

GCSE (9–1)
Candidate Style Answers

DRAMA

J316
For first teaching in 2016

Section B – Live theatre evaluation exemplar 2 with commentary

Version 2



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 9 - LIVE THEATRE EVALUATION

EXEMPLAR 2

9 Evaluate the visual impact a live production had on you as an audience member.

You must include examples from the live performance you have seen in your answer. At the start of your answer state the name, venue and date (month and year) of the live performance you have seen. **[30]**

SAMPLE ANSWER

'Crouch, Touch, Pause, Engage', XXXX Theatre, Month Year

I went to see Crouch, Touch, Pause, Engage. The play was in a very intimate studio which allowed the audience to really engage in the play. The audience sat around 3 sides of the performance area and all the actors really played out to us. On certain lines they would look at individuals as though they were aiming it at you. This really made the particular word or line stick out in your head. The story of which the play was based upon is controversial in itself however what made this play even more exciting and engaging was that they also had another story running alongside it at the same time. The other story was primarily about a mentally ill girl and her best friend. It was really interesting to see how both stories were going together even if they were at all. The stage was set up like a rugby changing room with benches along the back and down both sides. There were also lockers and pegs at the back. The lockers contained various props used, shown and used throughout the play. The pegs had different items of clothing on which were used for multi-roling.

Each actor at some point during the play played the main character Gareth. When changing over character they would pass a rugby ball to the next actor and they would say the line in unison to symbolise the change. When playing Gareth the actors wore his rugby shirt.

During the play there was a moment where the actors were playing a rugby game. They used great physicality to show they were the rugby players as well as changing their language accordingly. There was a moment where good physical theatre was used to really emphasise the feeling Gareth had when he scored the winning try.

I really like the sound effects used to really build and create high emotion at the point where both Gareth and the girl were going to commit suicide. As the intensity grew so did the pace and the volume and the expression in the actors' voices. It really made the audience want to shout 'stop no don't do it' at them as it made us feel very emotionally involved in the play and I loved that.

Overall I really like the creative use of the space and how intimate it was, as an audience, you really felt connected. It wasn't creative in the sense of there were loads of out-of-this-world props and set design but in the sense of how simplistic it was. All the props were there for a reason and had their purpose and were used for many different things. It didn't feel like they were there to just fill the space like in some plays.

Overall I think the play was fantastic. The characterisation and multi-roling was sensational and the set and props were just right.

COMMENTARY

The question requires the candidate to evaluate the visual impact of the production and its impact on the performance as a whole. The candidate, in general, has offered a sound response with some pertinent impacts discussed, mainly from a positive perspective. There is some clear analysis evident within their answer and the visual impact has been considered at times, in relation to the audience. There is also some discussion of the communication of theatrical ideas with some sound examples given. This exemplifies their evaluative statements, especially with regard to the performance from a personal perspective. The candidate demonstrates a competent understanding of this live theatrical performance within their evaluation and they generally refer to the impacts on them as an audience member with several references to the production. They also discuss the aural aspects of the production with some detailed reference to the impact that this created. Although not a visual impact, this demonstrates a clear sense that the candidate had engaged fully in the performance. The candidate also shows some personal and revealing commentary towards the use of staging and there is some distinction between how the actor and the character utilised this, for effect. There is some interpretation of the meaning of the production and the impact this had on the audience in general. At times, the candidate does reveal a sound sense of knowledge and understanding of the production process. This is sometimes displayed by the candidate's use of specialist drama and theatre terminology, which they attempt to use with a sense of competency throughout their response. However, their use of key specific language is a little inconsistent at times. The candidate does reveal a sound understanding of how the meaning of the production is communicated to the audience and this is exemplified by a relevant line of reasoning which has some structure throughout their response.

Although the candidate has offered some clear and relevant evaluation of the positive impacts on them and the audience, with some specific examples, their analysis lacks detail in reference and tends to describe rather than evaluate the impact. There is a focus predominantly on the positives of the production and the candidate has only touched on negative impacts or points for potential improvements within their response. This prevents them from gaining a mark from the top two bands of the Mark Scheme. Candidates must offer a fully rounded evaluation which presents both positive and negative impacts on them and the audience, with detailed reference to the production, in order to achieve a mark from the higher end of the Mark Scheme. To gain additional marks, the candidate needs to evaluate rather than describe the examples they offer of key moments. This would demonstrate a deeper understanding of audience impacts and improve their overall mark in this band. The candidate also needs to demonstrate a clearer and more developed understanding of the visual impact of the production on them as an audience member, especially in relation to key issues and moments from the production. For example, the candidate offers a skilful insight into the use of staging, whereas their evaluation of lighting is not as detailed or as clear.

Throughout the evaluation, the candidate tends to be descriptive rather than analytical in their response. To achieve a higher mark, the candidate must clearly justify and demonstrate understanding of the key aspect of impact on the audience. The candidate should also evaluate the impact of the overall style of the performance. The candidate's use of specialist drama and theatre terminology is competent at times; however, it is not highly developed and is not integrated throughout their response. The candidate's overall understanding of how meaning is communicated to an audience in a live performance reveals a sound sense of competency, however, this key aspect is not developed or highly developed within their response. This ultimately limits their overall mark potential.



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