

**GCSE (9–1)**  
*Candidate Style Answers*

# DRAMA

J316  
For first teaching in 2016

## Section A: Gizmo – exemplar 2 with commentary

Version 1



# Contents

<b>Introduction</b>	<b>3</b>
<b>Question 1</b>	<b>4</b>
<b>Question 2</b>	<b>5</b>
<b>Question 3</b>	<b>6</b>
<b>Question 4</b>	<b>7</b>
<b>Question 5</b>	<b>8</b>
<b>Question 6</b>	<b>9</b>
<b>Question 7</b>	<b>10</b>
<b>Question 8</b>	<b>11</b>

# INTRODUCTION

This resource has been produced by senior members of the GCSE 9-1 Drama examining team to offer teachers an insight into how the assessment objectives are applied.

Please note that as these responses have not been through full moderation, this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the GCSE 9-1 Drama web page: <http://www.ocr.org.uk/qualifications/gcse-drama-j316-from-2016/>

# QUESTION 1

- 1 Select **one** line from the list below. Explain how it has an impact on this character in the performance text you have studied.

***Blood Brothers***

'Edward: Well, my mummy doesn't allow me to play down here actually'

***Death of a Salesman***

'Happy: See, Biff, everybody around me is so false that I'm constantly lowering my ideals...'

***Find Me***

'Jean: Other mothers cope. I feel so inadequate'

***Gizmo***

'Rust: I'm walking away now. I suggest you do the same, eh'

***Kindertransport***

'Evelyn: You've made a commitment to moving into that place. Stick by it'

***Missing Dan Nolan***

'Pauline: ...I just delegated it... Ask your father'

***Misterman***

'Thomas: It all began from a Nothing. This loud crashing all began as a whisper...'

[4]

## SAMPLE ANSWER

Gizmo

Rust doesn't realise that Ben can't walk away. In the end for Rust he ends up in big trouble with Manny.

## COMMENTARY

The candidate scored two out of a possible four marks. A limited response. The answer demonstrates a potential impact and there is an attempt at linking to specific moments from the text.

To gain additional marks the candidate needs to identify further clear potential impacts on the character, such as: the relevance of the watch, threatening Ben for not walking away, class divide.

## QUESTION 2

- 2 Select **one** stage design from the photographs below. Justify why this could be suitable for a production of the performance text you have studied.

[4]

### SAMPLE ANSWER

I would choose set design 3 because it looks like a lecture theatre and would work for the opening and the ending of the play. It would also work for the park as people could walk up and down the walk ways like people walking up and down and the park. It still has a central area of the stage which can be like the hospital.

### COMMENTARY

The candidate scored two out of a possible four marks; a sound choice of Set with some attempt at discussing the suitability for the style of performance. They demonstrate with reason, some examples and justification to evidence their choices are weak.

To gain additional marks the candidate needs to clearly identify areas of suitability for this Set as well as justifying clearly, with reference to specific moments from the text, why this style of Set is appropriate.

## QUESTION 3

3 Select the character from the performance text you have studied:

<i>Blood Brothers</i>	Mrs Lyons	<i>Death of a Salesman</i>	Linda
<i>Find Me</i>	Jean	<i>Gizmo</i>	Bernice
<i>Kindertransport</i>	Faith	<i>Missing Dan Nolan</i>	Greg
<i>Misterman</i>	Mrs Cleary		

Complete the table below by listing **three** ways in which an actor could use their voice to portray this character. Justify your choices with examples from the performance text you have studied.

[6]

### SAMPLE ANSWER

Use of Voice	Justification
Clear	Bernice is talking to a large lecture theatre in a formal way so would do it with real clarity.
Worried	Bernice is worried when ben falls on the floor
Questioning	Bernice has lots of questions because she is interviewing.

### COMMENTARY

The candidate scored five out of a possible six marks. A strong response. The candidate offers clear examples of the uses of voice, although the use of the correct terminology has sometimes not been applied. For example, they use 'clear', rather than formal. The justification is sound also but is sometimes implied rather than specified.

To gain additional marks the candidate needs to clearly use the correct terminology for use of voice as well as offering explicit justification for each use of voice, with examples, from the text.

## QUESTION 4

- 4 Explain, using examples from the performance text you have studied, how stage directions can be used to support the actors in communicating their role to the audience.

[6]

### SAMPLE ANSWER

This play wouldn't work with out stage directions because ben needs to know when he needs to copy who ever is wearing the watch. The settings go from hospital to theatre and outside each scene and the actors need the stage directions to know where each scene is set as it changes all the time.

### COMMENTARY

The candidate scored two out of a possible six marks. A limited response. The candidate does offer some examples of stage directions and describe how the actor may use them with some limited reasoning for why stage directions are written. However, this is all with limited connection to the performance text.

To gain additional marks, the candidate needs to demonstrate a greater understanding of stage directions and the impact this has on actors and the audience. They could respond to stage directions in relation to the role of designers and technicians and how their work impacted on actors. Offering examples from their practical work to explain and/or justify how stage directions have impacted on an audience, referring to specific moments from the text, would enhance their response.

## QUESTION 5

- 5 Compare the advantages and disadvantages for an actor when presenting the performance text you have studied 'in the round'.

[6]

### SAMPLE ANSWER

I chose set 3 and therefore think this play would work in the round. Normally it is a disadvantage having actors walking through the audience but I think it would work with this play like the park and the outdoor space. There is a disadvantage is having to have actors with their backs to the audience but this would make it more believable as the story is a bit silly otherwise. The only other disadvantage is when people have to copy Ben only some members of the audience will be able to see that. When ben is falling over though he would fall down and everyone would be able to see him whether it was in the round or not.

### COMMENTARY

The candidate scored three out of a possible six marks. A basic response. The candidate has given some examples of an advantage and disadvantage with some comparison in relation to specific moments from the text, although the evidence demonstrated is limited.

To gain additional marks, the candidate needs to justify all advantages and disadvantages of performing 'in the round', with specific and clearly relevant examples from the text. They should also discuss the advantages of staging 'in the round' with more examples, such as: stronger actor audience relationship, more naturalistic lighting needed, stage can be the same level as the audience and several entrances and exits for the director/actors. Their understanding could be further demonstrated by comparing/contrasting these with the disadvantages such as: difficult to block as you can't define stage areas as easily; there are no wings as such; lighting is difficult as it comes from the top and the intensity of the actor audience relationship can be hard for actors.

## QUESTION 6

- 6 Discuss how a director could stage the opening of the performance text you have studied to engage the audience from the start. You may refer to the direction of the performers and/or design of the scene in your answer.

[8]

### SAMPLE ANSWER

At the start it would be a presentation and they would talk to the audience.

### COMMENTARY

The candidate scored zero out of a possible eight marks. The candidate offers no response worthy of credit.

This question requires the candidate to demonstrate an understanding of the role of the director from a variety of perspectives, giving consideration to the actors and/or designers in detail, by discussing all the directorial decisions made.

To gain a mark, the candidate needs to demonstrate a very clear understanding of the potential impact and give great consideration to all the directorial and designers decisions they make within this opening sequence. This must be evidenced with explicit examples from the text to justify the decisions made and clearly discuss how each can work to engage the audience. Candidates could also discuss how semiotics, proxemics and how the director may direct the actors to use physical and/or vocal techniques to achieve their overall aims.

## QUESTION 7

7 Describe **one** suitable costume for a character from the performance text you have studied. Justify why your choices are appropriate.

In your answer, name the character from the performance text you have studied. You may include a sketch of your design with annotations in your answer.

[8]

### SAMPLE ANSWER

I think Ted, because he is a nurse should wear a nurses uniform. He would need to wear male nurses uniform though and it would need to be short sleeved so that the watch could be seen when he is wearing it. He would also need a coat to wear for when they go for a walk in the park so we know he has gone outside. Ted also needs to wear a name badge which shows he is a nurse rather than a doctor. He also needs to wear crocs because all medical people these days where crocs and this play is not time specific.

### COMMENTARY

The candidate scored three out of a possible eight marks. A basic response. The candidate's potential design for the character is valid and they have decided on an appropriate choice of garment in relation to the time period and style of the play. The limited reference to the text and giving very limited reasoning to justify their choices, limits the overall potential mark.

To gain additional marks, the candidate needs to develop a costume design that is considered in relation to the knowledge and understanding they have developed about the character from the text. They need to discuss and develop a detailed concept of the costume for the character which clearly described the garments colours and overall design impact in relation to the genre, style and content of the play. All costume suggestions need to be made with clear justification as to why, stating examples, the designs are suitable for the character. Candidates should consider the visual communication of the characters costume within the play as a whole.

## QUESTION 8

- 8 Explain, using two examples, how the social and/or historical context can be seen in the performance text you have studied.

[8]

### SAMPLE ANSWER

Socially this play discusses gangs and the impact they have on our society, lots of people live in fear of gangs and Rust and Manny are from different gangs. The plays shows what the status is between gangs and how they have different controls, in society today we still have this. In London for example like St James' park gangs would try to take control of the park and it would depend on your postcode and which side of the river you live as to whether you would have the control of the area.

### COMMENTARY

The candidate scored two out of a possible eight marks. A limited response. The question asks for two areas to be discussed. Only one example is offered and there is limited reference to the text.

To gain additional marks, the candidate needs to select and clearly explain how two examples of key social and/or historical issues are used/discussed within the play, evidenced with strong reference to key moments/scenes. Candidates should discuss how their chosen two examples are explored and developed in the text and the potential impact they have on character, situation and ultimately the audience within these key aspects of the text. This question asks how these issues are discussed within the performance text and how these issues were still relevant to the period in which the play was written as well as linking to later periods in time. The candidate's response would have been improved if they had incorporated examples from their own practical work in order to explain and justify how the social and historical issues they highlight, are discussed and could potentially be performed. An accomplished response to this question requires the candidate to clearly highlight how their two chosen issues are discussed at different stages throughout the text. This should then be justified with an acknowledgement of how some aspects could be performed to exemplify the outcomes of their chosen issues.



We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

Whether you already offer OCR qualifications, are new to OCR, or are considering switching from your current provider/awarding organisation, you can request more information by completing the Expression of Interest form which can be found here:

[www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

#### **OCR Resources:** *the small print*

OCR's resources are provided to support the delivery of OCR qualifications, but in no way constitute an endorsed teaching method that is required by OCR. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

This resource may be freely copied and distributed, as long as the OCR logo and this small print remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:  
Square down and Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications:  
[resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

#### **Looking for a resource?**

There is now a quick and easy search tool to help find **free** resources for your qualification:

[www.ocr.org.uk/i-want-to/find-resources/](http://www.ocr.org.uk/i-want-to/find-resources/)

[www.ocr.org.uk/gcsereform](http://www.ocr.org.uk/gcsereform)

OCR Customer Contact Centre

#### **General qualifications**

Telephone 01223 553998

Facsimile 01223 552627

Email [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

OCR is part of Cambridge Assessment, a department of the University of Cambridge. *For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.*

© **OCR 2017** Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

