

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 5
	Extract	Go to page 10
1984	Questions 2(a) to 2(c)	Go to page 19
	Extract	Go to page 24

(continued on the next page)

Turn over

Blue Stockings	Questions 3(a) to 3(c)	Go to page 35
	Extract	Go to page 40
DNA	Questions 4(a) to 4(c)	Go to page 50
	Extract	Go to page 55
The Free9	Questions 5(a) to 5(c)	Go to page 64
	Extract	Go to page 69
Gone Too Far!	Questions 6(a) to 6(c)	Go to page 78
	Extract	Go to page 83

(continued on the next page)

Turn over

SECTION B

**Questions 7(a) and 7(b) –
Answer BOTH questions in
relation to ONE performance
you have seen.**

**Go to
page 92**

Turn over

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 10–18.

- 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)**

(continued on the next page)

1 continued.

(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)

Turn over

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

Turn over

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 . . .

5

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

A slight pause.

NIA (a sudden thought) That's right!

10

(continued on the next page)

Turn over

The other two turn to look at her.

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.

15

ALEX Like what?

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?

25

(continued on the next page)

GUIDE Be thankful you have even that!

ALEX What?

GUIDE (mysteriously) Nothing.

ALEX (to SOPHIE) Won't we get bored of it? 30

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? 35

GUIDE Choose . . . you must choose quickly!

ALEX Why so quickly?

(continued on the next page)

GUIDE Because . . . it all decays! All 40
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. 45

Choose, while it is still real to you!

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

ALEX looks at NIA.

ALEX I never took the time to think 50
about US.

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

She concentrates on the thought.

(continued on the next page)

When I met you I thought you were 55
a sexy guy . . . 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. 60

ALEX smiles.

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

NIA I know! I remember my
favourite Sunday. 65

ALEX You have a favourite Sunday?

NIA It was the day after the carnival.

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

(continued on the next page)

NIA Margaritas at that Salsa club . . . 70
Shall I choose for us?

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

NIA You were OK.

ALEX (warmly) OK. (Affirmatively.) 75
OK, let's do it!

The lights slowly change.

NIA'S MEMORY

NIA I remember . . . It was a Sunday 80
afternoon in my bedroom. I was sharing
with that ageing socialist and his hippy
wife at the time.

ALEX lies down.

(continued on the next page)

ALEX Yeah, and wafting up from the kitchen there's a smell of that awful mung bean broth they insist on making. 85

NIA lies down.

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

Pause. A ticking clock. The atmosphere is very lazy. 90

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. 95

Pause. A ticking clock.

NIA What do you want to do today?

(continued on the next page)

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

NIA gets up and crosses the room. 100

NIA Yes . . .

**NIA opens a window. We hear
birdsong outside. NIA breathes
in the fresh air, before returning
to ALEX. 105**

Let's do absolutely nothing.

NIA drops into ALEX's lap.

ALEX Good.

NIA Good.

**A pause. The clock ticks, 110
birds sing. (Narrates.) And
somewhere in the haze of that utterly
lazy afternoon . . . it was all there.**

Sound of heartbeat.

(continued on the next page)

Turn over

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

115

Second heartbeat joins the first.

**(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.**

120

ALEX (whispers) I love you.

NIA I love you.

Sound of heartbeat.

The camera flashes. Blackout.

125

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 24–34.**

- 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

Turn over

**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.**

(continued on the next page)

**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. 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.	5 10
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WINSTON	No telescreen?
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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 20
--------------------	---	--

Are you alright?

WINSTON

**Yes. I've / been here
before**

CHARRINGTON

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

25

WINSTON

Keepsake album.

,

CHARRINGTON

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

30

WINSTON looks around.

,

35

WINSTON

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

CHARRINGTON Follow me then and
we'll settle up. No
paperwork. No need to 40
leave records.

CHARRINGTON gestures to the
cupboard as before.

You'll do with a light.

It's just through there. 45
Along the corridor.
It's the only door.

WINSTON opens the cupboard
door, which now opens onto
a corridor. He walks through 50
the door. **CHARRINGTON** calls
after him.

(continued on the next page)

CHARRINGTON Those pictures in
there were wedding
presents. Couldn't 55
bear to part with
them. And there's
a bed. All antiques.
Keep hold of that key
and you can come 60
and go as it suits you.

WINSTON enters a small room
full of beautiful antiques. Old
furniture, a threadbare carpet,
peeling walls. A bed. 65

WINSTON Thank you.

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

No mics. No
telescreen! 70

(continued on the next page)

**He looks up and sees JULIA,
smiling.**

JULIA

**The size of the bed.
For two people
at once!**

75

**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.**

80

**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.**

85

(continued on the next page)

Turn over

**He tickles her, she laughs and
wriggles free.**

90

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

**She holds a package to
WINSTON's face.**

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

95

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

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

100

WINSTON (Quietly.) Stop it.

105

(continued on the next page)

Turn over

JULIA	When hungry or agitated, rats can strip all the flesh from a human face in a matter of minutes. They show astonishing intelligence in knowing when someone is helpless.	110
WINSTON	(Louder.) Stop it stop it can you please stop it please please stop!	115
WINSTON is breathing heavily. He's trying not to vomit.		
JULIA	What? Winston, what?	120
WINSTON	Anything but rats. Anything.	

(continued on the next page)

JULIA moves towards him and he flinches.

JULIA	Winston. You're shaking.	125
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She puts her arms around him, cradling his head.

WINSTON	Anything. Anything but rats. Anything but rats. Please. Please. Anything.	130
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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.	135
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She sings to him, softly.

(continued on the next page)

JULIA	‘Oranges and lemons’, say the bells of St. Clement’s. ‘You owe me three farthings’	140
	say the bells of St. Martins. ‘When will you pay me?’	145
	say the bells of Old Bailey.	
WINSTON	That song...	150
JULIA	I’ve seen oranges. They’re a kind of fruit with a thick skin.	
	I wonder what a lemon was.	155
WINSTON	How do you know that song?	
JULIA	I’ve always known it.	

(continued on the next page)

Turn over

- WINSTON** But I didn't show you
did I? 160
The object, the
— you weren't with
me when —
- JULIA** My grandfather sang it
to me. 165
- WINSTON** Your grandfather?
- JULIA** Yes.
- WINSTON** What else did / he — ?
- JULIA** He was unpersoned
when I was eight. 170

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 40–49.

- 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)**

(continued on the next page)

3 continued.

(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)

Turn over

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

Turn over

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.

5

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

TESS enters.

TESS. A man in the building?

10

(continued on the next page)

Turn over

CAROLYN. Yes, a man in the building.

BILLY. I'm here to see my sister.

TESS. Who are you?

CELIA appears.

CELIA. What's going on? 15
(Seeing BILLY.) Oh Lord. There's a
man in the building!

MRS WELSH appears.

MRS WELSH. A man in the building? 20
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. 25

(continued on the next page)

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. 30

MAEVE appears.

MAEVE. Billy? What are you doing
here? (Pause.) Billy? 35

BILLY. Maeve. You look different.

MAEVE. Thanks. You too.

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

MAEVE. How are you? 40

BILLY. Ah, you know.

(continued on the next page)

Turn over

MRS WELSH. Mr Sullivan –

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

MAEVE. What are you talking about? 45

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

MAEVE. I'm not going anywhere.

BILLY. You are.

**MAEVE. You've got no right / to walk 50
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 55
ladies' college.**

BILLY. She's not a lady.

(continued on the next page)

Turn over

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

BILLY. You got to come home.

MAEVE. I'm not coming home, Billy. 60

BILLY. We need you.

MAEVE. You can manage. You said.

BILLY. Things are different now.

MAEVE. Don't, Billy.

MISS BLAKE enters. 65

MISS BLAKE. What's going on?

TESS. It's her right to be here.

(continued on the next page)

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

70

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.

75

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.

80

(continued on the next page)

BILLY. No good though, is it, being extraordinary at books when there's a babe and young 'uns with no one to mother them. 85

MAEVE. What?

BILLY. You heard.

MAEVE. What's happened to Mother? 90

BILLY. Oh, now the concern –

MAEVE. Billy, where's Mother?

BILLY. She's dead, Maeve.

Beat.

MAEVE. What? Dead? 95

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

(continued on the next page)

MAEVE. She's dead? Dead?

**BILLY. I tried to send word but couldn't
find anyone to write me a letter. Just 100
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 105
after the girls. You got to come home.**

Beat.

MAEVE. Did she suffer? Ma?

BILLY can't answer. Beat.

I can't. **110**

(continued on the next page)

Turn over

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

MAEVE. I can't come home.

BILLY. What?

MAEVE. This is my home.

115

BILLY. But what about us?

TESS. This is her home.

BILLY. What would you know?

MRS WELSH. We understand —

BILLY. How could you understand?

120

We don't have nothing. The girls won't
survive, miss!

MAEVE. I can't do it, Billy.

(continued on the next page)

BILLY. You have to. Maeve? Maeve!
(To MRS WELSH.) Tell her. Tell her she 125
has to come home. They're her sisters.
Your sisters, Maeve. We won't survive!

MRS WELSH. Maeve, listen / to me.

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

BILLY. You have to! Tell her she has 130
to, miss. You can't just... (Beat.) Is
that it? You're just going to... (Beat.)
You're like he was.

MAEVE. I'm nothing like he was.

BILLY. You're just like him. Dear God, 135
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 55–63.

- 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)**

(continued on the next page)

4 continued.

(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)

Turn over

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

Turn over

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)

Turn over

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.

JAN: Is he joking? **20**

MARK: I know, I know.

JAN: No, that's a question.

(continued on the next page)

Turn over

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. 30

MARK: Exactly.

Beat.

JAN: What are we going to do?

* * *

(continued on the next page)

A Field. PHIL and LEAH, PHIL 35
slowly eating a pack of Starburst.
LEAH has a Tupperware container
on her lap.

LEAH: Are you happy?

No, don't answer that, Jesus, sorry, 40
what's wrong with me sorry —

Are you?

No, I'm just wondering. I mean what is 45
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 so you have
to pretend to be even happier which 50
doesn't work because people can see

(continued on the next page)

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 more unhappy so you have to pretend to be even happier, it's a nightmare. It's like nuclear waste or global warming. 55

Beat. 60

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

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? 65

(continued on the next page)

When this planet is churning molten lava with a thin layer 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 or Titan with oceans of liquid nitrogen, I mean stars, 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.

(continued on the next page)

**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 85
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 90
happiness, so don't start Phil, don't
come here giving it all the, you know, all
the, all the...**

Beat.

**Can you remember the happiest 95
moment of your life?**

Beat. PHIL eats another Toffo.

(continued on the next page)

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. 100

He says nothing.

She opens the Tupperware container. 105

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? 110

PHIL shrugs.

No. No, me neither.

She closes the lid.

(continued on the next page)

Everything's much better, though. I mean really, it is. Everyone's working together. They're a lot happier. 115

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 120

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. 125

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. 130
Do you think that's what it is. Are we really that simple?

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

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 69–77.

- 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)**

(continued on the next page)

5 continued.

**(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)

Turn over

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

Turn over

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.

5

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

Climactic notes heralding a news programme.

10

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

(continued on the next page)

Turn over

**The following speech is
declamatory and highly dramatic.**

**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.** 20

**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.** 25

THE NINE stand in a semi-circle.

(continued on the next page)

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. **30**

THE NINE bow.

THE NINE We give thanks to our Great Marshall for rescuing us and his Kimist love, generosity and forgiveness. **35**

Music swells and they start to sing 'You are Mother'.

THE CAST

Taking care of the sons and daughters of this land. 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. **40**
45

(continued on the next page)

SUNNY starts to cry.

THE FORGOTTEN creep out of the shadows. They wear old dirty clothes which might once have been uniforms.

50

THE CAST

Overcoming all hardships to make us happy, The Party shows infinite strength of a mother.

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

55

THE CAST

Your wise leadership brought prosperity today. You are, you are mother, You are mother who guards our destiny.

60

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

(continued on the next page)

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

65

THE FORGOTTEN Welcome.

MINI No.

THE FORGOTTEN You're with us now.

THE NINE look at each other.

RAT We're together.

70

THE FORGOTTEN Yes. All. Together.

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

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

75

FORGOTTEN ONE nods.

(continued on the next page)

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

Pause.

80

FORGOTTEN ONE and MINI embrace.

THE FORGOTTEN How did you come to be here?

ICE We shouldn't . . .

THE FORGOTTEN No.

85

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.

90

The light changes, a high-up barred window.

(continued on the next page)

Turn over

THE FORGOTTEN This room? 95

MOON Yes.

BLADE It could have been . . .

**THE FORGOTTEN Different? . . .
We know.**

They move back into the shadows. 100

**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 105
pink jersey dress.**

SCENE TWO

**Laos. Present. (Companies may
wish to include a headline of
the location.) 110**

(continued on the next page)

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

MOON It's ridiculous.

MINI Says you.

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

115

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

MOON Life isn't like that.

MINI looks around the depressing room.

120

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?

125

JIA covers her ears with her hands.

(continued on the next page)

Turn over

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. **130**

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. **135**

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

MOON OK . . . It's extremely successful and the girls like it. **140**

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 83–91.

- 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)**

(continued on the next page)

6 continued.

- (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)

Turn over

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

Turn over

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

(continued on the next page)

Turn over

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

15

IKUDAYISI empties out his pockets.

FLAMER Where is your phone?

IKUDAYISI I don't have one.

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

20

He looks **IKUDAYISI** up and down from head to toe.

FLAMER Take off your trainers.

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

25

FLAMER I said, take off the trainers.

(continued on the next page)

Turn over

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

30

FLAMER Take off dem trainers now!

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

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

35

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

40

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

YEMI Oi!

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

45

(continued on the next page)

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

IKUDAYISI Just leave me. **Awon olori** 50
buruku. [These horrible people.]

YEMI What happen, man?

IKUDAYISI This London **babanla**
problem lo wa fun mi [This London 55
is nothing but trouble for me.]

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

Pause.

Where is your – I mean my trainers?

IKUDAYISI He took it now. 60

YEMI You got jacked!

(continued on the next page)

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. **65**
70

IKUDAYISI I tried now.

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

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. **75**

(continued on the next page)

YEMI So?

IKUDAYISI What did you want me to do?

80

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?

85

90

IKUDAYISI Where were you, eh?

(continued on the next page)

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. **95**

IKUDAYISI They told me to wait.

YEMI Why did you listen?

IKUDAYISI Why didn't you stay? **100**

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. **105**

(continued on the next page)

YEMI You pussy.

**IKUDAYISI I don't like this country.
Babalan [enormous] problem.** 110

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.** 115

YEMI Come on, let's go.

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. 120

YEMI We are going after the shoes.

IKUDAYISI You don't know where it is.

(continued on the next page)

Turn over

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. 125

IKUDAYISI Who?

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

IKUDAYISI I don't want trouble. Let's just go home. We already have the milk. Mum will be worried. 130

YEMI In this country you ain't got to look for trouble before it finds you. Can you not see dat? 135

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