

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number		Candidate Number	
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Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Monday 15 May 2023

Afternoon (Time: 1 hour 45 minutes)

Paper reference **1DR0/3A**

Drama

COMPONENT 3: Theatre Makers in Practice

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks


Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
 - Section A: answer all questions on **one** set text.
 - Section B: answer **both** questions.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
 - *use this as a guide as to how much time to spend on each question.*
- You are **not** allowed to bring any performance texts into the examination.
- You **are** allowed to bring your live theatre performance notes into the examination
 - *do not return your live theatre performance notes with this question paper.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- It is recommended that you spend approximately 75–80 minutes on Section A and approximately 25–30 minutes on Section B.
- Individual links to questions and texts can be found at the bottom of some pages and are shown by a link symbol .

Turn over ►

R72998A

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SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 – *A Doll's House*

Question 2 – *An Inspector Calls*

Question 3 – *Antigone*

Question 4 – *Government Inspector*

Question 5 – *The Crucible*

Question 6 – *Twelfth Night*

Question (a)(i)

(4)

1

2

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Question (a)(ii)

(6)

1

2

3



Question (b)(i)

(9)

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DO NOT WRITE IN THIS AREA

Question (b)(ii)

(12)



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Question (c)

(14)

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TOTAL FOR SECTION A = 45 MARKS



SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

You must use the Questions and Extracts Booklet (page 34).

Performance details

Title:

Venue:

Date seen:

Question 7(a)

(6)

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Question 7(b)

(9)

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(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS



Questions & Extracts Booklet
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Questions & Extracts Booklet
SECTION B

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Monday 15 May 2023

Afternoon (Time: 1 hour 45 minutes)

**Paper
reference**

1DR0/3A

Drama

COMPONENT 3: Theatre Makers in Practice

Questions and Extracts Booklet

Do not return this booklet with the question paper.

Turn over ►

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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
<i>A Doll's House</i>	Questions 1a to 1c	Go to page 3
	Extract	Go to page 5

<i>An Inspector Calls</i>	Questions 2a to 2c	Go to page 8
	Extract	Go to page 10

<i>Antigone</i>	Questions 3a to 3c	Go to page 13
	Extract	Go to page 15

<i>Government Inspector</i>	Questions 4a to 4c	Go to page 19
	Extract	Go to page 21

<i>The Crucible</i>	Questions 5a to 5c	Go to page 24
	Extract	Go to page 26

<i>Twelfth Night</i>	Questions 6a to 6c	Go to page 29
	Extract	Go to page 31

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 34
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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 5–7.

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)

- (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)

(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)

- (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)

(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)

(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.

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

5

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

Mrs Lahiri enters.

Niru Krishna.

Tom Why, Mrs Lahiri, you here so late?

Mrs Lahiri Apologies for disturbing you, but I wanted to see Niru dressed up.

15

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

Mrs Lahiri Oh yes.

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!

20

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 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 side and the beautiful vision disappeared. A glamorous exit is the way to do it, Mrs Lahiri – but Niru doesn't understand these things.

25

30

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

Tom *exits.*

Niru Well?

Mrs Lahiri Niru, you must tell your husband everything.

35

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.

40

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?

45

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.*

50

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

Niru Yes, I have so many.

Are you tired, Tom?

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

55

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?

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.

60

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 . . .

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

65



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.

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. 70

Tom *catches Niru and holds her close.*

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. 75

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. 80

I have been on fire watching you dancing tonight. All I wanted to do was hold you, so I brought you home early. 85

Tom *kisses her feverishly.*

Niru Tom, please, no . . .

Tom No? But I am your husband!

There is a knock on the door. 90

Niru Did you hear?

Dr Rank *(off)* Helmer!

Tom *(whispers)* Ohh . . . what does he want now?

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

Dr Rank *enters.* 95

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 10–12.

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)

- (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)

(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)

- (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)

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(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)

(Total for Question 2 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

An Inspector Calls, J. B. Priestley

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

This extract is taken from Act One.

GERALD	(<i>showing annoyance</i>) Any particular reason why I shouldn't see this girl's photograph, Inspector?	
INSPECTOR	(<i>coolly, looking hard at him</i>) There might be.	
ERIC	And the same applies to me, I suppose?	
INSPECTOR	Yes.	5
GERALD	I can't imagine what it 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 work. One person and one line of inquiry at a time. Otherwise, there's a muddle.	10
BIRLING	I see. Sensible really. (<i>Moves restlessly, then turns.</i>) You've had enough of that port, Eric. <i>The INSPECTOR is watching BIRLING and now BIRLING notices him.</i>	
INSPECTOR	I think you remember Eva Smith now, don't you, Mr Birling?	15
BIRLING	Yes, I do. She was one of my employees and then I discharged her.	
ERIC	Is that why she committed suicide? When was this, Father?	20
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.	
INSPECTOR	Yes. End of September, nineteen-ten.	
BIRLING	That's right.	25
GERALD	Look here, sir. Wouldn't you 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 to explain first that this is Mr Gerald Croft — the son of Sir George Croft — you know, Crofts Limited.	30

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INSPECTOR	Mr Gerald Croft, eh?	
BIRLING	Yes. Incidentally we've been modestly celebrating his engagement to my daughter, Sheila.	
INSPECTOR	I see. Mr Croft is going to marry Miss Sheila Birling?	35
GERALD	<i>(smiling)</i> I hope so.	
INSPECTOR	<i>(gravely)</i> Then I'd prefer you to stay.	
GERALD	<i>(surprised)</i> Oh — all right.	
BIRLING	<i>(somewhat impatiently)</i> Look — there's nothing mysterious — or scandalous — about this business — at least not so far as I'm concerned. 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?	40
INSPECTOR	No, sir. I can't agree with you there.	
BIRLING	Why not?	
INSPECTOR	Because what happened to her then may have determined what happened to her afterwards, and what happened to her afterwards may have driven her to suicide. A chain of events.	50
BIRLING	Oh well — put like that, 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 we'd had anything to do with, it would be very awkward, wouldn't it?	55
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—	60
BIRLING	Yes, well, we needn't go into all that.	
INSPECTOR	Go into what?	

BIRLING	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.	65
INSPECTOR	Why?	70
BIRLING	(<i>surprised</i>) 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?	
INSPECTOR	It might be, you know.	75
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.	
INSPECTOR	It's my duty to ask questions.	80
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.	85
		90
		95



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 15–18.****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)

- (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)

(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)

- (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)

(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)

(Total for Question 3 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS



Antigone, Sophocles (adapted by Roy Williams)

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

This extract is taken from Scene 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.

Soldier Three Look, I know I can go on sometimes.

10

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.

15

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.

Creo *exits.*

Soldier Three (*mutter*s) No you won't, cos I'm gone.

20

Soldier One Yeah you are. Right now.

Soldier Three *goes.*

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?

25

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

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?	30
Soldier Two And here it comes. Him and his chat about gods.	
Soldier One Hey, in case you forget.	
<i>The Soldier points to the security cameras above.</i>	35
Soldier Two Those things ain't even working.	
Soldier One I saw them move when I come in here.	
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.	40
Soldier Two But someone did it though.	
Soldier One That's what bothers me. Maybe it was.	
Soldier Two Was what?	
Soldier One Meant to be, you fool!	45
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.	
Soldier Two Don't let Creo hear you. Yer lucky he ain't come out.	50
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.	
Soldier Two A signal, one bar. (<i>Types.</i>) Blackbird, attempted murder. Man I lost the bar now.	55
Soldier One I had a feeling, you know. This was too easy.	
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.	60
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. 65

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

Soldier One That's what we think.

Soldier Two Get on. Or get off. 70

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. 75

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. 80

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?

The Soldiers laugh.

Soldier Three What? 85

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.

Soldier Three Believe that. 90

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.

Soldier One Before you find yourself.

Soldier Two In a world of hurt. 95

Soldier Three I didn't find her at the bar.

Soldier Two Fine then!

Soldier One Put her back.

Soldier Two Wherever you did find her.

Soldier One Before Creo lay eyes.

100

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 21–23.

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)

- (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)

(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)

- (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)

(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)

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

Mayor What is it? What's happened? 5

Bobchinsky What's going on here?

Dobchinsky What are we missing?

Bobchinsky Why weren't we told?

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

Dobchinsky I will. 10

Bobchinsky No, I will . . .

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

Bobchinsky We were at the inn.

Dobchinsky He asked me. And you always get details
wrong . . . 15

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

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

They all sit down.

Right. Talk. 20

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

Mayor Who wasn't?

Dobchinsky See? Jumped too far ahead . . .

Bobchinsky You interrupted me.

Mayor I interrupted you! 25

Bobchinsky Hang on . . .

Dobchinsky After we —

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Bobchinsky No, me, me . . .! After I left you, sir, after you opened that letter from whatisname, you're godfather to his son, I ran fast as I could, to Korobkin's house 30

Mayor Like I told you to . . .

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? 35

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. 40

Bobchinsky Thank you. Near the pie shop.

Mayor Much as we're enjoying your tour of the town, 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 — 45

Dobchinsky Mayor wants the point . . .

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 — 50

Bobchinsky — because my stomach was going bleurgh.

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

Bobchinsky Bleurgh. Oh and urrrrr. Like a creaking door. 55

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 — 60

Dobchinsky We noticed —

Bobchinsky — a man —



Mayor At last we meet. 65

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?' 70

Dobchinsky Not the little boy's, the thinker. 75

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 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.' 80

Dobchinsky No, it was me who said 'Ah-ha! It has to be him.' 85

Bobchinsky *Must* be the Inspector. 90

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 26–28.

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)

- (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)

(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)

- (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)

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(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)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

The Crucible, Arthur Miller

This play had its first performance at the Martin Beck Theatre on Broadway in January 1953.

This extract is taken from Act 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)* Come in, Susanna.

5

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 at Betty)* He bid me come and tell you, reverend sir, that he cannot discover no medicine for it in his books.

10

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.

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.

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

25

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.

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?

30

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.

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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? 35

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. 40

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. 45

Abigail But we never conjured spirits.

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? 50

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? 55

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 —

Abigail It were sport, uncle! 60

Parris (*pointing at Betty*) You call this sport? (*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 coming from her mouth. She were swaying like a dumb beast over that fire! 65

Abigail She always sings her Barbados 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. 70

Abigail (*innocently*) A dress?

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!

75

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 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.

80

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 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?

85

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

90

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?

95

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!



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 31–33.

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)

- (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)

(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)

- (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)

(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)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS



Twelfth Night, William Shakespeare

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

This extract is taken from Act 4, Scene 2.

Enter SIR TOBY BELCH and MARIA.

SIR TOBY	Jove bless thee, Master Parson.	
FESTE	<i>Bonos dies</i> , Sir Toby; for, as the old hermit of Prague, that 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 is "that" but "that", and "is" but "is"?	5
SIR TOBY	To him, Sir Topas.	
FESTE	(<i>Calling</i>) What ho! I say. Peace in this prison.	
SIR TOBY	The knave counterfeits well; a good knave.	10
MALVOLIO	(<i>Calling from within</i>) Who calls there!	
FESTE	Sir Topas the curate, who comes to visit Malvolio the lunatic.	
MALVOLIO	Sir Topas, Sir Topas, good Sir Topas, go to my lady.	15
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.	20
FESTE	Fie, thou dishonest Satan! 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 is dark?	25
MALVOLIO	As hell, Sir Topas.	
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?	30
MALVOLIO	I am not mad, Sir Topas. I say 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 Egyptians in their fog.	35

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.	40
FESTE	What is the opinion of Pythagoras concerning wild fowl?	
MALVOLIO	That the soul of our grandam might haply inhabit a bird.	
FESTE	What thinkest thou of his opinion?	45
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 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.	50
MALVOLIO	Sir Topas! Sir Topas!	
SIR TOBY	My most exquisite Sir Topas!	
FESTE	(<i>To SIR TOBY</i>) Nay, I am for all waters.	55
MARIA	Thou might'st have done this 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. (<i>To MARIA</i>) 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.	60
	<i>Exeunt SIR TOBY and MARIA.</i>	65
FESTE (<i>Singing</i>)	<i>Hey, Robin, jolly Robin, Tell me how thy lady does.</i>	
MALVOLIO	Fool!	
FESTE	<i>My lady is unkind, perdy</i>	
MALVOLIO	Fool!	70
FESTE	<i>Alas! why is she so?</i>	
MALVOLIO	Fool, I say!	



FESTE	<i>She loves another. Who calls, ha?</i>	
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.	75
FESTE	Master Malvolio!	
MALVOLIO	Ay, good fool.	
FESTE	Alas, sir, how fell you besides your five wits?	80
MALVOLIO	Fool, there was never man so notoriously abused; I am 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.	
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.	85
FESTE	Advise you what you say; the minister is here. (As <i>SIR TOPAS</i>) Malvolio, Malvolio, thy wits the heavens restore! Endeavour thyself to sleep, and leave thy vain bibble-babble.	90
MALVOLIO	Sir Topas!	
FESTE	Maintain no words with him, good fellow. (As <i>FESTE</i>) Who, I, sir? Not I, sir. God be wi' you, good Sir Topas. (As <i>SIR TOPAS</i>) Marry, amen . . . (As <i>FESTE</i>) I will, sir, I will.	95
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 light and some paper; I tell thee I am as well in my wits as any man in Illyria.	100

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)
- (b) Evaluate how physical skills were used to create relationships within the performance. (9)

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS

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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)

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