

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

Drama

COMPONENT 3: Theatre Makers in Practice

Monday 15 May 2023 – Afternoon

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 15
	EXTRACT	Go to page 18

Antigone	QUESTIONS 3a to 3c	Go to page 26
	EXTRACT	Go to page 29

Government Inspector	QUESTIONS 4a to 4c	Go to page 37
	EXTRACT	Go to page 40

The Crucible	QUESTIONS 5a to 5c	Go to page 46
	EXTRACT	Go to page 49

Text studied	Question / Extract	Page
Twelfth Night	QUESTIONS 6a to 6c	Go to page 56
	EXTRACT	Go to page 59

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. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 8–14.

- 1 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Mrs Lahiri. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play Tom. He is patronising.**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
 - lighting**
 - staging.**
- (9 marks)**

(continued on the next page)

1(b) continued.

(ii) Niru is determined.

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)

1 continued.

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

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

- **props / stage furniture**
- **set**
- **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 3, Scene 2.

SCENE 2

Helmers' living room.

NIRU and TOM are returning from the party full of high spirits.

TOM is a little tipsy.

5

NIRU I just wanted to stay another hour. I was so enjoying myself.

TOM You remember what we agreed.

NIRU I had such a lovely time

TOM And you danced sublimely. Did you hear the wild applause? A beautiful almond-eyed goddess dancing for their delight. They loved it. A tremendous success.

10

(continued on the next page)

Turn over

A Doll's House continued.

MRS LAHIRI enters.

NIRU Krishna.

TOM Why, Mrs Lahiri, you here so late? 15

MRS LAHIRI Apologies for disturbing you, but I wanted to see Niru dressed up.

TOM Take a long good look, Mrs Lahiri. She is lovely, isn't she? Worth the trip over?

MRS LAHIRI Oh yes. 20

TOM Extraordinarily beautiful. That's what everyone at the party kept telling us. But she is so stubborn – I had to almost force her to come home!

NIRU Tom, you'll regret not letting me stay for at least another half an hour. 25

(continued on the next page)

A Doll's House continued.

TOM Listen to her, Mrs Lahiri! The fact of the matter is that her Indian courtesan dance was a total triumph! Do you think I was going to let her stay and spoil the effect? No, of course not! I took my charming little dancer, on my arm; took a turn around the room, 30
a **salaam** on either side and the beautiful vision disappeared. A glamorous exit is the way to do it, Mrs Lahiri – but Niru doesn't understand these things.

It's rather dark in here, isn't it? Let me fetch some candles. Excuse me. 35

TOM exits.

NIRU Well?

MRS LAHIRI Niru, you must tell your husband everything.

NIRU I knew it.

MRS LAHIRI You have nothing to fear from Das, but you 40
must tell Tom.

NIRU I won't.

MRS LAHIRI Then the letter will reveal everything.

(continued on the next page)

A Doll's House continued.

NIRU Thank you, Krishna, I know what to do now.

TOM enters carrying a candle or two. He puts them down.

TOM So, Mrs Lahiri, have you admired my wife?

MRS LAHIRI Yes, and now I will say good night.

TOM Already?

MRS LAHIRI Niru, I must go now. And don't be so stubborn.

TOM You tell her, Mrs Lahiri. Good night, Mrs Lahiri. I should walk you home, but it's not far is it?

MRS LAHIRI I will be fine. Thank you.

**MRS LAHIRI exits and we hear her
retreating footsteps.**

TOM (whispers) Thank goodness she's gone. Looks like a ghost in all that white . . . was she wearing your shawl?

(continued on the next page)

A Doll's House continued.

NIRU Yes, I have so many.

60

Are you tired, Tom?

TOM Not at all. In fact, I feel very lively.

NIRU I'm exhausted. I think I shall go to bed immediately.

TOM You see? And you wanted to stay another hour.

Did you see how cheerful Rank was tonight?

65

NIRU Was he? I didn't speak to him.

TOM Me neither, but I did notice how extraordinarily animated he was. First time in years I've seen him like that. Look at you, darling Niru. Here we are, by ourselves. The house is so quiet isn't it? You look divine my princess, my skylark . . .

70

NIRU Don't look at me like that, Tom.

TOM What? I'm not allowed to look at my own wife? My dearest treasure? At all the beauty that belongs to me. You are all mine.

75

(continued on the next page)

A Doll's House continued.

NIRU moves away from TOM. TOM chases her around the room.

TOM You tease. You still have the court dancer in your blood, I see. And it makes you even more captivating.

TOM catches NIRU and holds her close. 80

TOM Have you noticed when I am at a party with you like tonight, how I hardly speak to you? How I keep away from you? Just a few stolen glances? It is because I make believe to myself that we are in love and that you have secretly promised to be my Indian bride and that no one else in the room knows. 85

NIRU Tom, I know that you are always thinking of me.

TOM And when we are leaving, and I am putting the shawl over your beautiful young shoulders, then I pretend you are my young bride and the we have just come from the wedding and I am bringing you for the first time to our home – quite alone with my timid Indian princess. I have been on fire watching you dancing tonight. All I wanted to do was hold you, so I brought you home early. 90

TOM kisses her feverishly. 100

(continued on the next page)

A Doll's House continued.

NIRU Tom, please, no . . .

TOM No? But I am your husband!

There is a knock on the door.

NIRU Did you hear?

DR RANK (off) Helmer!

105

TOM (whispers) Ohh . . . what does he want now?

(Calls out.) Come in Rank, dear chap!

DR RANK enters.

SECTION A: BRINGING TEXTS TO LIFE

An Inspector Calls, J. B. Priestley

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 18–25.

- 2 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Gerald. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play the Inspector. He refuses to be intimidated.**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
 - lighting**
 - staging.**
- (9 marks)**

(continued on the next page)

2(b) continued.

(ii) Mr Arthur Birling is impatient.

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)

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

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

- **props / stage furniture**
- **set**
- **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 One.

GERALD **(showing annoyance) Any particular reason why I shouldn't see this girl's photograph, Inspector?**

INSPECTOR **(coolly, looking hard at him)**
There might be.

5

ERIC **And the same applies to me, I suppose?**

INSPECTOR **Yes.**

GERALD **I can't imagine what it could be.**

ERIC **Neither can I.**

10

BIRLING **And I must say, I agree with them, Inspector.**

(continued on the next page)

An Inspector Calls continued.

- INSPECTOR** It's the way I like to go to work. One person and one line of inquiry at a time. Otherwise, there's a muddle. 15
- BIRLING** I see. Sensible really. (Moves restlessly, then turns.)
You've had enough of that port, Eric.
- The INSPECTOR is watching BIRLING and now BIRLING notices him. 20
- INSPECTOR** I think you remember Eva Smith now, don't you, Mr Birling?
- BIRLING** Yes, I do. She was one of my employees and then I discharged her. 25
- ERIC** Is that why she committed suicide?
When was this, Father?

(continued on the next page)

An Inspector Calls continued.

BIRLING	Just keep quiet, Eric, and don't get excited. This girl left us nearly two years ago. Let me see — it must have been in the early autumn of nineteen-ten.	30
INSPECTOR	Yes. End of September, nineteen-ten.	
BIRLING	That's right.	
GERALD	Look here, sir. Wouldn't you rather I was out of this?	35
BIRLING	I don't mind your being here, Gerald. And I'm sure you've no objection, have you, Inspector? Perhaps I ought to explain first that this is Mr Gerald Croft — the son of Sir George Croft — you know, Crofts Limited.	40
INSPECTOR	Mr Gerald Croft, eh?	
BIRLING	Yes. Incidentally we've been modestly celebrating his engagement to my daughter, Sheila.	45

(continued on the next page)

An Inspector Calls continued.

INSPECTOR I see. Mr Croft is going to marry Miss Sheila Birling?

GERALD (smiling) I hope so.

INSPECTOR (gravely) Then I'd prefer you to stay. 50

GERALD (surprised) Oh — all right.

BIRLING (somewhat impatiently) Look — there's nothing mysterious — or scandalous — about this business — at least not so far as I'm concerned. 55
It's a perfectly straightforward case, and as it happened more than eighteen months ago — nearly two years ago — obviously it has nothing whatever to do with the wretched girl's suicide. Eh, Inspector? 60

INSPECTOR No, sir. I can't agree with you there.

BIRLING Why not?

(continued on the next page)

An Inspector Calls continued.

INSPECTOR Because what happened to her then
may have determined what happened **65**
to her afterwards, and what happened
to her afterwards may have driven her
to suicide. A chain of events.

BIRLING Oh well — put like that, there's
something in what you say. Still, I **70**
can't accept any responsibility. If
we were all responsible for everything
that happened to everybody we'd had
anything to do with, it would be very
awkward, wouldn't it? **75**

INSPECTOR Very awkward.

BIRLING We'd all be in an impossible position,
wouldn't we?

ERIC By Jove, yes. And as you were saying,
Dad, a man has to look after himself — **80**

BIRLING Yes, well, we needn't go into all that.

INSPECTOR Go into what?

(continued on the next page)

An Inspector Calls continued.

BIRLING	<p>Oh — just before you came — I'd been giving these young men a little good advice. Now — about this girl, Eva Smith. I remember her quite well now. She was a lively good-looking girl — country-bred, I fancy — and she'd been working in one of our machine shops for over a year. A good worker too. In fact, the foreman there told me he was ready to promote her into what we call a leading operator — head of a small group of girls. But after they came back from their holidays that August, they were all rather restless, and they suddenly decided to ask for more money. They were averaging about twenty-two and six, which was neither more nor less than is paid generally in our industry. They wanted the rates raised so that they could average about twenty-five shillings a week. I refused, of course.</p>	85	90	95	100	105
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INSPECTOR Why?

(continued on the next page)

An Inspector Calls continued.

BIRLING (surprised) Did you say ‘Why?’?

INSPECTOR Yes. Why did you refuse?

BIRLING Well, Inspector, I don't see that it's
any concern of yours how I choose to
run my business. Is it now? 110

INSPECTOR It might be, you know.

BIRLING I don't like that tone.

INSPECTOR I'm sorry. But you asked me
a question. **115**

BIRLING And you asked me a question before that, a quite unnecessary question too.

(continued on the next page)

An Inspector Calls continued.

INSPECTOR It's my duty to ask questions.

**BIRLING Well, it's my duty to keep labour costs
down, and if I'd agreed to this demand 120
for a new rate we'd have added about
twelve per cent to our labour costs.
Does that satisfy you? So I refused.
Said I couldn't consider it. We were
paying the usual rates and if 125
they didn't like those rates, they could
go and work somewhere else. It's a
free country, I told them.**

SECTION A: BRINGING TEXTS TO LIFE

Antigone, Sophocles (adapted by Roy Williams)

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 29–36.

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

**(i) You are going to play Soldier Three.
Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**

**(ii) You are going to play Soldier Two.
He is nervous.**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
 - lighting**
 - staging.**
- (9 marks)**

(continued on the next page)

3(b) continued.

(ii) Soldier One is questioning the situation.

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)

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

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

- **props / stage furniture**
- **set**
- **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 Four.

SOLDIER THREE Can I just say something please?

CREO Just as long as you make it worth my while, ca your mouth is starting to annoy me a little here.

SOLDIER THREE Cos of my voice, or the truth?

CREO Is this you trying to psych me?

5

SOLDIER THREE I'm just a soldier, I don't know how you feel.

CREO Answer for everything.

SOLDIER THREE So I have been told.

CREO Come out of my range.

10

(continued on the next page)

Antigone continued.

SOLDIER THREE Look, I know I can go on sometimes.

CREO Sometimes?

SOLDIER THREE But I know I ain't done nuttin wrong here.

CREO Until now.

15

SOLDIER THREE You're jumping to conclusions here, big time.

CREO You don't bring me the one who did this, I'll be jumping on you. I'm going for a slash. I see you again, you had better have summin for me.

20

CREO exits.

SOLDIER THREE (mutters) No you won't, cos I'm gone.

SOLDIER ONE Yeah you are. Right now.

SOLDIER THREE goes.

25

(continued on the next page)

Antigone continued.

SOLDIER ONE sees the other soldier still on his phone.

SOLDIER TWO I can't get a signal in here. Two blackbirds? In a tree?

Attempted murder? I hate it when I get things like this, this is going to bug me all night. 30

SOLDIER ONE You still on with that, seriously?

SOLDIER TWO Well, what else is there, then?

SOLDIER ONE Your ears gone deaf for the last five minutes? You don't know summin's going down? 35

SOLDIER TWO And here it comes. Him and his chat about gods.

SOLDIER ONE Hey, in case you forget.

The soldier points to the security cameras above. 40

SOLDIER TWO Those things ain't even working.

SOLDIER ONE I saw them move when I come in here.

(continued on the next page)

Antigone continued.

SOLDIER TWO You didn't see shit.

**SOLDIER ONE Just because you don't believe it,
that don't make it so. The gods don't allow nuttin if
it weren't to be. Someone covering up Orrin, weren't
meant to be.** 45

SOLDIER TWO But someone did it though.

SOLDIER ONE That's what bothers me. Maybe it was.

SOLDIER TWO Was what? 50

SOLDIER ONE Meant to be, you fool!

**SOLDIER TWO You think the gods are moving
against Creo?**

**SOLDIER ONE If they are, the last place I want to be is
between them.** 55

**SOLDIER TWO Don't let Creo hear you. Yer lucky
he ain't come out.**

What's he pissing in there, a river?

SOLDIER ONE He's taking a dump, fool.

(continued on the next page)

Antigone continued.

SOLDIER TWO Why didn't he say? 60

SOLDIER ONE No one says.

**SOLDIER TWO A signal, one bar. (Types.)
Blackbird, attempted murder. Man I lost the bar now.**

**SOLDIER ONE I had a feeling, you know. This was
too easy. 65**

**SOLDIER TWO You carry on like the war ain't finished.
Some fool trying his luck that is all.**

SOLDIER ONE Creo is the one trying his luck.

**SOLDIER TWO You a step away from calling him a fool
you know. 70**

**SOLDIER ONE No, I'm saying he always likes to push
it a little. If you really think about it, he didn't need
to shame Orrin, side with Eto' like that. It was a little
uncalled, don't you think? Brothers business, let them
deal wid it. 75**

**SOLDIER TWO The two a them were running
Thebes into the ground. You know that. Creo running
tings now.**

(continued on the next page)

Antigone continued.

SOLDIER ONE That's what we think.

SOLDIER TWO Get on. Or get off. 80

SOLDIER ONE I'm on, as long as the gods wish it.

**SOLDIER TWO You and your gods! Don't I have a say?
Don't we all ever have a say?**

**SOLDIER ONE Of course you do. Unwind yourself. We
is fam, I'm just saying. 85**

**SOLDIER TWO Well don't. I chose to roll with Creo.
That's where I come out. End of. I can't believe how
slow this phone is. All I got was Raven. What's that?**

SOLDIER ONE A blackbird, you fool.

SOLDIER TWO I still don't get it. 90

**SOLDIER ONE (shakes his head; he gets it) Take
your time, blud.**

SOLDIER THREE enters with TIG.

SOLDIER THREE See it deh? See what I bring for you?

(continued on the next page)

Antigone continued.

The SOLDIERS laugh.

95

SOLDIER THREE What?

SOLDIER ONE Nuttin.

SOLDIER THREE Don't even think of darking me now?

SOLDIER ONE Thought never crossed.

SOLDIER TWO That is one big fish you catch there.

100

SOLDIER THREE Believe that.

SOLDIER ONE But if I was you, I'd fling it back.

SOLDIER THREE Excuse?

SOLDIER TWO Take her back to the bar downstairs
Right now.

105

SOLDIER ONE Before you find yourself.

SOLDIER TWO In a world of hurt.

SOLDIER THREE I didn't find her at the bar.

(continued on the next page)

Antigone continued.

SOLDIER TWO Fine then!

SOLDIER ONE Put her back.

110

SOLDIER TWO Wherever you did find her.

SOLDIER ONE Before Creo lay eyes.

SOLDIER TWO And dead's you where you stand.

SECTION A: BRINGING TEXTS TO LIFE

Government Inspector, Nikolai Gogol (adapted by David Harrower)

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 40–45.

- 4 (a) There are specific choices in this extract for performers.**
- (i) You are going to play the Mayor. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play Dobchinsky. He is impatient.**

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)**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- **costume**
- **lighting**
- **staging.**

(9 marks)

(ii) Bobchinsky is over-excited.

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)

Turn over

4 continued.

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

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

- **props / stage furniture**
- **set**
- **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 One, Scene Two.

TWO

Bobchinsky and Dobchinsky enter, out of breath.

BOBCHINSKY Wait till you hear this!

DOBCHINSKY Sir, you've got to get everyone together . . .! **5**

(Takes them all in.) You are all together.

MAYOR What is it? What's happened?

BOBCHINSKY What's going on here?

DOBCHINSKY What are we missing? **10**

BOBCHINSKY Why weren't we told?

(continued on the next page)

Turn over

Government Inspector continued.

MAYOR For God's sake, tell me what's going on!

DOBCHINSKY I will.

BOBCHINSKY No, I will . . .

DOBCHINSKY No, I will. It was unbelievable . . . 15

BOBCHINSKY We were at the inn.

DOBCHINSKY He asked me. And you always get details wrong . . .

BOBCHINSKY Not if you don't interrupt me, I don't . . .

MAYOR Just tell us, one of you . . . I need to sit down. 20
Everyone, sit down. Standing makes it worse.

They all sit down.

Right. Talk.

BOBCHINSKY He wasn't at home, he . . .

MAYOR Who wasn't? 25

(continued on the next page)

Government Inspector continued.

DOBCHINSKY See? Jumped too far ahead . . .

BOBCHINSKY You interrupted me.

MAYOR I interrupted you!

BOBCHINSKY Hang on . . .

DOBCHINSKY After we —

30

BOBCHINSKY No, me, me . . .! After I left you, sir, after you opened that letter from whatsisname, you're godfather to his son, I ran fast as I could, to Korobkin's house

MAYOR Like I told you to . . .

35

BOBCHINSKY Exactly. Like you told me to. But he wasn't in. So I ran on to Raskakovski's house, no one there either. So next was Ivan Kuzmich's house and he **was** there — weren't you?

POSTMASTER I was. I was there.

40

BOBCHINSKY So I told him what you told me and as I was leaving there I bumped into him.

(continued on the next page)

Government Inspector continued.

DOBCHINSKY Near the pie shop.

BOBCHINSKY Thank you. Near the pie shop.

MAYOR Much as we're enjoying your tour of the town, 45
is there a point here?

BOBCHINSKY Wait till you hear this. He'd already heard
about the letter from your housekeeper who'd heard
it from —

DOBCHINSKY Mayor wants the point . . . 50

BOBCHINSKY I know that. I was almost there. Don't
interrupt. Damn, I've lost the . . .

DOBCHINSKY We were passing the inn and I said I'm
hungry, let's get something to eat —

BOBCHINSKY — because my stomach was 55
going bleurgh.

DOBCHINSKY So was mine. Bleurgh. I was
so hungry . . .

BOBCHINSKY Bleurgh. Oh and urrrrr. Like a 60
creaking door.

(continued on the next page)

Government Inspector continued.

DOBCHINSKY Urrrrr.

BOBCHINSKY Urrrrr.

DOBCHINSKY I'd heard they'd had some fresh salmon delivered last night.

BOBCHINSKY And we were shown to a table by the window and we'd just ordered the fresh salmon when suddenly I noticed — 65

DOBCHINSKY We noticed —

BOBCHINSKY — a man —

MAYOR At last we meet. 70

DOBCHINSKY — wearing elegant civilian clothes . . .

BOBCHINSKY And he was walking around deep in thought. Pacing up and down. Slap, slap went his shoe leather. Deep in thought. Important thought. You don't walk around like that unless the thoughts you're having are important. So I wave over Vlass the innkeeper whose wife's just had a little boy, hasn't she — he'll be running an inn himself one day — and so I asked Vlass, 'What's his name?' 75

(continued on the next page)

Government Inspector continued.

DOBCHINSKY Not the little boy's, the thinker.

80

BOBCHINSKY Vlass lowers his voice, says to me —

DOBCHINSKY Says to me as well —

BOBCHINSKY I'll tell it!

DOBCHINSKY You can't tell it as well as I can.

BOBCHINSKY I can. You have a gap between your teeth 85
and you get muddled . . . His name is Ivan Alexandrovich
Khlestakov and he's an official from St Petersburg and
he's travelling to the Saratov province. And, said Vlass,
he's been acting very strangely, never leaves the inn,
charges everything to his bill, hasn't paid for a thing. Of 90
course, soon as he said that, I put two and two together
and then — 'Ah-ha . . .!' I said. 'It must be him.'

DOBCHINSKY No, it was me who said 'Ah-ha! It has to
be him.'

BOBCHINSKY Must be the Inspector.

95

DOBCHINSKY Has to be the Inspector.

SECTION A: BRINGING TEXTS TO LIFE

The Crucible, Arthur Miller

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 49–55.

- 5 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Susanna. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play Abigail. 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)

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
 - lighting**
 - staging.**
- (9 marks)**

(continued on the next page)

5(b) continued.

(ii) Parris wants to discover the truth.

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)**

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

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

- **props / stage furniture**
- **set**
- **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 One.

ABIGAIL Uncle? (He looks to her.) Susanna Walcott's here from Doctor Griggs.

PARRIS Oh? Let her come, let her come.

ABIGAIL (leaning out the door to call to SUSANNA, who is down the hall a few steps) 5
Come in, Susanna.

SUSANNA WALCOTT, a little younger than ABIGAIL, a nervous, hurried girl, enters.

PARRIS (eagerly) What does the doctor say, child?

SUSANNA (craning around PARRIS to get a look 10
at BETTY) He bid me come and tell you, reverend sir,
that he cannot discover no medicine for it in his books.

PARRIS Then he must search on.

(continued on the next page)

The Crucible continued.

SUSANNA Aye, sir, he have been searchin' his books since he left you, sir. But he bid me tell you, that you might look to unnatural things for the cause of it. 15

PARRIS (his eyes going wide) No — no. There be no unnatural cause here. Tell him I have sent for Reverend Hale of Beverly, and Mr Hale will surely confirm that. Let him look to medicine and put out all thought of unnatural causes here. There be none. 20

SUSANNA Aye, sir. He bid me tell you. (She turns to go.)

ABIGAIL Speak nothin' of it in the village, Susanna.

PARRIS Go directly home and speak nothing of unnatural causes. 25

SUSANNA Aye, sir. I pray for her. (She goes out.)

ABIGAIL Uncle, the rumor of witchcraft is all about; I think you'd best go down and deny it yourself. The parlor's packed with people, sir. I'll sit with her. 30

(continued on the next page)

The Crucible continued.

PARRIS (pressed, turns on her) And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?

ABIGAIL Uncle, we did dance; let you tell them I confessed it and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched. 35

PARRIS Abigail, I cannot go before the congregation when I know you have not opened with me. What did you do with her in the forest?

ABIGAIL We did dance, uncle, and when you leaped out of the bush so suddenly, Betty was frightened and then she fainted. And there's the whole of it. (PARRIS Child. Sit you down. 40

ABIGAIL (quavering, as she sits) I would never hurt Betty. I love her dearly. 45

PARRIS Now look you, child, your punishment will come in its time. But if you trafficked with spirits in the forest, I must know it now, for surely my enemies will, and they will ruin me with it.

(continued on the next page)

The Crucible continued.

ABIGAIL But we never conjured spirits.

50

PARRIS Then why can she not move herself since midnight? This child is desperate! (ABIGAIL lowers her eyes.) It must come out, my enemies will bring it out. Let me know what you done there. Abigail, do you understand that I have many enemies?

55

ABIGAIL I have heard of it, uncle.

PARRIS There is a faction that is sworn to drive me from my pulpit. Do you understand that?

ABIGAIL I think so, sir.

PARRIS Now then, in the midst of such disruption, my own household is discovered to be the very center of some obscene practice. Abominations are done in the forest —

60

ABIGAIL It were sport, uncle!

(continued on the next page)

The Crucible continued.

PARRIS (pointing at BETTY) You call this sport? 65
(She lowers her eyes. He pleads.) Abigail, if you
 know something that might help the doctor, for God's
 sake tell it to me. **(She is silent.)** I saw Tituba waving
 her arms over the fire when I came on you. Why was
 she doing that? And I heard a screeching and gibberish 70
 coming from her mouth. She were swaying like a dumb
 beast over that fire!

ABIGAIL She always sings her Barbados songs, and
 we dance.

PARRIS I cannot blink what I saw, Abigail, for my 75
 enemies will not blink it. I saw a dress lying on
 the grass.

ABIGAIL (innocently) A dress?

PARRIS (it is very hard to say) Aye, a dress. And 80
 I thought I saw — someone naked running through
 the trees!

ABIGAIL (in terror) No one was naked! You
 mistake yourself, uncle!

(continued on the next page)

The Crucible continued.

PARRIS (with anger) I saw it! (He moves from her. Then, resolved.) Now tell me true, Abigail. And 85
I pray you feel the weight of truth upon you, for now
my ministry's at stake, my ministry and perhaps your
cousin's life. Whatever abomination you have done,
give me all of it now, for I dare not be taken unaware
when I go before them down there. 90

ABIGAIL There is nothin' more. I swear it, uncle.

PARRIS (studies her, then nods, half
convinced) Abigail, I have fought here three long
years to bend these stiff-necked people to me, and
now, just now when some good respect is rising for 95
me in the parish, you compromise my very character. I
have given you a home, child, I have put clothes upon
your back – now give me upright answer. Your name in
the town — it is entirely white, is it not?

ABIGAIL (with an edge of resentment) Why, I am 100
sure it is, sir. There be no blush about my name.

(continued on the next page)

The Crucible continued.

PARRIS (to the point) Abigail, is there any other cause than you have told me, for your being discharged from Goody Proctor's service? I have heard it said, and I tell you as I heard it, that she comes so rarely to the church this year for she will not sit so close to something soiled. What signified that remark? 105

ABIGAIL She hates me, uncle, she must, for I would not be her slave. It's a bitter woman, a lying, cold, sniveling woman, and I will not work for such a woman! 110

SECTION A: BRINGING TEXTS TO LIFE

Twelfth Night, William Shakespeare

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 59–65.

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

**(i) You are going to play Sir Toby. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**

(ii) You are going to play Malvolio. He is confused.

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
 - lighting**
 - staging.**
- (9 marks)**

(continued on the next page)

6(b) continued.

(ii) Feste is being manipulative.

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)**

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

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

- **props / stage furniture**
 - **set**
 - **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 4, Scene 2.

Enter SIR TOBY BELCH and MARIA.

SIR TOBY Jove bless thee, Master Parson.

FESTE Bonos dies, Sir Toby; for, as the old
hermit of Prague, that never saw pen
and ink, very wittily said to a niece 5
of king Gorboduc, “That that is is”;
so I, being Master Parson, am Master
Parson, for what is “that” but “that”,
and “is” but “is”?

SIR TOBY To him, Sir Topas. 10

FESTE (Calling) What ho! I say. Peace in
this prison.

SIR TOBY The knave counterfeits well; a
good knave.

(continued on the next page)

Twelfth Night continued.

MALVOLIO (Calling from within) Who calls there! 15

FESTE Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO Sir Topas, Sir Topas, good Sir Topas, go to my lady. 20

FESTE Out, hyperbolical fiend! How vexest thou this man! Talkest thou nothing but of ladies?

SIR TOBY Well said, Master Parson.

MALVOLIO Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness. 25

FESTE Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentleones that will use the devil himself with courtesy. Sayest thou that house is dark? 30

MALVOLIO As hell, Sir Topas.

(continued on the next page)

Turn over

Twelfth Night continued.

FESTE	Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south-north are as lustrous as ebony; and yet complainest thou of obstruction?	35
MALVOLIO	I am not mad, Sir Topas. I say to you, this house is dark.	40
FESTE	Madman, thou errest; I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.	45
MALVOLIO	I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are; make the trial of it in any constant question.	50
FESTE	What is the opinion of Pythagoras concerning wild fowl?	
MALVOLIO	That the soul of our grandam might haply inhabit a bird.	55

(continued on the next page)

Turn over

Twelfth Night continued.

FESTE What thinkest thou of his opinion?

MALVOLIO I think nobly of the soul, and no way
approve his opinion.

FESTE Fare thee well; remain thou still in
darkness. Thou shalt hold the opinion 60
of Pythagoras ere I will allow of thy
wits, and fear to kill a woodcock,
lest thou dispossess the soul of thy
grandam. Fare thee well.

MALVOLIO Sir Topas! Sir Topas! 65

SIR TOBY My most exquisite Sir Topas!

FESTE (To **SIR TOBY**) Nay, I am for
all waters.

MARIA Thou might'st have done this without
thy beard and gown; he sees thee not. 70

(continued on the next page)

Twelfth Night continued.

SIR TOBY To him in thine own voice, and bring me word how thou findest him. (**To MARIA**) I would we were well rid of this knavery. If he may be conveniently delivered, I would he were; for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber. 75

Exeunt SIR TOBY and MARIA. 80

FESTE (Singing) Hey, Robin, jolly Robin,
Tell me how thy
lady does.

MALVOLIO Fool!

FESTE My lady is unkind, perdy 85

MALVOLIO Fool!

FESTE Alas! why is she so?

MALVOLIO Fool, I say!

FESTE She loves another. Who calls, ha?

(continued on the next page)

Turn over

Twelfth Night continued.

MALVOLIO **Good fool, as ever thou wilt deserve
well at my hand, help me to a candle,
and pen, ink, and paper. As I am a
gentleman, I will live to be thankful to
thee for 't.** **90**

FESTE **Master Malvolio!**

MALVOLIO **Ay, good fool.** **95**

FESTE **Alas, sir, how fell you besides your
five wits?**

MALVOLIO **Fool, there was never man
sonotoriously abused; I am as well in
my wits, fool, as thou art.** **100**

FESTE **But as well? Then you are mad indeed,
if you be no better in your wits than
a fool.**

MALVOLIO **They have here propertied me; keep
me in darkness, send ministers to me,
asses! and do all they can to face me
out of my wits.** **105**

(continued on the next page)

Twelfth Night continued.

- FESTE** Advise you what you say; the minister is here. **(As SIR TOPAS)** Malvolio, Malvolio, thy wits the heavens restore! 110
Endeavour thyself to sleep, and leave thy vain bibble-babble.
- MALVOLIO** Sir Topas!
- FESTE** Maintain no words with him, good fellow. **(As FESTE)** Who, I, sir? Not 115
I, sir. God be wi' you, good Sir Topas.
(As SIR TOPAS) Marry, amen . . .
(As FESTE) I will, sir, I will.
- MALVOLIO** Fool, fool, fool, I say!
- FESTE** Alas, sir, be patient. What say you, sir? 120
I am shent for speaking to you.
- MALVOLIO** Good fool, help me to some light and some paper; I tell thee I am as well in my wits as any man in Illyria.

SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

- 7 (a) Analyse how sound design enhanced one key moment in the performance.
(6 marks)**
- (b) Evaluate how physical skills were used to create relationships within the performance.
(9 marks)**

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER

Source Information

A Doll's House from A Doll's House, Henrik Ibsen adapted by Tanika Gupta, Methuen Drama (Bloomsbury)

An Inspector Calls from An Inspector Calls, J B Priestley, Heinemann

Antigone from Antigone, Sophocles adapted by Roy Williams, Methuen Drama (Bloomsbury)

Government Inspector from © David Harrower and Nikolai Gogol, The Government Inspector, Faber & Faber

The Crucible © from The Crucible, Arthur Miller, Methuen

Twelfth Night © Twelfth Night – William Shakespeare, New Longman Shakespeare