

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

Time 1 hour 45 minutes

Paper  
reference

**1DR0/3A**

## **Drama**

### **COMPONENT 3: Theatre Makers in Practice**

#### **Questions and Extracts Booklet**

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

Turn over ►

P66350A

©2022 Pearson Education Ltd.

Q:1/1/1/1/1/1



  
**Pearson**

## 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 10–12.

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

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

(4)

(ii) You are going to play the Inspector. He is controlling the interview.

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:

- costume
- set
- staging.

(9)

(ii) Mrs Sybil Birling (Mrs B) is defensive.

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
- sound.

(14)

---

**(Total for Question 2 = 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 Two.*

<b>BIRLING</b>	Is there any reason why my wife should answer questions from you, Inspector?	
<b>INSPECTOR</b>	Yes, a very good reason. You'll remember that Mr Croft told us – quite truthfully, I believe – that he hadn't spoken to or seen Eva Smith since last September. But Mrs Birling spoke to and saw her only two weeks ago.	5
<b>SHEILA</b>	<i>(astonished)</i> Mother!	
<b>BIRLING</b>	Is this true?	
<b>MRS B.</b>	<i>(after a pause)</i> Yes, quite true.	10
<b>INSPECTOR</b>	She appealed to your organization for help?	
<b>MRS B.</b>	Yes.	
<b>INSPECTOR</b>	Not as Eva Smith?	
<b>MRS B.</b>	No. Nor as Daisy Renton.	
<b>INSPECTOR</b>	As what then?	15
<b>MRS B.</b>	First, she called herself Mrs Birling—	
<b>BIRLING</b>	<i>(astounded)</i> Mrs Birling!	
<b>MRS B.</b>	Yes, I think it was simply a piece of gross impertinence — quite deliberate — and naturally that was one of the things that prejudiced me against her case.	20
<b>BIRLING</b>	And I should think so! Damned impudence!	
<b>INSPECTOR</b>	You admit being prejudiced against her case?	
<b>MRS B.</b>	Yes.	
<b>SHEILA</b>	Mother, she's just died a horrible death — don't forget.	
<b>MRS B.</b>	I'm very sorry. But I think she had only herself to blame.	25
<b>INSPECTOR</b>	Was it owing to your influence, as the most prominent member of the committee, that help was refused the girl?	
<b>MRS B.</b>	Possibly.	30
<b>INSPECTOR</b>	Was it or was it not your influence?	



<b>MRS B.</b>	<i>(stung)</i> Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first — about a husband who'd deserted her — was quite false. It didn't take me long to get the truth — or some of the truth — out of her.	35
<b>INSPECTOR</b>	Why did she want help?	
<b>MRS B.</b>	You know very well why she wanted help.	
<b>INSPECTOR</b>	No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from your committee.	45
<b>MRS B.</b>	I don't think we need discuss it.	
<b>INSPECTOR</b>	You have no hope of <i>not</i> discussing it, Mrs Birling.	
<b>MRS B.</b>	If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation. The girl asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't satisfied with the girl's claim — she seemed to me to be not a good case — and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind.	50
<b>INSPECTOR</b>	Yes I have.	55
<b>MRS B.</b>	No you haven't. Simply because I've done nothing wrong — and you know it.	
<b>INSPECTOR</b>	<i>(very deliberately)</i> I think you did something terribly wrong — and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen—	60
<b>SHEILA</b>	<i>(bursting in)</i> No, no, please! Not that again. I've imagined it enough already.	
<b>INSPECTOR</b>	<i>(very deliberately)</i> Then the next time you imagine it, just remember that this girl was going to have a child.	65
<b>SHEILA</b>	<i>(horrified)</i> No! Oh — horrible — horrible! How could she have wanted to kill herself?	70

<b>INSPECTOR</b>	Because she'd been turned out and turned down too many times. This was the end.	75
<b>SHEILA</b>	Mother, you must have known.	
<b>INSPECTOR</b>	It was because she was going to have a child that she went for assistance to your mother's committee.	
<b>BIRLING</b>	Look here, this wasn't Gerald Croft—	
<b>INSPECTOR</b>	<i>(cutting in, sharply)</i> No, no. Nothing to do with him.	80
<b>SHEILA</b>	Thank goodness for that! Though I don't know why I should care now.	
<b>INSPECTOR</b>	<i>(to MRS BIRLING)</i> And you've nothing further to tell me, eh?	85
<b>MRS B.</b>	I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.	



## SECTION B

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

- 7 (a) Analyse how vocal skills created tension at one key moment in the performance. (6)
- (b) Evaluate how set design was used to engage the audience. (9)

---

**(Total for Question 7 = 15 marks)**

---

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

**BLANK PAGE**





Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

--	--	--	--	--

--	--	--	--

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

Time 1 hour 45 minutes

Paper  
reference

**1DR0/3A**

# 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.

Turn over ►

P66350A

©2022 Pearson Education Ltd.

Q:1/1/1/1/1/1



Pearson

**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** ☒            **Question 2** ☒            **Question 3** ☒  
   **Question 4** ☒            **Question 5** ☒            **Question 6** ☒

Question (a)(i) (4)

1 .....

.....

.....

.....

2 .....

.....

.....

.....

Question (a)(ii) (6)

1 .....

.....

.....

.....

2 .....

.....

.....

.....

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

3

Question (b)(i)

(9)

Handwriting practice area with horizontal dotted lines.



P 6 6 3 5 0 A 0 3 1 6

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.



Question (b)(ii)

(12)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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

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 6 6 3 5 0 A 0 7 1 6

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.



P 6 6 3 5 0 A 0 9 1 6

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.**

**You must use the Questions and Extracts Booklet (page 33)**

Performance details

Title:

.....

Venue:

.....

Date seen:

.....

Question 7(a)

(6)

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 6 6 3 5 0 A 0 1 1 1 6

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.



Question 7(b)

(9)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

A large rectangular area 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

(Total for Question 7 = 15 marks)

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

