



Cambridge IGCSE™

DRAMA

0411/13

Paper 1

May/June 2023

COPY OF PRE-RELEASE MATERIAL

2 hours 30 minutes



INSTRUCTIONS

- The questions in Paper 1 will be based on the **two** play extracts provided in this booklet.
- This copy of the pre-release material is for you to use in your responses.

This document has **24** pages. Any blank pages are indicated.

EXTRACT 1: FRANKENSTEIN

These notes are intended to help you understand the context of the drama.

Extract 1 is taken from Nick Dear's stage version of Mary Shelley's 1818 novel *Frankenstein*. The play was first performed at the National Theatre, London in 2011.

The play is set in Ingolstadt, in southern Germany, around the year 1818. It uses a fluid style of drama in which scenes run into one another. The extract printed here consists of a selection of scenes from the play, covering the first phase of the story of Frankenstein's Creature.

This is a story with a profound message about humanity and the dangers of human interference in the natural world.

There is no requirement for candidates to read the complete play text.

Characters

THE CREATURE

VICTOR FRANKENSTEIN, a scientist

GRETEL, a woman

GUSTAV, a beggar

KLAUS, a beggar

DE LACEY, a blind man

FELIX, his son

AGATHA, his daughter-in-law

SCENE ONE

[Europe, around 1818.

Darkness. There's the sound of a heartbeat.

BOM-BOOM.

Then another heartbeat, then another: BOM-BOOM. BOM-BOOM.

Sudden flash of brilliant white light. There is a vertical frame on which something like a human form is suspended. It moves. Rubber tubes, like drips, are inserted into it at various points.

Back to darkness.

5

BOM-BOOM. BOM-BOOM. BOM-BOOM.

Another blast of light. Struggling to free himself is the CREATURE,

10

who is naked and leaking blood as he rips the tubes out of his veins.

BOM-BOOM. BOM-BOOM.

Then darkness.

Light: the CREATURE has got down from the frame. He squats on the floor. He seems confused. He has no speech and his movements are erratic. Spurts of blood come from the sutures in his skin.

15

It goes dark again. Now we realise what's happening: it gets light when he opens his eyes.

20

The CREATURE seems to realise this too. He puts a hand clumsily to his eye. He holds it open. It stays light. He lets his hand fall and his eye closes again. It gets dark. With both hands he forces his eyes open and holds them open.

It gets light and it stays light.]

SCENE TWO

[The CREATURE crawls across the floor. He is in a dingy garret. He hauls himself shakily to his feet. He struggles to keep his balance and take a few steps.

25

He falls. He lies still. Then he tries again.

He pads back and forth uncertainly, taking harsh little breaths.

He licks at the blood on his skin.]

30

SCENE THREE

[The CREATURE plays with a kettle, sitting on the floor. He chews it and bangs it.

The CREATURE spins like a top, on his tailbone, pushing himself round and round and round. And round and round some more.

35

He stands, and is dizzy. He falls over. He laughs.

A man is approaching slowly and cautiously: VICTOR FRANKENSTEIN, late twenties. He wears a long cloak. He watches the CREATURE intently.

VICTOR goes close to the CREATURE, who doesn't see him at first. VICTOR is curious, but then repulsed by the filthy, slimy being sprawled in front of him.

40

The CREATURE turns and sees VICTOR. He reaches out to him, babbling incoherently. He gives a ghastly smile. VICTOR is appalled. He backs off.

The CREATURE pursues VICTOR, moving swiftly across the floor.]

45

VICTOR: No ... keep away ... no ...

[*The CREATURE gets to his feet – and now VICTOR is worried.*]

CREATURE: Hawuurgh!
VICTOR: Do as I say!

[*The CREATURE lunges at VICTOR, as if to embrace him, or maybe to strangle him. VICTOR panics. He has nothing with which to defend himself. He pulls the cloak from his shoulders and throws it over the CREATURE, and runs from the building.*]

[*Blinded, the CREATURE roars, spinning round and round, confused. He pulls the cloak from his head. But VICTOR is gone.*]

50

55

SCENE FOUR

[*Night. The CREATURE makes his way through the streets of Ingolstadt – an early-industrial landscape, smoggy and strange.*

He's wrapped in the cloak, the cowl covering his head. Underneath he is naked. There are strange noises – sounds of forges, factories, coaches, animals. Electricity is in the air; we see prototypes of new machines. The CREATURE is lost and confused. There are passers-by, but they ignore him.

He passes a tavern. A group of townsmen are singing, drinking mugs of beer. This scares the CREATURE and he runs away.

Then there is a sound which arrests him: a woman is screaming.]

60

65

GRETEL: Help! Help!

[*The CREATURE stops and listens. The passers-by slip away. He is alone on the street.*]

CREATURE: Hnungh?

[*Now we see GRETEL, being beaten up in a dark alley.*]

70

GRETEL: Please, help me! Someone!
CLIENT: Give me what I've paid for. Now!

[*The CREATURE doesn't know how to respond. He turns this way and that. GRETEL is being thrown about by her hair. The CREATURE walks slowly towards them and watches with curiosity. GRETEL sees him.*]

75

GRETEL: Oh, thank you, mister, thank you!

[*The man looks round and sees the CREATURE behind him. The CREATURE raises both hands in the air and spins round and round. It's scary – unintentionally so. The man runs. GRETEL picks herself up and dusts down her skirts. She doesn't get a good look at the CREATURE yet.*

She swigs from a flagon of wine, and beckons him.]

80

What's your name? I'm Gretel.

[*The CREATURE goes to her and immediately drops to his knees.*]

85

Here, what are you playing at?

[GRETEL pulls him to his feet and pushes back the cowl from his head – but then she sees his face. She gasps, and takes a step backwards.

The CREATURE stands with his arms at his sides, smiling. GRETEL backs away slowly, trying to stay as calm as she can.]

90

I'm not going to scream. I'm just going to walk away. All right, mister? Just walking away. All right?

[Finally GRETEL turns and runs. The CREATURE doesn't notice. He's busy examining the wine she left behind. He takes a swig. He spits it out: it's disgusting.]

95

SCENE FIVE

[The CREATURE is on the outskirts of the town. Dogs bark. He turns to look back. In the distance we can see the lights and towers of Ingolstadt.

Several townsmen run towards him. They keep their distance. The CREATURE stares at them uncertainly.]

100

MAN:

There it is!

[They throw stones at him, and he turns and runs.]

SCENE SIX

[Dawn. Countryside. The CREATURE is asleep on the ground, wrapped in the cloak. He wakes, stiffly. He moans and sits up. He stands and looks around.

Sunlight plays through the leaves. The birds sing. He clutches at beams of light. He laughs.]

105

CREATURE:

Huh, huh!

[He's Adam in the Garden of Eden – an innocent. He listens to the birdsong. He tries to flap his wings.

He imitates birdsong.

Rain falls. The gentle touch of moisture pleases him. He washes himself in the rain. He dries himself with his cloak.]

110

SCENE EIGHT

[The CREATURE sits under a tree. He fidgets. He's bored. In the pocket of his cloak he finds a battered notebook: FRANKENSTEIN's journal. He looks at the writing from several different viewpoints but it remains meaningless.

He stuffs it back into his pocket. He stands and addresses us: a speech of confusion and sometimes distress, but without actual words. A soliloquy of grunts and wails.]

115

120

CREATURE:

Wurrrgh – ah – ah! Wurgh, wurgh. Chick chick. Awah? Yaya yaya! Yuh!

[Seeming to have made his point, he leaves.]

SCENE NINE

[Night. A beggar, GUSTAV, comes through the woods.]

125

GUSTAV [calls]: Klaus? Where are you?

[KLAUS, another beggar, is tending a fire.]

KLAUS: Over here! Come and get warm.

GUSTAV: I will. – What's in the pot?

KLAUS: Nice bit of rabbit. Where'd you get to?

130

GUSTAV: Ingolstadt.

KLAUS: Any luck?

GUSTAV: No. They're jittery as hell. The women and children are locked indoors. The men go armed with cudgels. What's going on?

KLAUS [shrugs]: Scared of their own shadows, they are, in Ingolstadt. 135

[They laugh and sit by the fire. KLAUS stirs the stew in the pot.]

GUSTAV: Tomorrow we'll move on. Try and beg some bread.

KLAUS: This is all right, though, nice bit of rabbit.

GUSTAV: A man needs bread.

KLAUS: I met a woman in Augsburg once, her husband was a baker. I hung around Augsburg for a very long time. 140

GUSTAV: Nice place, Augsburg.

KLAUS: Very nice place. Welcoming.

[The CREATURE approaches, drawn to the firelight.]

CREATURE: Gnnah.

145

[The beggars leap to their feet. The CREATURE advances towards them. They pull back, scared.]

GUSTAV: What's that? What is it?

KLAUS: I don't know!

GUSTAV [waving his arms]: Piss off! Bugger off!

150

KLAUS: Watch out!

CREATURE: Gnnah! Gnnah!

[The CREATURE points to the pan of food hanging over the fire.]

KLAUS: Run! Quick!

GUSTAV: But the food –

155

KLAUS: Leave it, Gustav! Run!

GUSTAV: A monster! Piss off! Bugger off!

KLAUS: Look at the state of him!

GUSTAV: Run!

[The beggars run away. The CREATURE tries to pick up the pan, but it's hot and burns his hand. He yelps with pain. But he wants the food. He experiments with the wooden spoon. He finds that with it he can bring food to his mouth. He eats. Now he examines the fire. It's nice. But when he puts his hand in it, it's not nice.]

160

He sees that the beggars have left their knapsacks behind. He pulls out the contents – tattered clothes, a ball of string, a pipe, a Bible. None of these mean much to him.
He lies down by the fire and goes to sleep.]

165

SCENE TEN

[Later that night. The beggars creep up on the sleeping CREATURE, brandishing sticks.]

170

KLAUS: There he is! Get him!

[They attack the CREATURE and beat him savagely.]

CREATURE: Waaagh!

GUSTAV: I'll teach you to scare us!

KLAUS: Eat our supper!

GUSTAV: Now piss off, you ugly bastard!

KLAUS: And don't come back!

175

[They drive the CREATURE away. The beggars collect up their belongings and exit hurriedly.]

SCENE TWELVE

[DE LACEY's cottage. FELIX, his son, guides blind DE LACEY to his chair, as his daughter-in-law AGATHA places food on the table.]

180

AGATHA: I'm leaving your food on the table. And there's some milk.

DE LACEY: Thank you, my dear. You treat me well.

FELIX: We're going to work, Father. We'll be back at nightfall.

AGATHA [to DE LACEY]: And you, behave yourself while we're gone.

DE LACEY [chuckles]: I'll try. – Have you managed to clear the top field?

FELIX: No. It's slow progress.

AGATHA: Harder than we thought. [Cheerily.] But we'll win in the end!

DE LACEY: We have to grow something or we'll starve.

AGATHA: We'll get faster when we know what we're doing. In a year or two, we'll be fine. We'll be farmers!

DE LACEY [laughs]: I never thought I'd be a farmer ...!

FELIX: [to AGATHA]: Are you ready?

AGATHA: For the cold and the mud? Can't wait!

185

190

195

[She laughs, and kisses DE LACEY affectionately.]

FELIX: Bye, old man!

DE LACEY: Goodbye, Father.

FELIX: Goodbye, Felix. You married a lovely girl.

AGATHA: I know.

Bye!

200

[AGATHA and FELIX exit the hut. DE LACEY reaches behind him and takes up a guitar. He puts it across his knee and begins to play. FELIX and AGATHA come outside. The CREATURE looks on from a distance. He now wears ragged clothes under his cloak. He watches intently.]

205

FELIX: How do you manage to stay so cheerful?
 AGATHA: What choice is there? This is where we've ended up, this is what we have to do. Come on!

FELIX: Agatha. Do you know how beautiful you are? I swear I will love you for ever. 210
 AGATHA: You'd better!
 FELIX [kisses her, strokes her hair]: When will you give me a son, beautiful wife?
 AGATHA [laughs and pulls away]: Come! We've work to do!

[FELIX and AGATHA exit, hand in hand. 215
 The CREATURE watches them go. Very cautiously he makes his way to the hut. He hovers in the doorway, captivated by the guitar music. DE LACEY, hearing something, stops playing.]

DE LACEY: Take the food if you want it. There's nothing else worth taking. Oh, there are books, I suppose. At least they have left me my books. 220

[DE LACEY leans his guitar against the wall. The CREATURE seems to grasp that he's not in danger.]

You've no reason to harm me. I won't hurt you. I can't see you. I don't fight on any side. Go on, citizen, take the food.

CREATURE: Hnnargh? 225

[DE LACEY indicates the table. The CREATURE stuffs food in his mouth.]

DE LACEY: Can't you talk? Maybe you can't. It's nothing to be ashamed of. Look at me – I'm blind. There was a cannonball and I – I went blind. Now my son looks after me. You look after them when they're little, they look after you when you're old. That's the way it is. But we fell on hard times, when the soldiers came through. When people are not oppressed, they're full of brotherly love; but when times are hard ... well, then you find out who your friends are, don't you? 230

[The CREATURE, having finished the food, picks up the guitar. He tries clumsily to strum it, but just makes a horrible noise. He claws hopelessly at the strings, then cries out in frustration.] 235

CREATURE: Waaarh! Pissoff buggeroff!
 DE LACEY: I beg your pardon?
 CREATURE: Pissoff buggeroff! 240

[The CREATURE plonks the guitar down in DE LACEY's lap.]

DE LACEY: Oh, you want music? You want some more music?
 CREATURE: Mm ... moo ...
 DE LACEY: Music. It's a gift from God. Go on. Say it, Music.
 CREATURE: Moo ... sic ... 245
 DE LACEY: You see, you pluck the strings, like this ...

[DE LACEY plays the guitar. The CREATURE listens, transported.]

SCENE SIXTEEN

[*The cottage. Weeks later. DE LACEY and the CREATURE. The CREATURE is distracted by the snow swirling outside the window. The CREATURE has been learning to speak from DE LACEY.*]

250

CREATURE: White! What? White! What?
 DE LACEY: Where?
 CREATURE: In the air!
 DE LACEY: That's snow. It's not very interesting – a natural phenomenon, no more. Now please stop leaping about, we need to concentrate. 255
 CREATURE: Snow! Snow!
 DE LACEY: Sit! We've work to do.

[*The CREATURE sits at a pile of books, rather grumpily.*]

CREATURE: Thank you. Today: original sin.
 DE LACEY: [writing, with a scowl]: Original sin. 260
 There are two schools of thought. One says that we are all made imperfect, and require the assistance of a higher authority – a deity – to overcome the sin of being born. The other school of thought – to which I subscribe – insists that when we leave the womb we are pure, that a babe in arms is untainted by sin, that evil is the product of social forces, and that God has nothing to do with how a man turns out, be it good or be it bad. 265
 CREATURE: Me not do bad things.
 DE LACEY: I know you do not do bad things. You have a good heart. I know that. 270
 CREATURE: Why my hungry?
 DE LACEY: Eh?
 CREATURE: Why my hungry? Why no food for me?
 DE LACEY: I give you half of my food.
 CREATURE: Still hungry. 275
 DE LACEY: It is the condition of men to be hungry.
 CREATURE: [jabbing a finger at his books]: Not kings! Not emperors!
 DE LACEY: [laughs]: You're learning fast.
 CREATURE: Why my not a king?
 DE LACEY: I don't know. Perhaps you are. 280
 CREATURE: Yes! A king! Is my name?
 DE LACEY: I don't know.
 CREATURE: King what?
 DE LACEY: You have never told me your name.
 CREATURE: Gnaaagh! Never heard. Not know. 285
 DE LACEY: You are a poor lost thing.
 CREATURE: Lost thing.
 DE LACEY: But I have taught you how to speak! How to read! There is hope.
 Who knows what you may accomplish?
 CREATURE: [shakes his head]: Hate me. 290
 DE LACEY: Who does?
 CREATURE: Men. Women. Childs. Dogs.
 DE LACEY: No, they don't.
 CREATURE: Throw stones. Beat me. Everywhere! Everywhere!
 DE LACEY: Peasants are ignorant people. They do not read like you and I. It's an instinct to protect the home, the family. Perhaps they are – 295
 frightened of you?
 CREATURE: My look bad?

[DE LACEY is silent.]

Not like Agatha. 300
 DE LACEY: Agatha?
 CREATURE: Beautiful wife!
 DE LACEY: Well, Agatha is beautiful, certainly – and Felix is kind. Let me introduce you to them.
 CREATURE: No. 305
 DE LACEY: Why not?
 CREATURE: Hate me.
 DE LACEY: No, they don't! They've never met you! Stay, and greet them, when they come home.

[*The CREATURE jumps up and runs outside.*] 310

CREATURE: Snow! Snow! Snow!

[*He exits.*]

SCENE EIGHTEEN

[*Months later. The CREATURE gives his arm to DE LACEY, and they walk in the woods. It's evening – the light is fading. A single bird calls, as a huge moon rises.*] 315

DE LACEY: The evenings grow warmer. Soon it will be spring. There's a cheery thought!
 CREATURE: Why?
 DE LACEY: Well – spring, you know! Ha ha!
 CREATURE: Spring makes you happy? Why? 320
 DE LACEY: Well, we're still alive!
 CREATURE: Why, how long are we meant to be alive for?
 DE LACEY: Let's turn for home now. It's getting dark.
 CREATURE: How can you tell? You have no eyes.
 DE LACEY: Hear that bird? It's a nightingale. That means it's getting dark. 325
 CREATURE: The bird makes the dark? That's impossible.
 DE LACEY: No, my friend, no. Don't you remember your Milton? 'The wakeful nightingale ...'
 CREATURE: The wakeful nightingale!

[*He recites.*] 330

'She all night long her amorous descant sung;
 Silence was pleased: now glowed the firmament
 With living sapphires: Hesperus, that led
 The starry host, rode brightest, till the moon,
 Rising in clouded majesty, at length 335
 Apparent queen unveiled her peerless light,
 And o'er the dark her silver mantle threw.'

DE LACEY: [approving]: It is night in the Garden of Eden. Do you see the moon?
 CREATURE: There. There it is.
 DE LACEY: Describe it to me. 340
 CREATURE: Solitary.
 DE LACEY: That's a good word. Good.
 CREATURE: And sad, like me.
 DE LACEY: Why is it sad?

CREATURE:	Because it is solitary.	345
DE LACEY:	Why are you sad?	
CREATURE:	Because with all that I read, all that I learn, I discover how much I do not know. Ideas batter me like hailstones. Questions but no answers. Who am I? Where am I from? Do I have a family?	
DE LACEY:	You have us. My son will not turn you away, I promise you. Come along and say hello to him.	350
CREATURE:	No!	
DE LACEY:	But why not? It's a simple request. What is your – ?	
[<i>The CREATURE suddenly shoves DE LACEY and leaves his side.</i>]		
CREATURE:	Do not request it again.	355
[<i>DE LACEY staggers, and recovers his balance. But he cannot see where he is. The CREATURE keeps his distance.</i>]		
DE LACEY:	I have been reading Plutarch, <i>The Lives of the Emperors</i> .	
	Ah, yes, the founders of ancient Rome – men who showed that the world could be improved!	
CREATURE:	Why do men live in herds in cities? I cannot imagine a city. I cannot imagine Rome! The numbers are too great.	360
DE LACEY:	We band together to help one another, and do good.	
CREATURE:	But then you massacre each other!	
DE LACEY:	Yes, it's inconsistent.	365
[<i>The CREATURE spins round a couple of times.</i>]		
CREATURE:	I do not like inconsistent! Why must it be so?	
DE LACEY:	I don't know. That's the way it is.	
CREATURE:	But how do I find out the way that it is?	
DE LACEY:	I don't know. As you get older, you will learn to –	370
CREATURE	[<i>angrily</i>]: De Lacey! All the time you say that you don't know – but you do know! Why do you grasp everything, and I nothing? Why must I learn it all, when it flies to you on the wind? – I am the one who stands outside the door. I see inside. But I daren't go in.	
DE LACEY:	What is it exactly that frightens you?	375
CREATURE:	Everything! Everything! – Why do you live in a hut in the woods?	
	Why not a great city?	
DE LACEY:	Because I'm poor.	
CREATURE:	Why?	
DE LACEY:	Because an army came by, and they ransacked my university. And we were driven from the town.	380
CREATURE:	Am I poor?	
DE LACEY:	Yes. One day, though, you will find someone who will make you the wealthiest man in creation.	
CREATURE:	Will I?	385
DE LACEY:	Yes! A good man deserves it. You are a good man. Someone will love you, whoever you are.	
CREATURE:	What is love?	

SCENE TWENTY

[*Summer. DE LACEY's cottage. He and the CREATURE are at the table. The CREATURE has FRANKENSTEIN's journal open in front of him.*]

390

CREATURE: I ran from a building. It was dark. I was frightened.
 DE LACEY: Is that all you can remember?
 CREATURE: I do not know how to remember.
 DE LACEY: But you have a memory, you have remembrance – 395
 CREATURE: But how is it done? What is the process?
 DE LACEY: I don't know how it's done!
 CREATURE: Then how am I doing it?
 DE LACEY: I do not know! You ran from a building? And this was in Ingolstadt?
 CREATURE: But the author of this journal says he's from – 400
 DE LACEY: Geneva. He says he's from Geneva. [Reads from the front page.]
 'Victor Frankenstein, citizen of Geneva –'
 Frankenstein?
 [He shakes his head.]

CREATURE: Where is Geneva? 405
 DE LACEY: To the south and west, many days' ride. Read on.
 CREATURE: 'Preparing a frame for the experiment, with all its intricacies of fibres, muscles and veins, is a work of great difficulty. Should I attempt the creation of a being like myself, or one of simpler organisation?'
 DE LACEY: 'A being like myself'? Meaning what? A man, a woman? 410
 CREATURE: De Lacey – I see things in my sleep!
 DE LACEY: They are called dreams. What did you see?
 CREATURE: Someone! Her hair was long ... and her eyes were –
 DE LACEY: It was a good dream?
 CREATURE: It was pleasing! Is that good? 415
 DE LACEY: A good dream doesn't mean it was morally good. It only means it wasn't a bad dream.
 CREATURE: [worried]: There are bad dreams?
 [FELIX and AGATHA are approaching the cottage. AGATHA is heavily pregnant.] 420

AGATHA [calls]: Hello!
 FELIX: Father!
 DE LACEY: It's Felix and Agatha. Stay and meet them.
 CREATURE: No, I cannot!
 DE LACEY: These are good people, they are not like the others! I don't know what you look like, my friend, but I know there is room in the world for fellowship, room in the world for love! Prejudice can be overcome! Stay! I will speak for you! 425

[The CREATURE stuffs the journal into his pocket. He looks for an escape route.] 430

FELIX [outside]: We're back!
 AGATHA [outside]: Finished for today!
 DE LACEY: I'm here! [To the CREATURE.] Hold my hand.
 CREATURE: I must run!
 DE LACEY: No, trust me! Trust me! Stay here – stay! 435
 CREATURE: They will hate me!
 DE LACEY: No, I promise you, no!

[The CREATURE is now trapped. DE LACEY holds his hand. FELIX comes in first, bearing armfuls of produce from the fields.]

FELIX:	Father!	440
DE LACEY:	This is my friend, he –	
	[FELIX is speechless at the sight of the CREATURE. He drops his vegetables.]	
CREATURE:	Good day, sir.	
	[For a moment they remain still, as if spellbound. Then AGATHA enters. She immediately screams at the sight of the CREATURE.]	445
AGATHA	[screams]: What is it?	
FELIX:	Get away from him! You! Get away!	
	[The CREATURE tries to run, but DE LACEY holds on tight.]	
CREATURE:	Gnaaaaagh!	450
FELIX:	Let him go, you devil!	
DE LACEY:	Stay!	
AGATHA:	Felix!	
	[FELIX takes a whip from his belt.]	
FELIX:	Leave my father be!	455
DE LACEY:	No, no – there's nothing wrong!	
AGATHA:	Aah, it's revolting!	
FELIX:	Get out! Get out! Out!	
	[FELIX lashes the CREATURE, who cowers under his blows.]	
AGATHA:	Drive it out!	460
DE LACEY:	No! Felix! He's –	
AGATHA:	Thrash it! Thrash it! Kill it!	
CREATURE	[to DE LACEY]: You promised!	
	[The CREATURE is driven out. He runs away. DE LACEY has been thrown to the floor.]	465
AGATHA:	Awful, awful beast! – Are you hurt?	
FELIX	[helping DE LACEY up]: You're safe – we shan't leave you again –	
DE LACEY	[angrily]: He was hungry! He did me no harm! Have you no compassion?	
FELIX:	It was a monster!	470
DE LACEY:	No man is a monster!	
AGATHA:	But it wasn't a man!	
DE LACEY:	What have I done? Dear God, what have I done?	

SCENE TWENTY-ONE

	[The CREATURE enters carrying aloft a blazing firebrand. He dances a war dance. His anger makes him inarticulate.]	475
CREATURE:	Ugh ggrr ugh! Wayaargh! Wayaargh!	
	[He approaches DE LACEY's cottage.]	

What do they do when they feel like this?
Heroes, Romans – what do they do?
I know.
They plot.
They revenge.

480

[*He sets fire to the cottage. A wall of flame springs up.*]

I sweep to my revenge!

[*DE LACEY, FELIX and AGATHA are consumed by the flames.
They scream for help. The CREATURE backs away. The cottagers
burn.*]

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EXTRACT 2: FATHER RETURNS

These notes are intended to help you understand the context of the drama.

The extract is taken from *Father Returns* by Japanese playwright Kikuchi Kan (1888–1948), translated into English by Mark Cody Poulton. The extract printed here consists of the entirety of this one-act play.

Father Returns is set around 1907 in a coastal town on Shikoku, one of the four main islands of Japan. However, the themes of the play are universal and may be interpreted for a range of times, places and cultures.

Characters

KURODA KEN'ICHIRO, age twenty-eight

SHINJIRŌ, his brother, age twenty-three

OTANE, their sister, age twenty

OTAKA, their mother, age fifty-one

SÔTARÔ, their father, age fifty-eight

[A six-mat tatami room in a modest middle-class house.

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[The two brothers madly rush out the door.]

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