

Please check the examination details below before entering your candidate information

Candidate surname

Other names

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

Centre Number

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Candidate Number

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Time 1 hour 45 minutes

**Paper
reference**

1 DR0/03

Drama

COMPONENT 3: Theatre Makers in Practice

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

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

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.
- It is recommended that you spend approximately 75–80 minutes on Section A and approximately 25–30 minutes on Section B.
- Good luck with your examination.

Turn over ►

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SECTION A

Bringing Texts To Life

Indicate which question you are answering by marking a cross . 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 Question 2 Question 3
 Question 4 Question 5 Question 6
 Question 7 Question 8

1 (a) (i) (4)

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TOTAL FOR SECTION A = 45 MARKS



SECTION B

Live Theatre Evaluation

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

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

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

Performance details

Title:

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Venue:

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Date seen:

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9 (a)

(6)

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(b)

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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)

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 question paper.

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SECTION A

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

Text studied	Question/Extract	Page
<i>100</i>	Questions 1a to 1c	Go to page 3
	Extract	Go to page 5
<i>1984</i>	Questions 2a to 2c	Go to page 8
	Extract	Go to page 10
<i>An Inspector Calls</i>	Questions 3a to 3c	Go to page 13
	Extract	Go to page 15
<i>Blue Stockings</i>	Questions 4a to 4c	Go to page 18
	Extract	Go to page 20
<i>The Crucible</i>	Questions 5a to 5c	Go to page 23
	Extract	Go to page 25
<i>DNA</i>	Questions 6a to 6c	Go to page 28
	Extract	Go to page 30
<i>Government Inspector</i>	Questions 7a to 7c	Go to page 34
	Extract	Go to page 36
<i>Twelfth Night</i>	Questions 8a to 8c	Go to page 39
	Extract	Go to page 41

SECTION B

Questions 9a and 9b – Answer BOTH questions in relation to ONE performance 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 5–7.

- 1** (a) There are specific choices in this extract for performers.
- (i) You are going to play Phil. Explain **two** ways you would use **non-verbal skills** to play this character in this extract. (4)
- (ii) You are going to play Mr Gray. He is supportive.
As a performer, give **three** suggestions of how you would use **performance skills** to show this from the start of this extract.
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:
• lighting
• props/stage furniture
• set. (9)
- (ii) Sophie is remembering the early days of her career.
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
- sound
- staging.

(14)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

100, Diene Petterle, Neil Monaghan and Christopher Heimann.

This play had its first performance at the Edinburgh Festival Fringe in August 2002. The first professional performance took place at the Soho Theatre, London in February 2003.

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

Sophie's memory

Sophie

I was twenty-one ... It was my first day in a new job and I felt myself at the start of a great adventure.

SOPHIE enters the office. She is greeted by her boss MR GRAY.

Mr Gray

Sophie, bright and early I see, excellent. Go and see Jerry.

The office appears. Three desks: one downstage left (JERRY's), one further up stage and to the right (PHIL's) and one upstage centre (MR GRAY's). SOPHIE joins JERRY.

Sophie

It was a little daunting at first.

Jerry (at lightning speed)

If you're sent a B.Y.30, you input the data into one of these cells, unless it's marked 'current imperative' in which case it goes in here, but you must remember to create a separate hard copy, send a purchase order to accounts payable and cc it to me. Clear?

During this JERRY has put his hand on SOPHIE's shoulder in a suggestive way. She moves away from him.

Sophie

Crystal.

Then MR GRAY presses his intercom button.

Mr Gray

Phil. I could do with those Tokyo figures as soon as you have them.

Phil

Sure.

Mr Gray

And if you'd grab me a coffee I'd appreciate it.

Phil

Hey Jerry ... two coffees please.

Jerry (to SOPHIE)

Three coffees please, love. Thanks.

The office dissolves.

Sophie (narrates)

Those first days were tough, but I was determined. I followed my mother's advice. Meet the right people, shake the right hands, laugh in the right places and always be ready to make your move.

My chance came at the staff Christmas party.

The party appears. Champagne is popped. A bar area appears downstage left and PHIL has made it his home. He cheerfully sings a line from 'Jingle Bells'.

JERRY and another colleague, LUCY, are upstage right. The atmosphere is a little stilted at this point.

Lucy

Well ... what a year.

Jerry

Yes indeed ... it's certainly been a year.

SOPHIE joins them. She smiles.

We were just saying how it's been a ... year.

Sophie

Yes ... absolutely.

They all smile awkwardly. The action moves over to the bar area.

Just then MR GRAY shows up.

Phil

Ah, Mr Gray, can I get you a Christmas drink.

Mr Gray

Er, large single malt scotch please.

Phil (to the barman)

Two large single malts please.

Mr Gray

Thank you.

Phil

My pleasure. Actually I've been looking for an opportunity to float a couple of ideas in front of you. The thing is I think I've figured a way to ...

SOPHIE approaches.

Sophie

Sorry ... I didn't mean to interrupt.

Mr Gray

Sophie! No, not at all, join us please.

Sophie

I just wanted to say ... I heard your speech at the WGB conference. It was ... truly inspiring.

Mr Gray (*pleased*)

Really?

The action at the bar freezes. The focus switches to LUCY and JERRY. They are now a bit drunk and flirt with each other.

Jerry (*telling a joke*)

And he says ... as long as it's not with citrus fruit!

Lucy

Citrus fruit!

They laugh.

Action returns to the bar area.

Sophie

... Truly inspiring.

Mr Gray (*grins*)

Thank you. Can I get you a drink?

Sophie

Yes, orange juice, please.

Mr Gray

Orange juice? (*He orders.*) Orange juice.

SOPHIE smiles. PHIL, who has been trying to catch MR GRAY's attention, gets the message.

Phil

Perhaps we can ... continue our chat later.

Mr Gray (*not interested*)

Mmm.

Sophie (*to PHIL as he goes*)

Merry Christmas.

Phil (*darkly*)

Happy New Year!

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 10–12.

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

- (i) You are going to play Mrs Parsons. Explain **two** ways you would use **non-verbal skills** to play this character in this extract.

(4)

- (ii) You are going to play Winston. He is confused.

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

You must provide a reason for each suggestion.

(6)

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

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

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

Choose **one** of the following:

- lighting
- props/stage furniture
- set.

(9)

- (ii) Charrington/Host seems trustworthy.

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
- sound
- staging.

(14)

(Total for Question 2 = 45 marks)

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.

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

MRS PARSONS (To CHILD.) Can you please stay in the flat, I don't know how many times I have to.

(To WINSTON.) I'm so sorry.

WINSTON is looking at her.

WINSTON Do you know me?

MRS PARSONS You are Winston. You work with my husband? We live next door. It's just me — Comrade Parsons? Are you alright?

WINSTON Do I — ? How long have I lived here?

MRS PARSONS You've always lived here.

CHILD Can I have some chocolate?

MRS PARSONS There isn't any chocolate. You know this already — sorry — can you *please* just —

(To WINSTON.) I just wanted to see if you'd had trouble with the power as well. If it's just me or if they're expecting some airstrikes or...

WINSTON I don't know what's happening.

MRS PARSONS No. Right. Oh well.

CHILD THOUGHT CRIMINAL!

They freeze and look at the CHILD. MRS PARSONS smiles nervously.

MRS PARSONS She's a bit enthusiastic, I'm afraid! Hasn't been out today. Youth League tomorrow — gives them a chance to —

CHILD I want to watch the executions.

MRS PARSONS Okay I'm just —

CHILD NOW.

The CHILD looks at WINSTON.

Big Brother is watching you.

A bomb drops nearby. WINSTON jumps. MRS PARSONS shuts the door behind her. WINSTON is alone. The desk lamp comes on, illuminating the diary. WINSTON turns past the title page and reveals handwritten pages, full of text:

DOWN WITH BIG BROTHER

DOWN WITH BIG BROTHER

DOWN WITH BIG BROTHER

He's astonished. He slams it shut, picks it up, terrified.

The HOST has become CHARRINGTON. He pulls the cord, just as before: this time, the lights illuminate.

CHARRINGTON You've got a good eye.

The diary. Well, keepsake album. Beautiful bit of paper, that is. Cream-laid, it used to be called. There's been no paper like that made for ... oh, I dare say fifty years.

You're not the first Party Member in here. Last lot took the glassware. And the metal pieces. To melt them down, you understand.

But you're different. I knew that straight away. I'll sell it to you.

CHARRINGTON points to the diary.

WINSTON I've no need for a —

CHARRINGTON Not my business what you need it for.

WINSTON Where am I?

CHARRINGTON The one place in the world where the past still exists. My shop. Antiques. As was, anyway: who cares about old things any more?

CHARRINGTON produces a snowglobe.

Now. This is what you want.

Thick glass. That wasn't made less than a hundred years ago. More, by the look of it. They never found it when they were in here. There's another room in the back. Not even a telescreen in there: never bothered.

WINSTON No telescreen?

CHARRINGTON It's just for storage, now, after all. There's a little yard too. It's ragged, but it's discreet. Used to be our garden. We lived in that room, my wife and — until she —

He shakes the snowglobe. It fills with snow.

WINSTON It's a beautiful thing.

CHARRINGTON It is a beautiful thing. But there's not many
that'd say so these days. That building
inside's a ruin now. Bombed years ago. It was
a church at one time, St Clement's Danes,
its name was. "Oranges and lemons', say the
bells of St Clement's.'

WINSTON What's that?

CHARRINGTON Oh. "Oranges and lemons', say the bells of
St Clement's.' That was a rhyme we had when
I was a little boy. How it goes on I don't
remember. Went out of my head. Long gone.

*'Oranges and lemons', say the bells of St Clement's,
'You owe me three farthings', say the bells of St Martin's...*

Feels to me like it belongs to you.

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 15–17.

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

- (i) You are going to play the Inspector. Explain **two** ways you would use **non-verbal skills** to play this character in this extract.

(4)

- (ii) You are going to play Eric. He admits to what he has done.

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:

- lighting
- props/stage furniture
- set.

(9)

- (ii) Arthur Birling is furious.

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
- sound
- staging.

(14)

(Total for Question 3 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

An Inspector Calls, J B Priestley

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

This extract is taken from Act 3.

INSPECTOR Did she suggest that you ought to marry her?

ERIC No. She didn't want me to marry her. Said I didn't love her — and all that. In a way, she treated me — as if I were a kid. Though I was nearly as old as she was.

INSPECTOR So what did you propose to do?

ERIC Well, she hadn't a job — and didn't feel like trying again for one — and she'd no money left — so I insisted on giving her enough money to keep her going — until she refused to take any more —

INSPECTOR How much did you give her altogether?

ERIC I suppose — about fifty pounds all told.

BIRLING Fifty pounds — on top of drinking and going round the town! Where did you get fifty pounds from?

As ERIC does not reply.

INSPECTOR That's my question too.

ERIC (*miserably*) I got it — from the office —

BIRLING My office?

ERIC Yes.

INSPECTOR You mean — you stole the money?

ERIC Not really.

BIRLING (*angrily*) What do you mean — not really?

ERIC does not reply because now MRS BIRLING and SHEILA come back.

SHEILA This isn't my fault.

MRS B. (*to BIRLING*) I'm sorry, Arthur, but I simply couldn't stay in there. I had to know what's happening.

BIRLING (*savagely*) Well, I can tell you what's happening. He's admitted he was responsible for the girl's condition, and now he's telling us he supplied her with money he stole from the office.

MRS B. (*shocked*) Eric! You stole money?

ERIC No, not really. I intended to pay it back.

BIRLING We've heard that story before. How could you have paid it back?

ERIC I'd have managed somehow. I had to have some money —

BIRLING I don't understand how you could take as much as that out of the office without somebody knowing.

ERIC There were some small accounts to collect, and I asked for cash—

BIRLING Gave the firm's receipt and then kept the money, eh?

ERIC Yes.

BIRLING You must give me a list of those accounts. I've got to cover this up as soon as I can. You damned fool — why didn't you come to me when you found yourself in this mess?

ERIC Because you're not the kind of father a chap could go to when he's in trouble — that's why.

BIRLING (*angrily*) Don't talk to me like that. Your trouble is — you've been spoilt —

INSPECTOR (*cutting in*) And my trouble is — that I haven't much time. You'll be able to divide the responsibility between you when I've gone. (*To ERIC.*) Just one last question, that's all. The girl discovered that this money you were giving her was stolen, didn't she?

ERIC (*miserably*) Yes. That was the worst of all. She wouldn't take any more, and she didn't want to see me again. (*Sudden startled tone.*) Here, but how did you know that? Did she tell you?

INSPECTOR No. She told me nothing. I never spoke to her.

SHEILA She told mother.

MRS B. (*alarmed*) Sheila!

SHEILA Well, he has to know.

ERIC (*to MRS BIRLING*) She told you? Did she come here — but then she couldn't have done, she didn't even know I lived here. What happened?

MRS BIRLING, *distressed, shakes her head but does not reply.*

Come on, don't just look like that. Tell me — tell me — what happened?

INSPECTOR *(with calm authority)* I'll tell you. She went to your mother's committee for help, after she'd done with you. Your mother refused that help.

ERIC *(nearly at breaking point)* Then — you killed her. She came to you to protect me — and you turned her away — yes, and you killed her — and the child she'd have had too — my child — your own grandchild — you killed them both — damn you, damn you —

MRS B. *(very distressed now)* No — Eric — please — I didn't know — I didn't understand—

ERIC *(almost threatening her)* You don't understand anything. You never did. You never even tried — you—

SHEILA *(frightened)* Eric, don't — don't—

BIRLING *(furious, intervening)* Why, you hysterical young fool — get back — or I'll—

INSPECTOR *(taking charge, masterfully)* Stop!

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 20–22.

- 4** (a) There are specific choices in this extract for performers.
- (i) You are going to play Tess. Explain **two** ways you would use **non-verbal skills** to play this character in this extract. (4)
- (ii) You are going to play Carolyn. She is enjoying the debate.
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:
• lighting
• props/stage furniture
• set. (9)
- (ii) Miss Blake is leading the discussion.
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
- sound
- staging.

(14)

(Total for Question 4 = 45 marks)

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 1, Scene 3.

TESS. I've not studied moral science before.

MISS BLAKE. So happiness is knowledge, is it? Who said that?

CAROLYN. Socrates.

CELIA. How do you know that?

TESS. Athens.

CAROLYN. Yep. Greek restaurant. Inscribed on a plate on the wall.

MISS BLAKE. Maybe we should aim for a little more detail.
So, is Socrates right? Is happiness knowledge? And if it is,
why aren't Girton's doors being trampled down by women
desperate for a piece of it? Miss Moffat?

TESS. Ma'am?

MISS BLAKE. Come on. Convince us — *(Having an idea.)*
convince this 'parliament' that learning is your lifeblood.

TESS. You want my opinion?

MISS BLAKE. I've heard you can ride a bicycle. What's
stopping you?

MISS BLAKE *sits and TESS takes her place.*

TESS. Alright! Well —

MISS BLAKE. Hesitation.

TESS. 'Knowledge is the wing wherewith we fly to heaven.'
Shakespeare.

MISS BLAKE. Too slow. I was bored. Members of Parliament
are supposed to be quick thinkers. Someone else.

CAROLYN. A monk once told me —

CELIA. Here we go.

CAROLYN. In Shanghai, I was told that he who knows himself
is happy. Lao Tsu.

MISS BLAKE. And do you know yourself?

CAROLYN. Yes, ma'am.

MISS BLAKE. How very sure you are.

CELIA. Ma'am, Francis Bacon said happiness is power.

MISS BLAKE. Well if that's true, Queen Victoria should be the happiest woman in England.

TESS. She's hardly a ray of sunshine.

CAROLYN. Not with a dress sense like that.

MISS BLAKE. Valid point.

CELIA. Ma'am, the only thing that made Victoria happy was love.

MISS BLAKE. Ah, love! Of course. Happiness is love, is it? But what if you had to choose? Between love and knowledge. Which would you choose? A doting husband or a life of intellectual fire... and you're perfectly alone? Go on. Miss Moffat?

TESS. I — I wouldn't want to choose.

MISS BLAKE. Well I had to. *(Pause.)* Go on. Choose.

Pause.

TESS. I don't think I could.

CAROLYN *steps in with some trepidation.*

CAROLYN. Most women would choose a home life and a family.

MISS BLAKE. But you're not most women.

TESS. No! And it wouldn't be enough... sitting around arranging flowers if you don't know anything about the flower, the miracle of its growth or why it exists!

CELIA. Ma'am, what if happiness is a simple life? Country air, orchards, Scotch broth.

CAROLYN. How would an orchard make you happy?

MISS BLAKE. It would if you were Isaac Newton.

The WOMEN might laugh at her joke.

Miss Willbond, you're a cynic.

CELIA. I'm not, ma'am.

MISS BLAKE. Oh, don't be insulted, it's valuable philosophical position. Diogenes was the first. He believed in a life lived according to nature, and he lived by his words, preaching to passers-by from a bathtub on the streets of Athens —

CELIA. With no clothes on?

MISS BLAKE. He didn't believe in material things.

The WOMEN find her wit funny.

CAROLYN. But it's not true, is it.

MISS BLAKE. What isn't?

CAROLYN. 'The simple life.' It's just sentimental puff that's said to make lower-class people feel better.

TESS. You can't say that.

CAROLYN. Oh come on. Who doesn't want material things? No one wants to live like a factory worker in some backwater out in the slums. Happiness is based on who you are and what you have.

MAEVE. *(suddenly standing)*. You know nothing —

Silence. A stand-off. CAROLYN and MAEVE refuse to see eye to eye. The others look on.

MISS BLAKE. Miss Sullivan?

MAEVE. You know nothing about it. We're scientists, aren't we? We want to be scientists. Give us a bucket of water and we will work out the laws of gravity. That costs nothing. And that is happiness. 'The mind, like its creator, is free.' John Clare.

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 25–27.

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

(i) You are going to play John Proctor. Explain **two** ways you would use **non-verbal skills** to play this character in this extract.

(4)

(ii) You are going to play Rebecca Nurse. She is shocked.

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:

- lighting
- props/stage furniture
- set.

(9)

(ii) Danforth wants a confession.

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
- sound
- staging.

(14)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

The Crucible, Arthur Miller

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

This extract is taken from Act 4.

Proctor I want my life.

Hathorne (*electrified, surprised*) You'll confess yourself?

Proctor I will have my life.

Hathorne (*with a mystical tone*) God be praised! It is a providence! (*He rushes out the door, and his voice is heard calling down the corridor.*) He will confess! Proctor will confess!

Proctor (*with a cry, as he strides to the door*) Why do you cry it? (*In great pain he turns back to her.*) It is evil, is it not? It is evil.

Elizabeth (*in terror, weeping*) I cannot judge you, John, I cannot!

Proctor Then who will judge me? (*Suddenly clasping his hands.*) God in Heaven, what is John Proctor, what is John Proctor? (*He moves as an animal, and a fury is riding in him, a tantalised search.*) I think it is honest, I think so; I am no saint. (*As though she had denied this he calls angrily at her.*) Let Rebecca go like a saint; for me it is fraud!

Voices are heard in the hall, speaking together in suppressed excitement.

Elizabeth I am not your judge, I cannot be. (*As though giving him release.*) Do as you will, do as you will!

Proctor Would you give them such a lie? Say it. Would you ever give them this? (*She cannot answer.*) You would not; if tongs of fire were singeing you you would not! It is evil. Good, then it is evil, and I do it!

Hathorne *enters with Danforth, and, with them, Cheever, Parris, and Hale. It is a businesslike, rapid entrance, as though the ice had been broken.*

Danforth (*with great relief and gratitude*) Praise to God, man, praise to God; you shall be blessed in Heaven for this. (**Cheever** *has hurried to the bench with pen, ink, and paper. Proctor watches him.*) Now then, let us have it. Are you ready, Mr Cheever?

Proctor (*with a cold, cold horror at their efficiency*) Why must it be written?

Danforth Why, for the good instruction of the village, Mister; this we shall post upon the church door! (*To Parris, urgently.*) Where is the marshal?

Parris (*runs to the door and calls down the corridor*) Marshal! Hurry!

Danforth Now, then, Mister, will you speak slowly, and directly to the point, for Mr Cheever's sake. (*He is on record now, and is really dictating to Cheever, who writes.*) Mr Proctor, have you seen the Devil in your life? (**Proctor's jaws lock.**) Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

Proctor I did.

Parris Praise God!

Danforth And when he come to you, what were his demand? (**Proctor is silent. Danforth helps.**) Did he bid you to do his work upon the earth?

Proctor He did.

Danforth And you bound yourself to his service? (**Danforth turns, as Rebecca Nurse enters, with Herrick helping to support her. She is barely able to walk.**) Come in, come in, woman!

Rebecca (*brightening as she sees Proctor*) Ah, John! You are well, then, eh?

Proctor *turns his face to the wall.*

Danforth Courage, man, courage — let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr Proctor. Did you bind yourself to the Devil's service?

Rebecca (*astonished*) Why, John!

Proctor (*through his teeth, his face turned from Rebecca*) I did.

Danforth Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?

Rebecca Oh, John — God send his mercy on you!

Danforth I say, will you confess yourself, Goody Nurse?

Rebecca Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

Danforth Mr Proctor. When the Devil came to you did you see Rebecca Nurse in his company? (**Proctor is silent.**) Come, man, take courage — did you ever see her with the Devil?

Proctor (*almost inaudibly*) No.

Danforth, *now sensing trouble, glances at John and goes to the table, and picks up a sheet — the list of condemned.*

Danforth Did you ever see her sister, Mary Easty, with the Devil?

Proctor No, I did not.

Danforth (*his eyes narrow on Proctor*) Did you ever see Martha Corey with the Devil?

Proctor I did not.

Danforth (*realizing, slowly putting the sheet down*) Did you ever see anyone with the Devil?

Proctor I did not.

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 30–33.

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

- (i) You are going to play Adam. Explain **two** ways you would use **non-verbal skills** to play this character in this extract.

(4)

- (ii) You are going to play Cathy. She is enjoying the attention.

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:

- lighting
- props/stage furniture
- set.

(9)

- (ii) Brian is over-excited.

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
- sound
- staging.

(14)

(Total for Question 6 = 45 marks)

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.

A Wood. CATHY, BRIAN, LEAH, MARK, LOU and JAN.

They stand around a boy who looks like a tramp. His clothes are torn and dirty and his hair is matted with dried blood from an old gash on his forehead that has not been cleaned up. He stands there, twitchily, staring at them as though they were Aliens and it looks as though he might run off at any moment.

Finally PHIL speaks.

PHIL: Hello Adam.

ADAM: Alright.

Pause.

CATHY: We found him up there, up the hill

BRIAN: I found him

CATHY: living in a hedge

BRIAN: a hedge, I found him, I found him, I found Adam
living in a hedge, I found him

CATHY: It's like this hedge complex he's made, you have to
crawl to get in

BRIAN: I crawled, I love crawling, I love crawling, Leah

CATHY: Like a warren in this hedge and he's dragged bits of
cardboard and rags to make it better, more waterproof

BRIAN: I loved it, Leah, it was like a hideout.

CATHY: He's been living in there.

BRIAN: Living, she was shouting at me to get off the ground,
but I love the ground, don't you like the ground?

CATHY: He was hiding away at the back.

BRIAN: D'you ever feel like the trees are watching you?

CATHY: Terrified.

ADAM: No I wasn't.

BRIAN: D'you ever want to rub your face against the earth?

JAN: No.

BRIAN: He wouldn't speak to us. I don't think he knew his name.

ADAM: Adam, my name's, I've got a name, it's...

BRIAN: Shall we do that? Shall we rub our faces against the earth? What do you think, shall we rub our faces against the earth?

CATHY: I think his head's hurt.

MARK: Who, Brian's or Adam's?

BRIAN: Don't they eat earth somewhere? Shall we eat the earth? I wonder what earth tastes like, what do you think it, do you think it tastes earthy, or, or...

He bends down to eat a handful of earth.

CATHY: I think he's been up there for weeks. Hiding.

I don't think he's very well.

BRIAN: (*Spitting the earth out.*) That's disgusting!

He suddenly starts giggling as he scrapes the earth from his mouth.

CATHY: I dunno how he's survived, what he's eaten.

BRIAN: (*Like it's hilarious.*) He's probably been eating earth!

He bursts into laughter.

CATHY: It took me half an hour to get him to come out.

BRIAN: D'you feel how wonderful this day is?

CATHY: I used violence.

BRIAN: She did.

CATHY: I threatened to gouge one of his eyes out.

BRIAN: She was gonna do it. She loves violence now. Can you feel the day licking our skin?

CATHY: He's a mess.

MARK: Which one?

BRIAN: Shall we hold hands? Come on, let's hold, let's hold, let's hold hands, come on, let's —

Suddenly CATHY slaps him.

For a second he looks as if he might cry, but instead he just giggles.

LEAH: Okay. Right. Okay.

Adam.

ADAM: Huh?

LEAH: Hello, Adam. How are you?

ADAM: ...

LEAH: Yeah. Great. Phil?

PHIL says nothing.

Because this is a bit...isn't it? I mean this is really, talk about a bolt from the, yeah, shit. No, not shit, I mean it's good

LOU: Good?

LEAH: it's, yeah, yes it's

JAN: How is it good?

LEAH: it's, its good, Adam, that found, but I mean yes, it does make things a bit

LOU: Screwed?

LEAH: tricky, no, not...don't say

LOU: We are absolutely —

JAN: What are we gonna do?

LEAH: Don't panic.

MARK: What are we gonna do?

LEAH: I said don't panic.

MARK: We're not panicking.

LEAH: Good, because that's the one thing that's... So. Adam. How's...how's...how's things?

ADAM: I know my name.

LEAH: Yes you do.

ADAM: Adam, it's Adam, my name's Adam.

LEAH: Good. Well that's...

BRIAN starts giggling.

No, no, no Brian, that's, that's not gonna, so shut up. Please.

CATHY: What are we going to do?

LEAH: Phil?

What are we gonna...?

Phil?

Phil?

Say something Phil!

Pause. But PHIL says nothing.

LEAH: What happened.

ADAM doesn't answer.

LEAH goes to him.

What happened?

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 Zemlyanika. Explain **two** ways you would use **non-verbal skills** to play this character in this extract. (4)
- (ii) You are going to play the Mayor. He is angry.
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:
• lighting
• props/stage furniture
• set. (9)
- (ii) The Postmaster reveals the deception.
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
- sound
- staging.

(14)

(Total for Question 7 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Government Inspector, Nikolai Gogol adapted by David Harrower

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

This extract is taken from Act FIVE.

FOUR

Postmaster bursts in, holding a letter.

Postmaster Gentlemen, ladies, it's incredible, unbelievable ... The Government Inspector — he's not a Government Inspector ...

Mayor You what?

All Not a Government Inspector?

Postmaster No. It's all here in this letter ...

Mayor What letter?

Postmaster This letter. A letter he wrote. It was brought in to be posted and I saw the address, Pochtamska Street, St Petersburg, and I thought, well, he might be writing to the authorities to complain about the postal service, so ... I opened it.

Mayor You opened his mail? How dare you?

Anna Opened our son-in-law's mail?

Postmaster I was ... It was an unnatural force, guiding me, forcing me to ... I couldn't resist ... 'I can't,' I said, 'stop, I can't ...' But it was too strong, too forceful ... A devil in this ear whispering, 'They'll boil you alive,' in this ear, another devil, 'Open it, open it, steam and tweezers, steam and tweezers ...' I was as cold as ice, my hands were shaking, everything went dark, the letter sprang open as if it was alive ...

Mayor An *official* letter written by a Government Inspector ... Do you know how serious ...?

Postmaster But he's not. He's not a Government Inspector.

Mayor So who is he?

Postmaster God knows. Nobody.

Mayor (*angrily*) What d'you mean, nobody? How dare you! I'm having you put under arrest right now.

Postmaster Me?

Mayor Yes!

Postmaster You don't have the power.

Mayor He's marrying my daughter and I'm going to be a dignitary and then I'll have all the power in the world to pack you off to Siberia. I'll kick your arse from here to the Urals.

Postmaster (*reads from letter hurriedly*) 'My dear Tryapichkin, you're not going to believe this ...'

Mayor Stop ... Stop. Detain him.

Postmaster 'I'm in a small town, a pimple on God's arse, and guess who they think I am ...?'

They all stare at him.

'A Government Inspector. Because of my clothes and my Petersburg ways they're bowing and scraping and indulging my every desire. I'm writing this from the Mayor's house which is a sad old place but more importantly stuffed full of panty hamsters. A ripe young daughter and wife who's worse than a randy bitch in heat. Put them in your column — they'd go down a storm. Start with the Mayor — a thick backward donkey ...'

Mayor It doesn't say that!

Postmaster 'A thick backward donkey ...' (*Shows him.*)
Right there.

Mayor (*reads*) You wrote that. You wrote that.

Postmaster Why would I write it?

Zemlyanika Go on, go on ...

Postmaster (*reads*) 'Imagine a thick backward donkey —'

Mayor All right, all right ...

Postmaster (*reads*) 'And then there's the Postmaster ...'
(*Stops reading.*) And then it goes on ...

Mayor Read what he says.

Postmaster It's not really per—

Zemlyanika Give it to me! (*Reads.*) 'The Postmaster's the spit of that mincing old fudgepacker in our state department.'

Postmaster I want him flogged for that.

Zemlyanika 'The hospital's run by ...'

Khlopov Why've you stopped?

Zemlyanika It's illegible. I can't make it out ...

Khlopov Give it here.

Zemlyanika It's smudged. This bit's clearer.

Postmaster Read the whole thing.

All Give it to him. (*To Khlopov.*) Read it.

Zemlyanika There. Read from there.

Postmaster This is ridiculous. Read it.

Khlopov 'The hospital's run by a pig in a wig.'

Zemlyanika I mean that's not even amusing. 'A pig in a wig'? When have you ever seen a pig in a wig?

Khlopov 'The Schools Superintendent reeks of baby sick and wee-wee. Baby sick and wee-wee?'

Lyapkin-Tyapkin Nothing about me, thank God ...

Khlopov 'The Judge ...'

Lyapkin-Tyapkin To hell with this ...

Postmaster Read it.

Khlopov 'The Judge is completely *mauvais ton*.' Is that French? What does it mean?

Lyapkin-Tyapkin God knows.

Postmaster Crook?

Khlopov Criminal?

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.

(i) You are going to play Sir Toby. Explain **two** ways you would use **non-verbal skills** to play this character in this extract.

(4)

(ii) You are going to play Viola. She is sympathetic.

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:

- lighting
- props/stage furniture
- set.

(9)

(ii) Olivia is feeling ashamed.

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
- sound
- staging.

(14)

(Total for Question 8 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Twelfth Night, William Shakespeare

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

This extract is taken from Act 3, Scene 1.

Enter SIR TOBY BELCH, and SIR ANDREW AGUECHEEK.

SIR TOBY Save you, gentleman.

VIOLA And you, sir.

SIR ANDREW *Dieu vous garde, monsieur.*

VIOLA *Et vous aussi; votre serviteur.*

SIR ANDREW I hope, sir, you are; and I am yours. 75

SIR TOBY Will you encounter the house? My niece is
desirous you should enter, if your trade be to her.

VIOLA I am bound to your niece, sir; I mean, she is the
list of my voyage.

SIR TOBY Taste your legs, sir; put them to motion. 80

VIOLA My legs do better understand me, sir, than I
understand what you mean by bidding me taste
my legs.

SIR TOBY I mean, to go, sir, to enter.

VIOLA I will answer you with gait and entrance. But we
are prevented. 85

Enter OLIVIA and MARIA.

(To OLIVIA) Most excellent accomplished lady, the
heavens rain odours on you!

SIR ANDREW That youth's a rare courtier. "Rain odours!" —
Well. 90

VIOLA My matter hath no voice, lady, but to your own
most pregnant and vouchsafed ear.

SIR ANDREW "Odours", "pregnant", and "vouchsafed"; I'll get
'em all three all ready.

OLIVIA Let the garden door be shut, and leave me to my
hearing. 95

Exeunt SIR TOBY, SIR ANDREW, and MARIA.

(To VIOLA) Give me your hand, sir.

VIOLA My duty, madam, and most humble service.

OLIVIA What is your name?

VIOLA Cesario is your servant's name, fair princess. 100

OLIVIA My servant, sir! 'Twas never merry world
Since lowly feigning was called compliment.
You're servant to the Count Orsino, youth.

VIOLA And he is yours, and his must needs be yours;
Your servant's servant is your servant, madam. 105

OLIVIA For him, I think not on him; for his thoughts,
Would they were blanks rather than filled with me!

VIOLA Madam, I come to whet your gentle thoughts
On his behalf.

OLIVIA O! by your leave, I pray you,
I bade you never speak again of him;
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres. 110

VIOLA Dear lady,—

OLIVIA Give me leave, beseech you. I did send,
After the last enchantment you did here, 115
A ring in chase of you; so did I abuse
Myself, my servant and, I fear me, you;
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours, what might you
think? 120

Have you not set mine honour at the stake,
And baited it with all the unmuzzled thoughts
That tyrannous heart can think?
To one of your receiving, enough is shown;
A cypress, not a bosom, hides my heart. 125
So, let me hear you speak.

VIOLA I pity you.

OLIVIA That's a degree to love.

VIOLA No, not a grize; for 't is a vulgar proof,
That very oft we pity enemies.

OLIVIA Why, then, methinks 't is time to smile again. 130
O world! how apt the poor are to be proud.
If one should be a prey, how much the better
To fall before the lion than the wolf!

Clock strikes.

The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you; 135
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way, due west.

VIOLA Then westward-ho!
Grace and good disposition attend your ladyship!
You'll nothing, madam, to my lord by me? 140

OLIVIA Stay;
I prithee, tell me what thou think'st of me.

VIOLA That you do think you are not what you are.

OLIVIA If I think so, I think the same of you.

VIOLA Then think you right; I am not what I am. 145

OLIVIA I would you were as I would have you be!

VIOLA Would it be better, madam, than I am?
I wish it might, for now I am your fool.

OLIVIA (*Aside*) O! what a deal of scorn looks beautiful
In the contempt and anger of his lip. 150
A murderous guilt shows not itself more soon
Than love that would seem hid; love's night is noon.

(*To VIOLA*) Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love thee so, that, maugre all thy pride, 155
Nor wit nor reason can my passion hide.

Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter,
Love sought is good, but given unsought is better. 160

VIOLA By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam; never more 165
Will I my master's tears to you deplore.

OLIVIA Yet come again, for thou perhaps may'st move
That heart, which now abhors, to like his love.

Exeunt.

SECTION B

Answer both parts of Question 9 on the performance that you have seen.

- 9 (a) Analyse how costume design was used to engage the audience at one key moment in the performance. (6)
- (b) Evaluate how stage space was used by performers to create impact for the audience. (9)

(Total for Question 9 = 15 marks)

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

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