

**To be opened on receipt
Monday 4 February – Friday 7 June 2013**

GCSE DRAMA

A583/01 From Concept to Creation

Duration: 10 hours
Plus 2 hours: 1 hour to begin and
1 hour to finish the Working Record



Candidate forename		Candidate surname	
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Centre number						Candidate number				
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INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.
- You must consider **both** the script extract and the stimulus item on pages 7–19.
- You must submit a Working Record.
- To prepare for the examination you must work on **both** the script extract and stimulus item with your teacher for up to 20 hours (approximately 10 weeks) before the examination.

INFORMATION FOR CANDIDATES

- The total number of marks for this paper is **80**.
- This booklet contains a script extract from 'Drink the Mercury', and a stimulus item 'The Last Resort'.
- You may take with you into the examination any preparation material.
- This document consists of **20** pages. Any blank pages are indicated.

READ THIS INFORMATION FIRST

- You may work as an **individual** or in a group of between **two** and **six** depending upon your chosen brief.
- You must produce your own Working Record.
- Your work must be clearly identifiable.
- During the examination, when creating work that is to be marked, you will be supervised by one of your teachers.
- Your Working Record must include a final reflection and evaluation of your chosen brief. This must be completed after your dress rehearsal but before the examiner visit.

Preparation and Exploration

There is a preparation and exploration period of a maximum of 20 hours (approximately 10 weeks) before the examination. During this period you should consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take part in workshops and develop your working groups if appropriate.

By the end of this period you will have selected one of the four briefs described below. You will need to record this when you start your Working Record.

The Examination

The four briefs available to choose from are:

1 The Performer (devised) Brief

You must devise and perform a drama which relates to either the script extract and/or the stimulus item. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes' exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 marks]

2 The Performer (text extract) Brief

You must perform a section(s) of the text extract. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes' exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

[60 marks]

3 The Deviser Brief

You must choose from one of the following two options:

(a) Text Extract:

The director has asked for a new scene to be written. In this scene the villagers journey to Tokyo and/or other cities to make their case against the Chisso company.

[60 marks]

Or

(b) Stimulus Item:

Create a scene which explores an environmental issue(s).

[60 marks]

Both scripts must show the conventions of script writing, have appropriate closure, contain stage directions and any relevant staging notes. It should be a full scene between 6 and 12 sides of A4 and must be an individual response to your chosen brief.

In addition you **must** produce a **separate** Working Record. As part of your Working Record you will make a presentation to the examiner, no longer than 3 minutes in length, explaining and/or demonstrating your script ideas. This includes: your link to the stimulus, overall intention, intended audience and use of performance space and type.

4 The Designer Brief

You must prepare designs which are your individual response to the text extract. Your designs must cover any **three** of the following:

- set
- costume
- lighting
- stage properties
- personal properties
- make-up
- sound.

In addition you **must** produce a **separate** Working Record. As part of your Working Record you will make a presentation to the examiner, no longer than 3 minutes in length, explaining and/or demonstrating your design ideas. This includes: overall intention, designs you think will work well and ideas of how the designs might be developed further.

[60 marks]

Performance or Presentation

The visiting examiner will visit the centre shortly after the completion of the supervised examination to mark your prepared Performance or Presentation. In addition they will collect your completed Working Record which must be available to take away.

Working Record

You must hand in your **individual** Working Record at the end of the supervised examination. **Group Working Records are unacceptable.**

Your Working Record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate. All items in your Working Record **must** be clearly labelled with your name and candidate number. It **must** be collated and securely fastened.

Examples of format might be:

- (a) Between 8-12 sides of A4
- (b) Between 3-5 minutes of CD or DVD commentary
- (c) About 700-1400 words of continuous prose
- (d) A mixture of elements from the above.

Your Working Record will:

- be completed in controlled conditions during the examination
- contain your reflection and evaluation following the final dress rehearsal of your performance/presentation
- be submitted to the examiner before the final performance/presentation.

Performer Briefs

Your Working Record should include evidence of:

- how relevant areas of study have been applied in relation to your performance piece
- your individual contribution
- your role, that of any others and audience response
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

[20 marks]

Deviser Brief

Your Working Record should include evidence of:

- the context - the period it is set in, genre, suggested performance style and any social, cultural and historical connections
- how other relevant areas of study have been applied in relation to your scene
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

[20 marks]

Designer Brief

Your Working Record should include evidence of:

- the design concept – performance space, period it is set in, performance style, colour scheme and any social, cultural and historical connections
- how other relevant areas of study have been applied in relation to your designs
- your reflection and evaluation
- subject specific vocabulary.

Spelling, punctuation and grammar will be taken into account.

[20 marks]

INTRODUCTION TO THE SCRIPT EXTRACT

The play *Drink The Mercury* by David Holman relates the story of the infamous 'Minamata Outbreak' in which mercury compounds dumped into Minamata Bay between 1932 and 1968 poisoned the water and fish resulting in thousands of people developing symptoms of mercury poisoning. The disease Minamata was first evident in 1953.

The play focuses on Ioka, her family and the struggle of the residents of Minamata to gain compensation for, and recognition of, the appalling human suffering and ecological disaster created by the Chisso Corporation. The company manufactured acetaldehyde, used to produce plastics, using a mercury catalyst. Mercury was a component of the waste generated by this process. Mercury compounds were dumped into Minamata Bay which contaminated the fish, entering the food chain. The residents of Minamata relied on fish and shellfish as their main source of protein and so ate the contaminated fish. At the time of this disaster the link between the symptoms and diet was not made. In 1958 the Chisso Corporation moved their waste discharge from Minamata Bay to Minamata River in an attempt to diminish the controversy; however people in the area of Hachimon also began developing the disease. Minamata disease is now recognised as relating to the ingestion of methylmercury. The symptoms include numbness in limbs and lips, slurred speech, constricted vision and in some cases serious brain damage.

In 1973 Japan's Kumamoto District Court ruled:

'...no plant can be permitted to infringe on and run at the sacrifice of the lives and health of the regional residents.'

The play is influenced by Japanese theatre forms of Kabuki and Noh. It is highly visual and combines elements of dance, drama, music and poetry into stage art.

DRINK THE MERCURY CAST LIST

Narrator(s)
Ioka
Mother
Father
Factory
Villagers
Cat
Doctor
Villager One
Villager Two
Villager Three
Government
Student
Mr Egishira

DRINK THE MERCURY

Part One

There are three areas, each marked by a set of pictorial screens, representing the village, the bay and the Chisso factory. The NARRATORS are seated amongst the musical instruments in a place commanding the playing area as the audience enters. In front is a circular floor-cloth depicting the sea. Throughout they improvise on drums, bells and xylophone to complement the actors' movements, particularly in mime sequences; several of the characters have characteristic motifs. When the audience is seated, a NARRATOR sounds a gong and the other actors appear. This gong is used throughout to indicate the beginning and end of each sequence. The actors all wear identical simple yellow kimonos. The actress to play IOKA sits in front of the village screen, and the two who are to play her MOTHER and FATHER sit together in front of the screen depicting the bay.

NARRATOR(S): We are here today to tell you the story of what happened very recently in a small fishing village in Japan called Minamata. You'll see in a short while why the people of that village want all the world to know what has happened to them. We are not from Japan. But we want to try to tell this story in a Japanese way. It is the story of a girl called Ioka, a girl of about your age, who lived in the village of Minamata. Ioka is dead now. If she was living today she would be twenty-three. She died when she was nine years old. When she died, she was looking forward to going to school. She never went to school and you'll soon see why. In Japanese plays, some of the actors play things instead of people. This is the mask that the actor will wear when he is playing the Chisso fertiliser factory. (He indicates a devil mask hanging on the side of the factory screen.) And this is the factory (He indicates the factory screen), the bay (He indicates the bay screen) and the village of Minamata where our story takes place (He indicates the village screen). When we play Ioka and her parents we will wear this colour.

(The actress playing IOKA picks up a blue sash from beside her and shows it to the audience.)

So we'll start when Ioka is a little baby.

(IOKA puts on her sash. Gong. The other two actors leave. Mime: IOKA as a tiny child playing with a rattle. Gong. She holds the pose.)

Ioka's mother and father work as fishermen to feed the family.

(Gong. The MOTHER and FATHER enter, wearing their blue sashes.)

The MOTHER has finger-bells. Music. Mime: FATHER and MOTHER go fishing. He helps her into the boat, they push off and sail out into the bay, looking for fish. They sight fish and throw out the nets. Then they pull the nets in. The boat is full. They sail back to land, get out of the boat and go and greet IOKA. The FATHER plays with her. The MOTHER prepares food and then feeds her. The sequence ends. Gong. All three actors stand, take off their sashes, bow and exit.)



NARRATOR(S): And so the years went by, some good and some bad, but the sea always providing a living for the fishermen of Minamata. The sea was rich and gave its riches to the men, women and children of Minamata. Then one day, along came the fertiliser factory.

(Gong. The actor playing the FACTORY appears from behind the factory screen, wearing the devil mask and long silver fingers. He does a menacing dance to loud staccato music and then freezes. The other two actors enter as VILLAGERS, wearing coolie hats. They see the FACTORY and are puzzled. They circle it, then realise what it is and smile with content. Gong. They remove their hats, bow and leave.)

NARRATOR(S): Most of the villagers were pleased when the factory came. It would bring jobs to the village. Ioka's family didn't want to work in the factory and they continued fishing. Then one day the factory changed its way of working. In making the fertiliser, they started to use a chemical called mercury in the processes. When it had finished with the chemical the factory didn't know what to do with it.

(Gong. Mime: The FACTORY unfreezes and wonders what to do. It moves to the village screen, looks at it and shakes its head. Then it notices the sea-cloth and nodding its head, moves to it. To a low roll on the cymbal, it passes its long fingers over the sea-cloth to represent the mercury pouring into the sea. It looks stealthily around and then goes behind the factory screen.)

NARRATOR(S): Apparently everything was as it had been. The fishermen went on fishing, the factory went on making its fertiliser. But something had changed.

(The Narrator lifts the sea-cloth, revealing a brown sea-cloth underneath, on which lie a number of cut-out silver fish. Two VILLAGERS return and look at the sea in amazement. They each take a fish.)

VILLAGERS *(simultaneously, each addressing one half of the audience)*: We couldn't believe it. In the rivers we fish in around here, the Unora river and the Sasheykai river, there were sea bream, big fish like this, just swimming around on the surface as if they were drunk. They just drifted on the ebb and flow of the tide. At that time no-one knew they were ill, no-one knew of the Minamata disease. They were an easy catch. The people of Minamata were glad to eat them and Minamata Bay was full of fish, right across to the distant islands. They floated on the surface, several tons a day. *(Gong. They bow to each other and exit, carrying their fish.)*

NARRATOR(S): Many of the families of Minamata had pets, as you do. A dog or a cat. Ioka's family had a cat. *(Gong. One of the actors enters, wearing a cat mask.)* Because Ioka's family were poor, the cat could expect to eat only the fish that was left from the family's table.

(Music. Mime: The CAT rubs against the NARRATOR, asking for food. The NARRATOR throws some fish to it. The CAT pounces and eats, then washes itself and settles down to sleep. Suddenly, it starts to twitch, slowly at first and then violently. It tries to walk but keeps falling. It continues twitching until it finally dies. Gong. The actor stands, takes mask off, bows and exits.)

NARRATOR(S): It was the weakest who felt the disease first. The fish, then the sea-birds, the cats and the dogs ...

(Gong. Music; Mime: IOKA walks on, still very young, a toddler, playing with a ball near the sea-cloth. She watches as the FACTORY enters, makes sure no-one is looking and then spreads more poison over the sea. The FACTORY leaves and IOKA goes on playing with her ball. Enter the MOTHER and FATHER. The FATHER gives the MOTHER some fish which the MOTHER prepares. She gives IOKA hers and then the MOTHER and FATHER eat theirs, away from IOKA. IOKA eats, rubs her eyes, eats again, falls and starts twitching. The PARENTS notice. The FATHER goes for a doctor. The MOTHER tries to comfort the child. IOKA attempts to reach the ball by her side but cannot see it. The MOTHER notices this examines her eyes and then takes the ball. She rolls it to IOKA who misses it again. The MOTHER realises she is blind. IOKA tries to walk but falls. The FATHER returns with the DOCTOR. The DOCTOR examines IOKA, shakes his head, shrugs, collects his fee and leaves. The PARENTS weep. Gong. All three actors remove sashes and exit.)

NARRATOR(S): Children, old men, young men, old women. The disease had now attacked over a hundred of the villagers. Many were dead or dying by degrees. And the rest, still not knowing the cause of their suffering, told their story to whoever would listen.

(Gong. Three VILLAGERS come on and sit to tell their stories.)

ONE: My grandfather was the first to mention the strange disease raging among the cats and crows and kites of the area. Birds went fluttering around on the ground unable to take off and cats died mad, foaming at the mouth. Grandfather collected dead crows and put them on sticks to scare away the sparrows from the field. Mulletts and perch floated capsized on the surface of the sea. We only had to dip in with our nets to catch them. We made them into tasty dishes by roasting or boiling them. My little girl was especially fond of fish done in this way. I can still remember her ... Grandfather used to say that crows somehow know when a person is going to die and wait flying around the house ... but the crows themselves were dying in those days. And my child ... but I said, no, a human can't die like those ominous creatures. I told myself and my husband that Toyoka would be well again. Spring came and for a while she seemed to get better. Her dream came true, she could waddle around outside to her heart's content. She played at keeping house under the cherry blossoms. I thought her recovery was just a matter of time. Winter came and the voices of the children reached Toyoka in bed and she kept asking me to take her out again. Later, I said, when the cherry blossoms are out again. She died on our wedding anniversary, eight years old.

TWO: I have a son with the Minamata disease. He's still alive. I want to tell you what it's done to him. Someone asked him if he ever thought about dying. Yes, he said, being a burden on my family. I don't want to live any more. He meant he thought he would be a burden to us, his family. He said he was always thinking how he could die. I told him, don't commit suicide. You'll die sometime. If you commit suicide, how shall I face other people? He thought about jumping in front of a train or hanging himself. He tried to hang himself three times in one day. He disappeared and I found him with the rope, all ready to jump. I took him back to the field but before long he disappeared to try again. The third time he tried it, I really got furious. I hit him and I hit him. He never tried it again after that. He wasn't like that at all when he was well.

THREE: I have three grandchildren with the disease, Myseo, Alikai and Marsaki. Marsaki is a very severe case. He is totally deaf and dumb. I've seen children with the disease play with healthy children and the parents of the healthy children drag their children away. They spank them for playing with my children. I've seen it with my own eyes. Can you believe such things would happen? But then because Marsaki is hard of hearing, he wanted a big powerful radio. The owner of the electric shop in town brought it to him. He said pay when you can.

(Gong. The VILLAGERS bow and go off.)

NARRATOR(S): Ioka is five. She has four years to live. Four years while she cannot be left on her own. The disease means that she cannot feel pain and so every minute she is in danger. One day the villagers decided to try to find the cause of the disease.

(Gong. Two of the VILLAGERS enter. They go to the sea-cloth. One takes a fish. The other mimes taking a knife and cutting the fish open. She puts her fingers into the fish and licks them. She is horror-struck. Freeze.)

NARRATOR(S): Poison! It's poison.

(Loud, urgent music. Mime: The VILLAGERS drop the fish and begin to search frantically for where the poison came from. They go to the village screen, pointing at various places and shaking their heads. They turn and see the FACTORY, which has re-entered, standing over the sea-cloth. They point to it. Freeze.)

NARRATOR(S): The Chisso factory.

(Unfreeze.)

NARRATOR(S): *(while VILLAGERS produce great banners from behind the screens and advance on the factory):* Four thousand fishermen marched on the factory when it had been proved that it had been poisoning the waters with its mercury. Several of the villagers attack the factory that was killing them. *(They try to attack but are beaten back by the FACTORY and fall to the ground.)* But the demonstration was broken up by the police and the factory guards.

FACTORY (*addressing the VILLAGERS*): I am the Chisso factory. Ladies and gentlemen, the Chisso factory brought work to this area. It's a good company. One of the best. And I tell you categorically, ladies and gentlemen, that the Chisso company is not guilty of spilling mercury into Minamata bay. The mercury must have come from somewhere else. Let me see ... I can think of a very simple explanation. Perhaps after our war with the United States, somebody dumped all the Japanese bombs in the waters of the bay and it's taken all this time for the poison to get to the surface. That's what's poisoning the water. No, ladies and gentlemen, the Chisso company cannot take responsibility for the tragedy that has befallen the fishermen of Minamata. However, we are good people at Chisso, generous



people. And so if the people of Minamata will sign a paper declaring that it definitely was not the Chisso company which poisoned the waters then we will pay a very generous sum to the victims of Minamata disease. It is not compensation because we don't admit anything. It is a very generous gift. Now will you sign this paper which will end any claims you have on the company? Do this and I will pay, as I said, a substantial sum to the victims.

(Music. Mime: The VILLAGERS produce a long piece of paper which has '£20,000,000' written on it. They show it to the FACTORY, which looks hard at it and shakes its head. The VILLAGERS look at each other, then tear two 00s off. They show it but the FACTORY again shakes its head. They tear two more 00s off but still the FACTORY shakes its head. The VILLAGERS slowly tear one more 0 off – the paper now says '£200' – and take the paper to the FACTORY. It looks hard, thinks and bows agreement. Gong. All three exit.)

NARRATOR(S): The villagers, of course, were desperate. Because of the mercury pollution, nobody would buy their fish. This sum of money was an insult, a pitifully small amount. For a child who was still living, for example loka, the amount of money from the company came to £30 per year. That's about sixty pence a week. That's what loka's family were given as they tried to do their best for her, tried to let her get the best out of life that was possible. But let the parents of loka tell you what it was like at that time.

(The PARENTS come on and each go to one half of the audience. This section and others like it later on are improvised by the actors, always remaining in character. Each time an example is given of the way this can be handled.)

PARENTS (*Improvised*): I want to tell you what it was really like when my little girl was so ill, and what it meant to us. Nobody knew what the illness really was, there were no medicines that could

cure her and it seemed that we would just have to sit and watch her get weaker and weaker and weaker. Also, the illness meant that she could feel no pain. If you put your hand on something hot, you would feel it burn and take your hand away. Ioka would not feel that. She would leave her hand there to burn. So someone had to be with her all the time. She stayed in bed all the time – it was the safest place – but that meant she got bed sores, places on her body that were rubbed raw because she couldn't turn herself over or change position. I had to keep bandaging her and giving her medicine for this. Because I was with her all the time, I had to stop fishing. Now it was just her father who was working so we had only half as much money coming to the house. Then less and less even than that, as we found it was the fish that had the poisons, and they all died. We were getting poorer and poorer and Ioka weaker and weaker. Was there anyone we could go to for help? The factory wouldn't help. The factory wasn't going to give us any more money. 60p a week! What will that buy? Not enough for one day, let alone one week. We hoped that the men who worked at Chisso might help. Don't you believe it, they didn't want to make trouble for the factory, they'd lose their jobs. We even went to the Government in Tokyo and asked them to look into the case. It cost a lot of money to send our people there and even then the Government said that there was nothing it could do and we should give up the fight. But how were we to live? The fishing was finished, and we had no jobs and no money ...

(During this, the NARRATOR rises, puts on a sash reading 'Nigata' and enters the acting area.)

NARRATOR(S) *(Interrupting)*: We are from the city of Nigata in Eastern Honshu. We too have been poisoned with Minamata disease and we are going to take the company to court and fight them till we win. Are you with us? We're not on our own any more. The citizens of Nigata are behind us, the unions are behind us and the students are behind us. We can win. Are you with us?

(The NARRATOR removes his sash and returns to his usual place. The PARENTS lead a discussion with their parts of the audience along lines like this, though always taking into account and developing the audience's contributions:)

PARENTS *(Improvised)*: So the same thing has happened in Nigata. Perhaps we could take the Chisso factory to court if we joined with Nigata. After all, Nigata is a very big city, not like our tiny village, we'd get a lot of support there. But that would cost a lot of money for lawyers and scientists to speak for us. Chisso would be able to afford the cleverest lawyers. How could we get enough money to take them to court?

(While suggestions for making money are being taken from the audience, an actor wearing a sash reading 'GOVERNMENT' enters the acting area.)

GOVERNMENT: People of Minamata and Nigata, I am from the Government. I'll admit that we've been a bit slow but we now have a report on Minamata disease and we believe the Chisso company has a case to answer.

FATHER: What about the compensation for the victims?

GOVERNMENT: If the company is found guilty, there will be compensation of course. You have suffered enough and we want you to have justice. You will have justice. We are going to set up a committee which will look into your claims and it won't cost you a penny. Now what do you say? And remember, we are the Government elected by all the people of Japan. We are an honourable Government. You can trust us.

FATHER: We must talk about this first.

(The PARENTS again have a discussion with their groups.)

PARENTS *(Improvised)*: So at last the government has decided to do something. Should we trust the government to do its best for us? They've taken a long time to decide to notice us. On the other hand, it would be quicker than taking Chisso to court ourselves, and we won't have to find the money to pay for the committee. Perhaps it's worth a try.

(This continues until agreement is reached and the FATHER announces the decision.)

FATHER: We agree to the committee.

GOVERNMENT: And you agree to accept their findings?

FATHER: Yes.

GOVERNMENT: Right then. We will select the committee. You can return to Minamata. We will look into the case.

(The PARENTS leave and go behind the screen. Government music. Mime: The GOVERNMENT, who is very self-important, looks at the village screen and makes notes. She looks at the factory screen and makes notes. She looks at the sea and makes more notes. She looks back at the factory and makes more notes and then looks back at the sea. She continues to look from screen to screen, making increasingly copious notes.

Factory music. The FACTORY enters and stands over the GOVERNMENT, who backs away a little. Slightly cowed, she points to the sea again and asks for payment. The FACTORY again advances. Again the GOVERNMENT backs away and timidly asks for payment. The FACTORY chases the by now very frightened GOVERNMENT off the stage.

The PARENTS return and ask their sections what has happened. Why did the government run away? Why was it afraid of the factory? How can the factory be stronger than the government? Can we trust the government any more?

It is usually decided that the Government is not to be trusted and that money is needed to fight on. The audience is asked to think of ways of getting money during the interval.)

(Interval.)

Part Two

When the audience come back, IOKA is sitting on the floor with her PARENTS beside her, the NARRATOR(S) is in their usual position.

NARRATOR(S): Before Ioka died, a man from the television company in Tokyo came to see Minamata and he spoke to Ioka. *(As the television interviewer, using a drumstick as a microphone.)* Ioka, what do you think of Tokyo?

IOKA *(speaking with great difficulty)*: Well, the sea is very dirty there, isn't it? The sea is littered with floating rubbish. Little by little we'll have a sea like that everywhere. All the sea away from the towns and villages, dying all the time. The sea is vast. I'd like to go in a ship. I'd like to sail in a ship and tell everyone how I got this way. I want to tell them how the company poured poison into the sea and how we had to drink it. That's how I got this way.

NARRATOR(S): Ioka, what will happen if you never get better?

IOKA *(unwilling to think about it, shaking her head)*: No ... no ...

MOTHER *(to NARRATOR)*: No more.

(Gong. Freeze. The actress playing IOKA stands, lays her family sash on the floor, bows and exits. Pause.)

MOTHER: Ioka is dead now, she will never sail in any ship. But as she wanted all the world to know how she got Minamata disease, how can we say no? How can we say that we will not fight the Chisso company which killed her?

FATHER: I'd like to thank the Chisso company for all it has done for her. I'd like to thank the Ministry of Health for all it has done for her. I'd like to thank the Government of Japan for all it has done. Ioka would like to thank the Chisso company for the £30. If that is the price they put on the life of a young girl then we want to thank them. Thank you, Chisso.

MOTHER: We're going to fight them and we've got something that we think will help us to fight them. *(Producing a newspaper cutting.)* Look at this. I found it in a newspaper and I've had it printed so that you can all see it.

(The PARENTS each take a pile of cuttings and hand them out to the audience. The extract, ringed in red, reads:

SHIN NIPPON CHISSO FERTILISER COMPANY

The annual shareholders' meeting of the Chisso company will be held in Osaka on 26 November 1970. All shareholders are invited to attend. The PARENTS discuss this with their groups, along these lines:)

PARENTS *(Improvised)*: So you see what it says. The Chisso Company are holding a shareholders' meeting. And we've found out that even if you've only got one share in the company, you can go along to the meeting. If we could get a share for everyone in the village, we could go to that meeting, and put our case to all the other shareholders. The TV and newspapers will be there, and all of Japan will know what Chisso has done to us. We could take some of the sick people to prove to all of them that the disease is real. We still need that money, more than ever now, to pay for the shares. We need enough money to buy a share for everyone in the village and to take them to Osaka to the meeting. *(It is eventually decided to travel all over Japan, telling the story and begging for money.)*

NARRATOR(S) *(while the PARENTS, joined by a VILLAGER, act it out in mime)*. The villagers in their country clothes started off across the countryside. When they got to Tokyo, they felt ill at ease among the smartly dressed people of the city but they saw what was happening in that city too. It was the worst polluted city in the world, the people wore gas masks in the streets. And then they went to the International Tokyo Expo, then to the other big cities of the country, collecting money, talking to people, explaining their case against the Chisso company, asking for their support. Tokyo, Nagasaki, Kyoto, Osaka, Hiroshima. Finally, they arrived back in Minamata. And there stood Ioka's father in front of the village. Behind him the pilgrims, loaded down with plastic bags, in which everybody could see hundreds and thousands of coins.

FATHER *(addressing the whole audience)*: In front of everyone here today, we would like to present to the patients the contributions we've received on our pilgrimage. At first we expected lots of small change and we thought we'd get it changed into notes at the end of each day, but we were given money by so many people – children came and gave us one yen coins, cleaning women gave us ten yen coins – and we decided that all these coins should come here to you and we didn't change them. Let me tell you ... On September 3rd, Tokyo and other cities, 83,623 yen. September 4th, Nembuya and other cities, 151,181 yen and on the fifth, in spite of being harassed by the police, we collected 88,080 at the Expo. This includes a one yen coin given by a small child. She came back later to say that it wasn't enough and would we accept a woollen pullover that she'd just been given. So we've brought all that money and that pullover back to you today.

MOTHER: Oh my friends, so many people supported us, everywhere we went. There was one man who heard our story, he came with us and spoke for us wherever we were. I have heard these words in so many places where we stopped to ask for money ...

VILLAGER(S) *(as the Poet)*: Lies, if you say that man is still the Lord of creation, this cruel and venomous world must be overturned. What is civilisation? Having killed countless living things, butterflies, dragon flies, fire flies, clams and mud snails, wild geese and swallows, loaches and killie fish, water beasts and lizards. The people of Minamata, have you heard of them? Have you heard of the children born with the Minamata disease? Heads that loll, heads that roll, eyes that can't see, mouths that can't speak or taste, hands that can't grasp, legs that won't walk. You make people bear such babies and you boast of economic growth. You boast of the Tokyo Expo. What do you think of our poverty? If you are human, rise and fight, fight the war against pollution, fight the Minamata war, a war waged by we who hate war.

FATHER: We've collected the money and we've bought shares for everyone.

(The share certificates are distributed to everyone in the audience.)

NARRATOR(S) (*banging the gong*): All aboard, all aboard, the train for Osaka is leaving in two minutes ... Hurry along there please ... hurry along.

(*The MOTHER and FATHER sit together in the centre of the floor and mime travelling in a train.*)

NARRATOR(S): As the villagers travelled on the train to Osaka, they began to wonder whether they had done the right thing. It was a long journey, had they done right to bring the patients with them, would they stand up to the journey? How would they be received when they reached Osaka? They had heard that the company had hired police to meet them at the station, was this true? Would their reception be a friendly one or not? ...

(*Roll on cymbal. The PARENTS stay seated, looking apprehensive. A STUDENT appears wearing a white sash round her head.*)

STUDENT: The students of Osaka welcome the Minamata patients and their friends to the city. As you see, outside the train window, you have friends here, thousands of friends. We will escort you to the shareholders' meeting, no-one will harm you.

MOTHER: Would you open the window please? (*The FATHER mimes opening the window and she addresses the crowd outside*): I'd like to thank you and all these people who have come to welcome us to Osaka. I don't know if we shall see you all again tomorrow but with your support we'll keep up the fight forever. My heart is so full. You've given us such a wonderful reception. We were very hesitant about bringing the patients with us but I'm glad we did. Just this meeting between them and you, our supporters, is enough to make this journey worthwhile. The face of every one of you is like a thousand faces in my eyes. Thank you, thank you.

(*Gong. The STUDENT leaves. The PARENTS freeze.*)

NARRATOR(S): And the students were as good as their word. The following morning, the students of Osaka marched through the streets with the Minamatan people as they took the diseased villagers to the shareholders' meeting. Indeed many of them had bought shares in the company as well so that they could look after the villagers inside the hall. Everyone arrived early for the meeting and had to show their shares at the door. (*He stands and comes forward as doorman*): This way, ladies and gentlemen, this way for the shareholders' meeting ... Have your tickets ready ... This way, this way.

(*The MOTHER and FATHER rise and show their shares to the NARRATOR, who directs them to places near the village screen. The MOTHER slips behind the screen and re-appears with a bucket.*)

NARRATOR(S): Silence, please, everyone, silence for the chairman of the Chisso company, Mr Egishira.

(*Drum roll as EGISHIRA comes on. He wears a black sash with 'Chisso' on it. He stands proudly with his arms folded, behind the sea-cloth.*)

FATHER (*addressing EGISHIRA as if at the meeting*): I know we have many friends here. People have travelled from all over the country to support us today, from Kumamoto, from Magoya, from Kyoto, Osaka, Okayama, Kobe and Tokyo. We aren't asking this lot for a penny today. Not a penny. I've got here a bucket with water taken straight from Minamata Bay where the Chisso pipes come into the sea. They say there's no mercury coming out. All right. All we're asking is that the people of this company, the Chairman, the executives, everybody, we're asking them to drink this water. Forty-two of us have died. We're asking that forty-two of them die. And we're asking another sixty-nine people to live with Minamata disease as we do. That's all we want. (*The MOTHER holds the bucket up.*) Drink the mercury! Drink the mercury! Drink the mercury!

PARENTS (*shouting*): Drink the mercury! Drink the mercury!

EGISHIRA (*cutting them off*): Ladies and gentlemen, can we begin the meeting?

FATHER: There's an item on the agenda here. It says you have an explanation about the mercury poison. You've kept many of us out of the hall, many are still trying to get in, but we want an explanation.

EGISHIRA: We feel very sorry for the victims. It is not our intention to avoid responsibility but, as you know, it has not been clearly established that the disease is caused by industrial waste. It has not been proved that it was the mercury.

FATHER: We've all bought shares in this company and we have a right to know everything that goes on in it.

EGISHIRA: You had a committee, set up by the government, which you agreed to, to look into the case.

MOTHER (*approaching EGISHIRA*): But we never heard from that committee ... We've had committee after committee and we never hear from any of them ... the government let us down.

EGISHIRA: The explanation has been made, the meeting is over.

MOTHER (*offering him bucket*): All right, you drink from the water of Minamata Bay. Egishira, do you know how we have suffered? Children crippled and dumb so people laugh at them in the street. And my own daughter is dead, nine years old ... You are a parent, Egishira, do you understand nothing? You're a murderer! Admit your responsibility! Will you drink the mercury?

(A long pause.)

EGISHIRA: The meeting is over.

(Gong. All freeze.)

NARRATOR(S): The curtain on the stage came down and the villagers were told that the meeting was over. Many of the villagers jumped up on the stage before Chairman Egishira could get away. One old woman held two photographs in frames up in front of his face, the pictures of her two dead children. He smiled. The Chairman smiled.

(Gong. The three actors stand, bow and leave.)

NARRATOR(S): The company never admitted their responsibility, but six months later, there was a court case and the company was found guilty and ordered to pay. However, the money was only paid to people who were proved to have Minamata disease and there are still many people alive today in Minamata who are crippled or blind who have never received any money at all. That is the end of our story today.

(The NARRATOR leaves.)

End

INTRODUCTION TO THE STIMULUS ITEM

Don Henley of *The Eagles* wrote this song as a comment on the way in which man conquers frontiers and ultimately destroys what he finds.

In a 1987 interview with an American magazine, he said:

“The Last Resort, on Hotel California, is still one of my favorite songs... That’s because I care more about the environment than about writing songs about drugs or love affairs or excesses of any kind. The gist of the song was that when we find something good, we destroy it by our presence – by the very fact that man is the only animal on earth that is capable of destroying his environment. The environment is the reason I got into politics: to try to do something about what I saw as the complete destruction of most of the resources that we have left. We have mortgaged our future for gain and greed.”

The Last Resort – A song by The Eagles

She came from Providence,
 the one in Rhode Island
 Where the old world shadows hang
 heavy in the air
 She packed her hopes and dreams
 like a refugee
 Just as her father came across the sea
 She heard about a place people were smilin'
 They spoke about the red man's way,
 and how they loved the land
 And they came from everywhere
 to the Great Divide
 Seeking a place to stand
 or a place to hide

Down in the crowded bars,
 out for a good time,
 Can't wait to tell you all,
 what it's like up there
 And they called it paradise
 I don't know why
 Somebody laid the mountains low
 while the town got high

Then the chilly winds blew down
 Across the desert
 through the canyons of the coast, to
 the Malibu
 Where the pretty people play,
 hungry for power
 to light their neon way
 and give them things to do

Some rich men came and raped the land,
 Nobody caught 'em
 Put up a bunch of ugly boxes, and Jesus,
 people bought 'em
 And they called it paradise
 The place to be
 They watched the hazy sun, sinking in the sea

You can leave it all behind
 and sail to Lahaina
 just like the missionaries did, so many years ago
 They even brought a neon sign: "Jesus is coming"
 Brought the white man's burden down
 Brought the white man's reign

Who will provide the grand design?
What is yours and what is mine?
'Cause there is no more new frontier
We have got to make it here

We satisfy our endless needs and
justify our bloody deeds,
in the name of destiny and the name of God

And you can see them there,
On Sunday morning
They stand up and sing about
what it's like up there
They call it paradise
I don't know why
You call someplace paradise,
kiss it goodbye

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