



Rewarding Learning

General Certificate of Secondary Education

# Drama

Component 3

Knowledge and Understanding of Drama



G9263

[G9263]

Assessment

## TIME

1 hour 30 minutes.

## Assessment Level of Control:

Tick the relevant box (✓)

|                       |  |
|-----------------------|--|
| Controlled Conditions |  |
| Other                 |  |

## 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.

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

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

| <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:

- the cultural context of the play; and
- the structure 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 **Titania** in Act 3 Scene 1 of the play, when she wakes from her 'flow'ry bed'.

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 **Lysander** in Act 1 Scene 1 from line 99 to 110:

**LYSANDER** (*to Theseus*)

I am, my lord, as well derived as he,  
As well possessed. My love is more than his,  
My fortunes every way as fairly ranked,  
If not with vantage, as Demetrius';  
And—which is more than all these boasts can be—  
I am beloved of beauteous Hermia.  
Why should not I then prosecute my right?  
Demetrius—I'll avouch it to his head—  
Made love to Nedar's daughter, Helena,  
And won her soul, and she, sweet lady, dotes,  
Devoutly dotes, dotes in idolatry,  
Upon this spotted and inconstant man.

(12 lines of text)

**(a)** Draw and label 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]

**(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 **Lysander**, 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:

- the cultural context of the play; and
- the structure 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 **Joxer** in Act 1 when he first appears with Boyle.

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 **Mrs Madigan** in Act III when she comes to Boyle looking for her money.

**Mrs. Madigan** (*ominously*) Th' few words I have to say can be said standin'. Puttin' aside all formularies, I suppose you remember me lendin' you some time ago three pouns that I raised on blankets an' furniture in me uncle's?

**Boyle** I remember it well. I have it recorded in me book—three pouns five shillings from Maisie Madigan, raised on articles pawned; an', item: fourpence, given to make up the price of a pint, on th' principle that no bird ever flew on wan wing; all to be repaid at par, when the ship comes home.

**Mrs. Madigan** Well, ever since I shoved in the blankets I've been perishing with th' cowlid, an' I've decided, if I'll be too hot in th' next' world aself, I'm not goin' to be too cowlid in this wan; an' consequently, I want me three pouns, if you please.

(14 lines of text)

**(a)** Draw and label 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]

**(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 **Mrs Madigan**, 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:

- the cultural context of the play; and
- the structure 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 **Parris** in Act 1 when he first appears in Betty's bedroom.

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 **Mary Warren** in Act Two when she comes from court and is speaking to Elizabeth and Proctor.

**Mary** (*with an indignant edge*) She tried to kill me many times, Goody Proctor!

**Elizabeth** Why, I never heard you mention that before.

**Mary** I never knew it before. I never knew anything before. When she came into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor. But then – then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then – (*entranced*) – I hear a voice, a screamin' voice, and it were my voice – and all at once I remembered everything she done to me!

(13 lines of text)

**(a)** Draw and label 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]

**(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 **Mary Warren**, 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:

- the cultural context of the play; and
- the structure 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 **Madge** 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 in Episode I when **Public** and Kate enter.

**Public** Like lords—free house, free light, free fuel, free groceries! And every night at seven when we close—except Saturday; he stays open till damn near midnight on Saturdays, making out bloody bills; and sure God and the world knows that sending out bills here is as hopeless as peeing against the wind. .—

**Kate** Gar! No matter what you say we just couldn't live on that much money. It—it's not possible. We'll need to have more security than that.

**Public** Maybe he'll die—tonight—of galloping consumption!

**Kate** Gar. . . .

(13 lines of text)

**(a)** Draw and label 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]

**(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 **Public Gar**, 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:

- the cultural context of the play; and
- the structure 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 **The Clerk**, when we first meet her 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]

(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 on the scene between **Beth** and Theresa in Act 2 on the eve of Beth's wedding.

**BETH**

... I'm not sure what love is ...

**THERESA**

Ask yourself, would you still love him if he was a welder in the ship-yard?

**BETH**

Then he wouldn't be Stephen.

**THERESA**

You're quite right, that was a daft thing to say ... go on, admit it, you're marrying him for the Belleek tea-set, aren't you?

**BETH**

Oh Theresa, I hope not.

**THERESA**

Beth ... you don't have to get married ... do you?

**BETH**

No, nothing like that ...

(12 lines of text)

**(a)** Draw and label 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]

**(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 **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:

- the cultural context of the play; and
- the structure 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 **Linda**, on 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]

**(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 **Mickey** and Linda when they are at home and he is looking for his tablets in Act Two.

**Mickey** We have sorted ourselves out? Do you think I'm really stupid?

**Linda** What?

**Mickey** I didn't sort anythin' out Linda. Not a job, not a house, nothin'. It used to be just sweets an' ciggies he gave me, because I had none of me own. Now it's a job and a house. I'm not stupid, Linda. You sorted it out. You an' Councillor Eddie Lyons.

*Linda doesn't deny it*

Now give me me tablets ... I need them.

**Linda** An' what about what I need? I need you. I love you. But, Mickey, not when you've got them inside you. When you take those things, Mickey, I can't even see you.

**Mickey** That's why I take them. So I can be invisible. *(Pause)* Now give me them.

(12 lines of text)

**(a)** Draw and label 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]

**(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 **Mickey**, 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:

- the cultural context of the play; and
- the structure 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 **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 in Scene 4 of the play when **Sadie** comes in.

**Mr Jackson** I wish I knew ... well, well, you're home?

**Sadie** I'm allowed out amn't I?

**Mrs Jackson** The whole street's talking about you, Sadie.

**Sadie** Linda Mullet, she's the whole street?

**Mrs Jackson** (*Whispers*) The Mullets have got connections ...

**Sadie** All I've done is go for a walk with a boy.

**Mr Jackson** Well, you're not seeing him again, that's for sure, d'you hear?

**Sadie** I'll see him if I want to, its a free world.

**Mr Jackson** (*Grabbing her arm*) Is that what you think? Is it?

**Sadie** (*Moving away*) Look, leave me alone ...

**Mr Jackson** As long as you're under my roof, you'll do what I tell you.

**Sadie** I don't need to stay under your roof. I'm sixteen, nearly seventeen, I can do what I want ...

(13 lines of text)

**(a)** Draw and label 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]

**(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 **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:

- the cultural context of the play; and
- the structure 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 **Jake** 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 **Polly** at the opening of the play when she is speaking with Jake.

**Polly** I'm sorry you're bullied. Russell is a nasty piece of work. It's like my mum used to say about Dad, "Sometimes the worst presents come in the nicest wrapping paper".

*Slight pause*

**Jake** Muscles! Who needs 'em? I don't want to do six thousand sit-ups a day. I don't care if I don't make people tingle.

**Polly** But you do! At least ... you do me.

**Jake** ... How?

**Polly** Your stories.

**Jake** How do you know about my stories?

**Polly** The other day ... when I was fixing up the satellite dish, I noticed ... *(She takes several folded sheets from her pocket)* I'm sorry, I'm sorry, I know I shouldn't have. But ... oh, Jake, there's such wonderful things here. When I read them I ... I tingle as if a thousand Russells had revealed a thousand six-pack stomachs.

(14 lines of text)

**(a)** Draw and label 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]

**(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 **Polly**, give examples of how you would use **movement** in your performance of the extract. Refer directly to the text.

[14]

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**THIS IS THE END OF THE QUESTION PAPER**

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