

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)

Friday 17 May 2019

Afternoon (Time: 1 hour 30 minutes)

Paper Reference **1DR0/03**

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.

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 between 65-70 minutes on Section A and between 20-25 minutes on Section B.

Turn over ►

P56233A

©2019 Pearson Education Ltd.

1/1/1/1/1/1/1




Pearson

SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross . 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 7 **Question 8**

Question (a)(i) (4)
NB: the layout of this question's answer space has been amended, please reference the SAMs for an example of the new layout.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

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 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)

(6)

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

Area with horizontal dotted lines for writing the answer.

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 (b)(i)

(9)

Area with horizontal dotted lines for writing the answer to Question (b)(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



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

Large writing area with horizontal dotted lines.



Lined writing area with horizontal dashed lines.

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 (b)(ii)

(12)

Area with 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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Lined writing area with horizontal dashed lines.

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



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

Large writing area with horizontal dotted lines.



Question (c)

(14)

Area with horizontal dotted lines for writing the answer to Question (c).

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



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

Large writing area with horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.

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

TOTAL FOR SECTION A = 45 MARKS



SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance that 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 (p.52).

Performance details

Title:

.....

Venue:

.....

Date seen:

.....

Question 9(a)

(6)

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Handwriting practice area with 20 sets of horizontal dotted lines.

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



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

Large writing area with horizontal dotted lines.



Question 9(b)

(9)

Handwriting practice area consisting of 20 horizontal dotted lines.

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



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

Large writing area with horizontal dotted lines.



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 horizontal dotted lines.

(Total for Question 9 = 15 marks)

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



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

BLANK PAGE



P 5 6 2 3 3 A 0 1 9 2 0

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



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

Friday 17 May 2019

Afternoon (Time: 1 hour 30 minutes)

Paper Reference **1DR0/03**

Drama

**Component 3: Theatre Makers in Practice
Questions and Extracts Booklet**

Do not return this booklet with the question paper.

Turn over ►

P56233A

©2019 Pearson Education Ltd.

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 12–14.

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

(i) You are going to play Mrs Birling. Explain **two** ways you would use **vocal skills** to play this character in this extract.

(4)

(ii) You are going to play Eric. He is uncomfortable.

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
- props/stage furniture
- lighting.

(9)

(ii) Mr Birling treats Gerald 'like one of the family'.

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:

- sound
- staging
- 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 in Moscow in 1945. The first performance in Britain was at the New Theatre, London in October 1946.

This extract is taken from Act One.

BIRLING Giving us the port, Edna? That's right. *(He pushes it towards ERIC.)* You ought to like this port, Gerald. As a matter of fact, Finchley told me it's exactly the same port your father gets from him.

GERALD Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it.

SHEILA *(gaily, possessively)* I should jolly well think not, Gerald. I'd hate you to know all about port – like one of these purple-faced old men.

BIRLING Here, I'm not a purple-faced old man.

SHEILA No, not yet. But then you don't know all about port – do you?

BIRLING *(noticing that his wife has not taken any)* Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?

SHEILA Yes, go on, Mummy. You must drink our health.

MRS B. *(smiling)* Very well, then. Just a little, thank you. *(To EDNA, who is about to go, with tray.)* All right, Edna. I'll ring from the drawing-room when we want coffee. Probably in about half an hour.

EDNA *(going)* Yes, Ma'am.

EDNA goes out. They now have all the glasses filled.

BIRLING beams at them and clearly relaxes.

BIRLING Well, well – this is very nice. Very nice. Good dinner too, Sybil. Tell cook from me.

GERALD *(politely)* Absolutely first-class.

MRS B. *(reproachfully)* Arthur, you're not supposed to say such things-

BIRLING Oh – come, come – I'm treating Gerald like one of the family. And I'm sure he won't object.

SHEILA *(with mock aggressiveness)* Go on, Gerald – just you object!

GERALD *(smiling)* Wouldn't dream of it. In fact, I insist upon being one of the family now. I've been trying long enough, haven't I? *(As she does not reply, with more insistence.)* Haven't I? You know I have.

MRS B. *(smiling)* Of course she does.

SHEILA *(half serious, half playful)* Yes – except for all last summer, when you never came near me, and I wondered what had happened to you.

GERALD And I've told you – I was awfully busy at the works all that time.

SHEILA *(same tone as before)* Yes, that's what you say.

MRS B. Now, Sheila, don't tease him. When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that, just as I had.

SHEILA I don't believe I will. *(Half playful, half serious, to GERALD.)* So you be careful.

GERALD Oh – I will, I will.
ERIC *suddenly guffaws. His parents look at him.*

SHEILA *(severely)* Now – what's the joke?

ERIC I don't know – really. Suddenly I felt I just had to laugh.

SHEILA You're squiffy.

ERIC I'm not.

MRS B. What an expression, Sheila! Really the things you girls pick up these days!

ERIC If you think that's the best she can do–

SHEILA Don't be an ass, Eric.

MRS B. Now stop it, you two. Arthur, what about this famous toast of yours?

BIRLING Yes, of course. *(Clears his throat.)* Well, Gerald, I know you agreed that we should only have this quiet little family party. It's a pity Sir George and – er – Lady Croft can't be with us, but they're abroad and so it can't be helped. As I told you, they sent me a very nice cable – couldn't be nicer. I'm not sorry that we're celebrating quietly like this–

MRS B. Much nicer really.

GERALD I agree.

BIRLING So do I, but it makes speech-making more difficult–

ERIC

(not too rudely) Well, don't do any. We'll drink their health and have done with it.

BIRLING

No, we won't. It's one of the happiest nights of my life. And one day, I hope, Eric, when you've a daughter of your own, you'll understand why. Gerald, I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me. She'll make you happy, and I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted.

SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

- 9 (a) Analyse how movement was used to show characterisation at one key moment in the performance. (6)
- (b) Evaluate how sound was used to create atmosphere within the performance. (9)

(Total for Question 9 = 15 marks)

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

Source Information

1984 © By kind permission of Oberon Books Ltd

An Inspector Calls from *An Inspector Calls*, J B Priestley, Heinemann

Excerpts from *Blue Stockings* © Jessica Swale 2013 reprinted with permission of Nick Hern Books; www.nickhern.co.uk

DNA © Dennis Kelly 2008. By kind permission of Oberon Books Ltd

Dr Korczak's Example © David Greig, by permission of Capercaillie Books Ltd

The Crucible © from *The Crucible*, Arthur Miller, Methuen

Source from: *The Government Inspector* © Nikolai Gogol (adapted by David Harrower), by permission of Faber and Faber

Source from: *Twelfth Night* © William Shakespeare, New Longman Shakespeare

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.