

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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

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**Monday 18 May 2020**

Afternoon (Time: 1 hour 45 minutes)

Paper Reference **1DR0/03**

**Drama**

**Component 3: Theatre Makers in Practice**

**You must have:**

Questions and Extracts Booklet (enclosed)

Total Marks

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### Instructions

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

### Information

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

### Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.
- It is recommended that you spend between 65–70 minutes on Section A and between 20–25 minutes on Section B.

Turn over ►

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P 6 2 6 4 0 R A 0 1 1 6



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**SECTION A: BRINGING TEXTS TO LIFE**

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

- Chosen question number:
- |            |                          |            |                          |            |                          |
|------------|--------------------------|------------|--------------------------|------------|--------------------------|
| Question 1 | <input type="checkbox"/> | Question 2 | <input type="checkbox"/> | Question 3 | <input type="checkbox"/> |
| Question 4 | <input type="checkbox"/> | Question 5 | <input type="checkbox"/> | Question 6 | <input type="checkbox"/> |
| Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> |            |                          |

Question (a)(i)

(4)

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Question (a)(ii)

(6)

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Question (b)(i)

(9)

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Question (b)(ii)

(12)

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Question (c)

(14)

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**TOTAL FOR SECTION A = 45 MARKS**



**SECTION B: LIVE THEATRE EVALUATION**

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

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

**You must use the Questions and Extracts Booklet (p.44).**

Performance details

Title:

.....

Venue:

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Date seen:

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Question 9(a)

(6)

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Question 9(b)

(9)

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**(Total for Question 9 = 15 marks)**

**TOTAL FOR SECTION B = 15 MARKS**

**TOTAL FOR PAPER = 60 MARKS**



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

**Monday 18 May 2020**

Afternoon (Time: 1 hour 45 minutes)

Paper Reference **1DR0/03**

**Drama**

**Component 3: Theatre Makers in Practice**

**Questions and Extracts Booklet**

**Do not return this booklet with the answer booklet.**

*Turn over* ►

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## SECTION A

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

<b>Text studied</b>	<b>Question/Extract</b>	<b>Page</b>
<i>100</i>	<b>Questions 1(a) to 1(c)</b>	Go to page 3
	<b>Extract</b>	Go to page 5
<i>1984</i>	<b>Questions 2(a) to 2(c)</b>	Go to page 9
	<b>Extract</b>	Go to page 11
<i>An Inspector Calls</i>	<b>Questions 3(a) to 3(c)</b>	Go to page 14
	<b>Extract</b>	Go to page 16
<i>Blue Stockings</i>	<b>Questions 4(a) to 4(c)</b>	Go to page 19
	<b>Extract</b>	Go to page 21
<i>The Crucible</i>	<b>Questions 5(a) to 5(c)</b>	Go to page 24
	<b>Extract</b>	Go to page 26
<i>DNA</i>	<b>Questions 6(a) to 6(c)</b>	Go to page 29
	<b>Extract</b>	Go to page 31
<i>Government Inspector</i>	<b>Questions 7(a) to 7(c)</b>	Go to page 34
	<b>Extract</b>	Go to page 36
<i>Twelfth Night</i>	<b>Questions 8(a) to 8(c)</b>	Go to page 39
	<b>Extract</b>	Go to page 41

## SECTION B

Questions 9(a) and 9(b) – answer BOTH questions in relation to ONE performance that you have seen.	Go to page 44
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## SECTION A: BRINGING TEXTS TO LIFE

100, Diene Petterle, Neil Monaghan and Christopher Heimann

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 5–8.

- 1 (a) There are specific choices in this extract for performers.
- (i) You are going to play Ketu. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Alex. He is trying to work out where 'here' is.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following:  
• sound  
• staging  
• set. (9)
- (ii) The Guide appears to be in charge.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider:  
• voice  
• physicality  
• stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 1 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

**100, Diene Petterle, Neil Monaghan and Christopher Heimann.**

*This play had its first professional performance at the Soho Theatre, London in February 2003.*

*This extract is taken from the opening section of the play.*

KETU discovers SOPHIE. He stares at her.

*She returns his gaze for a moment.*

ALEX runs onstage. He is a young man, self-assured and brash, with a childlike quality that makes him attractive and likable.

*All three look at each other.*

**Ketu**

1 ... 2 ...

ALEX turns and looks around, trying to work out where he is.

**Ketu**

3 ...

SOPHIE looks at KETU.

4.

**Sophie** (to ALEX)

What's he doing?

**Alex**

At a guess ... counting.

**Sophie**

Counting what?

**Alex** (looks around)

The seats?

**Ketu**

5.

**Alex**

Apparently not.

KETU is confused. Lost in thought for a moment.

(To KETU, helpfully.) 6?

KETU wheels around, seeing ALEX for the first time.

**Ketu**

What?

**Alex**

Nothing. Just . . . joining in.

*KETU looks at ALEX as if it is ALEX that is mad. KETU examines one of the boxes. ALEX looks around again.*

**Sophie** (*a realisation*)

I've been here before.

**Alex**

Oh?

**Sophie**

I think so yes. This . . . sensation . . . it's familiar.

**Alex**

Where exactly *is* here?

**Sophie**

I . . . I don't know.

*SOPHIE tries to think.*

**Ketu**

7.

**Sophie**

I wish he'd stop that!

**Ketu**

8.

*Just then KETU comes up to SOPHIE. He looks at her closely.*

**Sophie**

Hello.

*KETU flinches and rubs his neck. KETU is confused by the sensation.*

What's wrong?

**Ketu**

What?

**Sophie**

With your neck?

**Ketu** (*offended*)

There's nothing wrong with my neck . . . you don't like my neck . . . you don't have to look at it!

*The two part. SOPHIE slowly reaches for the top of her head.*

**Sophie**

I have a cut . . . here.

*She traces her hand along the extensive incision.*

**Alex**

What?

**Sophie** *(not wishing to pursue the thought)*

Nothing . . . it doesn't matter!

*KETU comes to a realisation, he sniffs the air.*

**Ketu**

There is no smell.

*They all look at their surroundings.*

**Alex**

This isn't right. This is not right at all.

*They all look at each other.*

*Just then a voice is heard from the darkness.*

**Guide**

Good . . . this is very encouraging. Very encouraging.

*The others are startled. KETU dashes and hides behind a box. A figure enters the space. He appears to be a man in his fifties. As we shall see, he is something of a chameleon. He is able to change his physical and vocal characteristics with remarkable speed. He is the GUIDE. Though at times he appears more of a jester or a clown. Unlike the others, he appears to belong to this place.*

I'm sorry to have left you alone all this time . . . there's a bit of a backlog. Well, backlog's the wrong word really . . . since time doesn't exactly . . .

**Alex**

Who the hell are you?

**Guide**

I'm coming to that . . .

*The GUIDE takes centre stage.*

If I could have your attention for a moment . . . I have a short presentation.

**Alex**

Look this is very interesting but . . . !

*The GUIDE suddenly changes tone and physical character. He appears more sinister.*

## Guide

You have something better to do? Eh? Somewhere more important to be?!

*ALEX is chastened. Clearly he doesn't.*

Good . . . then I shall begin.

*A beat.*

Welcome . . . to death.

*Silence.*

Welcome. You will shortly be embarking on your transit. This can be a disorientating experience but we shall do all we can to make your final journey a safe and pleasant one. Please listen carefully to the instructions and follow them . . . (*Darkly.*) to the letter!

You are to select one memory from your life. You will then record your selection with the camera provided.

*He points towards the 'magical' camera, an invisible device.*

As the memory is captured the mechanism will flash.

*There is a sudden flash. The others blink and look away for a moment.*



## SECTION A: BRINGING TEXTS TO LIFE

1984, George Orwell, Robert Icke and Duncan Macmillan

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 11–13.

- 2 (a) There are specific choices in this extract for performers.
- (i) You are going to play Julia. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Parsons. He is loyal to the Party.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following: (9)
- sound
  - staging
  - set.
- (ii) Winston has decided to rebel.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider: (12)
- voice
  - physicality
  - stage directions and stage space.

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 2 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

**1984, George Orwell, Robert Icke and Duncan Macmillan**

*This play had its first performance at Nottingham Playhouse in September 2013.*

*JULIA violently collides with someone, and is sent backwards, scattering chairs, she cries out in pain. WINSTON instinctively moves to help her then realises who it is. He is still terrified of her.*

WINSTON     You're hurt?

JULIA        It's nothing. It'll be all right in a second.

WINSTON     Nothing broken?

JULIA        Nothing broken. I'm all right. I'll be all right in a moment.

*JULIA holds out her hand for him to help her. It seems like a trap. WINSTON helps her up.*

It's nothing. Really. Thank you.

*She releases his hand and exists. WINSTON is aware of something having been passed to him. As she shuts the door, he's alone.*

*He opens his hand. Inside is a scrap of paper, folded.*

*He is terrified. He checks that he's alone and turns his back to the telescreen. He unfolds the message.*

WINSTON     She's thoughtpolice. She knows. She's —

*He now sees what is written — in large, uniformed handwriting: 'I love you'.*

*WINSTON is overcome.*

*A klaxon sounds. People pour into the canteen again. WINSTON 'comes to'. He knows he's been here before.*

MARTIN     Victory gin!

SYME        You don't really appreciate Newspeak, Winston. Do you? Not really.

You don't have to be an expert to know that Newspeak is the only language in the world whose vocabulary gets smaller every year.

It's a beautiful thing, the destruction of words.

PARSONS    My kid made sure he was some kind of enemy agent. Might have been parachuted in or something. But this is the bit that's really brilliant. What put her onto him in the first place?

SYME Shoes.

PARSONS He was wearing a funny pair of shoes!

SYME He told me before.

*JULIA walks along the corridor as before. WINSTON watches her.*

PARSONS So chances are he was a foreigner. Pretty smart, right? Pretty smart for a seven year old.

*JULIA enters the canteen.*

Absolutely bursting with pride. You know what she did this weekend? Absolutely brilliant. Pleased as punch. Her troop are on a patrol North West, heading towards Willesden. And they hear something. Whistling! Young man and woman from the Ministry of Plenty, holding hands! Stopped when they saw the kids of course.

But it was too late. That kind of behaviour. Brazen.

SYME Good.

PARSONS I mean, there is a war on.

*JULIA comes closer, sits at the other end of the table. WINSTON, suddenly reckless, nudges the tray off the table downstage towards her — everyone else in the room stops as if there's been a gunshot.*

Be careful, comrade. Be careful.

*JULIA moves in to help him clear it up. They're on the floor.*

JULIA Sunday afternoon?

WINSTON Yes.

JULIA At fifteen, get the train.

*JULIA's voice seems to echo, and the canteen vanishes.*

Get off at the third station. Turn left, follow the path — wait at the biggest tree, the one covered in moss. Wait for me.

*A sudden, two-second blackout — then a train whistle. The lights come up. We are in the countryside.*

We're all right here.

WINSTON     We're all right here?

JULIA        Yes. We're miles from anywhere. Look at  
the trees! Just don't go too far into the open.

'

I'm Julia

'Hello Julia, I'm Winston Smith.'

WINSTON     How did you know that's —

JULIA        I'm careful. I'd be dead if I wasn't.

WINSTON     You've done this before?

JULIA        Hundreds of times. Well, a handful at least.

WINSTON     With Party members?

JULIA        Always.

WINSTON     The more men you've been with, the better.  
I hate purity. I want the Party to rot from  
the inside. To collapse in on itself. I want  
corruption. Violence. Risk.

JULIA        You're going to love me.

'

Oh — I've got a surprise.

*She pulls out a slab of chocolate wrapped in silver paper.*

WINSTON     Chocolate! I remember —

JULIA        It's real. Not like that crap the Party  
rations out. This is the stuff they keep for  
themselves.

WINSTON     How did you —

*She takes a small piece of chocolate and puts it into his mouth. They  
stop still, her fingers lingering on his lips. He eats the chocolate, his  
eyes closed. He opens them in joy at the taste. JULIA smiles.*

*JULIA kisses him.*

## SECTION A: BRINGING TEXTS TO LIFE

### *An Inspector Calls*, J B Priestley

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 16–18.

- 3 (a) There are specific choices in this extract for performers.
- (i) You are going to play Sheila. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Gerald. He is reluctant to discuss his secret.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following:  
• sound  
• staging  
• set. (9)
- (ii) The Inspector takes charge.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider:  
• voice  
• physicality  
• stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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

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**TOTAL FOR SECTION A = 45 MARKS**

## ***An Inspector Calls, J B Priestley***

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

*This extract is taken from Act 2.*

*At rise, scene and situation are exactly as they were at end of Act One. The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD. Then he comes forward, leaving door open behind him.*

**INSPECTOR** (To GERALD) Well?

**SHEILA** (with hysterical laugh, to GERALD) You see? What did I tell you?

**INSPECTOR** What did you tell him?

**GERALD** (with an effort) Inspector, I think Miss Birling ought to be excused any more of this questioning. She's nothing more to tell you. She's had a long, exciting and tiring day — we were celebrating our engagement, you know — and now she's obviously had about as much as she can stand. You heard her.

**SHEILA** He means that I'm getting hysterical now.

**INSPECTOR** And are you?

**SHEILA** Probably.

**INSPECTOR** Well, I don't want to keep you here. I've no more questions to ask you.

**SHEILA** No, but you haven't finished asking questions — have you?

**INSPECTOR** No.

**SHEILA** (to GERALD) You see? (To INSPECTOR.) Then I'm staying.

**GERALD** Why should you? It's bound to be unpleasant and disturbing.

**INSPECTOR** And you think young women ought to be protected against unpleasant and disturbing things?

**GERALD** If possible — yes.

**INSPECTOR** Well, we know one young woman who wasn't, don't we?

**GERALD** I suppose I asked for that.



**SHEILA** Be careful you don't ask for any more, Gerald.

**GERALD** I only meant to say to you — Why stay when you'll hate it?

**SHEILA** It can't be any worse for me than it has been. And it might be better.

**GERALD** (*bitterly*) I see.

**SHEILA** What do you see?

**GERALD** You've been through it — and now you want to see somebody else put through it.

**SHEILA** (*bitterly*) So that's what you think I'm really like. I'm glad I realized it in time, Gerald.

**GERALD** No, no, I didn't mean—

**SHEILA** (*cutting in*) Yes, you did. And if you'd really loved me, you couldn't have said that. You listened to that nice story about me. I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.

**GERALD** I neither said that nor even suggested it.

**SHEILA** Then why say I want to see somebody else put through it? That's not what I meant at all.

**GERALD** All right then, I'm sorry.

**SHEILA** Yes, but you don't believe me. And this is just the wrong time not to believe me.

**INSPECTOR** (*massively taking charge*) Allow me, Miss Birling. (*To GERALD.*) I can tell you why Miss Birling wants to stay on and why she says it might be better for her if she did. A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm. But she died in misery and agony — hating life —

**SHEILA** (*distressed*) Don't please — I know, I know — and I can't stop thinking about it—

**INSPECTOR** (*ignoring this*) Now Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility, the rest of tonight, all tomorrow, all the next night—

**SHEILA** (*eagerly*) Yes, that's it. And I know I'm to blame — and I'm desperately sorry — but I can't believe — I won't believe — it's simply my fault that in the end she — she committed suicide. That would be too horrible—

**INSPECTOR** *(sternly to them both)* You see, we have to share something. If there's nothing else, we'll have to share our guilt.

**SHEILA** *(staring at him)* Yes. That's true. You know. *(She goes close to him, wonderingly.)* I don't understand about you.

**INSPECTOR** *(calmly)* There's no reason why you should.

*He regards her calmly while she stares at him wonderingly and dubiously. Now MRS BIRLING. enters, briskly and self-confidently, quite out of key with the little scene that has just passed. SHEILA feels this at once.*

**MRS B.** *(smiling, social)* Good evening, Inspector.

## SECTION A: BRINGING TEXTS TO LIFE

### *Blue Stockings*, Jessica Swale

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 21–23.

- 4 (a) There are specific choices in this extract for performers.
- (i) You are going to play Mrs Lindley. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Carolyn. She wants to be treated equally.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following:  
• sound  
• staging  
• set. (9)
- (ii) Lloyd is angry with the women.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider:  
• voice  
• physicality  
• stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 4 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

## **Blue Stockings, Jessica Swale**

*This play had its first professional performance at Shakespeare's Globe, London in August 2013.*

*This extract is taken from Act 2, Scene 6.*

### **Raising the Banner**

CAROLYN and TESS are in MRS LINDLEY's haberdashery buying fabric for a banner. The doorbell rings and LLOYD and EDWARDS enter.

EDWARDS. Hello, ladies.

MRS LINDLEY. Gentlemen. I was about to close.

*While they talk, MRS LINDLEY cuts the fabric to size and measures out the ribbon for the WOMEN.*

LLOYD. Oh, we can wait.

EDWARDS. Hello, ladies. Is that for a dress for Newmarket?

CAROLYN. Not unless I'm to troop around the paddock in forty yards of calico.

LLOYD. We haven't seen you around much.

EDWARDS. I was hoping we'd see you more often.

TESS. Well. We mostly take lectures at college now.

CAROLYN. Maudsley had us banned.

LLOYD. We know. We heard.

CAROLYN. Will it take paint, the calico?

MRS LINDLEY. What sort of paint?

CAROLYN. Just something — for lettering. Emulsion.

MRS LINDLEY. Yes, it'll take paint.

LLOYD. Do you think a banner's going to help? Are you really intending to fight this?

*MRS LINDLEY packages the fabric. HOLMES arrives.*

HOLMES. Ladies. Fellas, what are you doing here?

LLOYD. Just seeing what's on display.

MRS LINDLEY. Mr Holmes. Your package arrived from Paris this morning.

HOLMES. Good, thank you. And do you approve?

MRS LINDLEY. Silk brocade with double stitching?

Absolutely.

*She opens a box containing a delicate pair of gloves.*

HOLMES. Let's have a look. Well, ladies, what do you think?

CAROLYN. Maison Worth? They're all the rage on the Champs-Élysées.

HOLMES. They're this season's. Thank you, ma'am. Fellas, see you back at college.

LLOYD (*suddenly*). You can't seriously believe you'll win?

CAROLYN. We might do.

HOLMES. But, ladies, you can't vote.

CAROLYN. Nor can you.

LLOYD. We can't, no, but all of the graduates can. I'm afraid there's little point in your motion.

HOLMES. Lloyd. That's enough.

MRS LINDLEY. That's three and six.

TESS (*paying and making to leave*). Thank you. Carolyn, let's / go.

LLOYD. What would you do with a degree anyway? Run the country? Be an engineer? Develop a cure for smallpox?

CAROLYN. Maybe. I'm going to be a doctor.

LLOYD. And who are you going to doctor, miss? Me? Him? No? Who?

HOLMES. Alright, Lloyd, that's enough.

LLOYD (*to CAROLYN*). Who?!

CAROLYN. Just because you don't believe a woman capable of —

LLOYD. No man will be doctored by a woman.

TESS. Plenty of women will.

LLOYD. But no man will employ you. No man will take your directions. No man will vote for you. So you're a lost cause. Why fight it?

CAROLYN. Because / it's who —

LLOYD (*explodes suddenly*). Listen! I was at school at five. At seven I knew Plato. At twelve, hand me a cadaver and I'd tell you the name of every last nerve in it. You think you can compete? You think some tuppenny once-a-week governess is enough, do you? Some tattered notes from your brother? Some village dunce school for girls? You think *that* — that joke of an education — gives you a right to set foot here? At Cambridge? Cambridge, for God's sake! This isn't some country-hole second-rate pauper's college. We're not average men here. We are the future. The leaders. The establishment. We don't sleep, we don't rest, we don't give up and we don't come second. We learn. It's our right. It's our blood. And we stop at nothing. These buildings. They make us men. Eight hundred years we've studied here. We built this country. We made this nation. Darwin, Milton, Shadwell, Marlowe, Walpole, Newton, Cromwell, Pitt. Then you. You what? Waltz in, with your bonnets and your pretensions and your preposterous self-belief and think you have a right to set foot in these walls? To put yourself on a level with us because you can heat a test tube on a burner? You know what they should do with you — they should put you away. You're mad. You're not natural. You don't have an ounce of womanhood in your body. You won't be mothers. And you won't be wives. Why would you do that? No normal woman would want that. Cos you know no man'll ever have you. You're a joke. All of you. A joke! Ha, a doctor, for God's sake!

CAROLYN. I know the human body as well as any man.

LLOYD. Well, I'll be damned if any man would let you touch his body unless he's paying you like a common whore.

## SECTION A: BRINGING TEXTS TO LIFE

### *The Crucible*, Arthur Miller

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 26–28.

- 5 (a) There are specific choices in this extract for performers.
- (i) You are going to play Hale. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Parris. He is questioning Tituba.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following: (9)
- sound
  - staging
  - set.
- (ii) Tituba is terrified.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider: (12)
- voice
  - physicality
  - stage directions and stage space.



(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 5 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

## **The Crucible, Arthur Miller**

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

*This extract is taken from Act 1.*

**Putnam** This woman must be hanged! She must be taken and hanged!

**Tituba** (*terrified, falls to her knees*) No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.

**Parris** The Devil?

**Hale** Then you saw him! (**Tituba weeps.**) Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free —

**Tituba** (*frightened by the coming process*) Mister Reverend, I do believe somebody else be witchin' these children.

**Hale** Who?

**Tituba** I don't know, sir, but the Devil got him numerous witches.

**Hale** Does he! (*It is a clue.*) Tituba, look into my eyes. Come, look into me. (*She raises her eyes to his fearfully.*) You would be a good Christian woman, would you not, Tituba?

**Tituba** Aye, sir, a good Christian woman.

**Hale** And you love these little children?

**Tituba** Oh, yes, sir, I don't desire to hurt little children.

**Hale** And you love God, Tituba?

**Tituba** I love God with all my bein'.

**Hale** Now, in God's holy name —

**Tituba** Bless Him. Bless Him. (*She is rocking on her knees, sobbing in terror.*)

**Hale** And to His glory —

**Tituba** Eternal glory. Bless Him — bless God . . .

**Hale** Open yourself, Tituba — open yourself and let God's holy light shine on you.

**Tituba** Oh, bless the Lord.

**Hale** When the Devil comes to you does he ever come — with another person? (*She stares up into his face.*) Perhaps another person in the village? Someone you know.

**Parris** Who came with him?

**Putnam** Sarah Good? Did you ever see Sarah Good with him? Or Osburn?

**Parris** Was it man or woman came with him?

**Tituba** Man or woman. Was — was woman.

**Parris** What woman? A woman, you said. What woman?

**Tituba** It was black dark, and I —

**Parris** You could see him, why could you not see her?

**Tituba** Well, they was always talking; they was always runnin' round and carryin' on —

**Parris** You mean out of Salem? Salem witches?

**Tituba** I believe so, yes, sir.

Now **Hale** takes her hand. She is surprised.

**Hale** Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The Devil can never overcome a minister. You know that, do you not?

**Tituba** (*kisses Hale's hand*) Aye, sir, oh, I do.

**Hale** You have confessed yourself to witchcraft, and that speaks a wish to come to Heaven's side. And we will bless you, Tituba.

**Tituba** (*deeply relieved*) Oh, God bless you, Mr Hale!

**Hale** (*with rising exaltation*) You are God's instrument put in our hands to discover the Devil's agents among us. You are selected, Tituba, you are chosen to help us cleanse our village. So speak utterly, Tituba, turn your back on him and face God — face God, Tituba, and God will protect you.

**Tituba** (*joining with him*) Oh, God, protect Tituba!

**Hale** (*kindly*) Who came to you with the Devil? Two? Three? Four? How many? (**Tituba** pants, and begins rocking back and forth again, staring ahead.)

**Tituba** There was four. There was four.

**Parris** (*pressing in on her*) Who? Who? Their names, their names!

**Tituba** (*suddenly bursting out*) Oh, how many times he bid me kill you, Mr Parris!

**Parris** Kill me!

**Tituba** (*in a fury*) He say Mr Parris must be kill! Mr Parris no goodly man, Mr Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! (*They gasp.*) But I tell him 'No! I don't hate that man. I don't want kill that man.' But he say, 'You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!' And I say, 'You lie, Devil, you lie!' And then he come one stormy night to me, and he say, 'Look! I have *white* people belong to me.' And I look — and there was Goody Good.

**Parris** Sarah Good!

**Tituba** (*rocking and weeping*) Aye, sir, and Goody Osburn.

## SECTION A: BRINGING TEXTS TO LIFE

### *DNA*, Dennis Kelly

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 31–33.

- 6 (a) There are specific choices in this extract for performers.
- (i) You are going to play Cathy. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Richard. He is tense and irritable.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following:  
• sound  
• staging  
• set. (9)
- (ii) Leah realises the possible consequences of their actions.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider:  
• voice  
• physicality  
• stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 6 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

## **DNA, Dennis Kelly**

*This play had its first performance at the Cottesloe Theatre of the National Theatre, London in February 2008.*

*This extract is taken from the middle section of the play.*

*RICHARD enters with CATHY.*

RICHARD: We just came from the police station. It's full of reporters.

CATHY: It was great.

RICHARD: It was shit. Phil, have you heard?

LEAH: We heard.

CATHY: They wanted to interview me.

RICHARD: You've heard? You know?

CATHY: Didn't have time, but I'm gonna go back

RICHARD: So you know they've caught him?

CATHY: get on the telly

LEAH: How can they have caught someone who doesn't exist?

RICHARD: I don't know, Leah.

LEAH: Because that's impossible.

RICHARD: Why don't you tell them that? Why don't you pop down the station and say 'excuse me, but that fat postman with the bad teeth doesn't actually exist, so why don't you let him go?'

LEAH: Sarcasm, that's the lowest.

CATHY: they might even give me money for it, do you think I should ask for money?

LOU: He's gonna go to prison.

LEAH: Lou, they are not going to send him to prison because he answers a description they need more than that, they need fibres, they need samples, they need evidence.

RICHARD: DNA evidence.

LEAH: Exactly, they need DNA —

RICHARD: No, they've got DNA evidence.

*Beat.*

LEAH: What?

RICHARD: He answers the description, but they've got DNA evidence linking him to the crime.

LEAH: DN... What are you talking about?

RICHARD: We spoke to a reporter. They matched up the DNA evidence they found on the jumper to a police database and they came up with this man, this man who answers the description perfectly.

LEAH: That's impossible.

RICHARD: Well it's what happened.

LEAH: No, because, we made that description up and they got DNA from a random —

*Beat. She turns to CATHY.*

Cathy?

*Pause. They all stare at CATHY.*

CATHY: You told us to get DNA evidence. We got DNA evidence. We did what you said.

LEAH: Right.

Okay.

Hang on.

Where did you get the DNA evidence?

CATHY: From a man, like you said.

*Beat.*

A man down at the sorting office.

*They stare at her.*

LEAH: What?

CATHY: Well, we thought, you know, I mean you'd given a description so we thought, well, I thought, you know, show initiative, we'll look for a fat balding postman with bad teeth.

*They stare at her.*

There were quite a few.

DANNY: Oh my god.

CATHY: What?

LOU: Oh my god.



CATHY: We showed...initiative, we —

LEAH: And who asked you to do that?

CATHY: Richard, we showed initiative.

RICHARD: That is the most stupid —

DANNY: Oh, Jesus.

CATHY: Why?

LEAH: Why? Because there is now a man in prison who is linked to a non-existent crime, answering a description that Brian gave.

LOU: Oh, Jesus Christ.

CATHY: But isn't that...

LEAH: No, Cathy, it is not what we wanted.

RICHARD: What we wanted was to cover up what had happened, not to frame someone else.

LOU: We're screwed.

LEAH: Yes. We might actually be... This is a nightmare.

DANNY: We can't let them think it's him. I mean, I really can't be mixed up in something like that, it wouldn't be right.

LOU: What if he goes to prison?

RICHARD: What if we go to prison?

LEAH: Yes, I think now, we might just actually be a little bit, well, screwed.

## SECTION A: BRINGING TEXTS TO LIFE

*Government Inspector*, Nikolai Gogol adapted by David Harrower

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 36–38.

- 7 (a) There are specific choices in this extract for performers.
- (i) You are going to play the Mayor. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play the Superintendent. He is trying to provide answers.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this.  
You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.  
You should refer to the context in which the text was created and first performed.  
Choose **one** of the following:  
• sound  
• staging  
• set. (9)
- (ii) Anna is irritated by the situation.  
As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.  
You must consider:  
• voice  
• physicality  
• stage directions and stage space. (12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 7 = 45 marks)**

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**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 1.*

**Mayor** Don't be funny 'cause I can be funny and you don't want me to be funny. And they're to call him Your Excellency and if I hear they don't . . . *(He pauses.)* I'm a sinner. A sinful man. Forgive me. Such a sinful man. Forgive me. *(Picks up the hat box instead of his hat.)* Let this be over with quickly. I promise I'll light a candle — hundreds, I'll light hundreds, daily, in God's honour. *(Puts the box on his head.)*

**Superintendent** Sir. You're wearing the box.

**Mayor** *(throws it off)* Bugger this! I don't give a toss. Let him walk through the streets. Let him see what a watery shithole cesspit this town is. *(Stops dead.)* Oh Christ, the church . . .

**Superintendent** What church?

**Mayor** We were meant to build a church next to the hospital. We got money from Petersburg last year to build it . . .

**Superintendent** Didn't a couple of men build a wall there? I remember — looked really odd — just this wall standing on its own.

**Mayor** That was the church.

**Superintendent** What? The wall?

**Mayor** That was the start of the church.

**Superintendent** Then didn't they take it down a week later?

**Mayor** That was the end of the church. If he asks where it is . . . tell him it burnt down. Tell him it was arson.

**Superintendent** Right . . .

**Mayor** Say it. Arson.

**Superintendent** Arson.

**Mayor** Officially. All right? Arson.

**Superintendent** Arson.

**Mayor** No, we can't say arson — shit — because he'll want to know who we arrested for it.

**Superintendent** Accidental fire?

**Mayor** Has to be. Accidental fire.

**Superintendent** Accidental fire, good. I'm easier with that.

**Mayor** Tell your men. Spread it around. Accidental fire. The town's still recovering from . . . from the awful . . . Sinner. Sinner sinner sinner. Sinner. (*To Dobchinsky.*) Right, come on, let's get this done. What about the soldiers? We could have the garrison out on the street as well.

**Superintendent** We could.

**Mayor** The more the merrier. But if I see them marching without their uniform again . . . What?

**Superintendent** They haven't been issued with trousers yet, sir.

**Mayor** No trousers?

**Superintendent** Waist up, they look splendid, fine-looking garrison. Down below . . . (*Shakes his head.*)

**Mayor** Right then. Confine them to barracks. Get me out of here . . .

*He walks out. The others follow.*

#### FOUR

*Anna Andreyevna and Maria Antonovna enter.*

**Anna** Anton, my love? Antosha? Are you here, Anton? Tenderness? Dumpling? Anton!

**Maria** (*flat, obvious*) He's not here, Mummy.

**Anna** I see that, Maria, thank you.

**Maria** I think he's gone out.

*Noises outside. Anna goes to the window, looks out.*

**Anna** There he is! Anton! Where are you going?

**Mayor** (*off*) Not right now, darling. Rushing, darling.

**Anna** Is he here?

**Maria** Has he got a moustache?

**Anna** Is the Government Inspector here?

**Mayor** (*off*) Later, darling. I'll tell all later.

**Maria** Has he got a moustache?

**Anna** Find out if he has a moustache. A moustache.

**Mayor** (*off*) Top of my list, sweetness.

**Anna** Anton . . .? He's gone. No one tells me anything.

**Maria** We'll find out in a couple of hours.

**Anna** A few hours? Fine. Why not a few weeks or a few months? This is all your fault. Stopping in front of every mirror, gazing at yourself, preening. This way, then that way . . . All because you hear the Head of Schools is coming — and I'm left knowing *nothing*.

*Sees Avdotya passing by.*

Ah, Avdotya! Put the logs down. I want you to run after the carriage. Find out where my husband went. Go on, then. You're used to running after men. Avdotya, I haven't finished speaking . . . Find out . . .

**Maria** Find out if he has a moustache?

**Anna** Find out who he is, where he's from, what kind of a person he is and how dark his eyes are —

**Maria** And has he got a moustache?

**Anna** — and then come straight back here. Yes, now. Run, woman, for God's sake! Run! Run! Run! Run!

**SECTION A: BRINGING TEXTS TO LIFE**

***Twelfth Night*, William Shakespeare**

**Answer ALL questions.**

**You are involved in staging a production of this play. Please read the extract on pages 41–43.**

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

You are going to play Feste. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Viola. She is trying to be truthful.

As a performer, give **three** suggestions of how you would use **performance skills** to show this.

You must provide a reason for each suggestion.

(6)

- (b) There are specific choices in this extract for a director.

- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.

You should refer to the context in which the text was created and first performed.

Choose **one** of the following:

- sound
- staging
- set.

(9)

- (ii) Duke Orsino believes that women are unreliable.

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

You must consider:

- voice
- physicality
- stage directions and stage space.

(12)

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** of the **design elements below** to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- lighting.

(14)

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**(Total for Question 8 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**



## Twelfth Night, William Shakespeare

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

*This extract is taken from Act 2, Scene 4.*

**FESTE** Are you ready, sir?

**DUKE** Ay; prithee, sing 50

*Music.*

**FESTE** Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew, 55

O! prepare it;  
My part of death, no one so true  
Did share it.  
Not a flower, not a flower sweet,  
On my black coffin let there be strown; 60

Not a friend, not a friend greet  
My poor corse, where my bones shall be thrown;  
A thousand thousand sighs to save,  
Lay me O! where  
Sad true lover never find my grave, 65  
To weep there.

**DUKE** (*Gives him money*) There's for thy pains.

**FESTE** No pains, sir; I take pleasure in singing, sir.

**DUKE** I'll pay thy pleasure, then.

**FESTE** Truly, sir, and pleasure will be paid, one time or  
another. 70

**DUKE** Give me now leave to leave thee.

**FESTE** Now, the melancholy god protect thee, and the  
tailor make thy doublet of changeable taffeta, for  
thy mind is a very opal! I would have men of 75  
such constancy put to sea, that their business  
might be everything and their intent everywhere;  
for that's it that always makes a good voyage of  
nothing. Farewell.

*Exit.*

**DUKE** Let all the rest give place.

*Exeunt CURIO and attendants.*

Once more, Cesario, 80  
Get thee to yond same sovereign cruelty;  
Tell her, my love, more noble than the world,  
Prizes not quantity of dirty lands;

	The parts that fortune hath bestowed upon her, Tell her, I hold as giddily as fortune; But 't is that miracle and queen of gems That nature pranks her in, attracts my soul.	85
<b>VIOLA</b>	But if she cannot love you, sir?	
<b>DUKE</b>	I cannot be so answered.	
<b>VIOLA</b>	Sooth, but you must. Say that some lady, as perhaps there is, Hath for <i>your</i> love as great a pang of heart As you have for Olivia; you cannot love her; You tell her so; must she not then be answered?	90
<b>DUKE</b>	There is no woman's sides Can bide the beating of so strong a passion As love doth give my heart; no woman's heart So big, to hold so much; they lack retention. Alas! their love may be called appetite, No motion of the liver, but the palate, That suffer surfeit, cloyment, and revolt; But mine is all as hungry as the sea, And can digest as much. Make no compare Between that love a woman can bear me And that I owe Olivia.	95  100
<b>VIOLA</b>	Ay, but I know—	
<b>DUKE</b>	What dost thou know?	105
<b>VIOLA</b>	Too well what love women to men may owe; In faith, they are as true of heart as we. My father had a daughter loved a man, As it might be, perhaps, were I a woman, I should your lordship.	
<b>DUKE</b>	And what's her history?	110
<b>VIOLA</b>	A blank, my lord. She never told her love, But let concealment, like a worm i' the bud, Feed on her damask cheek, she pined in thought, And with a green and yellow melancholy, She sat like Patience on a monument, Smiling at grief. Was not this love indeed? We men may say more, swear more; but indeed Our shows are more than will, for still we prove Much in our vows, but little in our love.	115
<b>DUKE</b>	But died thy sister of her love, my boy?	120
<b>VIOLA</b>	I am all the daughters of my father's house, And all the brothers too; and yet I know not. Sir, shall I to this lady?	

**DUKE**

Ay, that's the theme.  
To her in haste; give her this jewel; say  
My love can give no place, bide no deny.

125

*Exeunt.*

## SECTION B: LIVE THEATRE EVALUATION

**Answer both questions on the performance that you have seen.**

- 9 (a) Analyse how the lighting design created impact at one key moment in the performance. (6)
- (b) Evaluate how one performer used vocal skills to engage the audience. (9)

**(Total for Question 9 = 15 marks)**

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

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