



*Rewarding Learning*

General Certificate of Secondary Education  
2025

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## Drama

Component 3

Knowledge and Understanding of Drama



G9263

[G9263]

**THURSDAY 8 MAY, MORNING**

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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.

The number of lines and the extract of text printed in Question 3 might vary according to the version of text used.

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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Lysander** when he enters in Act 2 Scene 2.

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 Demetrius and Helena in Act 3 Scene 2.

**DEMETRIUS** (*Demetrius awakes.*)  
O Helen, goddess, nymph, perfect, divine!  
To what, my love, shall I compare thine eyne?  
Crystal is muddy, O how ripe in show,  
Thy lips, those kissing cherries, tempting grow!  
That pure congealed white, high Taurus' snow,  
Fann'd with the eastern wind, turns to a crow,  
When thou hold'st up thy hand. O let me kiss  
This princess of pure white, this seal of bliss.

**HELENA**  
O spite! O hell! I see you all are bent  
To set against me for your merriment:  
If you were civil, and knew courtesy,  
You would not do me thus much injury.  
Can you not hate me, as I know you do,  
But you must join in souls to mock me too?

(14 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text.

[14]

**(c)** As an actor playing **Demetrius**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Bentham** when he first enters in Act 1.

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 Jerry and Mary towards the end of Act 3.

**JERRY** Mary, I want to speak to you for a few moments,  
may I?  
*(Mary remains silent; Johnny goes slowly into room on left)*

**JERRY** Your mother has told me everything, Mary, and  
I have come to you. ... I have come to tell you, Mary, that  
my love for you is greater and deeper than ever. ...

**MARY** *(with a sob)* Oh, Jerry, Jerry, say no more; all that  
is over now; anything like that is impossible now!

**JERRY** Impossible? Why do you talk like that, Mary?

**MARY** After all that has happened.

**JERRY** What does it matter what has happened? We are  
young enough to be able to forget all those things. *(He catches  
her hand)* Mary, Mary, I am pleading for your love. With  
Labour, Mary, humanity is above everything; we are the  
Leaders in the fight for a new life. I want to forget Bentham,  
I want to forget that you left me – even for a while. (15 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

**(c)** As an actor playing **Jerry**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Abigail** when she first enters in Act 1.

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 Danforth, Proctor and Parris towards the end of Act 4.

**DANFORTH** Now, then, Mister, will you speak slowly, and directly to the point, for Mr Cheever's sake. (*He is on record now, and is really dictating to Cheever, who writes.*)  
Mr Proctor, have you seen the Devil in your life? (*Proctor's jaws lock.*) Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

**PROCTOR** I did.

**PARRIS** Praise God!

**DANFORTH** And when he come to you, what were his demand? (*Proctor is silent. Danforth helps.*) Did he bid you to do his work upon the earth?

**PROCTOR** He did.

**DANFORTH** And you bound yourself to his service?  
(*Danforth turns, as Rebecca Nurse enters, with Herrick helping to support her. She is barely able to walk.*) Come in, come in, woman!

(15 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

(c) As an actor playing **Danforth**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 3 Part 2.

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 Kate and Public Gar in Episode 1.

**KATE** *(They kiss. Suddenly Kate breaks off. Her voice is urgent.)*  
We'll go now, rightaway, and tell them.

**PUBLIC** Who?

**KATE** Mammy and Daddy. They're at home tonight. *(She catches his arm and pulls him towards the left.)* Come on. Quickly. Now, Gar, now.

**PUBLIC** *(adjusting his tie)* God, Kathy, I'm in no – look at the shoes – the trousers –

**KATE** What matter. It must be now, Gar, now!

**PUBLIC** What – what – what'll I say?

**KATE** That you want their permission to marry me next week.

**PUBLIC** God, they'll wipe the bloody floor with me!

**KATE** Gar!  
*(She kisses him passionately, quickly, then breaks off and goes. Stage right, now lit. A room in Doogan's house.)*

**PUBLIC** God, my legs are trembling! Kathy ...

**KATE** Anybody at home? Mammy! Daddy!  
*(Public hesitates before entering Doogan's house.)* (15 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

**(c)** As an actor playing **Kate**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Grandfather** when he first enters in Act 1.

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 Maisie, Samuel, Grandmother and Sarah in Act 1.

**MAISIE** They're linin' up, ready to go. Ach, boys a dear, don't you look great? ... How's about a big kiss for your aunt before you get stuck intil them Germans.  
*(She hugs Samuel exuberantly.)*  
God bless you, love. You show them Germans what the Ulster Protestant boys are made of. Here's a wee something for you from your Aunt Maisie.  
*(She puts some money into his hand. Samuel is embarrassed.)*

**SAMUEL** There's no need ...

**MAISIE** You put it in your pocket. Always have a wee roughness of money about you when you're away from home ... for emergencies.  
*(The Grandmother removes her wedding ring and places it on Samuel's finger.)*

**GRANDMOTHER** Don't take it off, no matter what. It'll guard you, bring you home safe.  
*(Samuel kisses her and moves away. He is close to tears.)*

**SARAH** Don't forget to write ...  
*(As he goes out the crowds outside cheer and the band begins to play.)*

**MAISIE** Come on, the pair of you, we have to see him off ...  
*(Maisie rushes out.)* (14 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

(c) As an actor playing **Maisie**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Sammy** when he first enters in Act 1.

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 Mrs Johnstone and Mrs Lyons in Act 1.

**MRS JOHNSTONE** (*Mrs Johnstone enters.*)  
Yes?

**MRS LYONS** Sit down. Richard and I have been talking it over and, well the thing is, we both think it would be better if you left.

**MRS JOHNSTONE** Left where?

**MRS LYONS** It's your work. Your work has deteriorated.

**MRS JOHNSTONE** But, I work the way I've always worked.

**MRS LYONS** Well, I'm sorry, we're not satisfied.

**MRS JOHNSTONE** What will I do? How are we gonna live without my job?

**MRS LYONS** Yes, well we've thought of that. Here, here's ...  
(*She pushes the money into Mrs Johnstone's hands.*)  
It's a lot of money ... but, well ...

**MRS JOHNSTONE** (*thinking, desperate. Trying to get it together.*)  
OK. All right. All right, Mrs Lyons, right. If I'm goin', I'm takin' my son with me, I'm takin' ...  
(*As Mrs Johnstone moves towards the cot Mrs Lyons roughly drags her out of the way.*)

**MRS LYONS** Oh no, you're not. Edward is my son. Mine. (14 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

(c) As an actor playing **Mrs Johnstone**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Brede** in Scene 10.

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 Brian and Kevin in Scene 6.

**BRIAN** *(Brian's house, evening. Kevin and Brian enter together)*  
Kevin, I told you I had something important to talk to you about. Glad you could come round ...

**KEVIN** Brian, what are you going on about?

**BRIAN** I've got something to show you ...  
*(He closes the 'door', checks the window)*  
Wait until you see this, Kevin, you won't believe it ...

**KEVIN** Don't tell me you've got your hands on a stick of dynamite?

**BRIAN** Oh no, this is much better than dynamite ...  
*(He pulls an old box out from 'under his bed' or some other hiding place, opens it up and unwraps an old army rifle.)*  
This is something that is going to come in very useful, very useful indeed ... *(Unwraps rifle)* Ever seen one of them before?

**KEVIN** Where did you get that?

**BRIAN** Oh, it's pretty old, but it still works ... it's quite a heavy old thing ... feel it ...  
*(Kevin takes the rifle, holds it, then quickly gives it back to Brian, almost as if touching it has soiled his hands.)*

**BRIAN** Oh, it's powerful all right ... and there's five rounds of ammunition to go with it ...

**KEVIN** You're crazy! You're out of your head, Brian. (15 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

**(c)** As an actor playing **Brian**, give examples of how you would use **movement** 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:

- **three** aspects of the cultural context of the play; and
- **three** aspects of the language of the play. [6]

(b) With reference to a live or recorded theatre event which you have seen, suggest one **LIGHTING** 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 **Carol** when she first enters 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 Russell, Natasha, Carol and Polly after Shane enters for the first time.

**RUSSELL** Well, to be honest with you – what’s your name again?  
**NATASHA** Carol. Her name’s Carol.  
**RUSSELL** Well, Carol, it’s probably true. But let me explain. I am a dreamboat. You are not. Now, when a dreamboat kisses a dreamboat-challenged person – it’s always charity. This ain’t a bad thing. I’m giving you something that – in normal circumstances – you wouldn’t stand a hope in hell of getting. Don’t tell me you didn’t like the kiss.  
**CAROL** ...No. I mean, yes!  
**RUSSELL** Would you like another smackeroonie?  
**NATASHA** Control yourself, Carol.  
**RUSSELL** Come here.  
**POLLY** Don’t move!  
*(Carol is whimpering at the back of her throat)*  
**RUSSELL** Oh, Carol! My tongue! It’ll go deep enough to taste your cornflakes.  
*(Suddenly, Carol can resist no more and rushes at Russell)*

(13 lines of text)

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

- the set;
- the exits and entrances;
- 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 application to the text. [14]

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

## Sources

**O'Casey: Juno and the Paycock....**© Three Plays: Juno and the Paycock, Shadow of a Gunman, Plough and the Stars by Sean O'Casey (ISBN: 978-0330262712) Published by Pan Classics, 1980

**Miller: The Crucible.....**© The Crucible by Arthur Millar (ISBN: 978-0435232818) Published by Heinemann Educational Publishers, 1992

**Friel: Philadelphia, Here I Come!.....**© 'Philadelphia, Here I Come!' by Brian Friel. (ISBN: 978-0571085866) Published by Faber and Faber, 1975

**Reid: Tea in a China Cup.....**© Joyriders & Tea in a China Cup by Christina Reid (ISBN: 978-0413147806) Published by Methuen Publishing, 1987

**Russell: Blood Brothers.....**© Blood Brothers by Willy Russell (ISBN: 978-0413695109) Published by Methuen Drama, 1995

**Lingard/Neville: Across the Barricades.....**© Across the Barricades by Joan Lingard and David Ian Neville (ISBN: 978-0198312727) Published by Oxford University Press, 1990

**Ridley: Sparkleshark.....**© Sparkleshark by Philip Ridley (ISBN: 978-0573051227) Published by Samuel French Ltd, 2000

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Rewarding Learning

Month and Year

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Candidate Number

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Centre Number

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General Certificate of Secondary Education

# ANSWER BOOKLET

Subject

<b>Drama</b>
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Unit

<b>-</b>
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Component Code

<b>G9263</b>
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\*G9263\*

Tier or Option

<b>Component 3</b>
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## INSTRUCTIONS TO CANDIDATES

**Read these instructions carefully**

Do not write your name on this Answer Booklet or any other material used in this examination.

Complete in black ink only. **Do not write in pencil or with a gel pen.**

**Do not use correction fluid to correct errors in your answers.**

Enter your Centre Number, Candidate Number and Month and Year in the spaces above.

**You must answer the questions in the spaces provided. Do not write outside the box or around each page.**

Inside the booklet enter the question number and section number in the left-hand column beside your answer.































