

**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.**

<b>Text Studied</b>	<b>Question / Extract</b>	<b>Page</b>
<b>A DOLL'S HOUSE</b>	<b>Questions 1a to 1c</b>	<b>Go to page 5</b>
	<b>Extract</b>	<b>Go to page 10</b>

<b>AN INSPECTOR CALLS</b>	<b>Questions 2a to 2c</b>	<b>Go to page 20</b>
	<b>Extract</b>	<b>Go to page 25</b>

**(continued on the next page)**

**Turn over**

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

<b>GOVERNMENT INSPECTOR</b>	<b>Questions 4a to 4c</b>	<b>Go to page 49</b>
	<b>Extract</b>	<b>Go to page 54</b>

<b>THE CRUCIBLE</b>	<b>Questions 5a to 5c</b>	<b>Go to page 62</b>
	<b>Extract</b>	<b>Go to page 67</b>

<b>TWELFTH NIGHT</b>	<b>Questions 6a to 6c</b>	<b>Go to page 75</b>
	<b>Extract</b>	<b>Go to page 80</b>

**(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**

**Turn over**

## **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)**

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**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.

15

**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.

20

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

(continued on the next page)

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

**UMA** enters in a hurry.

**UMA** Memsahib . . . **30**

**NIRU** Uma-di?

**UMA** May I have a word?

**NIRU** Of course.

**UMA** (whispers) There's visitor for you  
– he left his card. **35**

**UMA** hands over a card.

**NIRU** Oh!

**DR RANK** Anything wrong?

(continued on the next page)

**NIRU** No . . . no . . . it's a surprise  
for Tom. 40

**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? 45

**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. 50

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

**UMA** Yes, Niru. Are you alright? You  
look . . . frightened. 55

(continued on the next page)

**NIRU Don't tell anyone but send him in.**

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

**DAS enters.**

**NIRU Mr Das. Why are you here? 60**

**DAS You know I've been sacked?**

**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 . . . 65**

**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. 70**

**(continued on the next page)**

**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? 75**

**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. 80**

**NIRU Show your empathy then. Have pity 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 of us. 85**

**(continued on the next page)**

**NIRU I don't want my husband to know. 90**

**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.**

**NIRU I can't. 95**

**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. 100**

**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. 105**

**(continued on the next page)**



**Or anything worse.**

**NIRU How did you guess?**

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

**110**

**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?**

**115**

**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 . . .**

**120**

**(continued on the next page)**

**Turn over**

**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? 125

**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 130  
somewhere. I was a good clerk in the  
Tax Office, my work was praised. I was  
climbing that ladder step by step.

This is what they do to us, Mrs Helmer.

**NIRU** They? 135

**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

(continued on the next page)

Turn over

minute we ask for what is due to us –  
 they invent some scandal, or say that we 140  
 are not worthy, not clever enough, sub-  
 intelligent because of our race.

**NIRU** You're blaming everyone except  
 for yourself.

**DAS** Sometimes, my children don't eat 145  
 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. 150

**NIRU** He won't do that.

**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 155  
 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.

## **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)**

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**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.                      5**  
**You'll remember that Mr Croft told us – quite truthfully, I believe – that he hadn't spoken to or seen Eva Smith since last                      10**  
**September. But Mrs Birling spoke to and saw her only two weeks ago.**

**(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 30  
deliberate — and naturally  
that was one of the things  
that prejudiced me against  
her case.
- BIRLING** And I should think so! 35  
Damned impudence!
- 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 45  
to blame.

(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**      **115**  
**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**      **120**  
**me tonight in the Infirmary.**  
**You'd have seen—**

**SHEILA**      **(bursting in) No, no,**  
**please! Not that again.**  
**I've imagined it**      **125**  
**enough already.**

**(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)**

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**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 5**  
**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 10**  
**on, how people are living. You don't care, so why should I business about you?**

**(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, you wurtless old fart!** 40

**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! 65

Like I'm wrong all of the time. That I must answer to them. (Points to the cameras.) I rules Thebes, I am the 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)

Turn over

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

115

TYRESE Hear me.

CREO Hear what?

120

TYRESE Clawing away!

(continued on the next page)

Turn over

**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, 140  
you are letting me down big style. I am  
on top of this?

**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 150  
people you are full of good will.

**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?**

**TYRESE Not even once.**

**155**

**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)**

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**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)**

**Turn over**



**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)**

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**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.

<b>SIR TOBY</b>	What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.	5
-----------------	---------------------------------------------------------------------------------------------------------	---

<b>MARIA</b>	By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.	10
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(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)**

<b>SIR TOBY</b>	<b>Who, Sir Andrew Aguecheek?</b>	<b>35</b>
<b>MARIA</b>	<b>Ay, he.</b>	
<b>SIR TOBY</b>	<b>He's as tall a man as any's in Illyria.</b>	
<b>MARIA</b>	<b>What's that to the purpose?</b>	<b>40</b>
<b>SIR TOBY</b>	<b>Why, he has three thousand ducats a year.</b>	
<b>MARIA</b>	<b>Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.</b>	<b>45</b>
<b>SIR TOBY</b>	<b>Fie, that you'll say so! He plays o' the viol-de- gamboys, and speaks three or four languages word for word without</b>	<b>50</b>

**(continued on the next page)**

**Turn over**

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.  
What, wench! **Castiliano** **80**  
**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**      **105**  
**undertake her in this**  
**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 115  
lady, do you think you  
have fools in hand?

**MARIA** Sir, I have not you by  
the hand.

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

**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  
keep my hand dry. But  
what's your jest? 130

**MARIA** A dry jest, sir.

**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. 135

**Exit**

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

(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)**

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**TOTAL FOR SECTION B = 15 MARKS**

**TOTAL FOR PAPER = 60 MARKS**

**END OF PAPER**