

Candidate Marks Report

Series : 6 2019

This candidate's script has been assessed using On-Screen Marking. The marks are therefore not shown on the script itself, but are summarised in the table below.

Centre No :		Assessment Code :	J316
Candidate No :		Component Code :	04
Candidate Name :			

Total Marks : 76 / 80

In the table below 'Total Mark' records the mark scored by this candidate.
'Max Mark' records the Maximum Mark available for the question.

Paper:	J316/04
Paper	76 / 80
Total:	
Question	Total / Max Mark Mark
1	4 / 4
2	4 / 4
3	6 / 6
4	6 / 6
5	6 / 6
6	7 / 8
7	6 / 8
8	8 / 8
9AO3	10 / 10
9AO4	19 / 20



Oxford Cambridge and RSA

Friday 17 May 2019 – Afternoon

GCSE (9–1) Drama

J316/04 Drama: Performance and response

Time allowed: 1 hour 30 minutes



You may use:

- pens/pencils
- ruler

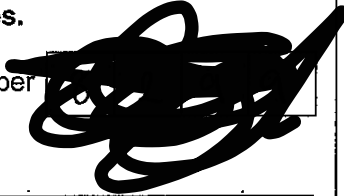


Please write clearly in black ink. Do not write in the barcodes.

Centre number



Candidate number



First name(s)



Last name

INSTRUCTIONS

- Use black ink. HB pencil may be used for sketches only.
- Answer **all** the questions.
- Write your answer to each question in the space provided. If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- Quality of extended response will be assessed in the question marked with an asterisk (*).
- This document consists of **16** pages.



Section A

Answer all the questions.

You are advised to spend approximately 55 minutes on this section.

Blood Brothers – Willy Russell
Death of a Salesman – Arthur Miller
Find Me – Olwen Wymark
Gizmo – Alan Ayckbourn
Kindertransport – Diane Samuels
Missing Dan Nolan – Mark Wheeler
Misterman – Enda Walsh

State the performance text you have studied: Blood Brothers - Willy Russell

- 1 From the list below, select the character from the performance text you have studied. Describe two ways an actor playing this role could deliver the line effectively in performance.

Blood Brothers

Mrs Lyons: 'They ... they say that if either twin learns that he was once a pair, they shall both immediately die.'

Death of a Salesman

Linda: 'I love him. He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue.'

Find Me

Mark: 'I wish I didn't have to live at home. You never know what she's going to do next. I can't bring my friends to our house.'

Gizmo

Ben: 'And he smiles. It was the most frightening smile I've ever seen in my life. And then he turns and looks straight at me.'

Kindertransport

Helga: 'We all die one day, but jewels never fade or perish. Through our children we live. That's how we cheat death.'

Missing Dan Nolan

Pauline: 'I find myself feeling guilty if I enjoy myself ... feeling guilty about getting into a warm bed ... feeling guilty about having a hot meal.'

Misterman

Thomas: 'And I run! And run fast up over the hill and past the church! My good words sent burning about me. Inishfree once more all bad and diseased.'



Name of character: Mrs. Lyons

1 Inflection on 'immediately die' to shame
 communicate her using Mrs. Johnstone's superstitious
 beliefs to keep her child, as well as the dramatic
 irony due to the audience knowing her the twins
 die

2 ~~Slow~~ Fast pace with pauses, slowing down in
 the second half to communicate her manipulation
 was spontaneous, as she doesn't believe in
 superstitious but is trying to convince Mrs.
 Johnstone

[4]

- 2 Describe two ways lighting and/or sound could be used to show tension at one moment in the performance text you have studied.

Moment: When Mickey gets the gun (end of Act 2)

1 ~~Sound could be~~ lighting could be used
 to foreshadow the pain, loss and death
 as a red gobo could be used, connecting
 pain, blood and death

2 lighting could be used to highlight the
 danger of Mickey as he's unstable, by using
 a flashing strobe light - communicating he's
 dangerous and a hazard

[4]



- 3 Select and name a **different** character from the performance text you have studied to the one you wrote about in Question 1.

Name of character: Linda

Complete the boxes below to briefly describe **three** ways an actor playing this character could use physicality for their performance. Give a justified example for each, using the selected character.

Use of physicality	Justified example
<p>Large gestures, wide stride and stride ✓</p>	<p>When she's a child communicating her tom-boy character and immature nature, showing she's also boy ✓</p>
<p>straight posture, smaller stride, crossed legs when sat. ✓</p>	<p>When she's a teenager communicating she's older and trying to impress Mickey (who she likes) ✓</p>
<p>hunched posture, minimal gestures, low chin and eye level. ✓</p>	<p>When talking with Mickey when he's depressed communicating the mental and physical toll of his depression on her, and that she's giving up / can't handle it anymore. ↳ disappointed in him. ✓</p>

[6]



4. Imagine the performance text you have studied is to be staged in a promenade performance style.

Explain three advantages and/or disadvantages of staging the performance text in this style.

Advantage/Disadvantage 1 ~~The audience would setting~~.....

~~could be accurate!~~ The audience would be

more involved with the action meaning they become

more attached and sympathetic with the ^{characters} ~~each~~ ✓

Willy Russells aim - showing inequality. ✓

Advantage/Disadvantage 2 No easy change in location/setting. ✓

which is needed in Blood Brothers to show ✓

the contrasting social context between the Johnsknes

and the Lyons (class divide) ✓

Advantage/Disadvantage 3 There'd be no orchestra pit, ✓

which is crucial in Blood Brothers as it is a ✓

musical needing sound. ✓

[6]



- 5 Describe briefly three suitable stage (prop) items for one character from the performance text you have studied. Explain how each prop helps to reveal things about the character to the audience.

Name of character: Mickey

Prop 1 toy gun when he's a child in act one
 playing cowboys and Indians, communicating
 his carefree and wild imagination as a child

Prop 2 actual gun when he's found out about Eddie
 and Linda's affair, to communicate his unstable
 nature is resulting in violence foreshadowing his and
 Eddie's deaths at the end

Prop 3 antidepressants when he's depressed after
 going to prison to communicate his reliance on
 them, and disbelief in Linda saying he could
 get better without them

[6]

L3



- 6 When rehearsing, explain what improvisation methods could be used by one actor to develop the maximum impact in the final scenes or final section of the performance text you have studied.

The actor playing Mrs Johnstone:

→ could improvise how she would personally try to persuade / console an unstable man (Mickey) possibly about to be violent, developing fresh desperation and emotion attached

↓

→ possibly improvise as Mickey to see how effective another characters' persuasion is and which is most likely to have the largest impact, applying that to Mrs Johnstones character.

→ imp imagine a personal level one's death to heighten the emotion in the performance when the twins die

→ research inequalities in class divide and improvise the boys' death from the point of view that Mrs Johnstone was helpless in the situation, and the anger at the class system.

[8]

L3



- 7 Explain what important challenges there are for the set designer in communicating meaning to an audience at one key moment in the performance text you have studied.

Key moment: ~~Johnstone family moving to Skelmersdale town~~
 Mickey and Eddie ~~meet~~ meeting on the hill
 aged 7 for the first time.

- Hard to communicate their different ~~and~~ classes through set and levels as they both come from drastically different homes, Mickey - council terraced housing but Eddie - large, wealthy houses, but meet on a hill.
- Semiotically, colours (e.g. ~~yellow~~ red or yellow to foreshadow) can't be used as it has to be naturalistic to the setting of a hill.
 e.g. backdrops
- limited use of staging / set used ~~to~~ apart from showing a change in location, as many ~~props~~ set items wouldn't be naturalistic on a hill.
- A challenge of finding appropriate set items that would fit the rough time of the 1960 late 1960s. [8]

L2



8 As a director, justify how you would direct the actors to highlight social context at two key moments in the performance text you have studied.

① Mrs. Johnstone looking at Edward in the Lyons' house (wanting to hold him).

↳ Mrs. Lyons to deliver line suggesting Mrs. Johnstone is diseased with quiet volume, inflection on insulting word and turned away from her.

Shifting her eyes. This communicating the middle class opinion that lower class people are disgusting and infectious, which she uses to manipulate Mr. Lyons.

↳ Mr. Lyons acting dismissive with firm firm low pitch and sharp shuffling gestures as she discussed it's her job/work and she good with children.

This showing the context of lower class women having many children because of a lack of contraception and religious beliefs, as well as lower class people working for the middle class during the 1960s.

② End of Act 1 - Johnstones being rehoused

↳ Mrs. Johnstone with overjoyed facial expression, large smile wide open eyes and loud proud proud voice, showing the excitement of when [8] lower class people were rehoused during 1960-70s, as the government tried to rehouse people from cramped terraced city housing.

↳ Mickey - shocked facial expression with wide eyes and open mouth communicating how children at the time didn't realise they'd never have some luxuries middle class children had (e.g. a bike).



Section B

You are advised to spend approximately 35 minutes on this section.

You must answer this question referring to a different performance text to the one you have studied for Section A.

Write the name, venue and date (month and year) of the live performance you have seen below. Include examples from this performance in your answer.

Name of live performance The Woman in Black

Venue Fortune Theatre, London

Date (month and year) April 2019

9* Evaluate how successfully the artistic intention was communicated to you in the live performance you have seen.

In your answer, you should consider:

- what you felt the artistic intention was
- how effectively the actors communicated meaning to you in relation to the artistic intention
- how successful the directing and design were in helping you understand the artistic intention.

You should use appropriate drama and theatre terminology.

[30]

(making the audience attached emotionally to the characters)

In April 2019, I saw The Woman in Black at the Fortune theatre in London. Many elements and techniques, including design and acting elements, were used effectively ^{effectively} impactfully to communicate the ghost story genre and naturalistic style of the performance; which I believe the director aimed for, as well as tension, and mysterias in the audience atmosphere.

The design element of lighting worked well in developing mystery and communicating the ghost story genre, as well as a clear message or fear in the audience. For example, as the play developed/progressed more and the lighting became



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overall dimmer ~~and~~ ^{with} a lower intensity leading to the actor simply holding on stage lighting preps. After a large jump scare, from ~~the~~ viewing the Woman in Black, ~~the stage was~~ a blackout was used creating darkness until ~~an~~ actor playing Matthew Spencer (~~the~~ ^{the} actor playing 'The Actor') used a torch to shine a white high intensity light into the audience, and then ^{eventually only} ~~developing later~~ a single match, as the torch ^{stopped} ~~stopped~~ working, which illuminated his face. This use of low lighting levels ^{created} ~~creates~~ tension as the audience feared what was in the darkness, using ^{the} ~~an~~ common fear of the unknown. ~~Developing the audience's worry and fear for the actor~~ young Arthur Kipps in the ~~naturalistic situation~~ to scare the audience ~~furthermore~~. It also caused the audience to worry and fear for young Arthur Kipps as a result of the naturalistic style, developing an uneasy atmosphere as we questioned what would happen to him; and furthermore ~~on the~~ fear for the audience as the Woman in Black had previously walked down the aisles, possibly happening again in the dark. The use of a torch also linked to the ghost story genre as it connotes to telling scary stories in the dark, developing a link and fear of the supernatural whilst



I found the laugh effective, some audience members began to talk after because of the shock mixing the tension created.

Spencer used vocal elements whilst delivering lines to communicate the naturalism and pure fear and desperation of the character Arthur Kipps. For example, as the character ^{asked} is asking for a companion to travel back to Fiel Marsh House with him, Spencer used a lower pitch, ~~slow~~ ^{fast} pace and high volume whilst getting his attention in the line "Mr Berame". This communicated Kipps' fear of isolation as the fearful voice implied his desperation and fear for his own life, in a very naturalistic performance. This caused an uneasy atmosphere as the audience is shown an adult's true fear of the ~~dark~~ supernatural and isolation, which made us worry further for Mr.

END OF QUESTION PAPER

L5

L5



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ADDITIONAL ANSWER SPACE

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

SEEN

9 Kipps, despite being aware he survives due to the metatheatrical style; conveying the director's artistic intention of tension through naturalism.

Set design was ~~also~~ also impactfully used to create a mysterious atmosphere and worry/fear in the audience. For example, as young Arthur Kipps explored ~~Each~~ Each Fiel Marsh House, ~~the~~ Spencer exited stage left and entered stage left behind a ~~gaze~~ gauze ^{with upstage} exposed as it was backlit, ~~on~~ which the audience was previously unaware of.

~~This created mystery as it surprised the audience as it was previously darkness, which led them to question if any other areas of darkness had set or possibly actors in ~~making~~ them ~~dark~~ the.~~ As the set exposed was covered in sheets, mystery was created as the audience questioned if anything else was hiding underneath the cloth. This caused the audience to be on edge as something could possibly jump out at them, using their fear of the dark ~~to~~



create tension; ^{which} I believe was one of the director's artistic intentions.

In conclusion, I believe many elements of design and acting were use effectively in *The Woman in Black* to create tension and in the audience, as well as a fearful response mostly using darkness and mystery (the ~~the~~ artistic intentions).

SEEN



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SEEN



SEEN

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