

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

Thursday 9 May 2024

Afternoon (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 ►

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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.

Text studied	Question/Extract	Page
<i>A Doll's House</i>	Questions 1a to 1c	Go to page 3
	Extract	Go to page 5

<i>An Inspector Calls</i>	Questions 2a to 2c	Go to page 8
	Extract	Go to page 10

<i>Antigone</i>	Questions 3a to 3c	Go to page 13
	Extract	Go to page 15

<i>Government Inspector</i>	Questions 4a to 4c	Go to page 18
	Extract	Go to page 20

<i>The Crucible</i>	Questions 5a to 5c	Go to page 23
	Extract	Go to page 25

<i>Twelfth Night</i>	Questions 6a to 6c	Go to page 28
	Extract	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
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SECTION A: BRINGING TEXTS TO LIFE

A Doll's House, Henrik Ibsen adapted by Tanika Gupta

Answer ALL questions. Write your answers in the spaces provided.

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 Niru. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Das. He is menacing.
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 make reference to the context in which the text was created and first performed.
Choose **one** of the following: (9)
- lighting
 - set
 - sound.
- (ii) Dr Rank is declaring his love.
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: (12)
- voice
 - physicality
 - stage directions and stage space.

(c) There are specific choices in this extract for designers.

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- staging.

(14)

(Total for Question 1 = 45 marks)

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 Two, Scene Two.

Niru What if I were to ask you . . . ? No . . .

Dr Rank What?

Niru A token of your friendship.

Dr Rank Yes?

Niru You would be doing me a huge favour . . .

5

Dr Rank Yes, let me!

Niru You don't know what I am going to ask you.

Dr Rank Tell me!

Niru I can't. It's unreasonable. It's advice and help . . .

Dr Rank Whatever it is, tell me. You do trust me, don't you?

10

Niru I trust you more than anyone else in the world. I know you are my most loyal friend and so I will tell you. It's something I want you to help me to prevent. You know how much Tom loves me – with his very being. He would die for me.

15

Dr Rank Niru, you think Tom is the only man who would gladly give his life for you? Listen, this is my best chance to tell you how I feel. I want you to know before I leave. And now you know and you also know that you can trust me completely.

20

Niru *is silent.*

Dr Rank Niru?

Niru Dr Rank. That was horrid of you.

Dr Rank How is that horrid? To admit that I love you as much as Tom?

25

Niru You didn't need to tell me! There was no need to say it out loud.

Dr Rank What do you mean? Did you know? How?

Niru I can't say if I knew or not – but you've spoilt everything now. We were getting on so well . . .

30

Dr Rank Look, now you understand me, you can tell me what is on your mind.



Niru After what you've just revealed?

Dr Rank I am your friend, you have me body and soul, I beg you – tell me! 35

Niru I can't tell you anything now.

Dr Rank Don't torture me. Give me a chance to help you.

Niru No. I don't need your help. It was just a passing thought. Shame on you, Dr Rank.

Dr Rank I am not ashamed at all for what I've said. But, perhaps I should leave – and never come back? 40

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. 45

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. 50

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. 55

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

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.* 60

Uma Memsahib . . .

Niru Uma-di?

Uma May I have a word?

Niru Of course.

Uma (*whispers*) There's visitor for you – he left his card. 65

Uma *hands over a card.*

Niru Oh!

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?	70
Niru Yes, that was it. Just go in and see him, Doctor, will you? Keep him away for a bit. Please?	
Dr Rank As you please.	
Dr Rank <i>exits reluctantly.</i>	75
Niru (<i>urgent</i>) 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.	80
Niru Don't tell anyone but send him in.	
Uma <i>exits. The light fades a little as the sun sets. Niru paces anxiously.</i>	
Das <i>enters.</i>	
Niru Mr Das. Why are you here?	85
Das You know I've been sacked?	
Niru I tried my best. I pleaded your case but . . .	
Das Doesn't you husband care about you? He knows what I can do to you and yet he still . . .	
Niru He doesn't know anything.	90
Das Didn't think he did. Most uncharacteristic of my old friend Mr Tom Helmer to show such courage.	
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?	95
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.	100
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.	105



SECTION A: BRINGING TEXTS TO LIFE

An Inspector Calls, J.B. Priestley

Answer ALL questions. Write your answers in the spaces provided.

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 **physical skills** to play this character in this extract. (4)
- (ii) You are going to play the Inspector. He is listening.
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 make reference to the context in which the text was created and first performed.
Choose **one** of the following: (9)
- lighting
 - set
 - sound.
- (ii) Gerald is confessing.
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: (12)
- voice
 - physicality
 - stage directions and stage space.



(c) There are specific choices in this extract for designers.

Discuss how you would use **one** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- staging.

(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.

GERALD	I didn't propose to stay long down there. I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty — soft brown hair and big dark eyes— <i>(breaks off.)</i> My God!	5
INSPECTOR	What's the matter?	
GERALD	<i>(distressed)</i> Sorry — I — well, I've suddenly realized — taken it in properly — that's she's dead —	
INSPECTOR	<i>(harshly)</i> Yes, she's dead.	
SHEILA	And probably between us we killed her.	10
MRS B.	<i>(sharply)</i> Sheila, don't talk nonsense.	
SHEILA	You wait, Mother.	
INSPECTOR	<i>(To GERALD)</i> Go on.	
GERALD	She looked young and fresh and charming and altogether out of place down there. And obviously she wasn't enjoying herself. Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his—	15
MRS B.	<i>(cutting in)</i> There's no need to be disgusting. And surely you don't mean Alderman Meggarty?	20
GERALD	Of course I do. He's a notorious womanizer as well as being one of the worst sots and rogues in Brumley—	
INSPECTOR	Quite right.	
MRS B.	<i>(staggered)</i> Well, really! Alderman Meggarty! I must say, we <i>are</i> learning something tonight.	25
SHEILA	<i>(coolly)</i> Of course we are. But everybody knows about that horrible old Meggarty. A girl I know had to see him at the Town Hall one afternoon and she only escaped with a torn blouse—	30
BIRLING	<i>(sharply, shocked)</i> Sheila!	
INSPECTOR	<i>(to GERALD)</i> Go on, please.	



GERALD	The girl saw me looking at her and then gave me a glance that was nothing less than a cry for help. So I went across and told Joe Meggarty some nonsense — that the manager had a message for him or something like that — got him out of the way — and then told the girl that if she didn't want any more of that sort of thing, she'd better let me take her out of there. She agreed at once.	35 40
INSPECTOR	Where did you go?	
GERALD	We went along to the County Hotel, which I knew would be quiet at that time of night, and we had a drink or two and talked.	
INSPECTOR	Did she drink much at that time?	45
GERALD	No. She only had a port and lemonade — or some such concoction. All she wanted was to talk — a little friendliness — and I gathered that Joe Meggarty's advances had left her rather shaken — as well they might—	50
INSPECTOR	She talked about herself?	
GERALD	Yes. I asked her questions about herself. She told me her name was Daisy Renton, that she'd lost both parents, that she came originally from somewhere outside Brumley. She also told me she'd had a job in one of the works here and had had to leave after a strike. She said something about the shop too, but wouldn't say which it was, and she was deliberately vague about what happened. I couldn't get any exact details from her about her past life. She wanted to talk about herself — just because she felt I was interested and friendly — but at the same time she wanted to be Daisy Renton — and not Eva Smith. In fact, I heard that name for the first time tonight. What she did let slip — though she didn't mean to — was that she was desperately hard up and at that moment was actually hungry. I made the people at the County find some food for her.	55 60 65
INSPECTOR	And then you decided to keep her — as your mistress?	
MRS B.	What?	70
SHEILA	Of course, Mother. It was obvious from the start. Go on, Gerald. Don't mind mother.	

GERALD

(steadily) I discovered, not that night but two nights later, when we met again — not accidentally this time of course — that in fact she hadn't a penny and was going to be turned out of the miserable back room she had. It happened that a friend of mine, Charlie Brunswick, had gone off to Canada for six months and had let me have the key of a nice little set of rooms he had — in Morgan Terrace — and had asked me to keep an eye on them for him and use them if I wanted to. So I insisted on Daisy moving into those rooms and I made her take some money to keep her going there. *(Carefully, to the INSPECTOR.)* I want you to understand that I didn't install her there so that I could make love to her. I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to the Palace bar. I didn't ask for anything in return.

75

80

85



SECTION A: BRINGING TEXTS TO LIFE

***Antigone*, Sophocles adapted by Roy Williams**

Answer ALL questions. Write your answers in the spaces provided.

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 Soldier Two. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

(ii) You are going to play Tyrese. He is giving a warning.

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 make reference to the context in which the text was created and first performed.

Choose **one** of the following:

- lighting
- set
- sound.

(9)

(ii) Creon becomes angry.

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** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- staging.

(14)

(Total for Question 3 = 45 marks)

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.

Tyrese I saved this city as well, I didn't hide behind my soldiers like you, I fought, I killed, I lost my eyes.

Creo I don't deny your role, you tell the future good and all that. But you ain't got the front, let alone the strength, not to go out and sell your gift. The will, for that matter, not to let yourself be swayed outta corruption. Is it? 5

Tyrese I think you had better stop right there.

Creo I stop when I want.

Tyrese You wanna know what I see in store for you? Your future? I thought not. 10

Creo Wrong again, old man. You just caught me, that is all. So come on then, bring it, tell me about my future. Just don't expect to be paid for this.

Tyrese You cannot change it, you cannot redeem it.

Creo You think? You think I don't know? Nothing you, or them (*to the Soldiers*) or them (*points to the cameras*) can make me change, nothing! The girl is going to die! 15

Tyrese Fine, just be sure that you will pay for her life and for the life of yer bwoi! All this, just to put some girl through a living death, insulting our gods in the process. 20

Creo *laughs. He waves to the cameras in a dismissive manner.*

Tyrese This is no way to treat the dead, that is what they telling me to tell you. If you don't stop this, Creo, if you don't stop this now, they unleash a whole heap of fury on your arse! You still thinking it's just noise I chat? How can you expect them people to follow you, to love you, to die for you, when you will not grant one of the purest human needs, to bury the dead, they will move against you, every single one of them. Are you going to throw them all into a dark hole? You might as well throw yourself, you and your own blasted stubbornness. This bad bwoi act can only last so far, believe me, I know. 25
30

Creo Who are you calling a boy?

Tyrese But those who do not listen must feel, help me up. Where are you boy? 35

Boy Here, sir.

Tyrese Then come! We will leave our king, to think, if he have any good sense left in him? If you uses the time to find his tongue and use it wisely! He can start by apologising to me, for calling me a fool. 40

*The **Boy** leads **Tyrese** away.*

Creo *looks up at the cameras.*

Creo Well? Come on then, what do you have to say, show me what you've got? Don't use Tyrese, or my boy, or anyone else to say what you feel, tell me yourself. Am I the king or not? Tell me you don't approve, say, tell, show? Waiting! Just as I thought, there nuttin there, no one's there, no one's there! See me I got what I want, by myself, not you, me! I made things happen, I rise up myself to rule you hear me? I got nuttin from you, I don't need you. So, if you're go chat, then chat now to me, come on, what you have for me? 45
50

Creo *eyes his **Soldiers**.*

Creo Yeah? What? You are just going to stand there and say nothing?

Soldier Three What do you want us to say? 55

Creo Just don't chat no lyrics to me about gods.

Soldier Two Alright, but I have never known Tyrese to lie, or any one of his visions not to come true.

Creo Maybe that's his trick.

Soldier Two Say? 60

Creo He does a good talk of what is going to happen, somehow, whether we like it or not, we have a way making sure it does happen.

Soldier Two So you reject what he says.

Creo Tell me summin, if they (*points at cameras*) are so knowing, as Tyrese says, why don't they say summin, why don't they make their move? 65

Soldier Two Maybe they did. Maybe you're right the gods ain't there, but in here! (*Taps his head.*) Listen to yourself doubting yourself. That's where the power lies, man, real power. 70

Creo I'm supposed to go back on my word.

Soldier Two You are supposed to do what you must.

Creo Which is what?

Soldier Two You know what. 75



Let Tig cover her brother.

Creo As simple as that?

Soldier Two Alright if you can't.

Creo Can't, who said I can't? I didn't say I can't, are you saying I can't?

80

Soldier Two You don't have much time here.

Creo Alright, I'm going. I may be harsh, but I'm fair.

Soldier Three You should do this yourself, fam. Don't trust anyone else to do this. Now, man!

Creo I'm going, I'm going. Bring me soldiers to meet me at the quarry, tell them to bring shovels and shit. I want to pull her out of there myself. Now!

85

Soldier Two *(on his phone)* On it!

Creo goes, followed by his **Soldiers**.



SECTION A: BRINGING TEXTS TO LIFE

Government Inspector, Nikolai Gogol adapted by David Harrower

Answer ALL questions. Write your answers in the spaces provided.

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 the Waiter. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

(ii) You are going to play the Mayor. He is being insincere.

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 make reference to the context in which the text was created and first performed.

Choose **one** of the following:

- lighting
- set
- sound.

(9)

(ii) Khlestakov is complaining.

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** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- staging.

(14)

(Total for Question 4 = 45 marks)

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 Four.

Mayor (*aside*) Oh, he's good. He's better than good. Brilliant. Inspired. (*Aloud.*) And may I ask, your sojourn out here amongst us — how long do you intend it to last for?

Khlestakov Your guess is as good as mine. I have to have it out with him. I have to, have to. 'This is my last pronouncement on the matter, Father. I am *not* and I will never leave Petersburg to come home and break my back — *and* my spirit — working on your estate. No.' Won't do it. Nope. No way. My soul needs enlightenment and sustenance in the form of informed opinion, intellect and prolonged exposure to the arts.

Mayor (*aside*) Ooh, his soul needs sustenance, does it? Prolonged exposure? Tosser. Oh, I could just light his nostril hair. His little dangling nostril hair. Whoomph! (*Aloud.*) Oh, I completely empathise. Empathise *and* sympathise. Is it just me or is it damp in here?

Khlestakov Damp? There's a high-tide mark along the wall there. And the room's filthy. And crawling with bugs. They kept me up the whole night. And the mattress, it was like sleeping on broken-up rocks, didn't get a wink and I need my sleep more than most.

Mayor That is intolerable. Unbelievable. And I can hear cockroaches, you're right. I won't stand for this. And it's so dark . . .

Khlestakov I can't read a book or even scribble down some of my thoughts . . . It's like living in a cave here.

During the Stone Age. No — the *Ice* Age, because it's so bloody cold. It's *Baltic*.

Mayor I wonder, would . . . No. No.

Khlestakov What?

Mayor I was going to ask if — but no no. No, I can't. I, I . . .

Khlestakov Go ahead. Say it.

Mayor You won't want to.

Khlestakov Won't want to what?

5

10

15

20

25

30

35



Mayor Forgive me for asking, Your Excellency, it's just a fleeting thought I had just then and it's only a suggestion and nothing like you'll be used to . . .

Khlestakov What?

40

Mayor We have a lovely, really a lovely south-facing room in our house that you're more than welcome to, but I'll completely underst—

Khlestakov I'll take it.

Mayor You'll take it?

45

Khlestakov Love to. Lead the way.

Mayor Well, that's wonderful.

Khlestakov Anywhere but here.

Mayor My wife will be so delighted. And you mustn't think I'm doing all this to . . . because I hate obsequiousness and fawning and all that, I get a lot of it myself so I know. Can't bear it.

50

Khlestakov Thank you. I appreciate this. I appreciate your openness. And your kindness. And the respect and consideration you've shown me. That's what I look for first in people and it's rarely I find it. Really very rare.

55

I mean, this is just . . . this is just . . . hard to believe. Feel like I'm floating, haha.

The Waiter appears.

Hey you down there, I'll take the bill now.

60

Waiter I gave it to you.

Khlestakov Well I don't have it, I can't keep track of you and your stupid bills . . .

Waiter On the day you arrived you had for lunch a Kiev cutlet and spiced almond cake. For dinner, borscht followed by varenyky dumplings with four honey vodkas. You missed breakfast the next day but lunch was a sturgeon fillet and radish side salad. For dinner . . .

65

Khlestakov I don't need it bloody itemised! How much?

Mayor Please, Your Excellency . . . We'll see to this. (*To Waiter.*) Get out of here.

70

Khlestakov That's very good of you. (*Puts his money away.*)

Waiter exits.

Mayor May I suggest — but no, no . . . 75

Khlestakov What?

Mayor No, I was only going to suggest on our way over we drop in — very briefly — I know you must be tired and you'll want to rest — but drop in on some of the town's public buildings? For example, the school, the courthouse and the hospital. 80

Khlestakov Why would I want to do that?

Mayor Only to see for yourself how we do things here. It won't take long — and then it's out of the way. It's off the list. 85

Khlestakov Yes, all right, why not?

Mayor The school first then. The enlightening of young minds is always inspiring. And the courthouse and the hospital. Oh and of course, we're famous for our prison . . . 90

Khlestakov No no no, I'm not going to prison! I'm not going!



SECTION A: BRINGING TEXTS TO LIFE

The Crucible, Arthur Miller

Answer ALL questions. Write your answers in the spaces provided.

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 Betty. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

(ii) You are going to play John Proctor. He is stern.

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 make reference to the context in which the text was created and first performed.

Choose **one** of the following:

- lighting
- set
- sound.

(9)

(ii) Abigail is desperate.

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** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- staging.

(14)

(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 One.

Betty, on the bed, whimpers. **Abigail** turns to her at once.

Abigail Betty? (*She goes to Betty.*) Now, Betty, dear, wake up now. It's Abigail. (*She sits Betty up and furiously shakes her.*) I'll beat you, Betty! (**Betty** whimpers.) My, you seem improving. I talked to your papa and I told him everything. So there's nothing to — 5

Betty (*darts off the bed frightened of Abigail, and flattens herself against the wall*) I want my mama!

Abigail (*with alarm as she cautiously approaches Betty*) What ails you, Betty? Your mama's dead and buried. 10

Betty I'll fly to Mama. Let me fly! (*She raises her arms as though to fly, and streaks for the window, gets one leg out.*)

Abigail (*pulling her away from the window*) I told him everything; he knows now, he knows everything we —

Betty You drank blood, Abby! You didn't tell him that! 15

Abigail Betty, you never say that again! You will never —

Betty You did, you did! You drank a charm to kill John Proctor's wife! You drank a charm to kill Goody Proctor!

Abigail (*smashes her across the face*) Shut it! Now shut it!

Betty (*collapsing on the bed*) Mama, Mama! (*She dissolves into sobs.*) 20

Abigail Now look you. All of you. We danced. And Tituba conjured Ruth Putnam's dead sisters. And that is all. And mark this. Let either of you breathe a word, or the edge of a word, about the other things, I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it; I saw Indians smash my dear parents' heads on the pillows next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down! (*She goes to Betty and roughly sits her up.*) Now, you — sit up and stop this! 25 30

But **Betty** collapses in her hands and lies inert on the bed.

Mary Warren (*with hysterical fright*) What's got her? (**Abigail** stares in fright at **Betty**.) Abby, she's going to die! It's a sin to conjure and we —

Abigail (*starting for Mary*) I say shut it, Mary Warren! 35



Enter **John Proctor**. On seeing him, **Mary Warren** leaps in fright.

Mary Warren Oh! I'm just going home, Mr Proctor.

Proctor Be you foolish, Mary Warren? Be you deaf? I forbid you leave the house, did I not? Why shall I pay you? I am looking for you more often than my cows! 40

Mary Warren I only come to see the great doings in the world.

Proctor I'll show you a great doin' on your arse one of these days. Now get you home; my wife is waitin' with your work! (*Trying to retain a shred of dignity, she goes slowly out.*) 45

Mercy Lewis (*both afraid of him and strangely titillated*) I'd best be off. I have my Ruth to watch. Good morning, Mr Proctor.

Mercy *sidles out. Since Proctor's entrance, Abigail has stood as though on tiptoe, absorbing his presence, wide-eyed. He glances at her, then goes to Betty on the bed.* 50

Abigail Gah! I'd almost forgot how strong you are, John Proctor!

Proctor (*looking at Abigail now, the faintest suggestion of a knowing smile on his face*) What's this mischief here? 55

Abigail (*with a nervous laugh*) Oh, she's only gone silly somehow.

Proctor The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.

Abigail Oh, posh! (*Winningly she comes a little closer, with a confidential, wicked air.*) We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all. 60

Proctor (*his smile widening*) Ah you're wicked yet, aren't y'! (*A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.*) You'll be clapped in the stocks before you're twenty. 65

He takes a step to go, and she springs into his path.

Abigail Give me a word, John. A soft word. (*Her concentrated desire destroys his smile.*)

Proctor No, no, Abby. That's done with. 70

Abigail (*tauntingly*) You come five mile to see a silly girl fly? I know you better.



Proctor (*setting her firmly out of his path*) I come to see what mischief your uncle's brewin' now. (*With final emphasis.*) Put it out of mind, Abby. 75

Abigail (*grasping his hand before he can release her*) John — I am waitin' for you every night.

Proctor Abby, I never give you hope to wait for me.

Abigail (*now beginning to anger — she can't believe it*) I have something better than hope, I think! 80

Proctor Abby, you'll put it out of mind. I'll not be comin' for you more.

Abigail You're surely sportin' with me.

Proctor You know me better.

Abigail I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now! 85

Proctor Abby, that's a wild thing to say — 90

Abigail A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

Proctor I have hardly stepped off my farm this sevenmonth.

Abigail I have a sense for heat, John, and yours has drawn me to my window, and I have seen you looking up, burning in your loneliness. Do you tell me you've never looked up at my window? 95

Proctor I may have looked up.

Abigail (*now softening*) And you must. You are no wintry man. I know you, John. I *know* you. (*She is weeping.*) I cannot sleep for dreamin'; I cannot dream but I wake and walk about the house as though I'd find you comin' through some door. (*She clutches him desperately.*) 100

Proctor (*gently pressing her from him, with great sympathy but firmly*) Child — 105

Abigail (*with a flash of anger*) How do you call me child!

Proctor Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of your mind. We never touched, Abby. 110



SECTION A: BRINGING TEXTS TO LIFE

Twelfth Night, William Shakespeare

Answer ALL questions. Write your answers in the spaces provided.

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 Duke Orsino. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)

- (ii) You are going to play the Captain. He is well-informed.
- 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 make reference to the context in which the text was created and first performed.
- Choose **one** of the following:
- lighting
 - set
 - sound.
- (9)

- (ii) Viola is forming a plan.
- 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** design element to enhance the production of this extract for the audience.

Choose **one** of the following:

- costume
- props/stage furniture
- staging.

(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 1 and Scene 2.

Scene 1

A room in the Duke's palace.

Enter DUKE, CURIO, lords; musicians attending.

DUKE If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die. 5
That strain again! it had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough! no more;
'Tis not so sweet now as it was before. 10
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch so'er,
But falls into abatement and low price, 15
Even in a minute; so full of shapes is fancy
That it alone is high fantastical.

CURIO Will you go hunt, my lord?

DUKE What, Curio?

CURIO The hart. 20

DUKE Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence;
That instant was I turned into a hart,
And my desires, like fell and cruel hounds, 25
E'er since pursue me.

Enter VALENTINE.

(To VALENTINE) How now! What news from her?

VALENTINE So please my lord, I might not be admitted;
But from her handmaid do return this answer: 30
The element itself, till seven years' heat,
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk
And water once a day her chamber round
With eye-offending brine: all this to season 35

A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.



DUKE O, she that hath a heart of that fine frame
 To pay this debt of love but to a brother,
 How will she love, when the rich golden shaft 40
 Hath killed the flock of all affections else
 That live in her; when liver, brain, and heart,
 These sovereign thrones, are all supplied, and filled
 Her sweet perfections, with one self king!
 Away before me to sweet beds of flowers; 45
 Love-thoughts lie rich when canopied with
 bowers.

Exeunt.

Scene 2

The sea-coast.

Enter VIOLA, CAPTAIN and sailors. 50

VIOLA What country, friends, is this?

CAPTAIN This is Illyria, lady.

VIOLA And what should I do in Illyria?
 My brother he is in Elysium.
 Perchance he is not drowned; what think you, 55
 sailors?

CAPTAIN It is perchance that you yourself were saved.

VIOLA O, my poor brother! and so perchance may he be.

CAPTAIN True, madam; and, to comfort you with chance,
 Assure yourself, after our ship did split, 60
 When you and those poor number saved with
 you
 Hung on our driving boat, I saw your brother,
 Most provident in peril, bind himself —

Courage and hope both teaching him the practice — 65
 To a strong mast that lived upon the sea;
 Where, like Arion on the dolphin's back,
 I saw him hold acquaintance with the waves
 So long as I could see.

VIOLA *(Giving him money)* For saying so, there's gold: 70
 Mine own escape unfoldeth to my hope,
 Whereto thy speech serves for authority,
 The like of him. Know'st thou this country?

CAPTAIN Ay, madam, well; for I was bred and born 75
 Not three hours' travel from this very place.

VIOLA Who governs here?

CAPTAIN A noble duke, in nature as in name.



VIOLA	What is his name?	
CAPTAIN	Orsino.	
VIOLA	Orsino! I have heard my father name him; He was a bachelor then.	80
CAPTAIN	And so is now, or was so very late; For but a month ago I went from hence, And then 't was fresh in murmur, — as, you know, What great ones do the less will prattle of — That he did seek the love of fair Olivia.	85
VIOLA	What's she?	
CAPTAIN	A virtuous maid, the daughter of a count That died some twelvemonth since; then leaving her In the protection of his son, her brother, Who shortly also died: for whose dear love, They say, she hath abjured the company And sight of men.	90
VIOLA	O that I served that lady, And might not be delivered to the world, Till I had made mine own occasion mellow, What my estate is!	95
CAPTAIN	That were hard to compass; Because she will admit no kind of suit, No, not the duke's.	100
VIOLA	There is a fair behaviour in thee, captain; And though that nature with a beauteous wall Doth oft close in pollution, yet of thee I will believe thou hast a mind that suits With this thy fair and outward character, I prithee — and I'll pay thee bounteously — Conceal me what I am, and be my aid For such disguise as haply shall become The form of my intent.	105 110



SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

7 (a) Analyse how movement was used to create impact at **one** key moment in the performance. (6)

(b) Evaluate how lighting 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



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Source Information

A Doll's House from *A Doll's House*, Henrik Ibsen adapted by Tanika Gupta, Methuen Drama (Bloomsbury)

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

Antigone from *Antigone*, Sophocles adapted by Roy Williams, Methuen Drama (Bloomsbury)

Government Inspector from © David Harrower and Nikolai Gogol, *Government Inspector*, Faber & Faber

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

Twelfth Night © *Twelfth Night* – William Shakespeare, New Longman Shakespeare



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)

Thursday 9 May 2024

Afternoon (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.
- 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 ►

P73982A

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F:1/1/1/1



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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 – *A Doll’s House*

Question 2 – *An Inspector Calls*

Question 3 – *Antigone*

Question 4 – *Government Inspector*

Question 5 – *The Crucible*

Question 6 – *Twelfth Night*

Question (a)(i)

(4)

1

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Question (b)(i)

(9)

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DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 3 9 8 2 A 0 5 2 0

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Question (b)(ii)

(12)

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Handwriting practice area with 20 horizontal dotted lines.



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Handwriting practice area with 20 horizontal dotted lines.



Question (c)

(14)

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

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Handwriting practice area with 20 horizontal dotted lines.



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TOTAL FOR SECTION A = 45 MARKS



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Question 7(b)

(9)

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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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