

# 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**

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



  
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## SECTION A

Answer ALL questions that relate to the ONE performance text studied for examination purposes. There are five questions in total for each performance text.

<b>Text studied</b>	<b>Question/Extract</b>	<b>Page</b>
<i>A Doll's House</i>	<b>Questions</b> 1a to 1c <b>Extract</b>	Go to page 3 Go to page 5
<i>An Inspector Calls</i>	<b>Questions</b> 2a to 2c <b>Extract</b>	Go to page 8 Go to page 10
<i>Antigone</i>	<b>Questions</b> 3a to 3c <b>Extract</b>	Go to page 13 Go to page 15
<i>Government Inspector</i>	<b>Questions</b> 4a to 4c <b>Extract</b>	Go to page 18 Go to page 20
<i>The Crucible</i>	<b>Questions</b> 5a to 5c <b>Extract</b>	Go to page 23 Go to page 25
<i>Twelfth Night</i>	<b>Questions</b> 6a to 6c <b>Extract</b>	Go to page 28 Go to page 30

## SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.

Go to page 33



## SECTION A: BRINGING TEXTS TO LIFE

### *A Doll's House*, Henrik Ibsen (adapted by Tanika Gupta)

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 5–7.

- 1 (a) There are specific choices in this extract for performers.
- (i) You are going to play Dr Rank. Explain **two** ways you would use **non-verbal skills** to play this character in this extract. (4)
- (ii) You are going to play Niru. She is frightened.  
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: (9)
- costume
  - set
  - staging.
- (ii) Das is being intimidating.  
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: (12)
- voice
  - physicality
  - stage directions and stage space.

(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 1 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**



## ***A Doll's House, Henrik Ibsen (adapted by Tanika Gupta)***

*This play was first performed in 1879 at the Royal Theatre Copenhagen. This adaptation had its first professional performance at the Lyric Theatre, Hammersmith in September 2019.*

*This extract is taken from Act 2, Scene 2.*

**Dr Rank** I am not ashamed at all for what I've said. But, perhaps I should leave – and never come back?

**Niru** Not at all. You must visit as always. Tom would miss you terribly.

**Dr Rank** What about you?

**Niru** I am always happy to see you. 5

**Dr Rank** You confuse me. I have often felt that you prefer my company to Tom's. You misled me.

**Niru** I think there are those people that you love and others that you would almost rather be with.

**Dr Rank** I suppose there's a truth in that. 10

**Niru** As a young girl, I loved my father the best, of course.

But any chance I got, I would slip into the maids' quarters. I loved their company best because they never lectured me, and they always talked about such interesting and exciting things.

**Dr Rank** So, I'm like your maids? Charming! 15

**Niru** Oh, my dear, kind Dr Rank, I didn't mean that. But you can see that being with Tom is a little like being with my father.

**Uma** *enters in a hurry.*

**Uma** Memsahib . . .

**Niru** Uma-di? 20

**Uma** May I have a word?

**Niru** Of course.

**Uma** *(whispers)* There's visitor for you – he left his card.

**Uma** *hands over a card.*

**Niru** Oh! 25

**Dr Rank** Anything wrong?

**Niru** No . . . no . . . it's a surprise for Tom.

**Dr Rank** Was that your big secret that you needed my advice on?

**Niru** Yes, that was it. Just go in and see him, Doctor, will you? Keep him away for a bit. Please? 30

**Dr Rank** As you please. **Dr Rank** *exits reluctantly.*

**Niru** (*urgent*) Where is he?

**Uma** I told him you were busy, but he insisted. Said he wouldn't go until he'd seen you.

**Niru** Uma-di. Don't tell anyone he's here. Please.

**Uma** Yes, Niru. Are you alright? You look . . . frightened. 35

**Niru** Don't tell anyone but send him in.

**Uma** *exits. The light fades a little as the sun sets.* **Niru** *paces anxiously.*

**Das** *enters.*

**Niru** Mr Das. Why are you here?

**Das** You know I've been sacked? 40

**Niru** I tried my best. I pleaded your case but . . .

**Das** Doesn't your husband care about you? He knows what I can do to you and yet he still . . .

**Niru** He doesn't know anything.

**Das** Didn't think he did. Most uncharacteristic of my old friend Mr Tom Helmer to show such courage. 45

**Niru** Please try and show my husband some respect.

**Das** Like he's shown me respect? Given your urge for secrecy, I take it you're a little bit clearer about how much trouble you're in?

**Niru** Very clear. What do you want of me now?

**Das** Just wanted to see how you were. I've been thinking about you. Even a despicable money lender like me has some empathy. 50

**Niru** Show your empathy then. Have pity on my young children.

**Das** Just as you and your husband have shown me and my children mercy. I won't start proceedings yet. Nobody needs to know. We can settle it between the three of us.

**Niru** I don't want my husband to know. 55

**Das** Can you make good the debt?

**Niru** Not immediately.

**Das** Maybe you could get hold of some of the money in the next few days.

**Niru** I can't.

**Das** Ha! To be honest, it wouldn't be much help if you did. Even if you were standing there with the money in your hands and more to spare, you still wouldn't get back your IOU from me now. 60

**Niru** What are you going to do with it?



**Das** Keep it. I hope you're not thinking about any desperate behaviour.  
Like running away. 65

Or anything worse.

**Niru** How did you guess?

**Das** Most of us think of that to begin with. I did too but I was too cowardly to see it through.

**Niru** I am too. 70

**Das** It would be a stupid thing to do. I have a letter in my pocket here to Mr Helmer.

**Niru** And you've told him everything?

**Das** Everything, in as diplomatic a way as possible.

**Niru** Tear it up. Please, don't give him the letter. I'll find the money somehow.

**Das** I've told you . . . 75

**Niru** I'm not talking about the debt, I'm asking you about how much money you're asking from my husband.

**Das** I don't want his money.

**Niru** What is it you want – then?

**Das** I want a way out of my degraded life – to be respected. For the last eighteen months I haven't turned my hand to anything dishonest. It's been a long hard road and I was getting somewhere. I was a good clerk in the Tax Office, my work was praised. I was climbing that ladder step by step. 80

This is what they do to us, Mrs Helmer.

**Niru** They? 85

**Das** The English. Oh they're very nice to us when they need our help. When they want us to do things for them. But the minute we ask for what is due to us – they invent some scandal, or say that we are not worthy, not clever enough, sub-intelligent because of our race.

**Niru** You're blaming everyone except for yourself. 90

**Das** Sometimes, my children don't eat at night. And I lay the blame entirely at their feet. The English! They are demons. I want to get back in the office again in a higher position and your husband will create a new post for me.

**Niru** He won't do that.

**Das** I think he will. I know his sort. He'll do anything to keep his name, to stay up there on his high horse, looking down at all us dirty heathens. Within a year, I'll rise through the ranks, be his right-hand man and then it'll be me, an Indian, calling the shots. He'll do whatever I tell him to do. You'll see. 95

## 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)

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**(Total for Question 2 = 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 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>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 A: BRINGING TEXTS TO LIFE

### *Antigone, Sophocles (adapted by Roy Williams)*

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 Antigone (Tig). Explain **two** ways you would use **non-verbal skills** to play this character in this extract. (4)

- (ii) You are going to play Creon. He is defensive.
- 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) Tyrese is being truthful.

As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and 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 3 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**



## **Antigone, Sophocles (adapted by Roy Williams)**

*This play was first performed around 440 BC in the Theatre of Dionysus. This adaptation had its first professional performance at the Derby Theatre in September 2014.*

*This extract is taken from scene nine.*

**Tig** You're jokers and a half, Did you know that? You nuttin but bastards, the lot of yer, sick idle bastards! Are you having fun? Having a good time at the way we are carrying on? Who's displeasing you the most right now, Creo or me? Or do you not even care? You can't, you can't care. You would have done something by now, not just me, but everyone, you can see what's going on, how people are living. You don't care, so why should I business about you? Cos I don't. I didn't do it in your name, let's make that clear. I am of my own mind, I did it for me, not because you would let me go otherwise, you'd make Creo see, before it's too late, then you would let me go, let me get on with my life, you would! You would. Wouldn't you? Waiting? Why? Why me, why do I have to die as well? My mum and dad weren't enough for you, so you took my brothers, was that supposed to be funny, rub my nose in it? So what am I, for good measure? Probably just as well cos if Creo let me go, I would have gone after you lot as well, believe me, I would gone to town on you, tell everyone how it is, our beloved gods! Who's up next in the firing line, Esme? She's not as weak as you think. She'll fight you. Dead me, and I promise you she will fight. Them people, they are tougher than you think. They will see the light soon enough one day. And when they do, yer done. 5

**Tyrese** enters, being led in by a young boy. **Creo** returns from the bar. 10

**Creo** Tyrese! You dat? Come on in, you wurtless old fart! 15

**Tyrese** Look pon me now Creo, how one can see for two. Boy, set me down here. 20

**Creo** Man, are you a sight.

**Tyrese** Sight? You mek joke?

**Creo** To you? Nuh man, no, never! I'm glad yer here, man.

**Tyrese** You called, so I come. 25

**Creo** You have to help me.

**Tyrese** I know. That is the only why I came.

**Creo** Back in the day, you was a soldier, you saw shit, you did shit, you know what it means to stand tall, get respect, lay down the law on people.

**Tyrese** I did. 30

**Creo** Everything I do, I learn from brers like you, you understand, yeah?

**Tyrese** I do.

**Creo** You lose your eyes for what you believe.

**Tyrese** I did. 35

**Creo** Well help me out here, cos right now, I have nothing but pussies and good fer nuttin skets telling me how I should handle myself, my business! Like I'm wrong all of the time. That I must answer to them. (*Points to the cameras.*) I rules *Thebes*, I am the king, how can I be wrong, tell me, in fact, actually, don't tell me, tell them, tell all of them! 40

**Tyrese** I will. Him the king.

**Creo** Yes! Thank you! So, wat you have for me old man? What you have for me today?

**Tyrese** Well that depends.

**Creo** On what? 45

**Tyrese** On whether you are going to listen?

**Creo** Don't I always listen to you? Have I ever not done as you have said? You are General Tyrese! There is no need to doubt me.

**Tyrese** No, you've always listened, heard me out, I give you that.

**Creo** We is fam! I owe you hundred times over. 50

**Tyrese** Good, so listen up, and listen good, because what I have to say is important.

**Creo** What is it that you have to say?

**Tyrese** That you are in deep shit.

**Creo** Don't come here telling me that, Tyrese, please. I told you I have enough people tonight telling me that. That is not why you are here, at least I hope not. What else do your visions have for me? What can you see? Look ahead man, in years to come. Tell me *Thebes* is thriving. Tell me my boy is on the throne, doing good. Tell me all that, I want to hear. 55

**Tyrese** Creo, you ask me to look, so I look. But I heard nothing, I saw nothing but screams and cries. The sound of *Thebes*, old and new tearing its way at each other like animals. 60

**Creo** Is it?

**Tyrese** Rivers of blood mi tell yu.

**Creo** I had to ask, innit? 65

**Tyrese** The people turning on each other, clawing at each other.

**Creo** Tyrese, Tyrese man, I keep telling you, you have to cut down on the skunk man. You smoke it like it is going out of fashion.

**Tyrese** Hear me.

**Creo** Hear what? 70

**Tyrese** Clawing away!





**Creo** Yes, a whole heap of madness going on, what about my son? He's dealing with this, this madness that you are going wid? Well is he, or isn't he? Tyrese? Hello? Now would be an appropriate time for you to say summin? So say summin? 75

**Tyrese** You do not see?

**Creo** Sorry. No.

**Tyrese** The sign?

**Creo** What sign, man? For fu . . .

**Tyrese** That you are responsible for all of this. All of this. 80

**Creo** All of that! It hasn't happened yet.

**Tyrese** All from the stain from the body of Orrin.

**Creo** Here it comes, I knew it. Bloody knew it. You're letting me down, Tyrese, you are letting me down big style. I am on top of this?

**Tyrese** Creo, all men make mistakes. 85

**Creo** Not me.

**Tyrese** It is alright.

**Creo** Not for me.

**Tyrese** To make amends.

**Creo** Say? 90

**Tyrese** Redemption. To show your people you are full of good will.

**Creo** Tell me summin, did you ever show your enemies good will?

**Tyrese** Me?

**Creo** Yes man, who else?

**Tyrese** Not even once. 95

**Creo** So, why should I?

**Tyrese** Because I am no longer a king. Because I am sitting here with two holes in my head, where my eyes used to be.



## SECTION A: BRINGING TEXTS TO LIFE

*Government Inspector*, Nikolai Gogol adapted by David Harrower

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 20–22.

- 4 (a) There are specific choices in this extract for performers.
- (i) You are going to play Osip. Explain **two** ways you would use **non-verbal skills** to play this character in this extract. (4)
- (ii) You are going to play Khlestakov. He is starting to panic.  
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: (9)
- costume
  - set
  - staging.
- (ii) The Mayor is eager to please.  
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: (12)
- voice
  - physicality
  - stage directions and stage space.



(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)

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**(Total for Question 4 = 45 marks)**

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**TOTAL FOR SECTION A = 45 MARKS**

**Government Inspector, Nikolai Gogol adapted by David Harrower**

*This play had its first performance at the Alexandrinsky Theatre, St Petersburg in April 1836.*

*This extract is taken from Act Two, Scene Three.*

*Osip exits, then hurtles back into the room.*

**Osip** He's outside.

**Khlestakov** Who?

**Osip** The Mayor, the Governor, the Boss, the Top Man . . .

**Khlestakov** Oh shit. Oh no. Hide! No, I can't hide . . .

5

Fine. Let him in. They can throw me in prison but they won't break my spirit. (*Shouts.*) You hear? I'm ready.

Take me away. (*Holds his hands out to be handcuffed.*

*Then suddenly cowers.*) No no, I don't want to go . . .

Osip, Osip, help me, save me. Not prison, no, I don't want to go to prison, don't let them . . . Who do they think I am? A serf? Go and tell him. No, I'll tell him! I'll tell him to his face. How dare he even . . .

10

*The door handle turns. Khlestakov shrinks back.*

*The Mayor and Dobchinsky enter. They all look at each other, attempting to hide their fear. The Mayor stands to attention.*

15

**Mayor:** May I humbly welcome you to our town.

**Khlestakov** Say again?

**Mayor** You are incognito — I mean, you are welcome. Most utterly warmly welcome.

20

**Khlestakov** . . . Thank you.

**Mayor** I must firstly apologise for intruding on you like this.

**Khlestakov** Not at all.

25

**Mayor** I take it as my honourable and honorary duty as the, the duly-appointed legislative head of this town to extend a hand of, of greeting and to ensure that all visiting . . . visitors are completely satisfied with the standard of hostelry and welcome we strive so humbly to extend to them.

30



- Khlestakov** I, I don't know why it had to come to this,  
I really don't . . . I, I have money — money is being sent to  
me as we speak. My father has an estate. That landlord,  
he should be locked up. He should swing from the rafters. 35  
You try his beef. And the soup is *piss*. He should get  
Siberia for that soup . . . And try drinking the tea — stinks  
of fish. He tried to starve me — *deliberately* withholding  
food — then he tried to *poison* me . . . I can honestly say  
never in my life have I . . . Get them to bring up the beef! 40  
I'll show you. Order the beef and let's see if you can put  
it anywhere near your mouth.
- Mayor** My profoundest apologies, I knew nothing about  
this. Our beef is top top quality, beef brisket, shank, beef  
shoulder — I buy it at the market. Shoulder medallions, 45  
beef tenderloin. It's succulent. The traders are from  
Kholmogorsky, proud region of beef. May I, in the  
meantime, offer you a different room, a bigger room,  
upstairs perhaps, with a view?
- Khlestakov** A different room? 50
- Mayor** Something airier. With more light. And a view.
- Khlestakov** A view? Funny.
- Mayor** If you'll follow me.
- Khlestakov** I won't go to prison! I work high up — *high*  
high up — in Petersburg . . . 55
- Mayor** (*aside*) He knows everything . . .
- Khlestakov** Call the police but I am not moving! (*Bangs*  
*fist on the table.*) I am staying right here and I will be  
contacting the minister in charge. This is an outrage.
- Mayor** Please, the last thing I . . . I don't want to . . . 60  
Please don't take offence. I have a beautiful wife and a  
lovely sweet daughter who are the world to me.
- Khlestakov** Wife and a daughter, eh? Congratulations!  
You'll be going home to them while I rot in a cell . . .
- Mayor** I'm new in the job — I haven't done it for long . . . 65
- Dobchinsky** (*nodding*) Nearly five years . . .

**Mayor** And I'm still learning. And still keen — I still have the fire, the drive. But it's hard — I'm not complaining — trying to juggle home life and public office and running a small town, single-handedly it feels at times . . . And the pay, I mean, it's no fortune — it's hardly enough to keep us in tea and sugar so . . . anything I take on top — any bribing that does go on — is only to pay for essentials . . . 70

So there's something on the table at the end of the day for my wife and daughter. It's all for them. *And* the town. This town's like a fourth member of the family to me. 75

You want to hear my wife — 'Leave the town outside, Anton, don't bring it into our home' — but I have to, I *want* to. I even set a place for it at dinner . . . Oh and that widow? The sergeant's widow? If anyone told you it was me who had her flogged, that is slander. Outright slander. Lies, vindictive falsehoods, circulated by my enemies and certain shopkeepers. You can't hold this position and please everyone, as you yourself must know. 80

We must do what we feel is best for the majority, wouldn't you agree? 85



**SECTION A: BRINGING TEXTS TO LIFE**

***The Crucible*, Arthur Miller**

**Answer ALL questions.**

**You are involved in staging a production of this play. Please read the extract on pages 25–27.**

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

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

(4)

(ii) You are going to play Elizabeth. She is trying to stay calm.

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) John Proctor 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)

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**(Total for Question 5 = 45 marks)**

---

**TOTAL FOR SECTION A = 45 MARKS**





**The Crucible, Arthur Miller**

*This play had its first performance at the Martin Beck Theatre on Broadway in January 1953.*

*This extract is taken from Act Two.*

**Hale** (*nods, deliberating this. Then, with the voice of one administering a secret test*) Do you know your commandments, Elizabeth?

**Elizabeth** (*without hesitation, even eagerly*) I surely do. There be no mark of blame upon my life, Mr Hale. I am a covenanted Christian woman.

**Hale** And you, Mister? 5

**Proctor** (*a trifle unsteadily*) I am sure I do, sir.

**Hale** (*glances at her open face, then at John, then*) Let you repeat them, if you will.

**Proctor** The commandments.

**Hale** Aye.

**Proctor** (*looking out, beginning to sweat*) Thou shalt not kill. 10

**Hale** Aye.

**Proctor** (*counting on his fingers*) Thou shalt not steal. Thou shalt not covet thy neighbor's goods, nor make unto thee any graven image. Thou shalt not take the name of the Lord in vain; thou shalt have no other gods before me. (*With some hesitation.*) Thou shalt remember the Sabbath Day and keep it holy. (*Pause. Then:*) Thou shalt honor thy father and mother. 15

Thou shalt not bear false witness. (*He is stuck. He counts back on his fingers, knowing one is missing.*) Thou shalt not make unto thee any graven image. 20

**Hale** You have said that twice, sir.

**Proctor** (*lost*) Aye. (*He is flailing for it.*)

**Elizabeth** (*delicately*) Adultery, John.

**Proctor** (*as though a secret arrow had pained his heart*) Aye. (*Trying to grin it away — to Hale.*) You see, sir, between the two of us we do know them all. (**Hale** only looks at **Proctor**, deep in his attempt to define this man. **Proctor** grows more uneasy.) I think it be a small fault. 25

**Hale** Theology, sir, is a fortress; no crack in a fortress may be accounted small. (*He rises; he seems worried now. He paces a little, in deep thought.*) 30

**Proctor** There be no love for Satan in this house, Mister.



**Hale** I pray it, I pray it dearly. (*He looks to both of them, an attempt at a smile on his face, but his misgivings are clear.*) Well, then — I'll bid you good night. 35

**Elizabeth** (*unable to restrain herself*) Mr Hale. (*He turns.*) I do think you are suspecting me somewhat? Are you not?

**Hale** (*obviously disturbed — and evasive*) Goody Proctor, I do not judge you. My duty is to add what I may to the godly wisdom of the court. I pray you both good health and good fortune. 40

(*To John.*) Good night, sir. (*He starts out.*)

**Elizabeth** (*with a note of desperation*) I think you must tell him, John.

**Hale** What's that?

**Elizabeth** (*restraining a call*) Will you tell him? 45

*Slight pause. Hale looks questioningly at John.*

**Proctor** (*with difficulty*) I — I have no witness and cannot prove it . . . except my word be taken. But I know the children's sickness had naught to do with witchcraft.

**Hale** (*stopped, struck*) Naught to do . . . ? 50

**Proctor** Mr Parris discovered them sportin' in the woods.

They startled and took sick.

*Pause.*

**Hale** Who told you this?

**Proctor** (*hesitates, then*) Abigail Williams. 55

**Hale** Abigail!

**Proctor** Aye.

**Hale** (*his eyes wide*) Abigail Williams told you it had naught to do with witchcraft!

**Proctor** She told me the day you came, sir. 60

**Hale** (*suspiciously*) Why — why did you keep this?

**Proctor** I never knew until tonight that the world is gone daft . . . with this nonsense.

**Hale** Nonsense! Mister, I have myself examined Tituba, Sarah Good, and numerous others that have confessed to dealing with the Devil. They have *confessed* it. 65



**Proctor** And why not, if they must hang for denying it?

There are them that will swear to anything before they'll hang; have you never thought of that?

**Hale** I have. I — I have indeed. *(It is his own suspicion, but he resists it. He glances at Elizabeth, then at John.)* And you . . . would you testify to this in court? 70

**Proctor** I had not reckoned with goin' into court. But if I must, I will.

**Hale** Do you falter here? 75

**Proctor** I falter nothing, but I may wonder if my story will be credited in such a court. I do wonder on it, when such a steady-minded minister as you will suspicion such a woman that never lied, and cannot, and the world knows she cannot!

I may falter somewhat, Mister; I am no fool. 80



**SECTION A: BRINGING TEXTS TO LIFE**

***Twelfth Night*, William Shakespeare**

**Answer ALL questions.**

**You are involved in staging a production of this play. Please read the extract on pages 30–32.**

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

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

(4)

(ii) You are going to play Sir Toby. He is jesting.

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) Sir Andrew is foolish.

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 6 = 45 marks)**

---

**TOTAL FOR SECTION A = 45 MARKS**

## ***Twelfth Night, William Shakespeare***

*This play had its first performance at Middle Temple Hall, London in February 1602.*

*This extract is taken from Act 1, Scene 3.*

*A room in Olivia's house.*

*Enter SIR TOBY BELCH and MARIA.*

<b>SIR TOBY</b>	What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.	5
<b>MARIA</b>	By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.	
<b>SIR TOBY</b>	Why, let her except before excepted.	
<b>MARIA</b>	Ay, but you must confine yourself within the modest limits of order.	10
<b>SIR TOBY</b>	Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in; and so be these boots too; an they be not, let them hang themselves in their own straps.	15
<b>MARIA</b>	That quaffing and drinking will undo you; I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be <i>her</i> wooer.	
<b>SIR TOBY</b>	Who, Sir Andrew Aguecheek?	20
<b>MARIA</b>	Ay, he.	
<b>SIR TOBY</b>	He's as tall a man as any's in Illyria.	
<b>MARIA</b>	What's that to the purpose?	
<b>SIR TOBY</b>	Why, he has three thousand ducats a year.	
<b>MARIA</b>	Ay, but he'll have but a year in all these ducats; he's a very fool and a prodigal.	25
<b>SIR TOBY</b>	Fie, that you'll say so! He plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.	30
<b>MARIA</b>	He hath indeed, almost natural; for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 't is thought among the prudent he would quickly have the gift of a grave.	35



**SIR TOBY** By this hand, they are scoundrels and subcontractors that say so of him. Who are they?

**MARIA** They that add, moreover, he's drunk nightly in your company.

**SIR TOBY** With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat and drink in Illyria. He's a coward and a coystil that will not drink to my niece till his brains turn o' the toe like a parish-top. What, wench! *Castiliano vulgo!* for here comes Sir Andrew Agueface. 40

45

*Enter SIR ANDREW AGUECHEEK.*

**SIR ANDREW** Sir Toby Belch! how now, Sir Toby Belch!

**SIR TOBY** Sweet Sir Andrew!

**SIR ANDREW** (*To MARIA*) Bless you, fair shrew.

**MARIA** And you too, sir. 50

**SIR TOBY** Accost, Sir Andrew, accost.

**SIR ANDREW** What's that?

**SIR TOBY** My niece's chambermaid.

**SIR ANDREW** Good Mistress Accost, I desire better acquaintance. 55

**MARIA** My name is Mary, sir.

**SIR ANDREW** Good Mistress Mary Accost —

**SIR TOBY** You mistake, knight; "accost" is front her, board her, woo her, assail her.

**SIR ANDREW** By my troth, I would not undertake her in this company. Is that the meaning of "accost"? 60

**MARIA** Fare you well, gentlemen.

**SIR TOBY** An thou let part so, Sir Andrew, would thou might'st never draw sword again!

**SIR ANDREW** An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand? 65

**MARIA** Sir, I have not you by the hand.

**SIR ANDREW** Marry, but you shall have; and here's my hand.

**MARIA** Now, sir, "thought is free"; I pray you, bring your hand to the buttery-bar and let it drink. 70



**SIR ANDREW** Wherefore, sweetheart? What's your metaphor?

**MARIA** It's dry, sir.

**SIR ANDREW** Why, I think so; I am not such an ass but I can keep my hand dry. But what's your jest? 75

**MARIA** A dry jest, sir.

**SIR ANDREW** Are you full of them?

**MARIA** Ay, sir, I have them at my fingers' ends; marry, now I let go your hand, I am barren.

*Exit*

80

**SIR TOBY** O knight! thou lackest a cup of canary; when did I see thee so put down?

**SIR ANDREW** Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has; but I am a great eater of beef, and I believe that does harm to my wit. 85





## 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)

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

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



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Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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## 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

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



  
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**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)

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2 .....

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Question (a)(ii) (6)

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DO NOT WRITE IN THIS AREA

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3

Question (b)(i)

(9)

Handwriting practice area with horizontal dotted lines.



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DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.





Question (b)(ii)

(12)

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DO NOT WRITE IN THIS AREA

Area with horizontal dotted lines for writing.



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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.



Question (c)

(14)

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

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Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

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Handwriting practice area with 20 horizontal dotted lines.

**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:

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Question 7(a)

(6)

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Handwriting practice area with 20 horizontal dotted lines.





Question 7(b)

(9)

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A large rectangular area containing numerous horizontal dotted lines for writing.



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

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



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