

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

# DRAMA

J316  
For first teaching in 2016

## Section A: Missing Dan Nolan – exemplar 1 with commentary

Version 2



# 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

Pauline is Dan's mother and by delegating the decision of allowing or not allowing Dan to go out and fish meant she wasn't responsible should anything bad happened. The impact of course is tragic, as the worse thing possible happens and Dan doesn't return home, by not making the decision Dan is left to go out at his father's discretion.

## COMMENTARY

The candidate scored two out of a possible four marks. The candidate's response covers two clear potential impacts of the line in relation to the character. Although the candidate's response does discuss the full impact of the line in relation to the text as a whole, the question requires the specific moments and impacts the line will have on Pauline.

To gain additional marks, the candidate needs to identify two more clear potential impacts on Pauline, such as: the relevance of the line in relation to Pauline and not wanting to take responsibility; the resulting impact her decisions have on Greg or the criticism Pauline receives from her family.

## 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 use set design 3. The thrust section of the stage which creates a walkway into the audience can actually easily be used to re-create a floating pontoon type feature and the same walkway could create the high street effect later on in the play. To enhance the feeling of actor and audience relationship the front rows of the audience could have seats reserved for the actors to sit in and fish from on to the stage – especially on the ends of rows where the stage is tiered in such a way for there to be a gap. Lighting can easily be designed to allow for sections of the stage to be lit dependent on where the action is taking place and could easily shutter off the 'jetty' style thrust section to create the idea of water and fishing outdoors even more so.

### COMMENTARY

The candidate scored three out of a possible four marks. A very strong response. The candidate's suggestions are well reasoned in referring to the potential of Set 3 and some detailed understanding in relation to semiotics are discussed.

To gain full marks, the candidate needed to acknowledge in their decisions that this staging is 'in the round', and as a result, they needed to justify this with reference to specific moments from the text in order to demonstrate their understanding of suitability. Their response clearly reveals knowledge and understanding of choice. However, the failure to fully acknowledge the implications of staging 'in the round', such as the audience being present all the way around the set and a stronger actor/audience relationship, limits the overall mark.

## 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
Pause	Greg's lines within the play have lots of pauses where he is thinking whilst talking and refraining before making comments that could be misunderstood – the very nature of a verbatim play.
Sadness, somber	Greg's tone changes when he reminisces about Dan – particularly when he says he's not just my son but he is also his best mate. The tone to Greg at this point shows the audience just how sad he is.
Stern and resigned	Greg tone of voice shows that he is a lot more realistic of the situation than his wife, Pauline. For example when he says to her "there may never be a conclusion" he would be stern and clear with her but not unkind.

### COMMENTARY

The candidate scored six out of a possible six marks . A full mark response. The uses of voice are thoughtful and relevant throughout and are justified in some detail.

The candidate has been awarded full marks for their response. Their response for the use of 'pause', although not technically a 'use of voice', does clearly reveal that the candidate has an in depth knowledge of the uses of voice in relation to sound and the potential dramatic impact for this on the audience.

## 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 with any verbatim play are essential for an actor as you can represented someone from a true story/ taken from real life account. Within Missing Dan Nolan the stage directions are there where information is missing on the accounts and are vital to ensure the lines delivered are said with the right tone and understanding to make sense, for example in section 2 when Dan and his brothers fight the lines say things got a bit out of a hand and then smash the Tv, if the stage directions weren't there to tell them to slow-mo crash into the tv and knock it over the line to say it was smashed would make no sense as the action before wouldn't have shown the TV getting damaged. The sectional/slide information is also vital to fill in the story with the 'real' elements like the baby photographs etc and if you don't have those during section 3 for example the information would still be told to the audience but it won't be as clear as if they slides were projected as well.

### COMMENTARY

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

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.

To gain additional marks, the candidate needs to add more detail to their understanding of stage directions and the impact this has, specifically on the audience. Their understanding of the text in relation to stage directions sometimes lacks detail. Their response needs to explore the meaning/interpretation of text further in specific relation to key moments from the text. 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 allow for a more thoughtful 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 idea of having spectators watching in on real life from all four sides works really well with the fact this is a verbatim play. Having audience all the way around like the centre of the stage is a fishing lake also works as a concept. When the actors go to fish, they can sit on the front row of the audience and fish into the central stage space which would work well and not cause them to have their backs to the audience in the traditional sense. The main disadvantage with this particular play is the quick pace and sectional use of the stage, having to move from one area to another quickly cause actors issues with blocking – the advantage though is that minimal set and props have to be used and therefore sightlines wouldn't be an issue.

### COMMENTARY

The candidate scored four out of a possible six marks. A strong response. The candidate has offered some clear examples in relation to both the advantages and disadvantages of performing 'in the round', with some sound reasoning in relation to specific aspects of the text. A sound understanding of aspects of design and technical needs are also discussed within the potential staging.

To gain additional marks, the candidate needs to further discuss this style of staging, its advantages and disadvantages, in relation to key specific moments from the text. A greater acknowledgement of the potential impact on the audience is also required in relation to performance 'in the round', such as: engagement with audience, set changes in front of the audience, for the candidate to be awarded a higher mark.

## 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 start with a projection of Dan that then breaks down and flies away and creates the shape of the solent/estuary. I would have the music of Auld lang syne playing as the audience come in. I would have Pauline enter walking slowly only lit by the candles from the truffle cake and very slowly place this on a small side table with her up lit by the candles casting a shadow up her face – which would be eerie and set the tone for the play. The lighting would then change to a moonlight blue wash which would light the boys upstage but with the use of gobos and moving lights I would have the design of ripples and breeze going across the blue wash to represent the fishing lake. I would also direct the actors to pass the bottle of vodka from one to another in slow motion. Auld Lang syne would have cross-faded to Silent night by Sinead O’connor and then finally into all the small things and the volume would increase into an almost deafening noise.

### COMMENTARY

The candidate scored seven out of a possible eight marks. An accomplished response. The candidate reveals an excellent understanding of the roles of the director. All their ideas towards the direction of the opening sequence are relevant and ‘dramatic’, incorporating some very clear design elements. They display a strong knowledge and understanding of proxemics and semiotics throughout the response.

The question requires the candidate to discuss the engagement of the audience and although this is clearly displayed within their concept, the candidate’s discussion of engagement is sometimes implied, rather than being specific. To gain a top mark, the candidate needs to fully demonstrate a clear understanding of the engagement with the audience for each directorial decision they make. They must then enhance this 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

A suitable costume for the character of Claire, who is Dan's younger sister (13) in the play 'Missing Dan Nolan' would be a Westlife T-shirt and flare jeans, flares made a fashion come back at the beginning of 21st century for teenagers of her age and in the opening section of the play Dan teases his sister about wanting to play 'Westlife' music so a t-shirt with them on would be fitting. She would have her hair up in a messy bun and very simple basic make up. As it is January Claire would be wearing woolly fluffy slipper boots to keep her feet warm when moving around their family home and would get a thick knitted cardigan, that is comfy and well worn and clearly the type of cardigan she would only wear in the privacy of her own home as it wouldn't be 'cool' to wear out.

### COMMENTARY

The candidate scored six out of a possible eight marks. A very sound response. The candidate has developed a strong concept for the costume of Claire, with some sound justification with examples as to why this costume is suitable for the character. The candidate's overall design is strong, and sometimes well reasoned, with some sound reference to the text.

To gain additional marks, the candidate needs to elaborate on their costume design, with reference to stronger key aspects/ moments from the text. There is a sound acknowledgement and reference to text, especially in relation to time and period. However, more detailed examples from the text would help considerably. If the candidate's justification had clearly considered the visual communication of Claire's costume design, this would offer a clearer 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 social development in technology has to be questioned within the play of Missing Dan Nolan, he parents weren't able to contact him as this was at a time when mobile phones weren't common place and when people did have them they were pay as you go and Daniel's phone had no credit. The development in technology with contracts, 3g/4g, wifi connections to us What's app, logging on quickly and sending messages etc all would have helped with Daniel's parents being able to contact him and ensure he was safe and well. The other issue questioned and raised within this play is the gender media representation of boys and girls and the gender stereotypes of what boys and girls can and can't do. Having a group of boys wander off to fish is the same as letting a group of girls wander off for a late night dance but would it happen as freely? Would girls be deemed to be safe, especially when the media cover stories like Millie Dowler over Dan Nolan's story, what message does this give off? The development in media and especially social media meant that getting word out about Dan was slow in comparison to the like of Millie Dowler, her story had national coverage because it was a main headline on tv, Dan's story remained more 'southern' and local news is this because of society's gender stereotyping or because Milly was known to have been snatched/abducted where as with Dan there was so much uncertainty?

### COMMENTARY

The candidate scored five out of a possible eight marks. A sound response with two relevant examples offered. The candidate discusses some clear links to aspects of the text in relation to 'Media stereotyping' and what constitutes a 'news worthy' story.

This question asks how these issues are discussed within the performance text as a whole. The candidate reveals a detailed understanding of the two key issues they highlight and discusses in general terms how these issues were relevant to the period in which the play was written.

To gain additional marks, the candidate needs to further select and clearly explain how these key social and/or historical issues are used/discussed, specifically within the play. This needs to be demonstrated with strong reference to key moments/scenes. Candidates should discuss how their chosen two examples are explored and developed and the potential impact they have on character/actors, situation and ultimately the audience within these key aspects of the text. 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.



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.

