

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.

Text studied	Question / Extract	Page
100	QUESTIONS 1a to 1c	Go to page 4
	EXTRACT	Go to page 9
1984	QUESTIONS 2a to 2c	Go to page 20
	EXTRACT	Go to page 25
Blue Stockings	QUESTIONS 3a to 3c	Go to page 36
	EXTRACT	Go to page 41

(continued on the next page)

Turn over

SECTION A continued.

Text studied	Question / Extract	Page
DNA	QUESTIONS 4a to 4c	Go to page 51
	EXTRACT	Go to page 56
The Free9	QUESTIONS 5a to 5c	Go to page 66
	EXTRACT	Go to page 71
Gone Too Far!	QUESTIONS 6a to 6c	Go to page 80
	EXTRACT	Go to page 85

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 95
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Turn over

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 9–19.

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)**

(continued on the next page)

1(a) continued.

**(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)

Turn over

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)

(continued on the next page)

1 continued.

(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?**

(continued on the next page)

Turn over

100 continued.

ALEX

I was . . . a motorbike courier.

5

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.

(continued on the next page)

Turn over

100 continued.

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!

(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.

(continued on the next page)

Turn over

100 continued.

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.

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

30

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

(continued on the next page)

Turn over

100 continued.

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)

Turn over

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 . . .

(continued on the next page)

Turn over

100 continued.

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.

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.

(continued on the next page)

Turn over

100 continued.

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

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.

(continued on the next page)

Turn over

100 continued.

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.**

**Her hairbrush, its handle inlayed
with ivory.**

(continued on the next page)

Turn over

100 continued.

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.

(continued on the next page)

Turn over

100 continued.

MOTHER (patiently)

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

SOPHIE

Mother . . . tell me how I look?

MOTHER

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

Turn over

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 25–35.

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)**

(continued on the next page)

Turn over

2(a) continued.

**(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)

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)

Turn over

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)

(continued on the next page)

2 continued.

(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.**

(continued on the next page)

Turn over

1984 continued.

Another scream from nearby.

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

10

**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?

(continued on the next page)

Turn over

1984 continued.

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?

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

(continued on the next page)

Turn over

1984 continued.

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.

(continued on the next page)

Turn over

1984 continued.

JULIA puts an arm around him.

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.

,

(continued on the next page)

Turn over

1984 continued.

And that's where you are now.

Look.

50

WINSTON 'comes to'.

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,
the room is somehow endless.

55

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

(continued on the next page)

Turn over

1984 continued.

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

60

O'BRIEN settles his glasses.

But this is curable. And once
you are cured,
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.

65

70

WINSTON Sanity is not statistical.

(continued on the next page)

Turn over

1984 continued.

**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.

,

(continued on the next page)

Turn over

1984 continued.

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

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

85

,

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?**

(continued on the next page)

Turn over

1984 continued.

WINSTON studies O'BRIEN's face.

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

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

,

(continued on the next page)

Turn over

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 41–50.

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)**

(continued on the next page)

3(a) continued.

(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)

Turn over

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)

(continued on the next page)

3 continued.

(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?

(continued on the next page)

Blue Stockings continued.

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

LLOYD. Sir.

DR MAUDSLEY. Go ahead. 10

**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.

(continued on the next page)

Turn over

Blue Stockings continued.

DR MAUDSLEY. Yes.

EDWARDS. Paroxysm. 20

DR MAUDSLEY. Yes.

LLOYD. ‘Feminism.’

**The MEN might laugh.
TESS stands.**

**TESS. But, sir, I believe Charcot says
hysteria is caused by
specific biological weaknesses, not by
a woman’s lack of 25
moral judgement at all. That
it’s hereditary.**

A ripple of consternation.

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

(continued on the next page)

Turn over

Blue Stockings continued.

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 –

**DR MAUDSLEY. Have you undertaken
experiments? In your
own laboratory?**

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

(continued on the next page)

Turn over

Blue Stockings continued.

**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
because you won't consider an
alternative scientifically
proven phenomenon. What
about Freud?** **50**

**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.**

(continued on the next page)

Turn over

Blue Stockings continued.

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

**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)

Turn over

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.

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

(continued on the next page)

75

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

(continued on the next page)

Turn over

Blue Stockings continued.

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.

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?

Turn over

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 56–65.

- 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)**

(continued on the next page)

Turn over

4(a) continued.

(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)

Turn over

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)

(continued on the next page)

4 continued.

(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.

(continued on the next page)

Turn over

DNA continued.

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

Beat.

10

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**

(continued on the next page)

Turn over

DNA continued.

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

**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

(continued on the next page)

Turn over

DNA continued.

**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

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

(continued on the next page)

Turn over

DNA continued.

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

JAN In the face.

MARK He was laughing.

JAN at first

(continued on the next page)

Turn over

DNA continued.

**MARK Yeah, at first he was, I mean we
took it a bit far, alright, 55
half hour, forty minutes**

**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)

Turn over

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.**

(continued on the next page)

Turn over

DNA continued.

JAN I wasn't there when –

**MARK Only because you had to, you
would've been there
otherwise, you did all the...**

Beat.

80

**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,**

(continued on the next page)

Turn over

DNA continued.

**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.
He's on the grille. He is.**

90

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

**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...**

(continued on the next page)

Turn over

DNA continued.

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 71–79.

- 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)**

(continued on the next page)

5(a) continued.

(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)

Turn over

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)

(continued on the next page)

5 continued.

(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

(continued on the next page)

Turn over

The Free9 continued.

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.**

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.**

(continued on the next page)

Turn over

The Free9 continued.

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

**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

(continued on the next page)

Turn over

The Free9 continued.

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

(continued on the next page)

Turn over

The Free9 continued.

SUNNY Yes.

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

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

(continued on the next page)

The Free9 continued.

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.

**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.

(continued on the next page)

Turn over

The Free9 continued.

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.

POPPY I didn't.

SUNNY How long have we been here?

POPPY Five days.

(continued on the next page)

Turn over

The Free9 continued.

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 85–94.

- 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)**

(continued on the next page)

6(a) continued.

(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)

Turn over

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)

(continued on the next page)

6 continued.

(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.

(continued on the next page)

Turn over

Gone Too Far! continued.

YEMI But I'm not even doing nothing.

**POLICE OFFICER 2 You're causing
a scene.**

**YEMI You're the one's who is
harassing me. Touching me 10
for no reason. You know you ain't got
nothing on us. (He gets
free. To IKUDAYISI.) Let's go!**

**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.

(continued on the next page)

Turn over

Gone Too Far! continued.

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.**

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.

(continued on the next page)

Turn over

Gone Too Far! continued.

**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
officers, we don't take bribes – just
sorting out this little
dispute for you, OK?** 35

**IKUDAYISI Please, we don't
want trouble.**

**POLICE OFFICER 2 (to IKUDAYISI) Don't
worry, it's not you
that's causing the problems. (He gets
out his notebook. To YEMI.)
We will try this again. What is your name?** 40

(continued on the next page)

Turn over

Gone Too Far! continued.

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)

Turn over

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?

(continued on the next page)

Turn over

Gone Too Far! continued.

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

**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?

(continued on the next page)

Gone Too Far! continued.

**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.**

**YEMI (begins shouting while being
held) The only reason why
these mans are holding me is cos I'm
black. I ain't done 80
nothing and they tryna arrest me.**

(continued on the next page)

Gone Too Far! continued.

**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)

Turn over

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** stand their ground till he is out of sight.

100

Blackout.

Turn over

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

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

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