



Rewarding Learning

General Certificate of Secondary Education
2022

Drama

Component 3

Knowledge and Understanding of Drama



G9263

[G9263]

THURSDAY 19 MAY, AFTERNOON

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.

Please note that the number of lines and exact text printed in Question 3 might vary according to the version of the text used.

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

| Text | Page |
|--|-------------|
| Shakespeare: <i>A Midsummer Night's Dream</i> | 4 |
| O'Casey: <i>Juno and the Paycock</i> | 6 |
| Miller: <i>The Crucible</i> | 8 |
| Friel: <i>Philadelphia, Here I Come!</i> | 10 |
| Reid: <i>Tea in a China Cup</i> | 12 |
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| Lingard/Neville: <i>Across the Barricades</i> | 16 |
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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 social context; and
- **three** aspects of the form and style. [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 **Helena** in Act 1 Scene 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 **Puck** in Act 3 Scene 2.

OBERON

This is thy negligence. Still thou mistak'st,
Or else committ'st thy knaveries wilfully.

PUCK

Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise,
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort,
As this their jangling I esteem a sport.

OBERON

Thou see'st these lovers seek a place to fight.
Hie therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,

(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 perform the extract.
In your answer refer to:

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

[14]

(c) As an actor playing **Puck**, 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:

- **three** aspects of the social context; and
- **three** aspects of the form and style. [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 **Boyle** in Act III at the end 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 **Bentham** from Act II when he is with the Boyle family.

Mrs. Boyle Whist, whist, Jack.

Bentham The happiness of man depends upon his sympathy with this Spirit. Men who have reached a high state of excellence are called Yogi. Some men become Yogi in a short time, it may take others millions of years.

Boyle Yogi ! I seen hundreds of them in the streets o' San Francisco.

Bentham It is said by these Yogi that if we practise certain mental exercises we would have powers denied to others – for instance, the faculty of seeing things that happen miles and miles away.

Mrs. Boyle I wouldn't care to meddle with that sort o' belief; it's a very curious religion, altogether.

(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 perform the extract. In your answer refer to:

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

(c) As an actor playing **Bentham**, 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:

- **three** aspects of the social context; and
- **three** aspects of the form and style.

[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 **Giles** at the beginning of Act III.

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 **Proctor** in Act One when he is talking to Putnam and Giles just before Reverend Hale arrives.

PROCTOR (*laughing*): I never said no such thing, but I've paid you for it, so I hope I can call you deaf without charge. Now come along, Giles, and help me drag my lumber home.

PUTNAM A moment, Mr Proctor. What lumber is that you're draggin', if I may ask you?

PROCTOR My lumber. From out my forest by the riverside.

PUTNAM Why, we are surely gone wild this year. What anarchy is this? That tract is in my bounds, it's in my bounds, Mr Proctor.

PROCTOR In your bounds! (*Indicating Rebecca*) I bought that tract from Goody Nurse's husband five months ago.

PUTNAM He had no right to sell it. It stands clear in my grandfather's will that all the land between the river and –

PROCTOR Your grandfather had a habit of willing land that never belonged to him, if I may say it plain.

(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 perform the extract. In your answer refer to:

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

[14]

(c) As an actor playing **Proctor**, 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:

- **three** aspects of the social context; and
- **three** aspects of the form and style. [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 **Madge** in Episode I when she first appears.

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 **Lizzy** from the flashback scene in Episode II.

LIZZY And it's all so Gawd-awful because we have no one to share it with us ... [*She begins to sob*]
CON [*softly*] It's okay, honey, okay...
LIZZY He's my sister's boy – the only child of five girls of us –
BEN I'll get the car round the front.
[*Ben goes off through the scullery*]
LIZZY – and we spent a fortune on doctors, didn't we, Connie, but it was no good, and then I says to him [*Con*], 'We'll go home to Ireland', I says, 'and Marie's boy, we'll offer him everything we have –'
PRIVATE [*terrified*] No. No.
LIZZY '–everything, and maybe we could coax him – you know –' maybe it was sorta bribery –

(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 perform the extract. In your answer refer to:

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

[14]

(c) As an actor playing **Lizzy**, 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:

- **three** aspects of the social context; and
- **three** aspects of the form and style.

[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 **Sarah** when she first appears in Act One.

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 **Beth** and Theresa from near the end of Act Two.

BETH: I'll think about it.

THERESA: Don't just think about it.
Do something about it.

BETH: Don't you tell me what I should
do! All my life people have been
telling me what I should do!

THERESA: Maybe because all your
life you have let them!

BETH (*stiffly*): You'd better go. You've
to meet your mother in town. You'll
be late.

THERESA: Shall I come and see you
tomorrow?

BETH: If you like.

There is an awkward silence.

THERESA: Beth ... I didn't mean to...

(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 perform the extract.
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:

- **three** aspects of the social context; and
- **three** aspects of the form and style. [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 **Mickey** in the final scene 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 **Linda** and Mickey in Act Two when they are making their way up the hill after being suspended from school.

MICKEY: Look.

LINDA: What?

MICKEY: There's that lad lookin' out the window. I see him sometimes when I'm up here.

LINDA: Oh him ... he's gorgeous, isn't he?

MICKEY: What?

LINDA: He's lovely lookin', isn't he?

MICKEY: All right, all right! You've told me once.

LINDA: Well, he is. An' what do you care if I think another feller's gorgeous eh?

MICKEY: I don't.

LINDA: You ... I give up with you, Mickey Johnstone. I'm off. You get on my bleedin' nerves.

Linda exits

(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 perform the extract. In your answer refer to:

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

[14]

(c) As an actor playing **Linda**, 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:

- **three** aspects of the social context; and
- **three** aspects of the form and style.

[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 **Brian** in Scene 6 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 **Sadie** and Mr Blake in Scene 13.

Mr Blake Here, Sadie, drink this.

Sadie It's been quite a day, Mr Blake.

Mr Blake I know.

Sadie I'm sorry for landing on your doorstep like this, but I didn't know where else to go.

Mr Blake Shouldn't you be at work?

Sadie Oh, I've been there all right, for the last time. Some of the girls had seen me with Kevin and it got back to the supervisor ... she's a right old bitch, so today she started asking all sorts of questions, being really nasty about Kevin ... I told her to get lost, I told her to mind her own business. So that was that, I lost my job. Now I don't know what I'm going to do.

Mr Blake I tell you what, until you get something better you can work for me.

Sadie For you? (12 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 perform the extract. In your answer refer to:

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

(c) As an actor playing **Sadie**, 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 question 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 social context; and
- **three** aspects of the form and style. [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 **Polly** at the opening 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 **Carol** from when she first enters at the top of the steps.

Carol Didn't say. Wait a million. Years though. Did ya? Honestly, Pol, I can put up with your brother breathing last night's curry. I can even put up with his Richter scale farts. But when he starts setting fire to them – well, I'm outa there. What you doing up here anyway? (*She sees Jake*)

Yellow alert! Geek!

Polly Don't call him that!

Carol Orange alert!

Polly He's my friend!

Carol Red alert!

Natasha And mine!

Slight pause

Carol Hiya, Jake. (She starts to negotiate descending the steps)

Natasha Leave us alone, Carol.

(12 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 perform the extract. In your answer refer to:

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

[14]

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

[14]

THIS IS THE END OF THE QUESTION PAPER

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