

GCSE (9–1)
Candidate Style Answers

DRAMA

J316
For first teaching in 2016

Section A: Missing Dan Nolan – exemplar 2 with commentary

Version 2



Contents

Introduction	3
Question 1	4
Question 2	5
Question 3	6
Question 4	7
Question 5	8
Question 6	9
Question 7	10
Question 8	11

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 didn't want to make a decision about whether Dan could or could not go out that night and because she let the dad decide then Dan died/went missing.

COMMENTARY

The candidate scored one out of a possible four marks. The candidate has offered one potential impact and implies another in relation to Greg. This is a limited response as there is only limited acknowledgement of what specific impact this line has on the character.

To gain additional marks, the candidate needs to identify three more, clear potential impacts, such as, the relevance of the line in relation to Pauline and Greg's relationship, Pauline's lack of ability to make a decision and the impact it has on Greg, the criticism which comes from the family following her response.

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 2 because the split level means that those in society who look down on the Nolan family can do so from up high. The archways can be used as entrances and exits as well as looking like archways like you get under the bridges by rivers and lakes and would link to the idea of fishing. The walkway at the top can also be the fishing platform and the actors can fish on the bottom section of the stage. The bit when they knock the TV over can be acted out as if the audience are the TV.

COMMENTARY

The candidate scored one out of a possible four marks. The candidate has offered one potential impact and implies another in relation to Greg. This is a limited response as there is only limited acknowledgement of what specific impact this line has on the character.

To gain additional marks, the candidate needs to identify three more, clear potential impacts, such as, the relevance of the line in relation to Pauline and Greg's relationship, Pauline's lack of ability to make a decision and the impact it has on Greg, the criticism which comes from the family following her response.

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
Deep, Low	Greg is a middle aged man so he would have a deep and low voice.
Southern accent	Greg lives in Southampton so he would have a southern accent.
Broken voice, emotional	Greg is sad that his son has died and sometimes he has to break as though he is emotional.

COMMENTARY

The candidate scored two out of a possible four marks. The candidate offers some insight into why Set 2 is suitable, however, there is only basic reasoning offered for the choice of Set. There is some attempt at discussing the style of performance, although the reasons, examples and justification to demonstrate their choices, are basic throughout.

To gain additional marks, the candidate needs to clearly identify areas of suitability for this Set, such as a Proscenium arch stage, audience sitting end-on. Justifying this clearly, with reference to specific moments from the text as to why this style of Set is appropriate, would enhance their answer.

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

Because this play is real you need the stage directions of what actually happened to make the acting realistic. The actors also need to know who has given them the lines before and after and also which other people are on stage with them, sometimes people are on stage that you can look at but they don't have lines. The stage isn't realistic either they move from areas to other areas to set up temporary acting spaces which you wouldn't know to do as an actor if the stage directions didn't tell you that the action had moved.

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 in relation to stage directions, which limits the potential of this response.

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 backed up with specific examples from the text. The candidate could also respond to stage directions in relation to designers and technicians as well as actors. Candidates may also discuss moments from their practical work to explain and/or justify how stage directions could impact on an audience.

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

Advantages	Disadvantages
Actors have their backs to the audience which is believable because that happens in life and actors are meant to be recreating real life and especially in this play.	Actors have their backs to the audience which doesn't work when directly addressing them and trying to create a relationship with them so they feel sorry for Dan's mum and dad.
They can create surround sound like you get in real life with sounds coming from all angles.	You can't have directional sound and you can't light with lighting how you normally would in the theatre because you will blind the audience.

COMMENTARY

The candidate scored three out of a possible six marks. There is a sense of understanding displayed by the candidate in relation to performing 'in the round', although it is a basic response. The candidate has demonstrated examples of advantages and disadvantages of performing 'in the round', with some comparisons. However, none are discussed in relation to specific moments from the text and the evidence they offer from the text to highlight their answer, are highly limited.

To gain additional marks, the candidate needs to demonstrate a range of responses to the advantages and disadvantages of performing 'in the round', with specific and clearly relevant examples discussed from the text. They should highlight the advantages of staging 'in the round', with clear examples to explain their reasoning, such as: a 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. To achieve additional marks, they should then compare/ contrast these aspects 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. There should then be some discussion by the candidate throughout their response of all these aspects in relation to the impact they have on the audience and 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

I would have all the cast walk on with fishing rods and sit round the edge of the stage. Then rather than them hooking a fish I would have them fish out slices of cake – obviously plastic pretend cake. The edge of the stage would be lined with vodka bottles because of the boys getting drunk. I would have all the actors wearing black suits because in the end they will have to attend a funeral and the play goes full circle where they start and end with the death/missing-ness of Dan.

COMMENTARY

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

This question requires the candidate to demonstrate an understanding of the role of the director from a variety of perspectives. They need to give consideration to the actors and/or designers in detail and clearly justify all the directorial decisions made. This ultimately needs to be referenced back to the engagement with the audience.

To gain additional marks, the candidate needs to demonstrate a very clear understanding of the potential impact by displaying consideration to all the directorial decisions they make within this opening sequence. This must be demonstrated with explicit examples from the text to justify the decisions made and candidates should acknowledge how each can work to engage the audience. Candidates could also discuss how semiotics and proxemics enhance this, whilst evaluating 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 would have Dan wearing a beige Henry Lloyd jacket with a backpack, some blue cotton trousers with the fisherman's covers up to the knees, and airforce blue DC's on with no laces and I would do this because that is what the script says he is wearing and this is a verbatim play so he has to wear what he wore in real life especially as the photos would show him in this outfit. He needs the fisherman covers for his legs because he has gone fishing. He should wear a bobblehat too really as it is January.

COMMENTARY

The candidate scored two 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. The 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, limited reference to specific moments from the text and giving very limited reasoning to justify their choices, restricts the overall potential mark.

To achieve a higher mark, the candidate needs to develop a costume design that is fully considered in relation to the knowledge and understanding they have acquired about the character from the text. Candidates should discuss and develop a detailed concept of the costume for the character which clearly describes the garments colours and overall design impact in relation to the genre, style and content of the play. All costume suggestions need to be demonstrated 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 social understanding of how many people actually going missing each year, I had no idea that there were 200,000 missing people a year and that a 1/3 of them are young people. This statistic compared with the a long time ago (like the 1050s) would be shocking. There are lots of young people now who run away and this says a lot about society and conforming in society and having social pressure. Society also puts pressure on parents in today's times to look after their children and you can't let children run off so this play also brings up the debate of parents responsibilities and whether they should have let the children out to go fishing in the first place.

COMMENTARY

The candidate scored two out of a possible eight marks. This is a limited response. The candidate implies rather than specifies two examples of social and historical issues discussed within the text. They do add some personal commentary to explain their choices. However, there is only limited reference to the text to demonstrate this, which restricts the overall mark potential.

To gain additional marks, the candidate needs to select and clearly demonstrate how two examples of key social and/or historical issues are used/discussed within the play. This needs to be exemplified 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. 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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