

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

Drama

Component 3: Theatre Makers in Practice

Questions and Extracts Booklet

Do NOT return this booklet with the question paper.

Thursday 9 May 2024

Afternoon

Time: 1 hour 45 minutes

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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
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 16
	EXTRACT	Go to page 20

Antigone	QUESTIONS 3a to 3c	Go to page 26
	EXTRACT	Go to page 31

(continued on the next page)

Turn over

Section A continued.

Government Inspector	QUESTIONS 4a to 4c	Go to page 38
	EXTRACT	Go to page 42

The Crucible	QUESTIONS 5a to 5c	Go to page 48
	EXTRACT	Go to page 52

Twelfth Night	QUESTIONS 6a to 6c	Go to page 61
	EXTRACT	Go to page 65

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 73
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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 9–15.

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

(i) You are going to play Niru. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Turn over

Question 1 (a) continued.

(ii) You are going to play Das. He is menacing.

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)

Question 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:

- **lighting**
- **set**
- **sound.**

(6 marks)

(continued on the next page)

Question 1 (b) continued.

(ii) Dr Rank is declaring his love.

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)

Question 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:

- **costume**
- **props/stage furniture**
- **staging.**

(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 Two, Scene Two.

Niru What if I were to ask you . . . ? No . . .

Dr Rank What?

Niru A token of your friendship.

Dr Rank Yes?

Niru You would be doing me a huge favour . . . 5

Dr Rank Yes, let me!

Niru You don't know what I am going to ask you.

Dr Rank Tell me!

(continued on the next page)

Turn over

A Doll's House continued.

Niru I can't. It's unreasonable. It's advice and help . . .

Dr Rank Whatever it is, tell me. You do trust me, don't you? 10

Niru I trust you more than anyone else in the world. I know you are my most loyal friend and so I will tell you. It's something I want you to help me to prevent. You know how much Tom loves me – with his very being. He would die for me. 15

Dr Rank Niru, you think Tom is the only man who would gladly give his life for you? Listen, this is my best chance to tell you how I feel. I want you to know before I leave. And now you know and you also know that you can trust me completely. 20

Niru is silent.

Dr Rank Niru?

Niru Dr Rank. That was horrid of you.

(continued on the next page)

A Doll's House continued.

Dr Rank How is that horrid? To admit that I love
you as much as Tom? 25

Niru You didn't need to tell me! There was no
need to say it out loud.

Dr Rank What do you mean? Did you know?
How?

Niru I can't say if I knew or not – but you've spoilt
everything now. We were getting on so well . . .30

Dr Rank Look, now you understand me, you can
tell me what is on your mind.

Niru After what you've just revealed?

Dr Rank I am your friend, you have me body and
soul, I beg you – tell me! 35

Niru I can't tell you anything now.

Dr Rank Don't torture me. Give me a chance to
help you.

Niru No. I don't need your help. It was just a
passing thought. Shame on you, Dr Rank.

Dr Rank I am not ashamed at all for what I've said. 40

(continued on the next page)

A Doll's House continued.

Dr Rank But, perhaps I should leave – and never come back?

Niru Not at all. You must visit as always. Tom would miss you terribly.

Dr Rank What about you?

Niru I am always happy to see you. 45

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

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

Dr Rank I suppose there's a truth in that. 50

Niru As a young girl, I loved my father the best, of course. But any chance I got, I would slip into the maids' quarters. I loved their company best because they never lectured me, and they always talked about such interesting and exciting things. 55

Dr Rank So, I'm like your maids? Charming!

(continued on the next page)

A Doll's House continued.

Niru Oh, my dear, kind Dr Rank, I didn't mean that.

**But you can see that being with Tom is a
little like being with my father.**

Uma enters in a hurry. 60

Uma Memsahib . . .

Niru Uma-di?

Uma May I have a word?

Niru Of course.

**Uma (whispers) There's visitor for you – he left
his card. 65**

Uma hands over a card.

Niru Oh!

Dr Rank Anything wrong?

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

**Dr Rank Was that your big secret that you
needed my advice on? 70**

**Niru Yes, that was it. Just go in and see him,
Doctor, will you? Keep him away for a bit.
Please?**

(continued on the next page)

Turn over

A Doll's House continued.

Dr Rank As you please.

Dr Rank exits reluctantly. 75

Niru (urgent) Where is he?

Uma I told him you were busy, but he insisted.

Said he wouldn't go until he'd seen you.

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

Uma Yes, Niru. Are you alright? You look . . .

frightened. 80

Niru Don't tell anyone but send him in.

**Uma exits. The light fades a little as the
sun sets. Niru paces anxiously.**

Das enters.

Niru Mr Das. Why are you here? 85

Das You know I've been sacked?

Niru I tried my best. I pleaded your case but . . .

Das Doesn't you husband care about you?

**He knows what I can do to you and yet he
still . . .**

Niru He doesn't know anything. 90

(continued on the next page)

A Doll's House continued.

Das Didn't think he did. Most uncharacteristic of my old friend Mr Tom Helmer to show such courage.

Niru Please try and show my husband some respect.

Das Like he's shown me respect? Given your urge for secrecy, I take it you're a little bit clearer about how much trouble you're in? 95

Niru Very clear. What do you want of me now?

Das Just wanted to see how you were. I've been thinking about you. Even a despicable money lender like me has some empathy. 100

Niru Show your empathy then. Have pity on my young children.

Das Just as you and your husband have shown me and my children mercy. I won't start proceedings yet. Nobody needs to know. We can settle it between the three of us. 105

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 20–25.

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

(i) You are going to play Sheila. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 2 (a) continued.

(ii) You are going to play the Inspector. He is listening.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 2 (b) continued.

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Gerald is confessing.

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)

Question 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:

- **costume**
- **props/stage furniture**
- **staging.**

(14 marks)

(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 Two.

GERALD I didn't propose to stay long down there. I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty — soft brown hair and big dark eyes — (breaks off.) My God!

5

INSPECTOR What's the matter?

GERALD (distressed) Sorry — I — well, I've suddenly realized — taken it in properly — that's she's dead —

INSPECTOR (harshly) Yes, she's dead.

SHEILA And probably between us we killed her. 10
(continued on the next page)

An Inspector Calls continued.

MRS B. (sharply) Sheila, don't talk nonsense.

SHEILA You wait, Mother.

INSPECTOR (To GERALD) Go on.

GERALD She looked young and fresh and charming and altogether out of place down there. And obviously she wasn't enjoying herself. Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his— 15

MRS B. (cutting in) There's no need to be disgusting. And surely you don't mean Alderman Meggarty? 20

GERALD Of course I do. He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley—

INSPECTOR Quite right.

MRS B. (staggered) Well, really! Alderman Meggarty! I must say, we ARE learning something tonight. 25

(continued on the next page)

An Inspector Calls continued.

SHEILA (coolly) Of course we are. But everybody knows about that horrible old Meggarty. A girl I know had to see him at the Town Hall one afternoon and she only escaped with a torn blouse— 30

BIRLING (sharply, shocked) Sheila!

INSPECTOR (to GERALD) Go on, please.

GERALD The girl saw me looking at her and then gave me a glance that was nothing less than a cry for help. So I went across and told Joe Meggarty some nonsense — that the 35
manager had a message for him or something like that — got him out of the way — and then told the girl that if she didn't want any more of that sort of thing, she'd better let me take her out of there. She agreed at once. 40

INSPECTOR Where did you go?

GERALD We went along to the County Hotel, which I knew would be quiet at that time of night, and we had a drink or two and talked.

(continued on the next page)

Turn over

An Inspector Calls continued.

INSPECTOR Did she drink much at that time? 45

GERALD No. She only had a port and lemonade
— or some such concoction. All she wanted
was to talk — a little friendliness — and I
gathered that Joe Meggarty's advances had
left her rather shaken — as well they might— 50

INSPECTOR She talked about herself?

GERALD Yes. I asked her questions about
herself. She told me her name was Daisy
Renton, that she'd lost both parents, that
she came originally from somewhere
outside Brumley. She also told me she'd had
a job in one of the works here and had had 55
to leave after a strike. She said something
about the shop too, but wouldn't say which
it was, and she was deliberately vague about
what happened. I couldn't get any exact
details from her about her past life. She 60
wanted to talk about herself — just because
she felt I was interested and friendly — but
at the same time she wanted to be Daisy
Renton — and not Eva Smith.

(continued on the next page)

Turn over

An Inspector Calls continued.

GERALD In fact, I heard that name for the first time tonight. What she did let slip — though she didn't mean to — was that she was 65 desperately hard up and at that moment was actually hungry. I made the people at the County find some food for her.

INSPECTOR And then you decided to keep her — as your mistress?

MRS B. What? 70

SHEILA Of course, Mother. It was obvious from the start. Go on, Gerald. Don't mind mother.

GERALD (steadily) I discovered, not that night but two nights later, when we met again — not accidentally this time of course — that in fact she hadn't a penny and was going to be 75 turned out of the miserable back room she had. It happened that a friend of mine, Charlie Brunswick, had gone off to Canada for six months and had let me have the key of a nice little set of rooms he had — in Morgan Terrace — and had asked me to 80 keep an eye on them for him and use them if I wanted to.

(continued on the next page)

Turn over

An Inspector Calls continued.

GERALD So I insisted on Daisy moving into those rooms and I made her take some money to keep her going there. (**Carefully, to the INSPECTOR.**) I want you to understand that I didn't install her there so 85 that I could make love to her. I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to the Palace bar. I didn't ask for anything in return.

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 31–37.

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

(i) You are going to play Soldier Two. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 3 (a) continued

(ii) You are going to play Tyrese. He is giving a warning.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 3 (b) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Creo becomes angry.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and the complete play.

(continued on the next page)

Question 3 (b) continued

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.

(continued on the next page)

Question 3 (c) continued

Choose ONE of the following:

- **costume**
- **props/stage furniture**
- **staging.**

(14 marks)

(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 Nine.

Tyrese I saved this city as well, I didn't hide
behind my soldiers like you, I fought, I killed,
I lost my eyes.

Creo I don't deny your role, you tell the future
good and all that. But you ain't got the front,
let alone the strength, not to go out and sell
your gift. The will, for that matter, not 5
to let yourself be swayed outta corruption.
Is it?

Tyrese I think you had better stop right there.

Creo I stop when I want.

(continued on the next page)

Turn over

Antigone continued.

Tyrese You wanna know what I see in store for
you? Your future? I thought not. 10

Creo Wrong again, old man. You just caught me,
that is all. So come on then, bring it, tell me
about my future. Just don't expect to be
paid for this.

Tyrese You cannot change it, you cannot redeem
it.

Creo You think? You think I don't know? Nothing
you, or them (to the **Soldiers**) or them 15
(points to the cameras) can make me
change, nothing! The girl is going to die!

Tyrese Fine, just be sure that you will pay for
her life and for the life of yer bwoi! All this,
just to put some girl through a living death,
insulting our gods in the process. 20

Creo laughs. He waves to the cameras in
a dismissive manner.

Tyrese This is no way to treat the dead, that is
what they telling me to tell you. (continued
on the next page)

Antigone continued.

Tyrese If you don't stop this, Creo, if you don't
 stop this now, they unleash a whole heap
 of fury on your arse! You still thinking it's
 just noise I chat? How can you expect them
 people to follow you, to love you, to die for 25
 you, when you will not grant one of the
 purest human needs, to bury the dead, they
 will move against you, every single one of
 them. Are you going to throw them all into a
 dark hole? You might as well throw yourself,
 you and your own blasted stubbornness. 30
 This bad bwoi act can only last so far,
 believe me, I know.

Creo Who are you calling a boy?

Tyrese But those who do not listen must feel,
 help me up. Where are you boy? 35

Boy Here, sir.

Tyrese Then come! We will leave our king, to
 think, if he have any good sense left in him?

(continued on the next page)

Antigone continued.

Tyrese If you uses the time to find his tongue and
use it wisely! He can start by apologising to
me, for calling me a fool. 40

The Boy leads Tyrese away.

Creo looks up at the cameras.

Creo Well? Come on then, what do you have to
say, show me what you've got? Don't use
Tyrese, or my boy, or anyone else to say
what you feel, tell me yourself. Am I the king
or not? Tell me you don't approve, say, tell, 45
show? Waiting! Just as I thought, there
nuttin there, no one's there, no one's there!
See me I got what I want, by myself, not you,
me! I made things happen, I rise up myself
to rule you hear me? I got nuttin from you, I
don't need you. So, if you're go chat, 50
then chat now to me, come on, what you
have for me?

Creo eyes his Soldiers.

Creo Yeah? What? You are just going to stand
there and say nothing?

(continued on the next page)

Turn over

Antigone continued.

Soldier Three What do you want us to say? 55

Creo Just don't chat no lyrics to me about gods.

**Soldier Two Alright, but I have never known
Tyrese to lie, or any one of his visions not to
come true.**

Creo Maybe that's his trick.

Soldier Two Say? 60

**Creo He does a good talk of what is going to
happen, somehow, whether we like it or not,
we have a way making sure it does happen.**

Soldier Two So you reject what he says.

**Creo Tell me summin, if they (points at
cameras) are so knowing, as Tyrese says, 65
why don't they say summin, why don't they
make their move?**

**Soldier Two Maybe they did. Maybe you're right
the gods ain't there, but in here! (Taps his
head.) Listen to yourself doubting yourself.
That's where the power lies, man, real 70
power.**

(continued on the next page)

Turn over

Antigone continued.

Creo I'm supposed to go back on my word.

Soldier Two You are supposed to do what you must.

Creo Which is what?

Soldier Two You know what. 75

Let Tig cover her brother.

Creo As simple as that?

Soldier Two Alright if you can't.

Creo Can't, who said I can't? I didn't say I can't,
are you saying I can't? 80

Soldier Two You don't have much time here.

Creo Alright, I'm going. I may be harsh, but I'm fair.

Soldier Three You should do this yourself, fam.
Don't trust anyone else to do this. Now,
man!

Creo I'm going, I'm going. Bring me soldiers to
meet me at the quarry, tell them to bring 85
shovels and shit. I want to pull her out of
there myself. Now!

(continued on the next page)

Turn over

Antigone continued.

Soldier Two (on his phone) On it!

Creo goes, followed by his Soldiers.

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 42–47.

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

(i) You are going to play the Waiter. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 4 (a) continued

(ii) You are going to play the Mayor. He is being insincere.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 4 (b) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Khlestakov is complaining.

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)

Question 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:

- costume
- props/stage furniture
- staging.

(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 Two, Scene Four.

Mayor (aside) Oh, he's good. He's better than good. Brilliant. Inspired. **(Aloud.)** And may I ask, your sojourn out here amongst us — how long do you intend it to last for?

Khlestakov Your guess is as good as mine. I have to have it out with him. I have to, have 5
to. 'This is my last pronouncement on the matter, Father. I am **not** and I will never leave Petersburg to come home and break my back — and my spirit — working on your estate. No.' Won't do it. Nope. No way.
(continued on the next page)

Government Inspector continued.

Khlestakov My soul needs enlightenment and 10
sustenance in the form of informed opinion,
intellect and prolonged exposure to the arts.

Mayor (aside) Ooh, his soul needs sustenance,
does it? Prolonged exposure? Tosser. Oh,
I could just light his nostril hair. His little
dangling nostril hair. Whoomph! 15

(Aloud.) Oh, I completely empathise. Empathise
and sympathise. Is it just me or is it damp
in here?

Khlestakov Damp? There's a high-tide mark
along the wall there. And the room's filthy.
And crawling with bugs. They kept me up
the whole night. And the mattress, it was 20
like sleeping on broken-up rocks, didn't get
a wink and I need my sleep more than most.

Mayor That is intolerable. Unbelievable. And I can
hear cockroaches, you're right. I won't stand
for this. And it's so dark . . . 25

Khlestakov I can't read a book or even scribble
down some of my thoughts . . . It's like living
in a cave here.

Government Inspector continued.

Khlestakov During the Stone Age. No — the
ICE Age, because it's so bloody cold. It's
BALTIC.

Mayor I wonder, would . . . No. No. 30

Khlestakov What?

Mayor I was going to ask if — but no no. No, I
can't. I, I, I . . .

Khlestakov Go ahead. Say it.

Mayor You won't want to. 35

Khlestakov Won't want to what?

Mayor Forgive me for asking, Your Excellency, it's
just a fleeting thought I had just then and it's
only a suggestion and nothing like you'll be
used to . . .

Khlestakov What? 40

Mayor We have a lovely, really a lovely south-
facing room in our house that you're more
than welcome to, but I'll completely underst—

Khlestakov I'll take it.

Mayor You'll take it? 45

(continued on the next page)

Turn over

Government Inspector continued.

Khlestakov Love to. Lead the way.

Mayor Well, that's wonderful.

Khlestakov Anywhere but here.

Mayor My wife will be so delighted. And you

mustn't think I'm doing all this to . . .

because I hate obsequiousness 50

and fawning and all that, I get a lot of it
myself so I know. Can't bear it.

Khlestakov Thank you. I appreciate this. I

appreciate your openness. And your

kindness. And the respect and consideration

you've shown me. That's what I look for 55

first in people and it's rarely I find it. Really

very rare. I mean, this is just . . . this is just

. . . hard to believe. Feel like I'm floating,

haha.

The Waiter appears.

Hey you down there, I'll take the bill now. 60

Waiter I gave it to you.

(continued on the next page)

Government Inspector continued.

Khlestakov Well I don't have it, I can't keep track
of you and your stupid bills . . .

Waiter On the day you arrived you had for lunch
a Kiev cutlet and spiced almond cake. For
dinner, borscht followed by vareniky 65
dumplings with four honey vodkas. You
missed breakfast the next day but lunch was
a sturgeon fillet and radish side salad. For
dinner . . .

Khlestakov I don't need it bloody itemised! How
much?

Mayor Please, Your Excellency . . . We'll see to
this. (To Waiter.) Get out of here. 70

Khlestakov That's very good of you. (Puts his
money away.)

Waiter exits.

Mayor May I suggest — but no, no . . . 75

Khlestakov What?

(continued on the next page)

Government Inspector continued.

Mayor No, I was only going to suggest on our way over we drop in — very briefly — I know you must be tired and you'll want to rest — but drop in on some of the town's public buildings? For example, the school, the courthouse and the hospital. 80

Khlestakov Why would I want to do that?

Mayor Only to see for yourself how we do things here. It won't take long — and then it's out of the way. It's off the list. 85

Khlestakov Yes, all right, why not?

Mayor The school first then. The enlightening of young minds is always inspiring. And the courthouse and the hospital. Oh and of course, we're famous for our prison . . . 90

Khlestakov No no no, I'm not going to prison! I'm not going!

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 52–60.

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

(i) You are going to play Betty. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 5 (a) continued

(ii) You are going to play John Proctor. He is stern.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 5 (b) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Abigail is desperate.

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)

Question 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:

- costume
- props/stage furniture
- staging.

(14 marks)

(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.

Betty, on the bed, whimpers. **Abigail** turns to her at once.

Abigail Betty? (She goes to **Betty**.) Now, Betty, dear, wake up now. It's Abigail. (She sits **Betty** up and furiously shakes her.) I'll beat you, Betty! (**Betty** whimpers.) My, you seem improving.

I talked to your papa and I told him everything. So there's nothing to —

5

Betty (darts off the bed frightened of **Abigail**, and flattens herself against the wall) I want my mama!

Abigail (with alarm as she cautiously approaches **Betty**) What ails you, Betty?

The Crucible continued.

Abigail Your mama's dead and buried. 10

Betty I'll fly to Mama. Let me fly! (She raises her arms as though to fly, and streaks for the window, gets one leg out.)

Abigail (pulling her away from the window) I told him everything; he knows now, he knows everything we —

Betty You drank blood, Abby! You didn't tell him that! 15

Abigail Betty, you never say that again! You will never —

Betty You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!

Abigail (smashes her across the face) Shut it! Now shut it!

Betty (collapsing on the bed) Mama, Mama! (She dissolves into sobs.) 20

Abigail Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters.

(continued on the next page)

Turn over

The Crucible continued.

Abigail And that is all. And mark this. Let either of
 you breathe a word, or the edge of a word,
 about the other things, I will come to you
 in the black of some terrible night and I will
 bring a pointy reckoning that will shudder 25
 you. And you know I can do it; I saw Indians
 smash my dear parents' heads on the
 pillows next to mine, and I have seen some
 reddish work done at night, and I can make
 you wish you had never seen the sun
 go down! (She goes to **Betty** and
 roughly sits her up.) Now, you — sit up
 and stop this! 30

But **Betty** collapses in her hands and
 lies inert on the bed.

Mary Warren (with hysterical fright) What's
 got her? (**Abigail** stares in fright at
Betty.) Abby, she's going to die! It's a sin
 to conjure and we —

Abigail (starting for **Mary**) I say shut it, Mary
 Warren! 35

(continued on the next page)

The Crucible continued.

Enter John Proctor. On seeing him,
Mary Warren leaps in fright.

Mary Warren Oh! I'm just going home, Mr Proctor.

Proctor Be you foolish, Mary Warren? Be you
deaf? I forbid you leave the house, did I not?
Why shall I pay you? I am looking for you 40
more often than my cows!

Mary Warren I only come to see the great doings
in the world.

Proctor I'll show you a great doin' on your arse
one of these days. Now get you home; my
wife is waitin' with your work! (Trying to 45
retain a shred of dignity, she goes
slowly out.)

Mercy Lewis (both afraid of him and
strangely titillated) I'd best be off. I
have my Ruth to watch. Good morning, Mr
Proctor.

Mercy sidles out.

(continued on the next page)

The Crucible continued.

Since **Proctor's** entrance, **Abigail**
has stood as though on tiptoe,
absorbing his presence, wide-eyed.
He glances at her, then goes to **Betty** on the bed. 50

Abigail Gah! I'd almost forgot how strong you
are, John Proctor!

Proctor (looking at **Abigail** now, the
faintest suggestion of a knowing
smile on his face) What's this mischief
here? 55

Abigail (with a nervous laugh) Oh, she's only
gone silly somehow.

Proctor The road past my house is a pilgrimage
to Salem all morning. The town's mumbling
witchcraft.

Abigail Oh, posh! (Winningly she comes a
little closer, with a confidential, 60
wicked air.) We were dancin' in the woods
last night, and my uncle leaped in on us.
She took fright, is all.

(continued on the next page)

Turn over

The Crucible continued.

Proctor (his smile widening) Ah you're wicked yet, aren't y'! (A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.) You'll be clapped in the stocks 65 before you're twenty.

He takes a step to go, and she springs into his path.

Abigail Give me a word, John. A soft word. (Her concentrated desire destroys his smile.)

Proctor No, no, Abby. That's done with. 70

Abigail (tauntingly) You come five mile to see a silly girl fly? I know you better.

Proctor (setting her firmly out of his path) I come to see what mischief your uncle's brewin' now. (With final emphasis.) Put it out of mind, Abby. 75

Abigail (grasping his hand before he can release her) John — I am waitin' for you every night.

The Crucible continued.

Proctor Abby, I never give you hope to wait for me.

Abigail (now beginning to anger — she can't believe it) I have something better than hope, I think! 80

Proctor Abby, you'll put it out of mind. I'll not be comin' for you more.

Abigail You're surely sportin' with me.

Proctor You know me better.

Abigail I know how you clutched my back behind your house and sweated like a stallion 85
whenever I come near! Or did I dream that?
It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now!

Proctor Abby, that's a wild thing to say — 90

Abigail A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

(continued on the next page)

The Crucible continued.

Proctor I have hardly stepped off my farm this
sevenmonth. 95

Abigail I have a sense for heat, John, and yours
has drawn me to my window, and I have
seen you looking up, burning in your
loneliness. Do you tell me you've never
looked up at my window?

Proctor I may have looked up.

Abigail (now softening) And you must. You are
no wintry man. I know you, John. I know 100
you. **(She is weeping.)** I cannot sleep for
dreamin'; I cannot dream but I wake and
walk about the house as though I'd find you
comin' through some door.

(She clutches him desperately.)

**Proctor (gently pressing her from him,
with great sympathy but firmly)** 105

Child —

Abigail (with a flash of anger) How do you
call me child!

(continued on the next page)

Turn over

The Crucible continued.

Proctor Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of your mind. We never touched, Abby.

110

(continued on the next page)

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 65–72.

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

(i) You are going to play Duke Orsino. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 6 (a) continued

(ii) You are going to play the Captain. He is well-informed.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Turn over

Question 6 (b) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Viola is forming a plan.

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)

Question 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:

- costume
- props/stage furniture
- staging.

(14 marks)

(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 1 Scene 1 and Scene 2.

Scene 1

A room in the Duke's palace.

Enter DUKE, CURIO, lords; musicians attending.

DUKE If music be the food of love, play on;

Give me excess of it, that, surfeiting,

The appetite may sicken, and so die. 5

That strain again! it had a dying fall;

O, it came o'er my ear like the sweet sound

That breathes upon a bank of violets,

Stealing and giving odour. Enough! no more;

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

DUKE 'Tis not so sweet now as it was before. 10

O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price, 15
Even in a minute; so full of shapes is fancy
That it alone is high fantastical.

CURIO Will you go hunt, my lord?

DUKE What, Curio?

CURIO The hart. 20

DUKE Why, so I do, the noblest that I have.

O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence;
That instant was I turned into a hart,
And my desires, like fell and cruel hounds, 25
E'er since pursue me.

Enter VALENTINE.

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

DUKE (To VALENTINE) How now! What news
from her?

VALENTINE So please my lord,
I might not be admitted;

But from her handmaid do return this 30

answer: The element itself, till seven years' heat,

Shall not behold her face at ample view;

But, like a cloistress, she will veiled walk

And water once a day her chamber round

With eye-offending brine: all this to season 35

A brother's dead love, which she would keep

fresh and lasting in her sad remembrance.

DUKE O, she that hath a heart of that fine frame

To pay this debt of love but to a brother,

How will she love, when the rich golden shaft 40

Hath killed the flock of all affections else

That live in her; when liver, brain, and heart,

These sovereign thrones,

are all supplied, and filled

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

DUKE Her sweet perfections, with one self king!

Away before me to sweet beds of flowers; 45

Love-thoughts lie rich when canopied with
bowers.

Exeunt.

Scene 2

The sea-coast.

Enter VIOLA, CAPTAIN and sailors. 50

VIOLA What country, friends, is this?

CAPTAIN This is Illyria, lady.

VIOLA And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drowned; 55

what think you, sailors?

CAPTAIN It is perchance that you yourself were
saved.

(continued on the next page)

TWELFTH NIGHT continued.

VIOLA O, my poor brother! and so perchance
may he be.

CAPTAIN True, madam; and,
to comfort you with chance,
Assure yourself, after our ship did split, 60
When you and those poor number
saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself —
Courage and hope both teaching him the
practice — 65
To a strong mast that lived upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

VIOLA (Giving him money) For saying so,
there's gold: 70
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

VIOLA The like of him. Know'st thou this country?

CAPTAIN Ay, madam, well; for I was bred and born

Not three hours' travel from this very place. 75

VIOLA Who governs here?

CAPTAIN A noble duke, in nature as in name.

VIOLA What is his name?

CAPTAIN Orsino.

VIOLA Orsino! I have heard my father name him; 80

He was a bachelor then.

CAPTAIN And so is now, or was so very late;

For but a month ago I went from hence,

And then 't was fresh in murmur,

— as, you know,

What great ones do the less will prattle of — 85

That he did seek the love of fair Olivia.

VIOLA What's she?

CAPTAIN A virtuous maid, the daughter of a count

That died some twelve month since;

then leaving her

90

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

CAPTAIN In the protection of his son, her brother,
 Who shortly also died: for whose dear love,
 They say, she hath abjured the company
 And sight of men.

VIOLA O that I served that lady, 95
 And might not be delivered to the world,
 Till I had made mine own occasion mellow,
 What my estate is!

CAPTAIN That were hard to compass;
 Because she will admit no kind of suit, 100
 No, not the duke's.

VIOLA There is a fair behaviour in thee, captain;
 And though that nature with a beauteous wall
 Doth oft close in pollution, yet of thee
 I will believe thou hast a mind that suits 105
 With this thy fair and outward character,
 I prithee — and I'll pay thee bounteously —
 Conceal me what I am, and be my aid

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

VIOLA For such disguise as haply shall become

The form of my intent.

110

SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

- 7 (a) Analyse how movement was used to create impact at ONE key moment in the performance.
(6 marks)**

- (b) Evaluate how lighting design was used to engage the audience.
(9 marks)**

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER

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
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**The Crucible © from The Crucible, Arthur Miller,
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**Twelfth Night © Twelfth Night –
William Shakespeare, New Longman Shakespeare**