



Rewarding Learning

General Certificate of Secondary Education

2019

Drama

Component 3

Knowledge and Understanding of Drama



G9263

[G9263]

FRIDAY 17 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.

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 social context of the play; and
- the language of the play.

[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 **Bottom**, at his first entrance in Act 1 Scene 2 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 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]

(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 Helena, 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:

- the social context of the play; and
- the language of the play.

[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 **Mary** as she breaks away from Jerry and exits 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 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]

(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 Boyle, 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:

- the social context of the play; and
- the language of the play.

[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 **Tituba** in Act Four 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 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]

(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 Elizabeth, 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:

- the social context of the play; and
- the language of the play.

[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 **S.B.** in Episode I in the scene where Master Boyle first enters.

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 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]

(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 Madge, 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:

- the social context of the play; and
- the language of the play.

[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 **Theresa**, when we first meet her in Act One 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 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]

(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 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:

- the social context of the play; and
- the language of the play.

[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 **Mrs Lyons**, at 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 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]

(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 Johnstone, 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:

- the social context of the play; and
- the language of the play.

[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 **Mrs Jackson** in Scene 12 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 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]

(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 **voice** 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 social context of the play; and
- the language of the play.

[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 **Shane** as he indicates that Russell should get into the supermarket trolley.

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 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]

(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 Russell, 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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