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Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Drama and Theatre

Advanced

Component 3: Theatre Makers in Practice

Sample Assessment Material for first teaching
September 2016

Time: 2 hours 30 minutes

Paper Reference

9DR0/03

You must have:

Source booklet (enclosed) and **one** performance text (clean copies only for Section C only)

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.
- In Section A choose **one** question. Answer **all** questions in Section B. In Section C choose **one** question.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- 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 allowed to have: your theatre evaluation notes form.
- Copies of the performance texts must be checked before the examination to ensure they are clean copies only.

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 45 minutes on Section A, 1 hour on Section B and 45 minutes on Section C.

Turn over ►

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PEARSON

SECTION A: LIVE THEATRE EVALUATION

Answer ONE of the following questions in this section with reference to a theatre performance you have seen. Write your answer in the space provided.

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

EITHER

- 1 Analyse and evaluate the live performance you have seen in light of the following statement:

'Live performance has nothing to say to a young audience.'

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

OR

- 2 Analyse and evaluate the live performance you have seen in light of the following statement:

'Theatre makers today rely too much on technology to impress audiences.'

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

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Performance details

Title:

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Venue:

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Date seen:

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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 ☒

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TOTAL FOR SECTION A = 20 MARKS



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- (18)

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(Total for Question 3 = 18 marks)



4 As a **designer**, outline how **one** theatrical element could be developed to create impact on the audience in this extract.

Your answer should make reference to the performance text as a whole.

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(Total for Question 4 = 18 marks)

TOTAL FOR SECTION B = 36 MARKS



SECTION C: INTERPRETING A PERFORMANCE TEXT

Answer ONE of the questions in this section with reference to the performance text you have studied.

Performance text		Named section
<i>Antigone</i> , Sophocles (adapted by Don Taylor)	from to	p.40 ' <i>This is the land of my fathers...</i> ' p.42 ' <i>...among the ashes.</i> '
<i>Doctor Faustus (text A)</i> , Christopher Marlowe	from to	p.33 start of Act 3 scene 1 p.37 end of Act 3 scene 1
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	from to	p.62 start of Act 3 p.65 end at stage direction ' <i>...Hedda shuts stove door and stands</i> '
<i>Lysistrata</i> , Aristophanes	from to	p.150 stage direction ' <i>all the women retire...</i> ' p.153 stage direction ' <i>...approaching from the opposite direction</i> '
<i>The Maids</i> , Jean Genet Faber & Faber edition: from p.18 ' <i>She seizes her by the wrists</i> ' to p. 22 ' <i>It's my turn now to dominate you!</i> '	from to	p.56 ' <i>She seizes her by the wrists</i> ' p.61 ' <i>It's my turn now to dominate you!</i> '
<i>The School for Scandal</i> , Richard Brinsley Sheridan	from to	p.23 start of Act 2 scene 1 p.25 end of Act 2 scene 1
<i>The Tempest</i> , William Shakespeare Oxford edition: from p.41 start of Act 2 Scene 2 to p.44 end of line 109 ' <i>O, Stephano, two Neapolitans scaped!</i> '	from to	p.65 start of Act II scene 2 p.71 ' <i>...embraces Stephano</i> '
<i>Waiting for Godot</i> , Samuel Beckett	from to	p.18 stage direction ' <i>Pozzo eats his chicken...</i> ' p.20 ' <i>...Eleven</i> '
<i>Woyzeck</i> , Georg Büchner	from to	p.36 start of scene 24 p.39 end of scene 25

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You are the director of a new production concept of the performance text you have studied.

EITHER

- 5** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

OR

- 6** As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the lighting design used in your production concept.

Your answer must focus on the named section listed above for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

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TOTAL FOR SECTION C = 24 MARKS
TOTAL FOR PAPER = 80 MARKS

