

Paper Reference(s) 1DR0/3A
Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Drama

COMPONENT 3: Theatre Makers in Practice

Time: 1 hour 45 minutes

Questions and Extracts Booklet

**DO NOT RETURN THIS BOOKLET WITH
THE QUESTION PAPER.**

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.

Text Studied	Question / Extract	Page
A DOLL'S HOUSE	Questions 1a to 1c	Go to page 4
	Extract	Go to page 8

AN INSPECTOR CALLS	Questions 2a to 2c	Go to page 16
	Extract	Go to page 20

ANTIGONE	Questions 3a to 3c	Go to page 26
	Extract	Go to page 30

GOVERNMENT INSPECTOR	Questions 4a to 4c	Go to page 37
	Extract	Go to page 41

THE CRUCIBLE	Questions 5a to 5c	Go to page 46
	Extract	Go to page 50

(continued on the next page)

Turn over

Text Studied	Question / Extract	Page
TWELFTH NIGHT	Questions 6a to 6c	Go to page 56
	Extract	Go to page 60

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 66
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SECTION A: BRINGING TEXTS TO LIFE

A Doll's House, Henrik Ibsen (adapted by Tanika Gupta)

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 8–15.

- 1 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Dr Rank. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract.**
- (4 marks)**
- (ii) You are going to play Niru. She is frightened.**

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 marks)

(continued on the next page)

Turn over

1 continued.

(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**
- set**
- staging.**

(9 marks)

(continued on the next page)

1 continued.

(ii) Das is being intimidating.

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 marks)

(continued on the next page)

1 continued.

- (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:

- lighting**
- props / stage furniture**
- sound.**

(14 marks)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

A Doll's House, Henrik Ibsen (adapted by Tanika Gupta)

This play was first performed in 1879 at the Royal Theatre Copenhagen. This adaptation had its first professional performance at the Lyric Theatre, Hammersmith in September 2019.

This extract is taken from Act 2, Scene 2.

DR RANK I am not ashamed at all for what I've said. But, perhaps I should leave – and never come back?

NIRU Not at all. You must visit as always. Tom would miss you terribly.

DR RANK What about you?

5

NIRU I am always happy to see you.

DR RANK You confuse me. I have often felt that you prefer my company to Tom's. You misled me.

NIRU I think there are those people that you love and others that you would almost rather be with.

10

DR RANK I suppose there's a truth in that.

(continued on the next page)

NIRU As a young girl, I loved my father the best,
of course.

But any chance I got, I would slip into the maids' quarters. I loved their company best because they never lectured me, and they always talked about such interesting and exciting things. 15

DR RANK So, I'm like your maids? Charming!

NIRU Oh, my dear, kind Dr Rank, I didn't mean that. But you can see that being with Tom is a little like being with my father. 20

UMA enters in a hurry.

UMA Memsahib . . .

NIRU Uma-di?

UMA May I have a word? 25

NIRU Of course.

UMA (whispers) There's visitor for you – he left his card.

UMA hands over a card.

(continued on the next page)

NIRU Oh!

30

DR RANK Anything wrong?

NIRU No . . . no . . . it's a surprise for Tom.

DR RANK Was that your big secret that you needed my advice on?

NIRU Yes, that was it. Just go in and see him, Doctor, will you? Keep him away for a bit. Please?

35

DR RANK As you please. DR RANK exits reluctantly.

NIRU (urgent) Where is he?

UMA I told him you were busy, but he insisted. Said he wouldn't go until he'd seen you.

40

NIRU Uma-di. Don't tell anyone he's here. Please.

UMA Yes, Niru. Are you alright? You look . . . frightened.

NIRU Don't tell anyone but send him in.

45

UMA exits. The light fades a little as the sun sets. NIRU paces anxiously.

(continued on the next page)

Turn over

DAS enters.

NIRU Mr Das. Why are you here?

DAS You know I've been sacked?

50

NIRU I tried my best. I pleaded your case but . . .

DAS Doesn't you husband care about you? He knows what I can do to you and yet he still . . .

NIRU He doesn't know anything.

DAS Didn't think he did. Most uncharacteristic of my old friend Mr Tom Helmer to show such courage.

55

NIRU Please try and show my husband some respect.

DAS Like he's shown me respect? Given your urge for secrecy, I take it you're a little bit clearer about how much trouble you're in?

60

NIRU Very clear. What do you want of me now?

DAS Just wanted to see how you were. I've been thinking about you. Even a despicable money lender like me has some empathy.

(continued on the next page)

NIRU Show your empathy then. Have pity on my young children. 65

DAS Just as you and your husband have shown me and my children mercy. I won't start proceedings yet. Nobody needs to know. We can settle it between the three of us. 70

NIRU I don't want my husband to know.

DAS Can you make good the debt?

NIRU Not immediately.

DAS Maybe you could get hold of some of the money in the next few days. 75

NIRU I can't.

DAS Ha! To be honest, it wouldn't be much help if you did. Even if you were standing there with the money in your hands and more to spare, you still wouldn't get back your IOU from me now. 80

NIRU What are you going to do with it?

DAS Keep it. I hope you're not thinking about any desperate behaviour. Like running away.

(continued on the next page)

Or anything worse.

NIRU How did you guess?

85

DAS Most of us think of that to begin with. I did too but I was too cowardly to see it through.

NIRU I am too.

DAS It would be a stupid thing to do. I have a letter in my pocket here to Mr Helmer.

90

NIRU And you've told him everything?

DAS Everything, in as diplomatic a way as possible.

NIRU Tear it up. Please, don't give him the letter. I'll find the money somehow.

DAS I've told you . . .

95

NIRU I'm not talking about the debt, I'm asking you about how much money you're asking from my husband.

DAS I don't want his money.

NIRU What is it you want – then?

100

(continued on the next page)

DAS I want a way out of my degraded life – to be respected. For the last eighteen months I haven't turned my hand to anything dishonest. It's been a long hard road and I was getting somewhere. I was a good clerk in the Tax Office, my work was praised. I was climbing that ladder step by step. 105

This is what they do to us, Mrs Helmer.

NIRU They?

DAS The English. Oh they're very nice to us when they need our help. When they want us to do things for them. But the minute we ask for what is due to us – they invent some scandal, or say that we are not worthy, not clever enough, sub-intelligent because of our race. 110

NIRU You're blaming everyone except for yourself. 115

DAS Sometimes, my children don't eat at night. And I lay the blame entirely at their feet. The English! They are demons. I want to get back in the office again in a higher position and your husband will create a new post for me. 120

NIRU He won't do that.

(continued on the next page)

DAS I think he will. I know his sort. He'll do anything to keep his name, to stay up there on his high horse, looking down at all us dirty heathens. Within a year, I'll rise through the ranks, be his right-hand man and then it'll be me, an Indian, calling the shots. He'll do whatever I tell him to do. You'll see.

125

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 20–25.

- 2 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Sheila. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract.**
- (4 marks)**
- (ii) You are going to play the Inspector. He is controlling the interview.**

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 marks)

(continued on the next page)

2 continued.

(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**
- set**
- staging.**

(9 marks)

(continued on the next page)

2 continued.

(ii) Mrs Sybil Birling (Mrs B) is defensive.

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 marks)

(continued on the next page)

2 continued.

- (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:

- lighting**
- props / stage furniture**
- sound.**

(14 marks)

(Total for Question 2 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

An Inspector Calls, J B Priestley

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

This extract is taken from Act Two.

BIRLING **Is there any reason why my wife should answer questions from you, Inspector?**

INSPECTOR **Yes, a very good reason. You'll remember that Mr Croft told us – quite truthfully, I believe – that he hadn't spoken to or seen Eva Smith since last September. But Mrs Birling spoke to and saw her only two weeks ago.** **5**

SHEILA **(astonished) Mother!** **10**

BIRLING **Is this true?**

MRS B. **(after a pause) Yes, quite true.**

INSPECTOR **She appealed to your organization for help?**

(continued on the next page)

MRS B.	Yes.	15
INSPECTOR	Not as Eva Smith?	
MRS B.	No. Nor as Daisy Renton.	
INSPECTOR	As what then?	
MRS B.	First, she called herself Mrs Birling—	
BIRLING	(astounded) Mrs Birling!	20
MRS B.	Yes, I think it was simply a piece of gross impertinence — quite deliberate — and naturally that was one of the things that prejudiced me against her case.	25
BIRLING	And I should think so! Damned impudence!	
INSPECTOR	You admit being prejudiced against her case?	
MRS B.	Yes.	30
SHEILA	Mother, she's just died a horrible death — don't forget.	

(continued on the next page)

- MRS B.** I'm very sorry. But I think she had only herself to blame.
- INSPECTOR** Was it owing to your influence, as the most prominent member of the committee, that help was refused the girl? 35
- MRS B.** Possibly.
- INSPECTOR** Was it or was it not your influence? 40
- MRS B.** (stung) Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first — about a husband who'd deserted her — was quite false. 45
It didn't take me long to get the truth — or some of the truth — out of her. 50
- INSPECTOR** Why did she want help?
- MRS B.** You know very well why she wanted help. 55

(continued on the next page)

Turn over

INSPECTOR No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from your committee.

MRS B. I don't think we need discuss it. 60

INSPECTOR You have no hope of **not** discussing it, Mrs Birling.

MRS B. If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the 65
other three, I did nothing I'm ashamed of or that won't bear investigation. The girl asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't 70
satisfied with the girl's claim — she seemed to me to be not a good case — and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider 75
I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind.

INSPECTOR Yes I have.

(continued on the next page)

MRS B. No you haven't. Simply because I've done nothing wrong — and you know it. **80**

INSPECTOR **(very deliberately)** I think you did something terribly wrong — and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen— **85**

SHEILA **(bursting in)** No, no, please! Not that again. I've imagined it enough already. **90**

INSPECTOR **(very deliberately)** Then the next time you imagine it, just remember that this girl was going to have a child.

SHEILA **(horrified)** No! Oh — horrible — horrible! How could she have wanted to kill herself? **95**

INSPECTOR Because she'd been turned out and turned down too many times. This was the end. **100**

SHEILA Mother, you must have known.

(continued on the next page)

INSPECTOR	It was because she was going to have a child that she went for assistance to your mother's committee.	
BIRLING	Look here, this wasn't Gerald Croft—	105
INSPECTOR	(cutting in, sharply) No, no. Nothing to do with him.	
SHEILA	Thank goodness for that! Though I don't know why I should care now.	
INSPECTOR	(to MRS BIRLING) And you've nothing further to tell me, eh?	110
MRS B.	I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.	

SECTION A: BRINGING TEXTS TO LIFE

Antigone, Sophocles (adapted by Roy Williams)

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 30–36.

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

(i) You are going to play Antigone (Tig). Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract.

(4 marks)

(ii) You are going to play Creo. He is defensive.

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 marks)

(continued on the next page)

3 continued.

(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**
- set**
- staging.**

(9 marks)

(continued on the next page)

3 continued.

(ii) Tyrese is being truthful.

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 marks)

(continued on the next page)

3 continued.

(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:

- **lighting**
- **props / stage furniture**
- **sound.**

(14 marks)

(Total for Question 3 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Antigone, Sophocles (adapted by Roy Williams)

This play was first performed around 440 BC in the Theatre of Dionysus. This adaptation had its first professional performance at the Derby Theatre in September 2014.

This extract is taken from scene nine.

**TIG You're jokers and a half, Did you know that? You
nuttin but bastards, the lot of yer, sick idle bastards!
Are you having fun? Having a good time at the way we
are carrying on? Who's displeasing you the most right
now, Creo or me? Or do you not even care? You can't, 5
you can't care. You would have done something by
now, not just me, but everyone, you can see what's
going on, how people are living. You don't care, so why
should I business about you? Cos I don't. I didn't do it
in your name, let's make that clear. I am of my own 10
mind, I did it for me, not because you would let me go
otherwise, you'd make Creo see, before it's too late,
then you would let me go, let me get on with my life,
you would! You would. Wouldn't you? Waiting? Why?
Why me, why do I have to die as well? My mum and 15
dad weren't enough for you, so you took my brothers,
was that supposed to be funny, rub my nose in it? So
what am I, for good measure? Probably just as well
cos if Creo let me go, I would have gone after you lot**

(continued on the next page)

as well, believe me, I would gone to town on you, tell 20
 everyone how it is, our beloved gods! Who's up next in
 the firing line, Esme? She's not as weak as you think.
 She'll fight you. Dead me, and I promise you she will
 fight. Them people, they are tougher than you think.
 They will see the light soon enough one day. And when 25
 they do, yer done.

TYRESE enters, being led in by a young boy.
CREO returns from the bar.

CREO Tyrese! You dat? Come on in, you wurtless 30
old fart!

TYRESE Look pon me now Creo, how one can see for
two. Boy, set me down here.

CREO Man, are you a sight.

TYRESE Sight? You mek joke?

CREO To you? Nuh man, no, never! I'm glad yer 35
here, man.

TYRESE You called, so I come.

CREO You have to help me.

TYRESE I know. That is the only why I came.

(continued on the next page)

Turn over

CREO Back in the day, you was a soldier, you saw shit, you did shit, you know what it means to stand tall, get respect, lay down the law on people. 40

TYRESE I did.

CREO Everything I do, I learn from brers like you, you understand, yeah? 45

TYRESE I do.

CREO You lose your eyes for what you believe.

TYRESE I did.

CREO Well help me out here, cos right now, I have nothing but pussies and good fer nuttin skets telling me how I should handle myself, my business! Like I'm wrong all of the time. That I must answer to them. 50

(Points to the cameras.) I rules Thebes, I am the king, how can I be wrong, tell me, in fact, actually, don't tell me, tell them, tell all of them! 55

TYRESE I will. Him the king.

CREO Yes! Thank you! So, wat you have for me old man? What you have for me today?

TYRESE Well that depends.

(continued on the next page)

CREO On what?

60

TYRESE On whether you are going to listen?

CREO Don't I always listen to you? Have I ever not done as you have said? You are General Tyrese! There is no need to doubt me.

TYRESE No, you've always listened, heard me out, I give you that.

65

CREO We is fam! I owe you hundred times over.

TYRESE Good, so listen up, and listen good, because what I have to say is important.

CREO What is it that you have to say?

70

TYRESE That you are in deep shit.

CREO Don't come here telling me that, Tyrese, please. I told you I have enough people tonight telling me that. That is not why you are here, at least I hope not. What else do your visions have for me? What can you see? Look ahead man, in years to come. Tell me Thebes is thriving. Tell me my boy is on the throne, doing good. Tell me all that, I want to hear.

75

(continued on the next page)

TYRESE Creo, you ask me to look, so I look. But I
heard nothing, I saw nothing but screams and cries. **80**
The sound of Thebes, old and new tearing its way at
each other like animals.

CREO Is it?

TYRESE Rivers of blood mi tell yu.

CREO I had to ask, innit? **85**

TYRESE The people turning on each other, clawing at
each other.

CREO Tyrese, Tyrese man, I keep telling you, you have
to cut down on the skunk man. You smoke it like it is
going out of fashion. **90**

TYRESE Hear me.

CREO Hear what?

TYRESE Clawing away!

CREO Yes, a whole heap of madness going on, what
about my son? He's dealing with this, this madness **95**
that you are going wid? Well is he, or isn't he? Tyrese?
Hello? Now would be an appropriate time for you to
say summin? So say summin?

(continued on the next page)

Turn over

TYRESE You do not see?

CREO Sorry. No.

100

TYRESE The sign?

CREO What sign, man? For fu . . .

TYRESE That you are responsible for all of this. All of this.

CREO All of that! It hasn't happened yet.

105

TYRESE All from the stain from the body of Orrin.

CREO Here it comes, I knew it. Bloody knew it. You're letting me down, Tyrese, you are letting me down big style. I am on top of this?

TYRESE Creo, all men make mistakes.

110

CREO Not me.

TYRESE It is alright.

CREO Not for me.

TYRESE To make amends.

(continued on the next page)

CREO Say?

115

TYRESE Redemption. To show your people you are full of good will.

CREO Tell me summin, did you ever show your enemies good will?

TYRESE Me?

120

CREO Yes man, who else?

TYRESE Not even once.

CREO So, why should I?

TYRESE Because I am no longer a king. Because I am sitting here with two holes in my head, where my eyes used to be.

125

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 41–45.**

- 4 (a) There are specific choices in this extract
for performers.**
- (i) You are going to play Osip. Explain TWO ways
you would use NON-VERBAL SKILLS to play
this character in this extract.**
- (4 marks)**
- (ii) You are going to play Khlestakov. He is
starting to panic.**

**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 marks)

(continued on the next page)

Turn over

4 continued.

(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**
- set**
- staging.**

(9 marks)

(continued on the next page)

4 continued.

(ii) The Mayor is eager to please.

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 marks)

(continued on the next page)

4 continued.

- (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:

- lighting**
- props / stage furniture**
- sound.**

(14 marks)

(Total for Question 4 = 45 marks)

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 Two, Scene Three.

Osip exits, then hurtles back into the room.

OSIP He's outside.

KHLESTAKOV Who?

**OSIP The Mayor, the Governor, the Boss, the
Top Man . . .**

5

KHLESTAKOV Oh shit. Oh no. Hide! No, I can't hide .

. . Fine. Let him in. They can throw me in prison

but they won't break my spirit. (Shouts.) You

hear? I'm ready. Take me away. (Holds his

hands out to be handcuffed. Then

10

suddenly cowers.) No no, I don't want to go

. . . Osip, Osip, help me, save me. Not prison, no,

I don't want to go to prison, don't let them . . .

Who do they think I am? A serf? Go and tell him.

No, I'll tell him! I'll tell him to his face. How dare

15

he even . . .

(continued on the next page)

Turn over

The door handle turns. Khlestakov shrinks back.

The Mayor and Dobchinsky enter. They all look at each other, attempting to hide their fear. The Mayor stands to attention. 20

MAYOR May I humbly welcome you to our town.

KHLESTAKOV Say again?

MAYOR You are incognito — I mean, you are welcome. Most utterly warmly welcome. 25

KHLESTAKOV . . . Thank you.

MAYOR I must firstly apologise for intruding on you like this.

KHLESTAKOV Not at all.

MAYOR I take it as my honourable and honorary 30
duty as the, the duly-appointed legislative head
of this town to extend a hand of, of greeting and
to ensure that all visiting . . . visitors are
completely satisfied with the standard of hostelry
and welcome we strive so humbly to extend 35
to them.

(continued on the next page)

KHLESTAKOV I, I don't know why it had to come to this, I really don't . . . I, I have money — money is being sent to me as we speak. My father has an estate. That landlord, he should be locked up. He should swing from the rafters. You try his beef. And the soup is **piSS**. He should get Siberia for that soup . . . And try drinking the tea — stinks of fish. He tried to starve me — **deliberately** withholding food — then he tried to **poison** me . . . I can honestly say never in my life have I . . . Get them to bring up the beef! I'll show you. Order the beef and let's see if you can put it anywhere near your mouth. 40 45

MAYOR My profoundest apologies, I knew nothing about this. Our beef is top top quality, beef brisket, shank, beef shoulder — I buy it at the market. Shoulder medallions, beef tenderloin. It's succulent. The traders are from Kholmogorsky, proud region of beef. May I, in the meantime, offer you a different room, a bigger room, upstairs perhaps, with a view? 50 55

KHLESTAKOV A different room?

MAYOR Something airier. With more light. And a view.

KHLESTAKOV A view? Funny. 60

(continued on the next page)

MAYOR If you'll follow me.

KHLESTAKOV I won't go to prison! I work high up —
high high up — in Petersburg . . .

MAYOR (aside) He knows everything . . .

KHLESTAKOV Call the police but I am not moving! 65
(Bangs fist on the table.) I am staying right
here and I will be contacting the minister in
charge. This is an outrage.

MAYOR Please, the last thing I . . . I don't want to . . . 70
Please don't take offence. I have a beautiful wife
and a lovely sweet daughter who are the world
to me.

KHLESTAKOV Wife and a daughter, eh?
Congratulations! You'll be going home to them
while I rot in a cell . . . 75

MAYOR I'm new in the job — I haven't done it
for long . . .

DOBCHINSKY (nodding) Nearly five years . . .

(continued on the next page)

MAYOR And I'm still learning. And still keen — I still
 have the fire, the drive. But it's hard — I'm not 80
 complaining — trying to juggle home life and
 public office and running a small town, single-
 handedly it feels at times . . . And the pay, I mean,
 it's no fortune — it's hardly enough to keep us in
 tea and sugar so . . . anything I take on top — 85
 any bribing that does go on — is only to pay for
 essentials . . . So there's something on the table
 at the end of the day for my wife and daughter.
 It's all for them. **And** the town. This town's like a
 fourth member of the family to me. You want to 90
 hear my wife — 'Leave the town outside, Anton,
 don't bring it into our home' — but I have to, I
want to. I even set a place for it at dinner . . . Oh
 and that widow? The sergeant's widow? If anyone
 told you it was me who had her flogged, that is 95
 slander. Outright slander. Lies, vindictive
 falsehoods, circulated by my enemies and certain
 shopkeepers. You can't hold this position and
 please everyone, as you yourself must know. We
 must do what we feel is best for the majority, 100
 wouldn't you agree?

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 50–55.

- 5 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Hale. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract.**
- (4 marks)**
- (ii) You are going to play Elizabeth. She is trying to stay calm.**

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 marks)

(continued on the next page)

5 continued.

(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**
- set**
- staging.**

(9 marks)

(continued on the next page)

5 continued.

(ii) John Proctor is defensive.

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 marks)

(continued on the next page)

5 continued.

(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:

- **lighting**
- **props / stage furniture**
- **sound.**

(14 marks)

(Total for Question 5 = 45 marks)

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 Two.

HALE (nods, deliberating this. Then, with the voice of one administering a secret test) Do you know your commandments, Elizabeth?

ELIZABETH (without hesitation, even eagerly) I surely do. There be no mark of blame upon my life, Mr Hale. I am a covenanted Christian woman.

5

HALE And you, Mister?

PROCTOR (a trifle unsteadily) I am sure I do, sir.

HALE (glances at her open face, then at John, then) Let you repeat them, if you will.

10

PROCTOR The commandments.

HALE Aye.

PROCTOR (looking out, beginning to sweat) Thou shalt not kill.

(continued on the next page)

HALE Aye.

15

PROCTOR (counting on his fingers) Thou shalt not steal. Thou shalt not covet thy neighbor's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt have no other gods before me. (With some hesitation.)

20

Thou shalt remember the Sabbath Day and keep it holy. (Pause. Then:) Thou shalt honor thy father and mother.

Thou shalt not bear false witness. (He is stuck. He counts back on his fingers, knowing one is missing.) Thou shalt not make unto thee any graven image.

25

HALE You have said that twice, sir.

PROCTOR (lost) Aye. (He is flailing for it.)

ELIZABETH (delicately) Adultery, John.

30

PROCTOR (as though a secret arrow had pained his heart) Aye. (Trying to grin it away — to HALE.) You see, sir, between the two of us we do know them all. (HALE only looks at PROCTOR, deep in his attempt to define this man. PROCTOR grows more uneasy.) I think it be a small fault.

35

(continued on the next page)

Turn over

HALE Theology, sir, is a fortress; no crack in a fortress may be accounted small. (He rises; he seems worried now. He paces a little, in deep thought.) 40

PROCTOR There be no love for Satan in this house, Mister.

HALE I pray it, I pray it dearly. (He looks to both of them, an attempt at a smile on his face, but his misgivings are clear.) Well, then — I'll bid you good night. 45

ELIZABETH (unable to restrain herself) Mr Hale. (He turns.) I do think you are suspecting me somewhat? Are you not? 50

HALE (obviously disturbed — and evasive) Goody Proctor, I do not judge you. My duty is to add what I may to the godly wisdom of the court. I pray you both good health and good fortune.

(To JOHN.) Good night, sir. (He starts out.) 55

ELIZABETH (with a note of desperation) I think you must tell him, John.

HALE What's that?

(continued on the next page)

ELIZABETH (restraining a call) Will you tell him?

Slight pause. HALE looks questioningly at JOHN. 60

PROCTOR (with difficulty) I — I have no witness and cannot prove it . . . except my word be taken. But I know the children's sickness had naught to do with witchcraft. 65

HALE (stopped, struck) Naught to do . . . ?

PROCTOR Mr Parris discovered them sportin' in the woods.

They startled and took sick.

Pause. 70

HALE Who told you this?

PROCTOR (hesitates, then) Abigail Williams.

HALE Abigail!

PROCTOR Aye.

(continued on the next page)

HALE (his eyes wide) Abigail Williams told you it had naught to do with witchcraft! 75

PROCTOR She told me the day you came, sir.

HALE (suspiciously) Why — why did you keep this?

PROCTOR I never knew until tonight that the world is gone daft . . . with this nonsense. 80

HALE Nonsense! Mister, I have myself examined Tituba, Sarah Good, and numerous others that have confessed to dealing with the Devil. They have confessed it. 85

PROCTOR And why not, if they must hang for denying it?

There are them that will swear to anything before they'll hang; have you never thought of that?

HALE I have. I — I have indeed. (It is his own suspicion, but he resists it. He glances at ELIZABETH, then at JOHN.) And you . . . would you testify to this in court? 90

(continued on the next page)

PROCTOR I had not reckoned with goin' into court.
But if I must, I will.

95

HALE Do you falter here?

PROCTOR I falter nothing, but I may wonder if my
story will be credited in such a court. I do wonder on
it, when such a steady-minded minister as you will
suspicion such a woman that never lied, and cannot,
and the world knows she cannot!

100

I may falter somewhat, Mister; I am no fool.

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 60–65.

- 6 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Maria. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract.**
- (4 marks)**
- (ii) You are going to play Sir Toby. He is jesting.**

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 marks)

(continued on the next page)

6 continued.

(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**
- set**
- staging.**

(9 marks)

(continued on the next page)

6 continued.

(ii) Sir Andrew is foolish.

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 marks)

(continued on the next page)

6 continued.

- (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:

- **lighting**
- **props / stage furniture**
- **sound.**

(14 marks)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Twelfth Night, William Shakespeare

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

This extract is taken from Act 1, Scene 3.

A room in Olivia's house.

Enter SIR TOBY BELCH and MARIA.

SIR TOBY	What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.	5
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MARIA	By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.
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SIR TOBY	Why, let her except before excepted.	10
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MARIA	Ay, but you must confine yourself within the modest limits of order.
--------------	--

SIR TOBY	Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in; and so be these boots too; an they be not, let them hang themselves in their own straps.	15
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(continued on the next page)

Turn over

MARIA	That quaffing and drinking will undo you; I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.	20
SIR TOBY	Who, Sir Andrew Aguecheek?	
MARIA	Ay, he.	
SIR TOBY	He's as tall a man as any's in Illyria.	25
MARIA	What's that to the purpose?	
SIR TOBY	Why, he has three thousand ducats a year.	
MARIA	Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.	30
SIR TOBY	Fie, that you'll say so! He plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.	35

(continued on the next page)

MARIA He hath indeed, almost natural; for
besides that he's a fool, he's a great
quarreller; and but that he hath the
gift of a coward to allay the gust he 40
hath in quarrelling, 't is thought
among the prudent he would quickly
have the gift of a grave.

SIR TOBY By this hand, they are scoundrels
and subcontractors that say so of him. 45
Who are they?

MARIA They that add, moreover, he's drunk
nightly in your company.

SIR TOBY With drinking healths to my niece:
I 'll drink to her as long as there is a 50
passage in my throat and drink in
Illyria. He's a coward and a coystril
that will not drink to my niece till his
brains turn o' the toe like a parish-top.
What, wench! **Castiliano vulgo!** for 55
here comes Sir Andrew Agueface.

Enter SIR ANDREW AGUECHEEK.

SIR ANDREW Sir Toby Belch! how now, Sir
Toby Belch!

(continued on the next page)

SIR TOBY	Sweet Sir Andrew!	60
SIR ANDREW	(To MARIA) Bless you, fair shrew.	
MARIA	And you too, sir.	
SIR TOBY	Accost, Sir Andrew, accost.	
SIR ANDREW	What's that?	
SIR TOBY	My niece's chambermaid.	65
SIR ANDREW	Good Mistress Accost, I desire better acquaintance.	
MARIA	My name is Mary, sir.	
SIR ANDREW	Good Mistress Mary Accost —	
SIR TOBY	You mistake, knight; “accost” is front her, board her, woo her, assail her.	70
SIR ANDREW	By my troth, I would not undertake her in this company. Is that the meaning of “accost”?	
MARIA	Fare you well, gentlemen.	75

(continued on the next page)

SIR TOBY	An thou let part so, Sir Andrew, would thou might'st never draw sword again!	
SIR ANDREW	An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?	80
MARIA	Sir, I have not you by the hand.	
SIR ANDREW	Marry, but you shall have; and here's my hand.	85
MARIA	Now, sir, "thought is free"; I pray you, bring your hand to the buttery-bar and let it drink.	
SIR ANDREW	Wherefore, sweetheart? What's your metaphor?	90
MARIA	It's dry, sir.	
SIR ANDREW	Why, I think so; I am not such an ass but I can keep my hand dry. But what's your jest?	
MARIA	A dry jest, sir.	95

(continued on the next page)

SIR ANDREW **Are you full of them?**

MARIA **Ay, sir, I have them at my fingers'
ends; marry, now I let go your hand,
I am barren.**

Exit **100**

SIR TOBY **O knight! thou lackest a cup of
canary; when did I see thee so
put down?**

SIR ANDREW **Never in your life, I think; unless you
see canary put me down. Methinks
sometimes I have no more wit than
a Christian or an ordinary man has;
but I am a great eater of beef, and I
believe that does harm to my wit.** **105**

SECTION B

Answer both questions on the performance that you have seen.

- 7 (a) Analyse how vocal skills created tension at one key moment in the performance.**

(6 marks)

- (b) Evaluate how set design was used to engage the audience.**

(9 marks)

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER