

**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**

**Y73982A**

## SECTION A

**Answer ALL questions that relate to the ONE performance text studied for examination purposes. There are five questions in total for each performance text.**

<b>Text studied</b>	<b>Question/ Extract</b>	<b>Page</b>
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<b>A Doll's House</b>	<b>Questions 1a to 1c</b>	<b>Go to page 5</b>
	<b>Extract</b>	<b>Go to page 11</b>

<b>An Inspector Calls</b>	<b>Questions 2a to 2c</b>	<b>Go to page 23</b>
	<b>Extract</b>	<b>Go to page 28</b>

**(continued on the next page)**

**Turn over**

## Section A continued.

<b>Antigone</b>	<b>Questions</b> <b>3a to 3c</b>	<b>Go to page</b> <b>38</b>
	<b>Extract</b>	<b>Go to page</b> <b>43</b>

<b>Government Inspector</b>	<b>Questions</b> <b>4a to 4c</b>	<b>Go to page</b> <b>54</b>
	<b>Extract</b>	<b>Go to page</b> <b>60</b>

<b>The Crucible</b>	<b>Questions</b> <b>5a to 5c</b>	<b>Go to page</b> <b>70</b>
	<b>Extract</b>	<b>Go to page</b> <b>75</b>

<b>Twelfth Night</b>	<b>Questions</b> <b>6a to 6c</b>	<b>Go to page</b> <b>88</b>
	<b>Extract</b>	<b>Go to page</b> <b>93</b>

**SECTION B**

<b>Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.</b>	<b>Go to page 103</b>
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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 11–22.**

**(continued on the next page)**

**Section A continued.**

**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)**

**(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.**

**(continued on the next page)**

**Turn over**

**Question 1 (a) (ii) continued.**

**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 1 (b) (i) continued.**

**Choose ONE of the following:**

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

**(9 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)**

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**TOTAL FOR SECTION A = 45 MARKS**

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**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.**

**(continued on the next page)**

**A Doll's House continued.**

**DR RANK Yes?**

**NIRU You would be doing me a huge                    5**  
**favour . . .**

**DR RANK Yes, let me!**

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

**DR RANK Tell me!**

**NIRU I can't. It's unreasonable. It's**  
**advice and help . . .**

**DR RANK Whatever it is, tell me.                    10**  
**You do trust me, don't you?**

**NIRU I trust you more than anyone**  
**else in the world.**

**(continued on the next page)**

**A Doll's House continued.**

**NIRU** 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?

(continued on the next page)

**A Doll's House continued.**

**Niru Dr Rank. That was horrid of you.**

**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.**

**(continued on the next page)**

**Turn over**

**A Doll's House continued.**

**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      40  
what I've said. But, perhaps I  
should leave – and never come  
back?**

**(continued on the next page)**

**A Doll's House continued.**

**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 50  
that.

**NIRU** As a young girl, I loved my father  
the best, of course.

**(continued on the next page)**

**Turn over**



**A Doll's House continued.**

**NIRU 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!**

**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 . . .**

**(continued on the next page)**

**A Doll's House continued.**

**NIRU Uma-di?**

**UMA May I have a word?**

**NIRU Of course.**

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

**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?**

**(continued on the next page)**

**Turn over**

**A Doll's House continued.**

**NIRU Keep him away for a bit.  
Please?**

**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.**

**(continued on the next page)**

**A Doll's House continued.**

**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**

**DAS Didn't think he did.**

**(continued on the next page)**

**A Doll's House continued.**

**DAS 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, 95**  
**I take it you're a little bit clearer about how much trouble you're in?**

**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**

**(continued on the next page)**

**Turn over**

**A Doll's House continued.**

**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 28–37.**

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

**(continued on the next page)**

**Question 2 (a) continued.**

**(i) You are going to play Sheila.**

**Explain TWO ways you would use  
PHYSICAL SKILLS to play this  
character in this extract.**

**(4 marks)**

**(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)**

**(continued on the next page)**



**Question 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:**

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

**(9 marks)**

**Question 2 (b) continued.**

**(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)**

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**TOTAL FOR SECTION A = 45 MARKS**

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# **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—**

**5**

**(continued on the next page)**

**Turn over**

**AN INSPECTOR CALLS** continued.

**GERALD (breaks off.)** My God!

**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

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

**SHEILA** You wait, Mother.

**INSPECTOR (To GERALD)** Go on.

(continued on the next page)

**AN INSPECTOR CALLS** continued.

**GERALD** She looked young and fresh  
and charming and altogether out  
of place down there. And 15  
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—

**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.

(continued on the next page)

**AN INSPECTOR CALLS** continued.

**MRS B. (staggered)** Well, really! 25

Alderman Meggarty! I must say,  
we are learning something tonight.

**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.

(continued on the next page)

Turn over

**AN INSPECTOR CALLS continued.**

**GERALD** So I went across and told **35**

Joe Meggarty some nonsense —  
that the 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.

**INSPECTOR** Did she drink much at  
that time? **45**

**(continued on the next page)**

**Turn over**



**AN INSPECTOR CALLS** continued.

**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 55  
me she'd had a job in one of the  
works here and had had to leave  
after a strike.

(continued on the next page)

Turn over

**AN INSPECTOR CALLS continued.**

**GERALD** 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 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. 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 desperately hard up and at that moment was actually hungry.

**(continued on the next page)**

**Turn over**

**AN INSPECTOR CALLS** continued.

**GERALD** 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 75  
— that in fact she hadn't a penny  
and was going to be turned out  
of the miserable back room she had.

(continued on the next page)

**AN INSPECTOR CALLS continued.**

**GERALD** 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 — 80 and had asked me to keep an eye on them for him and use them if I wanted to. 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 85 her there so that I could make love to her.

**(continued on the next page)**

**AN INSPECTOR CALLS continued.**

**GERALD 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 43–53.**

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

**(continued on the next page)**

**Question 3 (a) continued.**

- (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)**

- (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)**

**(continued on the next page)**

**Question 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:**

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

**(9 marks)**

**(continued on the next page)**



**Question 3 (b) continued.**

**(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.**

**You must consider:**

- **voice**
- **physicality**
- **stage directions and stage space.**

**(12 marks)**

**(continued on the next page)**

**Question 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:**

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

**(14 marks)**

**(Total for Question 3 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

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# **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.**

**(continued on the next page)**

**ANTIGONE continued.**

**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 **5**  
sell your gift. The will, for that  
matter, not to let yourself be  
swayed outta corruption. Is it?

**TYRESE** I think you had better stop  
right there.

**CREO** I stop when I want.

**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.

**(continued on the next page)**

**ANTIGONE continued.**

**CREO** 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 (points to the cameras) can make me change, nothing! The girl is going to die! 15

**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

(continued on the next page)

Turn over

**ANTIGONE continued.**

**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. 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 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.**

25

**(continued on the next page)**

**Turn over**

**ANTIGONE** continued.

**TYRESE** Are you going to throw them  
all into a dark hole? You might 30  
as well throw yourself, you and  
your own blasted stubbornness.  
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? If you  
uses the time to find his tongue and  
use it wisely!

(continued on the next page)

**ANTIGONE continued.**

**TYRESE 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 45  
you don't approve, say, tell,  
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!**

**(continued on the next page)**



**ANTIGONE continued.**

**CREO 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?**

**SOLDIER THREE What do you want  
us to say? 55**

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

**(continued on the next page)**

**ANTIGONE continued.**

**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 65  
knowing, as Tyrese says, why don't  
they say summin, why don't they  
make their move?

**(continued on the next page)**

**Turn over**

**ANTIGONE continued.**

**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.

70

That's where the power lies,  
man, real power.

**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?**

**(continued on the next page)**

**Turn over**

**ANTIGONE continued.**

**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 shovels  
and shit.**

85

**(continued on the next page)**

**Turn over**

**ANTIGONE continued.**

**CREO I want to pull her out of there  
myself. Now!**

**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 60–69.**

**(continued on the next page)**

**(Question 4 continued)**

**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 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)**

**(continued on the next page)**



**Question 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:**

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

**(9 marks)**

**(continued on the next page)**

**Turn over**

**Question 4 (b) continued.**

**(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?**

**(continued on the next page)**

**GOVERNMENT INSPECTOR** continued.

**KHLESTAKOV** Your guess is as good

as mine. I have to have it out 5  
with him. I have to, have 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. My soul needs  
enlightenment and sustenance 10  
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.

(continued on the next page)

Turn over

**GOVERNMENT INSPECTOR continued.**

**MAYOR** Oh, I could just light his  
nostril hair. His little dangling 15  
nostril hair. Whoomph! (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 20  
mattress, it was like sleeping on  
broken-up rocks, didn't get a  
wink and I need my sleep more  
than most.

**MAYOR** That is intolerable.  
Unbelievable.

(continued on the next page)

**Turn over**

**GOVERNMENT INSPECTOR** continued.

**MAYOR** 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. 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

(continued on the next page)

Turn over

**GOVERNMENT INSPECTOR** continued.

**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

**KHLESTAKOV** Love to. Lead the way.

(continued on the next page)

Turn over



**GOVERNMENT INSPECTOR** continued.

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

50

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

55

(continued on the next page)

**GOVERNMENT INSPECTOR** continued.

**KHLESTAKOV** 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.

**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.

(continued on the next page)

**GOVERNMENT INSPECTOR** continued.

**WAITER** For dinner, borscht followed  
by vareniky dumplings with four 65  
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. 70  
(To **WAITER**.) Get out of here.

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

**Waiter** exits.

**MAYOR** May I suggest — but no,  
no . . . 75

(continued on the next page)

Turn over

**GOVERNMENT INSPECTOR continued.**

**KHLESTAKOV What?**

**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

**(continued on the next page)**

**GOVERNMENT INSPECTOR** continued.

**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      90  
for our prison . . .

**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 75–87.**

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

**(continued on the next page)**

**Question 5 (a) continued.**

**(i) You are going to play Betty.**

**Explain TWO ways you would use  
PHYSICAL SKILLS to play this  
character in this extract.**

**(4 marks)**

**(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)**

**(continued on the next page)**

**Turn over**

**Question 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:**

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

**(9 marks)**

**(continued on the next page)**

**Turn over**



**Question 5 continued.**

**(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**

---

**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.**

**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.**

**(continued on the next page)**

**Turn over**

**THE CRUCIBLE** continued.

**ABIGAIL** 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?  
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 —

(continued on the next page)

Turn over

**THE CRUCIBLE continued.**

**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) 20  
Mama, Mama! (She dissolves  
into sobs.)

**ABIGAIL** Now look you. All of you.  
We danced.

(continued on the next page)

**THE CRUCIBLE continued.**

**ABIGAIL** And Tituba conjured Ruth

Putnam's dead sisters. 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 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.)

25

Now, you — sit up and stop this! 30

(continued on the next page)

Turn over

**THE CRUCIBLE** continued.

**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

**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?**

**(continued on the next page)**

**Turn over**

**THE CRUCIBLE continued.**

**PROCTOR** I forbid you leave the  
house, did I not? Why shall I pay  
you? I am looking for you more  
often than my cows! 40

**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 retain a shred of dignity,  
she goes slowly out.) 45

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

(continued on the next page)



**THE CRUCIBLE continued.**

**MERCY** sidles out. Since  
**PROCTOR's** entrance,  
**ABIGAIL** has stood as  
though on tiptoe, absorbing  
his presence, wide-eyed. He  
glances at her, then goes to 50  
**BETTY** on the bed.

**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.

(continued on the next page)

**THE CRUCIBLE continued.**

**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, wicked air.)  
We were dancin' in the woods  
last night, and my uncle leaped 60  
in on us. She took fright, is all.

**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 before  
you're twenty. 65

(continued on the next page)

Turn over

**THE CRUCIBLE continued.**

**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

**(continued on the next page)**

**THE CRUCIBLE continued.**

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

**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.**

**(continued on the next page)**

**Turn over**

**THE CRUCIBLE continued.**

**ABIGAIL** I know how you clutched my  
back behind your house and 85  
sweated like a stallion 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.

**PROCTOR** I have hardly stepped off my  
farm this sevenmonth.

(continued on the next page)

**Turn over**

**THE CRUCIBLE continued.**

**ABIGAIL** I have a sense for heat,  
John, and yours has drawn me 95  
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 you. 100  
(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.)**

**(continued on the next page)**

**THE CRUCIBLE continued.**

**PROCTOR (gently pressing her  
from him, with great  
sympathy but firmly) Child — 105**

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

**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**

**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 93–102.**

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

**(continued on the next page)**



**Question 6 continued.**

**(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)**

**(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)**

**(continued on the next page)**

**Turn over**

**Question 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:**

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

**(9 marks)**

**(continued on the next page)**

**Turn over**

**Question 6 continued.**

**(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**

---

**Turn over**

# **Twelfth Night,**

## **William Shakespeare**

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

**This extract is taken from Act 1  
Scene 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,

**(continued on the next page)**

**Turn over**

**TWELFTH NIGHT continued.**

**DUKE** The appetite may sicken, and  
so die. That strain again! it had 5  
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; '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

**(continued on the next page)**

**TWELFTH NIGHT** continued.

**DUKE** 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, E'er since pursue me. 25

**Enter VALENTINE.**

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

**(continued on the next page)**

**TWELFTH NIGHT continued.**

**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  
veiléd walk And water once a day  
her chamber round With eye- 35  
offending brine: all this to  
season 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

(continued on the next page)

Turn over



**TWELFTH NIGHT continued.**

**DUKE** 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 Her sweet  
perfections, with one self king!  
Away before me to sweet beds of  
flowers; Love-thoughts lie rich 45  
when canopied with bowers.

**Exeunt.**

**Scene 2**

**The sea-coast.**

**Enter VIOLA, CAPTAIN and  
sailors. 50**

**(continued on the next page)**

**Turn over**

**TWELFTH NIGHT** continued.

**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.

**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

(continued on the next page)

**TWELFTH NIGHT continued.**

**CAPTAIN 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, The like of him.  
 Know'st thou this country?**

**(continued on the next page)**

**TWELFTH NIGHT** continued.

**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 80  
name him; 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,

(continued on the next page)

Turn over

**TWELFTH NIGHT** continued.

**CAPTAIN** What great ones do the less  
will prattle of — That he did seek 85  
the love of fair Olivia.

**VIOLA** What's she?

**CAPTAIN** A virtuous maid, the  
daughter of a count That died  
some twelvemonth since; then  
leaving her In the protection of 90  
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,  
And might not be delivered to 95  
the world, Till I had made mine  
own occasion mellow, What my  
estate is!

(continued on the next page)

Turn over

**TWELFTH NIGHT** continued.

**CAPTAIN** That were hard to compass;

Because she will admit no kind 100  
of suit, 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 With this thy fair 105

and outward character, I prithee

— and I'll pay thee bounteously

— Conceal me what I am, and be

my aid 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)**

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**TOTAL FOR SECTION B = 15 MARKS**

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**TOTAL FOR PAPER = 60 MARKS**

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**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,  
Government Inspector, Faber & Faber**

**The Crucible © from The Crucible,  
Arthur Miller, Methuen**

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