

GCSE (9–1)
Candidate Style Answers

DRAMA

J316
For first teaching in 2016

Section A: Kindertransport – 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

Evelyn. Kindertransport.

Evelyn is saying that to her mother as a grown up after all the years of them being separated by war. The line is ironic, she is telling her mother to move and to get on with it which is what Helga told Evelyn (Eva) to do when she had to move to England from Hamburg.

COMMENTARY

The candidate scored one out of a possible four marks. The candidate has offered an explanation of the potential meaning of the line and the context in which it was delivered, but has failed to discuss the specific impact on Evelyn. They do imply some potential impacts in a limited way, and there is an attempt to link to specific moments from the text on the effect the line has had on the character.

To gain additional marks, the candidate needs to identify further and clearer potential impacts such as; the relevance of the line in relation to Evelyn and her mother's relationship; her dislike of uncertainty; the changes she is forced to make and ultimately denying her family roots.

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

The black and white set design (set 6) would work best for this performance because the idea of war and all the sadness that goes with it would be believable. The front cover of the book is also black and white. The ceiling is a little bit too high to make it work as a loft space and the set needs to be covered in boxes and wooden floors rather than the carpet.

COMMENTARY

The candidate scored one out of a possible four marks. A very limited response. The candidate offers some insight into how Set 6 could be used. They suggest ideas on how the set could be improved, (although this is not relevant to this question), and they do outline a limited response with basic reasons for choice of Set. There is some attempt at discussing the style of performance although the reasons, examples and justification to evidence the choice are limited throughout.

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
Tone: Desperation, frustration, strain.	Faith is very frustrated by her mother and this needs to show in the way she speaks to her and about her.
Volume: Louder and quieter	Faith is quiet when asking questions and when talking to her grandmother but she shouts when she talks to her mother
Projection	Faith has a few lines from off stage when she is calling up to her mother/grandmother in the loft so she needs to project for this to work.

COMMENTARY

The candidate scored five out of a possible six marks. A sound response. The candidate offers examples of the uses of voice which are relevant and reveal a sound understanding of the character. The justification given is also linked to the text, although there is some repetition within the candidate's response, such as; volume louder and projection.

To gain a top mark, the candidate needed to select a further, more relevant example for uses of voice as well as offering explicit justification for each with relevant 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

The stage directions as well as the character information at the start of the play are vital to ensuring the actors know who they are playing and which location and time period, although the play is all set in the loft there will be certain areas of the loft sectioned up to represent different places and time and the actors need to multiroll. For example Eva and Evelyn may be performed by the same actor so they need to know when to switch etc. The jumping in time periods and the switching of characters would be really confusing and hard to act out if the stage directions were missing.

COMMENTARY

The candidate scored three out of a possible six marks. The candidate's understanding of stage directions is clear within their response and they explain the relevance of stage directions in relation to the text. They also identify how the actors may 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 although it is the lack of connection to the performance text which holds this response back.

To gain additional marks, the candidate needs to demonstrate a greater understanding of how stage directions can also impact on the audience. This needs to be fully evidenced with specific examples from the text. The candidate could also respond to stage directions in relation to the role of designers and technicians and how their work impacts on actors. Candidates could also offer examples from their practical work to explain and/or justify how stage directions could impact on an audience, again 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 disadvantage to staging this in the round is that lofts aren't round, they are square. The advantage to that though is that you could have the stage set out as a square though adn just put the audience up higher and in a circle, like a boxing match. The other disadvantage is the scenes with multirolling characters they won't have an on and off stage close enough to the stage to change without the audience seeing them. The advantage to that though is that the changes would have to happen in front of the audience and this would speed up the performance.

COMMENTARY

The candidate scored three out of a possible six marks. There is a sense of understanding offered by the candidate in relation to performing 'in the round', although it is a basic response. The candidate has given some clear examples of advantages and disadvantages of performing 'in the round', with some comparison as to how they would/would not work. However, there is only a very limited acknowledgement of these aspects in relation to specific moments from the text. The evidence they offer to justify the choices is limited.

To gain additional marks, the candidate needs to offer a range of responses to the advantages and disadvantages of performing 'in the round', with specific and clearly relevant examples from the text. They could also discuss the advantages of staging 'in the round', with examples to explain their reasoning, such as: stronger actor audience relationship, more naturalistic lighting needed, stage can be the same level as the audience: several entrances and exits for the director/actors. This should then be compare/contrast 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 performance would start in darkness, like war. Then the ratcatcher music will go off loud to shock the audience and smoke machine will be going off to smoke out the audience to have the impact of bombs at war. I would have the actors all ready in position in blackout sat on crates and boxes when the lights come up after the ratcatcher music.

COMMENTARY

The candidate scored two out of a possible eight marks. This is a limited approach towards the opening direction of this text. There are some moments of interest within the concept and the ideas the candidate discusses do have the potential to engage the audience and some of their ideas would clearly have a dramatic impact on the audience. However, most of their ideas lack depth and there is only a very limited reference to examples from the text. This ultimately restricts the overall potential of what the candidate offers.

This question asks 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, whilst justifying all the directorial decisions made. This ultimately needs to be referenced back to the engagement with the audience.

To gain a higher mark, the candidate needs to offer a very clear understanding of the engagement with the audience, 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

A suitable costume for the character of Eva at the start of the play would be an evacuee outfit. This would be a long coat with a button missing because she couldn't sew very well. She would have her hair in plaits and would have a tag tied to her coat. She would also be carrying a small bag and a bag over her shoulder with the gas mask in it. She would have knee high socks that are dirty from her long journey. She would have scuffed shoes from her long journey too.

COMMENTARY

The candidate scored two out of a possible eight marks. This is a basic response. The candidate has listed potential costume ideas with some 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 time and style of the play. However, there is little reference to colour or overall design impact. 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 have discussed and developed 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 justification as to why, with clear examples, 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

The historical context is all about war and the impact of the second world war on child, jewish child in particular. It shows you the stereotyping and narrow-mindedness that surrounded them the postman for example when he was marching and putting his finger under his nose to represent Hitler. This is negative. The postman is also made to believe that there is no difference between a german and a jew and says that they all smell. The lack of understanding of nations and religions has had a massive impact even today nearly 80 years since WW2 started.

COMMENTARY

The candidate scored two out of a possible eight marks. This is a limited response. The candidate discusses an example of the historical issues explored within the text. They do add some personal commentary to explain their choice and there is some reference to the text to back this. However, the question asks for two examples of how social and/or historical issues can be seen in the text and the candidate only offers one, 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. This needs to be 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 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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