



Rewarding Learning

General Certificate of Secondary Education
2019

Drama

Component 3

Knowledge and Understanding of Drama

MV18

[G9263]

FRIDAY 17 MAY, AFTERNOON

Time

1 hour 30 minutes, plus additional time allowance.

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 at the end of each question 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.

| Text | Page |
|---|-------------|
| Shakespeare: A Midsummer Night's Dream | 4 |
| O'Casey: Juno and the Paycock | 7 |
| Miller: The Crucible | 10 |
| Friel: Philadelphia, Here I Come! | 13 |
| Reid: Tea in a China Cup | 16 |
| Russell: Blood Brothers | 19 |
| Lingard and Neville: Across the Barricades | 22 |
| Ridley: Sparkleshark | 25 |

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

Lingard and 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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

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 marks]

(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 marks]

(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 marks]

This is the end of the Question Paper

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