

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 5
	Extract	Go to page 10

AN INSPECTOR CALLS	Questions 2a to 2c	Go to page 20
	Extract	Go to page 25

(continued on the next page)

Turn over

Text Studied	Question / Extract	Page
ANTIGONE	Questions 3a to 3c	Go to page 34
	Extract	Go to page 39

GOVERNMENT INSPECTOR	Questions 4a to 4c	Go to page 49
	Extract	Go to page 54

THE CRUCIBLE	Questions 5a to 5c	Go to page 62
	Extract	Go to page 67

TWELFTH NIGHT	Questions 6a to 6c	Go to page 75
	Extract	Go to page 80

(continued on the next page)

Turn over

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 89
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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 10–19.**

- 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)**

(continued on the next page)

1 continued.

(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)

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)

Turn over

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

Turn over

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.

5

DR RANK What about you?

NIRU I am always happy to see you.

(continued on the next page)

Turn over

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

10

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

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

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

15

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.

20

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

(continued on the next page)

NIRU Oh, my dear, kind Dr Rank, I didn't mean that. But you can see that being with 25
Tom is a little like being with my father.

UMA enters in a hurry.

UMA Memsahib . . .

NIRU Uma-di?

UMA May I have a word? 30

NIRU Of course.

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

UMA hands over a card.

NIRU Oh! 35

DR RANK Anything wrong?

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

(continued on the next page)

Turn over

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? 40

DR RANK As you please. **DR RANK** exits reluctantly.

NIRU (urgent) Where is he? 45

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

NIRU Uma-di. Don't tell anyone he's here. Please. 50

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

NIRU Don't tell anyone but send him in.

(continued on the next page)

UMA exits. The light fades a little as the sun sets. NIRU paces anxiously. 55

DAS enters.

NIRU Mr Das. Why are you here?

DAS You know I've been sacked?

NIRU I tried my best. I pleaded your case but . . . 60

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. 65

NIRU Please try and show my husband some respect.

(continued on the next page)

Turn over

DAS Like he's shown me respect? Given 70
your urge for secrecy, I take it you're a
little bit clearer about how much trouble
you're in?

NIRU Very clear. What do you want of 75
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.

NIRU Show your empathy then. Have pity 80
on my young children.

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 85
of us.

NIRU I don't want my husband to know.

DAS Can you make good the debt?

(continued on the next page)

Turn over

NIRU Not immediately.

DAS Maybe you could get hold of some of the money in the next few days. 90

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 95 your IOU from me now.

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. 100

Or anything worse.

NIRU How did you guess?

(continued on the next page)

DAS Most of us think of that to begin with. I did too but I was too cowardly to see it through. 105

NIRU I am too.

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

NIRU And you've told him everything?

DAS Everything, in as diplomatic a way as possible. 110

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

DAS I've told you . . .

NIRU I'm not talking about the debt, I'm asking you about how much money you're asking from my husband. 115

DAS I don't want his money.

(continued on the next page)

Turn over

NIRU What is it you want – then?

DAS I want a way out of my degraded life 120
– 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 125
praised. I was climbing that ladder step
by step.

This is what they do to us, Mrs Helmer.

NIRU They?

DAS The English. Oh they're very nice to 130
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- 135
intelligent because of our race.

(continued on the next page)

NIRU You're blaming everyone except for yourself.

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. 140

NIRU He won't do that. 145

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. 150

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 25–33.

- 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)**

(continued on the next page)

2 continued.

- (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)

Turn over

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

Turn over

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 10
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(continued on the next page)

Turn over

SHEILA (astonished) Mother!

BIRLING Is this true? 15

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

INSPECTOR She appealed to your
organization for help?

MRS B. Yes. 20

INSPECTOR Not as Eva Smith?

MRS B. No. Nor as Daisy Renton.

INSPECTOR As what then?

MRS B. First, she called herself
Mrs Birling— 25

BIRLING (astounded)
Mrs Birling!

(continued on the next page)

- 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. 30
- BIRLING** And I should think so! Damned impudence! 35
- INSPECTOR** You admit being prejudiced against her case?
- MRS B.** Yes. 40
- SHEILA** Mother, she's just died a horrible death — don't forget.
- MRS B.** I'm very sorry. But I think she had only herself to blame. 45

(continued on the next page)

Turn over

INSPECTOR Was it owing to your influence, as the most prominent member of the committee, that help was refused the girl? 50

MRS B. Possibly.

INSPECTOR Was it or was it not your influence?

MRS B. (stung) Yes, it was. I 55
didn't like her manner.
She'd impertinently made
use of our name, though
she pretended afterwards
it just happened to be the 60
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, 65
and that the story she
told at first — about a

(continued on the next page)

Turn over

husband who'd deserted
her — was quite false. It
didn't take 70
me long to get the truth —
or some of the truth —
out of her.

INSPECTOR Why did she want help?

MRS B. You know very well why 75
she wanted help.

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 80
your committee.

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

INSPECTOR You have no hope of not
discussing it, Mrs Birling. 85

(continued on the next page)

MRS B.

If you think you can bring
any pressure to bear upon
me, Inspector, you're quite
mistaken. Unlike the other
three, I did nothing I'm 90
ashamed of or that won't
bear investigation. The
girl asked for assistance.
We were asked to look
carefully into the claims 95
made upon us. I wasn't
satisfied with the girl's
claim — she seemed to
me to be not a good case
— and so I used my 100
influence to have it
refused. And in spite of
what's happened to the
girl since, I consider I did
my duty. So if I prefer not 105
to discuss it any further,
you have no power to
make me change
my mind.

(continued on the next page)

Turn over

- INSPECTOR** Yes I have. 110
- MRS B.** No you haven't. Simply because I've done nothing wrong — and you know it.
- 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— 115
120
- SHEILA** (bursting in) No, no, please! Not that again. I've imagined it enough already. 125

(continued on the next page)

- INSPECTOR** (very deliberately) Then the next time you imagine it, just remember that this girl was going to have a child. 130
- SHEILA** (horrified) No! Oh — horrible — horrible! How could she have wanted to kill herself? 135
- INSPECTOR** Because she'd been turned out and turned down too many times. This was the end.
- SHEILA** Mother, you must have known. 140
- INSPECTOR** It was because she was going to have a child that she went for assistance to your mother's committee. 145

(continued on the next page)

Turn over

- BIRLING** Look here, this wasn't Gerald Croft—
- INSPECTOR** (cutting in, sharply) No, no. Nothing to do with him.
- SHEILA** Thank goodness for that! 150
Though I don't know why I should care now.
- INSPECTOR** (to **MRS BIRLING**) And you've nothing further to tell me, eh? 155
- 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 39–48.

- 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)

(continued on the next page)

3 continued.

(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)

Turn over

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

Turn over

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, 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?

5

10

(continued on the next page)

Turn over

Cos I don't. I didn't do it in your name,
let's make that clear. I am of my own
mind, I did it for me, not because you 15
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 20
I have to die as well? My mum and 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 25
well cos if Creo let me go, I would have
gone after you lot as well, believe me, I
would gone to town on you, tell
everyone how it is, our beloved gods!
Who's up next in the firing line, Esme? 30
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 35
when they do, yer done.

(continued on the next page)

Turn over

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

CREO Tyrese! You dat? Come on in, 40
you wurtless 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. 45

TYRESE Sight? You mek joke?

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

TYRESE You called, so I come.

CREO You have to help me. 50

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. 55

TYRESE I did.

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

TYRESE I do. 60

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. (Points to the cameras.) I rules Thebes, I am the 65 70

(continued on the next page)

king, how can I be wrong, tell me, in fact, actually, don't tell me, tell them, tell all of them!

TYRESE I will. Him the king.

CREO Yes! Thank you! So, wat you have for me old man? What you have for me today? 75

TYRESE Well that depends.

CREO On what?

TYRESE On whether you are going to listen? 80

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. 85

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

(continued on the next page)

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. 90

CREO What is it that you have to say?

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. 95 100

TYRESE Creo, you ask me to look, so I look. But I heard nothing, I saw nothing 105

(continued on the next page)

Turn over

but screams and cries. The sound of
Thebes, old and new tearing its way at
each other like animals.

CREO Is it? 110

TYRESE Rivers of blood mi tell yu.

CREO I had to ask, innit?

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

CREO Tyrese, Tyrese man, I keep 115
telling you, you have to cut down on
the skunk man. You smoke it like it is
going out of fashion.

TYRESE Hear me.

CREO Hear what? 120

TYRESE Clawing away!

(continued on the next page)

CREO Yes, a whole heap of madness going on, what about my son? He's dealing with this, this madness 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? 125

TYRESE You do not see?

CREO Sorry. No. 130

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. 135

TYRESE All from the stain from the body of Orrin.

(continued on the next page)

Turn over

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? 140

TYRESE Creo, all men make mistakes.

CREO Not me.

TYRESE It is alright. 145

CREO Not for me.

TYRESE To make amends.

CREO Say?

TYRESE Redemption. To show your people you are full of good will. 150

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

TYRESE Me?

(continued on the next page)

Turn over

CREO Yes man, who else? 155

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. 160

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 54–61.**

- 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)**

(continued on the next page)

4 continued.

**(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)

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)

Turn over

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

Turn over

**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**

(continued on the next page)

Turn over

but they won't break my spirit. 10
 (Shouts.) You hear? I'm ready.
 Take me away. (Holds his
 hands out to be handcuffed.
 Then suddenly cowers.) No
 no, I don't want to go . . . Osip, 15
 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 20
 to his face. How dare he even . . .

**The door handle turns. Khlestakov
 shrinks back.**

**The Mayor and Dobchinsky enter.
 They all look at each other, 25
 attempting to hide their fear. The
 Mayor stands to attention.**

MAYOR May I humbly welcome you to
 our town.

(continued on the next page)

KHLESTAKOV Say again? 30

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

KHLESTAKOV . . . Thank you.

**MAYOR I must firstly apologise for 35
intruding on you like this.**

KHLESTAKOV Not at all.

**MAYOR I take it as my honourable
and honorary duty as the, the
duly-appointed legislative head 40
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 45
so humbly to extend 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. 50
 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 55
 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 60
 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. 65

MAYOR My profoundest apologies, I
 knew nothing about this. Our beef
 is top top quality, beef brisket,
 shank, beef shoulder — I buy it at

(continued on the next page)

Turn over

the market. Shoulder medallions, 70
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 75
perhaps, with a view?

KHLESTAKOV A different room?

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

KHLESTAKOV A view? Funny. 80

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 85
knows everything . . .

(continued on the next page)

KHLESTAKOV Call the police but I am not moving! (Bangs fist on the table.) I am staying right here and I will be contacting the minister in charge. This is an outrage. 90

MAYOR Please, the last thing I . . . I don't want to . . . Please don't take offence. I have a beautiful wife and a lovely sweet daughter who are the world to me. 95

KHLESTAKOV Wife and a daughter, eh? Congratulations! You'll be going home to them while I rot in a cell . . . 100

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

DOBCHINSKY (nodding) Nearly five years . . . 105

(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
 complaining — trying to juggle
 home life and public office and 110
 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 . . . 115
 anything I take on top — 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 120
 daughter. It's all for them. And
 the town. This town's like a fourth
 member of the family to me. You
 want to hear my wife — 'Leave the
 town outside, Anton, don't bring it 125
 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

(continued on the next page)

Turn over

told you it was me who had her 130
flogged, that is slander. Outright
slander. Lies, vindictive
falsehoods, circulated by my
enemies and certain shopkeepers.
You can't hold this position and 135
please everyone, as you yourself
must know. We must do what we
feel is best for the majority,
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 67–74.

- 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)**

(continued on the next page)

5 continued.

- (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)

Turn over

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

Turn over

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. 10

(continued on the next page)

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

PROCTOR The commandments. 15

HALE Aye.

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

HALE Aye.

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.) Thou shalt remember the Sabbath Day and keep it holy. (Pause. Then:) Thou shalt honor thy father and mother. 20 25 30

(continued on the next page)

Turn over

**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.**

35

HALE You have said that twice, sir.

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

**ELIZABETH (delicately)
Adultery, John.**

40

**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.**

45

(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.) 50

PROCTOR There be no love for Satan in this house, Mister. 55

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. 60

ELIZABETH (unable to restrain herself) Mr Hale. (He turns.) I do think you are suspecting me somewhat? Are you not? 65

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. 70
(continued on the next page)

Turn over

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

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

75

HALE What's that?

ELIZABETH (restraining a call) Will you tell him?

Slight pause. HALE looks questioningly at JOHN.

80

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.

85

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

(continued on the next page)

PROCTOR Mr Parris discovered them sportin' in the woods.

They startled and took sick. 90

Pause.

HALE Who told you this?

PROCTOR (hesitates, then) Abigail Williams.

HALE Abigail! 95

PROCTOR Aye.

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

PROCTOR She told me the day you came, sir. 100

(continued on the next page)

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

PROCTOR I never knew until tonight that the world is gone daft . . . with this nonsense. 105

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. 110

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? 115

(continued on the next page)

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? 120

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

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! 125 130

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 80–88.

- 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)**

(continued on the next page)

6 continued.

(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)

Turn over

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

Turn over

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
-----------------	---	---

MARIA	By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.	10
--------------	--	----

(continued on the next page)

Turn over

- SIR TOBY** **Why, let her except
before excepted.** **15**
- 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. 20
These clothes are good
enough to drink in; and
so be these boots too; an
they be not, let them
hang themselves in their 25
own straps.**
- MARIA** **That quaffing and
drinking will undo you;
I heard my lady talk of it
yesterday; and of a 30
foolish knight that you
brought in one night here
to be her wooer.**

(continued on the next page)

SIR TOBY	Who, Sir Andrew Aguecheek?	35
MARIA	Ay, he.	
SIR TOBY	He's as tall a man as any's in Illyria.	
MARIA	What's that to the purpose?	40
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.	45
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	50

(continued on the next page)

book, and hath all the
good gifts of nature.

MARIA

He hath indeed, almost
natural; for besides that 55
he's a fool, he's a great
quarreller; and but that
he hath the gift of a
coward to allay the gust
he hath in quarrelling, 't 60
is thought among the
prudent he would quickly
have the gift of a grave.

SIR TOBY

By this hand, they are
scoundrels and 65
substractors that say so
of him. Who are they?

MARIA

They that add, moreover,
he's drunk nightly in
your company. 70

(continued on the next page)

SIR TOBY With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a 75
coward and a coystril that will not drink to my niece till his brains turn o' the toe like a parish-top. 80
What, wench! **Castiliano vulgo!** for here comes Sir Andrew Agueface.

Enter SIR ANDREW AGUECHEEK.

SIR ANDREW Sir Toby Belch! how now, Sir Toby Belch! 85

SIR TOBY Sweet Sir Andrew!

SIR ANDREW (To MARIA) Bless you, fair shrew.

MARIA And you too, sir.

(continued on the next page)

Turn over

SIR TOBY **Accost, Sir Andrew,** **90**
accost.

SIR ANDREW **What's that?**

SIR TOBY **My niece's chambermaid.**

SIR ANDREW **Good Mistress Accost, I** **95**
desire better
acquaintance.

MARIA **My name is Mary, sir.**

SIR ANDREW **Good Mistress Mary**
Accost —

SIR TOBY **You mistake, knight;** **100**
“accost” is front her,
board her, woo her,
assail her.

SIR ANDREW **By my troth, I would not**
undertake her in this **105**
company. Is that the
meaning of “accost”?

(continued on the next page)

Turn over

MARIA Fare you well, gentlemen.

SIR TOBY An thou let part so, Sir
Andrew, would thou
might'st never draw
sword again! 110

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? 115

MARIA Sir, I have not you by
the hand.

SIR ANDREW Marry, but you shall have;
and here's my hand. 120

MARIA Now, sir, "thought is free";
I pray you, bring your
hand to the buttery-bar
and let it drink. 125

(continued on the next page)

Turn over

SIR ANDREW Wherefore, sweetheart?
What's your metaphor?

MARIA It's dry, sir.

SIR ANDREW Why, I think so; I am not
such an ass but I can 130
keep my hand dry. But
what's your jest?

MARIA A dry jest, sir.

SIR ANDREW Are you full of them?

MARIA Ay, sir, I have them at my 135
fingers' ends; marry, now
I let go your hand, I
am barren.

Exit

SIR TOBY O knight! thou lackest a 140
cup of canary; when did I
see thee so put down?

(continued on the next page)

Turn over

SIR ANDREW Never in your life, I think;
unless you see canary put
me down. Methinks 145
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 150
does harm to my wit.

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