

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

V73982A

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 5 |
| | Extract | Go to page 11 |
| An Inspector Calls | Questions 2a to 2c | Go to page 23 |
| | Extract | Go to page 28 |

(continued on the next page)

Turn over

SECTION A continued.

| | | |
|-----------------|-------------------------------|--------------------------|
| Antigone | Questions 3a to 3c | Go to page 38 |
| | Extract | Go to page 43 |

| | | |
|---------------------------------|-------------------------------|--------------------------|
| Government Inspector | Questions 4a to 4c | Go to page 54 |
| | Extract | Go to page 60 |

| | | |
|-------------------------|-------------------------------|--------------------------|
| The Crucible | Questions 5a to 5c | Go to page 70 |
| | Extract | Go to page 75 |

| | | |
|--------------------------|-------------------------------|--------------------------|
| Twelfth Night | Questions 6a to 6c | Go to page 89 |
| | Extract | Go to page 94 |

Turn over

SECTION B

| | |
|--|---------------------------|
| Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen. | Go to page 105 |
|--|---------------------------|

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 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.

(continued on the next page)

Turn over

QUESTION 1 (b) (i) continued.

Choose ONE of the following:

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

(9 marks)

(continued on the next page)

QUESTION 1 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)

Turn over

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?

(continued on the next page)

Turn over

A DOLL'S HOUSE continued.

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!

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. I know you are
my most loyal friend and so I
will tell you.

(continued on the next page)

Turn over

A DOLL'S HOUSE continued.

NIRU 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)

Turn over

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

(continued on the next page)

Turn over

A DOLL'S HOUSE continued.

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.

(continued on the next page)

Turn over

A DOLL'S HOUSE continued.

DR RANK I am not ashamed at all 40
for what I've said. 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.

(continued on the next page)

Turn over

A DOLL'S HOUSE continued.

DR RANK I suppose there's a truth 50
in that.

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!

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.

(continued on the next page) Turn over

A DOLL'S HOUSE continued.

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 65
for 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.**

(continued on the next page)

A DOLL'S HOUSE continued.

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?

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.

(continued on the next page)

A DOLL'S HOUSE continued.

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 . . .**

(continued on the next page)

Turn over

A DOLL'S HOUSE continued.

NIRU He doesn't know anything. 90

**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 95
about how much trouble you're
in?**

**NIRU Very clear. What do you want
of me now?**

(continued on the next page)

A DOLL'S HOUSE continued.

**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 105
can settle it between the three
of us.**

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)

Turn over

QUESTION 2 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)

Turn over

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)

(continued on the next page)

Turn over

QUESTION 2 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)

TOTAL FOR SECTION A = 45 MARKS

Turn over

An Inspector Calls,

J.B. Priestley

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

This extract is taken from Act 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.

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

**GERALD She was very pretty —
soft brown hair and big dark
eyes—(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.**

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

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

SHEILA You wait, Mother.

INSPECTOR (To GERALD) Go on.

GERALD She looked young and
fresh and charming and
altogether out of place down 15
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—

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

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

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! 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

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

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 35
told 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

(continued on the next page) Turn over

AN INSPECTOR CALLS continued.

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

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

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

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. 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. 60

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

GERALD 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 65 she didn't mean to — was that she was 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

(continued on the next page) Turn over

AN INSPECTOR CALLS continued.

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. 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 80 he had — in Morgan Terrace

(continued on the next page)

Turn over

AN INSPECTOR CALLS continued.

GERALD — 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 85 understand that I didn't install her there so 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.

Turn over

SECTION A:

BRINGING: TEXTS TO LIFE

**Antigone, Sophocles adapted by
Roy Williams**

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

**You are involved in staging a
production of this play. Please
read the extract on pages 43–53.**

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

(continued on the next page)

Turn over

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)

Turn over

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)

Turn over

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)

Turn over

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)

TOTAL FOR SECTION A = 45 MARKS

Turn over

Antigone, Sophocles adapted by Roy Williams

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

**This extract is taken from
Scene 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.**

(continued on the next page)

Turn over

ANTIGONE continued.

**CREO But you ain't got the front, let
alone the strength, not to go out
and sell your gift. The will, for 5
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. So
come on then, bring it, tell me
about my future. Just don't
expect to be paid for this.**

(continued on the next page)

Turn over

ANTIGONE continued.

TYRESE You cannot change it, you cannot redeem it.

CREO You think? You think I don't 15
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!

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 20
process.

(continued on the next page)

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 25 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.

(continued on the next page)

Turn over

ANTIGONE continued.

TYRESE Are you going to throw
them all into a dark hole? You 30
might 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?

(continued on the next page)

Turn over

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. 45

**Am I the king or not? Tell me you
don't approve, say, tell, show?
Waiting! Just as I thought, there
nuttin there, no one's there, no
one's there!**

(continued on the next page)

Turn over

ANTIGONE continued.

**CREO 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 50
from you, I don't need you. So,
if you're go chat, 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)

Turn over

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.

(continued on the next page)

ANTIGONE continued.

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

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 power. 70

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

SOLDIER TWO You are supposed to do what you must.

(continued on the next page)

ANTIGONE continued.

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.

(continued on the next page)

Turn over

ANTIGONE continued.

**SOLDIER THREE Don't trust anyone
else to do this. Now, man!**

**CREO I'm going, I'm going. Bring 85
me soldiers to meet me at the
quarry, tell them to bring shovels
and shit. 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 60–70.**

(continued on the next page)

SECTION A 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 (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)

(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)

Turn over

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

Turn over

**Government Inspector,
Nikolai Gogol adapted by
David Harrower**

**This play had its first performance
at the Alexandrinsky Theatre,
St Petersburg in April 1836.**

**This extract is taken from
Act 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 5

good as mine. I have to have it
out 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 10
soul needs enlightenment and
sustenance in the form of
informed opinion, intellect and
prolonged exposure to the arts.

MAYOR (aside) Ooh, his soul
needs sustenance, does it?

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.

MAYOR Prolonged exposure?

**Tosser. 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.**

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.

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. 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 . . .

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.

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.

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.

MAYOR You'll take it? 45

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 50
obsequiousness 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.**

(continued on the next page)

GOVERNMENT INSPECTOR continued.

KHLESTAKOV And the respect and
consideration you've shown me. 55
That's what I look for 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 60
bill now.

WAITER I gave it to you.

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

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.

WAITER On the day you arrived you had for lunch a Kiev cutlet and spiced almond cake. For dinner, 65 borscht followed by vareniky 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.

KHLESTAKOV That's very good of you.

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.
(Puts his money away.)

WAITER exits.

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

75

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

(continued on the next page)

Turn over

GOVERNMENT INSPECTOR continued.

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!

Turn over

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 75–88.

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)

Turn over

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.**

(continued on the next page)

Turn over

QUESTION 5 (b) continued.

- (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 (b) 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)

Turn over

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.)

(continued on the next page)

Turn over

THE CRUCIBLE continued.

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

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

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!

(continued on the next page)

Turn over

THE CRUCIBLE continued.

BETTY (collapsing on the bed) 20

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

ABIGAIL Now look you. All of you.

**We danced. 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. 25

And you know I can do it; I saw

Indians smash my dear parents'

heads on the pillows next to mine,

(continued on the next page)

Turn over

THE CRUCIBLE continued.

ABIGAIL 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 —

(continued on the next page)

Turn over

THE CRUCIBLE continued.

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? 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.

(continued on the next page)

Turn over

THE CRUCIBLE continued.

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.

MERCY sidles out. Since
PROCTOR's entrance,
ABIGAIL has stood as though
on tiptoe, absorbing his
presence, wide-eyed.

(continued on the next page)

Turn over

THE CRUCIBLE continued.

**He glances at her, then goes
to BETTY on the bed. 55**

**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.**

(continued on the next page)

Turn over

THE CRUCIBLE continued.

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 in on us. She took fright, 60 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)

Turn over

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.

(continued on the next page)

Turn over

THE CRUCIBLE continued.

PROCTOR You know me better.

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.

(continued on the next page)

Turn over

THE CRUCIBLE continued.

PROCTOR I have hardly stepped
off my farm this seven month.

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';

(continued on the next page)

Turn over

THE CRUCIBLE continued.

ABIGAIL 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) 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

Turn over

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 94–104.**

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

(continued on the next page)

Turn over

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 (b) 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 5

so die. 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; 'Tis not so

sweet now as it was before. O 10

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)

Turn over

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 25
pursue me.

Enter VALENTINE.

(To VALENTINE) How now!

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

DUKE What news from her?

VALENTINE So please my lord,
 I might not be admitted; But
 from her handmaid do return 30
 this 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 35
 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

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

**DUKE To pay this debt of love but
to a brother, How will she love, 40
when the rich golden shaft 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 when canopied 45
with bowers.**

Exeunt.

(continued on the next page)

TWELFTH NIGHT continued.

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; what think you, 55
sailors?**

**CAPTAIN It is perchance that you
yourself were saved.**

(continued on the next page)

Turn over

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 — To a strong mast that 65
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.**

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

VIOLA (Giving him money)

For saying so, there's gold: Mine 70
own escape unfoldeth to my
hope, Whereto thy speech
serves for authority, 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.

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

VIOLA Orsino! I have heard my
father name him; He was a 80
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 — That he
did seek the love of fair Olivia. 85

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
his son, her brother, 90

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

**CAPTAIN 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 100
admit no kind of suit, No, not the
duke's.**

**VIOLA There is a fair behaviour in
thee, captain;**

(continued on the next page)

Turn over

TWELFTH NIGHT continued.

VIOLA 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 and 105
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)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER

Source information

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

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

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

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

Turn over

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

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