



ST PAUL'S
GIRLS' SCHOOL

Name:

School:

Year 12 Entrance Examination *Drama and Theatre*

Time allowed: 45 minutes

Instructions / Information for candidates:

This examination is split into **two parts**.

- **You should spend:**
 - **15 minutes** on the **first section**
 - **30 minutes** on the **second section**.

Total marks: 35 marks

St Paul's Girls' School – Drama and Theatre

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SECTION ONE (15mins)

Study the picture below taken from a theatre production.

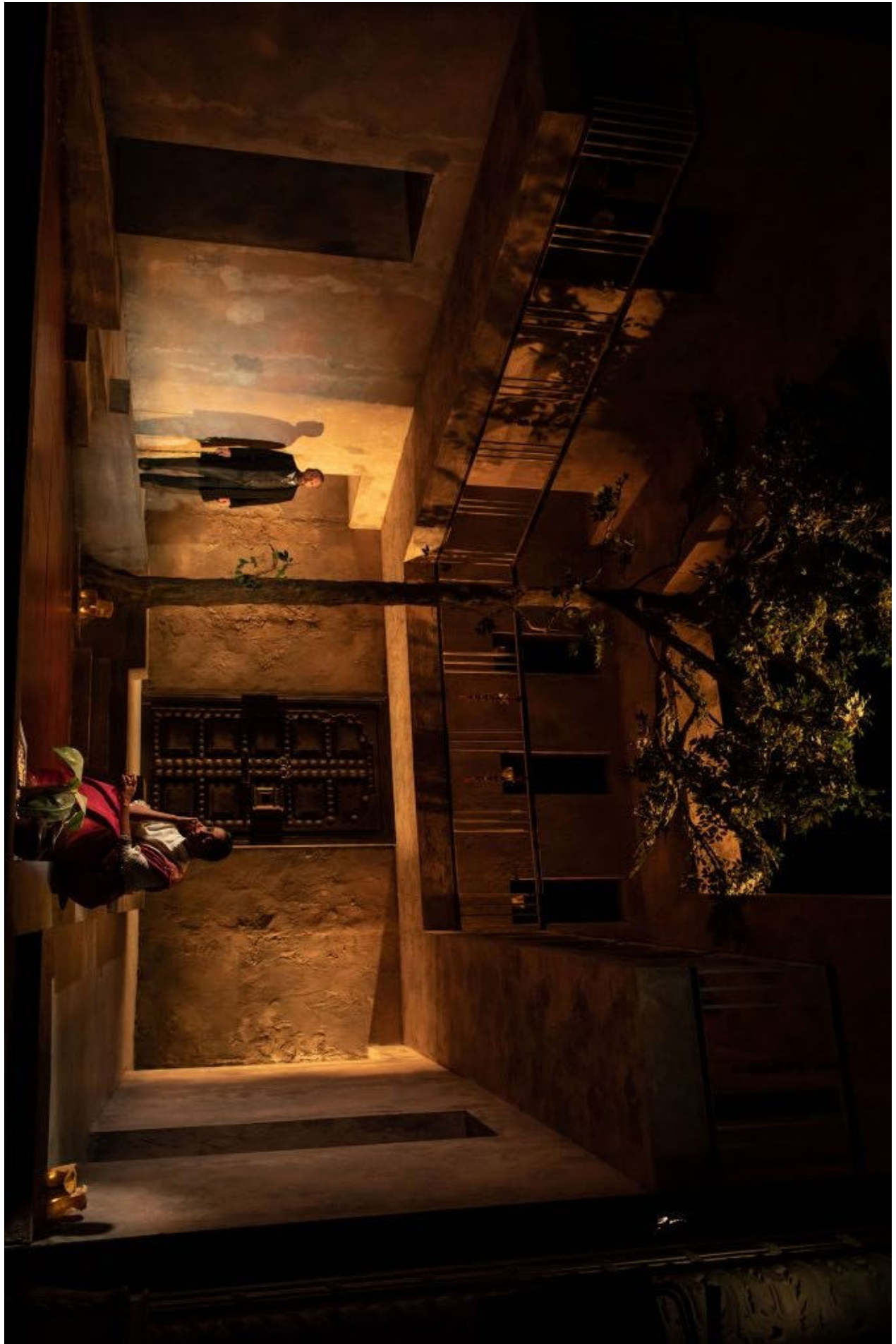
Write a paragraph analysing the stage picture below and the possible meaning conveyed.

- Consider the acting, set design, use of light, costume and the staging of the actors.

- Identify what mood and atmosphere is presented by the combination of the different elements and explain how this has been communicated.

- Consider the relationship between the different characters. Explain how this is established through the use of space, movement and levels.

10 marks



Section Two (30mins)

Read the following extract which is taken from Henrik Ibsen's play *A Doll's House*, adapted by Simon Stephens.

It is recommended that you spend about 5 minutes reading the material and preparing your answers, allowing yourself 25 minutes in total to answer the following question:

Essay Title:

As a director, explain how you would direct the actors in order to create tension in your choice of key moments in this extract.

Consider:

- characterisation of Krogstad and Nora
- style of performance (apt for time period)
- voice, accent, pitch, tone, emphasis, timing
- movement, posture, gesture, tempo, eyeline
- use of space and stage positioning

When giving specific practical moments of how the scene should be delivered by the actors, you should quote the text directly.

25 marks

Contextual Information:**A Doll's House by Henrik Ibsen**

A Doll's House is an 1879 play by Norwegian playwright Henrik Ibsen. The play was the first of Ibsen's to create a sensation and is now perhaps his most famous play. The play was controversial when first published as it is sharply critical of 19th century marriage norms. It is often called the first true feminist play. The play is also an important work of the naturalist movement, in which real events and situations are depicted on stage.

A Doll's House opens as **Nora Helmer** is telling Helene, the maid, to hide the Christmas tree from the children. Nora is treated as a silly, childish woman by her husband, **Torvald**. Her friend **Kristine Linde**, recently widowed and short of money, has heard about Torvald's recent promotion to head the bank and comes to ask Nora for help in persuading Torvald to give her (Kristine) a job. Nora promises to ask Torvald to give Kristine a position as secretary. Nora confides to Kristine that she once secretly borrowed money from a disgraced lawyer, **Nils Krogstad**, to save Torvald's life when he was very ill, but she has not told him in order to protect his pride. She then took secret jobs copying papers by hand, which she carried out secretly in her room, and learned to take pride in her ability to earn money "as if she were a man."

Torvald's promotion promises to finally liberate her from having to scrimp and save in order to be able to pay off her debt. However, she has continued to play the part of the frivolous, scatter-brained child-wife for the benefit of her husband. Frightened after being fired by Torvald from his minor position at the bank, Krogstad approaches Nora:

The door half opens, and KROGSTAD can be seen.

Nora What do you want?

Krogstad I wanted to talk to you.

Nora *looks at him. She goes to her door.*

Nora It's not the first of the month for another week.

Krogstad No. It's Christmas Eve. Imagine.

Nora I can't possibly –

Krogstad You don't need to. I've not come here for that. I saw your husband heading into town.

Nora Yes.

Krogstad With a lady.

Nora *looks at him.*

Krogstad Who was she?

Nora Why is that any of your business?

Krogstad Was it Kristine Linde?

Nora *says nothing.*

Krogstad When did she get here?

Nora *says nothing.*

Krogstad Is she a friend of yours?

Nora I don't see what any –

Krogstad I knew her once.

Nora I heard.

Krogstad I thought you would have done. What was she talking to your husband about?

Nora Really, Mr Krogstad I refuse –

Krogstad They were talking terribly seriously. What was he saying to her?

Nora He's offered her a job in his bank.

A pause.

Krogstad Was that your doing?

Nora If my husband knew one of his employees was talking to me in this tone of voice –

Krogstad Was that your doing, Mrs Helmer? Did you get Kristine Linde a job working for your husband?

Nora Is that so very surprising?

Krogstad No. No. No. No. Not at all. Not in any way. Mrs Helmer. You need to use your influence for my benefit, now.

She looks at him.

You found Mrs Linde her job. Now you need to make sure I keep mine.

Nora What do you mean 'keep' your job? Who's taking –

Krogstad Don't you play the innocent with me. Do you think I don't know what you were planning? How very convenient to get me out of her way and out of your way and out of his way and to get a nice little position for your dear old school friend at the same time.

Nora I assure you, Mr Krogstad –

Krogstad She's taking my job. She's inheriting my position. You need to stop that from happening and you need to stop it now.

Nora I don't have the slightest idea –

Krogstad You need to persuade your husband to allow me to keep my position and to prevent Kristine Linde from working in that bank.

Nora How could I possibly persuade my –

Krogstad You have your ways. Think of something. I've known old Torvald from since he was a student. He'd do anything for the attention of a lady.

Nora If you say one more word about my husband I will show you the door.

Krogstad Look at you. You think you're brave.

Nora I'm not afraid of you.

Krogstad Mrs Helmer. I will do everything I can to keep my job. I will stop at nothing.

She looks at him.

I made a mistake once too, you know. When I was younger. You probably heard about it? Did you?

She says nothing.

It never went to court. But it changed everything. From the day I was found out, from that day forward every door was closed to me. That's when I started in this line of trade. I had to do something, Mrs Helmer. I don't think I'm so bad, you know?

Nora Don't you?

Krogstad I think there are plenty worse. I've learned from it. It's prepared me for my position in the bank rather elegantly. It's served as a kind of apprenticeship. I can't do it anymore. My sons are growing up. I need to get my respectability back. For their sakes, not for mine. My job at the bank was the first step in that direction. If your husband gets his way, I'll end up back in the gutter.

Nora Mr Krogstad, there's nothing I can do.

Krogstad I don't believe you. You just don't want to. It doesn't matter. I can force you.

She looks at him for a time.

Nora You wouldn't tell him that I owed you money.

Krogstad Wouldn't I?

Nora You wouldn't dare. It would be so humiliating.

Krogstad Humiliation? Is that what worries you?

She turns from him.

Nora Well, tell him then! Show yourself for the man you are. See what my husband makes of you then.

Krogstad Are you really just worried about the humiliation?

Nora He'll pay you what you're owed and that will be the end of you in that bank and in this town.

Krogstad Mrs Helmer. Have you any idea what you've done?

Nora What in heaven's name are you talking about now?

A pause.

Krogstad *examines her.*

He smiles.

Krogstad When your husband was, shall we say 'ill'? When your husband was a little bit ill you borrowed nearly ten thousand from me.

Nora I didn't know anybody else.

Krogstad I got you the money on certain conditions. Maybe your husband was so 'tired' and 'poorly' that you didn't really pay a great deal of attention to what those conditions were. You wrote me an IOU, do you remember?

Nora Of course I remember.

Krogstad Good. And in this IOU, this contract of debt, there were lines of guarantee that were signed by your father, do you remember those as well? Jolly good. And the date was left blank near the signature of guarantee for your father to complete – do you remember that too? I gave you the IOU. You were to post it to your father. You did that straight away. Six days later you came back with the contract signed and the guarantee signed and dated and the amount was paid to you.

Nora And I've kept up with every last payment, Mr Krogstad.

Krogstad It must have been a very hard time for you, Mrs Helmer. Your father was very ill, was he not?

She says nothing.

Answer me. Your father was very ill, was he not?

Nora He died shortly afterwards.

Krogstad Yes. Tell me. Mrs Helmer. Do you remember the date of your father's death?

Nora The twenty-ninth of September.

He takes out the contract and examines it while he talks.

Krogstad See. I knew that. I checked it. And that's why I have this little problem. I can't for the life of me explain it. Because if you look – Can you see? Your father signed this guarantee on the contract three days after he died. He died, as you said, on the twenty-ninth of September. He signed the contract on the second of October.

How the devil did he manage that?