



*Rewarding Learning*

General Certificate of Secondary Education  
2019

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## Drama

Component 3

Knowledge and Understanding of Drama

**MV24**

**[G9263]**

**FRIDAY 17 MAY, AFTERNOON**

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### **Time**

1 hour 30 minutes, plus your 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.

## 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: A Midsummer Night's Dream</b>	<b>5</b>
<b>O'Casey: Juno and the Paycock</b>	<b>9</b>
<b>Miller: The Crucible</b>	<b>13</b>
<b>Friel: Philadelphia, Here I Come!</b>	<b>17</b>
<b>Reid: Tea in a China Cup</b>	<b>21</b>

<b>Russell: Blood Brothers</b>	<b>25</b>
<b>Lingard/Neville: Across the Barricades</b>	<b>29</b>
<b>Ridley: Sparkleshark</b>	<b>33</b>

# 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.  
[12 marks]

- 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.

## 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. [12 marks]

You should make reference to:

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

(b) Justify your choice of ideas presented in part (a). [12 marks]

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.

**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.  
[12 marks]

- 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.

## 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. [12 marks]

You should make reference to:

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

**(b)** Justify your choice of ideas presented in part (a). [12 marks]

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.

### **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.  
[12 marks]

- 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.

## 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.  
[12 marks]

You should make reference to:

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

(b) Justify your choice of ideas presented in part (a). [12 marks]

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.

### **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.  
[12 marks]

- 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.

## 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. [12 marks]

You should make reference to:

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

(b) Justify your choice of ideas presented in part (a). [12 marks]

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.

### **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.  
[12 marks]

- 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.

## 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. [12 marks]

You should make reference to:

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

(b) Justify your choice of ideas presented in part (a). [12 marks]

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.

### **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.  
[12 marks]

- 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.

## 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. [12 marks]

You should make reference to:

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

**(b)** Justify your choice of ideas presented in part (a). [12 marks]

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.

**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/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.  
[12 marks]

- 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.

## 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.  
[12 marks]

You should make reference to:

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

**(b)** Justify your choice of ideas presented in part (a). [12 marks]

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.

**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.  
[12 marks]

- 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.

## 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.  
[12 marks]

You should make reference to:

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

(b) Justify your choice of ideas presented in part (a). [12 marks]

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.

**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]

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**This is the end of the  
question paper**

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