

Write your name here

Surname

Other names

Centre Number

Candidate Number

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

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# Drama

## Component 3: Theatre Makers in Practice

**NB: the assessment time has been changed to 1 hour 45 minutes for first assessment in 2020. The SAMs have been updated with this change.**

Friday 18 May 2018 – Afternoon  
**Time: 1 hour 30 minutes**

Paper Reference

**1DR0/03**

**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.

### 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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**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)

**NB: the layout of this question's answer space has been amended, please reference the SAMs for an example of the new layout.**

(4)

Dotted lines for writing the answer to Question (a)(i).

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question (a)(ii)

NB: the layout of this question's answer space has been amended, please reference the SAMs for an example of the new layout. (6)

Answer space with horizontal dotted lines.



Question (b)(i)

(9)

Area with horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



Question (b)(ii)

(12)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

A series of horizontal dotted lines for writing the answer to Question (b)(ii).



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



Question (c)

(14)

A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**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.**

Performance details

Title:

.....

Venue:

.....

Date seen:

.....

Question 9(a)

(6)

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 2 4 9 3 A 0 1 3 2 0

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 5 2 4 9 3 A 0 1 5 2 0

Question 9(b)

(9)

A large rectangular area containing numerous horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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

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



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DO NOT WRITE IN THIS AREA

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

**Drama**

**Component 3: Theatre Makers in Practice**

Friday 18 May 2018 – Afternoon

**Questions and Extracts Booklet**

Paper Reference

**1DR0/03**

**Do not return this booklet with the question paper.**

*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>1984</i>	<b>Questions 1(a) to 1(c)</b>	Go to page 4
	<b>Extract</b>	Go to page 6
<i>An Inspector Calls</i>	<b>Questions 2(a) to 2(c)</b>	Go to page 10
	<b>Extract</b>	Go to page 12
<i>Blue Stockings</i>	<b>Questions 3(a) to 3(c)</b>	Go to page 14
	<b>Extract</b>	Go to page 16
<i>The Crucible</i>	<b>Questions 4(a) to 4(c)</b>	Go to page 20
	<b>Extract</b>	Go to page 22
<i>DNA</i>	<b>Questions 5(a) to 5(c)</b>	Go to page 24
	<b>Extract</b>	Go to page 26
<i>Dr Korczak's Example</i>	<b>Questions 6(a) to 6(c)</b>	Go to page 30
	<b>Extract</b>	Go to page 32
<i>Government Inspector</i>	<b>Questions 7(a) to 7(c)</b>	Go to page 36
	<b>Extract</b>	Go to page 38
<i>Twelfth Night</i>	<b>Questions 8(a) to 8(c)</b>	Go to page 42
	<b>Extract</b>	Go to page 44

## SECTION B

Questions 9(a) and 9(b) – Answer <b>BOTH</b> questions in relation to <b>ONE</b> performance text you have seen.	Go to page 46
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## 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 6–8.

- 1 (a) There are specific choices in this extract for performers.
- (i) You are going to play Winston. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Mother. She wants Winston to share his chocolate ration. 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)
- staging
  - costume
  - sound.
- (ii) Julia is frightened. 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:

- lighting
- props/stage furniture
- set.

(14)

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(Total for Question 1 = 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.*

*The antique shop room again. JULIA wakes up alone in the antique shop room.*

JULIA Winston? Winston?

WINSTON I remember. I finally remember. The chocolate. My memory was completely wrong.

My mother.

*The MOTHER becomes WINSTON'S MOTHER; the lights change; soundscape shifts. WINSTON'S SISTER, the CHILD, sits somewhere on stage.*

I was a boy. Ten or eleven. And I kept asking her – where's father?

MOTHER You know the answer to that, Winston. You've always known it. I don't know why you want to torment me by asking it.

WINSTON I was starving. My guts twisted.

*MOTHER keeps on cleaning.*

MOTHER You can't be hungry, Winston. You've had more than your share already.

SISTER Can I have some chocolate?

MOTHER There isn't any chocolate.

*A memory of earlier.*

WINSTON There is. I know there is.

MOTHER Winston.

WINSTON Did you pick up the ration today like you said?

MOTHER I was going to save it, so we'd have something to look forward to.

WINSTON I want it now. And I should have more than a third.

MOTHER Don't be greedy.

WINSTON I should. I'm young. I'm growing. I need to eat.

MOTHER Winston.

WINSTON My stomach is clawing me.

MOTHER Winston. You can have mine.

WINSTON And hers.

MOTHER Don't be so greedy. You're her big brother. She deserves some/too.

WINSTON I WANT IT – I NEED IT.

MOTHER Winston – I can't bear this. Right.

*She takes out the chocolate.*

There are four squares. You can have three. You can have mine. And one for your sister.

WINSTON I took all four – I snatched it from my sister's hand. I ran and hid and ate it all –

MOTHER Winston!

WINSTON Mother was calling out to me.

MOTHER Winston!

WINSTON And my sister crying.

JULIA You were her big brother.

WINSTON When I finally went home, all their things were there. But the house was empty. They'd vanished.

JULIA/MOTHER Winston –

WINSTON My mother wasn't extraordinary or anything, but she protected my sister –

JULIA Winston –

WINSTON – and she was prepared to sacrifice herself, to give everything up, for us. We were the future, she was the dead.

JULIA Winston –

WINSTON And now it's my turn.

I should go. Now. To O'Brien.

If anyone can change things, its someone like him, someone with *power*. If O'Brien is what we think – and that conversation, if he meant what we think he meant, I'm going to go to him and declare myself an enemy of the Party. He was talking about Syme being –

JULIA Unpersoned.

*A chill.*

WINSTON I hate them. I hate the Party. I hate Big Brother. I hate the feelings that I feel because of them. I want to tear them down like – like clothes from a washing line.

JULIA I think everybody/feels like that.

WINSTON We're only the start of this. But if we act, then people will pick up where we leave off and it will build and build until the people take back the power. Those at the very bottom of the pile. If there's hope – real hope – it lies with them. In their future. We are/the

JULIA The dead. I know. I know.  
I am just ...  
I'm frightened.

WINSTON If I'm mistaken I'll look at the new Dictionary and then walk away.

*Julia wants to believe this is true.*

WINSTON But I'm not mistaken. You know that.

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## 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 12–13.

- 2 (a) There are specific choices in this extract for performers.
- (i) You are going to play Eric. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Sheila. She feels guilty about the death of Eva Smith, known as Daisy Renton.
- 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:
- staging
  - costume
  - sound.
- (9)
- (ii) Gerald questions the Inspector's identity.
- 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:

- lighting
- props/stage furniture
- set.

(14)

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(Total for Question 2 = 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.*

- ERIC           Whoever that chap was, the fact remains that I did what I did. And mother did what she did. And the rest of you did what you did to her. It's still the same rotten story whether it's been told to a police inspector or to somebody else. According to you, I ought to feel a lot better—(To *GERALD*.) I stole some money, Gerald, you might as well know—(As *BIRLING* tries to interrupt.) I don't care, let him know. The money's not the important thing. It's what happened to the girl and what we all did to her that matters. And I still feel the same about it, and that's why I don't feel like sitting down and having a nice cosy talk.
- SHEILA       And Eric's absolutely right. And it's the best thing any one of us has said tonight and it makes me feel a bit less ashamed of us. You're just beginning to pretend all over again.
- BIRLING      Look – for God's sake!
- MRS B.       *(protesting)* Arthur!
- BIRLING      Well, my dear, they're so damned exasperating. They just won't try to understand our position or to see the difference between a lot of stuff like this coming out in private and a downright public scandal.
- ERIC          *(shouting)* And I say the girl's dead and we all helped to kill her – and that's what matters—
- BIRLING      *(also shouting, threatening ERIC)* And I say – either stop shouting or get out. *(Glaring at him but in quiet tone.)* Some fathers I know would have kicked you out of the house anyhow by this time. So hold your tongue if you want to stay here.
- ERIC          *(quietly, bitterly)* I don't give a damn now whether I stay here or not.
- BIRLING      You'll stay here long enough to give me an account of that money you stole – yes, and to pay it back too.
- SHEILA      But that won't bring Eva Smith back to life, will it?
- ERIC          And it doesn't alter the fact that we all helped to kill her.
- GERALD      But is it a fact?
- ERIC          Of course it is. You don't know the whole story yet.



SHEILA I suppose you're going to prove now you didn't spend last summer keeping this girl instead of seeing me, eh?

GERALD I did keep a girl last summer. I've admitted it. And I'm sorry, Sheila.

SHEILA Well, I must admit you came out of it better than the rest of us. The Inspector said that.

BIRLING *(angrily)* He wasn't an Inspector.

SHEILA *(flaring up)* Well, he inspected us all right. And don't let's start dodging and pretending now. Between us we drove that girl to commit suicide.

GERALD Did we? Who says so? Because I say – there's no more real evidence we did than there was that that chap was a police inspector.

SHEILA Of course there is.

GERALD No, there isn't. Look at it. A man comes here pretending to be a police officer. It's a hoax of some kind. Now what does he do? Very artfully, working on bits of information he's picked up here and there, he bluffs us into confessing that we've all been mixed up in this girl's life in one way or another.

ERIC And so we have.

GERALD *But how do you know it's the same girl?*

BIRLING *(eagerly)* Now wait a minute! Let's see how that would work. Now–*(hesitates)* no, it wouldn't.

ERIC We all admitted it.

GERALD All right, you all admitted something to do with a girl. But how do you know it's the same girl? *He looks around triumphantly at them. As they puzzle this out, he turns to BIRLING, after pause.* Look here, Mr Birling. You sack a girl called Eva Smith. You've forgotten, but he shows you a photograph of her and then you remember. Right?

BIRLING Yes, that part's straightforward enough. But what then?

GERALD Well, then he happens to know that Sheila once had a girl sacked from Milward's shop. He tells us that it's this same Eva Smith. And he shows her a photograph that she recognises.

SHEILA Yes. The same photograph.

GERALD How do you know it's the same photograph?

## 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 16–18.

- 3 (a) There are specific choices in this extract for performers.
- (i) You are going to play Carolyn. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Maeve. She says ‘We’re all missing the point.’  
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:  
• staging  
• costume  
• sound. (9)
- (ii) Miss Blake challenges the women to argue either side of the debate.  
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:

- lighting
- props/stage furniture
- set.

(14)

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**(Total for Question 3 = 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.*

MISS BLAKE. What's the point of the arts when technology evidently needs you. Go on. I'm wasting your time. Moral science? Pah! And classics, literature, music – worthless. Nothing compared to science and mathematics. We philosophers and poets have nothing to offer you.

CAROLYN. That's not true, ma'am.

MISS BLAKE. Why not?

CAROLYN. We learn science through the arts, don't we? We study reason and logic when we read Galileo and Copernicus.

MISS BLAKE. You're still arguing that science is the highest form of knowledge.

TESS. But what if it is, ma'am?

MISS BLAKE. Go on.

TESS. Well, science improves our lives in practical ways which the arts cannot.

MISS BLAKE. Well put. Now if that's really your opinion, get out.

TESS. Why?

MISS BLAKE. Unless you can argue my position.

TESS. But what if I don't agree with it?

MISS BLAKE. A fine theorist can argue either side of the debate. Why might the arts be superior to natural science? Give me a contemporary thinker.

CAROLYN. Arnold, ma'am.

MISS BLAKE. Good God, Miss Addison, you've discovered the library!

CAROLYN. Arnold said that science doesn't address the bigger questions. What it means to be human. What intellect is, what beauty is.

TESS. We can't advance as a nation if we live out of history books.

CAROLYN. But literature elevates us beyond science. Science is elementary. What a body is, how it functions. It doesn't address why it exists. Arts asks us more. What does it mean to be? What is truth? What is love?

CELIA. Science is all about seeking the truth, but in reality, not in fanciful ideas.

CAROLYN. Love isn't fanciful. It can be felt, experienced.

*Voices begin to be raised a little.*

CELIA. But it's not real. It's not tangible.

TESS. Lovers are tangible.

MISS BLAKE (*warning her jovially*). Miss Moffat.

TESS. Come on. If your lover had the pox, you'd rather a doctor treat him than an artist drown him with poetry.

CAROLYN. How do you know what my lover wants?

CELIA. Tess is right. Science can save lives.

TESS. And arts can't.

CAROLYN. But if your lover was dying, and there was nothing in the world but machinery – if there was nothing to elate him, if the world was barren of poetry and music, then there'd be little reason to revive him. It's the arts that makes his life worth sustaining.

MISS BLAKE. Well said, Miss Addison.

CAROLYN. Well, I don't believe it entirely. I'm still going to be a doctor.

MAEVE (*in a sudden outburst*). We're all missing the point.

*Pause.*

MISS BLAKE (*surprised*). Miss Sullivan?

MAEVE. All the great scientists, Copernicus, Galileo, they made their discoveries because they had imagination. They saw more than what was in front of them; they thought like artists! They dreamed. And painters, great painters, treat their art like a science. Van Gogh did countless experiments with tone to work out the effects of darkness and light. They're renaissance men. Proper thinkers. That's what progress needs. The fellows out there, building the chapel – they measure the timber so the vaults can bear weight – but without the stories in the stained glass – well, then it would be no more than a barn.

MISS BLAKE. And who said that?

MAEVE. Ma'am?

MISS BLAKE. Which philosopher?

MAEVE (*cautiously*). No philosopher. It's just what I think.

MISS BLAKE. And that is why I shall not be cancelling my classes. The value of your lessons isn't knowledge. It is the fact that you are learning to think. You're making progress, ladies! I'll tell you what. Leave your books. I defy any of you to doubt in the merits of the arts when you've had a good look at the revolutionary work of Mr Van Gogh.

*There is a moment of communion between the WOMEN, then they follow MISS BLAKE out, elated.*

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## 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 22–23.

- 4 (a) There are specific choices in this extract for performers.
- (i) You are going to play John Proctor. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Mary Warren. She is frightened.
- 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:
- staging
  - costume
  - sound.
- (9)
- (ii) Elizabeth is both ‘amazed’ and ‘shocked’.
- 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:

- lighting
- props/stage furniture
- set.

(14)

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(Total for Question 4 = 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.*

**Mary Warren** *(glancing at the room)* I'll get up early in the morning and clean the house. I must sleep now. *(she turns and starts off.)*

**Proctor** Mary. *(She halts.)* Is it true? There be fourteen women arrested?

**Mary Warren** No, sir. There be thirty-nine now – *(She suddenly breaks off and sobs and sits down, exhausted.)*

**Elizabeth** Why, she's weepin'! What ails you, child?

**Mary Warren** Goody Osburn – will hang!

*There is a shocked pause, while she sobs.*

**Proctor** Hang! *(He calls into her face.)* Hang, y'say?

**Mary Warren** *(through her weeping)* Aye.

**Proctor** The Deputy Governor will permit it?

**Mary Warren** He sentenced her. He must. *(To ameliorate it.)* But not Sarah Good. For Sarah Good confessed, y'see.

**Proctor** Confessed! To what?

**Mary Warren** That she – *(In horror at the memory.)* She sometimes made a compact with Lucifer, and wrote her name in his black book – with her blood – and bound herself to torment Christians till God's thrown down – and we all must worship Hell forevermore.

*Pause.*

**Proctor** But – surely you know what a jabberer she is. Did you tell them that?

**Mary Warren** Mr Proctor, in open court she near to choked us all to death.

**Proctor** How, choked you?

**Mary Warren** She sent her spirit out.

**Elizabeth** Oh, Mary, Mary, surely you –

**Mary Warren** *(with an indignant edge)* She tried to kill me many times, Goody Proctor!

**Elizabeth** Why, I never heard you mention that before.

**Mary Warren** I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor. But then – then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then – entranced – I hear a

voice, a screamin' voice, and it were my voice – and all at once I remembered everything she done to me!

**Proctor** Why? What did she do to you?

**Mary Warren** (*like one awakened to a marvellous secret insight*) So many time, Mr Proctor, she come to this very door, beggin' bread and a cup of cider – and mark this: whenever I turned her away empty, she *mumbled*.

**Elizabeth** Mumbled! She may mumble if she's hungry.

**Mary Warren** But *what* does she mumble? You must remember, Goody Proctor. Last month – a Monday, I think – she walked away, and I thought my guts would burst for two days after. Do you remember it?

**Elizabeth** Why – I do, I think, but –

**Mary Warren** And so I told that to Judge Hathorne, and he asks her so. 'Goody Osburn,' says he, 'what curse do you mumble that this girl must fall sick after turning you away?' And then she replies – (*mimicking an old crone*) 'why, your excellence, no curse at all. I only say my commandments; I hope I may say my commandments,' says she!

**Elizabeth** And that's an upright answer.

**Mary Warren** Aye, but then Judge Hathorne say, 'Recite for us your commandments!' – (*leaning avidly toward them*) and of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie!

**Proctor** And so condemned her?

**Mary Warren** (*now a little strained, seeing his stubborn doubt*) Why, they must when she condemned herself.

**Proctor** But the proof, the proof!

**Mary Warren** (*with greater impatience with him*) I told you the proof. It's hard proof, hard as rock, the judges said.

**Proctor** (*pauses, an instant then*) You will not go to court again, Mary Warren.

**Mary Warren** I must tell you, sir, I will be gone every day now. I am amazed you do not see what weighty work we do.

**Proctor** What work you do! It's strange work for a Christian girl to hang old women.

**Mary Warren** But, Mr Proctor, they will not hang them if they confess. Sarah Good will only sit in jail some time – (*recalling*) and here's a wonder for you; think on this. Goody Good is pregnant!

**Elizabeth** Pregnant! Are they mad? The woman's near to sixty!

## 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 26–28.

- 5 (a) There are specific choices in this extract for performers.
- (i) You are going to play Leah. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Brian. He doesn't understand the 'experiment'.  
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)
- staging
  - costume
  - sound.
- (ii) Phil says, 'I'm 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: (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:

- lighting
- props/stage furniture
- set.

(14)

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**(Total for Question 5 = 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.*

PHIL: Everything is going to be fine.

*Beat. She goes off after JAN and MARK.*

LEAH: Phil, what are you doing?

What? But he's ...

*Beat.*

Phil, he's off his head. He's injured, he's been living off insects for weeks, he's insane Phil, he needs help.

PHIL: He's happy.

LEAH: He's not happy, he's mad.

PHIL: He doesn't want to come back.

LEAH: Because he's mad! We can't leave him here, I mean that's not, are you serious? Are you seriously –

Alright, yes, there'll be –

Phil, this is insane. I mean I've never, but this, because, alright, whatever, but this is actually insane. We can't just leave him up here.

PHIL: I'm in charge. Everyone is happier. What's more important; one person or everyone?

*She stares at him.*

LEAH: It's Adam, Phil, Adam! We used to go to his birthday parties, he used to have that cheap ice cream and we used to take the piss, remember?

PHIL: If he comes back our lives are ruined. He can't come back, Cathy.

LEAH: Oh, great, now you're talking to Cathy, like, I'm not, I'm not, because you don't like what I say and now it's Cathy, you sit there and you say nothing for years and suddenly now you chatting with Cathy.

PHIL: Cathy?

LEAH: Let's, come on, let's, it won't be that bad, it'll be, we can explain, we can talk. We can go through the whole thing and make them understand –

PHIL: (To CATHY.) Do you understand?

LEAH: Understand what?

CATHY: Yeah. I do.

LEAH: Oh great, now you're at it.

*BRIAN comes back, giggling.*

(Pointing at BRIAN.) I mean I might as well talk to him for all the sense I'm getting. Phil, we can't do this. I mean what if he comes down next week, next year, in ten years, even?

PHIL: Take Brian.

CATHY: Okay.

BRIAN: We going somewhere?

LEAH: No, no, wait, you can't, no, this is ... Cathy?

PHIL: Make a game of it.

BRIAN: We gonna play a game?

PHIL: You and Cathy are going to play a game. With Adam.

BRIAN: Brilliant!

CATHY: How?

LEAH: How what? What are you, will you please talk to me as if

PHIL: Brian?

BRIAN: Who?

PHIL: Come here.

*BRIAN goes to PHIL.*

PHIL: I'm gonna do an experiment with this plastic bag. I want you to stay still while I do this experiment.

BRIAN: I love experiments! Will there be fire?

PHIL: (Emptying his carrier bag.) No. No fire.

Stay still.

*PHIL places the bag over BRIAN'S head.*

BRIAN: It's all gone dark.

*He pulls the handle back around his neck and to opposite corners, making it airtight.*

*BRIAN is giggling inside, looking around and breathing the plastic in and out of his mouth.*

Bit stuffy.

*PHIL looks to CATHY. She nods.*

This is great!

LEAH: Phi ... Phil?

*PHIL takes the bag off.*

BRIAN: That was great!

PHIL: You just do what Cathy says.

BRIAN: I am brilliant at doing what people say.

LEAH: No! Stop, don't, don't, Phil, don't, what are you doing, what are you ...

PHIL: He's dead. Everyone thinks he's dead. What difference will it make?

*She stares at him.*

LEAH: But he's not dead. He's alive.

CATHY: Come on Brian.

BRIAN: This is brilliant.

LEAH: No, Cathy, don't, stop, Cathy ... ?

*But she goes, taking BRIAN with her. LEAH turns to PHIL.*

Phil?

Phil?

Please!

Please, Phil!

*But PHIL just walks away.*



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## SECTION A: BRINGING TEXTS TO LIFE

### *Dr Korczak's Example, David Greig*

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 32–34.

- 6 (a) There are specific choices in this extract for performers.
- (i) You are going to play Dr Korczak. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Adzio. He is angry.  
As a performer, give **three** suggestions of how you would use **performance skills** to show this in 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:  
• staging  
• costume  
• sound. (9)
- (ii) Stephanie is thoughtful.  
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:

- lighting
- props/stage furniture
- set.

(14)

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(Total for Question 6 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

***Dr Korczak's Example, David Greig***

*This play had its first performance by TAG for the Citizens Theatre, Glasgow in May 2001.*

**ADZIO runs. Gets the ball. Hacks, pushes and cheats his way to the goalmouth. Pushes the goalkeeper over. And scores.**

ADZIO: One nil.

**He cheers himself.  
But he is doing it without joy.  
He walks away from the group and back to his sitting position.**

ADZIO: I can play.  
I can score.  
If that's what you want.

KORCZAK: That wasn't playing. That was cheating.

ADZIO: The ball went in the net.  
That's what counts.

KORCZAK: The way you played. It was unfair. You pushed – you hacked. You broke all the rules.

ADZIO: And I scored.

KORCZAK: Did it make you happy to score?

ADZIO: Who says it's supposed to?  
Look, old man.  
You don't get it, do you?  
You think your rules and your courts and your whatever is supposed to impress me?  
You're either blind or stupid.  
Out there – in the world.  
You want something – you take it.  
You got something – you fight to keep it.  
You steal.  
You rob.  
You cheat.  
And you don't feel bad about it.  
Because if you don't do it to them.  
They'll do it to you.  
My brother was like you –  
Look where it got him.

KORCZAK: Where did it get him?

ADZIO: I scored.  
That's all.

KORCZAK: Perhaps you're right.

ADZIO: I know what people are like.

KORCZAK: I know what children are like.

ADZIO: You know what these soft kids are like.

Out there – in the street.

They wouldn't survive one minute.

If a German sniper doesn't get them, then a gang of Jews will steal their money, their clothes, their food.

And if they don't then they'll starve anyway, because they'll be too proud to beg and too stupid to steal.

I will be alive.

KORCZAK: You'll be alive.

But ...

In a world like that.

What would be the point?

**KORCZAK leaves ADZIO.**

**STEPHANIE approaches ADZIO.**

**ADZIO doesn't say anything.**

STEPHANIE: ...

ADZIO: What?

STEPHANIE: I came to say thank you, for catching the flies for me today.

ADZIO: Is that why you spoke up for me in the court?

STEPHANIE: I spoke because I wanted to.

ADZIO: I can speak for myself, you know.

STEPHANIE: I know.

Can I sit with you?

I hate football as well.

ADZIO: Do what you like.

STEPHANIE: You're funny. You know that?

ADZIO: No I'm not.

STEPHANIE: Yes you are.

You talk like a gangster.

But – you look like a ...

Like a rabbit or something.

Twitchy and soft.

ADZIO: Get lost.

**She does a rabbit impression.**

ADZIO: I'll smash your face in.

**She does the impression again.**

ADZIO: Stop it.

**She does it again.**

STEPHANIE: I don't know why you're upset.

I like rabbits.

I like their little tufty heads.

**She musses up his hair.**

**He won't look at her.**

STEPHANIE: You're smiling. I can see.

Gangsters don't smile.

You'd better not let anyone see you smile.

They might not be scared of you anymore.

**STEPHANIE walks away.**

**Before STEPHANIE leaves the scene she turns.**

**She does a rabbit impression at him.**

STEPHANIE: Now I know why you were stealing carrots.

**ADZIO stands up, leaves his doll in his place.**

**A look between actor and actress.**

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## 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 38–40.

- 7 (a) There are specific choices in this extract for performers.
- (i) You are going to play Anna. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Osip. He is making the most of his situation.  
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:  
• staging  
• costume  
• sound. (9)
- (ii) The Mayor is worried about Khlestakov.  
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:

- lighting
- props/stage furniture
- set.

(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.*

*Osip enters.*

**Anna** Ah ... Come. Come ...

**Mayor** Shh ... !

**Anna** Over here.

**Mayor** Is he enjoying his nap?

**Anna** We haven't even asked your name ...

**Osip** Osip, madam.

**Maria** Osip. *Osip.*

**Mayor** Thank you. *(To Osip.)* You've been fed, have you?

**Osip** I have, yes, thank you very much. Very nice.

**Anna** He is a great man.

**Osip** Yes ...

**Anna** And the work he does and the company he moves in – nobility, ambassadors ...

**Osip** Yes. Yes.

**Anna** Tell me, Osip, what does he ...

**Maria** He's really handsome.

**Mayor** Will you stop – both of you! I apologise for them, Osip ...

**Anna** I apologise for *him*, Osip, he only wants to know what rank he is. What rank is he?

**Osip** The normal sort of rank. Yeah. He's up there.

**Mayor** Is he, you know ... ? You know him better than most. Is he a harsh kind of a man? Is he a brute?

**Osip** He's a stickler for things being just so. All in perfect order.

**Mayor** Right. That's good to know. I like you. The moment I saw you. Said to myself ...

**Anna** Osip, does he wear a uniform in Petersburg?

*Osip nods.*

He must look wonderful. Walking through the streets ...

**Mayor** Ladies! Will you stop ... ? This is life or death ...

*Gives Osip some roubles.*

For you. Treat yourself.

**Osip** Thank you, sir.

**Mayor** Of course, of course. So ...

**Anna** Osip, what kind of eyes does he like most?

**Maria** Osip, he has a lovely nose.

**Mayor** For God's sake, do you listen to anything I say?  
(*To Osip.*) How best can we make sure that he's happy?  
What can we do?

**Osip** Depends really ... A friendly welcome. Good food.  
Wine. Yeah, just likes to be happy ...

**Mayor** And how can we make him happier?

**Osip** He always sees to it that I'm as well treated and comfortable as he is. He *insists* on it. We'll be somewhere and he'll say, 'How're they treating you, Osip?' and I'll say, 'Disappointingly, sir, sad to report.' Then he'll say, 'I'm glad you told me about that, Osip. That's a black mark against them. Remind me when we get back.'

**Mayor** I see ... Makes a lot of sense. Lot of sense.

*Slips him more roubles.*

For a pastry or two.

**Osip** Thank you, sir.

**Anna** I've something for you as well. Over here.

**Maria** Osip, blow him a kiss for me.

*Khlestakov coughs from the other room.*

**Mayor** Shh – (*Whispers to the women.*) Keep it down ...

**Anna** Come on, Maria, we're not wanted. There's something I noticed about our guest I want to discuss with you in private ...

*They go.*

**Mayor** Women. *Incessant* talk. Hahaha. Hammering, hammering ... So, Osip ...

*A Policeman enters noisily.*

Shh ... ! Quiet! He'll never get into the secret police, will he, Osip? *(To policeman.)* What is it?

**Policeman** Sir, I was informed ...

**Mayor** Shh ... !

*Hand over Policeman's mouth.*

Quiet ... ! Were you born in a barn? *(Shouts.)* 'Sir. I was informed ... !' Bloody hell, like I'm in the next town or something ... *(Shouts.)* 'Sir, I was informed ... !' *(To Osip.)* I'll see to him, Osip. Can you go and make sure His Excellency wasn't woken? Anything you need, just ask. Make yourself at home. *(To Policeman.)* I want you outside guarding the door. No shopkeeper is to get a foot in, understand? No butcher, no baker, no cooper, no draper. Doesn't matter if they plead or wave a petition at you ... Repel them. And if they refuse or mill about outside, give them the heavy stuff. Go in with your boots. Now, go and take up your position. And quietly, for God's sake ...

*They leave.*

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## 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 44–45.

- 8 (a) There are specific choices in this extract for performers.
- (i) You are going to play the Duke (Orsino). Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Malvolio. He feels that Olivia has treated him unfairly. 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)
- staging
  - costume
  - sound.
- (ii) Olivia shows compassion. 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: (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:

- lighting
- props/stage furniture
- set.

(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.*

**OLIVIA** Did he write this?

**FESTE** Ay, madam.

**DUKE** This savours not much of distraction.

**OLIVIA** See him delivered, Fabian; bring him hither.

*EXIT FABIAN*

My Lord, so please you, these things further thought  
on,  
To think me as well a sister as a wife,  
One day shall crown the alliance on 't, so please  
you,  
Here at my house and at my proper cost.

**DUKE** Madam, I am most apt to embrace your offer.  
(*To VIOLA*) Your master quits you; and for your  
service done him,  
So much against the mettle of your sex,  
So far beneath your soft and tender breeding,  
And since you called me master for so long,  
Here is my hand; you shall from this time be  
Your master's mistress.

**OLIVIA** A sister! You are she.

*Re-enter FABIAN, with MALVOLIO.*

**DUKE** Is this the madman?

**OLIVIA** Ay, my lord, this same.  
How now, Malvolio?

**MALVOLIO** Madam, you have done me wrong,  
Notorious wrong.

**OLIVIA** Have I, Malvolio? No.

**MALVOLIO** Lady, you have. Pray you peruse that letter.  
You must not now deny it is your hand;  
Write from it, if you can, in hand or phrase;  
Or say 't is not your seal nor your invention;  
You can say none of this. Well, grant it then,  
And tell me, in the modesty of honour,  
Why you have given me such clear lights of favour,  
Bade me come smiling and cross-gartered to you,  
To put on yellow stockings, and to frown  
Upon Sir Toby and the lighter people;  
And, acting this in an obedient hope,  
Why have you suffered me to be imprisoned,



Kept in a dark house, visited by the priest,  
And made the most notorious geck and gull  
That e'er invention played on? Tell me why.

**OLIVIA** Alas, Malvolio, this is not my writing,  
Though, I confess, much like the character;  
But, out of question, 't is Maria's hand;  
And now I do bethink me, it was she  
First told me thou wast mad; then cam'st in  
smiling.

And in such forms which here were presupposed  
Upon thee in the letter. Prithee, be content;  
This practice hath most shrewdly passed upon thee;  
But when we know the grounds and authors of it,  
Thou shalt be both the plaintiff and the judge  
Of thine own cause.

**FABIAN** Good madam hear me speak,  
And let no quarrel nor no brawl to come  
Taint the condition of this present hour,  
Which I have wondered at. In hope it shall not,  
Most freely I confess, myself and Toby  
Set this device against Malvolio here,  
Upon some stubborn and uncourteous parts  
We had conceived against him. Maria writ  
The letter at Sir Toby's great importance;  
In recompense whereof he hath married her.  
How with a sportful malice it was followed,  
May rather pluck on laughter than revenge,  
If that the injuries be justly weighed  
That have on both sides passed.

**OLIVIA** Alas, poor fool, how have they baffled thee!

**FESTE** Why, 'some are born great, some achieve  
greatness, and some have greatness thrown upon  
them'. I was one, sir, in this interlude; one Sir  
Topas, sir; but that's all one. (*Imitating MALVOLIO*)  
'By the Lord, fool, I am not mad.' But do you  
remember? 'Madam, why laugh you at such a  
barren rascal? An you smile not, he's gagged'; and  
thus the whirligig of time brings in his revenges.

**MALVOLIO** I'll be revenged on the whole pack of you.

*Exit.*

**OLIVIA** He hath been most notoriously abused.

**DUKE** Pursue him, and entreat him to a peace.

## SECTION B

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

(a) Analyse how physical skills were used to engage the audience at one key moment in the performance. (6)

(b) Evaluate how the set design created impact within the performance. (9)

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**(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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