



MINISTRY OF EDUCATION, SINGAPORE  
in collaboration with  
CAMBRIDGE ASSESSMENT INTERNATIONAL EDUCATION  
General Certificate of Education Ordinary Level

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# DRAMA

**2299/01**

Paper 1

**For examination from 2025**

SPECIMEN PAPER

**2 hours**

Additional Materials: Clean copy of pre-release material (2299/01/T/EX)

## READ THESE INSTRUCTIONS FIRST

An answer booklet will be provided with this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

### Section A

Answer **all** questions in this section.

### Section B

Answer Questions 4 **and** 5 **and either** Question 6(a) **or** Question 6(b).

### Section C

Answer **all** questions in this section.

**Note that you must not reproduce your responses in your answers to questions in Sections B and C.**

The questions on this paper are based on an Unseen Extract (Section A) and the pre-release text that you have worked on. A clean copy of the pre-release text is provided with this question paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of 7 printed pages, 1 blank page and 1 Insert.



Singapore Examinations and Assessment Board



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## Section A

## Unseen Extract

Read the following extract from *The Curious Incident of the Dog in the Night-Time* adapted by Simon Stephens from a novel by Mark Haddon.

The central character, CHRISTOPHER, is a socially awkward boy with a great talent for mathematics.

Other characters in this scene are:

MRS SHEARS (a neighbour), SIOBHAN (Christopher's teacher) and POLICEMAN ONE. Members of the company are on-stage spectators and take a variety of roles including DUTY SERGEANT and VOICES ONE, FOUR, FIVE and SIX.

This is the opening of the play. Make sure your answers are based entirely on the extract.

Answer **all three** questions at the end of the extract.

*[A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side.]*

*[CHRISTOPHER BOONE, fifteen years old, stands on one side of it. His forty-two-year-old neighbour MRS SHEARS stands on the other.]*

*[They stand for a while without saying anything. The rest of the company watch, waiting to see who is going to dare to speak first.]* 5

MRS SHEARS: What have you done to my dog?

*[CHRISTOPHER is frozen to the spot.]*

MRS SHEARS: Oh no. Oh no. Oh no. Oh my dog!

*[CHRISTOPHER's teacher, twenty-seven-year-old SIOBHAN opens CHRISTOPHER's school note-book. She reads aloud from it.]* 10

SIOBHAN: It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house.

MRS SHEARS: Get away from my dog.

SIOBHAN: Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. 15

MRS SHEARS: Get away from my dog.

SIOBHAN: There was a garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road, two houses to the left. 20

MRS SHEARS: Get away from my dog.

*[CHRISTOPHER takes two steps away from the dog.]*

SIOBHAN: My name is Christopher John Francis Boone. I know all the countries of the world and the capital cities. And every prime number up to 7507. 25

MRS SHEARS: Get away from my dog.

*[CHRISTOPHER puts his hands over his ears. He closes his eyes. He rolls forward. He presses his forehead on to the grass. He starts groaning.]*

SIOBHAN: After twelve and a half minutes a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out from one side. This is good, Christopher. It's quite exciting. I like the details. They make it more realistic. 30

- [A POLICEMAN enters. He has a big orange leaf stuck to the bottom of his shoe, which is poking out to one side. He squats next to CHRISTOPHER.]
- SIOBHAN: He squatted down next to me. He said to me: 35
- POLICEMAN ONE: Would you like to tell me what's going on here, young man?  
[CHRISTOPHER stops groaning.]  
[There is some time.]  
[CHRISTOPHER lifts his head from the ground.]  
[There is some time.] 40  
[CHRISTOPHER looks at the POLICEMAN.]  
[There is some time.]
- SIOBHAN: I do not tell lies. Mother used to say that this was because I was a good person. But it is not because I am a good person. It is because I can't tell lies. 45
- CHRISTOPHER: The dog is dead.
- POLICEMAN ONE: I'd got that far.
- CHRISTOPHER: I think someone killed the dog.
- POLICEMAN ONE: How old are you?
- CHRISTOPHER: I'm fifteen years and three months and two days. 50
- POLICEMAN ONE: And what precisely are you doing in the garden?
- CHRISTOPHER: I'm talking to you.
- POLICEMAN ONE: Why were you in the garden in the first place?
- CHRISTOPHER: I could see Wellington in the garden, it looked like someone tried to plant him. 55
- POLICEMAN ONE: Did you try to plant the dog?
- CHRISTOPHER: No, I did not. I like dogs.
- POLICEMAN ONE: Did you kill the dog?
- CHRISTOPHER: I did not kill the dog.
- POLICEMAN ONE: Is this your fork? 60
- CHRISTOPHER: No.
- POLICEMAN ONE: You seem very upset about this.  
I'm going to ask you once again.  
[CHRISTOPHER starts groaning.]
- POLICEMAN ONE: Terrific. 65  
[CHRISTOPHER carries on groaning.]
- POLICEMAN ONE: Young man I'm going to ask you to stop making that noise and to stand up please calmly and quietly.  
[CHRISTOPHER carries on groaning.]
- POLICEMAN ONE: Marvellous. Great. Just flipping – 70  
[The POLICEMAN tries to lift him up by his arm.]  
[CHRISTOPHER screams. He hits the POLICEMAN.]  
[The POLICEMAN stares at CHRISTOPHER. For a while the two look at one another, neither entirely sure what to say or quite believing what has just happened.] 75

- POLICEMAN ONE: I'm arresting you for assaulting a police officer.  
I strongly advise you to get into the back of the police car because if you try any of that monkey-business again, I am going to seriously lose my rag. Is that understood?
- SIOBHAN: I find people confusing. This is for two main reasons. The first main reason is that people do a lot of talking without using any words. Siobhan says that if you raise one eyebrow it can mean lots of different things. 80  
[...]
- DUTY SERGEANT: Could you take your laces out of your shoes please, Christopher?  
[*He does.*] 85  
Thank you. Could you empty your pockets on to the desk please?
- CHRISTOPHER: Is that in case I have anything in them that I could use to kill myself or escape or attack a policeman with?  
[*The DUTY SERGEANT looks at him for a moment.*] 90
- DUTY SERGEANT: That's right.
- CHRISTOPHER: I've got a Swiss Army knife but I only use that for doing odd jobs not for stabbing things or hurting people.
- DUTY SERGEANT: Jolly good.
- VOICE FOUR: A piece of string.
- VOICE FIVE: A piece of a wooden puzzle. 95
- VOICE SIX: Three pellets of rat food for Toby, my rat.
- VOICE ONE: £1.47 (this was made up of a £1 coin, a 20p coin, two 10p coins, a 5p coin and a 2p coin).
- VOICE SIX: A red paperclip.
- VOICE FOUR: A key for the front door. 100
- VOICE FIVE: A Swiss Army knife with thirteen attachments including a wire stripper and a saw and a toothpick and tweezers.  
[CHRISTOPHER *empties his pockets.*]
- DUTY SERGEANT: Could you take your watch off please, Christopher? 105
- CHRISTOPHER: No.
- DUTY SERGEANT: I'm sorry, Christopher?
- CHRISTOPHER: I need my watch to know exactly what time it is.
- DUTY SERGEANT: Take your watch off please, Christopher.  
Christopher, please will you take your watch off. I'm asking you for a final time. 110  
Give it here, lad.  
[*The DUTY SERGEANT tries to take the watch.*]  
[CHRISTOPHER *starts screaming.*]  
[*The DUTY SERGEANT stops. He moves away. He nods his head.*]  
CHRISTOPHER *stops screaming.* 115
- DUTY SERGEANT: It's all right, son. You keep it.  
[CHRISTOPHER *calms down.*]

Answer **all** of the following questions.

- 1 Suggest how you would present the character of CHRISTOPHER from the beginning of the extract up to line 46 ('The dog is dead'). Give reasons for your choices. [10]
- 2 Explain how you would direct the interaction between CHRISTOPHER and the DUTY SERGEANT from line 84 ('Could you take your laces out') to line 116 ('You keep it.') in order to achieve your intended effects for an audience. [10]
- 3 How would you create the exterior setting of the lawn in front of MRS SHEARS's house? Give reasons for your design choice. [10]

**Section B**

See the pre-release extract taken from *The Odyssey*.

Do not re-use any material from Section B in your answers to Section C.

Questions 4–6 are based on the extract from *The Odyssey* by Hattie Naylor which you have studied.

Answer Questions 4 and 5 and either Question 6(a) or Question 6(b).

- 4 As an actor playing the storyteller DEMODOCUS in Scene Seven, explain how you would use story-telling skills to bring your account of ‘the fall of Troy’ (lines 268–290) to life. [5]
- 5 As a director, what dramatic effects would you wish to create through your direction of the Fates in **two** separate scenes? How would you achieve these effects at particular moments? [10]

6

**EITHER**

- (a) As an actor, how would you perform the role of Odysseus to reveal different aspects of his character to the audience in **two** separate scenes from this extract? Make specific references to the extract to support your discussion. [15]

**OR**

- (b) Explain how you would stage Scene Six making effective use of **at least two** design elements. Give reasons for your choices. [15]

**Section C**

Questions 7 and 8 are based on the practical work you have done on the extract from *The Odyssey*.

You should not re-use any material you have already presented in answer to questions 4–6.

Answer **all** questions in this section.

- 7** Select **one** scene that you worked on in detail as an actor. Explain the effects you wished to create for the audience in your approach to vocal and physical expression and evaluate your success in achieving them. [10]
- 8** Choose **one** scene which depends on movement for its effect. Explain how your group used movement skills to create impact for the audience. [10]

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*Copyright Acknowledgements:*

Questions 1–3

© Simon Stephens; *The Curious Incident of the Dog in the Night-Time*; Bloomsbury; Methuen 2012

Questions 4–8

© Hattie Naylor; *The Odyssey*, One of six plays in a collection: *Six Ensemble Plays for Young Actors*; Methuen Drama; A & C Black 2008

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