



Pearson
Edexcel

GCSE (9-1) Drama

An Inspector Calls – exemplars





These exemplars for *An Inspector Calls* have been gathered together from a variety of different sources – they have been put together as we have not previously provided any exemplar from the SAMs or specimen papers as with other prescribed texts.

We thought it would be useful to draw these exemplars together as *An Inspector Calls* is the most popular text choice in Section A.

This pack contains 12 exemplars all answering the questions on the 2018 paper:

1. one full Section A script (from the 2018 Principal Examiner Report)
2. one exemplar for 2(a)(i) (from the pre-recorded feedback on the 2018 series)
3. one exemplar for 2(a)(i) (from the standardisation process video pack)
4. one exemplar for 2(a)(ii) (from the standardisation process video pack)
5. one exemplar for 2(a)(ii) (from the standardisation process video pack)
6. one exemplar for 2(a)(ii) (from the pre-recorded feedback on the 2018 series)
7. one exemplar for 2(b)(i) (from the standardisation process video pack)
8. one exemplar for 2(b)(i) (from the standardisation process video pack)
9. one exemplar for 2(b)(i) (from the pre-recorded feedback on the 2018 series)
10. one exemplar for 2(b)(ii) (from the standardisation process video pack)
11. one exemplar for 2(c) (from the standardisation process video pack)
12. one exemplar for 2(c) (from the standardisation process video pack).

The 2018 questions and extract have been included and each script has the marks awarded for the exemplar response.

Further exemplar will be available in the Principal Examiner's report (due out on the GCSE result's day) and on the website after the ROMM deadline (20 Sept).

Links to the resources mentioned:

- [2018 Principal Examiner Report](#)
- [pre-recorded feedback on the 2018 series](#)
- [standardisation process video pack](#).

Write your name here

Surname

Other names

Centre Number

Candidate Number

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

Drama

Component 3: Theatre Makers in Practice

Friday 18 May 2018 – Afternoon

Time: 1 hours 30 minutes

Paper Reference

1DR0/03

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.

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.
- It is recommended that you spend between 65–70 minutes on Section A and between 20–25 minutes on Section B.

Turn over ►

P52493A

©2018 Pearson Education Ltd.

1/1/1/1/1/1/1



Pearson

SECTION A: BRINGING TEXTS TO LIFE

An Inspector Calls, J. B Priestley

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 12–13.

- 2 (a) There are specific choices in this extract for performers.
- (i) You are going to play Eric. Explain **two** ways you would use **physical skills** to play this character in this extract. (4)
- (ii) You are going to play Sheila. She feels guilty about the death of Eva Smith, known as Daisy Renton.
- As a performer, give **three** suggestions of how you would use **performance skills** to show this.
- You must provide a reason for each suggestion. (6)
- (b) There are specific choices in this extract for a director.
- (i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience.
- You should refer to the context in which the text was created and first performed.
- Choose **one** of the following:
- staging
 - costume
 - sound.
- (9)
- (ii) Gerald questions the Inspector's identity.
- As a director, discuss how the performer playing this role might demonstrate this to the audience in this extract and in the complete play.
- You must consider:
- voice
 - physicality
 - stage directions and stage space.
- (12)

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

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

Choose **one** of the following:

- lighting
- props/stage furniture
- set.

(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.

- ERIC Whoever that chap was, the fact remains that I did what I did. And mother did what she did. And the rest of you did what you did to her. It's still the same rotten story whether it's been told to a police inspector or to somebody else. According to you, I ought to feel a lot better—(To *GERALD*.) I stole some money, Gerald, you might as well know—(As *BIRLING* tries to interrupt.) I don't care, let him know. The money's not the important thing. It's what happened to the girl and what we all did to her that matters. And I still feel the same about it, and that's why I don't feel like sitting down and having a nice cosy talk.
- SHEILA And Eric's absolutely right. And it's the best thing any one of us has said tonight and it makes me feel a bit less ashamed of us. You're just beginning to pretend all over again.
- BIRLING Look – for God's sake!
- MRS B. *(protesting)* Arthur!
- BIRLING Well, my dear, they're so damned exasperating. They just won't try to understand our position or to see the difference between a lot of stuff like this coming out in private and a downright public scandal.
- ERIC *(shouting)* And I say the girl's dead and we all helped to kill her – and that's what matters—
- BIRLING *(also shouting, threatening ERIC)* And I say – either stop shouting or get out. *(Glaring at him but in quiet tone.)* Some fathers I know would have kicked you out of the house anyhow by this time. So hold your tongue if you want to stay here.
- ERIC *(quietly, bitterly)* I don't give a damn now whether I stay here or not.
- BIRLING You'll stay here long enough to give me an account of that money you stole – yes, and to pay it back too.
- SHEILA But that won't bring Eva Smith back to life, will it?
- ERIC And it doesn't alter the fact that we all helped to kill her.
- GERALD But is it a fact?
- ERIC Of course it is. You don't know the whole story yet.

SHEILA I suppose you're going to prove now you didn't spend last summer keeping this girl instead of seeing me, eh?

GERALD I did keep a girl last summer. I've admitted it. And I'm sorry, Sheila.

SHEILA Well, I must admit you came out of it better than the rest of us. The Inspector said that.

BIRLING *(angrily)* He wasn't an Inspector.

SHEILA *(flaring up)* Well, he inspected us all right. And don't let's start dodging and pretending now. Between us we drove that girl to commit suicide.

GERALD Did we? Who says so? Because I say – there's no more real evidence we did than there was that that chap was a police inspector.

SHEILA Of course there is.

GERALD No, there isn't. Look at it. A man comes here pretending to be a police officer. It's a hoax of some kind. Now what does he do? Very artfully, working on bits of information he's picked up here and there, he bluffs us into confessing that we've all been mixed up in this girl's life in one way or another.

ERIC And so we have.

GERALD *But how do you know it's the same girl?*

BIRLING *(eagerly)* Now wait a minute! Let's see how that would work. Now–*(hesitates)* no, it wouldn't.

ERIC We all admitted it.

GERALD All right, you all admitted something to do with a girl. But how do you know it's the same girl? *He looks around triumphantly at them. As they puzzle this out, he turns to BIRLING, after pause.* Look here, Mr Birling. You sack a girl called Eva Smith. You've forgotten, but he shows you a photograph of her and then you remember. Right?

BIRLING Yes, that part's straightforward enough. But what then?

GERALD Well, then he happens to know that Sheila once had a girl sacked from Milward's shop. He tells us that it's this same Eva Smith. And he shows her a photograph that she recognises.

SHEILA Yes. The same photograph.

GERALD How do you know it's the same photograph?

Exemplar 1: *An Inspector Calls* exemplar - full Section A script from Principal Examiner 2018 report

SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 1 Question 2 Question 3 Question 4 Question 5 Question 6 Question 7 Question 8

4 ScAai
6 ScAaii
6 ScAbi
10 ScAbii
8 ScAc

Question (a)(i)

4 marks
(4)

When playing the character of Eric, I would use many physical skills. The first I would use would be; I would open / enlarge my eyes and stare right at Mr Birling having a ~~beared~~ dirty look on my face by raising my eyebrows to reflect on the fact I am extremely annoyed at how inconsiderate Mr Birling is being to be. When saying "I don't give a damn now whether I stay here or not." Due to this being said bitterly, that's why I would stare continuously at him.

Secondly, when I would say "And it doesn't alter the fact that we all helped to kill her." I would put emphasis on my body language and my gestures of my hands by continuously moving them up and down when saying the phrase because this would convey to the audience I am trying to get my point across how each of us needs to accept responsibility.

Question (a)(ii)

6 marks

(6)

When playing the role of Sheila, to reflect on the fact I feel extremely guilty about Eva Smith's death. When saying "But that won't bring Eva Smith back to life, will it?" I would then sink down, losing my posture and place my hand on my face to reflect on the fact I can't stop thinking about what I did.

Next, when I say "Don't let's start dodging and pretending now." I would raise my mouth and open it slowly to convey to the audience I am gob-smacked at ~~the~~ the fact they don't care and it seems as if only myself and Eric does. This reflects my guilt because I have now understood I was in the wrong and accepted responsibility.

Finally, when playing the role of Sheila Birney, to convey to the audience how guilty I feel about Eva Smith's death when saying "it makes me feel a bit less as human as this." I would raise my hand and point to myself when saying the word "me" to really emphasise how guilty I feel, this word also be shown through me having a tear in my eye, and my nostrils flaring and me deep breathing.

Question (b)(i)

6 marks

(9)

~~As a director, I would be starting to bring the
extract to life by focusing on the fact that
Eric and Sheila are the only characters who accept responsibility
for the deaths of the Birtons.~~

As a director, when designing the costumes, I would do this in a specific way to bring the extract to life. We know that in the extract Sheila and Eric are the only characters who seem to be accepting responsibility due to the fact they're socialists and Mr Birling, Mrs Birling and Gerald don't care.

~~we~~ We know that the play is set in 1912 rather than when it was written in 1945 because J.B. Priestley ~~wanted~~ wanted to portray the fact women were seen as cheap labour and subservient to men and to reflect on the social classes and ~~the~~ their attitudes.

Therefore, I would have Mr Birling in a black blazer, and trousers and shoes to symbolize his sinister character. He would be wearing a white shirt.

Which would reflect his priority but the black contrasts to this because he had none. He would have a stop watch to reflect his capitalist character and how he's always watching the time. In the extract he seems to be in a rush almost - in the sense he keeps saying so much.
(Also a red dot to symbolize danger.)

I would have Gerald in the same costume design however because Mr Birling's costume would be ~~cheap~~^{expensive} cotton, Gerald's would look exactly the same but be made out of linen to reflect on him being a little wealthier. Gerald would have ginger (orange) slicked back hair because the orange would symbolize richness.

Sheila would be in middle class, average women clothes, in a green dress which would be loose to reflect on the fact Sheila is a socialist and can freely move which links to the context of the generation gap because Mrs Birling would be in a tight purple corset to reflect on the fact she had a very tight lifestyle and is a capitalist. Her costume would be the same as Mr Birling's material. But Sheila would have her hair short and in a bob length.

I would have ERIC'S costume made out of average cotton - similar to Sheila's but it would almost be tearing to reflect on the fact he is a scruffy character and is always in a drunken state. His tie would be lowered to show he is not tight like Mr Birling and Gerald.

Each character on their costumes would have specific accessories to reflect to the audience their status. ~~His~~ The costumes would bring the extract to life because when the play was set each of the characters had relevant clothes to the time period e.g Mrs Birling had her hair up because upper class women were meant to in those days.

Question (b)(ii)

10 marks

(12)

As a director, I would direct the character of Gerard to portray himself as a stuck up character who is a ~~socialist~~ ^{capitulist} the world as this through the use of raising his voice and tone when saying "there's no more real evidence we did than there was that that chap was a police inspector." He would raise his tempo to portray to the audience he's trying to refuse any responsibility and forget about the whole situation, and question the inspector.

I would direct Gerard to be walking around the characters and be stood the most closest to Mr Birling because this would be the use of proxemics and would convey to the audience Gerard thinks of himself as the same class of Mr Birling and to see himself as a fair character to him.

I would want Gerard to make it obvious to the whole Birling family that he's attempting to really question the inspectors identity and this would be done by Gerard saying "a man comes here pretending to be a police officer."

Would put emphasis on the word 'pretending' and raise ~~his~~ voice with a sarcastic tone to convey Gerald would think this is a funny situation and I would want Gerald to laugh after saying the phrase to reflect its all one big joke to him.

Throughout the text, mainly Gerald questions the Inspector's identity. When Gerald says "How do you know it's the same photograph?" I would want Gerald to step away from Sheila to convey their social class difference but also to show to the audience he's questioning the Inspector's identity. He would ~~be~~ raise his intonation on the word 'same' to portray the fact the Inspector clearly wasn't real and Gerald at this moment in time is the one with ~~enough~~ enough knowledge to realise this.

Using the stage ~~directions~~ space, I would want Gerald also being stood near to Mr Birling but I would want Gerald near the ticking clock in their household because I think this would convey to the audience that the Inspector wasted all of their time. Throughout the text Gerald would always wait a few moments before speaking because Gerald wants the Birling family

to take into consideration his idea the inspector wasn't real.

Throughout the rest of the play, we know that Gerald's engagement ended with Sheila and that Gerald actually slept with Eva Smith. I would direct Gerald to have a large posture, and be in the centre of gravity and to have the facial expression ~~of rolling~~ of rolling his eyes continuously.

When the inspector showed Sheila Brung the photo of Eva Smith, Gerald instantly thought it was funny how they weren't allowed to see the image because the inspector works with "one person at a time." Gerald would look extremely confused and due to Gerald being upper class and knowing a lot about police inspectors, to reflect on this and him questioning the inspector's identity. I would have Gerald turn his head and then whisper to Mr Brung because this would reflect Gerald instantly already questioning him.

~~Gerald~~

Throughout the extract there are many ways to enhance the production of the extract. I would design the props.

Firstly due to the play being set on a proscenium Arch I would have a massive table in the middle of the room to reflect on the fact it's long to show there's loads of ~~seats~~^{chairs} and it's seen as a 'family dining room' and the play was originally set like that so I'd keep it like that.

Next I would have a fire in the back which would be crackling because it could almost create a sense of tension when Sheila's explaining to the family it's like they don't care. Also in the back corner I would have a clock and this would be ticking and dramatic to enable the characters to hear it. Throughout the extract, we have tension between the capitalists and socialists and the ticking of the clock helps to explain this.

Furthermore, I would design a cabinet of alcohol at the back to reflect on Eric always needing some alcohol. To enhance the production of the element, I would also have just for the extract

a photo of all the Birney family together in a nice frame smirking because this would then be a clear contrast to what's happening in the extract and how the whole family has been teased apart. as we discover later, this is important element.

I would have one chair at the top left of the stage which would be made of a high material and this would convey the Birneys' wealthiness.

During the extract, we know that Sheila feels extremely guilty so I would have Sheila ~~putting~~ putting up and down the long table to reflect on how guilty she feels.

Finally ~~to~~ the last prop/ stage furniture I would use would be to having a phone on the corner on the table with a record player on this. The phone would reflect on how Gerald questioned the inspector's identity and moments after the extract it would ring. The record player would symbolize how their wealthy and have a lot of money.

The props are relevant to when the play was set.

Exemplar 2: An Inspector Calls exemplar 2(a)(ii) - from pre-recorded feedback on 2018 series - 6 marks

(ii) You are going to play Sheila. She feels guilty about the death of Eva Smith known as Daisy Renton.

As a performer, give **three** suggestions of how you would use **performance skills** to show this. You must provide a reason for each suggestion.

Question (a)(ii)

6 marks

(6)

One performance skill I would use to present Sheila as guilty is by having a started and upset facial expression; especially when she says the line "we drove that girl to commit suicide". By having a started facial expression, this can exaggerate that she feels guilty for what she has done.

Another performance skill I would use is ~~by~~ having her voice ~~to~~ sound stuttery and ~~and~~ ~~upset~~. By doing this, it can give us the sense that ~~se~~ she is ~~to~~ so upset that she can't even ~~express her words~~ ^{Speak properly.} I would do this during the line: "But that won't bring Eva back to life."

A ~~th~~ third performance skill I would use is her movement and during the line "don't start dodging and pretending now" where I would have her stand up and pace around the room. By doing this, it is showing the audience that she is trying to stick up for Eva now by telling the others what is right.



SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
 Question 4 ☒ Question 5 ☒ Question 6 ☒
 Question 7 ☒ Question 8 ☒

Question (a)(i)

4 marks

(4)

To play Eric, I would hold my hand up and stop Mr. Birling from interrupting as Eric says, 'I don't care, let him (Gerald) know.' This is because it shows that Eric has grown more mature and independent, and proves that he does not live in the shadows of his father anymore.

Then, I would ~~be~~ furrow my brows and create an angry facial expression as a physicality when Eric says, 'we all helped to kill her - and that's what matters -' This is because it will show that Eric is agitated because his parents are still not accepting their blames and still puts their high status first.



Sheila → guilty, 3 performance skills
Question (a)(ii)

6 marks

(6)

If I were playing Sheila I would keep my head down for the majority of the extract to show the guilt and shame that she is feeling, not just in ~~her~~ herself, but in her whole family. When I say the line "But that won't bring Eva Smith back to life, will it" I would move my head slightly upwards but keep my eyes on the ground to show my guilt as I cannot bring myself to say it in front of everyone.

I would deliver this line with a lower ~~to~~ pitch than normal, and intonate the words "will it?" to show how she feels ~~about~~ guilty about all that she has done but also to show the shame that she feels in her family as she reports back to them.

When ~~she~~ I say the line, "I suppose you're going to prove now..." I would linger on the words "I suppose" to show how I am mocking Gerald and his denial in the fact that he helped kill Eva Smith. I would also raise the pitch in my voice back up to normal to also emphasise this mocking.



Question (a)(ii)

6 marks

(6)

To play Sheila, I would put emphasis on 'absolutely right' as a vocal skill when she says, 'And Eric's absolutely right.' This is because it would show Sheila is on Eric's side and she feels guilty of the death of Eva Smith and she is willing to reflect upon it.

Then, I would put my hands, waving them above my head when Sheila says, 'But that won't bring Eva Smith back to life, will it?' This hand gesture/ physicality would emphasise that Sheila has grown to be more mature to stand against her parents, which also shows she feels guilty, but accepted her blame on Eva's death.

Finally as Sheila, I would cross my arms and walk away from her ~~the~~ parents when she says, 'And don't let's start dodging and pretending now.' This not only show that she feels guilty ~~and~~ of Eva's death, but she is also willing to do better from that moment on and she hopes her parents will do the same and accept their blame.



Exemplar 6: *An Inspector Calls* - Question 2(a)(i) - from pre-recorded feedback on 2018 series - 4 marks

- (a) There are specific choices in this extract for performers.
- (i) You are going to play Eric.

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

SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 1 Question 2 Question 3
 Question 4 Question 5 Question 6
 Question 7 Question 8

Question (a)(i) 4 marks
(4)

one way I would use physical skills to present Eric in this extract it is that I would sharply stand up from my seat and slam the table. I would do this to show Eric's anger and frustration towards his parents.

Another way I would use ~~physis~~ physical skills is ~~when~~ that I would ~~have~~^{be} in a slanted and slouchy posture to exaggerate Eric's tiredness and drunkenness.

2


P 5 2 4 9 3 A 0 2 2 0

10109570

Director, context, ~~character~~ ~~stage~~ ~~props~~ costume

Question (b)(i)

8 marks

(9)

An Inspector calls was originally performed in 1945 in Moscow but ~~was set~~ is set in 1912, in the post-Edwardian era, and so ~~I would~~ as a director, I would like my costumes to reflect this as well as to reflect the characters.

For the ~~set~~ men, I would like them to all be wearing dinner jackets of the period with long coat tails and high waisted trousers. This would reflect their upperclass status. ~~However~~ Eric's dinner jacket would be slightly different. Whilst Birling's and Gerald's are black and well fitted, I would have Eric wearing a dark grey one that is slightly too big for him. This would symbolise how Eric has extremely different points of view from the other two men of the family on social class and equality which is a theme that Priestly wanted to come through in this play and in this extract, this divide is shown most clearly. ~~The~~ ~~sa~~ dinner jacket being too big would also reflect how he does not want to be associate with high-class and how he does not care about his appearance or the fact that he should be fitting into a particular role.

This extract is right at the end of the play and so there will have been many costume alterations that have or will take place on the stage. For example at the beginning Eric's tie is tied loosely but he unties it and leaves it hanging until this scene where at the line "I don't give a damn now whether I stay here or not" he throws it off on the the floor "bitterly".



The females of the household would also have costumes that are reminiscent to the 1912 period. Sheila is of very high fashion as she is quite young and spry. Her long, flowing dress made of satin and velvet should be easy to move in as it the beginning Sheila is very bouncy. However in this extract the actors are often quite still, especially Sheila as she feels guilty about what she has done. The flowing dress parts such as the sleeves and ~~bottom~~ will no longer be flowing ~~there~~ because she is moving less and in this extract it will seem as though the costume pink costume is ~~it~~ of dangling and dragging behind her as the mood of the situation has changed. The flow of the dress also symbolises her open-minded attitude.

Mrs Birling on the other hand is in a stiff, royal blue dress that goes up to the neck with lace at the top. It should be quite plain and stiff to represent how she is unchanging in mind even after the interrogation (in this extract) ~~with~~ but ~~the~~ the lace and her ornate jewellery should show her high status along with the royal blue colours that are associated with royalty and high class.



Question (b)(i)

4 marks

(9)

As the director, I have chosen to discuss the costumes for the characters in this extract.

First, for Sheila, I would dress her in a plain, white, cotton dress with a light use of jewellery. Referring back to the context, the play was written ~~in 1945~~ and first performed in 1945, but set in 1912. The year 1945 was the end of WW2 and white has a meaning of surrendering at war and this reflects ^{to the audience} that Sheila not only has voluntarily surrendered to the truth, but she also accepted her blame and her part played in Eva Smith's death and this is seen particularly when she says, 'that won't bring Eva Smith back to life.'

Then, for Eric, I would dress him with his shirt untucked, tie undone and ~~all~~ buttons undone, and his hair is messy. Refer back to the context, the play was written in 1945, which is the end of WW2, and at the end of the war, everything was in chaos and ~~as~~ a mess. Hence ~~is~~ this costume choice for Eric would emphasise that he feels deeply guilty of all the parts he had been involved with Eva Smith's death and he is willing to take the blame even after all ~~the~~ his disastrous events and actions, and this is shown to the audience especially when he says, 'I don't give a damn now whether I stay here or not.'

Finally, for Mr. Birling, I would dress him in a black suit with nicely polished shoes. Referring back to the context



the play was set in 1912, and this meant that affording a nice suit and having the shoes polished really nicely could only be done and achieved by a person in the upper class. Hence, this costume puts an emphasis and shows the audience that at this point, Mr. Birling still aims to protect his high status and authority and in contrast to Eric and Sheila, he has no intention on accepting blame for Eva's death. This is shown to the audience particularly when he says, 'this coming out in private and a downright public scandal.'



Exemplar 9: An Inspector Calls - Question b(i) - from pre-recorded feedback on 2018 series - 8 marks

(i) As a director, discuss how you would use **one** of the **production elements below** to bring this extract to life for your audience. You should refer to the context in which the text was created and first performed. Choose **one** of the following:

- staging
- costume
- sound.

9 marks

Question (b)(i) (9)

As a director, I will focus on the costume of my characters. I will keep it to its ~~original~~ original performance conditions of the London 1946 play to convey how Priestley's message on accepting responsibility is largely relevant still today in 2018.

I would have Sheila wear a long black lace gown with embroidered white pearls and a handkerchief in front of her. The black lace gown will be a tight fit fitting at the hips but loose at the torso. The tightness will convey her mother trying to refrain her from growing and accepting responsibility and stick to the post-education era values. This is then contrasted by the looser torso which reflects her breaking from stereotypes. This reflects the OPC, (original performance conditions) due to her silhouette of her hips still being made clear and the embroidered pearls displaying her wealth. The pearls will surround the torso of the dress. The black lace mirrors a funeral gown

4



P 5 2 4 9 3 A 0 4 2 0

which is symbolic of ~~Eva~~^{Sheila}, mourning the death of Eva Smith. The ~~white~~ black dress also foreshadows the breakage of Sheila and Gerald's wedding as the black dress could show Sheila mourning her relationship with Gerald and even her old self. The pearls contrast this due to being symbolic of hope and purity and change, showing that Sheila broke out of her metaphorical clam and left a beautiful pearl, showing her change. This conveys Priestley's message of remembering the "John Smiths and Eva Smiths" and accepting responsibility for our actions and changing from them.*

I would then have Sheila contrast to Mr. Birling who will be wearing a tight ~~fight~~ fitted ~~red~~ red suit made from cotton. The tight fit of the suit reflects the OPC as it shows how the elite were stuck in their ways, ~~B~~ bringing the extract to life for the audience as in 1912, when the play was set, and 1946, the elite still refused to accept responsibility and ignored the helpless people.



P 5 2 4 9 3 A 0 5 2 0

The red will detect a sense of danger from Mr Burling and could also show the blood of Eva Smith, further bringing the extract to life as the audience watched many people being killed in WW2, straight ~~after~~ before the play was performed so they watched many innocent people die for a futile cause like Eva did.

* This brings the extract to life for the audience as not only did women begin to gain authority at this point in time but they also empathised with the people who lost loved ones and as Sheila is the young er generation, it was down to them to change and mend society due to the magnitude of loss. Which is what Priestley wanted to convey to the audience.



Gerald's questioning, here + the whole play → voice, physicality, stage directions + space.

Question (b)(ii)

(12) 10 marks

At the beginning of the play Gerald seems extremely happy to be able to sweep away his misdeeds from "last summer". In the middle of the play he seems very remorseful of it, when the Inspector interrogates him. However although he does not deny "keeping a girl last summer" ~~he~~ he does try ~~to~~ to deny the fact that they had killed a girl. So although his emotions are very varied, he does not have a varying mind.

I would show this in this extract by ^{directing my actor to use a} ~~using the~~ ^{matter-of-fact tone} ~~in their~~ voice when ^{they} deliver lines such as "But it is a fact". ~~I would~~ This would show how Gerald has been slightly impacted on the Inspector's questioning as he tries to minimise what the Inspector had done by ~~they~~ revealing his ideas. When ^{Gerald} ~~he~~ is talking to Sheila I would direct my actor to be quite blunt and ~~and~~ sharp when ~~the~~ delivery the line "And I'm sorry, Sheila" to show how Gerald ~~is~~ quickly wants to let everyone know that they have done nothing wrong, he wants to cover it up as soon as possible and does not care about ~~in~~ his fiancé's feeling at this point as "all he wants to do is protect his social class".

In the stage directions it says that Gerald "looks around triumphantly". I would therefore direct my Gerald to straighten his posture further and lock eyes with every character on stage whilst using the mannerism of ~~using~~ ^{ably} marking his shoulders to show pride and triumph before he ~~he~~ launches back down slightly and delivers his next line.



Designer, extract, lighting

Question (c)

14 marks
(14)

As a designer, in the extract, lighting is extremely important.

At the beginning of this extract, there is a lot of tension as Eric speaks his mind about the events that have unfolded in the evening. Therefore I would want the beginning of this extract to have a harsh, cold wash with a blue tint that emphasises and symbolises this tension between the family. Behind the naturalistic set, I would still have a dingy orange spotlight that can be seen behind the windows that stand represents a street lamp and shows the contrast between the poor conditions on the outside compared to the nicer interior of the Birling household.

At stage centre, there is a large chandelier that uses fake candles. These candles ~~are actually~~ actually have light bulbs and so can be turned on and off. As a designer I would use this tool to highlight certain moments in the ~~play~~ extract such as on the line, "How do you know it's the same photograph?" As soon as the candle flicker will highlight this realisation in the extract to the audience.

As the candles on the chandelier do not cast shadow effects, I would use a subtle gobo and a chandelier pattern on the centre stage to emphasise the size of the chandelier and so show how rich the Birling's are as they can afford a chandelier that big. It will also add a subtle pattern to the intricate design of the interior of the house.

On Sheila's line, "But that won't bring Eva Smith"



back to life, will it?" I will cross-fade the ^{high intensity} "cool wash" with a blue tint to a cool wash with a red tint to emphasise the seriousness of the situation that Sheila is trying to portray through her words.

On the line, "But how do you know it's the same girl?" I would do a sudden switch to a higher intensity cool wash to show the key moment where Gerald may have solved a mystery and to show the switch ~~to when Gerald realises what has been going on as this is when he first says it out loud.~~ ^{to when Gerald realises what has been going on as this is when he first says it out loud.} The ~~scene~~ ^{candles} would also flicker on this line to show a key moment but would be subtle because the rest of the family are still puzzled to what Gerald is thinking, however the flicker will be ^{slightly} ~~more~~ intense on "How do you know it's the same photograph?" because the family are beginning to realise what may have happened more and more.

On the line, "Some fathers I know would have kicked you out of the house." I would ~~take~~ ^{turn} the street lamp spotlight outside the house to show how even though Eric is ~~not~~ ^{not} bothered about whether he stays or not, ~~but~~ ^{but} he still understands the poor conditions outside and the street ^{lamp} ~~light~~ ^{going out} ~~off~~ would remind him of this and the audience as it is a theme that Priestly wanted to emphasise how they upper-class are privileged and no matter how much they want to help, they are not really willing.



Question (c)

12 marks

(14)

As the designer, I have chosen to discuss the lighting element to enhance this extract for the audience.

First, I would use a parcan to create a blue wash across the stage at the start of the extract. This is because blue has an association with ^{a sense of} mysteriousness and a feeling that something isn't right. In this extract, the Inspector has just left and the blue wash would emphasise that the Birling family is starting to break apart as the problems start flowing out especially when Sheila says ^{to her parents}, 'You're just beginning to pretend all over again.' The blue wash adds an effect that Sheila and Eric have a different attitude towards the death of Eva Smith compared to their parents, that they have accepted the blame. ~~The~~ Hence this blue wash ^{creates a cold moment and makes} the audience understand that still at this point, Mr. and Mrs Birling ~~are~~ have no intention on accepting blame for Eva's death.

^{when Mr. Birling says, 'He wasn't an Inspector.'} Secondly, I would use a big piece of gauze ~~at~~ upstage with the Inspector standing behind it (so he is not seen from the audience), and use a spotlight created by a profile spot from behind the Inspector, to create a silhouette of the Inspector on the gauze. Obviously this is non-naturalistic, so the Birlings wouldn't acknowledge that during this moment, but for the audience, this creates a sense of mysteriousness and this will make the audience start questioning the identity of the Inspector and this will create a tension because the audience is now seeing from the Birlings' perspectives and wondering ~~that~~ who the Inspector is actually is.



and what are his real intentions.

Lastly, ~~it would use a profile spot to create~~ from the blue wash across the stage at the start of the extract, it would ~~change~~ ^{fade} into a white spotlight created ~~on Gerald~~ ^{by} a profile spot onto Gerald, when he says, 'How do you know it's the same photograph?' The lighting will shine directly onto Gerald's front view and create a shadow ~~of~~ of him behind. First, white has ~~an~~ an association with truthfulness and intelligence, which reflects and show the audience that Gerald in fact has a point. The shadow created would emphasise his confidence at that moment as he has caught the Birlings' attention as well as the audience's. So the white spotlight would have an effect by making the audience ~~descend~~ dwell into Gerald's point of view and see if he could answer the question of the Inspector's presence and the truth behind Eva Smith's death.

