

Paper Reference(s) 1DR0/3B

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

Drama

COMPONENT 3: Theatre Makers in Practice

Time: 1 hour 45 minutes

Questions and Extracts Booklet

**DO NOT RETURN THIS BOOKLET WITH
THE QUESTION PAPER.**

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 1(a) to 1(c)	Go to page 4
	Extract	Go to page 8
1984	Questions 2(a) to 2(c)	Go to page 15
	Extract	Go to page 20
Blue Stockings	Questions 3(a) to 3(c)	Go to page 28
	Extract	Go to page 32
DNA	Questions 4(a) to 4(c)	Go to page 40
	Extract	Go to page 44
The Free9	Questions 5(a) to 5(c)	Go to page 50
	Extract	Go to page 54

Gone Too Far!	Questions 6(a) to 6(c)	Go to page 62
	Extract	Go to page 66

SECTION B

Questions 7(a) and 7(b) – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 73
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SECTION A: BRINGING TEXTS TO LIFE

100, Diene Petterle, Neil Monaghan and Christopher Heimann

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 8–14.

- 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 NON-VERBAL SKILLS to play this character in this extract. (4 marks)**
- (ii) You are going to play Alex. He doesn't know how to choose.**

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 marks)

(continued on the next page)

1 continued.

(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:

- costume**
- set**
- staging.**

(9 marks)

(continued on the next page)

1 continued.

(ii) Nia realises what she must do.

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 marks)

(continued on the next page)

1 continued.

- (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**
- **sound.**

(14 marks)

(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 final section of the play.

GUIDE Things would be a little impractical if we were all towering geniuses. (Pushing ALEX.) Besides, how would the world survive without its fools? We always need someone to make fun of. 75, 76, 77 . . .

ALEX (fighting back) Hey, I'm doing the best I can, alright?!

5

A slight pause.

NIA (a sudden thought) That's right!

The other two turn to look at her.

(continued on the next page)

Why does it matter . . . that our memories aren't earthshattering? (Realising.) The things that were really important to me weren't like that . . . They were . . . tiny . . . almost insignificant. Things no one else ever saw. **10**

ALEX Like what? **15**

NIA Remember the time we had that totally pointless row in the middle of Regent's Park? Suddenly we both realised how stupid we were being . . . and then I felt your hand, so warm . . . and we just hugged. **20**

ALEX Is that enough for you? Would you want to live eternity in that moment?

GUIDE Be thankful you have even that!

ALEX What?

GUIDE (mysteriously) Nothing. **25**

ALEX (to SOPHIE) Won't we get bored of it?

(continued on the next page)

GUIDE It doesn't work like that. As I understand it, it's a sort of loop . . . new to you every time.

NIA (to ALEX) So what are we going to do?

GUIDE Choose . . . you must choose quickly! 30

ALEX Why so quickly?

GUIDE Because . . . it all decays! All your precious memories . . . everything you are . . . everything you think you are . . . you cannot hang on to it . . . it fades . . . until there is just a vague smudge of what you were. 35

Choose, while it is still real to you!

They look at the **GUIDE** who appears very anxious.

ALEX looks at **NIA**. 40

ALEX I never took the time to think about **US**.

NIA What's there to think about . . . it's a feeling.
Alex . . .

(continued on the next page)

She concentrates on the thought.

When I met you I thought you were a sexy guy . . . 45
and maybe you'd . . . (Quoting him.) 'be the one'.
I never actually decided you were the love of my
life. (She smiles.) But it seems you were.

ALEX smiles.

ALEX I don't know what to choose. There are just 50
too many things . . .

NIA I know! I remember my favourite Sunday.

ALEX You have a favourite Sunday?

NIA It was the day after the carnival.

ALEX Yes, of course . . . (Recalling.) I'd got very 55
drunk . . .

NIA Margaritas at that Salsa club . . . Shall I choose
for us?

ALEX Am I going to be spending eternity with 60
a hangover?

(continued on the next page)

NIA You were OK.

ALEX (warmly) OK. (Affirmatively.) OK, let's do it!

The lights slowly change.

NIA'S MEMORY

65

NIA I remember . . . It was a Sunday afternoon in my bedroom. I was sharing with that ageing socialist and his hippy wife at the time.

ALEX lies down.

ALEX Yeah, and wafting up from the kitchen there's a smell of that awful mung bean broth they insist on making.

70

NIA lies down.

NIA I open my eyes . . . it's bright out . . . we haven't left the bed all day.

75

Pause. A ticking clock. The atmosphere is very lazy.

(continued on the next page)

NIA Hey you . . . don't I get any of the bed? (She pushes ALEX to the side.)

ALEX It's not my fault, this thing was built for midgets.

80

Pause. A ticking clock.

NIA What do you want to do today?

ALEX (enjoying being in bed) I'm already doing it.

85

NIA gets up and crosses the room.

NIA Yes . . .

NIA opens a window. We hear birdsong outside. NIA breathes in the fresh air, before returning to ALEX.

90

Let's do absolutely nothing.

NIA drops into ALEX's lap.

ALEX Good.

(continued on the next page)

NIA Good.

A pause. The clock ticks, birds sing. 95
(Narrates.) And somewhere in the haze of that
utterly lazy afternoon . . . it was all there.

Sound of heartbeat.

I can feel your heartbeat . . . and my own.

Second heartbeat joins the first. 100

(Narrates.) And then you said it so quietly . . . as if
I wasn't meant to hear . . . Like it's a thought you'd
accidentally said aloud.

ALEX (whispers) I love you.

NIA I love you. 105

Sound of heartbeat. The camera flashes.
Blackout.

SECTION A: BRINGING TEXTS TO LIFE

**1984, George Orwell, Robert Icke and
Duncan Macmillan**

Answer ALL questions.

**You are involved in staging a production of this
play. Please read the extract on pages 20–27.**

- 2 (a) There are specific choices in this extract
for performers.**
- (i) You are going to play Charrington. Explain
TWO ways you would use
NON-VERBAL SKILLS to play this character
in this extract.
(4 marks)**

(continued on the next page)

2 continued.

- (ii) You are going to play Winston. He becomes emotional.**

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 marks)**

(continued on the next page)

2 continued.

(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:

- costume**
- set**
- staging.**

(9 marks)

(continued on the next page)

2 continued.

(ii) Julia is excited.

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 marks)

(continued on the next page)

2 continued.

- (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**
- **sound.**

(14 marks)

(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.**

**We're back in the antique shop.
CHARRINGTON moves to the cord and
pulls it: the lights illuminate.**

CHARRINGTON	The one place in the world where the past still exists. My shop.	5
	Antiques. As was, anyway: no-one wants old things any more.	
	There's another room in the back. Not even a telescreen in there:	
	never bothered.	10

WINSTON No telescreen?

(continued on the next page)

CHARRINGTON It's just for storage, now, after all. There's a little yard too. It's ragged, but it's discreet. Used to be our garden. 15

Are you alright?

WINSTON Yes. I've / been here before

CHARRINGTON You've been here before. Bought the / diary.

WINSTON Keepsake album. 20

,

CHARRINGTON I'll rent it to you for very little. The room. If you need somewhere. Everyone needs a bit of privacy sometimes. 25

WINSTON looks around.

,

WINSTON Yes. Yes I'd like that. Thank you.

(continued on the next page)

CHARRINGTON Follow me then and we'll settle
up. No paperwork. No need to
leave records. 30

CHARRINGTON gestures to the cupboard
as before.

You'll do with a light.

It's just through there. Along
the corridor. It's the only door. 35

WINSTON opens the cupboard door, which
now opens onto a corridor. He walks
through the door. **CHARRINGTON** calls
after him. 40

Those pictures in there
were wedding presents. Couldn't
bear to part with them. And there's
a bed. All antiques. Keep hold of
that key and you can come and go
as it suits you. 45

WINSTON enters a small room full of
beautiful antiques. Old furniture, a
threadbare carpet, peeling walls. A bed.

(continued on the next page)

WINSTON **Thank you.** **50**

He looks out of the window. He jumps on the bed.

No mics. No telescreen!

He looks up and sees JULIA, smiling.

JULIA	The size of the bed. For two people at once!	55
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I've got a surprise. Here.

She unloads a toolbox. Concealed in the base of it are various tins and paper packets which she throws to WINSTON.

**Fresh bread. Jam. Milk.
Real sugar!**

WINSTON How did you —

JULIA	Tea. There's been a lot of it about lately. They've captured India or something.	65
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(continued on the next page)

He tickles her, she laughs and wriggles free.

**And this is the one I'm most
proud of!**

She holds a package to WINSTON's face. 70

**Real coffee from the Inner Party!
TWO bags of —**

**She holds up a second bag, and coffee
grains pour out.**

**They've chewed right through the 75
paper! The city's swarming with
rats. They're everywhere.**

WINSTON (Quietly.) Stop it.

**JULIA When hungry or agitated, rats can 80
strip all the flesh from a human face
in a matter of minutes. They show
astonishing intelligence in knowing
when someone is helpless.**

(continued on the next page)

- WINSTON** (Louder.) Stop it stop it can you
please stop it please please stop! 85
- WINSTON** is breathing heavily. He's trying
not to vomit.
- JULIA** What? Winston, what?
- WINSTON** Anything but rats. Anything.
- JULIA** moves towards him and he flinches. 90
- JULIA** Winston. You're shaking.
- She puts her arms around him, cradling
his head.
- WINSTON** Anything. Anything but rats.
Anything but rats. Please. Please. 95
Anything.
- JULIA** Look at me. They won't come in
here. I'll plaster up every crack
if necessary. We're alright here.
We're alone. We're safe. 100

(continued on the next page)

She sings to him, softly.

**‘Oranges and lemons’, say
the bells of St. Clement’s.
‘You owe me three
farthings’ say the bells of
St Martins. ‘When will you
pay me?’ say the bells of
Old Bailey.**

105

WINSTON

That song...

JULIA

**I’ve seen oranges. They’re a kind
of fruit with a thick skin.**

110

I wonder what a lemon was.

WINSTON

How do you know that song?

JULIA

I’ve always known it.

WINSTON

**But I didn’t show you did I? The
object, the — you weren’t with me
when —**

115

JULIA

My grandfather sang it to me.

(continued on the next page)

WINSTON **Your grandfather?**

JULIA **Yes.** **120**

WINSTON **What else did / he — ?**

JULIA **He was unpersoned when I
was eight.**

SECTION A: BRINGING TEXTS TO LIFE**Blue Stockings, Jessica Swale**

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 32–39.

- 3 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Mrs Welsh. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play Billy. He is impatient.**

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 marks)**

(continued on the next page)

3 continued.

(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:

- costume**
- set**
- staging.**

(9 marks)

(continued on the next page)

3 continued.

(ii) Maeve feels increasingly desperate.

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 marks)

(continued on the next page)

3 continued.

- (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**
- **sound.**

(14 marks)

(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 One, Scene Eleven.

BILLY. Excuse me.

They turn around to see BILLY in the doorway. He's rough-looking, poorly dressed.

I'm here to see my sister.

MINNIE. Sir, if you could just wait there. (Running off.) Mrs Welsh, there's a man in the building! 5

TESS enters.

TESS. A man in the building?

CAROLYN. Yes, a man in the building.

BILLY. I'm here to see my sister. 10

(continued on the next page)

TESS. Who are you?

CELIA appears.

CELIA. What's going on? (Seeing BILLY.) Oh Lord. There's a man in the building!

MRS WELSH appears.

15

MRS WELSH. A man in the building? Ladies, make yourselves decent. May I help you?

BILLY. I need to speak to Maeve.

MRS WELSH. Ah, Mr Sullivan.

BILLY. Look, lady, just tell me where my sister is.

20

MRS WELSH. If you could be patient / for a moment.

BILLY. I need to see her now. Maeve!

MRS WELSH. Mr Sullivan, you are welcome at Girton but whilst you are here you must respect our rules so please don't threaten us.

25

(continued on the next page)

MAEVE appears.

**MAEVE. Billy? What are you doing here?
(Pause.) Billy?**

BILLY. Maeve. You look different.

30

MAEVE. Thanks. You too.

BILLY. Not surprising. It's been a long time.

MAEVE. How are you?

BILLY. Ah, you know.

MRS WELSH. Mr Sullivan –

35

**BILLY. Look. We can talk later. You gotta come
with me.**

MAEVE. What are you talking about?

BILLY. You're coming with me. I'm taking you home.

MAEVE. I'm not going anywhere.

40

BILLY. You are.

MAEVE. You've got no right / to walk in here like this.

BILLY. I've got every right. Don't make me drag you out of here.

MRS WELSH. That's enough! This is a ladies' college. 45

BILLY. She's not a lady.

MRS WELSH. She's a member of this college and while she's under my roof –

BILLY. You got to come home. 50

MAEVE. I'm not coming home, Billy.

BILLY. We need you.

MAEVE. You can manage. You said.

BILLY. Things are different now.

MAEVE. Don't, Billy. 55

MISS BLAKE enters.

MISS BLAKE. What's going on?

(continued on the next page)

TESS. It's her right to be here.

BILLY. Here? This isn't her world. (To MAEVE.)
You're not one of them. Look at you.

60

MAEVE. I took the examinations. I work hard. / I've got good marks. If you'd just listen to me for one – just for one minute, Billy!

BILLY. Examinations? They don't make no difference. Not out there – there, where you left the rest of us.

65

MRS WELSH. Mr Sullivan, your mother and I made an agreement. Lady Beaumont provides you with an allowance so that Maeve can study. It has worked perfectly well so far. She's an extraordinary student.

70

BILLY. No good though, is it, being extraordinary at books when there's a babe and young 'uns with no one to mother them.

MAEVE. What?

(continued on the next page)

BILLY. You heard.

75

MAEVE. What's happened to Mother?

BILLY. Oh, now the concern –

MAEVE. Billy, where's Mother?

BILLY. She's dead, Maeve.

Beat.

80

MAEVE. What? Dead?

**BILLY. She...there was...I can't say, Maeve.
Not here.**

MAEVE. She's dead? Dead?

**BILLY. I tried to send word but couldn't find anyone
to write me a letter. Just my coming here's lost
me my job. With the big ships they don't hang
about, and the yards have their own law, the police
daren't set foot in them. I can't mess them about.
I can't work and look after the girls. You got to
come home.**

85

90

(continued on the next page)

Beat.

MAEVE. Did she suffer? Ma?

BILLY can't answer. Beat.

I can't.

95

BILLY. What? What do you mean 'you can't'?

MAEVE. I can't come home.

BILLY. What?

MAEVE. This is my home.

BILLY. But what about us?

100

TESS. This is her home.

BILLY. What would you know?

MRS WELSH. We understand —

**BILLY. How could you understand? We don't have
nothing. The girls won't survive, miss!**

105

(continued on the next page)

MAEVE. I can't do it, Billy.

BILLY. You have to. Maeve? Maeve! (To MRS WELSH.) Tell her. Tell her she has to come home. They're her sisters. Your sisters, Maeve. We won't survive!

110

MRS WELSH. Maeve, listen / to me.

MAEVE. I can't. I can't go back.

BILLY. You have to! Tell her she has to, miss. You can't just...(Beat.) Is that it? You're just going to...(Beat.) You're like he was.

115

MAEVE. I'm nothing like he was.

BILLY. You're just like him. Dear God, Maeve. I can't even look at you.

He leaves. There is a long pause.

SECTION A: BRINGING TEXTS TO LIFE**DNA, Dennis Kelly**

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 44–49.

- 4 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Mark. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract. (4 marks)**
- (ii) You are going to play Jan. She is surprised.**

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 marks)

(continued on the next page)

4 continued.

(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:

- costume**
- set**
- staging.**

(9 marks)

(continued on the next page)

4 continued.

(ii) Leah is seeking attention.

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 marks)

(continued on the next page)

4 continued.

- (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**
- **sound.**

(14 marks)

(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 second section of the play.

A Street. JAN and MARK.

Pause.

JAN: What?

MARK: He's not going.

JAN: What do you mean he's not going?

5

MARK: He's not going.

JAN: He's not going?

MARK: Yes.

JAN: That's what he said?

(continued on the next page)

MARK: Yes

10

JAN: He said he's not going?

MARK: Yeah, he said he's not, he's not...

JAN: What?

MARK: Going.

Beat.

15

JAN: Is he off his head?

MARK: I know.

JAN: Is he insane?

MARK: I know.

20

JAN: Is he joking?

MARK: I know, I know.

JAN: No, that's a question.

(continued on the next page)

MARK: He's not joking, he's not going, he's said he's not going, I said you've gotta go, he said he's not going, 'I'm not going' he said.

25

JAN: That's what he said?

MARK: That's what he said, I'm saying that's what he said.

JAN: Shit.

MARK: Exactly.

30

Beat.

JAN: What are we going to do?

* * *

A Field. PHIL and LEAH, PHIL slowly eating a pack of Starburst. LEAH has a Tupperware container on her lap.

35

LEAH: Are you happy?

No, don't answer that, Jesus, sorry, what's wrong with me sorry —

Are you?

40

No, I'm just wondering. I mean what is happy, what's happy all about, who says you're supposed to be happy, like we're all supposed to be happy, happy is our natural, and any deviation from that state is seen as a failure, which in itself makes you more unhappy 45
so you have to pretend to be even happier which doesn't work because people can see that you're pretending which makes them awkward and you can see that they can see that you're pretending to be happy and their awkwardness is making you even 50
more unhappy so you have to pretend to be even happier, it's a nightmare. It's like nuclear waste or global warming.

Beat.

Isn't it Phil? Phil? Isn't it, like nuclear... 55

PHIL doesn't answer.

Yeah, you know, you know it is, you know more than I do, I can't tell you any, you know. People getting all upset about polluting the natural order? When this planet is churning molten lava with a thin layer 60
of crust on top with a few kilometres of atmosphere clinging to it? I mean, please, don't gimme all that, carbon dioxide? Carbon dioxide, Phil? And look at the rest of the universe, Venus, Phil, there's a, look at Venus, what about Venus, hot enough to melt lead 65
or Titan with oceans of liquid nitrogen, I mean stars,

(continued on the next page)

Turn over

Phil, a billion nuclear reactions a second, I mean to be honest it's all ether red hot or ice cold, so, so, so... No. It's life that upsets the natural order. It's us that's the anomaly.

70

But that's the beauty, isn't it Phil. I couldn't say this to anyone else they'd say 'That's a pretty bloody grim view of the world, Leah' but you can see the beauty, which is why I can talk to you, because you can see the incredibly precious beauty and fragility of reality, and it's the same for happiness, you can apply the same theory to happiness, so don't start Phil, don't come here giving it all the, you know, all the, all the...

75

Beat.

80

Can you remember the happiest moment of your life?

Beat. PHIL eats another Toffo.

I know mine. I know my happiest moment. Week last Tuesday. That sunset. You remember that sunset? Do you? You don't do you. Oh my God, you don't.

85

He says nothing.

She opens the Tupperware container.

Show it to PHIL.

It's Jerry. I killed him. I took him out of his cage, I put the point of a screwdriver on his head and I hit it with a hammer. Why do you think I did that?

90

PHIL shrugs.

No. No, me neither.

She closes the lid.

95

Everything's much better, though. I mean really, it is. Everyone's working together. They're a lot happier. Remember last month, Dan threatened to kill Cathy? well yesterday I saw him showing her his phone, like they were old friends. Last week Richard invited Mark to his party, bring a friend, anyone you like, can you believe that? Richard and Mark? Yep. Everyone's happier. It's pouring into the school, grief, grief is making them happy.

100

They say John Tate's lost it though, won't come out of his room. Bit odd. Maybe that's what's making people happier. Maybe it's just having something to work towards. Together. Do you think that's what it is. Are we really that simple?

105

Where will it stop? Only been four days but everything's changed

110

SECTION A: BRINGING TEXTS TO LIFE**The Free9 by In-Sook Chappell**

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 54–61.

- 5 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Sunny. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract. (4 marks)**
- (ii) You are going to play the News Anchor. She is dramatic.**

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 marks)

(continued on the next page)

5 continued.

(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:

- **costume**
- **set**
- **staging.**

(9 marks)

(continued on the next page)

5 continued.

(ii) Mini is frustrated.

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 marks)

(continued on the next page)

5 continued.

- (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**
- **sound.**

(14 marks)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

The Free9 by 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 the opening to the play.

SCENE ONE

North Korea. Near future.

A television studio. Portraits of Kim Il-sung and Kim Jong-il on the back wall.

A female NEWS ANCHOR dressed in a hanbok (traditional Korean dress) and heavy make- up.

5

Climactic notes heralding a news programme.

NEWS ANCHOR Welcome to the eight o'clock news on KCTV.

10

The following speech is declamatory and highly dramatic.

(continued on the next page)

Let us never forget that our Great Leader Kim Jong-un is our loving and benevolent mother.

15

THE NINE enter. They are dressed in school uniform: white shirts, grey trousers or skirts.

NEWS ANCHOR Nine North Korean kotchebi, vulnerable orphans, who were kidnapped by the South Korean puppet regime have today been returned to the bosom of their motherland.

20

THE NINE stand in a semi-circle.

NEWS ANCHOR The evil regime promises much but had these children arrived in the South they would have been tortured for information and then executed.

25

THE NINE bow.

THE NINE We give thanks to our Great Marshall for rescuing us and his Kimist love, generosity and forgiveness.

30

(continued on the next page)

Music swells and they start to sing ‘You are Mother’.

THE CAST

Taking care of the sons and daughters of this land. 35

The Party shows its motherly love to them.

New strength of love is in your great heart.

You are, you are mother,

You are mother who gave grace to our life.

SUNNY starts to cry. 40

THE FORGOTTEN creep out of the shadows.

They wear old dirty clothes which might once have been uniforms.

THE CAST

Overcoming all hardships to make us happy, 45

The Party shows infinite strength of a mother.

BLADE reaches out and takes hold of SUNNY’S hand.

(continued on the next page)

THE CAST

Your wise leadership brought prosperity today. 50

You are, you are mother,

You are mother who guards our destiny.

**SUNNY breaks down. The NEWS ANCHOR
looks at her in shock and exits. The bright
lights dim. 55**

**THE NINE and THE FORGOTTEN look at
each other.**

THE FORGOTTEN Welcome.

MINI No.

THE FORGOTTEN You're with us now. 60

THE NINE look at each other.

RAT We're together.

THE FORGOTTEN Yes. All. Together.

**FORGOTTEN ONE (female) walks
towards MINI. 65**

(continued on the next page)

MINI Omoni?

(Mother? If this isn't clear in the playing the English word can be used instead.)

FORGOTTEN ONE nods.

MINI Mother . . . we weren't meant to meet here.

70

Pause.

FORGOTTEN ONE and MINI embrace.

THE FORGOTTEN How did you come to be here?

ICE We shouldn't . . .

THE FORGOTTEN No.

75

POPPY We were waiting. Locked in a room.

MOON They said 'Pack your bags, you're going to South Korea'.

THE FORGOTTEN remove the pictures of Kim Il-sung and Kim Jong-il from the back wall.

80

(continued on the next page)

**The light changes, a high-up
barred window.**

THE FORGOTTEN This room?

MOON Yes.

85

BLADE It could have been . . .

THE FORGOTTEN Different? . . . We know.

**They move back into the shadows. POPPY,
BLADE, MOON, ICE, RAT, SUNNY, JIA and MINI
take off their white shirts – underneath
they wear dirty lime-green T-shirts,
apart from MINI who wears a tatty pink
jersey dress.**

90

SCENE TWO

**Laos. Present. (Companies may wish to
include a headline of the location.)**

95

**A squalid room in a detention centre. A
high-up barred window.**

MOON It's ridiculous.

MINI Says you.

100

(continued on the next page)

Turn over

MOON Yes, I do. It's completely unbelievable.

MINI You're so . . . literal. You've got no imagination.

MOON Life isn't like that.

MINI looks around the depressing room. 105

MINI Because I really want to see this on television. It's the most popular show in South Korea. Don't you want to fit in?

JIA covers her ears with her hands.

JIA Aargh. I can't believe you two are still going on about this. Do you see a TV in this room? No. Well then, it doesn't matter. We don't all have to like the same thing. 110

POPPY Well said.

MINI Moon can say he doesn't like it but he can't say it's crap. The Chinese are mad about it too. 115

JIA (to **MOON**) You're older, you know what she's like.

(continued on the next page)

MOON OK . . . It's extremely successful and the girls like it.

120

POPPY I like it.

SECTION A: BRINGING TEXTS TO LIFE**Gone Too Far by Bola Agbaje**

Answer ALL questions.

You are involved in staging a production of this play. Please read the extract on pages 66–72.

- 6 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Flamer. Explain TWO ways you would use NON-VERBAL SKILLS to play this character in this extract. (4 marks)**
- (ii) You are going to play Ikudayisi. He is upset.**

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 marks)

(continued on the next page)

6 continued.

(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:

- costume**
- set**
- staging.**

(9 marks)

(continued on the next page)

6 continued.

(ii) Yemi is angry.

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 marks)

(continued on the next page)

6 continued.

- (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**
- **sound.**

(14 marks)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Gone Too Far by Bola Agbaje

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

This extract is taken from Scene Nine

FLAMER Speak English.

IKUDAYISI I don't have anything on me – please don't kill me.

FLAMER I'm not playing around! Give me my money.

5

IKUDAYISI I beg-oh. I don't have no money with me.

FLAMER Empty out your pockets.

IKUDAYISI Ah ah, now you don't believe me. Why will I lie? Look, I live on this estate. Give me your trainer and I will go and wash it for you now.

10

FLAMER I have never seen you round here before, so don't take me for an eediate. Empty your pocket.

(continued on the next page)

IKUDAYISI empties out his pockets.

FLAMER Where is your phone?

15

IKUDAYISI I don't have one.

FLAMER You ain't got a phone? What type of . . .?

He looks IKUDAYISI up and down from head to toe.

FLAMER Take off your trainers.

20

IKUDAYISI Ah, ah, I can't give you the trainers, I said I will clean your shoe for you.

FLAMER I said, take off the trainers.

IKUDAYISI It's not mine. Please, it's my brother's.

FLAMER Take off dem trainers now!

25

IKUDAYISI Please, I didn't mean to step on your trainer. It was an accident, ah ah –

(continued on the next page)

FLAMER moves closer to IKUDAYISI with the knife. IKUDAYISI quickly takes off the trainers.

30

IKUDAYISI What is happening to this country? Why are you behaving like dis?

YEMI enters and sees what is happening. He shouts over.

YEMI Oi!

35

FLAMER takes the trainers and runs. YEMI runs over to IKUDAYISI.

YEMI Why you letting people push you around? This is what I mean bout you need to change.

IKUDAYISI Just leave me. Awon oloṛi buruku. [These horrible people.]

40

YEMI What happen, man?

IKUDAYISI This London babanla problem lo wa fun mi [This London is nothing but trouble for me.]

45

(continued on the next page)

YEMI I don't have time for this – what happen?

Pause.

Where is your – I mean my trainers?

IKUDAYISI He took it now.

YEMI You got jacked!

50

IKUDAYISI No!

YEMI So what happened?

IKUDAYISI I stepped on his trainer –

YEMI You let someone take your trainers and you never even fought back? What the hell is wrong with you? See, see, I thought everyone was nice to you! You just made a man take you for an eediate and you couldn't do nothing.

55

IKUDAYISI I tried now.

YEMI Tried! Tried! I swear in African you train with lion.

60

(continued on the next page)

IKUDAYISI Yemi, don't start that . . . In Nigeria people die over things like this all the time-oh. I value my life. He had a knife.

YEMI So?

65

IKUDAYISI What did you want me to do?

YEMI NOT TO GET ROBBED!

IKUDAYISI I said he had a knife.

YEMI If that was me, I would fight him same way. Do you think I care? You just made a man take you for an eediate and you didn't do nothing? And you were saying I don't know what I'm talking bout. I **DON'T KNOW WHAT I'M TALKING ABOUT!** Do you **NOW** see what this country is like? Do you see?

70

IKUDAYISI Where were you, eh?

75

YEMI What! You tryna switch this on me? Was you not there when the police told me to walk? If you had any sense you would have followed me, instead of just standing around with them.

(continued on the next page)

IKUDAYISI They told me to wait.

80

YEMI Why did you listen?

IKUDAYISI Why didn't you stay?

YEMI So is it my fault? You're a big boy and you got rob – I would never let that happen to me.

IKUDAYISI It wasn't my fault, it wasn't my fault. I beg him not to take it, he didn't listen. I'm not going to get killed because of trainer.

85

YEMI You pussy.

IKUDAYISI I don't like this country. **Babalan** [enormous] problem.

90

ARMANI enters, looking for **RAZER**.

ARMANI Razer, where are you? **RAZER**!

She sees **YEMI**, cuts her eye at him, then quickly runs off the other way.

YEMI Come on, let's go.

95

(continued on the next page)

IKUDAYISI Where are you going to go?

YEMI I'm going to settle this once and for all.

IKUDAYISI I don't have shoes on.

YEMI We are going after the shoes.

IKUDAYISI You don't know where it is. 100

YEMI Do you think it a coincidence that that girl is looking for her man in the same place you got robbed? Open your eyes.

IKUDAYISI Who?

YEMI Armani. You blind? Did you not just see her come round da corner? 105

IKUDAYISI I don't want trouble. Let's just go home. We already have the milk. Mum will be worried.

YEMI In this country you ain't got to look for trouble before it finds you. Can you not see dat? 110

SECTION B

Answer both questions on the performance that you have seen.

- 7 (a) Analyse how vocal skills created tension at one key moment in the performance.
(6 marks)**
- (b) Evaluate how set design was used to engage the audience.
(9 marks)**

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER