

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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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 the answer to Question (b)(i).

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Question (b)(ii)

(12)

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Question (c)

(14)

A large rectangular area with horizontal dotted lines for writing.

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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.

Performance details

Title:

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Venue:

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Date seen:

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Question 9(a)

(6)

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Question 9(b)

(9)

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

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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)

Drama

Component 3: Theatre Makers in Practice

Friday 18 May 2018 – Afternoon

Questions and Extracts Booklet

Paper Reference

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Do not return this booklet with the question paper.

Turn over ►

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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)

(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.

- 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 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)

(Total for Question 9 = 15 marks)

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