

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	

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

Monday 15 May 2023

Afternoon (Time: 1 hour 45 minutes)

Paper reference **1DR0/3B**

Drama

COMPONENT 3: Theatre Makers in Practice

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks


Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
 - Section A: answer all questions on **one** set text.
 - Section B: answer **both** questions.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
 - *use this as a guide as to how much time to spend on each question.*
- You are **not** allowed to bring any performance texts into the examination.
- You **are** allowed to bring your live theatre performance notes into the examination
 - *do not return your live theatre performance notes with this question paper.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- It is recommended that you spend approximately 75–80 minutes on Section A and approximately 25–30 minutes on Section B.
- Individual links to questions and texts can be found at the bottom of some pages and are shown by a link symbol .

Turn over ►

R76933A

©2023 Pearson Education Ltd.
N:1/1/1/1/1/1

SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1 – 100

Question 2 – 1984

Question 3 – *Blue Stockings*

Question 4 – *DNA*

Question 5 – *The Free9*

Question 6 – *Gone Too Far!*

Question (a)(i)

(4)

1

2

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

Question (a)(ii)

(6)

1

2

3



Question (b)(i)

(9)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Questions & Extracts Booklet
Contents**



**Questions & Extracts Booklet
SECTION A**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

Question (b)(ii)

(12)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Questions & Extracts Booklet
Contents**



**Questions & Extracts Booklet
SECTION A**

Question (c)

(14)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION A = 45 MARKS



**Questions & Extracts Booklet
Contents**



**Questions & Extracts Booklet
SECTION A**

13
Turn over ►

SECTION B: LIVE THEATRE EVALUATION

Answer both questions in this section on the performance you have seen.

Write the title, venue and date of the performance you have seen in the space below.

You must use the Questions and Extracts Booklet (page 36).

Performance details

Title:

Venue:

Date seen:

Question 7(a)

(6)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Question 7(b)

(9)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS



Questions & Extracts Booklet
Contents



Questions & Extracts Booklet
SECTION B

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

Monday 15 May 2023

Afternoon (Time: 1 hour 45 minutes)

**Paper
reference**

1DR0/3B

Drama

COMPONENT 3: Theatre Makers in Practice

Questions and Extracts Booklet

Do not return this booklet with the question paper.

Turn over ►

R76933A

©2023 Pearson Education Ltd.
N:1/1/1/1/1/1

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 3
	Extract	Go to page 5

1984	Questions 2a to 2c	Go to page 9
	Extract	Go to page 11

Blue Stockings	Questions 3a to 3c	Go to page 15
	Extract	Go to page 17

DNA	Questions 4a to 4c	Go to page 20
	Extract	Go to page 22

The Free9	Questions 5a to 5c	Go to page 26
	Extract	Go to page 28

Gone Too Far!	Questions 6a to 6c	Go to page 31
	Extract	Go to page 33

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 36
---	---------------

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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 5–8.****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)

- (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)

(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)

- (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)

(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)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS



100, Diene Petterle, Neil Monaghan and Christopher Heimann

This play had its first 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

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!

(*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.

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

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.

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

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.

Her hairbrush, its handle inlaid 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.

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 11–14.****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)

- (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)

(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)

- (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)

(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)

(Total for Question 2 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS



1984, George Orwell, Robert Icke and Duncan Macmillan

This play had its first performance at Nottingham Playhouse in September 2013.

This extract is taken from the 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

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?

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?	
	<i>JULIA laughs, sleepily.</i>	
JULIA	Where do you think you are Winston?	
	,	35
WINSTON	I had a nightmare. The worst thing in the world.	
	<i>JULIA puts an arm around him.</i>	
JULIA	Room 101.	
	You know what's in Room 101, Winston.	40
	<i>WINSTON turns to her. She speaks in O'BRIEN's voice.</i>	
	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
	<i>WINSTON 'comes to'.</i>	
O'BRIEN	I told you that if we met again it would be in the place where there is no darkness.	
WINSTON	Yes.	
	<i>Lights flicker on. Bright, uncomfortable, unforgiving, but illogical, the room is somehow endless.</i>	55
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 are unable to remember real events and you persuade yourself that you remember other events which never happened.	60
	<i>O'BRIEN settles his glasses.</i>	



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.

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.

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

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

Take a seat.

,

WINSTON sits, cautiously. The TORTURERS sit.

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

,

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.

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.

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.

,



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.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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 17–19.

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)

- (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)

(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)

- (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)

(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)

(Total for Question 3 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS



Blue Stockings, Jessica Swale

This play had its first professional performance at Shakespeare's Globe, London in August 2013.

This extract is taken from Act One, Scene 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

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.

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 –	
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. Miss, why are you here? This is a lecture hall, not a laundry.	40
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 (<i>indicating TESS</i>). A woman becomes agitated as she relinquishes control of her emotions.	
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.	
TESS. That's not what I'm saying!	60
DR MAUDSLEY (<i>raising his voice startlingly</i>). 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. (<i>Pause.</i>) 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

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.

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.

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? Why weren't you in the lecture?

100

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 22–25.

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)

- (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)

(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)

- (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)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(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)

(Total for Question 4 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

DNA, Dennis Kelly

This play had its first performance at the Cottesloe Theatre of the National Theatre, London in February 2008.

This extract is taken from the 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

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

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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

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

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
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...	
<i>Beat.</i>	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, 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.	85
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...	
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 28–30.

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)

- (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)

(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)

- (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)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(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)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

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.

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

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.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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.

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?

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.	
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.	
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 33–35.

- 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)

- (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)

- (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)

- (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)

(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)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS



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.

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.

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 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. <i>(He gets out his notebook. To Yemi.)</i> We will try this again. What is your name?	40
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 <i>my</i> peace. You came up to me with nothing to say, 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.	45
Police Officer 1 Don't try and use the race card here, boy, and keep your voice down.	50
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 <i>goes to push him and the</i> Police Officers <i>hold him back.</i>	
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 alec.

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.

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 **Ikudayisi** 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.

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)
- (b) Evaluate how physical skills were used to create relationships within the performance. (9)

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS
TOTAL FOR PAPER = 60 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



BLANK PAGE**Source Information**

100 from *100* by Christopher Heimann, Neil Monaghan and Diene Petterle, Nick Hern Books 2003

1984 © By kind permission of Oberon Books Ltd

Blue Stockings © Reprinted with permission of Nick Hern Books; www.nickhern.co.uk

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)