

**Pearson Edexcel Level 1/Level 2 GCSE (9–1)**

**Friday 17 May 2019**

Afternoon (Time: 1 hour 30 minutes)

Paper Reference **1DR0/03**

**Drama**

**Component 3: Theatre Makers in Practice  
Questions and Extracts Booklet**

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

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**R56233A**

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## SECTION A

**Answer ALL questions that relate to the ONE performance text studied for examination purposes. There are five questions in total for each performance text.**

<b>Text studied</b>	<b>Question/Extract</b>	<b>Page</b>
<i>1984</i>	<b>Questions 1(a) to 1(c)</b>	Go to page 4
	<b>Extract</b>	Go to page 6
<i>An Inspector Calls</i>	<b>Questions 2(a) to 2(c)</b>	Go to page 10
	<b>Extract</b>	Go to page 12
<i>Blue Stockings</i>	<b>Questions 3(a) to 3(c)</b>	Go to page 16
	<b>Extract</b>	Go to page 18
<i>The Crucible</i>	<b>Questions 4(a) to 4(c)</b>	Go to page 22
	<b>Extract</b>	Go to page 24
<i>DNA</i>	<b>Questions 5(a) to 5(c)</b>	Go to page 28
	<b>Extract</b>	Go to page 30
<i>Dr Korczak's Example</i>	<b>Questions 6(a) to 6(c)</b>	Go to page 34
	<b>Extract</b>	Go to page 36
<i>Government Inspector</i>	<b>Questions 7(a) to 7(c)</b>	Go to page 40
	<b>Extract</b>	Go to page 42
<i>Twelfth Night</i>	<b>Questions 8(a) to 8(c)</b>	Go to page 46
	<b>Extract</b>	Go to page 48

## SECTION B

Questions 9(a) and 9(b) – answer <b>BOTH</b> questions in relation to <b>ONE</b> performance that you have seen.	Go to page 52
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## SECTION A: BRINGING TEXTS TO LIFE

1984, George Orwell, Robert Icke and Duncan Macmillan

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 6–8.

- 1 (a) There are specific choices in this extract for performers.
- (i) You are going to play O'Brien. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play Winston. He is in pain.
- As a performer, give **three** suggestions of how you would use **performance skills** to show this.
- You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.
- You should refer to the context in which the text was created and first performed.
- Choose **one** of the following:
- costume
  - props/stage furniture
  - lighting. (9)
- (ii) O'Brien holds the power.
- As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.
- You must consider:
- voice
  - physicality
  - stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 1 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

**1984, George Orwell, Robert Icke and Duncan Macmillan**

*This play had its first performance at Nottingham Playhouse in September 2013.*

*This extract is taken from the final section of the play.*

*The TORTURERS move to their equipment.*

O'BRIEN                      Power is power over people, Winston,  
yes, over the body, but above all, over the  
mind. Power over external, objective reality  
is not important.

*The TORTURERS are attaching brightly coloured wires to WINSTON. A  
sponge is submerged in water then placed beneath a metal plate on  
WINSTON'S head.*

Reality is inside the skull.

Do you remember writing that 'freedom is  
the freedom to say that two plus two make  
four'?

WINSTON                      Yes.

*O'BRIEN holds up four fingers.*

O'BRIEN                      How many fingers Winston?

WINSTON                      Four.

O'BRIEN                      And if the Party says that it is not four – but  
five. Then how many?

WINSTON                      Four.

*A massive surge of pain rushes through WINSTON. O'BRIEN'S fingers  
remain held up.*

O'BRIEN                      How many fingers, Winston?

WINSTON                      Four.

*Again, more pain.*

O'BRIEN                      How many fingers, Winston?

WINSTON                      Four! Four! What else can I say! Four!

*And more pain. WINSTON'S head thrashes back and forwards.*

O'BRIEN                      How many fingers, Winston?

WINSTON                      FIVE! FIVE! FIVE!

,

O'BRIEN                      No, Winston, that is no use. You are lying.  
You still think there are four. How many  
fingers, please?

WINSTON                      Four! FIVE! FOUR! ANYTHING! STOP THE PAIN! STOP THE PAIN!

O'BRIEN                      You are a slow learner, Winston.

*WINSTON, like a child, shivering, pleading, wanting approval.*

WINSTON                      How can I help it? How can I help seeing what is in front of my eyes? Two and two are four.

O'BRIEN                      Sometimes. Sometimes they are five. Sometimes they are three. Sometimes they are all of them at once.

You must try harder – it is not easy to become sane.

How many fingers Winston?

WINSTON                      I don't know, I don't know, you will kill me if you do that again. Four, five, six, I don't know – in all honesty I don't know.

,

O'BRIEN                      Better.

*O'BRIEN nods to one of the TORTURERS, who gives WINSTON some water through a straw.*

You will give in eventually. The price of sanity is submission. Winston, we are curing you. We convert the heretic so that he is a heretic no longer: we make him one with us. We do not tolerate rebellion, even if it exists only in a brain awaiting a bullet. We make the brain perfect before we blow it out.

But you are not perfect yet. You still think you are the hero. You still believe that you are going to win. You picture the future. You have thought about it and thought about it.

WINSTON                      Yes.

O'BRIEN                      You were writing for them. The unborn.

WINSTON                      Yes.

O'BRIEN                      You hoped to inspire them to change things.

WINSTON                      Yes!

O'BRIEN                      You wanted to give them your message.

WINSTON                Yes!

O'BRIEN                Then go ahead. Speak to us.

*A sudden, bright light on WINSTON. The house lights slowly rise.*

WINSTON                I'm –

O'BRIEN                We're listening Winston. We're all watching you.

*Silence. WINSTON is aware of us watching him.*

What does the future look like? Tell us what will defeat the Party?

,

Go ahead. Winston, speak to us.

,

Winston? What will defeat us?

WINSTON                Brotherhood. Humanity. The spirit of Man.

O'BRIEN                Brotherhood. Humanity. The spirit of Man.

And do you consider yourself a man?

WINSTON                Yes.

O'BRIEN                If you want a picture of the future, Winston, imagine a boot stamping on a human face – for ever. The face of the enemy. Defeated. Powerless. But about to be cured.



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## SECTION A: BRINGING TEXTS TO LIFE

### *An Inspector Calls*, J B Priestley

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 12–14.

2 (a) There are specific choices in this extract for performers.

- (i) You are going to play Mrs Birling. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Eric. He is uncomfortable.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(9)

- (ii) Mr Birling treats Gerald 'like one of the family'.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 2 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

### ***An Inspector Calls, J B Priestley***

*This play had its first performance at the Kamerny Theatre in Moscow in 1945.  
The first performance in Britain was at the New Theatre, London in October 1946.*

*This extract is taken from Act One.*

**BIRLING** Giving us the port, Edna? That's right. *(He pushes it towards ERIC.)* You ought to like this port, Gerald. As a matter of fact, Finchley told me it's exactly the same port your father gets from him.

**GERALD** Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it.

**SHEILA** *(gaily, possessively)* I should jolly well think not, Gerald. I'd hate you to know all about port – like one of these purple-faced old men.

**BIRLING** Here, I'm not a purple-faced old man.

**SHEILA** No, not yet. But then you don't know all about port – do you?

**BIRLING** *(noticing that his wife has not taken any)* Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?

**SHEILA** Yes, go on, Mummy. You must drink our health.

**MRS B.** *(smiling)* Very well, then. Just a little, thank you. *(To EDNA, who is about to go, with tray.)* All right, Edna. I'll ring from the drawing-room when we want coffee. Probably in about half an hour.

**EDNA** *(going)* Yes, Ma'am.

*EDNA goes out. They now have all the glasses filled.*

*BIRLING beams at them and clearly relaxes.*

**BIRLING** Well, well – this is very nice. Very nice. Good dinner too, Sybil. Tell cook from me.

**GERALD** *(politely)* Absolutely first-class.

**MRS B.** *(reproachfully)* Arthur, you're not supposed to say such things-

**BIRLING** Oh – come, come – I'm treating Gerald like one of the family. And I'm sure he won't object.

**SHEILA** *(with mock aggressiveness)* Go on, Gerald – just you object!

**GERALD** *(smiling)* Wouldn't dream of it. In fact, I insist upon being one of the family now. I've been trying long enough, haven't I? *(As she does not reply, with more insistence.)* Haven't I? You know I have.

**MRS B.** *(smiling)* Of course she does.

**SHEILA** *(half serious, half playful)* Yes – except for all last summer, when you never came near me, and I wondered what had happened to you.

**GERALD** And I've told you – I was awfully busy at the works all that time.

**SHEILA** *(same tone as before)* Yes, that's what *you* say.

**MRS B.** Now, Sheila, don't tease him. When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that, just as I had.

**SHEILA** I don't believe I will. *(Half playful, half serious, to GERALD.)* So you be careful.

**GERALD** Oh – I will, I will.  
*ERIC suddenly guffaws. His parents look at him.*

**SHEILA** *(severely)* Now – what's the joke?

**ERIC** I don't know – really. Suddenly I felt I just had to laugh.

**SHEILA** You're squiffy.

**ERIC** I'm not.

**MRS B.** What an expression, Sheila! Really the things you girls pick up these days!

**ERIC** If you think that's the best she can do–

**SHEILA** Don't be an ass, Eric.

**MRS B.** Now stop it, you two. Arthur, what about this famous toast of yours?

**BIRLING** Yes, of course. *(Clears his throat.)* Well, Gerald, I know you agreed that we should only have this quiet little family party. It's a pity Sir George and – er – Lady Croft can't be with us, but they're abroad and so it can't be helped. As I told you, they sent me a very nice cable – couldn't be nicer. I'm not sorry that we're celebrating quietly like this–

**MRS B.** Much nicer really.

**GERALD** I agree.

**BIRLING** So do I, but it makes speech-making more difficult–

**ERIC**

*(not too rudely)* Well, don't do any. We'll drink their health and have done with it.

**BIRLING**

No, we won't. It's one of the happiest nights of my life. And one day, I hope, Eric, when you've a daughter of your own, you'll understand why. Gerald, I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me. She'll make you happy, and I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted.

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## SECTION A: BRINGING TEXTS TO LIFE

### *Blue Stockings*, Jessica Swale

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 18–20.

3 (a) There are specific choices in this extract for performers.

- (i) You are going to play Mrs Welsh. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Mr Banks. He is concerned.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(9)

- (ii) Will wants to protect the women.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)



(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 3 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

**Blue Stockings, Jessica Swale**

*This play had its first professional performance at Shakespeare's Globe, London in August 2013.*

*This extract is taken from Act Two, Scene Eleven.*

*WILL enters with MINNIE, he is flustered.*

TESS. Will!

MRS WELSH. Is there any news?

WILL. I don't know, ma'am, but I think the gates should be shut.

MRS WELSH. What are you talking about?

MR BANKS. Is everything alright?

WILL. People are rather up in arms.

MRS WELSH. I'm sure it's just some overzealous students.

WILL. It's not. With respect, ma'am, there's men on the streets. Train-loads of them.

MRS WELSH. Perhaps we ought to keep our festivities indoors. Although it's a shame / to –

WILL. You're not listening, ma'am. It's bedlam out there.

*Pause.*

MRS WELSH. Minnie, fetch my coat.

MINNIE. Yes, ma'am. *(Exits.)*

WILL. It's no business for a lady.

MRS WELSH. If it's anyone's business, it's mine. Now please –

MR BANKS. Elizabeth, let me go.

MRS WELSH. No. You hold the fort. I will go.

WILL. Mrs Welsh. I beg you, it's not safe.

MRS WELSH. Don't be absurd.

MR BANKS. What's going on?

WILL. It's chaos, sir. They've broken windows. Pulled down the theatre hoardings and the railings from Queens' and set them on fire in the square. The police can't get near them. And they were heading this way.

MR BANKS. Lord knows what they'll do when they get here.

WILL. It's too dangerous. You should get out of here, all of you. Just go, go out the back way. Don't, for God's sake, go near them.

MRS WELSH. This is preposterous. I've worked my whole life for this day and I refuse to have it compromised by some petulant juveniles. They have no right! (*Goes to exit.*)

WILL. Not you. Please. Don't let her go, sir.

MRS WELSH. Don't tell me what to do. I will speak to them.

WILL. You don't understand! They've made an effigy – ma'am.

*Beat.*

MRS WELSH. What?

WILL. A woman on a bicycle, a plaque round its neck. They strung it up, paraded it like Guy Fawkes. A woman in blue stockings. And then, when they got to the square – when they got to the square they doused it in oil and burnt it. Stood and cheered and watched it burn.

*Beat.*

MR BANKS. Elizabeth –

*MRS WELSH puts her hand out to silence him. She is holding back tears but won't let herself crack.*

WILL. Anyone voting yes has been sought out. They chased them down, throwing rocks, firecrackers, anything they could lay their hands on. They're out of control, ma'am. There's thousands of them on the streets –

MRS WELSH. That's enough. Enough! Minnie! I'll get my coat myself. They shall not make a mockery of us. I'll be damned if they do.

*She exits.*

MR BANKS. Elizabeth!

*He goes towards the exit.*

TESS (*to WILL*). Are you alright?

WILL. No. You?

TESS. Not really.

WILL. Well then.

*A window smashes. Sounds of protestors outside.*

TESS. Jesus!

WILL. Mr Banks, get the girls out now, let me talk to them.

MR BANKS. But –

WILL. Now!

*Another smash from somewhere else, off.*

CELIA. No!

TESS. Celia!

*Another smash and then the MEN enter, a whole crowd, headed up by LLOYD and HOLMES. They stand in a line, unmoving, terrifying. Silence.*

HOLMES (*looking at the banners*). This isn't right. It can't be right.

LLOYD. To hell with that.

*He goes for the banner.*

MR BANKS. What do you think you are doing?

*The MEN pull the banner down.*

Get out.

*Silence.*

I don't think you heard me. I said get out. If you leave now, there'll be minimal trouble.

WILL. Fellas. Please. Just go home.

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## SECTION A: BRINGING TEXTS TO LIFE

### *The Crucible*, Arthur Miller

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 24–26.

4 (a) There are specific choices in this extract for performers.

- (i) You are going to play Mary Warren. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Danforth. He is leading the interrogation.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(9)

- (ii) Abigail seems to be terrified.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 4 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

### ***The Crucible, Arthur Miller***

*This play had its first performance at the Martin Beck Theatre on Broadway in January 1953.*

*This extract is taken from Act Three.*

**Danforth** I cannot hear you. What do you say? (**Mary** utters again unintelligibly.) You will confess yourself or you will hang! (*He turns her roughly to face him.*) Do you know who I am? I say you will hang if you do not open with me!

**Proctor** Mary, remember the angel Raphael – do that which is good and –

**Abigail** (*pointing upward*) The wings! Her wings are spreading! Mary, please, don't, don't – !

**Hale** I see nothing, Your Honor!

**Danforth** Do you confess this power! (*He is an inch from her face.*) Speak!

**Abigail** She's going to come down! She's walking the beam!

**Danforth** Will you speak!

**Mary Warren** (*Staring in horror*) I cannot!

**Girls** I cannot!

**Parris** Cast the Devil out! Look him in the face! Trample him! We'll save you, Mary, only stand fast against him and –

**Abigail** (*Looking up*) Look out! She's coming down!

*She and all the Girls run to one wall, shielding their eyes. And now, as though cornered, they let out a gigantic scream, and Mary, as though infected, opens her mouth and screams with them. Gradually Abigail and the Girls leave off, until only Mary is left there, staring up at the 'bird', screaming madly. All watch her, horrified by this evident fit.*

**Proctor** strides to her.

**Proctor** Mary, tell the Governor what they – (*He has hardly got a word out, when, seeing him coming for her, she rushes out of his reach, screaming in horror.*)

**Mary Warren** Don't touch me – don't touch me! (*At which the Girls halt at the door.*)

**Proctor** (*astonished*) Mary!

**Mary Warren** (*pointing at Proctor*) You're the Devil's man!

*He is stopped in his tracks.*

**Parris** Praise God!

**Girls** Praise God!



**Proctor** (*numbed*) Mary, how – ?

**Mary Warren** I'll not hang with you! I love God, I love God.

**Danforth** (*to Mary*) He bid you do the Devil's work?

**Mary Warren** (*hysterically, indicating Proctor*) He come at me by night and every day to sign, to sign, to –

**Danforth** Sign what?

**Parris** The Devil's book? He come with a book?

**Mary Warren** (*hysterically, pointing at Proctor, fearful of him*) My name, he want my name. 'I'll murder you,' he says, 'if my wife hangs! We must go and overthrow the court,' he says!

**Danforth's head jerks toward Proctor, shock and horror in his face.**

**Proctor** (*turning, appealing to Hale*) Mr Hale!

**Mary Warren** (*her sobs beginning*) He wake me every night, his eyes were like coals and his fingers claw my neck, and I sign, I sign . . .

**Hale** Excellency, this child's gone wild!

**Proctor** (*as Danforth's wide eyes pour on him*) Mary, Mary!

**Mary Warren** (*screaming at him*) No, I love God; I go your way no more. I love God, I bless God. (*Sobbing, she rushes to Abigail.*) Abby, Abby, I'll never hurt you more! (*They all watch, as Abigail, out of her infinite charity, reaches out and draws the sobbing Mary to her, and then looks up to Danforth.*)

**Danforth** (*to Proctor*) What are you? (*Proctor is beyond speech in his anger.*) You are combined with anti-Christ, are you not? I have seen your power; you will not deny it! What say you, Mister?

**Hale** Excellency –

**Danforth** I will have nothing from you, Mr Hale! (*To Proctor.*) Will you confess yourself befouled with Hell, or do you keep that black allegiance yet? What say you?

**Proctor** (*his mind wild, breathless*) I say – I say – God is dead!

**Parris** Hear it, hear it!

**Proctor** (*laughs insanely, then*) A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours, Danforth! For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be fraud – God damns our kind especially, and we will burn, we will burn together!

**Danforth** Marshall! Take him and Corey with him to the jail!

**Hale** (*starting across to the door*) I denounce these proceedings!

**Proctor** You are pulling Heaven down and raising up a whore!

**Hale** I denounce these proceedings, I quit this court! (*He slams the door to the outside behind him.*)

**Danforth** (*calling to him in a fury*) Mr Hale! Mr Hale!  
*Curtain.*

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## SECTION A: BRINGING TEXTS TO LIFE

### *DNA*, Dennis Kelly

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 30–32.

5 (a) There are specific choices in this extract for performers.

- (i) You are going to play Danny. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Lou. She is anxious.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(9)

- (ii) John Tate is afraid of losing control.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 5 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

**DNA, Dennis Kelly**

*This play had its first performance at the Cottesloe Theatre of the National Theatre, London in February 2008.*

*This extract is taken from Section One.*

*A wood. LOU, JOHN TATE and DANNY.*

LOU: Screwed.

JOHN TATE: No, no, it's not, no, Lou, we're not

LOU: We are screwed.

JOHN TATE: No, Lou, we're not... it's not... we're not...  
nothing's....

LOU: It is.

JOHN TATE: No, no, no, look, there I have to, I really have to,  
you're going to have to listen to me on this one, and you  
are going to have to believe me. Everything is, everything's  
fine.

LOU: Fine?

JOHN TATE: Not fine, no

DANNY: Fine?

JOHN TATE: not fine exactly, alright, fair enough, I mean  
things are bad, things are a little, alright, yes, I'm not trying  
to hide the, this is tricky, it's a tricky

LOU: Tricky?

JOHN TATE: situation, but it's not, because actually what you  
are saying is a very negative, and that's...

Look, haven't I looked after things before?

LOU: This is different.

JOHN TATE: Lou, are you scared of anyone in this school?

LOU: You?

JOHN TATE: Apart from me.

LOU: No.

JOHN TATE: Exactly

LOU: Richard, maybe

JOHN TATE: exactly, that's exactly, that's what I'm saying –  
Richard, you're scared of, are you...? – I mean you can  
walk down any corridor in this – I don't think Richard's –

any corridor in this school and you know, no one bothers you and if you want something it's yours and no one bothers you and everyone respects you and everyone's scared of you and who made that, I mean I'm not boasting, but who made that happen?

LOU: You.

JOHN TATE: Thank you, so are things really that bad?

LOU: Yes.

JOHN TATE: Richard? I mean are you really?

DANNY: I can't get mixed up in this. I'm gonna be a dentist.

LOU: This is different, John. This is

JOHN TATE: Alright, it's a little bit

LOU: This is really serious.

DANNY: Dentists don't get mixed up in things. I've got a plan.  
I've got a plan John, I've made plans, and this is not...

JOHN TATE: It's a bit serious, but let's not, I mean come on,  
let's not over play the, the, the

LOU: He's dead.

JOHN TATE: the gravity of... Well, yes, okay, fair enough, but

DANNY: This is not part of the plan. Dental college is part of  
the plan, A-levels are part of the plan, dead people are not  
part of the plan, this is not Dental college.

LOU: He's dead, John.

JOHN TATE: Alright, I'm not denying, am I denying? no, I'm

LOU: He's dead.

JOHN TATE: Well, don't keep saying it.

DANNY: This is the opposite of Dental college.

LOU: But he is dead.

JOHN TATE: Well you just, you're saying it again, didn't I just –

LOU: Because he's dead, John, he's dead, dead is what he is so  
we have to use that word to –

JOHN TATE: Alright. New rule; that word is banned.

*Beat.*

LOU: What, 'dead'?

JOHN TATE: Yes.

DANNY: Banned?

JOHN TATE: Yes. Banned. Sorry.

LOU: You can't ban a word.

JOHN TATE: and if anyone says it I'm going to have to, you know, bite their face. Or something.

DANNY: How can you ban a word?

JOHN TATE: Well just say it then.

*Pause.*

Say it and see what happens.

*They say nothing.*

Look, we have to keep together. We have to trust each other and believe in each other. I'm trying to help. I'm trying to keep things together.

*RICHARD enters, with CATHY and BRIAN, CATHY grinning, BRIAN crying.*

*Pause.*

RICHARD: He's dead.

JOHN TATE: Right, that's...now I really am getting a little bit cross, do not use that word.

RICHARD: What?

JOHN TATE: No one says that word, okay, no one.

RICHARD: What, word?

CATHY: This is mad, eh?

JOHN TATE: You know.



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## SECTION A: BRINGING TEXTS TO LIFE

### *Dr Korczak's Example, David Greig*

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 36–38.

- 6 (a) There are specific choices in this extract for performers.
- (i) You are going to play Stephanie. Explain **two** ways you would use **vocal skills** to play this character in this extract. (4)
- (ii) You are going to play the Priest. He refuses to help.
- As a performer, give **three** suggestions of how you would use **performance skills** to show this in this extract.
- You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.
- You should refer to the context in which the text was created and first performed.
- Choose **one** of the following:
- costume
  - props/stage furniture
  - lighting. (9)
- (ii) Adzio believes in fighting back.
- As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.
- You must consider:
- voice
  - physicality
  - stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 6 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

***Dr Korczak's Example, David Greig***

*This play had its first performance by TAG for the Citizens Theatre, Glasgow in May 2001.*

Scene 18

**ADZIO and STEPHANIE are with the PRIEST.  
The PRIEST looks at the letter.**

PRIEST: No.

ADZIO: What?

PRIEST: I'm terribly sorry.

STEPHANIE: But father . . .

ADZIO: No?

PRIEST: I'm afraid . . . it's really . . . out of the question.

STEPHANIE: We promise not to damage anything.

ADZIO: No Jews in your garden – is that it?

PRIEST: I'd love to be able to help. Believe me.  
But . . . in these times . . . it's hard enough.  
My congregation can't even come to their own church  
because it's here in the Ghetto.

ADZIO: So the garden isn't being used.  
It's going to waste.  
We could look after it.

PRIEST: I just don't think the church ought to be . . .

ADZIO: Helping Jews.

PRIEST: Drawing attention to ourselves.

ADZIO: They're just kids.  
They want to breathe fresh air.

PRIEST: Look – the Church looks after Christians.  
Go to the damn synagogue if you want fresh air.

STEPHANIE: There are no other gardens in the Ghetto.

PRIEST: I'm sorry.

ADZIO: No ~~your~~ not.

PRIEST: Don't talk back to me.

ADZIO: You fat toad.  
Look at you – smug – plopped down on the riverbank  
Catching flies.

STEPHANIE: Adzio, don't.

ADZIO: Big fat stomach full.  
Them kids are starving. They got nothing.  
And you won't even let them borrow your fresh air.

PRIEST: Get out.

ADZIO: Fat toad on a stone.  
I hope the Germans get you.

PRIEST: Go.

ADZIO: Come on, Steffi.

STEPHANIE: Please father, won't you reconsider?

PRIEST: Out before I call the Gestapo.

ADZIO: Don't need to call them, toad.  
They're already here.  
They've got an office in your head.

**ADZIO and STEPHANIE leave.  
Outside the church.**

STEPHANIE: You shouldn't have shouted at him.

**ADZIO ignores her.**

STEPHANIE: He might have changed his mind.

**ADZIO ignores her.**

STEPHANIE: You just made him angry.

**ADZIO picks up a stone and in a single movement hurls it  
through the church windows.  
The smashing of glass.**

ADZIO: He made me angry.  
What about you?  
How angry are you?

**ADZIO gives her a stone.  
She considers.  
She throws.  
Another smash.**

ADZIO: Good isn't it!

STEPHANIE: It's brilliant.

ADZIO: Wish I had a gun.

**Another smash.**

**ADZIO and STEPHANIE are sitting in KORCZAK's room.**

KORCZAK: I'm very disappointed in you.

Both of you.

You should know better, Stephanie.

STEPHANIE: He deserved it.

KORCZAK: You threw a stone at a church.

STEPHANIE: He wouldn't let us use the garden.

KORCZAK: He won't now, will he?

ADZIO: You don't get it, do you?

We can be nice to him. We can beg and plead.

He'll never let us into his garden.

Because we're Jews.

And because he thinks we're nothing.

KORCZAK: So you stone him?

ADZIO: Yes.

We fight.

KORCZAK: A fight you're bound to lose.

ADZIO: Maybe.

KORCZAK: And worse. Now we'll have complaints. We'll have police coming to our door. They'll come after you two, after all of us. You've put the whole orphanage in danger with your . . . big gesture.

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## SECTION A: BRINGING TEXTS TO LIFE

*Government Inspector*, Nikolai Gogol adapted by David Harrower

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 42–44.

7 (a) There are specific choices in this extract for performers.

- (i) You are going to play Khlopov. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Lyapkin-Tyapkin. He is afraid.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(9)

- (ii) Khlestakov begins to take advantage.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)



(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 7 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

**Government Inspector, Nikolai Gogol adapted by David Harrower**

*This play had its first performance at the Alexandrinsky Theatre, St Petersburg in April 1836.*

*This extract is taken from Act Four, Scene One*

**Zemlyanika** Try that and there *will* be an emergency. Petersburg follows an official procedure. They play by the book. For a start, we can't all go in at once. One at a time, behind closed doors, sounding him out and treading softly like the Judge said. In fact, Judge, you go first.

**Lyapkin-Tyapkin** Yes . . . Me? Why don't you go? You gave him lunch.

**Zemlyanika** *(to Khlopov)* No, actually, better you go first. You inspire young minds, set them on the path of life – he'll like all that.

**Khlopov** I can't. I . . . Authority. I have a . . . with authority. Higher ranks. It's how I was brought up. They're, they're like gods. I can hardly speak to them, I, I, I fall apart, my tongue gets so big and fat and wet in my mouth, I can't . . . Not me first, please . . .

*Zemlyanika turns back to Lyapkin-Tyapkin.*

**Lyapkin-Tyapkin** Why not you?

**Zemlyanika** When you talk, people listen. You have a natural authority. You speak with the rhetoric of Seneca. You have the tongue of Cicero.

**Lyapkin-Tyapkin** Cicero? Don't be ridiculous . . .

*Lyapkin-Tyapkin is pushed into the room with Khlestakov.*

TWO

*Lyapkin-Tyapkin enters nervously.*

**Lyapkin-Tyapkin** *(aside)* Oh Lord, give me strength to see me through this. My knees are giving way! *(Aloud.)* Good afternoon, Your Excellency.

**Khlestakov** Ah . . .

**Lyapkin-Tyapkin** May I have the honour of introducing myself? Collegiate Assessor Lyapkin-Tyapkin. Judge of the District Court.

**Khlestakov** Ah, the Judge.

**Lyapkin-Tyapkin** Yes, sir. The Judge. Proud to serve this town . . .

**Khlestakov** (*indicates he should sit*) Please . . .

**Lyapkin-Tyapkin** I've served for almost fifteen years now.

**Khlestakov** Fifteen? Long time.

**Lyapkin-Tyapkin** Yes.

**Khlestakov** Must like it then? Judging.

**Lyapkin-Tyapkin** After serving my third term, I was awarded the Order of Saint Vladimir, Fourth Class.

**Khlestakov** The Vladimir ribbon is the blue and white one. I like that one!

**Lyapkin-Tyapkin** (*aside*) It's burning my hand . . . This money's a hole in my hand . . .

*The Judge's arm is out, fist clenched.*

**Khlestakov** I don't like the red and yellow one. The Order of St Anne.

*Lyapkin-Tyapkin coughs.*

What have you got in your hand?

**Lyapkin-Tyapkin** (*drops the money*) Nothing, Your Excellency.

**Khlestakov** You've dropped something.

**Lyapkin-Tyapkin** No! I don't think that was me. It's not mine . . . (*Aside.*) I'm a dead man. A dead man.

**Khlestakov** It's money.

**Lyapkin-Tyapkin** (*aside*) It's over. It's all over. I'm finished.

**Khlestakov** I've just had a thought. You couldn't lend me this, could you?

**Lyapkin-Tyapkin** Lend you it? But it's not mine.

**Khlestakov** I'm in need of a little top-up. Just as a loan.

**Lyapkin-Tyapkin** In need?

**Khlestakov** I somehow managed to spend all I had on the journey here.

**Lyapkin-Tyapkin** Yes, yes, take it... Please. Of course. Take it. Have it.

**Khlestakov** I'll send it to you as soon as...

**Lyapkin-Tyapkin** Whenever, Your Excellency. No rush. I'm fine with it. Honestly. Glad to be of help. I always try to serve the state the best way I can. Use what little power I have. I'll leave you now. Have you any directives or orders for me?

**Khlestakov** Directives and orders?

**Lyapkin-Tyapkin** Pertaining to the town court and...

**Khlestakov** Well, let me... uh, let me think about that.

**Lyapkin-Tyapkin** Absolutely...

**Khlestakov** No. Can't think of anything.

**Lyapkin-Tyapkin** Thank you, Your Excellency. (*Bows.*)

*He exits.*

**Khlestakov** A bit fidgety, I thought. Nervy. But capable. Solid. And three hundred roubles...

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## SECTION A: BRINGING TEXTS TO LIFE

### *Twelfth Night*, William Shakespeare

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 48–50.

8 (a) There are specific choices in this extract for performers.

- (i) You are going to play Sebastian. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

- (ii) You are going to play Antonio. He is a loyal friend.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

(b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(9)

- (ii) Viola's situation is complicated.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- sound
- staging
- set.

(14)

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(Total for Question 8 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

## ***Twelfth Night, William Shakespeare***

*This play had its first performance at Middle Temple Hall, London in February 1602.*

### **Act 2, Scene 1**

*The sea-coast.*

*Enter ANTONIO and SEBASTIAN.*

ANTONIO Will you stay no longer, nor will you not that I go with you?

SEBASTIAN By your patience, no. My stars shine darkly over me; the malignancy of my fate might, perhaps, distemper yours; therefore I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love, to lay any of them on you.

ANTONIO Let me yet know of you whither you are bound.

SEBASTIAN No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a sister, both born in an hour; if the heavens had been pleased, would we had so ended! but you, sir, altered that; for some hour before you took me from the breach of the sea was my sister drowned.

ANTONIO Alas the day!

SEBASTIAN A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that Envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

ANTONIO Pardon me, sir, your bad entertainment.

SEBASTIAN O good Antonio! forgive me your trouble.

ANTONIO If you will not murder me for my love, let me be your servant.



SEBASTIAN If you will not undo what you have done, that is, kill him whom you have recovered, desire it not. Fare ye well at once; my bosom is full of kindness; and I am yet so near the manners of my mother that upon the least occasion more mine eyes will tell tales of me. I am bound to the Count Orsino's court; farewell.

*Exit.*

ANTONIO The gentleness of all the gods go with thee. I have many enemies in Orsino's court, Else would I very shortly see thee there; But, come what may, I do adore thee so, That danger shall seem sport, and I will go.

*Exit.*

## **Scene 2**

*A street.*

*Enter VIOLA; MALVOLIO following.*

MALVOLIO Were you not even now with the Countess Olivia?

VIOLA Even now, sir; on a moderate pace I have since arrived but hither.

MALVOLIO She returns this ring to you, sir; you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him. And one thing more: that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

*He throws the ring on the ground.*

VIOLA She took the ring of me; I'll none of it.

MALVOLIO Come, sir, you peevishly threw it to her; and her will is it should be so returned; if it be worth stooping for, there it lies in your eye; if not, be it his that finds it.

*Exit.*

VIOLA I left no ring with her; what means this lady? Fortune forbid my outside have not charmed her! She made good view of me; indeed so much That sure methought her eyes had lost her tongue, For she did speak in starts distractedly. She loves me, sure; the cunning of her passion Invites me in this churlish messenger. None of my lord's ring! Why, he sent her none.

I am the man; if it be so, as 't is,  
Poor lady, she were better love a dream.  
Disguise, I see thou art a wickedness  
Wherein the pregnant enemy does much.  
How easy is it for the proper-false  
In women's waxen hearts to set their forms!  
Alas! our frailty is the cause, not we,  
For such as we are made of, such we be.  
How will this fadge? My master loves her dearly;  
And I, poor monster, fond as much on him;  
And she, mistaken, seems to dote on me.

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## SECTION B: LIVE THEATRE EVALUATION

**Answer both questions on the performance that you have seen.**

- 9 (a) Analyse how movement was used to show characterisation at one key moment in the performance. (6)
- (b) Evaluate how sound was used to create atmosphere within the performance. (9)

**(Total for Question 9 = 15 marks)**

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**TOTAL FOR SECTION B = 15 MARKS**  
**TOTAL FOR PAPER = 60 MARKS**

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