

**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.**

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

**(continued on the next page)**

**Turn over**

## SECTION A continued.

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

## SECTION B

<b>Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.</b>	<b>Go to page 95</b>
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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)**

**Turn over**

**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)**

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**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 inlaid  
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)**

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**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 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**

**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)**

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**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  
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?**

**(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.**

**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

**(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)**

**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)**

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**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)**

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**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.**

**(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)**

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**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,  
nothing! Just tryna force me to get mad.**

45

**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)**

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**TOTAL FOR SECTION B = 15 MARKS**

**TOTAL FOR PAPER = 60 MARKS**

**END OF PAPER**

## **SOURCE INFORMATION**

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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)