

Paper Reference(s) 9DR0/03

Pearson Edexcel Level 3 GCE

Drama and Theatre
Advanced
Component 3: Theatre Makers in Practice

Friday 7 June 2019 – Morning

Time: 2 hours 30 minutes plus your additional time allowance

INSTRUCTIONS TO CANDIDATES
Write your centre number, candidate number, surname, other names and your signature in the boxes below. Check that you have the correct question paper.

Centre No.					
Candidate No.					
Surname					
Other names					
Signature					
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- Use **BLACK** ink or ball-point pen.
- In Section A choose **ONE** question.
- In Section B answer **BOTH** questions.
- In Section C choose **ONE** question.
- Answer the questions in the spaces provided
– there may be more space than you need.

MATERIALS REQUIRED FOR EXAMINATION

ONE performance text

(clean copy for use in Section C only)

Theatre evaluation notes.

ITEMS INCLUDED WITH QUESTION PAPERS

Source booklet

INFORMATION FOR CANDIDATES

- 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 and a clean copy of your performance text (for Section C only) – do not return your live theatre evaluation notes with this question paper.
- The copy of the performance text must be checked before the examination to ensure it is a clean copy.

(Instructions continue on next page)

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ADVICE TO CANDIDATES

- **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.**

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 spaces provided.

EITHER

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

‘Theatre in the 21st century is out of touch with its 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 marks)

OR

(Questions continue on next page)

(Turn over)

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

‘Actors are nothing without Designers’.

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 marks)

(Write the performance details, indicate which question you are answering and begin your answer on next page).

PERFORMANCE DETAILS**Title:**

Venue:

Date seen:

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 ☐**Write your answer here:**

(Continue your answer on next page)**(Turn over)**

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1

SECTION B: PAGE TO STAGE: REALISING A PERFORMANCE TEXT

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

You need to read and refer to the extract in the source booklet from the text you have studied.

Indicate which text you have studied by marking a cross in the box ☒.

PERFORMANCE TEXTS:

- ☐ **Accidental Death of an Anarchist, Dario Fo**
- ☐ **Colder Than Here, Laura Wade**
- ☐ **Equus, Peter Shaffer**
- ☐ **Fences, August Wilson**
- ☐ **Machinal, Sophie Treadwell**
- ☐ **That Face, Polly Stenham**

(Questions continue on next page)

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3 As a PERFORMER, outline how you would use PERFORMANCE SKILLS to interact with AT LEAST ONE OTHER character in this extract.

Your answer should make reference to the performance text as a whole. (18 marks)

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4 As a DESIGNER, outline how ONE theatrical element could be developed to create visual impact in this extract.

Your answer should make reference to the performance text as a whole. (18 marks)

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(TOTAL FOR QUESTION 4 = 18 MARKS)

TOTAL FOR SECTION B = 36 MARKS

(Section C begins on next page)

(Turn over)

SECTION C: INTERPRETING A PERFORMANCE TEXT

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

There is no source booklet provided for Section C.
Please refer to your clean copy of the text to read the named section.

Performance text		Named Section
Antigone, Sophocles (adapted by Don Taylor)	from to	p. 28 HAEMON enters and the two... p. 31 HAEMON And sometimes what they leave unsaid.
Doctor Faustus (text A), Christopher Marlowe (Norton Critical Edition)	from to	p. 27 (Act 2 Scene 3) Enter FAUSTUS and MEPHISTOPHELES p. 31 LUCIFER Talk not of Paradise... (Calls off stage.) Come away!
Doctor Faustus (text A), Christopher Marlowe (Download Edition)	from to	p. 65 (Act 2 Scene 3) (Enter FAUSTUS and MEPHISTOPHELES.) p. 79 LUCIFER Talk not of Paradise... (Calls offstage.) Come away!

(Continues on next page)

(Turn over)

Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)	from to	p. 41 TESMAN, wearing a grey suit and a soft felt hat... p. 44 BRACK. What? Tell me.
Lysistrata, Aristophanes (Penguin Classics Edition)	from to	p. 160 MAGISTRATE: Anyway, how do you come to have taken an... p. 164 MAGISTRATE: Enough, don't open old wounds.
Lysistrata, Aristophanes (Download Edition)	from to	p. 61 MAGISTRATE: Anyway, how do you come to have taken an... p. 71 MAGISTRATE: Enough, don't open old wounds.
The Maids, Jean Genet	from to	p. 24 (Exit Solange, left. Claire continues tidying the room and... p. 27 (She hands Solange the magnificent fur cape.)

(Continues on next page)

(Turn over)

The School for Scandal, Richard Brinsley Sheridan	from to	p. 25 Act 3 Scene I. – SIR PETER TEAZLE's p. 27 SIR OLIVER. 'He is forced to sell stock at a great loss, is he? Well, that's very kind of him.'
The Tempest, William Shakespeare	from to	p. 49 Act 3 Scene 1 Enter Ferdinand bearing a log... p. 52 Act 3 Scene 1 Prospero: For yet ere suppertime must I perform Much business appertaining.
Waiting for Godot, Samuel Beckett	from to	p. 41 VLADIMIR: That passed the time. p. 44 VLADIMIR: Words, words. (Pause.) Speak.
Woyzeck, Georg Büchner (Methuen Edition)	from to	p. 21 SCENE TEN MARIE's room. WOYZECK is staring at her with mad intensity. p. 25 The FIRST JOURNEYMAN goes to where WOYZECK's lying and turns to still them.

(Continues on next page)

(Turn over)

Woyzeck, Georg Büchner (Download Edition)	from to	p. 53 SCENE TEN MARIE’s room. WOYZECK is staring at her with mad intensity. p. 63 The FIRST JOURNEYMAN goes to where WOYZECK’s lying and turns to still them.
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(Continues on next page)

Indicate which text you are using in your answer by marking a cross in the box ☒.

- ☐ Antigone, Sophocles (adapted by Don Taylor)
- ☐ The School for Scandal, Richard Brinsley Sheridan
- ☐ Doctor Faustus (Text A), Christopher Marlowe
- ☐ The Tempest, William Shakespeare
- ☐ Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)
- ☐ Waiting for Godot, Samuel Beckett
- ☐ Lysistrata, Aristophanes
- ☐ Woyzeck, Georg Büchner
- ☐ The Maids, Jean Genet

(Questions continue on next page)

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 communicate effectively with the audience in your production concept.**

Your answer must focus on the named section listed on pages 51–54 of this question paper 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 marks)

OR

(Questions continue on next page)

(Turn over)

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

Your answer must focus on the named section listed on pages 51–54 of this question paper 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 marks)

(Indicate your question choice and begin your answer on next page)

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 5 ☐

Question 6 ☐

Write your answer here:

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