**N5 Scottish Text Drama – Bold Girls**

Read the extract and answer the questions that follow.

This extract is taken from scene two of the play. In the social club. Marie has just reluctantly joined Cassie on the dance floor.

MARIE: Cassie, what’s wrong?

CASSIE: Oh, I’m just bad Marie, didn’t you know?

MARIE: No. I never knew that.

CASSIE: You remember that wee girl in Turf lodge, the one Martin couldn’t get enough of? She was a decent wee girl. She’s bad now. Ask my mummy.

MARIE: Have you had words?

CASSIE: He’s out in less than a year, Marie.

MARIE: Martin!?

CASSIE: Joe.

MARIE: I know. It will be all right Cassie.

***They stop dancing, they look at each other***

 It’ll be all right, Cassie.

CASSIE: I tell you Marie I can’t stand the smell of him. The greasy, grinning beer bellied smell of him. And he’s winking away about all he’s been dreaming of, wriggling his fat fingers over me like I’m a poke of chips—I don’t want him in the house in my bed, Marie.

MARIE: You’ll cope.

CASSIE: Oh I’m just bad. I am.

MARIE: Don’t. Don’t say that about yourself.

CASSIE: I’ll go crazy.

MARIE: I won’t let you. You won’t get a chance Cassie, I’ll just be across the road, I won’t let you go crazy. You just see what you’ll get if you try it.

***Slowly Cassie smiles at her***

(***Putting a hand on Cassie’s arm***) Now will you come and sit down?

***The doors at the back bang open Hard white light floods everything***

Oh Jesus it’s a raid!

***All the women freeze, legs apart, arms raised as if they’re being searched The same hard light stays on them***

DEIRDRE: Brick in your hand, hard in your hand, hit skin and it will burst open and bleed, hit bones and they’ll break, you can hear them break, hear them snap.

MARIE: Why are you asking my name, you know my name.

DEIRDRE: Smell the petrol, lungs full of the smell of it. Blow it out again and you’ll be breathing fire. Throw fire in a bottle and it runs everywhere like it’s water.

MARIE: Everyone knows where I live.

DEIRDRE: Get a car, fast car, drive it till its wheels burn, leave it smoking, burning, exploding.

MARIE: Everyone knows all about me, don’t they? So what do you want to know? What do you want?

DEIRDRE: The whole town’s a prison, smash chunks off the walls ’cause we’re all in a prison.

***Cut the hard white light***

**Questions**

6. Summarise what happens in this extract. Make at least three key points. 3 marks

7. By close reference to one example of word choice, show how Cassie’s attitude to Joe is made clear in this scene. 2 marks

8. Look closely at the dialogue and stage directions and then explain what they tell us about:

(a) The difference in personality between Cassie and Marie. 4 marks

(b) Deirdre’s personality. 3 marks

9. This extract uses the lighting for dramatic effect. By referring to both this extract and to the play as a whole, comment on the playwright’s use of at least two different dramatic techniques used in the play. (You may want to comment on: characterisation, setting, stage directions, lighting changes, monologues, cross conversations, use of colloquialisms, symbolism or any

other dramatic technique.) 8 marks

**Scottish Set Text Masterclass Practice: Act 1 – Marie’s house, just after Deirdre has arrived**

**Cassie**  ***(turning back to Deirdre)*** That’s quite a walk from the school down to here.

***No response from Deirdre***

 You’ve got friends down here then?

***There is still no response from Deirdre***

 Maybe that’s where I’ve seen you, visiting your friends round here

**Deirdre** ***(to Marie)*** Can I get another cup of tea, please?

**Marie** ***(surprised)*** Yes of course

**Cassie** Yes it’s the best cafe in the road here.

***Marie throws Cassie a look and goes to pour another cup.***

**Nora** Have you nothing warmer to wear pet, sure you’ll be catching a chill there.

**Deirdre** ***(quietly)*** I’m OK.

**Nora** What’s that?

**Deirdre** I’m OK!

**Nora**  I think I’m going deaf, Cassie.

**Cassie** No I don’t think you are, Mummy. ***(to Deirdre)*** No, I just thought I saw you outside there, just about a quarter of an hour ago, at the end of the patch.

**Marie** ***(struck)*** Did you see her?

**Cassie** I’d swear I did.

**Deirdre** ***(muttering)*** No.

**Cassie** What?

**Deirdre** It wasn’t me.

**Cassie** Must’ve been some other wee girl in a white dress then.

***Nora flaps a hand at Cassie trying to get her attention. She mouths the word “glue”***

What, Mummy?

**Nora** ***(flustered)*** Nothing. I was just looking at these three girls here oh it’s the adverts***...(She mouths again “glue”)***

***Deirdre is apparently watching the screen, oblivious***

**Cassie** What?

**Nora** ***(with a piercing whisper)*** Glue!

***Deirdre does not react***

***Cassie looks at her speculatively***

**Cassie** Hmmmm....maybe

***Marie hands Deirdre another cup of tea; she exchanges another look with Cassie***

**Deirdre** I’ve seen you though.

**Nora** Who pet?

**Deirdre** ***(looking at Cassie)*** Her.

**Cassie** Have you though? Where was that?

**Deirdre** It was a long time ago, years ago.

**Nora** You couldn’t miss her anyway.

**Cassie** ***(to Deirdre)*** What are you talking about?

***Deirdre gives no response***

Well where, then?

***Deirdre shrugs***

It’s the Night of the Living Dead here, Marie...So you know who I am? You know my name?

***Deirdre gives no response***

I’m Cassie Ryan and this is my mother Nora and this is Marie Donnelly.

***Deirdre gives a brief nod***

So what’s your name?

**Deirdre** ***(muttering)*** Deirdre.

**Cassie** What?

**Deirdre** Deirdre.

**Cassie** Deirdre what?

***Deirdre gives no response.***

Deirdre what?

**Deirdre** ***(to Marie)*** Can I use your bathroom, please?

**Marie** Sure you can love; it’s the first left in the hall there.

***Deirdre exits.***

***Nora has become absorbed in the TV again. Cassie and Marie look at each other.***

**Cassie** ***(quietly)*** Is that her?

**Marie** It is.

**Cassie** I saw her as well.

**Marie** Did you?

**Cassie** End of the path there. Staring.

**Nora** ***(with her eyes on the screen)*** What did she say her second name was?

**Cassie** ***(louder)*** She didn’t Mummy.

**Nora** Deirdre – there was a Deirdre McMahon used to live up there - sure but she’d be twenty-five now at least...

**Cassie** Is it time for the news yet?

**Marie** Oh here, put it on. ***(She switches off the TV)***

***Cassie moves to the radio.***

***The Lights change.***

**Deirdre** I need a knife. A wee blade of my own. It’s quieter than a gun. You can hold it quiet in your hand. Maybe I’d like that. (Pause) I see a lot of things. This time I saw a man holding another man outside the circle of light the street lamp made on the road. He kept him pinned to the wall in the dark with a wee blade. It was the neatest thing you ever saw, wee and thin, like he had a metal finger he could point where he liked and he was saying, “Is that the truth then? Is that the truth?” but the other man never says anything back at all and I thought to myself that maybe it wasn’t a question, maybe it was the knife he was talking about. It was the truth. I thought I’d like that. A wee bit of hard truth you could hold in your hand and point where you liked.

**Questions**

1. How does the author develop tension between Cassie and Deirdre in the first few lines of the extract? (2)
2. Explain, with reference to the text, what the audience learns about Marie and Cassie’s differing personalities from the way they act towards Deirdre. (4)
3. What does the extract reveals about Cassie and Nora’s relationship? (2)
4. What does Deirdre’s monologue reveal about her? (4)
5. How is the theme of truth developed in the extract and then in the play as a whole? (8)