

GCSE (9–1)
Candidate Style Answers

DRAMA

J316
For first teaching in 2016

Section A: Find Me – exemplar 2 with commentary

Version 2



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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

Jean can't cope with her daughter and feel like she has let her down. Verity just gets worse because her mum can't help her.

COMMENTARY

The candidate scored one out of a possible four marks. The candidate has offered one potential impact and implies another in relation to Verity. This is a limited response as there is little acknowledgement of what specific impact the line has on the character or an attempt to link to specific moments from the text.

To improve their mark, the candidate needs to identify further clear potential impacts, such as: the relevance of the line in relation to Jean and Edward's relationship; the fact that Jean can't pacify Verity and the feeling of being a failure as a mother.

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 chose set 4 because of the chairs, the chairs are symbolic to Verity's storyline. There are also lots of scenes where the stage directions make special mention to the chairs coming on and off and at the end of the play Verity burns a chair so it is important to have a set design where a chair is a main focus.

COMMENTARY

The candidate scored one out of a possible four marks. This is a very limited response. The candidate offers little insight into why Set 4 is suitable or a reason for choice of Set, other than it includes a chair. There is no evidence to support an attempt at discussing the style of performance or reasons, examples and justification to back up their choice.

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. Examples for discussion could include: a Proscenium arch stage; position of audience on two sides and possibly a revolve in the floor.

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
Shouting	She gets angry with Verity and shouts at her, she also shouts at her husband.
Upset/quivering	She gets upset with what is wrong with Verity and she also get embarrassed by her like in the French restaurant and this upsets her.
flat	It says in the stage directions she replies flatly to some characters, I think this is because she is fed up.

COMMENTARY

The candidate scored three out of a possible six marks. A basic response. The candidate illustrates examples of the uses of voice which are sometimes relevant and they reveal a basic understanding of the character situation. However, the justification given for most uses of voice is not linked to the text and is sometimes subjective in nature.

To gain additional marks, the candidate needs to demonstrate clear, relevant examples for uses of voice for Greg, as well as offering explicit justification for each. Highlighting moments from the text when the actor could use this voice to create greater meaning within the piece, would enhance their response.

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

Without the stage directions you wouldn't know which characters are on stage and which character they have swapped over to play this time. They multi-role a lot and quickly. The stage directions also tell you things that just the lines alone don't, like the way in which they have to look at each for example when Verity and Tom are planting bulbs her smiles at her but she doesn't see him do this – this is important and tells the actors something else. I think this is subtext.

COMMENTARY

The candidate scored two out of a possible six marks. The candidate's understanding of stage directions is limited to how actors will use them and they try to explain the relevance of stage directions in relation to this. There is some limited reasoning for why stage directions are written. However, it is the lack of connection to the performance text which limits this response.

To gain additional marks, the candidate needs to evidence a greater understanding of how stage directions can also impact on the audience. This needs to be fully underpinned with specific examples from the text. Further improvements could be made if the candidate had discussed stage directions in relation to the role of designers, technicians and how their work impacted on actors. Candidates could also offer examples from their own practical work to explain and/or justify how stage directions could impact on an audience whilst referring to specific moments from the text.

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

The actors would have to have their backs to some of the audience members but this would work for Verity as she doesn't behave in a normal way so this would be believable. For some of the scenes, where they need chairs though the chairs can face out to the audience and this would work. It would be good to have a revolving stage as it could spin round and show how all the thoughts in Verity's head spin around too.

COMMENTARY

The candidate scored two out of a possible six marks. The candidate has implied examples of advantages and disadvantages of performing 'in the round' with little comparison, however none are discussed in relation to specific moments from the text. There is a sense of understanding offered by the candidate in relation to performing 'in the round', although the evidence they offer is limited.

To gain additional marks, the candidate needs to offer a range of responses to advantages and disadvantages of performing 'in the round', with specific and clearly relevant examples from the text. They should discuss the advantages of staging 'in the round' giving examples to explain their reasoning, 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. They should then compare/contrast 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 all 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

The narrator could start in the audience and walk up on to the stage, by having the narrator go from audience to stage it creates a connection with them and the audience should be engaged from the start. It would be good to not have any lights on the stage until all the verity's start talking and then just bringing up spots one by one, you could light the narrator from the audience to the stage with just a follow spot. It would be good to have the lines from the Verity's to get louder and louder and then a sudden blackout.

COMMENTARY

The candidate scored three out of a possible eight marks. The candidate's concept offers some potential to engage the audience and is a basic approach towards the opening direction of this text. There are clear moments of interest within the concept and the ideas the candidate discusses do have the potential to engage the audience. However, there is only a very limited reference to examples from the text and this ultimately restricts the overall potential of what the candidate offers.

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. This ultimately needs to be referenced back to the impact this has on the audience.

To gain additional marks, the candidate needs to reveal a very clear understanding of the potential impact, and give great consideration to all the directorial decisions they make within this opening sequence. This must be backed up with explicit examples from the text to justify the decisions made and clearly discuss how each can work to engage the audience. Candidates could further discuss 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

Verity's father, Edward, has a posh name so it would be good for him to wear a smart suit. A smart suit with a orange tie. The orange tie links to the fire at the end of the play. Edward's suit would be smart because he has a good job and he is well educated, you can tell this because of the letters he writes during the play and the words he uses when he talking to medical people.

COMMENTARY

The candidate scored three out of a possible eight marks. This is a limited response. The candidate has listed potential costume ideas with limited reference to the performance text. Their design for the character is valid and they have decided on an appropriate choice of garment in relation to the aspect of colour and some aspects of characterisation. The limited reference to specific moments from 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 fully considered in relation to the knowledge and understanding they have developed about the character from the text. They could discuss and develop a detailed concept of the costume for the character which clearly described all the garments colours, rather than simply a 'smart suit', 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, with example, the designs are suitable for the character. Candidates should consider the visual communication of the characters costume within the play as a whole along with the potential impact this could have on the audience.

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

I think that in the 1970's they still had the death penalty and so giving her a prison sentence for burning a chair is harsh but not surprising as they all got lots worse in those days. Historically we were much harsher than now, now you wouldn't even get punished for burning a chair as long as no one dies.

Socially we are told not to stare at people and to accept them so the way in which Verity behaves in the play wouldnt be as bad in todays society. There are lots of specialist today who would help verity and they weren't around in those days.

COMMENTARY

The candidate scored two out of a possible eight marks. This is a very limited response. The candidate implies rather than specifies two examples of social and historical issues discussed within the text. They do attempt to add insight and commentary to explain the issues they discuss, crime and punishment and the role of medical services , however, there is only very limited reference to the text to back this up which restricts the overall mark potential.

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, backed up with strong reference to key moments/scenes also. Candidates should discuss how their chosen two examples are explored and developed in the text to illustrate the potential impact they have on character, situation and ultimately the audience within these key aspects of the text. 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.



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