say that all was well.
- BRANWELL:** After I had posted the letter.
- CHARLOTTE:** But why did you not – 25

BRANWELL: [agitated]. I can tell you now,
 London is not so great as they
 would have you believe. There are
 some fine buildings to be sure but
 the people are all of them in a hurry 30
 to be someplace else. Looking past
 like you didn't exist. Noses in the
 air, as if you smelt of cabbages
 because you are not carrying a
 fancy cane or an expensive hat. 35
 [Getting heated.] They have no
 right to do so, as on their own
 streets there are those who look as
 if they haven't washed for weeks.
 Sitting in the gutter like so much 40
 rubbish to be left to rot.

EMILY: You went to the Academy...but they
 would not see you?

BRANWELL: [barks at her]. I told you. I could
 not go. My purse was taken and – 45

CHARLOTTE: You bought yourself a new cravat.

BRANWELL: You must tell Father...and the
 others. Tell them I am gone to bed
 and will not be disturbed. Tell them
 I am much shaken and do not wish 50
 to discuss it. Do you understand? I
 will not be interrogated by my
 sisters who have no idea what it
 takes to leave home and make their
 way. 55

[Turn over]

[CHARLOTTE stares back at him as he turns and leaves the room. BERTHA enters.]

CHARLOTTE: That night she wept into his pillow.
The next day she refused to eat. 60
For weeks she spoke to no one,
waiting only for news of the
commander's return. She locked
the bedroom door and closed the
shutters. 65

[BERTHA falls to her knees. She emits a low, hollow, mirthless laugh. She rolls on the floor, still laughing.]

[Lights change. BRANWELL enters carrying a letter.] 70

BRANWELL: I have just received a letter of some import.

CHARLOTTE: What does it say?

BRANWELL: Some excellent news which 75
concerns us all. I am to be part of
the greatest adventure of the
century. I am to witness history
unfolding beneath my nose. Life as
we know it will never be the same. 80
A man will be able to wake up in
London and go to sleep in
Edinburgh. A letter may be
delivered in Leeds on the very day it
was written in York. 85

ANNE: Tell us. What is it?

BRANWELL: The railways are to be the lifeblood, the arteries of this country. No man need live a life of rural isolation, of ignorance and seclusion. No man need ever again long to know what lies beyond – 90

CHARLOTTE: We are waiting.

BRANWELL: I have here in my hand my letter of employment to commence on the first of the month when the line is to be opened by the Major of Bradford and the Right Honourable – 95

CHARLOTTE: What is it? What is the job?

BRANWELL: Assistant to the Clerk in charge of Sowerby Bridge Railway Station on the Leeds to Manchester Railway. [Pause.] 100

CHARLOTTE: Sowerby Bridge? [Lights change. BRANWELL gets out paper and writes furiously during the following exchange.] 105

EMILY: He was happy. We should have been happy for him.

CHARLOTTE: He was not. 110

EMILY: How do we know?

[Turn over]

- CHARLOTTE:** It was at Sowerby Bridge he began to drink himself into a stupor each day. Writing endless letters to *Blackwood's Magazine* begging them to publish his poetry. 115
- EMILY:** Because he knew that we were disappointed. He knew that he had failed us. That we were ashamed.
- BRANWELL:** [reading from a biography]. Dear sir. When I was a child I read your periodical and it laid a hold upon my mind which has, in succeeding years, consecrated into a sacred feeling. 120
125
- CHARLOTTE:** 'A sacred feeling.'
[As the argument between the sisters continues, BRANWELL pours forth his frustration in letters to prospective publishers.] 130
- BRANWELL:** My resolution is to devote my life and ability to you, and to literature – [EMILY addresses CHARLOTTE as BRANWELL continues.]
For God's sake, do not coldly refuse my aid. Do not turn from the truth but allow me to prove myself. 135
[Writes and speaks under his breath.] Do not turn from the truth but allow me to prove myself. 140

- EMILY:** He had been infected by that sickness, the belief that life has no meaning unless it is turned into art, into fiction, spun into words. Acclaimed by others. 145
- CHARLOTTE:** Is it really so ridiculous to want for him a life of greater purpose, a higher calling, the respect, the esteem of others?
- EMILY:** Perhaps we were lucky. 150
- ANNE:** How so?
- EMILY:** Perhaps it is we who should be grateful.
- CHARLOTTE:** For what?
- EMILY:** Obscurity, invisibility. That nothing was expected of us. Nothing at all. [Beat.] Whatever we did was our secret. Was our own. [Lights change. June 1842. 155
- CHARLOTTE** picks up a notebook of **EMILY**'s poems, which she has found. She looks about her to check that she is alone.] 160

[Turn over]

CHARLOTTE: Happiest when most away.
I can bear my soul from its home of 165
clay...
When I am not and none beside,
Nor earth nor sea nor cloudless sky,
But only spirit wandering wide,
Through infinite immensity. 170
[EMILY enters.]
You must forgive me. I have done
something which I should not but I
came upon them and began to read
before I knew what they were. Once 175
I had begun, I could not stop.

EMILY: Give them to me.

CHARLOTTE: You may be angry with me as is
your right but hear me out.

EMILY: Now. 180

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