

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

Thursday 8 May 2025

Morning (Time: 1 hour 45 minutes)

**Paper
reference**

1DR0/3B

Drama

COMPONENT 3: Theatre Makers in Practice

Questions and Extracts Booklet

Do not return this booklet with the question paper.

Turn over ►

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SECTION A

Answer ALL questions that relate to the ONE performance text studied for examination purposes. There are five questions in total for each performance text.

Text studied	Question/Extract	Page
100	Questions 1a to 1c	Go to page 3
	Extract	Go to page 5

1984	Questions 2a to 2c	Go to page 9
	Extract	Go to page 11

Blue Stockings	Questions 3a to 3c	Go to page 14
	Extract	Go to page 16

DNA	Questions 4a to 4c	Go to page 19
	Extract	Go to page 21

The Free9	Questions 5a to 5c	Go to page 25
	Extract	Go to page 27

Gone Too Far!	Questions 6a to 6c	Go to page 31
	Extract	Go to page 33

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 36
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SECTION A: BRINGING TEXTS TO LIFE

100, Diene Petterle, Neil Monaghan and Christopher Heimann

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 5–8.

1 (a) There are specific choices in this extract for performers.

- (i) You are going to play the Guide. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Sophie's mother. She is patient.

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) Sophie wanted to be special.

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

100, Diene Petterle, Neil Monaghan and Christopher Heimann.

This play had its first performance at the Soho Theatre, London in February 2003.

This extract is taken from the first section of the play.

Sophie

How are we supposed to know? It's so difficult . . . all those years . . . to pick out one single moment?

Guide

I appreciate your difficulty . . . but you must try.

Nia

What if we choose wrongly?

Guide

All decisions are final. 5

Ketu

And if we don't decide?

A beat.

Guide (*darkly*)

It's . . . not an option you want to consider. There is nothing in your experience that could come close to the suffering you'd endure. (*Smiles.*) So . . . 10

Silence.

No one? I'm surprised. I often get people who know straight away. As if they'd thought about it at length during their lives.

He happens to look at SOPHIE. 15

Sophie

Why are you looking at me?

Guide

Am I?

Sophie

You know what happened to me.

Guide

I assure you I don't. And I don't need to know.

Sophie (*reassured*)

Alright. (*Thinks.*) I suppose I did . . . have the chance to reflect. 20

She takes a moment.

I think I'm ready.

The lights slowly change.

Sophie's memory

Sophie

I was twelve years old. My mother had guests for the evening. I was to make an appearance and I wanted to look my best. 25

I went into my mother's bedroom.

SOPHIE opens the bedroom door. During this the other performers create a mirror. SOPHIE approaches the mirror. 30

I looked at the carefully arranged tools she used to maintain her perfection.

She picks up powder.

Her powder, in a round tin, with a pattern of Bougainvillea. 35

As she powders her face, another performer becomes her mirror image, copying all her actions.

Her hairbrush, its handle inlaid with ivory.

She brushes her hair.

I made my lips the same deep red as my mother's. 40

She puts on the lipstick.

*The mirror image suddenly becomes Sophie's MOTHER.
The mirror disappears.*

Mother

Sophie . . . what are you doing?

Sophie (*surprised*)

I was just. . . 45

Mother

What have you got on your face?



Sophie

I wanted to . . . look my best.

Mother (*patiently*)

Come on . . . everyone's asking where you are.

Sophie

Mother . . . tell me how I look?

Mother

How do you look? You look . . . lovely.

50

Sophie

Lovely? Not beautiful?

Mother (*smiles*)

Come downstairs.

The MOTHER disappears.

Sophie (*narration*)

I knew then I was not beautiful. Not beautiful.

Lighting change. The camera has failed to flash.

55

Void

Ketu

It didn't flash!

Sophie

I'm still here. (*Panicky.*) Why? I made my choice.

Nia

Why didn't it flash?

Sophie

I want to go. I want to get out of here!

Guide

Why did you choose that particular memory?

60

Ketu

Yes, why choose something so painful?

Sophie

Because . . . at that moment . . . I knew who I was.

Guide

Did you? Really?

Sophie

If I couldn't be beautiful I could be strong. It was a complete turning point. I decided there and then to make a success of my life no matter what.

65

The GUIDE weighs this up. He is not overly impressed.

Sophie

What? (*Angry.*) Who are you to judge me? Who do you think you are?!

Nia

Yes, who are you?

70

Guide

That . . . is a very good question. (*Brightly to the group.*) Now if you'd all like to think a little harder . . . I really don't want us to miss our deadline . . . (*Laughing to himself.*) Deadline!

Alex

What if we never had our greatest memory?! What if there was s'posed to be some incredibly momentous event out there in the future . . . only . . .

75

ALEX stops. He is beginning to remember something.



SECTION A: BRINGING TEXTS TO LIFE

1984, George Orwell, Robert Icke and Duncan Macmillan

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 11–13.

2 (a) There are specific choices in this extract for performers.

- (i) You are going to play Julia. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Winston. He is taking action.

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) O'Brien seems to be trustworthy.

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

1984, George Orwell, Robert Icke and Duncan Macmillan

This play had its first performance at Nottingham Playhouse in September 2013.

This extract is taken from the middle section of the play.

WINSTON	And now it's my turn. I should go. Now. To O'Brien. If anyone can change things, it's someone like him, someone with <i>power</i> . If O'Brien is what we think – and that conversation, if he meant what we think he meant, I'm going to go to him and declare myself an enemy of the Party. He was talking about Syme being —	5
JULIA	Unpersoned. <i>A chill.</i>	10
WINSTON	I hate them. I hate the Party. I hate Big Brother. I hate the feelings that I feel because of them. I want to tear them down like — like clothes from a washing line.	15
JULIA	I think everybody / feels like that.	
WINSTON	We're only the start of this. But if we act, then people will pick up where we leave off and it will build and build until the people take back the power. Those at the very bottom of the pile. If there's hope — real hope — it lies with them. In their future. We are / the	20
JULIA	The dead. I know. I know. I'm just... I'm frightened.	25
WINSTON	If I'm mistaken I'll look at the new Dictionary and then walk away. <i>JULIA wants to believe this is true.</i> But I'm not mistaken. You know that. ,	30
JULIA	We'll have to travel separately. <i>WINSTON looks at her.</i> It's madness but...	

I'm coming with you.

Not for Goldstein or for O'Brien or the
Brotherhood.

35

For you.

,

WINSTON I love you.

,

JULIA Go.

I'll meet you there.

40

O'BRIEN's apartment. The telescreen chatters in the background.

O'BRIEN consults a document and speaks into something in his hand.

O'BRIEN Items one comma five comma seven
approved fullwise stop suggestion
contained item six doubleplus ridiculous
verging crimethink cancel stop unproceed
constructionwise antegetting plusfull
estimates machinery overheads stop end
message.

45

Winston Smith.

O'BRIEN turns off the telescreen. The first real silence in the play.

50

WINSTON You can switch it off!

O'BRIEN We can switch it off. We have that privilege.

Do you know where you are, Winston?

WINSTON I think — the apartments of the Inner Party.
I've never been here before.

55

O'BRIEN Yes.

,

Well. Shall I say it or will you?

WINSTON Is it — ?

O'BRIEN Switched off. We are alone.

WINSTON We believe that there is some kind of
conspiracy, a secret organisation working
against the Party and we want to join it.
And work for it. We are enemies of the
Party. We are thoughtcriminals. And we are
at your mercy: if you want to incriminate
us, well, then we are ready.

60

65

He takes JULIA's hand.

The door opens again — WINSTON and JULIA jump. MARTIN brings in a wine decanter and four glasses.

O'BRIEN Come in. Take a seat. 70

There's a nervous pause as all four sit down — WINSTON notes MARTIN, who sits down.

Martin is one of us.

WINSTON and JULIA look at each other. O'BRIEN takes the decanter and glasses and pours. 75

It is called wine. You will have read about it, no doubt — you might even remember it? Not much of it gets to the Outer Party, I'm afraid. Our Leader —

He raises his glass — the others follow. 80

,
— Emmanuel Goldstein.
,

WINSTON is elated.

WINSTON Then — then Goldstein is a real person.

O'BRIEN Yes. Goldstein lives. Where, I don't know. But he is alive. 85

WINSTON And the conspiracy, the organisation — it's real? Not just invented by the Thought Police?

O'BRIEN The Brotherhood is real. You will never know much more about it than that it exists and that you belong to it. But we will come back to that. 90

Look. Time is against us. You shouldn't have come here together, and you must leave separately — you, Comrade (*JULIA*) will leave first. You will understand, of course, that I have to begin by asking you certain questions. In general terms, what are you prepared to do? 95

WINSTON Anything. 100

SECTION A: BRINGING TEXTS TO LIFE

Blue Stockings, Jessica Swale

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 16–18.

3 (a) There are specific choices in this extract for performers.

- (i) You are going to play Anderson. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Radleigh. He is arrogant.

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) Mr Banks remains loyal.

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

Blue Stockings, Jessica Swale

This play had its first professional performance at Shakespeare's Globe, London in August 2013.

This extract is taken from Act Two, Scene One.

MR BANKS. Well, I – I never expected – / thank you, thank you so much.

COLLINS. Well deserved, Banks.

RADLEIGH. Banks.

MR BANKS. Bloody hell! What will my wife say!

5

RADLEIGH. It's quite an honour. She ought to be grateful.

MR BANKS. Thank you, thanks! Thank you all.

ANDERSON. We should have a toast.

He rings a bell.

Of course, it will mean attendance at various functions, drinks, dinners –

10

MR BANKS. How will I cope!

ANDERSON. There'll be superior accommodation, security and tenure. You might get a view of the garden.

MR BANKS. What can I say? I'm delighted!

COLLINS. We can see that!

15

MR BANKS. When would it start?

ANDERSON. September, but the rooms can be freed up this term.

MR BANKS. I'll need to reorganise my timetables –

ANDERSON. You might like to think about dropping your external commitments.

20

MR BANKS. It's not many hours, I assure you. Mrs Welsh is aware of my duties here.

COLLINS. Of course, but this is a full-time post.

MR BANKS. I understand, but –

25

RADLEIGH. You simply won't have time.

MR BANKS. But I made a commitment there. They're very talented students.

COLLINS. And it's your level of commitment that makes you ideal, as a fellow. 30

MR BANKS. Yes, good. Thank you.

Pause.

ANDERSON (*carefully*). I think perhaps you misunderstand. It won't be possible for you to continue teaching at Girton once you are a fellow of Trinity.

RADLEIGH. It's unsuitable. 35

MR BANKS. But surely there is a way to –

COLLINS. There is no way. A fellow can't be seen to fritter away his time in the pursuit of ladies' education.

MR BANKS. 'Fritter away'?

COLLINS. That's what I said. 40

RADLEIGH. What did I tell you?

ANDERSON (*taking him slightly to one side*). Difficult this, Thomas.

MR BANKS. It's unthinkable.

ANDERSON. Please be sensible. 45

COLLINS. You were rather a controversial choice, Banks.

RADLEIGH. Controversial? Bloody madness.

COLLINS. You wouldn't embarrass Mr Anderson, would you? He put a lot on the line offering you this post. We weren't all convinced. 50

MR BANKS. Gentlemen. I need time to think.

ANDERSON. What's there to think about? It's security for life, Banks.

MR BANKS. I understand, but they're halfway through their course. 55

COLLINS. You won't lose out by leaving Girton.

MR BANKS. I'm sorry, that's simply not true.

COLLINS. It's just a hobby for them. They're not undergraduates.

MR BANKS. They may be soon, if the vote goes our way – 60

RADLEIGH. *Our way?*

Beat. He realises he's overstepped the mark.

MR BANKS (*reluctantly*). If the vote... if the vote goes in favour of the women. Graduating.

Beat. The TRINITY MEN share a look. MR BANKS has blown it.

Please, gentlemen. I just need to think. I need some time.

RADLEIGH. Have you thought about what they might want? In the future? They just don't know it yet. My wife has a life she wouldn't give up. We dine with twenty families. She runs the Lolworth Fair. She takes the Coram orphans to the Whitsun Parade. These girls will never be wives. They'll sacrifice all of that. And for what? They might want to be scientists, they won't be. So where does that leave them? I wouldn't want it for my daughter, Banks, not a chance. It's irresponsible. 65 70

RADLEIGH storms out. MR BANKS is reeling. COLLINS follows RADLEIGH out.

COLLINS. Mr Banks. Thank you for your time.

MR BANKS (*to ANDERSON*). Jonathan... please... 75

ANDERSON stands alone and follows the other two out. MR BANKS is left there alone. A MAID arrives with a tray containing a bottle of champagne and four glasses.



SECTION A: BRINGING TEXTS TO LIFE

DNA, Dennis Kelly

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 21–24.

4 (a) There are specific choices in this extract for performers.

- (i) You are going to play Mark. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Leah. She doesn't know what to do.

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) Adam is telling his story.

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

DNA, Dennis Kelly

This play had its first performance at the Cottesloe Theatre of the National Theatre, London in February 2008.

This extract is taken from the third section of the play.

Mark What are we gonna do?

Leah I said don't panic.

Mark We're not panicking.

Leah Good, because that's the one thing that's . . . So. Adam.
How's . . . how's . . . how's things?

5

Adam I know my name.

Leah Yes you do.

Adam Adam, it's Adam, my name's Adam.

Leah Good. Well that's . . .

Brian *starts giggling.*

10

Leah No, no, no, Brian, that's, that's not gonna, so shut up.
Please.

Cathy What are we going to do?

Leah Phil?

What are we gonna . . .?

15

Phil?

Phil?

Say something Phil!

Pause. But Phil says nothing.

Leah What happened?

20

Adam *doesn't answer.*

Leah *goes to him.*

What happened?

Adam I . . .

I was in a

25

Dark . . .

Beat.

Walking, crawling in this dark, when you're moving but with your hands and knees, crawl, crawling in this

Dark 30

Place and I don't remember

Things

I fell, I falled into, I fell onto this . . .

Wake, woke, wake up, I woke up with liquid on my head, leaves, dead and rotting, I remember leaves, but just dark maybe a light high, high, high, high, high . . . 35

Above and, I drank the liquid it was blood, there was, it was mine, so I, it's not wrong because it was my

Crawling for a long time, I thought, but that was hard to tell, tunnels, scared, I was, I felt like the dark was my fear, do you know what I mean? I was wrapped in it. Like a soft blanket. 40

And then I came out.

I saw this

Light, this daylight light, I saw this light and went that way, towards, and I thought I died because that's what people 45

Go to the light, you

And there was such a pain in my

I thought the light would make it go, but it didn't because the

Light was . . . this.

Beat. 50

I was confused.

Beat.

Outside. I was sad, crushed.

Came outside.

I couldn't remember things. 55

I couldn't remember anything.

I was new.

A new

A new

A new me. And I felt 60

Happy.



It hurt to laugh. But I laughed.

Beat.

Then night came and then I was

Panicked, because, again dark, I panicked again

65

I ran

Scratching there was lots of, scratching my skin

And I found my place where I live, and that's where I live now, I live there.

And I do know my name so you can shut, you can . . .

I live there. It's

70

Mine, I

Live

There.

Adam.

I'm not coming back.

75

Beat.

It's Adam.

Leah How've you been living?

Adam In the hedge.

Leah No, how?

80

What have you been eating?

Adam You can eat anything. I eat things.

Nothing dead, I don't

Insects, grass, leaves, all good, but nothing, I caught a rabbit once
and ate that, it's fur was soft, warm, but nothing, I found a dead
bird and ate some of that but it made me sick so nothing, nothing
dead, that's the rule, nothing

85

Beat.

What?

Jan Jesus Christ.

90

Mark He's lost it.

Jan He's off his —

Leah Okay. Now things are strange. Things are really, really strange, Phil. I mean with the greatest of respect, Adam, you are supposed to be dead.

95

Adam Dead?

Leah And I mean, there's been a service, there's been appeals, there's been weeping . . . They're naming the science lab after him, for God's sake.

Adam I'm... dead?

100

SECTION A: BRINGING TEXTS TO LIFE

The Free9, In-Sook Chappell

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 27–30.

5 (a) There are specific choices in this extract for performers.

- (i) You are going to play Rat. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play Moon. He is untrusting.

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) Big Brother wants to help.

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 Free9, In-Sook Chappell

This play had its first performance at the Dorfman Theatre of the National Theatre, London in June 2018.

This extract is taken from Scene Five.

China. A year earlier.

A derelict building.

Moon, Ice, Poppy and Blade huddle round an unlit fire.

Moon Where's Rat?

Ice Still at the market scavenging. He'll be back soon.

5

Blade shivers. **Poppy** offers him his bottle of water.

Blade No . . . We're in China now.

Moon Er . . . thanks for that.

Blade (to **Poppy**) You said you'd stop.

Poppy Takes the chill off.

10

Moon I'll have some.

Poppy hands **Moon** the bottle. **Moon** drinks.

Moon It's strong. How much do you get through a day?

Blade strikes a match and goes to light the fire.

Moon No.

15

Blade You'd rather we get addicted to opium?

Moon Someone will see.

Blade We could freeze. Go to sleep and not wake up.

Ice He has a point.

Moon We're not lighting a fire.

20

Rat appears.

Rat There's someone who wants to talk to us.

Moon Where?

Rat Here.

Moon You brought someone here?

25

Rat He's waiting outside.

Ice Are you stupid?

Blade We're gonna have to move again.

Rat But I think / he wants to help us.

Moon / You don't think. That's the problem. One mistake and . . . 30

Big Brother *enters carrying a shopping bag.*

Moon We can't trust anyone.

Big Brother *Annyonghasayo.*

Blade, Poppy and Ice *pick up weapons: a wooden stick, a knife, a broken bottle. Big Brother drops his shopping bag, holds his hands up.* 35

Moon *circles him.*

Moon Do you want to fight me? One on one?

Big Brother No.

Moon Then bring your brothers. 40

Big Brother I come as a friend.

Moon We don't need friends.

Big Brother I want to help you.

Moon Why?

Big Brother Because I was like you. I was on the streets. 45

The boys look at him warily.

Are you hungry?

He gets dumplings from his shopping bag, hands them out to the boys, who look at them hungrily but don't eat them. Big Brother notices the frostbite on their hands. 50

Moon *Kotchebi* have been drugged and killed for food, kidnapped for slave labour.

Big Brother *takes Moon's dumpling and eats it. Blade, Ice and Rat eat their dumplings.*

Big Brother I know. And most die. It's hard to survive on the streets. Why don't you light a fire? 55

Pause.

Are you scared someone will report you to the Chinese police? I can see the frostbite on your hands, is it the same on your feet? Once gangrene sets in, limbs get lost. I've seen it. 60

Moon *looks at Big Brother.*

Moon What are you offering?

Big Brother A place to stay that's warm. Rice and kimchi three times a day.

The boys look at each other.

65

There's another way to live . . . other places to go. The world isn't just Joseon and China. I understand about not trusting people but sometimes you have to take a chance.

He gestures towards the shopping bag.

Big Brother The food's for you.

70

He walks away. Ice nudges Moon.

Ice Wait.

Big Brother *pauses.*

Ice How can we find you?

Big Brother Go to the church across from the market, say you're friends of mine.

75

Moon And who are you?

Big Brother People call me Big Brother now.

He exits.

Ice I knew it. He's God squad.

80

Rat What's that?

Ice Christian. It's a religion.

Poppy My mother used to pray in secret, offer a bowl of pure water to the *shan shin ryong nim* and the ancestors.

Moon Old school.

95

Rat Didn't seem to help her. Don't think I'll bother.

Blade *glares at Rat.*

Ice He's our chance.

Moon Yeah, right.

Ice Do you remember Hyun-chol in our year?

100

Moon . . . Lazy eye? Hot sister?

Ice That's him. People say he's in South Korea now.

Moon No way.

Ice The Christians helped him escape. They help people like us, North Koreans.

105

Rat Why?

Ice Dunno but they're the only way out.

Blade We are out, we're in China.

Ice If the Chinese police catch us they'll send us back to North Korea.

110

Rat Obvs.

Ice Other countries don't do that. Like he said, the world's bigger than Joseon and China.

Moon There's something . . . I don't trust him.

Ice He's our only chance.

115

Rat We'd be safe?

Poppy We'd be . . .

The boys look at each other.

SECTION A: BRINGING TEXTS TO LIFE

Gone Too Far!, Bola Agbaje

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 33–35.

6 (a) There are specific choices in this extract for performers.

- (i) You are going to play Ikudayisi. Explain **two** ways you would use **physical skills** to play this character in this extract.

(4)

- (ii) You are going to play the Old Lady. She is frightened.

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) Yemi feels frustrated.

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

Gone Too Far!, Bola Agbaje

This play was first performed at the Royal Court Jerwood Theatre Upstairs, London in February 2007.

This extract is taken from Scene Four.

Yemi What was the other word you used?

Ikudayisi Which one? I used a lot.

Yemi That word beginning with 'w'.

Ikudayisi Oh, *werre*.

Yemi Yeah, dat one is funny too. I heard Mum saying that
on the phone a few times. What does it mean?

5

Ikudayisi It means crazy.

Yemi For real. *How* do you say it?

Ikudayisi *Werre*.

Yemi *Warri*.

10

Ikudayisi No, *way* as in 'way' and *ray* as in 'ray'.

Yemi *Way-ray*.

Ikudayisi Yes, that's close.

Yemi I guess that word is alright. Teach me ano – Nah,
forget it, man.

15

Ikudayisi Stop fighting it – you want to learn Yoruba.

Yemi I don't.

Ikudayisi It's easy.

Yemi No man, I don't want to know.

Ikudayisi Why?

20

Yemi What is the point? When in Rome do as the Roman.

Ikudayisi What do you mean?

Yemi Meaning, what is the point of learning to speak *your*
language when I don't even live in *that* country. We are in
England. I only need to know how to speak English.

25

Ikudayisi It's a nice language.

Yemi No, it's not, it's not like it's Spanish or anything now
dat's a sexy language, I'll learn dat *any day*.

Ikudayisi Yoruba is sexy too. Back home when I use it on the girl Kai! They come running, and I have to beat them away with a stick. 30

He moves towards Yemi and demonstrates.

Ikudayisi Come here and let me show you. *Omo ki lo ruko e?* [Sexy girl, what's your name?]

Yemi Move, you batty man. 35

Ikudayisi Stop your shakara. Don't try and fight it. Yoruba can hypnotise you. When it does, there is nothing you can do. Come here, stop trying to resist it. *Omoge, omoge.* [Sexy girls, sexy girls.]

Yemi Move, I'm not convinced. There is nothing sexy bout the language. 40

Ikudayisi It bad-oh.

Yemi What's bad?

Ikudayisi That you are not embracing your culture. What does Mum say when you talk like this?

Yemi She don't say nothing. She don't care bout speaking African either. 45

Ikudayisi Ah ah, that not true, she speaks *Yoruba* all the time.

Yemi No, she only started when you came. Before, she was forever speaking English. I never knew she could even speak in that language. Don't you hear, when she is on the phone she acts more English than me? 50

Ikudayisi Come here, let me teach you Yoruba. Try it – *omo ge, omo ge.*

Yemi Get lost! 55

Ikudayisi You can use it on dat girl's friend. I saw da way you were looking at her, your mouth touch the floor.

Yemi Shut up! Move, man.

Ikudayisi I know you have never kissed a girl –

Yemi What? 60

An Old Lady enters with some shopping bags. She is halfway across when she notices Yemi and Ikudayisi. She stops in her tracks and contemplates turning back, but is too afraid to move.

Ikudayisi Before, you can use Yoruba on her, she will lie down at your feet, treat you like a king! 65

Yemi See, that's why I can't stand you, you're going on like you know everything bout me – you don't know shit.

Ikudayisi I'm only playing. I know you have kissed plenty of girls.

Yemi Shut up, man! You don't know nothing about me . . .
You going like –

70

Ikudayisi *notices the **Old Lady** now and jumps off the bench.*

Ikudayisi Ma, sorry, don't you want to sit down?

Yemi Ahhhhhhh –

He rolls his eyes, takes out his phone and starts playing with it.

Old Lady No no no no. I'm OK!

75

Ikudayisi I can see you are tired – please come and sit down.

*The **Old Lady** stays still, scared.*

Ikudayisi (to **Yemi**) Move now.

Yemi What? NO! What for?

Ikudayisi For this lady – she needs to sit down.

80

Yemi What is wrong wid you?

Old Lady I'm not looking for trouble. (To **Ikudayisi**.) I'm OK, I just wanna go home.

Yemi Exactly. Let her go.

Ikudayisi No, it's not OK. (To **Yemi**.) You're going to have to move your feet.

85

Yemi She don't need a seat.

Ikudayisi Yemi, where is your manners?

*He snatches **Yemi's** phone and the **Old Lady**, frightened, drops her shopping, **Ikudayisi** goes to help.*

90

Yemi Give it back.

Old Lady Please don't touch me – I told you, I'm not looking for trouble.

Yemi Give me the phone back – the battery low.

Ikudayisi Ma, let me help you.

95

*The **Old Lady** starts edging backwards, raising her voice.*

Old Lady Stay away! Stay away.

Yemi (to **Ikudayisi**) What wrong with you?

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

100 from *100* by Christopher Heimann, Neil Monaghan and Diene Petterle, Nick Hern Books 2003

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DNA from Dennis Kelly, '*DNA*', Methuen Drama (Student Edition) 2021

The Free9 from *The Free9*, In-Sook Chappell, Methuen Drama (Bloomsbury)

Gone Too Far! from *Gone Too Far!*, Bola Agbaje, Methuen Drama (Bloomsbury)



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 **1DR0/3B**

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 ►

P77013A

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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 – 100

☐

Question 2 – 1984

☐

Question 3 – *Blue Stockings*

☐

Question 4 – *DNA*

☐

Question 5 – *The Free9*

☐

Question 6 – *Gone Too Far!*

☐

Question (a)(i)

(4)

1

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Question (a)(ii)

(6)

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Question (b)(i)

(9)

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Question (b)(ii)

(12)

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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 36).

Performance details

Title:

Venue:

Date seen:

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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