

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 9

An Inspector Calls	QUESTIONS 2a to 2c	Go to page 18
	EXTRACT	Go to page 23

Antigone	QUESTIONS 3a to 3c	Go to page 33
	EXTRACT	Go to page 38

Text studied	Question/ Extract	Page
Government Inspector	QUESTIONS 4a to 4c	Go to page 48
	EXTRACT	Go to page 53

The Crucible	QUESTIONS 5a to 5c	Go to page 61
	EXTRACT	Go to page 66

Twelfth Night	QUESTIONS 6a to 6c	Go to page 75
	EXTRACT	Go to page 80

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 90
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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 9–17.**

- 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)**

(continued on the next page)

Turn over

1(a) continued.

**(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)

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)

Turn over

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

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 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.

**NIRU I just wanted to stay another hour. 5
I was so enjoying myself.**

(continued on the next page)

Turn over

A Doll's House continued.

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.**

MRS LAHIRI enters.

NIRU Krishna. **15**

TOM Why, Mrs Lahiri, you here so late?

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.

(continued on the next page)

Turn over

A Doll's House continued.

TOM Extraordinarily beautiful. That's what everyone at the party kept telling us.

But she is so stubborn – I had to almost 25
force her to come home!

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

TOM Listen to her, Mrs Lahiri! The fact of the matter is that her Indian courtesan 30
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, a salaam on either 35
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 40
fetch some candles. Excuse me.

(continued on the next page)

Turn over

A Doll's House continued.

TOM exits.

NIRU Well?

MRS LAHIRI Niru, you must tell your husband everything. 45

NIRU I knew it.

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

NIRU I won't.

MRS LAHIRI Then the letter will reveal everything. 50

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

TOM enters carrying a candle or two. He puts them down. 55

(continued on the next page)

A Doll's House continued.

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

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

TOM Already? 60

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? 65

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? 70

(continued on the next page)

Turn over

A Doll's House continued.

NIRU Yes, I have so many.

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. 75

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

Did you see how cheerful Rank was tonight? 80

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.

(continued on the next page)

A Doll's House continued.

Look at you, darling Niru. Here we are, 85
by ourselves. The house is so quiet
isn't it? You look divine my princess,
my skylark . . .

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

TOM What? I'm not allowed to look at 90
my own wife? My dearest treasure? At all
the beauty that belongs to me. You are
all mine.

NIRU moves away from TOM.
TOM chases her around the room. 95

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. 100

(continued on the next page)

A Doll's House continued.

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 105 and that you have secretly promised to be my Indian bride and that no one else in the room knows.

NIRU Tom, I know that you are always thinking of me. 110

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 115 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. 120

(continued on the next page)

Turn over

A Doll's House continued.

TOM kisses her feverishly.

NIRU Tom, please, no . . .

TOM No? But I am your husband!

There is a knock on the door.

NIRU Did you hear?

125

DR RANK (off) Helmer!

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

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

DR RANK enters.

130

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 23–32.

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)**

(continued on the next page)

2(a) continued.

(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)

Turn over

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)**

(continued on the next page)

2 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 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 5
him) There might be.

ERIC And the same applies to me,
I suppose?

INSPECTOR Yes.

(continued on the next page)

An Inspector Calls continued.

GERALD I can't imagine what it **10**
 could be.

ERIC Neither can I.

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

INSPECTOR It's the way I like to go to **15**
 work. One person and one
 line of inquiry at a time.
 Otherwise, there's a muddle.

BIRLING I see. Sensible really.
 (Moves restlessly, then **20**
 turns.) You've had enough
 of that port, Eric.

The INSPECTOR is
watching BIRLING
and now BIRLING **25**
notices him.

(continued on the next page)

Turn over

An Inspector Calls continued.

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. 30

ERIC Is that why she committed suicide? When was this, Father? 35

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. 40

INSPECTOR Yes. End of September, nineteen-ten.

BIRLING That's right.

(continued on the next page)

Turn over

An Inspector Calls continued.

GERALD Look here, sir. Wouldn't you 45
 rather I was out of this?

BIRLING I don't mind your being here,
 Gerald. And I'm sure you've
 no objection, have you,
 Inspector? Perhaps I ought 50
 to explain first that this is
 Mr Gerald Croft — the son
 of Sir George Croft — you
 know, Crofts Limited.

INSPECTOR Mr Gerald Croft, eh? 55

BIRLING Yes. Incidentally we've
 been modestly celebrating
 his engagement to my
 daughter, Sheila.

INSPECTOR I see. Mr Croft is going to 60
 marry Miss Sheila Birling?

GERALD (smiling) I hope so.

(continued on the next page)

Turn over

An Inspector Calls continued.

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

GERALD (surprised) Oh — all right. 65

BIRLING (somewhat impatiently)
Look — there's nothing
mysterious — or scandalous
— about this business —
at least not so far as I'm 70
concerned. It's a perfectly
straightforward case, and
as it happened more than
eighteen months ago —
nearly two years ago — 75
obviously it has nothing
whatever to do with the
wretched girl's suicide.
Eh, Inspector?

INSPECTOR No, sir. I can't agree with 80
you there.

(continued on the next page)

Turn over

An Inspector Calls continued.

BIRLING Why not?

INSPECTOR Because what happened
to her then may have
determined what happened 85
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, 90
there's something in what
you say. Still, I can't accept
any responsibility. If we were
all responsible for everything
that happened to everybody 95
we'd had anything to do
with, it would be very
awkward, wouldn't it?

INSPECTOR Very awkward.

(continued on the next page)

An Inspector Calls continued.

BIRLING We'd all be in an impossible 100
position, wouldn't we?

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

BIRLING Yes, well, we needn't go into 105
all that.

INSPECTOR Go into what?

BIRLING Oh — just before you came
— I'd been giving these
young men a little good 110
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 115
she'd been working in one of
our machine shops for over
a year. A good worker too.

(continued on the next page)

Turn over

An Inspector Calls continued.

BIRLING In fact, the foreman there
told me he was ready to 120
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 125
August, they were all rather
restless, and they suddenly
decided to ask for more
money. They were averaging
about twenty-two and six, 130
which was neither more nor
less than is paid generally
in our industry. They wanted
the rates raised so that
they could average about 135
twenty-five shillings a week.
I refused, of course.

INSPECTOR Why?

(continued on the next page)

Turn over

An Inspector Calls continued.

BIRLING **(surprised) Did you say ‘Why?’?** **140**

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?** **145**

INSPECTOR **It might be, you know.**

BIRLING **I don’t like that tone.**

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

BIRLING **And you asked me a question before that, a quite unnecessary question too.** **150**

INSPECTOR **It’s my duty to ask questions.**

(continued on the next page)

Turn over

An Inspector Calls continued.

BIRLING	Well, it's my duty to keep labour costs down, and if I'd agreed to this demand 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 they didn't like those rates, they could go and work somewhere else. It's a free country, I told them.	155 160 165
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Turn over

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 38–47.**

- 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)**

(continued on the next page)

3(a) continued.

**(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)

Turn over

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)**

(continued on the next page)

3 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 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.

5

SOLDIER THREE Cos of my voice, or the truth?

CREO Is this you trying to psych me?

(continued on the next page)

Turn over

Antigone continued.

SOLDIER THREE I'm just a soldier, I don't know how you feel. 10

CREO Answer for everything.

SOLDIER THREE So I have been told.

CREO Come out of my range.

SOLDIER THREE Look, I know I can go on sometimes. 15

CREO Sometimes?

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

CREO Until now.

SOLDIER THREE You're jumping to conclusions here, big time. 20

(continued on the next page)

Antigone continued.

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. 25

CREO exits.

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

SOLDIER ONE Yeah you are. Right now.

SOLDIER THREE goes. 30

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 35
things like this, this is going to bug me
all night.

(continued on the next page)

Turn over

Antigone continued.

SOLDIER ONE You still on with that, seriously?

SOLDIER TWO Well, what else is there, then? 40

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

SOLDIER TWO And here it comes. Him and his chat about gods. 45

SOLDIER ONE Hey, in case you forget.

The soldier points to the security cameras above.

SOLDIER TWO Those things ain't even working. 50

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

(continued on the next page)

Turn over

Antigone continued.

SOLDIER TWO You didn't see shit.

SOLDIER ONE Just because you don't 55
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.

SOLDIER TWO But someone did 60
it though.

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

SOLDIER TWO Was what?

SOLDIER ONE Meant to be, you fool! 65

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.

(continued on the next page)

Turn over

Antigone continued.

SOLDIER TWO Don't let Creo hear you. 70
Yer lucky he ain't come out.

What's he pissing in there, a river?

SOLDIER ONE He's taking a dump, fool.

SOLDIER TWO Why didn't he say?

SOLDIER ONE No one says. 75

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. 80

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. 85

(continued on the next page)

Turn over

Antigone continued.

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

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. 90

SOLDIER TWO The two a them were running Thebes into the ground. You know that. Creo running tings now. 95

SOLDIER ONE That's what we think.

SOLDIER TWO Get on. Or get off.

SOLDIER ONE I'm on, as long as the gods wish it. 100

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

(continued on the next page)

Turn over

Antigone continued.

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

105

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.

110

SOLDIER TWO I still don't get it.

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?

115

The SOLDIERS laugh.

SOLDIER THREE What?

(continued on the next page)

Turn over

Antigone continued.

SOLDIER ONE Nuttin.

SOLDIER THREE Don't even think of darking me now? 120

SOLDIER ONE Thought never crossed.

SOLDIER TWO That is one big fish you catch there.

SOLDIER THREE Believe that. 125

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. 130

SOLDIER ONE Before you find yourself.

SOLDIER TWO In a world of hurt.

(continued on the next page)

Turn over

Antigone continued.

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

SOLDIER TWO Fine then! 135

SOLDIER ONE Put her back.

SOLDIER TWO Wherever you did find her.

SOLDIER ONE Before Creo lay eyes.

SOLDIER TWO And dead's you where you stand. 140

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 53–60.**

- 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)**

(continued on the next page)

4(a) continued.

**(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)**

(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 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)

Turn over

4(b) continued.

(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)

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

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

5

MAYOR What is it? What's happened?

(continued on the next page)

Turn over

Government Inspector continued.

BOBCHINSKY What's going on here?

DOBCHINSKY What are we missing? 10

BOBCHINSKY Why weren't we told?

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

DOBCHINSKY I will.

BOBCHINSKY No, I will . . . 15

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

BOBCHINSKY We were at the inn.

DOBCHINSKY He asked me. And you always get details wrong . . . 20

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

(continued on the next page)

Turn over

Government Inspector continued.

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

25

They all sit down.

Right. Talk.

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

MAYOR Who wasn't?

DOBCHINSKY See? Jumped too
far ahead . . .

30

BOBCHINSKY You interrupted me.

MAYOR I interrupted you!

BOBCHINSKY Hang on . . .

DOBCHINSKY After we —

35

(continued on the next page)

Turn over

Government Inspector continued.

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 . . . 40

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? 45

POSTMASTER I was. I was there.

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

DOBCHINSKY Near the pie shop. 50

BOBCHINSKY Thank you. Near the pie shop.

(continued on the next page)

Turn over

Government Inspector continued.

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

BOBCHINSKY Wait till you hear this. 55
He'd already heard about the letter from your housekeeper who'd heard it from —

DOBCHINSKY Mayor wants the point . . .

BOBCHINSKY I know that. I was almost there. Don't interrupt. Damn, I've 60
lost the . . .

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

BOBCHINSKY — because my stomach 65
was going bleurgh.

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

(continued on the next page)

Government Inspector continued.

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

70

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 —

75

DOBCHINSKY We noticed —

BOBCHINSKY — a man —

80

MAYOR At last we meet.

DOBCHINSKY — wearing elegant
civilian clothes . . .

(continued on the next page)

Turn over

Government Inspector continued.

BOBCHINSKY And he was walking around deep in thought. Pacing up and down. **85**

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 **90**
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?'

DOBCHINSKY Not the little boy's, the thinker. **95**

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 **100**
I can.

(continued on the next page)

Turn over

Government Inspector continued.

BOBCHINSKY I can. You have a gap between your teeth 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 course, soon as he said that, I put two and two together and then — 'Ah-ha . . .!' I said. 'It must be him.' 105
110

DOBCHINSKY No, it was me who said 'Ah-ha! It has to be him.' 115

BOBCHINSKY Must be the Inspector.

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 66–74.

- 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)**

(continued on the next page)

5(a) continued.

**(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)

Turn over

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)**

(continued on the next page)

5 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 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 5
to SUSANNA, who is down the hall a
few steps) Come in, Susanna.**

**SUSANNA WALCOTT, a little
younger than ABIGAIL, a nervous,
hurried girl, enters.** 10

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

(continued on the next page)

Turn over

The Crucible continued.

SUSANNA (craning around PARRIS to get a look at BETTY) He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books. 15

PARRIS Then he must search on.

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. 20

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. 25

SUSANNA Aye, sir. He bid me tell you. (She turns to go.) 30

(continued on the next page)

Turn over

The Crucible continued.

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

PARRIS Go directly home and speak nothing of unnatural causes.

SUSANNA Aye, sir. I pray for her. 35
(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. 40

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 45
them I confessed it and I'll be whipped if I must be. But they're speakin' of witchcraft. Betty's not witched.

(continued on the next page)

Turn over

The Crucible continued.

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? 50

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. 55

PARRIS Child. Sit you down.

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

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. 60

ABIGAIL But we never conjured spirits. 65

(continued on the next page)

Turn over

The Crucible continued.

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. **70**
Abigail, do you understand that I have many enemies?

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? **75**

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 — **80**

ABIGAIL It were sport, uncle!

(continued on the next page)

Turn over

The Crucible continued.

PARRIS (pointing at BETTY) You call this sport? (She lowers her eyes. 85

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 90
doing that? And I heard a screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire!

ABIGAIL She always sings her Barbados 95
songs, and we dance.

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

ABIGAIL (innocently) A dress? 100

(continued on the next page)

Turn over

The Crucible continued.

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

ABIGAIL (in terror) No one was naked!
You mistake yourself, uncle! 105

PARRIS (with anger) I saw it!
(He moves from her. Then, resolved.)
Now tell me true, Abigail. And I pray you
feel the weight of truth upon you, for
now my ministry's at stake, my ministry 110
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.

ABIGAIL There is nothin' more. I swear 115
it, uncle.

(continued on the next page)

The Crucible continued.

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 120 now when some good respect is rising for 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 125 town — it is entirely white, is it not?

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

PARRIS (to the point) Abigail, is there 130 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 135 will not sit so close to something soiled. What signified that remark?

(continued on the next page)

Turn over

The Crucible continued.

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! 140

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 80–89.

- 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)**

(continued on the next page)

6 continued.

**(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)

Turn over

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)

Turn over

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)**

(continued on the next page)

6 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 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 5
 never saw pen and ink, very
 wittily said to a niece of king
 Gorboduc, “That that is is”;
 so I, being Master Parson,
 am Master Parson, for what 10
 is “that” but “that”, and “is”
 but “is”?

(continued on the next page)

Turn over

Twelfth Night continued.

SIR TOBY To him, Sir Topas.

FESTE (Calling) What ho! I say.
Peace in this prison. 15

SIR TOBY The knave counterfeits well;
a good knave.

MALVOLIO (Calling from within)
Who calls there!

FESTE Sir Topas the curate, who 20
comes to visit Malvolio
the lunatic.

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

FESTE Out, hyperbolical fiend! 25
How vexest thou this man!
Talkest thou nothing but
of ladies?

SIR TOBY Well said, Master Parson.

(continued on the next page)

Turn over

Twelfth Night continued.

- MALVOLIO** Sir Topas, never was 30
man thus wronged.
Good Sir Topas, do not think
I am mad; they have laid me
here in hideous darkness.
- FESTE** Fie, thou dishonest Satan! 35
I call thee by the most modest
terms; for I am one of those
gentle ones that will use the
devil himself with courtesy.
Sayest thou that house 40
is dark?
- MALVOLIO** As hell, Sir Topas.
- FESTE** Why, it hath bay windows 45
transparent as barricadoes,
and the clerestories
toward the south-north
are as lustrous as ebony;
and yet complainest thou
of obstruction?

(continued on the next page)**Turn over**

Twelfth Night continued.

MALVOLIO I am not mad, Sir Topas. I say 50
to you, this house is dark.

FESTE Madman, thou errest; I say
there is no darkness but
ignorance, in which thou
art more puzzled than the 55
Egyptians in their fog.

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 60
abused. I am no more mad
than you are; make the trial of
it in any constant question.

FESTE What is the opinion of
Pythagoras concerning 65
wild fowl?

MALVOLIO That the soul of our grandam
might haply inhabit a bird.

(continued on the next page)

Turn over

Twelfth Night continued.

FESTE **What thinkest thou of
his opinion?** **70**

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 **75**
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. **80****

MALVOLIO **Sir Topas! Sir Topas!**

SIR TOBY **My most exquisite Sir Topas!**

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

(continued on the next page)

Twelfth Night continued.

MARIA **Thou might'st have done this 85**
without thy beard and gown;
he sees thee not.

SIR TOBY **To him in thine own voice,**
and bring me word how thou
findest him. (To MARIA) 90
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 95
niece that I cannot pursue
with any safety this sport to
the upshot. Come by and by
to my chamber.

Exeunt SIR TOBY 100
and MARIA.

(continued on the next page)

Twelfth Night continued.

**FESTE (Singing) Hey, Robin, jolly
Robin,
Tell me how thy
lady does. 105**

MALVOLIO Fool!

**FESTE My lady is unkind,
perdy**

MALVOLIO Fool!

FESTE Alas! why is she so? 110

MALVOLIO Fool, I say!

**FESTE She loves another.
Who calls, ha?**

(continued on the next page)

Twelfth Night continued.

MALVOLIO Good fool, as ever thou wilt
deserve well at my hand, 115
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.

FESTE Master Malvolio! 120

MALVOLIO Ay, good fool.

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

MALVOLIO Fool, there was never man
so notoriously abused; I am 125
as well in my wits, fool, as
thou art.

FESTE But as well? Then you are
mad indeed, if you be no
better in your wits than a fool. 130

(continued on the next page)

Turn over

Twelfth Night continued.

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. 135

FESTE Advise you what you
say; the minister is here.
(**As SIR TOPAS**) Malvolio,
Malvolio, thy wits the heavens
restore! Endeavour thyself 140
to sleep, and leave thy vain
bibble-babble.

MALVOLIO Sir Topas!

(continued on the next page)

Twelfth Night continued.

- FESTE** Maintain no words with him,
good fellow. (**As FESTE**) 145
Who, I, sir? Not I, sir.
God be wi' you, good
Sir Topas. (**As SIR TOPAS**)
Marry, amen . . . (**As FESTE**)
I will, sir, I will. 150
- MALVOLIO** Fool, fool, fool, I say!
- FESTE** Alas, sir, be patient. What say
you, sir? I am shent for
speaking to you.
- MALVOLIO** Good fool, help me to some 155
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**