



Oxford Cambridge and RSA

Thursday 25 November 2021 – Afternoon

GCSE (9–1) Drama

J316/04 Drama: Performance and response

Time allowed: 1 hour 30 minutes

6
0
0
6
4
8
6
5
9
0
*

You can use:

- an HB pencil
- a ruler (cm/mm)



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

Centre number

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Candidate number

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First name(s)

Last name

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 (*).
- This document has **20** pages.

ADVICE

- Read each question carefully before you start your answer.

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 Wheeller
Misterman – Enda Walsh

State the performance text you have studied:

1 Select the character from the performance text you have studied from the list below.

Describe **two** ways an actor playing this role could use **voice** effectively to perform this line.

Blood Brothers: Mrs Johnstone	'Mickey. Don't shoot Eddie. He's your brother. You had a twin brother.'
Death of a Salesman: Charley	'A salesman is got to dream, boy. It comes with the territory.'
Find Me: Verity	'When she sits down it'll burn her backside. It'll burn her ass off!'
Gizmo: Lando	'Come on, then. Come on, race you, Ben. Race you...'
Kindertransport: Helga	'You can to leave them now behind. The bad times are finished. I know it.'
Missing Dan Nolan: Dan	'Shut up and put the drink in my backpack before anyone sees it.'
Misterman: Thomas	'Nobody's listening. Nobody's listening. Nobody's listening. Nobody's listening...'

Name of character:

1

.....

.....

2

.....

.....

[4]

2 Explain **two** ways **lighting** could be used to develop the **mood and atmosphere** in **one** key moment in the performance text you have studied.

Key moment:

Example 1

.....
.....
.....

Example 2

.....
.....
.....

[4]

3 Choose a character from the performance text you have studied.

Name of character:

Suggest **three** ways an actor playing this character could use **physicality** for their performance at any moment in the performance text.

Complete the boxes identifying the physicality the actor could use at that moment with an explanation for your choice.

Physicality	Explanation
1	
2	
3	

[6]

4 Choose a staging style you could use to perform the text you have studied.

Explain **three** advantages **and/or** disadvantages of staging the performance in this way.

Staging style

1 Advantage/Disadvantage

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.....
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.....

2 Advantage/Disadvantage

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.....
.....

3 Advantage/Disadvantage

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.....
.....

[6]

5 From the list below, select the character from the performance text you have studied.

Describe briefly **three** suitable **items of costume** for this character.

Give a reason for using each item. Suggest how it will help to tell the audience about the character.

<i>Blood Brothers</i>	Mr Lyons
<i>Death of a Salesman</i>	Biff
<i>Find Me</i>	Edward
<i>Gizmo</i>	Ted
<i>Kindertransport</i>	Faith
<i>Missing Dan Nolan</i>	Pauline
<i>Misterman</i>	Thomas

Name of character:

Item 1

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Item 2

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Item 3

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[6]

6 Semiotics are used to provide visual clues to the audience.

As a director, justify how you would use semiotics for the **opening scene/section** of the performance text you have studied.

[8]

7 Discuss how **sound** can be used to communicate meaning to the audience. Give examples from the performance text you have studied, although not from the opening scene/section, to justify your answer.

. [8]

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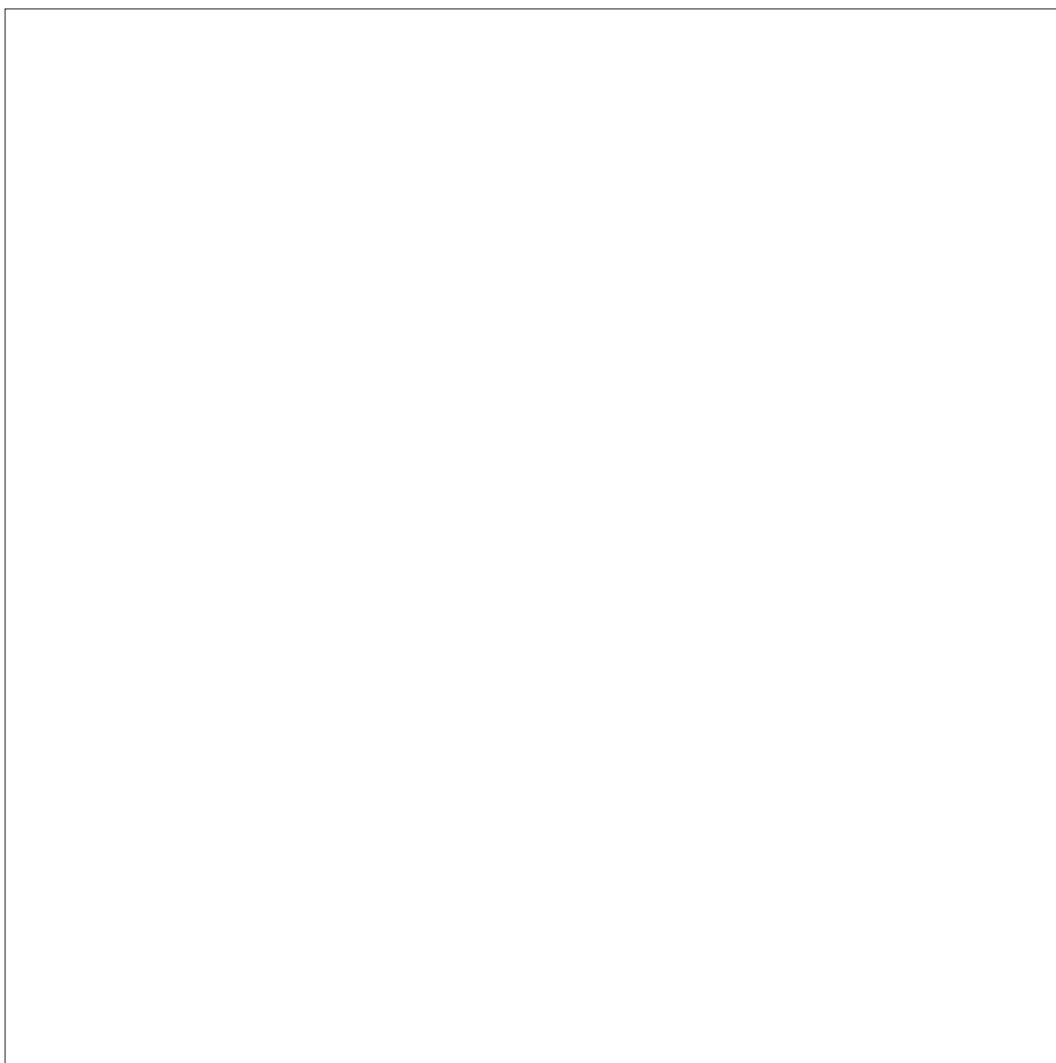
10

8 Explain how a **set designer** could show **historical and/or cultural context** at **one** key moment in the performance text you have studied.

As part of your answer use the box on the following page to roughly sketch an annotated design to help explain the layout of the set. There are no marks for the quality of the sketch. [8]

Key moment:

8 continued: design box



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

Venue

Date (month and year)

9* Evaluate how successfully staging has been used to communicate meaning to the audience in the performance you have seen.

In your answer, you may consider:

- space and spatial relationships on stage
- set, stage, levels, entrances/exits and proximity of the audience
- how effectively the staging communicated meaning to you
- how successfully the staging supported the acting.

You should use appropriate drama and theatre terminology.

[30]

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.....

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).





This image shows a blank sheet of handwriting practice paper. It features a vertical red line on the left side, likely representing a margin. To the right of this margin, there are 22 horizontal grey lines spaced evenly down the page, intended for practicing letter formation and alignment.

OCR

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