

Please check the examination details below before entering your candidate information

Candidate surname

Other names

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

Centre Number

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Candidate Number

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**Time** 1 hour 45 minutes

**Paper  
reference**

**1 DR0/03**

**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.
- Good luck with your examination.

Turn over ►

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**TOTAL FOR SECTION A = 45 MARKS**





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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)

**Time** 1 hour 45 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* ►

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**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 15–17.**

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

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

(4)

(ii) You are going to play Eric. He admits to what he has done.

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:

- lighting
- props/stage furniture
- set.

(9)

(ii) Arthur Birling is furious.

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:

- costume
- sound
- staging.

(14)

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**(Total for Question 3 = 45 marks)**

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**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 3.*

- INSPECTOR** Did she suggest that you ought to marry her?
- ERIC** No. She didn't want me to marry her. Said I didn't love her — and all that. In a way, she treated me — as if I were a kid. Though I was nearly as old as she was.
- INSPECTOR** So what did you propose to do?
- ERIC** Well, she hadn't a job — and didn't feel like trying again for one — and she'd no money left — so I insisted on giving her enough money to keep her going — until she refused to take any more —
- INSPECTOR** How much did you give her altogether?
- ERIC** I suppose — about fifty pounds all told.
- BIRLING** Fifty pounds — on top of drinking and going round the town! Where did you get fifty pounds from?
- As ERIC does not reply.*
- INSPECTOR** That's my question too.
- ERIC** *(miserably)* I got it — from the office —
- BIRLING** My office?
- ERIC** Yes.
- INSPECTOR** You mean — you stole the money?
- ERIC** Not really.
- BIRLING** *(angrily)* What do you mean — not really?
- ERIC does not reply because now MRS BIRLING and SHEILA come back.*
- SHEILA** This isn't my fault.
- MRS B.** *(to BIRLING)* I'm sorry, Arthur, but I simply couldn't stay in there. I had to know what's happening.
- BIRLING** *(savagely)* Well, I can tell you what's happening. He's admitted he was responsible for the girl's condition, and now he's telling us he supplied her with money he stole from the office.
- MRS B.** *(shocked)* Eric! You stole money?

**ERIC** No, not really. I intended to pay it back.

**BIRLING** We've heard that story before. How could you have paid it back?

**ERIC** I'd have managed somehow. I had to have some money —

**BIRLING** I don't understand how you could take as much as that out of the office without somebody knowing.

**ERIC** There were some small accounts to collect, and I asked for cash—

**BIRLING** Gave the firm's receipt and then kept the money, eh?

**ERIC** Yes.

**BIRLING** You must give me a list of those accounts. I've got to cover this up as soon as I can. You damned fool — why didn't you come to me when you found yourself in this mess?

**ERIC** Because you're not the kind of father a chap could go to when he's in trouble — that's why.

**BIRLING** (*angrily*) Don't talk to me like that. Your trouble is — you've been spoilt —

**INSPECTOR** (*cutting in*) And my trouble is — that I haven't much time. You'll be able to divide the responsibility between you when I've gone. (*To ERIC.*) Just one last question, that's all. The girl discovered that this money you were giving her was stolen, didn't she?

**ERIC** (*miserably*) Yes. That was the worst of all. She wouldn't take any more, and she didn't want to see me again. (*Sudden startled tone.*) Here, but how did you know that? Did she tell you?

**INSPECTOR** No. She told me nothing. I never spoke to her.

**SHEILA** She told mother.

**MRS B.** (*alarmed*) Sheila!

**SHEILA** Well, he has to know.

**ERIC** (*to MRS BIRLING*) She told you? Did she come here — but then she couldn't have done, she didn't even know I lived here. What happened?

MRS BIRLING, *distressed, shakes her head but does not reply.*

Come on, don't just look like that. Tell me — tell me — what happened?

**INSPECTOR** *(with calm authority)* I'll tell you. She went to your mother's committee for help, after she'd done with you. Your mother refused that help.

**ERIC** *(nearly at breaking point)* Then — you killed her. She came to you to protect me — and you turned her away — yes, and you killed her — and the child she'd have had too — my child — your own grandchild — you killed them both — damn you, damn you —

**MRS B.** *(very distressed now)* No — Eric — please — I didn't know — I didn't understand—

**ERIC** *(almost threatening her)* You don't understand anything. You never did. You never even tried — you—

**SHEILA** *(frightened)* Eric, don't — don't—

**BIRLING** *(furious, intervening)* Why, you hysterical young fool — get back — or I'll—

**INSPECTOR** *(taking charge, masterfully)* Stop!

## SECTION B

**Answer both parts of Question 9 on the performance that you have seen.**

- 9 (a) Analyse how costume design was used to engage the audience at one key moment in the performance. (6)
- (b) Evaluate how stage space was used by performers to create impact for the audience. (9)

**(Total for Question 9 = 15 marks)**

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

### Source Information

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