

GCSE (9–1)
Candidate Style Answers

DRAMA

J316
For first teaching in 2016

Section A: Kindertransport – exemplar 1 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

Kindertransport.

Evelyn is speaking to her daughter, Faith in much the same way as the way in which Helga, her mother spoke to her. The impact on Evelyn is already evident by the time she delivers this line, she has been a very hard mother towards Faith, she has emotionally distanced herself. She remembers her mother 'preparing' her with independent and she is doing the same her with her own daughter.

COMMENTARY

This candidate scored three out of a possible four marks. The candidate's response covers three potential impacts of the line in relation to Evelyn. This is also evidenced with some clear references to moments and the impact this will have on Evelyn from the text.

The candidate could have improved the response and gained a top mark by identifying a further potential impact, such as; she thinks she will go mad and wants to get away from her own child.

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 the house revolve stage (set 4) with the audience on three sides. This enables the audience to engulf the actors but without blocking off all sides so they can still have an off stage area make the 'house' section off stage. The revolve also enables the sections of the loft to be clearly defined and when Evelyn/Eva/Faith/Lil/Helga have variations scenes it can be represented on the revolve with the dividing walls able to have different designs the stage floor can be used as a boarded loft space and the downstage edge enables a train scene to happen away from the revolve. The staircase can be used as a 'ladder' in and out of the loft.

COMMENTARY

This candidate scored three out of a possible four marks. It is a very sound response; the candidate offers several workable suggestions that are well reasoned in referring to the potential of Set 4. They also justify their choices well with a detailed understanding in relation to semiotics as well as a clear understanding of how the different areas could be utilised within the piece.

To gain full marks, the candidate needs to demonstrate a clearer justification as to why this Set is appropriate for this piece. The insight they give in relation to how Set 4 could be used is accomplished, but their justification as to why this Set is appropriate, and how it could potentially impact on the actors/audience, is not as comprehensive.

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 Evelyn and shouts at her, she also shouts at her grandmother.
Tone: Questioning	She constantly questions her grandmother and mother as she wants to find out more and more about her mother's past.
Pause	Faith pauses and questions when her mother tears up all the keepsakes from her past. She pauses out of annoyance and then pauses to think before she questions her.

COMMENTARY

This candidate scored six out of a possible six marks. An accomplished response. The candidate's suggestion for the uses of voice are thoughtful and relevant throughout and are justified, revealing an in depth knowledge and understanding of the character.

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

Stage directions within Kindertransport are crucial to enable the actors to know which time period and country they are performing in. There are many flashbacks and action chops and changes from pre war to post war. There is also the possibility of multiroleing and with Eva and Evelyn (who may be played by the same actor) they need to be given clear information as to the scene setting and context. Although the action can happen on a minimalist stage with basic costume and props there are some vital elements that would have to be set and organised to make sense for example, a scene with Faith and her grandmother going through the box without the ratcatcher book there wouldn't work and therefore that information is not only important for the actors but for the technical team too.

COMMENTARY

The candidate scored four out of a possible six marks and offers a sound response. The candidate explains the relevance of stage directions in relation to the performance text and offers some clear examples of the uses of stage directions and how the actors need to use them to aid the delivery and meaning of some key moments within the performance text.

To gain a higher mark, the candidate needs to add more detail to their understanding of stage directions and the impact this has specifically on the audience. Although the examples given are clear, there is only a limited acknowledgement of the connection and impact that the uses of stage directions can have on the audience. The candidate should consider how stage directions have an impact on the actor-audience relationship. Offering examples from their practical work to explain and/or justify how stage directions have impacted on an audience and referring to specific moments from the script, would allow for a more comprehensive 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

The advantages of acting in the round is about the intimating and distance from the audience, when a production is appropriate to be close to the audience it helps the actors to create a bond or build the intensity. The disadvantage of having a production in a round for the actors can be the intensity that is created and having to move in and out of the audience, when props or costume are set and actors are moving into the audience space this doesn't always go to plan, some actors prefer to have the 'dividing line' retained. When performing in a realistic performance having an audience watching all the way around you is more representative of everyday life, where people aren't 'positioned' and there are times when you have your back to some and not others; this would help the actors with retelling a realistic piece truthfully. The downside to that is trying to have set or lighting that is realistic when you have sightlines to consider and the fact that a dresser in a realistic dining room scene would prevent $\frac{1}{4}$ of the audience from seeing the action.

COMMENTARY

The candidate scored two out of a possible six marks. The candidate has offered some examples in relation to both the advantages and disadvantages of performing 'in the round', with some sound comparisons drawn between them. However, their response is significantly inhibited as they do not consider the question in relation to specific aspects of the text they have studied.

This question requires the candidate to compare and contrast this style of staging, its advantages and disadvantages, with specific reference to key moments from the text. A significantly higher mark would have been awarded if the candidate's response had been completed in relation to the performance text they have studied as if performed 'in the round', with clear examples of the advantages/disadvantages in relation to key scenes/moments.

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

I would have the ratcatcher music played by live musicians who would be seated behind the audience so they could be heard but not seen – the opposite to how children were meant to behave! I would have a low hazer on and creating haze/fog across the stage and audience to represent the dusty loft room/train smoke for the transportation. I would also project onto the floor how many miles it was from Hamburg to Manchester so that the audience became aware straightaway this was a story about a journey. The actors would be on stage, frozen, Eva would be frozen sewing on a button and Helga would be stood up with a coat in her hand, also frozen. Once the houselights had gone off and the music had faded the action would begin.

COMMENTARY

The candidate scored five out of a possible eight marks. The candidate offers an interesting and very workable concept which reveals a sound understanding of the role of director, with some design aspects included. All their ideas towards the direction of the opening sequence are relevant and reveal a sound knowledge and understanding of proxemics and semiotics from the onset.

The question requires the candidate to discuss how the decisions they make, as a director, work to engage the audience and although this is displayed within their concept, engagement is implied rather than specified. To gain additional marks, the candidate needs to offer a clear understanding of the potential impact on the audience for each directorial decision they make, which is evidenced with explicit examples from the text to justify the decisions made.

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

For the character of Lil, who is in her 80's I would have her in a twin set outfit with pearl earrings. She would have a pair of dark skin coloured tights on and kitten heel, wide heel, shoes. Lil would have a plain, understated skirt and jacket that is well worn but clean. She is not a lavish women so her pearls would be simple in design and not real. She would have her hair up and curled, pinned in place and stiff!

COMMENTARY

The candidate scored three out of a possible eight marks. The candidate has developed a basic concept, which is competent at times, for their chosen character costume. They also offer some sound justification as to why, with examples, this costume is suitable for the character within their performance text.

Although the candidates overall design is sound and with some reference to the overall characterisation, there is only a very limited link to relevant aspects of the text. To gain additional marks, the candidate needs to discuss fully within their concept of costume design, the colour of all garments and consider the genre, style and context of their costume suggestions. Examples should be given from the performance text to justify all decisions made. Their response would have benefited from sketches of their design, which were annotated, outlining justification for their ideas also. If the candidate's justification had clearly considered the visual communication of the characters costume design, this would offer a more comprehensive response to their design choices in a broader sense.

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

The impact of war on families in Germany or rather the imminent threat of war meant that families had to make the decision to keep their children safe and well and therefore have them transported to England. Although we do not have a world war, this concept of having to protect and try to provide the best options for your children are still evident today with the Syrian war and the children fleeing war to get to Europe for safety. The historical atrocity of Auschwitz and the appalling treatment of Jewish people is a constant within this play, Eva is isolated from her parents because of her religion and ultimately loses her father because of the concentration camp gassing of Jews. Furthermore the negative propaganda that was created from the war is shown in the conversation between the postman and Eva, when he has been led to believe that Hitler has done 'wonderful things' for his country – it has never even crossed his mind that Eva and her family would dislike him due to this propaganda.

COMMENTARY

This candidate scored five out of a possible eight marks. A sound response. The candidate offers two relevant examples of social and historical contexts that are highlighted within the text. There is also a sound comparison to the relevance of these issues in relation to a contemporary audience and an example from the text where the issue of propaganda is displayed.

This question asks for how these issues are discussed within the performance text. The candidate reveals a detailed understanding of the two key issues they highlight and they discuss, in some detailed terms, how these issues were still relevant to the period in which the play was written as well as linking to later periods in time.

To gain additional marks, the candidate needs to select and clearly explain how these key social and/or historical issues are used/discussed, specifically within the play. This needs to be evidenced with strong reference to key moments/scenes also. 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. The candidate's response would have benefited 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, throughout 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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