



*Rewarding Learning*

General Certificate of Secondary Education

2019

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# Drama

Component 3

Knowledge and Understanding of Drama



G9263

[G9263]

**FRIDAY 17 MAY, AFTERNOON**

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## TIME

1 hour 30 minutes.

## INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.  
Write your answers in the Answer Booklet.  
Answer **all** questions on your **chosen play**.

## INFORMATION FOR CANDIDATES

The total mark for this paper is **80**.  
Figures in brackets printed down the right-hand side of pages indicate the marks awarded to each question or part question.  
Quality of written communication will be assessed in **all questions**.  
You may use a clean copy of your set text for this examination.

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## List of prescribed texts

The following is a list of set texts for this examination.

Turn to the page relevant to the text that you have studied.

Choose only **one** text from the list below.

Write your answers to Questions 1, 2 and 3 in the Answer Booklet provided.

<b>Text</b>	<b>Page</b>
<b>Shakespeare: <i>A Midsummer Night's Dream</i></b>	4
<b>O'Casey: <i>Juno and the Paycock</i></b>	6
<b>Miller: <i>The Crucible</i></b>	8
<b>Friel: <i>Philadelphia, Here I Come!</i></b>	10
<b>Reid: <i>Tea in a China Cup</i></b>	12
<b>Russell: <i>Blood Brothers</i></b>	14
<b>Lingard/Neville: <i>Across the Barricades</i></b>	16
<b>Ridley: <i>Sparkleshark</i></b>	18

## Shakespeare: *A Midsummer Night's Dream*

### 1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of *A Midsummer Night's Dream* with reference to:

- the social context of the play; and
- the language of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

### 2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Bottom**, at his first entrance in Act 1 Scene 2 of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines from before Helena's exit in Act 2 Scene 2, line 129 to line 140:

**Helena:** 'Wherefore was I ...' to

**Helena:** '... therefore be abused!' Exit

(12 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Helena, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text.

[14]

**O'Casey: *Juno and the Paycock***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of *Juno and the Paycock* with reference to:

- the social context of the play; and
- the language of the play.

[6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Mary** as she breaks away from Jerry and exits in Act 1 of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines of Mrs Boyle before her exit towards the end of Act II:

**Mrs Boyle:** 'I'd like to know how ...' to  
**Boyle:** '... well let them have a wake.'

(12 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines. [10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text. [14]

**(c)** As an actor playing Mrs Boyle, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text. [14]

**Miller: *The Crucible***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

(a) Briefly outline the ideas which you have researched for a production of *The Crucible* with reference to:

- the social context of the play; and
- the language of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

(a) Draw and label a costume sketch for **Tituba** in Act Four of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines of Elizabeth as she talks to Proctor in Act Two before Mary's entrance:

**Elizabeth: 'It is a mouse no more ...' to  
Elizabeth: '... hang them too, she says'**

(14 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines. [10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text. [14]

**(c)** As an actor playing Elizabeth, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text. [14]

Friel: *Philadelphia, Here I Come!*

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of *Philadelphia, Here I Come!* with reference to:

- the social context of the play; and
- the language of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **S.B.** in Episode I in the scene where Master Boyle first enters.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines at the opening of the play where Gar is waltzing with Madge in Episode I.

**Madge: 'Stop it! Stop it! You brat you!' to**

**Madge: 'I will – I will – I will – I-'**

(13 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines. [10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text. [14]

**(c)** As an actor playing Madge, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text. [14]

Reid: *Tea in a China Cup*

1 Spend about 20 minutes on questions 1(a) and 1(b).

(a) Briefly outline the ideas which you have researched for a production of *Tea in a China Cup* with reference to:

- the social context of the play; and
- the language of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

2 Spend about 30 minutes on questions 2(a) and 2(b).

(a) Draw and label a costume sketch for **Theresa**, when we first meet her in Act One of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines on the death scene between Sarah and Beth in Act Two.

**Beth: 'Don't talk like that...'** to

**Beth: '... People who fight live longer'**

(13 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Beth, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text.

[14]

**Russell: *Blood Brothers***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

(a) Briefly outline the ideas which you have researched for a production of ***Blood Brothers*** with reference to:

- the social context of the play; and
- the language of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

(a) Draw and label a costume sketch for **Mrs Lyons**, at her first entrance in Act 1 of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines between Mickey and Mrs Johnstone from before the Wish I was Our Sammy scene in Act One.

**Mrs Johnstone: 'What have I told you about playin' up near there.'** to

**Mrs Johnstone: '... where I can see y'.'**

(13 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Mrs Johnstone, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text.

[14]

**Lingard/Neville: *Across the Barricades***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

(a) Briefly outline the ideas which you have researched for a production of ***Across the Barricades*** with reference to:

- the social context of the play; and
- the language of the play.

[6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

(a) Draw and label a costume sketch for **Mrs Jackson** in Scene 12 of the play.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

(b) Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines at the start of Scene 11 of the play.

**Kevin: 'If this is what friends do to you ....' to**

**Kevin: 'I'm alright really I'm waiting on someone..... '**

(13 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines.

[10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text.

[14]

**(c)** As an actor playing Kevin, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text.

[14]

**Ridley: *Sparkleshark***

**1 Spend about 20 minutes on questions 1(a) and 1(b).**

**(a)** Briefly outline the ideas which you have researched for a production of ***Sparkleshark*** with reference to:

- the social context of the play; and
- the language of the play.

[6]

**(b)** With reference to a live or recorded theatre event which you have seen, suggest one **SOUND** idea which you could include in your production.

- Write down the title of the theatre event which you saw;
- describe the idea from this event;
- analyse how you could use this idea in your set text; and
- evaluate what you hope to achieve for your audience.

[12]

**2 Spend about 30 minutes on questions 2(a) and 2(b).**

**(a)** Draw and label a costume sketch for **Shane** as he indicates that Russell should get into the supermarket trolley.

You should make reference to:

- colour, shape, materials, make-up; and
- any appropriate accessories and personal properties (props).

[12]

**(b)** Justify your choice of ideas presented in part (a).

You should include:

- the period in which the play is set;
- the social status of the character; and
- **one** appropriate quotation to support your answer.

[12]

**3 Spend about 40 minutes on questions 3(a), 3(b) and 3(c).**

Look at the lines of Russell on page 12 '*in the voice of a sports commentator*':

**Russell: 'The winner! ...' to  
Russell: '.....She faints.....'**

(14 lines of text)

**(a)** Draw a stage plan for the extract which includes:

- exits and entrances;
- set;
- the position of the audience; and
- the positions of the characters on the opening lines. [10]

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to:

- the mood and context;
- the use of one rehearsal idea; and
- the text. [14]

**(c)** As an actor playing Russell, give examples of how you would use **voice** in your performance of the extract. Refer directly to the text. [14]

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**THIS IS THE END OF THE QUESTION PAPER**

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