

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

Y73983A

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 5
	EXTRACT	Go to page 10
1984	QUESTIONS 2a to 2c	Go to page 21
	EXTRACT	Go to page 27

(continued on the next page)

Turn over

Section A continued.

Blue Stockings	QUESTIONS 3a to 3c	Go to page 38
	EXTRACT	Go to page 43
DNA	QUESTIONS 4a to 4c	Go to page 54
	EXTRACT	Go to page 59
The Free9	QUESTIONS 5a to 5c	Go to page 69
	EXTRACT	Go to page 74
Gone Too Far!	QUESTIONS 6a to 6c	Go to page 86
	EXTRACT	Go to page 91

(continued on the next page)

Turn over

Section A continued.

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 101
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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 10–20.**

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

(continued on the next page)

Question 1 (a) continued.

**(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)

(continued on the next page)

Turn over

Question 1 (b) continued.

(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

(continued on the next page)

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.**

(continued on the next page)

Turn over

100 continued.

The Earth is round . . . like an orange.

The reapers laugh with him.

KETU moves on. He finds 5
a woman pounding flour.

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.

(continued on the next page)

Turn over

100 continued.

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.

(continued on the next page)

Turn over

100 continued.

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.

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!

(continued on the next page)

100 continued.

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**

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

(continued on the next page)

100 continued.

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.

(continued on the next page)

100 continued.

KETU (NARRATES) My knowledge
obsessed me. I needed to share
it with others . . . 60

but they were all too frightened.

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 . . .

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

**The BROTHER appears with the
two children. They run 70
to KETU.**

(continued on the next page)

Turn over

100 continued.

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.

(continued on the next page)

100 continued.

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

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

(continued on the next page)

Turn over

100 continued.

**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 95
of its branches.**

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.

(continued on the next page)

100 continued.

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 26-36.**

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

(continued on the next page)

Question 2 (a) continued.

**(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)

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)

(continued on the next page)

Turn over

Question 2 (b) continued.

(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

(continued on the next page)

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

(continued on the next page)

1984 continued.

,

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.

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? 15

(continued on the next page)

Turn over

1984 continued.

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 20
from 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.

(continued on the next page)

1984 continued.

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.

,

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

(continued on the next page)

1984 continued.

**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.**

(continued on the next page)

Turn over

1984 continued.

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.

(continued on the next page)

Turn over

1984 continued.

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

WINSTON How did you —

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

(continued on the next page)

Turn over

1984 continued.

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.

(continued on the next page)

1984 continued.

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

(continued on the next page)

Turn over

1984 continued.

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.

(continued on the next page)

1984 continued.

**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. 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 42–52.

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

(continued on the next page)

Question 3 (a) continued.

(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)

Turn over

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)

(continued on the next page)

Turn over

Question 3 (b) continued.

(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

(continued on the next page)

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

(continued on the next page)

Turn over

Blue Stockings continued.

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.

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.

(continued on the next page)

Blue Stockings continued.

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.**

(continued on the next page)

Turn over

Blue Stockings continued.

**The tone we aim for is nothing to do
with practice. It's more than the 25
sum of the sounds. 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.**

(continued on the next page)

Blue Stockings continued.

LLOYD. Alright. Well, we tried for the

Furggen Ridge but

35

there was an avalanche, 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.

(continued on the next page)

Turn over

Blue Stockings continued.

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.

EDWARDS. Cretaceous chalk, sir.

MR BANKS. The sunlight in her hair.
He allows his arm to

50

brush up against hers.

EDWARDS. Steady on, sir.

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

(continued on the next page)

Turn over

Blue Stockings continued.

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?

Silence.

Mayhew? 65

(continued on the next page)

Blue Stockings continued.

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.

(continued on the next page)

Blue Stockings continued.

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

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

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

(continued on the next page)

Blue Stockings continued.

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.

(continued on the next page)

Turn over

Blue Stockings continued.

**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**

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 58–67.

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

(continued on the next page)

Question 4 (a) continued

(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)

Turn over

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)

(continued on the next page)

Turn over

Question 4 (b) continued

(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)

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

(continued on the next page)

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.

(continued on the next page)

Turn over

DNA continued.

Beat.

JAN When?

MARK Last week. 10

JAN Where?

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

(continued on the next page)

Turn over

DNA continued.

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?

*** * ***

A field. Richard sits with Phil.

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

Silence.

(continued on the next page)

Turn over

DNA continued.

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.**

DNA continued.

**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 50**

**running the show?' What do you think
about that? What do you
think about everyone asking
after you?**

No answer.

(continued on the next page)

Turn over

DNA continued.

**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.

**Brian's on stronger and stronger
medication.**

(continued on the next page)

DNA continued.

**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

(continued on the next page)

DNA continued.

**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.**

**Phil goes back to staring at
nothing.**

Pause. 80

RICHARD Nice up here.

(continued on the next page)

Turn over

DNA continued.

**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 85
I thought I was in a cloud, Phil.
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 90
it or feel it, 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 73–84.

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

(continued on the next page)

Question 5 (a) continued

(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)

Turn over

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)

(continued on the next page)

Turn over

Question 5 (b) continued

(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)

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

(continued on the next page)

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 Jongil
from the back wall.**

**The light changes, a high-up
barred window.**

THE FORGOTTEN This room?

(continued on the next page)

Turn over

The Free9 continued.

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 tatty**

10

pink jersey dress.

(continued on the next page)

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.

(continued on the next page)

The Free9 continued.

**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.

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

(continued on the next page)

Turn over

The Free9 continued.

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.

(continued on the next page)

Turn over

The Free9 continued.

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.

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.

(continued on the next page)

The Free9 continued.

**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.**

(continued on the next page)

The Free9 continued.

**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.**

RAT Something will happen tomorrow. 80

MINI Yes.

Pause.

(continued on the next page)

Turn over

The Free9 continued.

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.

(continued on the next page)

Turn over

The Free9 continued.

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.

(continued on the next page)

The Free9 continued.

**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 90–99.

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

(continued on the next page)

Question 6 (a) continued

(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)

Turn over

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)

(continued on the next page)

Turn over

Question 6 (a) continued

(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)

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

(continued on the next page)

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

(continued on the next page)

Turn over

Gone too Far! continued.

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. I never knew she could even speak 10

in that language. 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.

(continued on the next page)

Turn over

Gone too Far! continued.

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

(continued on the next page)

Gone too Far! continued.

**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 –

(continued on the next page)

Gone too Far! continued.

**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.

(continued on the next page)

Gone too Far! continued.

LKUDAYISI 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

YEMI Give me the phone back – the
battery low.

(continued on the next page)

Turn over

Gone too Far! continued.

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

(continued on the next page)

Gone too Far! continued.

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

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

(continued on the next page)

Turn over

Gone too Far! continued.

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.

(continued on the next page)

Turn over

Gone too Far! continued.

**IKUDAYISI What are you talking
about? You shouldn't talk
so harsh to her – she is not your
mate.**

85

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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