

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

Thursday 8 May 2025

Morning (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.

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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 Mrs Lahiri. She is grateful.

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:

- costume
- props/stage furniture
- sound.

(9)

- (ii) Tom is being defensive.

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:

- lighting
- set
- 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 1, Scene 2 in The Courtyard.

- Niru** Oh! I see, you mean Tom might find you work?
- Mrs Lahiri** Yes. That was exactly what I was thinking.
- Niru** He must, Krishna! Leave it with me. I will put it to him very skillfully. I do want to help you.
- Mrs Lahiri** You are very kind. Especially as you have so little experience of how hard life can be. 5
- Niru** You're like all the others. Think I am a spoilt child.
- Mrs Lahiri** I didn't mean to offend you.
- Niru** I haven't told you the really important thing.
- Mrs Lahiri** What? 10
- Niru** You look down on me because you are proud that you worked so long and so hard for your mother aren't you?
- Mrs Lahiri** I don't look down on anyone. But I am proud to have made my mother's life a little easier towards the end. And I am proud for helping my brothers. 15
- Niru** As you should be. Krishna. It's so good to see you again.
- Niru embraces Mrs Lahiri warmly.**
- Niru** Come, let us go to the kitchen and get you something to eat.
- Niru takes Mrs Lahiri's arm and leads her out.**

Scene Three

Tom Helmer's study.

Tom Helmer is in his study with **Dr Rank**. **Dr Rank** is browsing through a newspaper as **Tom** sits and writes a letter.

- Tom** What are you reading there?
- Dr Rank** *The Bengali*. It's got a new editor. 20
- Tom** Surendranath Banerjee.
- Dr Rank** Or as I like to call him 'Surrender not Bannerjee.'
- Dr Rank laughs at his own joke.**
- Tom** I've heard he's quite the intellectual.

Dr Rank	And within months, the newspaper already has a much bigger circulation. You should read this article Tom, it's interesting. He argues the case for bringing Hindus and Muslims together for political action.	25
Tom	I don't like the sound of that.	
Dr Rank	Talks about India as a political unit.	
Tom	Rather brazen of him.	30
Dr Rank	He's got a point. It <i>is</i> a country.	
Tom	National pride is an important ideal. It's just that it often goes hand in hand with stirring up anti-British feeling.	
Dr Rank	If I were an Indian, I'd be anti-British.	
Tom looks at Rank surprised and laughs.		
Tom	Edward...	35
Dr Rank	It's true. What exactly do we do here, Tom? What is our gift to Indians? And don't say civilisation.	
Tom	Spreading culture and knowledge, trade, communication between the states, new infrastructure, access to the rest of the world through the language of English... the girders for every bridge, the track for every mile of railway was carried here by ships from England.	40
Dr Rank	Bannerjee claims we have brought slavery, famine, prison, battle and an undermining of the Indian psyche. He says that the railways have been built to transport troops around the country to quell rebellions and to transport food out of productive regions for export.	45
Tom looks disturbed.		
Tom	And you agree with him?	
Dr Rank	He puts his arguments across in a very convincing way. He says right here, that mortality rates amongst Indians are highest along the British rail lines. There's famine out there – Indians are dying in their thousands, Tom.	50
Tom	We unified India. Without us...	
Dr Rank	Yes, yes. Without us, India as a nation wouldn't exist.	55
Tom	Some of the excesses of our predecessors are regrettable to say the least. But now that we are headed by Her Majesty as the Empress of India, order has been restored.	
Dr Rank	Pah! Empress! That was just Disraeli trying to keep the old woman happy and himself in a job. What's the point of having an Empire if you never step foot in it?	60

Tom	<i>(laughs)</i> Her Majesty enjoys the glamour of the title.	
Dr Rank	I do worry that some of our race out here think they're gods.	
Tom	Ah – there I concur with you. One of the last cases I dealt with as a lawyer was defending Captain Elliot – an unspeakable brute. Kicked his Indian servant to death. Doctors examined the servant's spleen and claimed it was enlarged due to malaria and that is why the poor man died. Accidental death was how it was recorded.	65
Dr Rank	He got off, didn't he?	70
Tom	Free as a bird. Thanks to my counsel. Gave me tortured nights – I had to come to you for a sleeping draught.	
Dr Rank	I remember. The death of an Indian at British hands is always an 'accident'.	75
Tom	Saw the man at the Club last week, barking at some poor bearer there.	
Dr Rank	He'll do it again. Those types see Indians as nothing more than animals, as their slaves.	
Tom	You should see the way some of them look at my beautiful wife. As if she's subhuman! I don't understand how they can't see what I see.	80
Dr Rank	I see it too. And her father was a delightful man.	
Tom	Yes, he was. Major Arthur actually said to me 'Keep the woman as a concubine, but why marry her?'	85
Dr Rank	<i>(angry)</i> You should have punched him.	
Tom	It took every fibre in my body not to.	

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 Mrs Sybil Birling. 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 pushing for answers.

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:

- costume
- props/stage furniture
- sound.

(9)

- (ii) Eric realises he must tell the truth.

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:

- lighting
- set
- 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 in Moscow in 1945.
The first performance in Britain was at the New Theatre, London in October 1946.*

This extract is taken from Act Three.

Exactly as at the end of Act Two. ERIC is standing just inside the room and the others are staring at him.

ERIC You know, don't you?

INSPECTOR (*as before*) Yes, we know.

ERIC shuts the door and comes farther in.

MRS B. (*distressed*) Eric, I can't believe it. There must be some mistake. You don't know what we've been saying.

5

SHEILA It's a good job for him he doesn't, isn't it?

ERIC Why?

SHEILA Because mother's been busy blaming everything on the young man who got this girl into trouble, and saying he shouldn't escape and should be made an example of—

10

BIRLING That's enough, Sheila.

ERIC (*bitterly*) You haven't made it any easier for me, have you, Mother?

15

MRS B. But I didn't know it was *you* — I never dreamt. Besides, you're not the type — you don't get drunk—

SHEILA Of course he does. I told you he did.

ERIC *You* told her. Why, you little sneak!

SHEILA No, that's not fair, Eric. I could have told her months ago, but of course I didn't. I only told her tonight because I knew everything was coming out — it was simply bound to come out tonight — so I thought she might as well know in advance. Don't forget — I've already been through it.

20

25

MRS B. Sheila, I simply don't understand your attitude.

BIRLING Neither do I. If you'd had any sense of loyalty—

INSPECTOR	<i>(cutting in, smoothly)</i> Just a minute, Mr Birling. There'll be plenty of time, when I've gone, for you all to adjust your family relationships. But now I must hear what your son has to tell me. <i>(Sternly, to the three of them.)</i> and I'll be obliged if you'll let us get on without any further interruptions. <i>(Turning to ERIC)</i> Now then.	30
ERIC	<i>(miserably)</i> Could I have a drink first?	35
BIRLING	<i>(explosively)</i> No.	
INSPECTOR	<i>(firmly)</i> Yes. <i>(As BIRLING looks like interrupting explosively.)</i> I know — he's your son and this is your house — but look at him. He needs a drink now just to see him through.	40
BIRLING	<i>(to ERIC)</i> All right. Go on. <i>ERIC goes for a whisky. His whole manner of handling the decanter and then the drink shows his familiarity with quick heavy drinking. The others watch him narrowly.</i>	45
	<i>(Bitterly)</i> I understand a lot of things now I didn't understand before.	
INSPECTOR	Don't start on that. I want to get on. <i>(To ERIC.)</i> When did you first meet this girl?	
ERIC	One night last November.	50
INSPECTOR	Where did you meet her?	
ERIC	In the Palace bar. I'd been there an hour or so with two or three chaps. I was a bit squiffy.	
INSPECTOR	What happened then?	
ERIC	I began talking to her, and stood her a few drinks. I was rather far gone by the time we had to go.	55
INSPECTOR	Was she drunk too?	
ERIC	She told me afterwards that she was a bit, chiefly because she'd not had much to eat that day.	
INSPECTOR	Why had she gone there—?	60
ERIC	She wasn't the usual sort. But — well, I suppose she didn't know what to do. There was some woman who wanted her to go there. I never quite understood about that.	
INSPECTOR	You went with her to her lodgings that night?	65

ERIC	Yes, I insisted — it seems. I'm not very clear about it, but afterwards she told me she didn't want me to go in but that — well, I was in that state when a chap easily turns nasty — and I threatened to make a row.	
INSPECTOR	So she let you in?	70
ERIC	Yes. And that's when it happened. And I didn't even remember — that's the hellish thing. Oh — my God! — how stupid it all is!	
MRS B.	<i>(with a cry)</i> Oh — Eric — how could you?	
BIRLING	<i>(sharply)</i> Sheila, take your mother along to the drawing-room—	75
SHEILA	<i>(protesting)</i> But — I want to—	
BIRLING	<i>(very sharply)</i> You heard what I said. <i>(Gentler.)</i> Go on, Sybil.	
	<i>He goes to open the door while SHEILA takes her mother out. Then he closes it and comes in.</i>	80
INSPECTOR	When did you meet her again?	
ERIC	About a fortnight afterwards.	
INSPECTOR	By appointment?	
ERIC	No. And I couldn't remember her name or where she lived. It was all very vague. But I happened to see her again in the Palace bar.	85
INSPECTOR	More drinks?	
ERIC	Yes, though that time I wasn't so bad.	
INSPECTOR	But you took her home again?	90
ERIC	Yes. And this time we talked a bit. She told me something about herself and I talked too. Told her my name and what I did.	
INSPECTOR	And you made love again?	
ERIC	Yes. I wasn't in love with her or anything — but I liked her — she was pretty and a good sport—	95
BIRLING	<i>(harshly)</i> So you had to go to bed with her?	
ERIC	Well, I'm old enough to be married, aren't I, and I'm not married, and I hate these fat old tarts round the town — the ones I see some of your respectable friends with—	100

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

(4)

- (ii) You are going to play Tig. She is being stubborn.

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:

- costume
- props/stage furniture
- sound.

(9)

- (ii) Eamon is trying to understand.

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:

- lighting
- set
- 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 Seven and Scene Eight.

Soldier One See? See what I say?

Soldier Two Shut up man!

Soldier One No, I won't shut up. Why can't you admit it?

Soldier Two To what?

Soldier One That love does crazy shit to people. 5

Soldier Two You call what you just saw, love?

Soldier One In every meaning. Only love would make a son chat breeze to his dad like that. To mek him put his own life before his woman. Times when I wish I would give anything to have that, to do that. 10

Soldier Two Look at me. Are we fam?

Soldier One Of course.

Soldier Two Would you put yer life before mine?

Soldier One (*offended*) What kind of?

Soldier Two Yes or no? 15

Soldier One Yes, you fool.

Soldier Two Good, cos I would for you. You ain't less than her, don't ever think that. Antigone's way is not the only way, to love, you understand?

Scene Eight

Continuous from last scene.

Eamon *is with Tig in the cellar.*

Tig What is wrong? 20

Eamon It was nuttin.

Tig I know it was nuttin. You want to try again?

Eamon In a minute. I'm not some toy you can just wind up.

Tig I know that.

Eamon Because I'm Creo's son, ennit? 25

Tig Eamon?

Eamon Because I should know it all, like him? That I should be able to fling any gal and do it to her 24/7.

Tig Not any gal, just me.

Eamon Will you please get off that. 30

Tig So, you turn man, good. I thought yer mum and her rubbish were gonna finish you off for good! You know she offered me dough.

Eamon What?

Tig For me to dash you. Leave *Thebes* and never come back. 35

Eamon My mother?

Tig Shoulda taken it, take it, run off, then laugh! Like it would make any difference. I knew you'd come back.

Eamon Look, it's not going to happen, so just stop.

Tig Eamon, I don't think you realise what is happening here? 40

Eamon I know!

Tig What is up wid you?

Eamon You should have said yes.

Tig What?

Eamon From my mum, you should have taken the money. I could have waited outside the city walls. 45

Tig Eamon?

Eamon We could have gone, together. Be free, go anywhere!

Tig I can't do that.

Eamon Because you are just like him, my dad. 50

Tig I am nothing like him.

Eamon Yeah you are.

Tig How can you say?

Eamon Tight as anything, won't budge.

Tig Calm yourself. 55

Eamon I don't want to calm myself. How can I be calm, when all of this is going on?

Tig Would you believe me if I say, I didn't want this.

Eamon Tell him you were wrong.

Tig No. 60

Eamon That you are sorry.

Tig I can't.

Eamon Girl he's going to kill you.

Tig And my brother?

Eamon He's dead. 65

Tig Someone has to speak for him.

Eamon And that someone has to be you, right? Even though Eto' was wurtless and a half!

Tig You say like I don't know.

Eamon So why? Why are you doing this? 70

Tig One of Creo's soldiers has this guy, owes him money. So, what does this guy go and do? Drags his girl round *Old Thebes* by her hair, offering her to any one for a tenner, he did that all night, until his debt was paid. I don't understand this world, I never did. I don't know what Orrin, Eto' or Creo are fighting for. 75

Eamon Have you ever thought about asking me what I am fighting for? Who I'm fighting for? You know, I don't think you ever loved me.

Tig Well, you might as well go, if you think that. 80

Eamon Sket!

Tig Go on.

Eamon Bitch.

Tig Don't stop.

Eamon Yer stupid bloody yat! 85

Tig Yes, yer his son now.

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

(4)

- (ii) You are going to play the Postmaster. He is agreeing with everything.

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:

- costume
- props/stage furniture
- sound.

(9)

- (ii) Khlestakov is taking full advantage of the situation.

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:

- lighting
- set
- 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 Four, Scenes Two and Three.

Lyapkin-Tyapkin I've served for almost fifteen years now.

Khlestakov Fifteen? Long time.

Lyapkin-Tyapkin Yes.

Khlestakov Must like it then? Judging.

Lyapkin-Tyapkin After serving my third term, I was awarded the Order of Saint Vladimir, Fourth Class. 5

Khlestakov The Vladimir ribbon is the blue and white one. I like that one!

Lyapkin-Tyapkin (*aside*) It's burning my hand . . . This money's a hole in my hand . . . 10

The Judge's arm is out, fist clenched.

Khlestakov I don't like the red and yellow one. The Order of St Anne.

Lyapkin-Tyapkin coughs.

What have you got in your hand?

Lyapkin-Tyapkin (*drops the money*) Nothing, Your Excellency. 15

Khlestakov You've dropped something.

Lyapkin-Tyapkin No! I don't think that was me. It's not mine . . . (*Aside.*) I'm a dead man. A dead man.

Khlestakov It's money.

Lyapkin-Tyapkin (*aside*) It's over. It's all over. I'm finished. 20

Khlestakov I've just had a thought. You couldn't lend me this, could you?

Lyapkin-Tyapkin Lend you it? But it's not mine.

Khlestakov I'm in need of a little top-up. Just as a loan. 25

Lyapkin-Tyapkin In need?

Khlestakov I somehow managed to spend all I had on the journey here.

Lyapkin-Tyapkin Yes, yes, take it . . . Please. Of course. Take it. Have it. 30

Khlestakov I'll send it to you as soon as . . .

Lyapkin-Tyapkin Whenever, Your Excellency. No rush. I'm fine with it. Honestly. Glad to be of help. I always try to serve the state the best way I can. Use what little power I have. I'll leave you now. Have you any directives or orders for me?

35

Khlestakov Directives and orders?

Lyapkin-Tyapkin Pertaining to the town court and . . .

Khlestakov Well, let me . . . uh, let me think about that.

Lyapkin-Tyapkin Absolutely . . .

40

Khlestakov No. Can't think of anything.

Lyapkin-Tyapkin Thank you, Your Excellency. *(Bows.)*

He exits.

Khlestakov A bit fidgety, I thought. Nervy. But capable. Solid. And three hundred roubles . . .

THREE

The Postmaster enters.

Postmaster Good afternoon, Your Excellency. Permit me to introduce myself. The Postmaster, Court Councillor Shyopkin.

45

Khlestakov Welcome, welcome. We met earlier . . .?

Postmaster We did, yes.

Khlestakov Please, sit down. Lovely town.

50

Postmaster It is, Your Excellency, yes.

Khlestakov Always lived here?

Postmaster Yes, Your Excellency.

Khlestakov Bit small, don't you think?

Postmaster Small, I agree, Your Excellency.

55

Khlestakov It's not Petersburg, is it?

Postmaster It's not, Your Excellency, no.

Khlestakov You get the best of everything in the capital.

Postmaster Yes, yes, of course.

Khlestakov And you're not surrounded by silly little provincial fools. 60

Postmaster No, you aren't. I agree. *(Aside.)* He's not a bit stuck up. He's asking my opinion about *everything*.

Khlestakov But I suppose there are some good things about a small town. 65

Postmaster Yes. True. There are.

Khlestakov But I'm struggling to think what they could be.

Postmaster Yes, you have a point.

Khlestakov When a person belongs to a place, he needs admiration and respect and love from that place. He needs to be encouraged and supported by that place. Don't you agree? 70

Postmaster I couldn't agree more.

Khlestakov I'm glad we see eye to eye.

Postmaster Yes. I agree. 75

Khlestakov Some people don't agree with me at all.

Postmaster Well, I think they need to take a good long look at themselves, Your Excellency.

Khlestakov I agree. You know, it's really most peculiar how it happened, but I spent all my money on the road. Could you lend me three hundred roubles? 80

Postmaster Absolutely. *(Hands it over.)* I am your willing servant, Your Excellency.

Khlestakov I'm very grateful to you. I don't like to deny myself — and why should I, right? 85

Postmaster Oh, absolutely. *(Stands.)* I won't trouble Your Excellency any further. Does Your Excellency have any thoughts about the postal service?

Khlestakov I'll write to you. Haha.

Postmaster bows, exits.

Very agreeable fellow. Enthusiastic. Good on details. Bit of a yes-man though. Still. Three hundred roubles. 90

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

(4)

- (ii) You are going to play Parris. He is distressed.

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:

- costume
- props/stage furniture
- sound.

(9)

- (ii) Danforth is trying to assess the situation.

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:

- lighting
- set
- 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 Four.

Herrick	Good morning, Excellency.	
Danforth	Where is Mr Parris?	
Herrick	I'll fetch him. <i>(He starts for the door.)</i>	
Danforth	Marshal. (Herrick stops.) When did Reverend Hale arrive?	5
Herrick	It were toward midnight, I think.	
Danforth <i>(suspiciously)</i>	What is he about here?	
Herrick	He goes among them that will hang, sir. And he prays with them. He sits with Goody Nurse now. And Mr Parris with him.	10
Danforth	Indeed. That man have no authority to enter here, Marshal. Why have you let him in?	
Herrick	Why, Mr Parris command me, sir. I cannot deny him.	
Danforth	Are you drunk, Marshal?	15
Herrick	No, sir; it is a bitter night, and I have no fire here.	
Danforth	<i>(containing his anger)</i> Fetch Mr Parris.	
Herrick	Aye, sir.	
Danforth	There is a prodigious stench in this place.	
Herrick	I have only now cleared the people out for you.	20
Danforth	Beware hard drink, Marshal.	
Herrick	Aye, sir. <i>(He waits an instant for further orders. But</i>	
	Danforth , <i>in dissatisfaction, turns his back on him, and</i> Herrick <i>goes out. There is a pause. Danforth stands in thought.)</i>	
Hathorne	Let you question Hale, Excellency; I should not be surprised he have been preaching in Andover lately.	25
Danforth	We'll come to that; speak nothing of Andover. Parris prays with him. That's strange. <i>(He blows on his hands, moves toward the window, and looks out.)</i>	

Hathorne	Excellency, I wonder if it be wise to let Mr Parris so continuously with the prisoners. (Danforth <i>turns to him, interested.</i>) I think, sometimes, the man has a mad look these days.	30
Danforth	Mad?	
Hathorne	I met him yesterday coming out of his house, and I bid him good morning — and he wept and went his way. I think it is not well the village sees him so unsteady.	35
Danforth	Perhaps he have some sorrow.	
Cheever (<i>stamping his feet against the cold</i>)	I think it be the cows, sir.	40
Danforth	Cows?	
Cheever	There be so many cows wanderin' the highroads, now their masters are in the jails, and much disagreement who they will belong to now. I know Mr Parris be arguin' with farmers all yesterday — there is great contention, sir, about the cows. Contention make him weep, sir; it were always a man that weep for contention. (<i>He turns, as do</i> Hathorne and Danforth , <i>hearing someone coming up the corridor. Danforth raises his head as</i> Parris <i>enters. He is gaunt, frightened, and sweating in his greatcoat.</i>)	45 50
Parris (<i>to Danforth, instantly</i>)	Oh, good morning, sir, thank you for coming, I beg your pardon wakin' you so early. Good morning, Judge Hathorne.	
Danforth	Reverend Hale have no right to enter this —	
Parris	Excellency, a moment. (<i>He hurries back and shuts the door.</i>)	55
Hathorne	Do you leave him alone with the prisoners?	
Danforth	What's his business here?	
Parris (<i>prayerfully holding up his hands</i>)	Excellency, hear me. It is a providence. Reverend Hale has returned to bring Rebecca Nurse to God.	60
Danforth (<i>surprised</i>)	He bids her confess?	
Parris (<i>sitting</i>)	Hear me. Rebecca have not given me a word this three month since she came. Now she sits with him, and her sister and Martha Corey and two or three others, and he pleads with them, confess their crimes and save their lives.	65
Danforth	Why — this is indeed a providence. And they soften, they soften?	

Parris	Not yet, not yet. But I thought to summon you, sir, that we might think on whether it be not wise, to — (<i>He dares not say it.</i>) I had thought to put a question, sir, and I hope you will not —	70
Danforth	Mr Parris, be plain, what troubles you?	
Parris	There is news, sir, that the court — the court must reckon with. My niece, sir, my niece — I believe she has vanished.	
Danforth	Vanished!	75
Parris	I had thought to advise you of it earlier in the week, but —	
Danforth	Why? How long is she gone?	
Parris	This be the third night. You see, sir, she told me she would stay a night with Mercy Lewis. And next day, when she does not return, I send to Mr Lewis to inquire. Mercy told him she would sleep in <i>my</i> house for a night.	80
Danforth	They are both gone?!	
Parris (<i>in fear of him</i>)	They are, sir.	
Danforth (<i>alarmed</i>)	I will send a party for them. Where may they be?	85
Parris	Excellency, I think they be aboard a ship. (Danforth stands agape.) My daughter tells me how she heard them speaking of ships last week, and tonight I discover my — my strongbox is broke into. (<i>He presses his fingers against his eyes to keep back tears.</i>)	90

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

(4)

- (ii) You are going to play Fabian. He is being deceptive.

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:

- costume
- props/stage furniture
- sound.

(9)

- (ii) Maria is being dishonest.

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:

- lighting
- set
- 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 3 Scene 4.

Re-enter MARIA, with SIR TOBY BELCH and FABIAN.

SIR TOBY	Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possessed him, yet I'll speak to him.	
FABIAN	Here he is, here he is. <i>(To MALVOLIO)</i> How is 't with you, sir?	5
SIR TOBY	How is 't with you, man?	
MALVOLIO	Go off; I discard you; let me enjoy my private; go off.	
MARIA	Lo, how hollow the fiend speaks within him! Did not I tell you? Sir Toby, my lady prays you to have a care of him.	10
MALVOLIO	Ah ha! does she so?	
SIR TOBY	Go to, go to; peace! peace! We must deal gently with him; let me alone. How do you, Malvolio? How is 't with you? What, man! defy the devil; consider, he's an enemy to mankind.	15
MALVOLIO	Do you know what you say?	
MARIA	<i>(To SIR TOBY and FABIAN)</i> La you! an you speak ill of the devil, how he takes it at heart. Pray God, he be not bewitched!	20
FABIAN	Carry his water to the wise woman.	
MARIA	Marry, and it shall be done tomorrow morning if I live. My lady would not lose him for more than I'll say.	
MALVOLIO	How now, mistress!	25
MARIA	O Lord!	
SIR TOBY	Prithee, hold thy peace; this is not the way; do you not see you move him? Let me alone with him.	
FABIAN	No way but gentleness; gently, gently; the fiend is rough, and will not be roughly used.	30
SIR TOBY	Why, how now, my bawcock! how dost thou, chuck?	
MALVOLIO	Sir!	

SIR TOBY	Ay, Biddy, come with me. What, man! 't is not for gravity to play at cherry-pit with Satan; hang him, foul collier!	35
MARIA	Get him to say his prayers, good Sir Toby, get him to pray.	
MALVOLIO	My prayers, minx!	40
MARIA	No, I warrant you, he will not hear of godliness.	
MALVOLIO	Go, hang yourselves all! You are idle, shallow things; I am not of your element. You shall know more hereafter.	
	<i>Exit.</i>	
SIR TOBY	Is 't possible?	45
FABIAN	If this were played upon a stage now, I could condemn it as an improbable fiction.	
SIR TOBY	His very genius hath taken the infection of the device, man.	
MARIA	Nay, pursue him now, lest the device take air, and taint.	50
FABIAN	Why, we shall make him mad indeed.	
MARIA	The house will be the quieter.	
SIR TOBY	Come, we'll have him in a dark room, and bound. My niece is already in the belief that he's mad; we may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar, and crown thee for a finder of madmen. But see, but see.	55 60
	<i>Enter SIR ANDREW AGUECHEEK.</i>	
FABIAN	More matter for a May morning.	
SIR ANDREW	Here's the challenge; read it; I warrant there's vinegar and pepper in 't.	
FABIAN	Is 't so saucy?	65
SIR ANDREW	Ay, is 't, I warrant him; do but read.	
SIR TOBY	Give me. <i>(Takes the letter and reads)</i> Youth, whatsoever thou art, thou art but a scurvy fellow.	

FABIAN	Good and valiant.	
SIR TOBY	<i>Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't.</i>	70
FABIAN	A good note, that keeps you from the blow of the law.	
SIR TOBY	<i>Thou comest to the Lady Olivia, and in my sight she uses thee kindly; but thou liest in thy throat; that is not the matter I challenge thee for.</i>	75
FABIAN	Very brief, and to exceeding good sense (<i>Aside</i>) — less.	
SIR TOBY	<i>I will waylay thee going home; where, if it be thy chance to kill me, —</i>	80
FABIAN	Good.	
SIR TOBY	<i>Thou killest me like a rogue and a villain.</i>	
FABIAN	Still you keep o' the windy side of the law; good.	
SIR TOBY	<i>Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better; and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy.</i>	85
<i>ANDREW AGUECHEEK.</i>		
	If this letter move him not, his legs cannot, I'll give 't him.	
MARIA	You may have very fit occasion for 't; he is now in some commerce with my lady, and will by and by depart.	90

SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

- 7** (a) Analyse how costume design enhanced one key moment in the performance. (6)
- (b) Evaluate how stage space was used by performers to create atmosphere for 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				

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

Thursday 8 May 2025

Morning (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 ►

P75442RA

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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 – *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)

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Question (a)(ii)

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Question (b)(i)

(9)

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Question (b)(ii)

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Question (c)

(14)

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TOTAL FOR SECTION A = 45 MARKS



SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

You must use the Questions and Extracts Booklet (page 33).

Performance details

Title:

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Venue:

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Date seen:

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Question 7(a)

(6)

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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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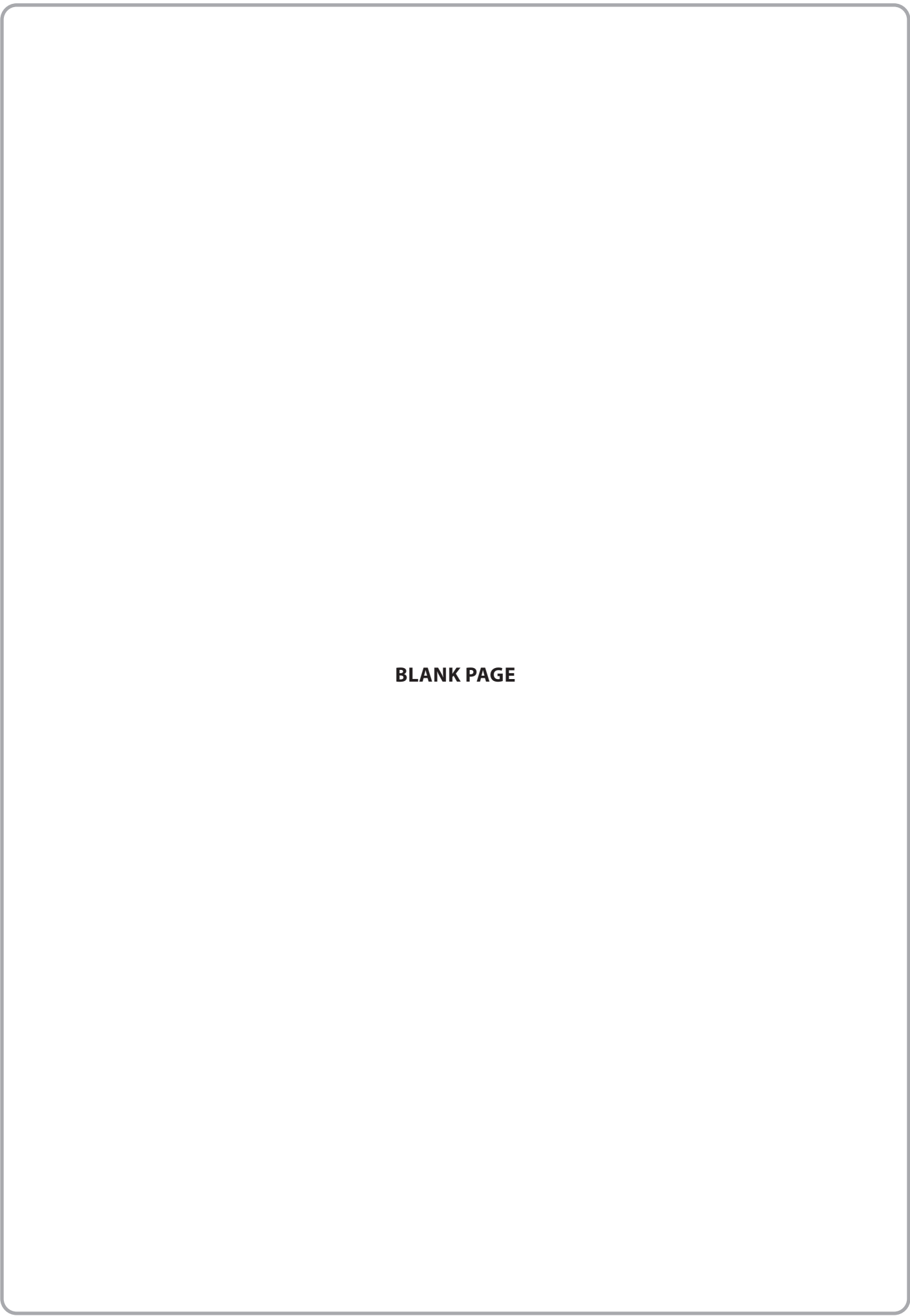
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