

Paper Reference(s) 1DR0/3B
Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Drama

COMPONENT 3: Theatre Makers in Practice

Monday 15 May 2023 – Afternoon

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.

(continued on the next page)

SECTION A continued.

| Text studied | Question / Extract | Page |
|-----------------------|---------------------------|----------------------|
| 100 | QUESTIONS 1a to 1c | Go to page 5 |
| | EXTRACT | Go to page 8 |
| 1984 | QUESTIONS 2a to 2c | Go to page 17 |
| | EXTRACT | Go to page 20 |
| Blue Stockings | QUESTIONS 3a to 3c | Go to page 28 |
| | EXTRACT | Go to page 31 |
| DNA | QUESTIONS 4a to 4c | Go to page 40 |
| | EXTRACT | Go to page 43 |
| The Free9 | QUESTIONS 5a to 5c | Go to page 51 |
| | EXTRACT | Go to page 54 |
| Gone Too Far! | QUESTIONS 6a to 6c | Go to page 61 |
| | EXTRACT | Go to page 64 |

SECTION B

| | |
|--|----------------------|
| Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen. | Go to page 72 |
|--|----------------------|

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 8–16.

- 1 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Nia. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.**
(4 marks)
- (ii) You are going to play Alex. He is frustrated.**

As a performer, give THREE suggestions of how you would use PERFORMANCE SKILLS to show this from the start of the extract.

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- **costume**
- **lighting**
- **staging.**

(9 marks)

(continued on the next page)

1(b) continued.

(ii) Sophie is remembering.

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 marks)

(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:

- **props/stage furniture**
- **set**
- **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 professional performance
at the Soho Theatre, London in February 2003.**

**This extract is taken from the opening section
to the play.**

Void

NIA

**This isn't real! It was just a game . . . a game
we used
to play. You never raced.**

ALEX

The bike . . .

NIA

It was your job. Monday to Friday? 9 to 5?

ALEX

I was . . . a motorbike courier.

5

(continued on the next page)

100 continued.

NIA

A courier . . . with a hell of an imagination. (To the others.) Sometimes, when we rode through London, we'd see other bikers and pretend we were in a race. (To ALEX.) And you and your mate Gomez used to play at being arch-rivals.

10

ALEX

It was real to me.

NIA

So, what about me?

ALEX

You were on the bike.

NIA (flatly)

Oh joy! I get to sit on the back of your bike for all eternity.

15

ALEX (he suddenly thinks)

What the hell am I doing? I don't have to have this row!

No . . . I'm in control here . . . this is my mind!

(continued on the next page)

Turn over

100 continued.

(To the group.) Apart from which if I'm going to
live a
moment with her for all eternity . . . I'm sure as
hell not
going to pick a row!

20

He circles NIA, looking at her in detail.

**This is crazy. Look at you . . . crystal clear in
my mind
. . . it's like you're really here.**

NIA

I am really here.

KETU (making the connection)

Four seats, four people.

25

ALEX backs off swiftly, startled and horrified.

ALEX

No . . . not you. . . not you too!

NIA and ALEX embrace.

NIA

I've had the speech.

(continued on the next page)

Turn over

100 continued.

**ALEX stares at her horrified. He rails
against the GUIDE.**

30

**There was no warning! We should have had
a warning!**

GUIDE

**I'm sorry to have to say this, but frankly
you're wasting
your time. Your chosen memory please.**

ALEX (angry)

**Fine! When I was seventeen I had a really satisfying
bowel movement!!**

35

GUIDE (shouts)

**You want to spend eternity taking a shit . . .
that's fine
with me. But I don't recommend it!! Believe me, I am
trying to help!**

SOPHIE

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

40

(continued on the next page)

100 continued.

GUIDE

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

NIA

What if we choose wrongly?

GUIDE

All decisions are final.

KETU

And if we don't decide?

A beat.

45

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 . . .

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.

50

He happens to look at SOPHIE.

(continued on the next page)

Turn over

100 continued.

SOPHIE

Why are you looking at me?

GUIDE

Am I?

55

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.

She takes a moment.

60

I think I'm ready.

The lights slowly change.

Sophie's memory

(continued on the next page)

100 continued.

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.

65

I went into my mother's bedroom.

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

70

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.

75

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

(continued on the next page)

100 continued.

Her hairbrush, its handle inlayed with ivory.

She brushes her hair.

I made my lips the same deep red as my mother's. 80

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 . . . 85

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.

(continued on the next page)

100 continued.

SOPHIE

Mother . . . tell me how I look?

MOTHER

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

90

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.**

95

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 20–27.**

- 2 (a) There are specific choices in this extract
for performers.**
- (i) You are going to play Woman/Julia. Explain
TWO ways you would use VOCAL SKILLS to
play this character in this extract.
(4 marks)**
- (ii) You are going to play Winston.
He is confused.**

**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)

Turn over

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
- lighting**
- staging.**

(9 marks)

(continued on the next page)

2(b) continued.

(ii) O'Brien is in control.

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 marks)

(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:

- **props/stage furniture**
- **set**
- **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 final section of
the play.**

WINSTON What's in Room 101?

**A WOMAN emerges from the darkness. She
also has a bag over her head
and her hands tied.**

WOMAN What's your name?

WINSTON is startled.

5

WINSTON Smith.

**WOMAN That's funny. My name's Smith too. I might
be your mother.**

Another scream from nearby.

I had a son. He'd be about your age.

10

(continued on the next page)

1984 continued.

WINSTON pulls the bag off the **WOMAN's** head and touches her face. It is **JULIA**. She looks completely different. She laughs. She jumps into the arms of one of the **MEN IN UNIFORM** and they dance off together.

The **CHILD** runs laps around the stage.

The **MEN IN UNIFORM** have surrounded **WINSTON**.

15

WINSTON **WHAT'S IN ROOM 101?**

WHAT'S IN ROOM 101?

O'BRIEN enters.

O'BRIEN Now Winston, you know that already.
You've always known it.

20

WINSTON **O'Brien? They've got you too!**

O'BRIEN They got me a long time ago.

WINSTON Where am I?

O'BRIEN Where do you think you are Winston?

(continued on the next page)

Turn over

1984 continued.

WINSTON reaches out towards one of the
MEN IN UNIFORM and slowly
 pulls off the man's mask. The man has
WINSTON's face. The man
 with **WINSTON's** face begins screaming. 25

Suddenly, **WINSTON** wakes up with a start,
 screaming. He is back
 in the room above the antique shop. He is
 panicked. He checks his
 surroundings. **JULIA** is next to him. She
 stirs and places a hand on
 his face. **WINSTON** tries to catch his breath. 30

WINSTON Where am I?

JULIA laughs, sleepily.

JULIA Where do you think you are Winston?

,

35

WINSTON I had a nightmare. The worst thing in the
 world.

JULIA puts an arm around him.

(continued on the next page)

1984 continued.

JULIA Room 101.

You know what's in Room 101, Winston. 40

WINSTON turns to her. She speaks in
O'BRIEN's voice.

You've always known it.

WINSTON What did you say?

JULIA I.

Love. 45

WINSTON Julia? What's — ?

JULIA The Ministry of Love.

,

And that's where you are now.

Look. 50

WINSTON 'comes to'.

(continued on the next page)

1984 continued.

O'BRIEN I told you that if we met again it would be
in the place where there is no darkness.

WINSTON Yes.

**Lights flicker on. Bright, uncomfortable,
unforgiving, but illogical,** 55
the room is somehow endless.

O'BRIEN You know why you are here. You know
what has to happen. You've known for a
long time.

You suffer from a defective memory. You 60
are unable to remember real events and
you persuade yourself that you remember
other events which never happened.

O'BRIEN settles his glasses.

But this is curable. And once you
are cured, 65
you will feel better than you have ever
felt. No false memories. You will love Big
Brother. You'll be happy. Right now,
you are
a minority of one. You have chosen to be a
madman. 70

1984 continued.

WINSTON Sanity is not statistical.

The words 'Sanity is not statistical' appear all around.

O'BRIEN I know your mind Winston. I know what you've been thinking. What you're thinking now and what you're yet to think. I've watched you for longer than you can imagine. 75

Trust me, Winston. I'm going to make you perfect. It's time.

Several **TORTURERS** enter the room.
WINSTON watches them, fearfully. 80

Take a seat.

,

WINSTON sits, cautiously.
The **TORTURERS** sit.

With which power is Oceania at war, at this moment? 85

,

1984 continued.

Winston?

O'BRIEN's manner is that of a doctor, a teacher, even a priest, anxious to explain and persuade.

WINSTON When I was arrested, Oceania was at war with Eastasia. 90

O'BRIEN With Eastasia. Good. And for how long has Oceania been at war with Eastasia?

WINSTON studies O'BRIEN's face.

You're afraid to answer because you know that throughout this conversation, pain can be applied to you at any moment and to any degree. 95

But that pain will help you. Pain compels truth. And it is important you answer truthfully. Your truth, at least. Tell me what you think you remember. 100

,

(continued on the next page)

1984 continued.

WINSTON Until recently we were not at war with Eastasia at all. We were their allies.

The war
was against Eurasia. That lasted for four
years. And before that —

105

O'BRIEN signals to someone.

O'BRIEN The fingertips.

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 31–39.

- 3 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Lloyd. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.**
(4 marks)
- (ii) You are going to play Dr Maudsley. 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 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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- **costume**
- **lighting**
- **staging.**

(9 marks)

(continued on the next page)

3(b) continued.

(ii) Tess is 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 marks)

(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:

- **props/stage furniture**
- **set**
- **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 Four and Scene Five.

The MEN smile. DR MAUDSLEY gives EDWARDS a look.

DR MAUDSLEY. Let's abandon the fanciful speculation of the Europeans and instead turn our attention to more progressive theories. Anyone?

TESS raises her hand. She is ignored. 5

Come on, gentlemen? No one?

TESS continues to wait with her hand raised. LLOYD stands.

LLOYD. Sir.

DR MAUDSLEY. Go ahead. 10

(continued on the next page)

Blue Stockings continued.

**LLOYD. In your thesis, you write that hysteria is
brought on by
a weakened morality, mind or will. That any
woman is
susceptible.**

**DR MAUDSLEY. I do indeed. And that it leads
to maladies
such as –**

15

LLOYD. Mania.

DR MAUDSLEY. Yes.

HOLMES. Lunacy.

DR MAUDSLEY. Yes.

EDWARDS. Paroxysm.

20

DR MAUDSLEY. Yes.

LLOYD. 'Feminism.'

The MEN might laugh. TESS stands.

(continued on the next page)

Blue Stockings continued.

TESS. But, sir, I believe Charcot says hysteria is
caused by
specific biological weaknesses, not by a woman's
lack of
moral judgement at all. That it's hereditary.

25

A ripple of consternation.

DR MAUDSLEY. Indeed he does. Did I invite you
to stand,
miss?

TESS. Moffat, sir.

30

DR MAUDSLEY. I wasn't asking your name. I'm
not interested
in your name. Are you contradicting me in my
own lecture?

TESS. No –

DR MAUDSLEY. Are you suggesting these
Europeans are
superior to my colleagues and I? Are you
an expert?

35

TESS. No, / sir –

(continued on the next page)

Turn over

Blue Stockings continued.

DR MAUDSLEY. Have you undertaken experiments?

**In your
own laboratory?**

TESS. Of course not, but, sir, these scientists –

**DR MAUDSLEY. They are not scientists, they
are fantasists.**

40

**Miss, why are you here? This is a lecture hall, not
a laundry.**

TESS. Sir!

**DR MAUDSLEY. Gentlemen, it has been proven
time and
again that hysteria results from a state of
emotional agitation
commonly observed in the female –**

45

**TESS. But there is no evidence to prove that / women
alone are
susceptible to hysteria, it's merely observation –**

DR MAUDSLEY (indicating TESS).

**A woman becomes
agitated as she relinquishes control of
her emotions.**

(continued on the next page)

Turn over

Blue Stockings continued.

**TESS. I am not agitated because I am a woman! /
I am agitated 50
because you won't consider an
alternative scientifically
proven phenomenon. What about Freud?**

**DR MAUDSLEY. The temperature rises, nerves
destabilise, the
woman begins to hyperventilate. A perfect
example of
hysterical agitation, gentlemen, leading to mania. 55**

**TESS. Why won't you acknowledge other
people's theories?**

**DR MAUDSLEY. I do. Why can't you comprehend
that the
male organisation is one and the female quite
another? You
seem to think it's merely an affair of clothes.**

TESS. That's not what I'm saying! 60

(continued on the next page)

Blue Stockings continued.

DR MAUDSLEY (raising his voice startlingly).

Do not
contradict me, miss! All you have demonstrated in
your base
and misguided outburst is that your sex has no
capacity to
control your emotional functions. **(Pause.)**
Get out.

TESS. What?

65

DR MAUDSLEY. Out. And don't even think
about coming
back to a lecture of mine.

TESS collects her belongings and leaves in
silence. **MISS**

BOTT tries to leave to follow her but

DR MAUDSLEY
begins again, quietly, dangerously.

70

(continued on the next page)

Blue Stockings continued.

There comes a time, during a woman's
pubic development,
when she will expend tremendous energy in
the recurring
demands of menstruation. Can she bear mental
drain in
addition to these physical demands? The
overexertion of a
woman's brain, at the expense of other vital organs,
may lead
to atrophy, mania, or worse, may leave her
incapacitated as a
mother. These, sirs, are not opinions. They are
facts of
nature, proven by science.

75

(To the WOMEN.) I should throw the whole lot of
you out.

(continued on the next page)

Blue Stockings continued.

Scene Five

80

Out Without Hats

The WOMEN rush out into the street looking for TESS. A group of MEN stand chatting on the other side of the street, the WOMEN pay them no attention. TESS is distraught.

CAROLYN. Tess!

85

CELIA. Are you alright?

TESS. What do you think?

CELIA. What were you doing?

TESS. I've never been spoken to like that. Never.

CELIA. Whatever will Mrs Welsh say.

90

TESS. They can't just go on as if we weren't here.

CAROLYN. We are here. They ought to get used to it.

WILL passes with the MEN.

(continued on the next page)

Turn over

Blue Stockings continued.

TESS. There's Will. Will!

LLOYD. Who's that then, Will?

95

WILL. I don't know.

TESS approaches the MEN.

LLOYD. Oh. Cos she seems to know you rather well.

WILL. I never...

**TESS. Thank God you're here. Did you hear
what happened?**

100

Why weren't you in the lecture?

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 43–50.

- 4 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Leah. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play Jan. She is justifying their actions.**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
- lighting**
- staging.**

(9 marks)

(continued on the next page)

4(b) continued.

(ii) Mark is feeling guilty.

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 marks)

(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:

- **props/stage furniture**
- **set**
- **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 opening section to the play.

LEAH Whatever we did, we did, me and Phil, it wasn't
just Phil, if that's
what you're thinking, if you're thinking it might just
have been
him, on his own, without me, well that's not, we
are completely,
I am responsible as much as he, as much as Phil, but
we didn't
because –

5

JOHN TATE places a finger on her lips. She
is silent.

JOHN TATE Have you told them?

MARK No.

JOHN TATE Brilliant. Is there one thing that I do not
have to do?

Beat.

10

(continued on the next page)

Turn over

DNA continued.

JAN So you want us to tell them?

JOHN TATE Yes! Please.

He takes his finger away from Leah's lips.

MARK It's Adam. He's...

I mean we were just having a laugh, weren't we, we
were all, you
know...

15

You know Adam, you know what he's like, so we were
sort of,
well, alright, taking the piss, sort of. You know what he's
like he
was, sort of hanging around

JAN Trying to be part of

20

MARK Yeah, trying to be part of, yeah, yeah, so we're
having a
laugh

JAN with him

(continued on the next page)

DNA continued.

MARK yeah, with him, I mean he's laughing as well, see
how far

he'll go... We got him to eat some leaves.

25

JAN Great big ones, dirty leaves off the floor, he ate
them, just
like that

MARK Just like that, we were all

JAN stitches

MARK We were in stitches, weren't we

30

JAN Adam too, he was

MARK Oh yeah, Adam was, he was laughing harder
than anyone.

JAN Nutter.

MARK Nutter.

JAN complete

35

MARK complete nutter

JAN Big fistfuls of leaves, eh John

(continued on the next page)

Turn over

DNA continued.

MARK laughing his head off, eh John

JAN He burnt his own socks!

MARK Yeah, yeah, he did, that's right he, he set
them alight

40

JAN anything, he'd do, just a laugh

MARK we got him to nick some vodka

JAN you could tell he was scared

MARK oh, he was terrified, he was completely, but like
you know,
pretending, you know, pretending he's done it before,
big man,
pretending he's

45

JAN You know what he's like, he's

MARK Do anything. And you're thinking 'Will he
do anything?
What won't he do?'

JAN Let us punch him.

50

MARK he was laughing

(continued on the next page)

Turn over

DNA continued.

JAN In the face.

MARK He was laughing.

JAN at first

MARK Yeah, at first he was, I mean we took it a bit
far, alright,
half hour, forty minutes

55

JAN I mean he was still joking all the way, but

MARK you could tell

JAN He weren't really

MARK fear

60

JAN well

MARK you don't want to admit, you know what
he's like,
Phil...

JAN Stubbed out cigarettes on him.

MARK joking, we were

65

(continued on the next page)

DNA continued.

JAN Arms, hands, face

MARK having a laugh, really, he was laughing

JAN and crying, soles of his feet

MARK or crying, sort of, a bit of both

JAN Made him run across the motorway 70

MARK you're thinking what is this nutter, and with
the vodka

making you feel a bit, you know, you're having a
laugh, together,
what is this nutter gonna do next, we can make him do,
we can
make him do –

JAN That's when I went home 75

MARK anything, yeah, only because you had to.

JAN I wasn't there when –

MARK Only because you had to, you would've
been there

otherwise, you did all the...

Beat. 80

(continued on the next page)

Turn over

DNA continued.

We went up the grille. You know, that shaft up there on the hill.

Just a big hole really, hole with a grille over it, covering, just to see

if he'd climb the fence, really and he did, and we thought, you

know, he's climbed the fence which we didn't think he'd do so

walk, you know, walk on the grille, Adam, walk on the, and he did,

85

he's walked on, you know, wobbling and that but he's walking on

the grille and we're all laughing and he's scared because if you

slip, I mean it's just blackness under you, I mean it's only about

fifteen foot wide so, but it might be hundreds of feet into blackness,

I dunno, but he's doing it, he's walked on the grille.

90

He's on the grille. He is.

And someone's pegged a stone at him.

Not to hit him, just for the laugh.

And you shoulda seen his face, I mean the fear, the, it was so, you

had to laugh, the expression, the fear...

95

(continued on the next page)

Turn over

DNA continued.

**So we're all pegging them. Laughing. And his face,
it's just
making you laugh harder and harder, and they're getting
nearer and
nearer. And one hits his head. And the shock on his
face is so...
funny. And we're all just...**

Just...

100

**Really chucking these stones into him, really hard
and laughing
and he slips.**

And he drops.

Into...

Into the er...

105

So he's...

So he's...

So he's –

JOHN TATE Dead. He's dead.

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 54–60.

- 5 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Big Brother. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract.
(4 marks)**
- (ii) You are going to play Poppy. He is thinking of others.**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- costume**
- lighting**
- staging.**

(9 marks)

(continued on the next page)

5(b) continued.

(ii) BLADE is confused.

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 marks)

(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:

- **props/stage furniture**
- **set**
- **sound.**

(14 marks)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

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 Scenes Nine and Ten.

BLADE . . . I went with my father to steal grain from the army. He was caught. I . . . I didn't do anything.

BIG BROTHER Go on.

BLADE I stayed hidden, frozen. Watched them beat him to death . . . In the morning I went home, told my mother. She . . . she told me to leave. I didn't believe her, couldn't understand . . . She threw rocks at me, didn't stop . . . Eventually I crawled away. She was right to.

5

Pause.

There's something wrong with me . . . I've always felt . . . I'm not sure . . .

10

BIG BROTHER With God's help you can overcome your nature.

(continued on the next page)

Turn over

The Free9 continued.

BLADE I don't think I can live without love.

BIG BROTHER God loves you.

15

**BLADE I can't feel him. Would you . . . would you
hold me?**

**BIG BROTHER That's the devil talking. The flesh is
weak but
with the Heavenly Father by your side your resolve
can be
strong.**

BLADE nods.

20

**BLADE I like calling him father . . . Please, how can
I change
these feelings?**

BIG BROTHER Should I pray for you?

BLADE Yes. Please save me.

BLADE kneels before BIG BROTHER.

25

(continued on the next page)

The Free9 continued.

RAT enters downstage holding an ice cream in a shiny packet. Slowly she unwraps it, then pauses before taking a tentative lick. She licks again, and starts to eat the ice cream.

RAT I didn't know anything could taste like this.

This is . . .
pleasure.

30

She eats the ice cream.

If I'm ever rich I'll eat ice cream once a week. No, I'll be rich, every day.

She finishes the ice cream.

What else is out there that I don't know about?

35

Pause.

I'm . . . excited about freedom, about all the
brilliant things

I might discover, things I might like, that might make me
happy.

(continued on the next page)

The Free9 continued.

SCENE TEN

40

Laos.

The squalid room in the detention centre. The light fades in the window. POPPY and JIA huddle together doing something secret. The others sit around.

RAT How far do you think we are from Vien . . . the capital.

45

ICE No idea.

RAT Do you remember what Big Brother said?

MOON He said a lot of shit.

RAT About the North and South Korean embassies being on the same street.

50

SUNNY Yes.

RAT Well . . . what if it's a case of whoever gets here first?

(continued on the next page)

Turn over

The Free9 continued.

POPPY and Jia move towards BLADE.

POPPY and Jia SURPRISE!

POPPY lifts up a cake they have made out of
rice. There is even a
stubby candle on top. 55

POPPY and BLADE look at each other.

POPPY and JIA Happy birthday to you.

The children crowd around BLADE and join in.
THE FORGOTTEN
creep out of the shadows. 60

ALL

Happy birthday to you.
Happy birthday, dear Blade,
Happy birthday to you.

BLADE sees FORGOTTEN TWO'S (female) face
in the candle light. 65

POPPY Go on then.

JIA Don't forget to make a wish.

(continued on the next page)

The Free9 continued.

BLADE looks at **FORGOTTEN TWO**'s face, makes
a wish. **FORGOTTEN**
TWO turns away, **BLADE** blows out the candle.
The children clap
and cheer.

70

POPPY Best mates?

BLADE nods.

BLADE Spiritual twins.

POPPY hugs **BLADE**.

POPPY Sorry . . . You're brilliant, you know
that? Brothers.

75

MOON We're all brothers, now we've got sisters too.

SUNNY We're all the family we've got.

Ice Stop it. I'm getting all emotional.

BLADE (to **POPPY**) How old am I?

POPPY Seventeen.

80

BLADE I stopped counting.

(continued on the next page)

Turn over

The Free9 continued.

POPPY I didn't.

SUNNY How long have we been here?

POPPY Five days.

SUNNY Is that all?

85

JIA hands BLADE a spoon.

JIA Aren't you going to cut the cake?

BLADE cuts the cake with the spoon.

POPPY Isn't this just as good as . . .

BLADE The cake my mother made?

90

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 64–71.

- 6 (a) There are specific choices in this extract for performers.**
- (i) You are going to play Police Officer 1. Explain TWO ways you would use VOCAL SKILLS to play this character in this extract. (4 marks)**
- (ii) You are going to play Police Officer 2. He is being aggressive.**

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 make reference to the context in which the text was created and first performed.

Choose ONE of the following:

- **costume**
- **lighting**
- **staging.**

(9 marks)

(continued on the next page)

6(b) continued.

(ii) Yemi is losing control.

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 marks)

(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:

- **props/stage furniture**
- **set**
- **sound.**

(14 marks)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

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 Seven.

POLICE OFFICER 2 Watch your language, son.

YEMI I ain't your son.

POLICE OFFICER 2 Glad you ain't. If I had a child
I'd teach
him to have a lot more respect than you.

YEMI Look – what do you want?

5

POLICE OFFICER 1 For you to show some
manners and
respect.

YEMI But I'm not even doing nothing.

POLICE OFFICER 2 You're causing a scene.

(continued on the next page)

Gone Too Far! continued.

YEMI You're the one's who is harassing me.

**Touching me
for no reason. You know you ain't got nothing on us.
(He gets
free. To IKUDAYISI.) Let's go!**

10

**POLICE OFFICER 2 He is not going anywhere
with you.**

YEMI attempts to grab IKUDAYISI's hand.

**POLICE OFFICER 1 holds
him back again.**

15

YEMI Don't try touch me, you perv!

POLICE OFFICER 1 Ohh, bad mistake!

He starts to bring out the handcuffs.

IKUDAYISI Please, sir, he doesn't mean it.

POLICE OFFICER 2 Just stand over here, son.

20

YEMI You can't hold me against my will.

**POLICE OFFICER 1 We can if we suspect you being
under the
influence.**

(continued on the next page)

Turn over

Gone Too Far! continued.

YEMI Under the influence of what?

Police Officers 1 and 2 Cannabis.

25

YEMI Dat's how I know you're capping! Can you even smell anything on me?

IKUDAYISI Sir, please, how much do you want.

He begins searching in his pockets.

YEMI (to IKUDAYISI) Dayisi, are you mad, you don't got to pay for nothing.

30

IKUDAYISI How much do you want? I will go and get it and you can let him go.

YEMI Stop talking!

POLICE OFFICER 2 (to IKUDAYISI) Son, we're not corrupt

35

officers, we don't take bribes – just sorting out this little dispute for you, OK?

IKUDAYISI Please, we don't want trouble.

(continued on the next page)

Gone Too Far! continued.

POLICE OFFICER 2 (to IKUDAYISI) Don't worry, it's not you

that's causing the problems. (He gets out his notebook. To Yemi.)

40

We will try this again. What is your name?

YEMI I really ain't got time for this. Arrest me, innit.

POLICE OFFICER 1 Well, disturbing the peace is a big offence.

YEMI Disturbing the peace, disturbing the peace – you're

disturbing my peace. You came up to me with nothing to say,

45

nothing! Just tryna force me to get mad. TO GET MAD SO I

WILL DO SOMETHING, SO YOU CAN DO ME FOR SOMINK. That's how I know you people are corrupt. When

you should be out doing something constructive. You're bugging me cos I'm black.

50

POLICE OFFICER 1 Don't try and use the race card here, boy, and keep your voice down.

(continued on the next page)

Gone Too Far! continued.

POLICE OFFICER 2 There is nothing racist about us,
stop tryna
make a scene.

YEMI You're stopping me from going home. 55

POLICE OFFICER 1 Home?

POLICE OFFICER 2 If you were willing to say that in
the first
place, of course we would have let you go home. Go
on then.

YEMI What?

IKUDAYISI We are sorry, sir. 60

YEMI SHUT UP, DAYISI, WHAT YOU SAYING SORRY

FOR? These mans are taking us for dickhead. Are
you blind?

YEMI goes to push him and the **POLICE OFFICERS**
hold him back.

(continued on the next page)

Gone Too Far! continued.

YEMI The only reason they acting nice now is cos
there are
bare people around, looking at them, knowing they are
being racist!

65

POLICE OFFICER 1 Oi, leave him alone.

POLICE OFFICER 2 (to onlookers) This is why,
people, we're
here. Just looking out for his best interest.

(To IKUDAYISI.) We
wouldn't want anything to happen to you whilst
you're in
this country.

70

IKUDAYISI Uh?

YEMI (to IKUDAYISI) This is what I've been telling
you all
day, all day, but you never wanted to listen to me. What
did I
tell you bout this country?

75

POLICE OFFICER 2 Stop causing a scene.

YEMI Nah, people need to hear what's going on.

POLICE OFFICER 1 Stop trying to be a smart alee.

(continued on the next page)

Turn over

Gone Too Far! continued.

YEMI (begins shouting while being held) The only reason why

these mans are holding me is cos I'm black. I ain't done nothing and they tryna arrest me. 80

A message comes in on the police radio about a more important case.

I'm being harassed, I'm being harassed!

POLICE OFFICER 2 Today's your lucky day, son.

YEMI and IKUDAYISI start to move, but get stopped again. 85

POLICE OFFICER 1 No, you go that way and we will help him out.

YEMI But we live that way.

POLICE OFFICER 2 There is still a chance of you getting arrested. 90

IKUDAYISI Please, he is my brother, sir.

(continued on the next page)

Gone Too Far! continued.

POLICE OFFICER 1 You don't have to pretend, son,
he won't
trouble you again.

YEMI kisses his teeth and heads off to the
right. The **POLICE**
OFFICERS stay and watch till he goes offstage. 95

POLICE OFFICER 1 Off you go then.

IKUDAYISI But –

POLICE OFFICER 2 Don't worry, son, we got
you covered.

The **POLICE OFFICERS** stay and watch as
LKUDAYISI walks off to the
left. He glances backwards once or twice, but
the **POLICE OFFICERS** 100
stand their ground till he is out of sight.

Blackout.

SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

- 7 (a) Analyse how sound design enhanced one key moment in the performance.
(6 marks)**
- (b) Evaluate how physical skills were used to create relationships within the performance.
(9 marks)**

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER

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