



*Rewarding Learning*

General Certificate of Secondary Education  
2024

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## Drama

Component 3

Knowledge and Understanding of Drama

**MV24**

[G9263]

**WEDNESDAY 15 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.

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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 opposite.

The number of lines and the extract of 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.

<b>Text</b>	<b>Page</b>
<b>Shakespeare: A Midsummer Night's Dream</b>	<b>6</b>
<b>O'Casey: Juno and the Paycock</b>	<b>12</b>
<b>Miller: The Crucible</b>	<b>18</b>
<b>Friel: Philadelphia, Here I Come!</b>	<b>24</b>
<b>Reid: Tea in a China Cup</b>	<b>30</b>
<b>Russell: Blood Brothers</b>	<b>36</b>
<b>Lingard/Neville: Across the Barricades</b>	<b>42</b>
<b>Ridley: Sparkleshark</b>	<b>48</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: [6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Oberon** when he enters in Act 2 Scene 1. [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 Hermia and Helena in Act 1 Scene 1.

**Helena** O, that your frowns would teach my smiles such skill!

**Hermia** I give him curses, yet he gives me love.

**Helena** O, that my prayers could such affection move!

**Hermia** The more I hate, the more he follows me.

**Helena** The more I love, the more he hateth me.

**Hermia** His folly, Helena, is no fault of mine.

**Helena** None, but your beauty: would that fault were mine!

**Hermia** Take comfort: he no more shall see my face;  
Lysander and myself will fly this place.  
Before the time I did Lysander see,

Seem'd Athens as a paradise to  
me. O, then, what graces in my  
love do dwell,  
That he hath turn'd a heaven  
unto a hell!

(25 lines of text)

**(a)** Draw and label a stage plan for the  
extract which includes: [10 marks]

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

**(b)** As a director, give the actors some  
advice on how they could rehearse the  
extract for performance. In your answer  
refer to: [14 marks]

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

**(c)** As an actor playing **Hermia**, 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:  
[6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 Boyle** when she enters in Act 1.  
[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 Boyle and Joxer at the beginning of Act 2.

**Boyle** *(leaping up, takes a pen in his hand and busies himself with papers)* Come along, Joxer, me son, come along.

**Joxer** *(putting his head in)* Are you be yourself?

**Boyle** Come on, come on; that doesn't matther; I'm mather now, an' I'm goin' to remain mather.  
*(Joxer comes in)*

**Joxer** How d'ye feel now, as a man o'money?

**Boyle** *(solemnly)* It's a responsibility, Joxer, a great responsibility.

**Joxer** I suppose 'tis now, though you wouldn't think it.

**Boyle** Joxer, han' me over that attackey case on the table there. *(Joxer hands the case)* Ever since the Will was passed I've run hundreds o' dockyments through

me hans – I tell you, you  
have to keep your wits about  
you.

*(He busies himself with  
papers)*

**Joxer** Well, I won't disturb you; I'll  
dhrop in when ...

**Boyle** *(hastily)* It's all right, Joxer, this  
is the last one to be signed  
to-day.

(26 lines of text)

**(a)** Draw and label a stage plan for the  
extract which includes: [10 marks]

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

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

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

**(c)** As an actor playing **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:  
[6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Proctor** at the beginning of Act 2.  
[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 Parris and Abigail near the beginning of Act 1.

**Parris** There is a faction that is sworn to drive me from my pulpit. Do you understand that?

**Abigail** I think so, sir.

**Parris** Now then, in the midst of such disruption, my own household is discovered to be the very centre of some obscene practice. Abominations are done in the forest –

**Abigail** It were sport, uncle!

**Parris** (*pointing at Betty*) You call this sport? (*She lowers her eyes. He pleads.*) Abigail, if you know something that may help the doctor, for God's sake tell it to me. (*She is silent.*) I saw Tituba waving her arms over the fire when I came on you. Why was she doing that? And I heard a

screeching and gibberish coming from her mouth. She were swaying like a dumb beast over that fire!

(24 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

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

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

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

**(c)** As an actor playing **Parris**, 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: [6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Con Sweeney** in Episode 2.  
[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 Madge and Public Gar in Episode 1.

**Madge** He'll have something to say then, you'll see. And maybe he'll slip you a couple of extra pounds.

**Public** Whether he says good-bye to me or not, or whether he slips me a few miserable quid or not, it's a matter of total indifference to me, Madge.

**Madge** Aye, so. Your tea's on the table – but that's a matter of total indifference to me.

**Public** Give me time to wash, will you?

**Madge** And another thing: just because he doesn't say much doesn't mean that he hasn't feelings like the rest of us.

**Public** Say much? He's said nothing!

**Madge** He said nothing either when your mother died. It must have been near daybreak when he got to

sleep last night. I could hear his bed creaking.

**Public** Well to hell with him –  
(24 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

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

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

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

**(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:  
[6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Maisie** when she first enters in Act 1.  
[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 Beth and Sarah near the beginning of Act 1.

**Beth** You promised to stay in bed till I got back.

**Sarah** The bands have been out practisin' for the Twelfth, came right past the house, so they did. You should have heard those boyos play.

**Beth** You could have fallen.

**Sarah** I took it slowly.

**Beth** You've exhausted yourself, your face is all flushed.

**Sarah** It's the sound of the flute bands ... always gets the oul Protestant blood going. I tell you, a daily dose of the True Blue Defenders would do me more good than them hateful transfusions they give me up at the hospital ... how long is it now till the Twelfth?

**Beth** Ten days.

**Sarah** I'll see it one more time before I go, if God spares me.

**Beth** You'll have a ringside seat at that window.

(24 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

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

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

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

**(c)** As an actor playing **Sarah**, 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:  
[6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

(b) With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Edward** when he first enters in Act 1.  
[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 scene between Mr and Mrs Lyons in the second half of Act 1.

**Mr Lyons** For God's sake Jennifer, I told you on the phone, he'll just be out playing somewhere.

**Mrs Lyons** But where?

**Mr Lyons** Outside somewhere, with friends. Edward ...

**Mrs Lyons** But I don't want him out playing.

**Mr Lyons** Jennifer, he's not a baby. Edward ...

**Mrs Lyons** I don't care, I don't care ...

**Mr Lyons** For Christ's sake, you bring me home from work in the middle of the day, just to say you haven't seen him for an hour. Perhaps we should be talking about you getting something for your nerves.

**Mrs Lyons** There's nothing wrong with my nerves. It's just ... just this place ... I hate it. Richard, I

don't want to stay here any more. I want to move.

**Mr Lyons** Jennifer! Jennifer, how many times ... the factory is here, my work is here ...

(26 lines of text)

**(a)** Draw and label a stage plan for the extract which includes: [10 marks]

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

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

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

**(c)** As an actor playing **Mr Lyons**, 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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**(Questions continue overleaf)**

# 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:  
[6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Mr Blake** in Scene 11. [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 Kevin and Sadie in Scene 7.

**Kevin** Sadie?

**Sadie** Oh, you gave me a fright ...

**Kevin** No better than the rest of them, am I?

**Sadie** Kevin, I didn't mean it.

**Kevin** It was all pretty silly, I'm sorry.

**Sadie** So am I. Thanks for coming back.

**Kevin** Did you think I was just going to leave you sitting all alone on the sands? Come on, let's go and find some shelter ...

*(They move and sit on the other side of the acting area)*

**Sadie** There's something really special about Bangor, I don't know what, I just love being here ...

**Kevin** It's a sort of escape, isn't it? Just think, we've spent the whole day here with no one to bother us ...

**Sadie** It's safe ...

**Kevin** It's been a good day right  
enough ...

**Sadie** I don't want to go home.

(22 lines of text)

**(a)** Draw and label a stage plan for the  
extract which includes: [10 marks]

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

**(b)** As a director, give the actors some  
advice on how they could rehearse the  
extract for performance. In your answer  
refer to: [14 marks]

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

**(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 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:  
[6 marks]

- **three** aspects of the historical context; and
- **three** aspects of the structure of the play.

**(b)** With reference to a live or recorded theatre event which you have seen, suggest a **multimedia** 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 **Russell** when he first enters 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 when Natasha first enters and speaks to Polly.

**Natasha** How did I? Oh, just my usual after-school abseiling. What d'ya mean, how did I get here, you silly cow? I walked up the bloody stairs. The last two flights need a bloody government health warning. Thought the boys' toilets at school were bad enough.  
*(She takes perfume from her handbag and sprays herself)*

**Polly** How d'you know I was up here, Natasha?

**Natasha** Your brother told me. Well, "told"s a bit of an exaggeration.  
"Where's Polly, Finn?"  
"Uggghh!" *(She points up)*  
"What? She's in her bedroom?"

“Uggghh!” *(She points up)*  
Finally, I work out it’s either  
heaven or the roof.  
*(She takes lipstick and face  
compact from her handbag  
and starts to re-touch her  
make-up)* And, Polly – please  
don’t take this the wrong way  
– but your brother stinks. The  
state of his hair should be  
punishable by law. And as for  
his breath!  
Phew! It could strip nail  
varnish at twenty paces.  
*(She starts to climb down  
the stairs)*

(29 lines of text)

**(a)** Draw and label a stage plan for the  
extract which includes: [10 marks]

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

**(b)** As a director, give the actors some advice on how they could rehearse the extract for performance. In your answer refer to: [14 marks]

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

**(c)** As an actor playing **Natasha**, 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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## Sources

- © 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
- © The Crucible by Arthur Crucible (ISBN: 978-0435232818) Published by Heinemann Educational Publishers, 1992
- © 'Philadelphia, Here I Come!' by Brian Friel. (ISBN: 978-0571085866) Published by Faber and Faber, 1975
- © Joyriders & Tea in a China Cup by Christina Reid (ISBN: 978-0413147806) Published by Methuen Publishing, 1987
- © Blood Brothers by Willy Russell (ISBN: 978-0413695109) Published by Methuen Drama, 1995
- © Across the Barricades by Joan Lingard and David Ian Neville (ISBN: 978-0198312727) Published by Oxford University Press, 1990
- © Sparkleshark by Philip Ridley (ISBN: 978-0573051227) Published by Samuel French, 1997

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