

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				
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**Pearson Edexcel Level 1/Level 2 GCSE (9–1)**

**Thursday 9 May 2024**

Afternoon (Time: 1 hour 45 minutes)

**Paper reference** **1DR0/3B**

**Drama**

**COMPONENT 3: Theatre Makers in Practice**

**You must have:**  
Questions and Extracts Booklet (enclosed)

Total Marks


### Instructions

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

### Information

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

### Advice

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

Turn over ►

R73983A

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F:1/1/1/1

## SECTION A: BRINGING TEXTS TO LIFE

Indicate which question you are answering by marking a cross ☐. If you change your mind, then indicate your new question with a cross ☐.

Chosen question number:

**Question 1 – 100**

**Question 2 – 1984**

**Question 3 – *Blue Stockings***

**Question 4 – *DNA***

**Question 5 – *The Free9***

**Question 6 – *Gone Too Far!***

Question (a)(i)

(4)

1

2

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Question (a)(ii)

(6)

1

2

3



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Question (b)(i)

(9)

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

Question (b)(ii)

(12)



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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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**TOTAL FOR SECTION A = 45 MARKS**



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## SECTION B: LIVE THEATRE EVALUATION

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

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

**You must use the Questions and Extracts Booklet (page 38).**

Performance details

Title:

Venue:

Date seen:

Question 7(a)

(6)

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Question 7(b)

(9)

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DO NOT WRITE IN THIS AREA





DO NOT WRITE IN THIS AREA

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(Total for Question 7 = 15 marks)

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



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

**Thursday 9 May 2024**

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**Paper  
reference**

**1DR0/3B**

**Drama**

**COMPONENT 3: Theatre Makers in Practice**

**Questions and Extracts Booklet**

**Do not return this booklet with the question paper.**

*Turn over* ►

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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	<b>Questions</b> 1a to 1c	Go to page 3
	<b>Extract</b>	Go to page 5

1984	<b>Questions</b> 2a to 2c	Go to page 10
	<b>Extract</b>	Go to page 12

Blue Stockings	<b>Questions</b> 3a to 3c	Go to page 16
	<b>Extract</b>	Go to page 18

DNA	<b>Questions</b> 4a to 4c	Go to page 22
	<b>Extract</b>	Go to page 24

The Free9	<b>Questions</b> 5a to 5c	Go to page 27
	<b>Extract</b>	Go to page 29

Gone Too Far!	<b>Questions</b> 6a to 6c	Go to page 33
	<b>Extract</b>	Go to page 35

## SECTION B

Questions 7a and 7b – Answer <b>BOTH</b> questions in relation to <b>ONE</b> performance you have seen.	Go to page 38
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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 5–9.**

**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)

- (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)

(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)

- (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)

(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)

---

(Total for Question 1 = 45 marks)

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**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.*

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.*

*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?

**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

*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.

**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.  
KETU weighs up his options.*

80

**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

*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.  
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 12–15.

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)

- (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)

(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)

- (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)



(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)

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(Total for Question 2 = 45 marks)

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**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. 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. Whistling! Young man and woman from the Ministry of Plenty, holding hands! Stopped when they saw the kids of course. 15

But it was too late. That kind of behaviour. Brazen. 20

**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.*

,

Be careful, comrade. Be careful. 30

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

**JULIA** Sunday afternoon?

**WINSTON** Yes.





<b>JULIA</b>	At fifteen, get the train.	35
	<i>JULIA's voice seems to echo, and the canteen vanishes.</i>	
	Get off at the third station. Turn left, follow the path — wait at the biggest tree, the one covered in moss. Wait for me.	
	<i>A sudden, two-second blackout — then a train whistle. The lights come up. We are in the countryside.</i>	40
	We're all right here.	
<b>WINSTON</b>	We're all right here?	
<b>JULIA</b>	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.'	
<b>WINSTON</b>	How did you know that's —	
<b>JULIA</b>	I'm careful. I'd be dead if I wasn't.	50
<b>WINSTON</b>	You've done this before?	
<b>JULIA</b>	Hundreds of times. Well, a handful at least.	
<b>WINSTON</b>	With Party members?	
<b>JULIA</b>	Always.	
<b>WINSTON</b>	The more men you've been with, the better. I hate purity. I want the Party to rot from the inside. To collapse in on itself. I want corruption. Violence. Risk.	55
<b>JULIA</b>	You're going to love me.	
	,	60
	Oh — I've got a surprise.	
	<i>She pulls out a slab of chocolate wrapped in silver paper.</i>	
<b>WINSTON</b>	Chocolate! I remember —	
<b>JULIA</b>	It's real. Not like that crap the Party rations out. This is the stuff they keep for themselves.	65
<b>WINSTON</b>	How did you —	
	<i>She takes a small piece of chocolate and puts it into his mouth.</i>	

*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

**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

,

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



**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 18–21.

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)

- (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)

(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)

- (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)



(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)

---

(Total for Question 3 = 45 marks)

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**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.

**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. It's like an opiate. Beethoven said music was beyond any wisdom or philosophy. It's like trying to get to something — more.

25

**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 35  
instead. It's fourteen thousand feet of sheer cliff face, sir.  
Rocks and glacial ice. Seventy-two-hours-straight climb,  
and we did it without ropes. Before the summit the fog was  
so thick that I had to feel my way on my hands and knees. 40  
But when we got through the clouds, it's just you and the  
sky. It made me believe in God. We lost a man, sir. But I'd  
do it again, no question.

**MR BANKS.** Thank you, Lloyd. Edwards?

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

**RALPH.** She's his life.

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

**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. How  
does it feel? 60

**EDWARDS.** Don't ask me that, sir! Ask Mayhew. He's got a girl.

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

*Silence.*

Mayhew? 65

**RALPH.** Oh, come on.

**MR BANKS.** Mayhew?

*Silence.*

**RALPH.** Alright. It feels — important. Necessary.

<b>HOLMES.</b> Oy oy!	70
<b>RALPH.</b> Come on, I'm not talking about <i>that</i> . I'm just saying — I'm interested — in everything.	
<b>LLOYD.</b> And therefore is winged cupid painted blind.	
<b>RALPH.</b> All I'm saying is, when she talks I just — want to know. I can't explain it. She's vital.	75
<i>Pause.</i>	
<b>MR BANKS.</b> Bennett, you're quiet today. What makes you happy?	
<b>WILL.</b> Sir. This does, sir. This does, absolutely.	
<i>TESS finishes her essay and folds it, as MR BANKS unfolds the first copy of the essay.</i>	80
<b>MR BANKS.</b> You are excellent students, gentlemen, but to change the world you must harness that urge to question. Be hungry. Dig deeper. ( <i>Hands LLOYD the essay.</i> ) And it might even be a double first, Lloyd.	85
<b>LLOYD.</b> Oh, I don't think so, sir.	
<i>MR BANKS hands copies out to everyone.</i>	
<b>MR BANKS.</b> I want you to read this for tomorrow. Read and take note.	
<b>WILL.</b> This isn't a second-year essay, surely.	90
<b>MR BANKS.</b> Isn't it? There's something more there, isn't there.	
<b>RALPH</b> ( <i>reading</i> ). This is more than science.	
<b>MR BANKS.</b> It means something to the writer. Go on now. Get out of here.	
<i>The MEN don't move; they are all reading the essay.</i>	95
<b>EDWARDS.</b> Sir?	
<b>MR BANKS.</b> Edwards?	
<b>EDWARDS.</b> Whose essay is this?	
<b>LLOYD.</b> Do we know him?	
<b>MR BANKS.</b> I don't think so.	100
<b>HOLMES.</b> Was he a Trinity fellow?	
<b>MR BANKS.</b> Trinity? No, no. Girton.	
<b>EDWARDS.</b> He was — <i>she</i> 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 24–26.**

**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)

- (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)

(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)

- (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)



(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)

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(Total for Question 4 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**

## DNA, Dennis Kelly

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

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

*A Street. Jan and Mark.*

**Jan** Gone?

**Mark** Yeah.

**Jan** Gone?

**Mark** Yeah.

5

**Jan** What, she's gone?

**Mark** Yes.

*Beat.*

**Jan** When?

**Mark** Last week.

10

**Jan** Where?

**Mark** Dunno. No one knows.

**Jan** No one knows?

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

15

**Jan** I mean she must've gone somewhere.

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

**Jan** Moved schools?

**Mark** Yeah.

**Jan** Just like that?

20

**Mark** Just like that.

**Jan** Without saying anything?

**Mark** Without saying a thing

*Pause.*

**Jan** Oh.

25

**Mark** Yeah.

**Jan** Oh.

**Mark** Yeah.



**Jan** Oh.

**Mark** I know.

30

**Jan** Does Phil know?

\* \* \*

*A field. **Richard** sits with **Phil**.*

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

*Silence.*

*Suddenly **Richard** gets up.*

35

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

*He walks on his hands.*

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

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

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

40

*Silence.*

**Richard** When are you going to come back?

**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.*

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

50

*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.*

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. 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. 65

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. And Jan and Mark have taken up shoplifting, they're really good at it, get you anything you want. 70

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.

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. 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, 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. 85  
90  
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 29–32.

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)

- (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)

(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)

- (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)

(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)

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(Total for Question 5 = 45 marks)

---

**TOTAL FOR SECTION A = 45 MARKS**





## The Free9, In-Sook Chappell

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

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

**The Forgotten** *remove the pictures of Kim Il-sung and Kim 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 tatty pink jersey dress.*

10

### 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. 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.*

**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.

**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.



**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.*

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

90

**Forgotten Two** Happy Birthday.

**Blade** Omoni? (Mother?)

**Forgotten Two** I made this for you. I've been saving our rations for weeks.

95

*She gets up, moves back, **Blade** follows.*

**Forgotten Two** Blow out your candles.

**Blade** No.

**Forgotten Two** Go on.

**Blade** No. I want to see your face.

100

**Forgotten Two** I invited your friend, your spiritual twin.

*(Calling over to **Poppy**.)* Come on.

**Poppy** *gets up, walks over to them.*

**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 35–37.

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)

- (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)

(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)

- (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)

(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)

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(Total for Question 6 = 45 marks)

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**TOTAL FOR SECTION A = 45 MARKS**



## ***Gone Too Far!*, Bola Agbaje**

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

*This extract is taken from Scene Four.*

**Ikudayisi** It bad-oh.

**Yemi** What's bad?

**Ikudayisi** That you are not embracing your culture. What does Mum say when you talk like this?

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

5

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

10

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

**Yemi** Get lost!

15

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

**Yemi** Shut up! Move, man.

**Ikudayisi** I know you have never kissed a girl –

**Yemi** What?

20

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

**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 ... You going like –

30

**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.

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

**Yemi** She don't need a seat.

**Ikudayisi** Yemi, where is your manners?

50

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

**Yemi** Give it back.

**Old Lady** Please don't touch me – I told you, I'm not looking for trouble.

55

**Yemi** Give me the phone back – the battery low.

**Ikudayisi** Ma, let me help you.

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

**Old Lady** Stay away! Stay away.

**Yemi (to Ikudayisi)** What wrong with you?

60

**Old Lady** Please . . .

**Ikudayisi** I'm only helping.

**Old Lady** Please, I just wanna go home.

**Yemi** Go.

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

65





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

**Old Lady** OH GOD!

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

**Old Lady** I know what you're trying to do, you can take it.

70

**Yemi** What you talking about?

**Old Lady** Anything, have anything.

**Yemi** Oh my Dayz, see what I'm saying?

**Old Lady** Please, please, I just wanna go home.

**Yemi** DAYISI, JUST MOVE AWAY FROM HER!

75

**Old Lady** Have it, have it, anything you want.

**Ikudayisi** *moves away from the bag.*

**Yemi** Stop making noise, man, no one is near you.

**Ikudayisi** Ma, I'm sorry, I only trying to help.

**Old Lady** Stay away from me! STAY AWAY!

80

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

**Yemi** Go, blud!

*The Old Lady scurries off the stage.*

**Yemi (to Ikudayisi)** You're so dumb.

**Ikudayisi** What are you talking about? You shouldn't talk so harsh to her – 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)

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

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**(Total for Question 7 = 15 marks)**

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



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**Source Information**

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*DNA* from Dennis Kelly, *DNA*, Methuen Drama (Student Edition) 2021

*The Free9* from *The Free9*, In-Sook Chappell, Methuen Drama (Bloomsbury)

*Gone Too Far!* from *Gone Too Far!*, Bola Agbaje, Methuen Drama (Bloomsbury)

