

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

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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 11

1984	QUESTIONS 2a to 2c	Go to page 28
	EXTRACT	Go to page 34

(continued on the next page)

Turn over

SECTION A continued.

BLUE STOCKINGS	QUESTIONS 3a to 3c	Go to page 47
	EXTRACT	Go to page 52

DNA	QUESTIONS 4a to 4c	Go to page 65
	EXTRACT	Go to page 70

THE FREE9	QUESTIONS 5a to 5c	Go to page 82
	EXTRACT	Go to page 87

(continued on the next page)

Turn over

SECTION A continued.

GONE TOO FAR!	QUESTIONS 6a to 6c	Go to page 101
	EXTRACT	Go to page 106

SECTION B

Questions 7a and 7b – Answer BOTH questions in relation to ONE performance you have seen.	Go to page 118
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Turn over

**SECTION A:
BRINGING TEXTS TO LIFE**

**100, Diene Petterle, Neil
Monaghan and Christopher
Heimann**

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

**You are involved in staging a
production of this play. Please
read the extract on pages 11–27.**

(continued on the next page)

Turn over

SECTION A continued.

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.**

(continued on the next page)

Turn over

QUESTION 1 (a) (ii) continued.

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 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.

(continued on the next page)

Turn over

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.

(continued on the next page)

Turn over

QUESTION 1 (c) continued.

Choose ONE of the following:

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

(14 marks)

(Total for Question 1 = 45 marks)

TOTAL FOR SECTION A = 45 MARKS

**100, Diene Petterle, Neil Monaghan
and Christopher Heimann**

**This play had its first 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 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

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

(continued on the next page)

Turn over

100 continued.

**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)

Turn over

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.

(continued on the next page)

Turn over

100 continued.

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.

(continued on the next page)

Turn over

100 continued.

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.**

(continued on the next page)

Turn over

100 continued.

**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.**

HUNTER 1 (watching the sunrise)

Ah! The sun is waking up. 50

KETU looks at him.

(continued on the next page)

Turn over

100 continued.

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?

(continued on the next page)

Turn over

100 continued.

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.

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

(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

(continued on the next page)

Turn over

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

(continued on the next page)

Turn over

100 continued.

KETU weighs up his options.

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

(continued on the next page)

Turn over

100 continued.

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.**

(continued on the next page)

Turn over

100 continued.

**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.

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

He hangs himself.

100

The camera flashes.

Turn over

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 34–46.**

(continued on the next page)

SECTION A continued.

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.

(continued on the next page)

Turn over

QUESTION 2 (a) (ii) continued.

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.

(continued on the next page)

Turn over

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.

(continued on the next page)

Turn over

QUESTION 2 (c) continued.

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.

(continued on the next page)

Turn over

1984 continued.

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 from the Ministry of Plenty, holding hands! Stopped when they saw the kids of course. 20

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)

Turn over

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?

(continued on the next page)

Turn over

1984 continued.

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. 40**

We are in the countryside.

We're all right here.

WINSTON We're all right here?

(continued on the next page)

Turn over

1984 continued.

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.

(continued on the next page)

Turn over

1984 continued.

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.**

(continued on the next page)

Turn over

1984 continued.

WINSTON Chocolate! I remember —

JULIA It's real. Not like that crap the
Party rations out.

This is the stuff they keep for 65
themselves.

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.

(continued on the next page)

Turn over

1984 continued.

**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 —**

(continued on the next page)

Turn over

1984 continued.

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)

Turn over

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.

(continued on the next page)

Turn over

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.**

JULIA Nothing's inevitable. 105

(continued on the next page)

Turn over

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 52–64.

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)

Turn over

QUESTION 3 (a) (i) 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.**

(continued on the next page)

QUESTION 3 (b) continued.

- (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)

Turn over

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

(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)

Turn over

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.

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

**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

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

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 35
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.

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

**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.

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

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.

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

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)

Turn over

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

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

Pause.

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 of the essay. 80

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

(continued on the next page)

BLUE STOCKINGS continued.

**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)

Turn over

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?

(continued on the next page)

Turn over

BLUE STOCKINGS continued.

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 70–81.

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)

Turn over

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.**

(continued on the next page)

QUESTION 4 (b) continued.

- (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)

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

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?

(continued on the next page)

Turn over

DNA continued.

MARK Yes.

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.**

(continued on the next page)

Turn over

DNA continued.

**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.

(continued on the next page)

Turn over

DNA continued.

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.

Suddenly Richard gets up. 35

RICHARD Phil, Phil, watch this!

Phil, watch me, watch me, Phil!

He walks on his hands.

(continued on the next page)

Turn over

DNA continued.

**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.**

(continued on the next page)

Turn over

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
running the show?'**

50

(continued on the next page)

Turn over

DNA continued.

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.

(continued on the next page)

Turn over

DNA continued.

**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)

Turn over

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.

(continued on the next page)

Turn over

DNA continued.

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

(continued on the next page)

Turn over

DNA continued.

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.

(continued on the next page)

Turn over

DNA continued.

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, I knew it, I know it, 90
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**

Turn over

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 87–100.

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)

Turn over

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.**

(continued on the next page)

QUESTION 5 (b) continued.

- (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 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)

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

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)

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.

(continued on the next page)

Turn over

THE FREE9 continued.

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.

(continued on the next page)

Turn over

THE FREE9 continued.

**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.

**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.**

(continued on the next page)

Turn over

THE FREE9 continued.

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?

(continued on the next page)

Turn over

THE FREE9 continued.

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.

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

MINI What?

(continued on the next page)

Turn over

THE FREE9 continued.

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)

Turn over

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**

(continued on the next page)

Turn over

THE FREE9 continued.

**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.**

(continued on the next page)

Turn over

THE FREE9 continued.

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?

(continued on the next page)

Turn over

THE FREE9 continued.

**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

(continued on the next page)

Turn over

THE FREE9 continued.

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.

POPPY That is some cake.

(continued on the next page)

Turn over

THE FREE9 continued.

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

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 106–117.

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)

Turn over

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.**

(continued on the next page)

QUESTION 6 (b) continued.

- (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 (b) 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)

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

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?

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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.**

**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?**

(continued on the next page)

Turn over

GONE TOO FAR! continued.

**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

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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.

(continued on the next page)

Turn over

GONE TOO FAR! continued.

**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

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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.

**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.

(continued on the next page)

Turn over

GONE TOO FAR! continued.

**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.

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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

YEMI What you talking about?

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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.

(continued on the next page)

Turn over

GONE TOO FAR! continued.

**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 – she is not your mate.**

85

(continued on the next page)

Turn over

GONE TOO FAR! continued.

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

Turn over

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**Gone Too Far! from Gone Too
Far!, Bola Agbaje, Methuen Drama
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