

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

Drama

Component 3: Theatre Makers in Practice

Questions and Extracts Booklet

Do NOT return this booklet with the question paper.

Thursday 9 May 2024 – Afternoon

Time: 1 hour 45 minutes

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 8
1984	QUESTIONS 2a to 2c	Go to page 19
	EXTRACT	Go to page 23
Blue Stockings	QUESTIONS 3a to 3c	Go to page 31
	EXTRACT	Go to page 35

(continued on the next page)

Turn over

Section A continued.

DNA	QUESTIONS 4a to 4c	Go to page 43
	EXTRACT	Go to page 47

The Free9	QUESTIONS 5a to 5c	Go to page 55
	EXTRACT	Go to page 59

Gone Too Far!	QUESTIONS 6a to 6c	Go to page 68
	EXTRACT	Go to page 72

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 78
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SECTION A: BRINGING TEXTS TO LIFE

100, Diene Petterle, Neil Monaghan and
Christopher Heimann

Answer ALL questions. Write your answers in the spaces provided.

You are involved in staging a production of this play. Please read the extract on pages 8–18.

1 (a) There are specific choices in this extract for performers.

(i) You are going to play the Elder. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Turn over

Question 1 (a) continued.

(ii) You are going to play the Wife. She is worried.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 1 (b) (i) continued.

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Ketu is inspired.

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)

Question 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:

- **costume**
- **props/stage furniture**
- **staging.**

(14 marks)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

100, Diene Petterle, Neil Monaghan and Christopher Heimann

This play had its first performance at the Soho Theatre, London in February 2003.

This extract is taken from the final section of the play.

KETU'S MEMORY

KETU

The Earth is round like an orange . . .

The performers are now villagers.

**KETU approaches two men who are
scything crops.**

The Earth is round . . . like an orange.

**The reapers laugh with him. KETU moves
on. He finds a woman pounding
flour.**

5

(continued on the next page)

Turn over

100 continued.

The Earth is round like an orange!

The woman gives him a frightened look.

KETU moves on.

He finds another villager engaged in
chores.

The Earth is round like an orange!

10

The villager gets up and threatens **KETU**.

Suddenly all villagers point spears at him.

KETU is arrested and shackled to a
wooden frame.

An **ELDER** comes to talk to him.

ELDER

Ketu . . . You must not say these things.

15

KETU

It is the truth!

(continued on the next page)

100 continued.

ELDER

Our laws are there for a reason. You are terrifying people!

KETU

Why should they fear the truth?!

ELDER

It is sedition! And you will admit it. You have until sunrise! 20

The ELDER leaves.

Ketu's WIFE enters.

WIFE

Ketu . . . I beg you . . . you must give up what you have said. They will kill or banish you. 25

(continued on the next page)

100 continued.

KETU

But it is the truth.

WIFE

What does it matter? Think of me . . . and your
children.

KETU

How can you love me if I am not true to myself?

WIFE

Be true to yourself. In your own mind. Just . . .
reject what you have said in public.

30

KETU

I . . .

The WIFE leaves as the ELDER appears
again.

(continued on the next page)

100 continued.

ELDER

**Ketu . . . it's time . . . what have you to say for
yourself.**

A slight pause.

The WIFE appears again.

35

KETU (in turmoil)

The Earth . . . is flat, like a plate!

He drops the orange.

A celebration erupts.

ELDER

Welcome back!

40

KETU (narrates)

**The village erupted in celebration. The 'bad spirits'
had been banished from my mind. It seemed to me
that to persist with my ideas, would cost me too
much.**

(continued on the next page)

Turn over

100 continued.

I resolved to convince myself of the lie. But it
would not be easy. 45

The performers are once again paddling
their canoes, as in KETU's previous
memory.

HUNTER 1 (watching the sunrise)

Ah! The sun is waking up. 50

KETU looks at him.

KETU

Why do you think the sun is such a shape?

The HUNTERS are puzzled and intrigued.

And yet the Earth is flat?

HUNTER 1

I don't know . . . it just is. (Joking, to other
HUNTER.) 55

(continued on the next page)

100 continued.

Why are the fishes in the water?

HUNTER 2

(Laughing.) And the monkeys in the trees?

The HUNTERS disappear.

KETU (narrates)

My knowledge obsessed me. I needed to share it
with others . . . but they were all too frightened. 60

The WIFE appears.

Tell me, why are they so blind? The sun, the earth
. . . it is so obvious.

WIFE

Stop talking like this! 65

KETU

But . . .

(continued on the next page)

100 continued.

WIFE

Ketu! (Cautiously.) Your brother is coming with the children.

The BROTHER appears with the two children. They run to KETU.

70

SON

Daddy, tell us the orange story.

WIFE

No! It's not a nice story.

KETU looks at his wife.

KETU

Will you deny them the truth?

WIFE

To save them from danger? Yes!

75

(continued on the next page)

100 continued.

KETU

Ignorance is far more dangerous.

WIFE

Ketu, tell a different story.

KETU

This is my home.

DAUGHTER

The orange . . . tell us about the orange.

The **BROTHER** stands watching. He looks
intimidating.

80

KETU weighs up his options.

KETU

In the beginning the Earth was round, like an
orange.

(continued on the next page)

100 continued.

The BROTHER looks at the WIFE.

KETU

**But then a foolish ignorant god, who was not
looking where he was going, trod on it and
squashed it . . . flat!**

85

WIFE

Come on, children.

**The WIFE and BROTHER leave with the
children.**

(Narration.)

**I knew then I could never live on a flat
Earth. To be ridiculed and threatened and rejected.
Pretending to be someone I am not.**

90

**Meanwhile, the other performers create
a tree.**

I will sacrifice myself. But on my own terms.

(continued on the next page)

100 continued.

Not to darkness and ignorance . . . But to truth and
its pursuit . . . for my children.

**KETU approaches the tree and attaches a
rope to one of its branches. 95**

And suddenly . . . I see it all. A moment of utter
clarity.

Our Earth, a perfect, beautiful orb . . . and before
me . . . lies the universe.

He hangs himself. 100

The camera flashes.

Lighting change.

VOID

KETU has disappeared.

GUIDE

**Magnificent! I knew he'd come up with something 105
interesting!**

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
23–30.**

**2 (a) There are specific choices in this extract for
performers.**

**(i) You are going to play Parsons. Explain TWO
ways you would use PHYSICAL SKILLS to play
this character in this extract.**

(4 marks)

(continued on the next page)

Turn over

Question 2 (a) continued.

(ii) You are going to play Julia. She reveals her beliefs.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Turn over

Question 2 (b) (i) continued.

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Winston is being completely honest.

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)

Question 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:

- **costume**
- **props/stage furniture**
- **staging.**

(14 marks)

(Total for Question 2 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

1984, George Orwell, Robert Icke and Duncan Macmillan

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

**This extract is taken from the middle section
of the play.**

PARSONS My kid made sure he was some kind
of enemy agent. Might have been parachuted
in or something. But this is the bit that's
really brilliant. What put her onto him in
the first place?

5

,

SYME Shoes.

PARSONS He was wearing a funny pair of shoes!

SYME He told me before.

JULIA walks along the corridor as before.

WINSTON watches her.

10

(continued on the next page)

1984 continued.

PARSONS So chances are he was a foreigner.
Pretty smart, right? Pretty smart for a seven year
old.

JULIA enters the canteen.

Absolutely bursting with pride. You know 15
what she did this weekend? Absolutely
brilliant. Pleased as punch. Her troop are
on a patrol North West, heading towards
Willesden. And they hear something.

Whistling! Young man and woman from 20
the Ministry of Plenty, holding hands!

Stopped when they saw the kids of course.

But it was too late. That kind of behaviour.

Brazen.

SYME Good. 25

PARSONS I mean, there is a war on.

**JULIA comes closer, sits at the other end
of the table. WINSTON, suddenly**

(continued on the next page)

1984 continued.

reckless, nudges the tray off the table
 downstage towards her — everyone
 else in the room stops as if there's been a
 gunshot. 30

,

Be careful, comrade. Be careful.

JULIA moves in to help him clear it up.
 They're on the floor.

JULIA Sunday afternoon?

WINSTON Yes.

JULIA At fifteen, get the train. 35

JULIA's voice seems to echo, and the
 canteen vanishes.

Get off at the third station. Turn left, follow
 the path — wait at the biggest tree, the one
 covered in moss. Wait for me.

A sudden, two-second blackout — then a
 train whistle. The lights 40
 come up. We are in the countryside.

(continued on the next page)

Turn over

1984 continued.

We're all right here.

WINSTON We're all right here?

JULIA Yes. We're miles from anywhere. Look at the trees! Just don't go too far into the open. 45

,

I'm Julia.

'Hello Julia, I'm Winston Smith.'

WINSTON How did you know that's —

JULIA I'm careful. I'd be dead if I wasn't. 50

WINSTON You've done this before?

JULIA Hundreds of times. Well, a handful at least.

WINSTON With Party members?

JULIA Always.

WINSTON The more men you've been with, the better. 55

I hate purity. I want the Party to rot from the inside. To collapse in on itself. I want corruption. Violence. Risk.

(continued on the next page)

1984 continued.

JULIA You're going to love me.

,

60

Oh — I've got a surprise.

She pulls out a slab of chocolate wrapped
in silver paper.

WINSTON Chocolate! I remember —

JULIA It's real. Not like that crap the Party
rations out. This is the stuff they keep for
themselves.

65

WINSTON How did you —

She takes a small piece of chocolate and
puts it into his mouth.

They stop still, her fingers lingering on
his lips. He eats the chocolate, his
eyes closed. He opens them in joy at the
taste. **JULIA** smiles.

70

JULIA kisses him.

They chase each other around the room,
pulling things from the shelves,

(continued on the next page)

Turn over

1984 continued.

throwing paper in the air and turning
 chairs over. Tiles drop from
 the ceiling, panels fall from the walls.

JULIA removes the red item of
 clothing. They undress. They have sex as
 the sun deepens in colour. 75

WINSTON I feel like this has happened already. I
 mean —

I've dreamt you.

I've dreamt this.

, 80

JULIA How do you know you're not dreaming
 now?

,

WINSTON Being with you the world feels solid.

Real. I know who I am. I have memories. A past. 85

The chocolate. It reminds me of —
 something.

(continued on the next page)

1984 continued.

I can't remember.

JULIA You thought I was an agent of the Thought Police. 90

WINSTON Yes. I hated the sight of you. I wanted to murder you — I wanted to stab you in the throat. I wanted to smash your skull in.

JULIA I'm a good liar. It's the only way to be safe.

WINSTON Hardly safe to approach strangers — 95

JULIA I detect the people who don't belong. There's something in your eyes that betrays you. I knew you were against them. I know everything about you.

WINSTON You'd be useful to the Thought Police. 100

,

They'll kill us just for being here together.

We'll end up in the Ministry of Love. It's inevitable.

JULIA Nothing's inevitable. 105

(continued on the next page)

1984 continued.

WINSTON Do you think they can be overthrown?

That we can bring down the Party?

JULIA We are.

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 35–43.

3 (a) There are specific choices in this extract for performers.

(i) You are going to play Ralph. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 3 (a) continued.

(ii) You are going to play Holmes. He is passionate.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 3 (b) (i) continued.

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Mr Banks wants more from his students.

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)

Question 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:

- **costume**
- **props/stage furniture**
- **staging.**

(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 Twelve.

RALPH. He asked her to marry him. And she said
yes.

MR BANKS. Good man, Edwards.

LLOYD. She's quite something, sir.

EDWARDS. She's a taller lady, sir, but she's
glorious.

Pause.

5

MR BANKS (referencing their essays).

These 'wonders of the
human mind'. They're articulate, they're accurate.
They're

(continued on the next page)

Turn over

Blue Stockings continued.

first class. But there's something missing.

HOLMES. Sir?

MR BANKS. Spirit. Panache. 10

WILL. Oh, come on, sir.

RALPH. I'd love to be a poet, sir, but we're
scientists, aren't we.

MR BANKS. Agreed. But I'll give you a shilling if
you can

name a scientist who wasn't passionate about his
discoveries.

We must be hunters, explorers. Holmes, what
excites you? 15

HOLMES. That'd be telling, sir.

MR BANKS. Come on.

HOLMES. I'm a violinist.

LLOYD. And a Blue on the track.

HOLMES. I play with the chamber orchestra. 20

MR BANKS. Alright. So endless hours of
practice, broken

(continued on the next page)

Turn over

Blue Stockings continued.

fingernails, neighbours in a fury — why do you do it?

HOLMES. Well, on the track, it's practice. Speed. Precision.

But in the orchestra... it's beyond that somehow.

The tone we aim for is nothing to do with practice.

It's more than the sum of the sounds. 25

It's like an opiate. Beethoven said music

was beyond any wisdom or philosophy. It's like

trying to get to something — more.

MR BANKS. 'Something more.' Exactly. Lloyd?

LLOYD. I went up the Matterhorn, sir, with an international team. 30

MR BANKS. Go on, tell us more.

LLOYD. They asked us to the Palace when we got back.

(continued on the next page)

Blue Stockings continued.

MR BANKS. You haven't answered my question.

LLOYD. Alright. Well, we tried for the Furggen
Ridge but there was an avalanche, 35
so we went up the south face instead.

It's fourteen thousand feet of sheer cliff face, sir.
Rocks and glacial ice. Seventy-two-hours-straight
climb, and we did it without ropes.

Before the summit the fog was so thick that I had
to feel my way on my hands and knees. 40

But when we got through the clouds,
it's just you and the sky.

It made me believe in God. We lost a man, sir.

But I'd do it again, no question.

MR BANKS. Thank you, Lloyd. Edwards?

HOLMES. Maudie. She's his conquest, sir. 45

RALPH. She's his life.

MR BANKS. Alright then. Edwards is off
gallivanting with his intended along the seafront.
He admires the cliffs.

(continued on the next page)

Turn over

Blue Stockings continued.

EDWARDS. Cretaceous chalk, sir.

MR BANKS. The sunlight in her hair. He allows
his arm to brush up against hers. 50

EDWARDS. Steady on, sir.

MR BANKS. It's thrilling, It's new. He feels
something bubbling deep down.

EDWARDS. Dutch courage, sir. 55

MR BANKS. No. It's passion.

EDWARDS. Sir!

MR BANKS. Exhilaration.

And yet what have I got here?

An essay that's as dry as old soot.

When what I need is the lust

for discovery you feel about Maudie, in your essay. 60

How does it feel?

EDWARDS. Don't ask me that, sir! Ask Mayhew.

He's got a girl.

MR BANKS. So... what's it like?

(continued on the next page)

Blue Stockings continued.

Silence.

Mayhew? 65

RALPH. Oh, come on.

MR BANKS. Mayhew?

Silence.

RALPH. Alright. It feels — important. Necessary.

HOLMES. Oy oy! 70

RALPH. Come on, I'm not talking about that. I'm
just saying —

I'm interested — in everything.

LLOYD. And therefore is winged cupid painted
blind.

RALPH. All I'm saying is, when she talks I just —
want to know. I can't explain it. She's vital. 75

Pause.

MR BANKS. Bennett, you're quiet today. What
makes you happy?

WILL. Sir. This does, sir. This does, absolutely.

(continued on the next page)

Blue Stockings continued.

TESS finishes her essay and folds it, as
MR BANKS unfolds 80
the first copy of the essay.

MR BANKS. You are excellent students,
gentlemen, but to
change the world you must harness that urge to
question.

Be hungry. Dig deeper. (Hands **LLOYD** the
essay.) And it might
even be a double first, Lloyd. 85

LLOYD. Oh, I don't think so, sir.

MR BANKS hands copies out to
everyone.

MR BANKS. I want you to read this for
tomorrow.

Read and take note.

WILL. This isn't a second-year essay, surely. 90

MR BANKS. Isn't it? There's something more
there, isn't there.

(continued on the next page)

Blue Stockings continued.

RALPH (reading). This is more than science.

MR BANKS. It means something to the writer.

Go on now.

Get out of here.

**The MEN don't move; they are all reading
the essay.**

95

EDWARDS. Sir?

MR BANKS. Edwards?

EDWARDS. Whose essay is this?

LLOYD. Do we know him?

MR BANKS. I don't think so.

100

HOLMES. Was he a Trinity fellow?

MR BANKS. Trinity? No, no. Girton.

EDWARDS. He was — she was —

MR BANKS. Good day, boys.

**MR BANKS leaves. The MEN stand in
silence.**

105

(continued on the next page)

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 48–55.

4 (a) There are specific choices in this extract for performers.

(i) You are going to play Phil. Explain **two ways you would use **physical skills** to play this character in this extract.**

(4 marks)

(continued on the next page)

Question 4 (a) continued

(ii) You are going to play Mark. He is gossiping.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 4 (b) (i) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Richard is insecure.

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)

Turn over

Question 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:

- costume
- props/stage furniture
- staging.

(14 marks)

(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 second section of the play.

A Street. Jan and Mark.

Jan Gone?

Mark Yeah.

Jan Gone?

Mark Yeah.

5

Jan What, she's gone?

Mark Yes.

Beat.

Jan When?

Mark Last week.

10

Jan Where?

(continued on the next page)

Turn over

DNA continued.

Mark Dunno. No one knows.

Jan No one knows?

**Mark Well, not no one, I mean someone must,
but no one I know knows.**

15

Jan I mean she must've gone somewhere.

**Mark Moved schools. That's what people are
saying.**

Jan Moved schools?

Mark Yeah.

Jan Just like that?

20

Mark Just like that.

Jan Without saying anything?

Mark Without saying a thing

Pause.

Jan Oh.

25

Mark Yeah.

Jan Oh.

Mark Yeah.

(continued on the next page)

Turn over

DNA continued.

Jan Oh.

Mark I know.

30

Jan Does Phil know?

*** * ***

A field. Richard sits with Phil.

**Phil is not eating. He stares into the
distance.**

Silence.

Suddenly Richard gets up.

35

**Richard Phil, Phil, watch this! Phil, watch me,
watch me, Phil!**

He walks on his hands.

See? See what I'm doing? Can you see, Phil?

**He collapses. Phil doesn't even look at
him.**

**Richard gets up, brushes himself down,
and sits with Phil.**

40

Silence.

Richard When are you going to come back?

(continued on the next page)

Turn over

DNA continued.

Phil shrugs.

Richard Come on, Phil. Come back to us.

What do you want to sit up there for? In this field?

Don't you get bored? 45

Don't you get bored sitting here, every day, doing nothing?

No answer.

Everyone's asking after you. You know that?

Everyone's saying 'Where's Phil?' 'What's Phil up to?' 'When's Phil going to come down from that stupid field?'

'Wasn't it good when Phil was running the show?' 50

What do you think about that? What do you think about everyone asking after you?

No answer.

Aren't you interested? Aren't you interested in what's going on?

(continued on the next page)

DNA continued.

No answer.

55

John Tate's found God. Yeah, Yeah I know.

He's joined the Jesus

Army, he runs round the shopping centre singing
and trying to give people leaflets.

Danny's doing work experience at a dentist's.

He hates it. Can't stand the cavities,

he says when they open their mouths sometimes it
feels like you're going to fall in.

60

Pause.

Brian's on stronger and stronger medication.

They caught him staring at a wall and drooling last
week. It's either drooling or giggling.

Keeps talking about earth. I think they're going to
section him.

Cathy doesn't care. She's too busy running things. 65

(continued on the next page)

DNA continued.

You wouldn't believe how things have got, Phil.

**She's insane. She cut a first year's finger off,
that's what they say anyway.**

**Doesn't that bother you? Aren't you even
bothered?**

No answer.

**Lou's her best friend, now. Dangerous game. I feel
sorry for Lou.**

70

**And Jan and Mark have taken up shoplifting,
they're really good at it,
get you anything you want.**

Phil?

Phil!

**He shakes Phil by the shoulders. Slowly
Phil looks at him.**

75

Richard You can't stay here forever.

When are you going to come down?

Phil says nothing. Richard lets go.

(continued on the next page)

DNA continued.

Phil goes back to staring at nothing.

Pause.

80

Richard Nice up here.

**As I was coming up here there was this big wind of
fluff.**

**You know, this big wind of fluff, like dandelions,
but smaller, and tons of them,
like fluffs of wool or cotton, it was really weird,
I mean it**

**just came out of nowhere, this big wind of fluff,
and for a minute I thought I was in a cloud, Phil.**

85

**Imagine that. Imagine being inside a cloud,
but with space inside it as well, for a second,
as I was coming up here I felt like I was an alien in
a cloud. But really felt it.**

**And in that second, Phil, I knew that there was life
on other planets.**

(continued on the next page)

DNA continued.

I knew we weren't alone in the universe,

I didn't just think it or feel it, 90

I knew it, I know it, it was as if the universe was

suddenly shifting and giving me a glimpse, this

vision that could see everything,

just for a fraction of a heartbeat of a second.

But I couldn't see who they were or what they were

doing or how they were living. 95

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 60–68.

5 (a) There are specific choices in this extract for performers.

(i) You are going to play Moon. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 5 (a) continued

(ii) You are going to play Mini. She is trying to be positive.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 5 (b) (i) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Forgotten Two is reassuring.

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)

Turn over

Question 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:

- costume
- props/stage furniture
- staging.

(14 marks)

(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 the end of Scene One and Scene Two.

The Forgotten remove the pictures of Kim Il-sung and Kim Jongil from the back wall.

The light changes, a high-up barred window.

THE FORGOTTEN This room?

MOON Yes.

5

BLADE It could have been . . .

THE FORGOTTEN Different? . . . We know.

(continued on the next page)

The Free9 continued.

They move back into the shadows.

Poppy, Blade, Moon, Ice, Rat,

**Sunny, Jia and Mini take off their white
shirts – underneath they**

**wear dirty lime-green T-shirts, apart from
Mini who wears a tatty**

10

pink jersey dress.

Scene Two

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

A squalid room in a detention centre.

A high-up barred window.

MOON It's ridiculous.

15

MINI Says you.

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

(continued on the next page)

The Free9 continued.

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

MOON Life isn't like that.

Mini looks around the depressing room. 20

**MINI Because I really want to see this on
television.**

**It's the most popular show in South Korea. Don't
you want to fit in?**

Jia covers her ears with her hands.

**JIA Aargh. I can't believe you two are still going on
about this.**

Do you see a TV in this room? No.

**Well then, it doesn't matter. We don't all have to
like the same thing. 25**

POPPY Well said.

**MINI Moon can say he doesn't like it but he can't
say it's crap.**

The Chinese are mad about it too.

(continued on the next page)

The Free9 continued.

JIA (to Moon) You're older, you know what she's
like. 30

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

POPPY I like it.

Blade looks at Poppy who ignores him.

BLADE Me too.

ICE Same. 35

RAT We all do apart from . . .

MOON Therefore it obviously has its . . . merits.

However, I . . . personally don't get what all the
fuss is about.

POPPY Great. Let's all move on.

RAT (softly) If only. 40

She stares up at the barred window. Ice
paces around the room.

SUNNY Why does no one come?

Pause.

JIA We haven't been here that long.

(continued on the next page)

The Free9 continued.

POPPY Two days. 45

ICE Long enough.

SUNNY Seems longer.

RAT I'd never even heard of Laos until . . . three
days ago.

ICE None of us had.

MINI I had. It's next to Vietnam. 50

MOON We know that now.

RAT Well . . . here we are. Do you remember . . .

MINI What?

RAT . . . Nothing.

JIA I don't think much of it so far. 55

ICE It's our third country. North Korea, China,
Laos.

Don't think that much of any of them.

SUNNY No.

ICE What if South Korea isn't any better?

MINI We've seen South Korea. 60

(continued on the next page)

The Free9 continued.

BLADE Only on television.

**MINI I've spoken to South Koreans. Seoul is . . .
fabulous.**

**RAT A lot of Chinese people have a good life in
China.**

It's only illegals who have a shit time.

The light starts to fade in the window. 65

**POPPY He's right. We have Korean blood, we'll do
fine in South Korea.**

**Blade looks at Poppy who won't meet his
eye.**

**BLADE What do you think is happening outside
this room?**

Poppy takes Jia's hand. Blade looks away. 70

**MOON . . . It's late. Nothing's happening for us
now.**

JIA People are getting home from work.

Poppy smiles at Jia.

(continued on the next page)

The Free9 continued.

POPPY Eating with their families.

SUNNY Who knows we're here? 75

The light fades.

MOON We should sleep, get some rest.

**They all lie down close to each other. Jia
snuggles into Poppy.**

**Rat and Mini curl up together. Blade is
slightly apart.**

RAT Something will happen tomorrow. 80

MINI Yes.

Pause.

The Forgotten creep out of the shadows.

SUNNY Do you think? . . .

JIA . . . What? 85

**SUNNY Do you think . . . people have died in this
room?**

MOON How is that helpful?

**MINI If you don't shut up we will come to . . .
blows.**

(continued on the next page)

Turn over

The Free9 continued.

Darkness.

**Forgotten Two (female) turns. She holds a
birthday cake with seven candles. 90**

**She moves slowly towards Blade,
crouches down by him.**

FORGOTTEN TWO Happy Birthday.

BLADE Omoni? (Mother?)

**FORGOTTEN TWO I made this for you. I've been
saving our rations for weeks. 95**

She gets up, moves back, Blade follows.

FORGOTTEN TWO Blow out your candles.

BLADE No.

FORGOTTEN TWO Go on.

BLADE No. I want to see your face. 100

**FORGOTTEN TWO I invited your friend, your
spiritual twin.**

(Calling over to Poppy.) Come on.

Poppy gets up, walks over to them.

(continued on the next page)

The Free9 continued.

POPPY That is some cake.

**Forgotten Two turns and walks
downstage. Blade and Poppy
follow her into the past.** 105

(continued on the next page)

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 72–77.

6 (a) There are specific choices in this extract for performers.

(i) You are going to play Yemi. Explain TWO ways you would use PHYSICAL SKILLS to play this character in this extract.

(4 marks)

(continued on the next page)

Question 6 (a) continued

(ii) You are going to play Old Lady. She is making assumptions.

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)**

(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 ON THE NEXT PAGE 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.

(continued on the next page)

Question 6 (b) (i) continued

Choose ONE of the following:

- **lighting**
- **set**
- **sound.**

(9 marks)

(ii) Ikudayisi is trying to be helpful.

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)

Turn over

Question 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:

- costume
- props/stage furniture
- staging.

(14 marks)

(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 Four.

IKUDAYISI It bad-oh.

YEMI What's bad?

IKUDAYISI That you are not embracing your culture.

What does Mum say when you talk like this?

YEMI She don't say nothing. She don't care bout speaking African either.

5

LKUDAYISI Ah ah, that not true, she speaks Yoruba all the time.

YEMI No, she only started when you came.

Before, she was forever speaking English.

(continued on the next page)

Gone too Far! continued.

**I never knew she could even speak in that
language. 10**

**Don't you hear, when she is on the phone
she acts more English than me?**

**IKUDAYISI Come here, let me teach you Yoruba.
Try it – omo ge, omo ge.**

YEMI Get lost! 15

**IKUDAYISI You can use it on dat girl's friend.
I saw da way you were looking at her, your mouth
touch the floor.**

YEMI Shut up! Move, man.

IKUDAYISI I know you have never kissed a girl –

YEMI What? 20

**An Old Lady enters with some shopping
bags. She is halfway across
when she notices Yemi and Ikudayisi.
She stops in her tracks and
contemplates turning back, but is too
afraid to move.**

(continued on the next page)

Turn over

Gone too Far! continued.

IKUDAYISI Before, you can use Yoruba on her,
she will lie down at your feet, treat you like a king! 25

YEMI See, that's why I can't stand you,
you're going on like you know everything
bout me – you don't know shit.

IKUDAYISI I'm only playing. I know you have
kissed plenty of girls.

YEMI Shut up, man! You don't know nothing about
me . . . 30

You going like –

IKUDAYISI notices the Old Lady now and
jumps off the bench.

IKUDAYISI Ma, sorry, don't you want to sit down?

YEMI Ahhhhhh –

He rolls his eyes, takes out his phone and
starts playing with it. 35

OLD LADY No no no no. I'm OK!

IKUDAYISI I can see you are tired – please come
and sit down.

(continued on the next page)

Turn over

Gone too Far! continued.

The Old Lady stays still, scared.

IKUDAYISI (to Yemi) Move now. 40

YEMI What? NO! What for?

IKUDAYISI For this lady – she needs to sit down.

YEMI What is wrong wid you?

OLD LADY I'm not looking for trouble.

(To Ikudayisi.)

I'm OK, I just wanna go home. 45

YEMI Exactly. Let her go.

IKUDAYISI No, it's not OK. (To Yemi.)

You're going to have to move your feet.

YEMI She don't need a seat.

IKUDAYISI Yemi, where is your manners? 50

**He snatches Yemi's phone and the Old
Lady, frightened, drops her
shopping, Ikudayisi goes to help.**

YEMI Give it back.

**OLD LADY Please don't touch me – I told you, I'm
not looking for trouble. 55**

(continued on the next page)

Turn over

Gone too Far! continued.

YEMI Give me the phone back – the battery low.

IKUDAYISI Ma, let me help you.

**The Old Lady starts edging backwards,
raising her voice.**

OLD LADY Stay away! Stay away.

YEMI (to Ikudayisi) What wrong with you? 60

OLD LADY Please . . .

IKUDAYISI I'm only helping.

OLD LADY Please, I just wanna go home.

YEMI Go.

**IKUDAYISI We can't let her go – her bags have
broken. 65**

**He tries to help her gather up the things
that have fallen on the ground.**

OLD LADY OH GOD!

**YEMI Are you blind? She don't want you to come
near her.**

**OLD LADY I know what you're trying to do, you
can take it. 70**

(continued on the next page)

Turn over

Gone too Far! continued.

YEMI What you talking about?

OLD LADY Anything, have anything.

YEMI Oh my Dayz, see what I'm saying?

OLD LADY Please, please, I just wanna go home.

YEMI DAYISI, JUST MOVE AWAY FROM HER! 75

OLD LADY Have it, have it, anything you want.

Ikudayisi moves away from the bag.

YEMI Stop making noise, man, no one is near you.

IKUDAYISI Ma, I'm sorry, I only trying to help.

OLD LADY Stay away from me! STAY AWAY! 80

**She picks up her bag but is too
frightened to move.**

YEMI Go, blud!

The Old Lady scurries off the stage.

YEMI (to Ikudayisi) You're so dumb.

IKUDAYISI What are you talking about?

You shouldn't talk so harsh to her – 85

she is not your mate.

YEMI What?

Blackout.

SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance that you have seen.

**7 (a) Analyse how movement was used to create impact at ONE key moment in the performance.
(6 marks)**

**(b) Evaluate how lighting design was used to engage the audience.
(9 marks)**

(Total for Question 7 = 15 marks)

TOTAL FOR SECTION B = 15 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER

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