

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Monday 18 May 2020 – Afternoon

GCSE (9–1) Drama

**J316/04 Drama: Performance and
response**

**Time allowed: 1 hour 30 minutes
plus your additional time allowance**

YOU CAN USE:
an HB pencil
a ruler (cm/mm)

Please write clearly in black ink.

Centre number

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Candidate number

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First name(s) _____

Last name _____

READ INSTRUCTIONS OVERLEAF



INSTRUCTIONS

Use black ink. You can use an HB pencil, but only for graphs and diagrams.

Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.

Answer ALL the questions.

INFORMATION

The total mark for this paper is 80.

The marks for each question are shown in brackets [].

Quality of written communication will be assessed in questions marked with an asterisk (*).

ADVICE

Read each question carefully before you start your answer.

SECTION A

Answer ALL the questions.

You are advised to spend approximately 55 minutes plus your additional time allowance 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:

- 1 From the list below, select the character from the performance text you have studied. Describe TWO ways you could perform this line effectively.**

‘Blood Brothers’: Mrs Johnstone	‘Tell me it’s not true. Say it’s just a story.’
‘Death of a Salesman’: Charley	‘I heard some noise. I thought something happened. Can’t we do something about the walls?’
‘Find Me’: Verity	‘Dear whoever you are, find me and have me as your beloved.’
‘Gizmo’: Lando	‘You’d better learn to keep that mouth of yours shut, girl. Else one day I’m going to shut it for you.’
‘Kindertransport’: Helga	‘Eva, sew on your buttons now. Show me that you can do it.’

‘Missing Dan Nolan’: Dan	‘Well I’m out tonight so you can play ‘Westlife’ up full and prance around as much as you like!’
‘Misterman’: Thomas	‘It all began from a Nothing. This loud crashing all began as a whisper ...’

Name of character: _____

1 _____

2 _____

[4]

2 Suggest TWO ways that LIGHTING AND/OR SOUND could communicate meaning in the FINAL SECTION/SCENE of the performance text you have studied.

1 _____

2 _____

[4]

- 3 From the list below, select the character from the performance text you have studied.**

Suggest THREE WAYS the character could use body language, facial expressions or gestures to effectively perform the stage direction. Complete the boxes giving the movement you could use, with an explanation for your choice. [6]

‘Blood Brothers’: Mrs Lyons Stage direction: She pushes the money into Mrs Johnstone’s hands.
‘Death of a Salesman’: Linda Stage direction: Linda goes into the kitchen and starts to darn stockings.
‘Find Me’: Verity Stage direction: She mimics the way they are eating in an exaggerated way.
‘Gizmo’: Ben Stage direction: Ben springs up off the couch and stands, mimicking her stance.
‘Kindertransport’: Evelyn Stage direction: Tears up the letter into small pieces. She and Lil proceed to destroy each item in the box.

‘Missing Dan Nolan’: Dan
Stage direction: They mime in slow motion trying to prevent the television being knocked over.

‘Misterman’: Thomas
Stage direction: Thomas smashes up the garage as Eamon’s music blares out.

Movement	Explanation
1	
2	
3	

- 4 Identify THREE DIFFERENT VOCAL TECHNIQUES an actor, playing a character, could use to SHOW FEELINGS in the performance text you have studied. Justify your choice.**

Vocal technique 1 _____

Vocal technique 2 _____

Vocal technique 3 _____

[6]

- 5 Identify what kind of STAGING STYLE you would use to present the performance text you have studied. Justify your choice. [6]**

Staging style: _____

- 6 Design a COSTUME for one character from the performance text you have studied to highlight the SOCIAL CONTEXT of the world lived in by the character. Justify your response.**

You may include an annotated sketch of your design in the box on the opposite page. No marks are available for the quality of the sketch. [8]

Name of character: _____

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- 7 Explain how a DIRECTOR would work with the actors in rehearsal to DEVELOP CHARACTERISATION for ONE key moment in the performance text you have studied. [8]**

Key moment: _____

8 Explain how a SOUND DESIGNER would use sound to COMMUNICATE MEANING at ONE key moment, although NOT the final section/scene, in the performance text you have studied. [8]

Key moment: _____

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings on the page.

SECTION B

You are advised to spend approximately 35 minutes plus your additional time allowance 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 _____

Venue _____

Date (month and year) _____

9* Explain the impact on you as an audience member of the DESIGN of the live performance you have seen.

In your answer, you may consider:

**set, stage, costume, other media,
lighting and sound design**

**how effectively the design
communicated meaning to you**

**how successfully the directing
and acting were supported by the
design.**

**You should use appropriate drama and
theatre terminology. [30]**

[illegible]

[illegible]

[illegible]

[illegible]

END OF QUESTION PAPER

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).

[illegible]

[illegible]

[illegible]



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