

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 7
1984	QUESTIONS 2a to 2c	Go to page 14
	EXTRACT	Go to page 17
Blue Stockings	QUESTIONS 3a to 3c	Go to page 24
	EXTRACT	Go to page 27
DNA	QUESTIONS 4a to 4c	Go to page 34
	EXTRACT	Go to page 37

(continued on the next page)

Turn over

Section A continued.

The Free9	QUESTIONS 5a to 5c	Go to page 44
	EXTRACT	Go to page 47

Gone Too Far!	QUESTIONS 6a to 6c	Go to page 54
	EXTRACT	Go to page 57

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 63
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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 7–13.**

**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)

(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)

(continued on the next page)

Turn over

Question 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:

- 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.

(continued on the next page)

Question 1 (b) (ii) continued.

You must consider:

- **voice**
- **physicality**
- **stage directions and stage space.**

(12 marks)

(c) There are specific choices in this extract for designers.

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose one of the following:

- **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

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

(continued on the next page)

100 continued.

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!

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

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?

(continued on the next page)

Turn over

100 continued.

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.

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.

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

45

(continued on the next page)

Turn over

100 continued.

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

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.

(continued on the next page)

Turn over

100 continued.

WIFE Stop talking like this! 65

KETU But . . .

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

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. 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.

(continued on the next page)

100 continued.

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 interesting!

105

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 17–23.

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)

(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)

(continued on the next page)

Turn over

Question 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:

- 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.

(continued on the next page)

Question 2 (b) (ii) continued.

You must consider:

- **voice**
- **physicality**
- **stage directions and stage space.**

(12 marks)

(c) There are specific choices in this extract for designers.

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

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

(14 marks)

(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 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

PARSONS So chances are he was a foreigner.

(continued on the next page)

1984 continued.

Pretty smart, right? Pretty smart for a seven year old.

JULIA enters the canteen.

Absolutely bursting with pride. You know
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. 15

Whistling! Young man and woman from
the Ministry of Plenty, holding hands! 20
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
reckless, nudges the tray off the table
downstage towards her — everyone
else in the room stops as if there's been a
gunshot.**

(continued on the next page)

Turn over

1984 continued.

,

30

PARSONS 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 come up. We are in
the countryside.

40

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.

(continued on the next page)

Turn over

1984 continued.

‘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.

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

(continued on the next page)

1984 continued.

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,

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

(continued on the next page)

1984 continued.

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.

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

(continued on the next page)

1984 continued.

,

WINSTON They'll kill us just for being here together.

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

inevitable.

105

JULIA Nothing's inevitable.

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 27–33.

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)

(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)

(continued on the next page)

Question 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:

- 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.

(continued on the next page)

Question 3 (b) (ii) continued.

You must consider:

- **voice**
- **physicality**
- **stage directions and stage space.**

(12 marks)

(c) There are specific choices in this extract for designers.

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

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

(14 marks)

(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 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
first class. But there's something missing.**

HOLMES. Sir?

MR BANKS. Spirit. Panache. 10

WILL. Oh, come on, sir.

(continued on the next page)

Blue Stockings continued.

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 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

(continued on the next page)

Blue Stockings continued.

HOLMES. 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.

MR BANKS. You haven't answered my question.

LLOYD. Alright. Well, we tried for the Furggen Ridge

but there was an avalanche, so we went up the south face instead. It's fourteen thousand feet

35

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. but when we got through the clouds,

40

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

(continued on the next page)

Turn over

Blue Stockings continued.

RALPH. She's his life.

MR BANKS. Alright then.

Edwards is off gallivanting with his intended along
the seafront. He admires the cliffs.

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.

(continued on the next page)

Blue Stockings continued.

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

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 the first copy of the
essay. 80**

**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.**

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?

(continued on the next page)

Blue Stockings continued.

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

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 37–43.

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)

(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)

(continued on the next page)

Question 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:

- 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.

(continued on the next page)

Question 4 (b) (ii) continued

You must consider:

- **voice**
- **physicality**
- **stage directions and stage space.**

(12 marks)

(c) There are specific choices in this extract for designers.

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

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

(14 marks)

(Total for Question 4 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

DNA, Dennis Kelly

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

This extract is taken from the 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?

MARK Dunno. No one knows.

JAN No one knows?

(continued on the next page)

DNA continued.

**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.

JAN Oh.

MARK I know. 30

JAN Does Phil know?

*** * ***

(continued on the next page)

Turn over

DNA continued.

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?

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

45

No answer.

(continued on the next page)

DNA continued.

RICHARD 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?

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.

(continued on the next page)

DNA continued.

JOHN 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

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

(continued on the next page)

DNA continued.

RICHARD You can't stay here forever. When are you going to come down?

Phil says nothing. Richard lets go.

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.

I knew we weren't alone in the universe, I didn't just think it or feel it, 90

(continued on the next page)

Turn over

DNA continued.

**RICHARD 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 47–53.

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)

(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)

(continued on the next page)

Question 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:

- 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.

(continued on the next page)

Question 5 (b) (ii) continued

You must consider:

- **voice**
- **physicality**
- **stage directions and stage space.**

(12 marks)

(c) There are specific choices in this extract for designers.

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

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

(14 marks)

(Total for Question 5 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

The Free9, In-Sook Chappell

This play had its first performance at the Dorfman Theatre of the National Theatre, London in June 2018.

This extract is taken from the end of Scene One and Scene Two.

The Forgotten remove the pictures of Kim Il-sung and Kim Jong-il 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.

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

10

tatty pink jersey dress.

(continued on the next page)

Turn over

The Free9 continued.

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.

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. 25

We don't all have to like the same thing.

POPPY Well said.

(continued on the next page)

Turn over

The Free9 continued.

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

The Chinese are mad about it too.

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)

Turn over

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

BLADE Only on television.

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

(continued on the next page)

The Free9 continued.

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.

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.

(continued on the next page)

The Free9 continued.

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.

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.

(continued on the next page)

Turn over

The Free9 continued.

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.

POPPY That is some cake.

Forgotten Two turns and walks downstage.

Blade and Poppy follow her into the past. 105

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 57–62.

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)

(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)

(continued on the next page)

Question 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:

- 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.

(continued on the next page)

Question 6 (b) (ii) continued

You must consider:

- **voice**
- **physicality**
- **stage directions and stage space.**

(12 marks)

(c) There are specific choices in this extract for designers.

Discuss how you would use ONE design element to enhance the production of this extract for the audience.

Choose ONE of the following:

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

(14 marks)

(Total for Question 6 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

Turn over

Gone Too Far!, Bola Agbaje

This play was first performed at the Royal Court Jerwood Theatre Upstairs, London in February 2007.

This extract is taken from Scene 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

IKUDAYISI 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. 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.

(continued on the next page)

Gone too Far! continued.

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.**

**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**

(continued on the next page)

Turn over

Gone too Far! continued.

YEMI 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.

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.

LKUDAYISI No, it's not OK. (To Yemi.) You're going
to have to move your feet.

YEMI She don't need a seat.

(continued on the next page)

Gone too Far! continued.

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

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!

(continued on the next page)

Turn over

Gone too Far! continued.

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

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? 85

(continued on the next page)

Gone too Far! continued.

IKUDAYISI You shouldn't talk so harsh to her – 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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