



Rewarding Learning

General Certificate of Secondary Education

2023

Drama

Component 3

Knowledge and Understanding of Drama



G9263

[G9263]

MONDAY 15 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. Slight variations may exist between different editions of texts.

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
Russell: <i>Blood Brothers</i>	14
Lingard/Neville: <i>Across the Barricades</i>	16
Ridley: <i>Sparkleshark</i>	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 theatrical conventions of the play; and
- the genre 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 **Demetrius** in Act 5 Scene 1 of the play, when he celebrates his marriage and watches the Mechanicals' 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 Bottom at the end of Act 4 Scene 1.

BOTTOM When my cue comes, call me and I will answer.
My next is 'most fair Pyramus'. Heigh-ho. Peter Quince?
Flute, the bellows-mender? Snout, the tinker? Starvelling?
God's my life! Stolen hence and left me asleep? – I have
had a most rare vision. I have had a dream past the wit
of man to say what dream it was. Man is but an ass if he
go about to expound this dream. Methought I was –
there is no man can tell what. Methought I was, and
methought I had – but man is but a patched fool if he
will offer to say what methought I had. The eye of man
hath not heard, the ear of man hath not seen, man's
hand is not able to taste, his tongue to conceive, nor his
heart to report what my dream was.

(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]

(b) As a director, give the actor 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]

(c) As an actor playing **Bottom**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Jerry** in Act I of the play, when he visits Boyle to tell him about a job.

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 at the end of Act III when the furniture is being removed.

JOHNNY Oh, isn't this terrible! ... I suppose you told him everything ... couldn't you have waited for a few days? ... he'd have stopped th' takin' of the things, if you'd kep' your mouth shut. Are you burnin' to tell every one of the shame you've brought on us?

MARY (*snatching up her hat and coat*). Oh, this is unbearable! (*she rushes out*)

FIRST MAN (*re-entering*) We'll take the chest o'drawers next – it's the heaviest. (*the votive light flickers for a moment, and goes out*)

JOHNNY (*in a cry of fear*). Mother o'God, the light's afther goin' out!

FIRST MAN You put the win' up me the way you bawled that time. The oil's all gone, that's all.

JOHNNY (*with an agonising cry*). Mother o'God, there's a shot I'm afther gettin'!

(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]

(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]

(c) As an actor playing **Johnny**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Danforth** at the beginning of Act Three, when he first enters into the vestry room.

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 Act Three when Abigail is in court with the other girls.

ABIGAIL *(to the ceiling, in a genuine conversation with the 'bird' as though trying to talk it out of attacking her):* But God made my face; you cannot want to tear my face. Envy is a deadly sin, Mary.

MARY *(on her feet with a spring, and horrified, pleading):* Abby!

ABIGAIL *(unperturbed, continuing to the 'bird'):* Oh, Mary, this is a black art to change your shape. No, I cannot, I cannot stop my mouth; it's God's work I do.

MARY Abby, I'm here!

PROCTOR *(frantically):* They're pretending, Mr Danforth!

ABIGAIL – *(now she takes a backward step, as though in fear the bird will swoop down momentarily):* Oh, please, Mary! Don't come down.

SUSANNA Her claws, she's stretching her claws!

PROCTOR Lies, lies.

ABIGAIL *(backing further, eyes still fixed above):* Mary, please don't hurt me!

(15 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]

(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]

(c) As an actor playing **Abigail**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Kate** in Episode II when she calls to see Gar.

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 III Part Two when Madge enters.

MADGE You'll get a cold padding about in yon rig.
S.B. Madge, I'll manage rightly, Madge, eh?
MADGE Surely you will.
S.B. I'll get one of Charley Bonner's boys to do the van on Tuesdays and Thursdays and I'll manage rightly?
MADGE This place is cold. Away off to bed.
S.B. It's not like in the old days when the whole countryside did with me; I needed the help then. But it's different now. I'll manage by myself now. Eh? I'll manage fine, eh?
MADGE Fine.

(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]

(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]

(c) As an actor playing **S.B.**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Beth** when we first meet her 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 in the scene between Theresa and Beth in Act One after Beth has spoken with the Town Clerk.

THERESA So what else is new? Beth, are you all right? ...
You look ... strange. What were you doing in there?

BETH You'd never believe me if I told you. Theresa, come
and see me as soon as you get back to Belfast ... I need to
talk to you.

THERESA Let's go and get a cup of coffee and talk now.

BETH I can't ... I've got to get back to my mother.

THERESA How is she?

BETH Surviving ... Theresa, I'm sorry ... I'll have to go.
I'll see you soon.

THERESA I'll phone you the minute I get back. Give my love
to your mother. (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]

(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]

(c) As an actor playing **Theresa**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Mrs Johnstone** in Act 1 when she is in Mrs Lyons' house and has just discovered she is expecting twins.

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 Act 2 in the Lyons' house, just after Edward has been suspended from school.

MRS LYONS Oh, let me look, let me look. *(She beams a smile at him and then opens the locket.)*
Music

EDWARD Mummy ... Mummy what's wrong ... *(He goes to her and holds her steady.)* Mummy!
(Mrs Lyons takes his arms away from her)
What is it?

MRS LYONS When ... when were you photographed with this woman?

EDWARD Pardon!

MRS LYONS When! Tell me, Edward.
(Edward begins to laugh.)

MRS LYONS Edward!

EDWARD Mummy ... you silly old thing. That's not me. That's Mickey.

MRS LYONS What?

EDWARD Mickey ... you remember my friend when I was little. *(He takes the locket and shows it to her.)* Look. (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]

(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]

(c) As an actor playing **Mrs Lyons**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Sadie** in Scene 7 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 20 between Kevin and Sadie.

SADIE Did you think I wouldn't come?
KEVIN I knew you'd be here ... the only trouble is, I don't want to say goodbye to you ...
SADIE Kevin, I haven't come to say goodbye ...
KEVIN (*Nervous laugh*) No, of course, we'll see each other again.
SADIE You don't understand, do you? Look, I've bought a ticket, I'm coming with you. That is if you don't mind?
KEVIN Sadie, are you kidding?
SADIE (*Excited*) I've no luggage. I couldn't walk out of the house with a case, so you'll have to take me as I stand.
KEVIN Sadie, this is the best news I've had in months.
He picks her up and swings her round. They kiss.
SADIE (*Smiles*) Come on then, let's get aboard, what are we waiting for?
KEVIN Nothing. London here we come! (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]

(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]

(c) As an actor playing **Kevin**, give examples of how you would use **facial expression** 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 theatrical conventions of the play; and
- the genre 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 **Buzz** when he first enters 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 when Jake is telling the story, towards the end of the play.

SPEED Who are you in all this anyway?

JAKE I'm ... her father.

Slight pause

RUSSELL The King!

CAROL The one who wouldn't let her have a flower in her hair?

BUZZ The one who banished her?

JAKE That's me!

SPEED Then it *is* your fault!

RUSSELL Where you been all this bloody time?

JAKE After what I did to my daughter ... I realised I was wrong. I ... I was so upset. I hid. Wouldn't show my face. Thought no-one would want to see my face anyway. But then ... then I realised. That wasn't the answer. It just made the problem worse. So now ... now I'm not hiding any more. I'm here to save my daughter. Save her from the Dragon. Is there anyone brave enough to help me? (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]

(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]

(c) As an actor playing **Jake**, give examples of how you would use **facial expression** in your performance of the extract. Refer directly to the text. [14]

Sources:

Friel.....© 'Philadelphia, Here I Come!' by Brian Friel. (ISBN: 978-0571085866) Published by Faber and Faber, 1975 Friel

Lingard and Neville.....© Across the Barricades by Joan Lingard and David Ian Neville (ISBN: 978-0198312727) Published by Oxford University Press, 1990

Millar.....© The Crucible by Arthur Crucible (ISBN: 978-0435232818) Published by Heinemann Educational Publishers, 1992

O'Casey.....© 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

Reid.....© Joyriders & Tea in a China Cup by Christina Reid (ISBN: 978-0413147806) Published by Methuen Publishing 1987

Russell.....© Blood Brothers by Willy Russell (ISBN: 978-0413695109) Published by Methuen Drama, 1995

Ridley.....© Sparkleshark by Philip Ridley (ISBN: 978-0573051227) Published by Samuel French, 1997

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