

**A Level Drama and Theatre**  
**H459/44**  
**Deconstructing Texts for Performance:**  
**Stockholm**  
Sample Question Paper

**Date – Morning/Afternoon**  
Time allowed: 1 hour 45 minutes



First name										
Last name										
Centre number						Candidate number				

**INSTRUCTIONS**

- Use black ink. You may use an HB pencil for annotation lines.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided. If additional space is required, you should use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.

**INFORMATION**

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [ ].
- This document consists of **20** pages.



FOUR – A CUPBOARD UNDER THE STAIRS

**She picks up the identical shopping...**

**She gets past**

**He looks at the letter from his mother.**

**Something grips him**

**US**

Don't touch it!

We've got something else for you to do...

Lay your hands upon a large serviceable bag that can hold

*Everything*

Fill it with happiness

Complete utter radiant eternal happiness.

That's the plan.

Nothing has to go wrong

*Nothing*

It's got to be

*Perfect.*

A big bag of happiness.

It's not much to ask.

Get it.

**And it pushes him back out of the confined space, out of the cupboard.**

**KALI is somewhere unpacking the shopping**

**KALI**

[Off] Where are you?

**TODD**

Here

**KALI**

[Off] What's wrong?

**TODD**

Nothing.

Coming.

FIVE – A BLOWN-UP PHOTOGRAPH – OUR FIRST MEAL

**She is in their beautiful knocked-through kitchen-living space...**

**Shopping unpacked on a surface...now...**

**She takes out a couple of bottles of champagne.**

**KALI**

This is their unique selling point knocked-through-kitchen-cum-living space.

They don't drink much usually.

Don't need to.

They are naturally filled with intoxication!

But tonight...she's got him a lovely surprise...

His favourite...

La Veuve...

The Widow!

She hides it. Ready for later. Ready.

**She opens a fridge.**

**Something insides receives, with ecstasy,  
the champagne...**

**US**

Yes Yes Yes

Yes Yes

Yesssssss!!!!

**She closes the fridge.**

**TODD enters the kitchen space.**

**They unpack and sort the shopping brilliantly.**

**They show us that they could unpack shopping for  
England.**

**Olympic Standard Unpack Team**

**There's a photo right next to the fridge...**

**KALI**

This is them

The night they met

When they became *us*

Just a Polaroid that someone took but  
she said 'let me have that...'

Had it touched up

Blown up kerboom to this...

She was at a restaurant opening

A restaurant that's closed now

She's taking you for a brief moment a visit back in time

**And she whisks us back to...**

She's a hell of a time witch

Big night

Restaurant opening under new improved management

There was a taster menu...

She can't remember who else was there...?

Hadn't she come with friends?

She can't have come alone

That's not *her*...

And who was *he* with?

Doesn't matter

It doesn't matter

It doesn't matter...

Who was *he* with?

Who?

Who?

Who?

Stop.

Doesn't...

She must ask him

Who *he* came with...

That blonde girl...

She must ask him.....

What did we talk about...?

She can't remember them even speaking...

Some music was playing

The music was

The music was

**And it is playing...**

And all she can see take in is...

The near aspect

**The near aspect is a table, two knives, two forks,  
glasses...**

Stranger enters

**He comes in...**

And for a moment there's absolutely nothing about this  
ordinary  
him that would...

**TODD**

Hi

Adam

**KALI**

Hi

Eve

**TODD**

No!!!

**KALI**

Actually...No.

**TODD**

Actually...no either.

Actually...David.

**KALI**

Hi David

Victoria...

**They are sitting down opposite one another...**

**TODD**

No!

**KALI**

Actually No!!!

**TODD**

Actually...again No!

Actually...Bond. James Bond.

**KALI**

Actually, any one of those f\*\*\*\*\* vacuous male fantasy f\*\*\*\*\*  
plastic c\*\*\* holes just for f\*\*\*\*\* in any of those f\*\*\*\*\* d\*\*\*  
flicks...

let's settle for

p\*\*\*\*

**TODD**

He likes her intensity

**KALI**

She likes that he likes her intensity

It's something she's been working on  
Although actually it's really not something she needs to  
work on...

Shall we start again?

**TODD**

Todd.

**KALI**

Nice name. Foxy.

Kali.

**TODD**

Nice name too.

Sort of

**They look at one another.**

Food arrived at some point...

**They start to drink one another**

**They start to cut each other up and eat each other...**

**And pour each other and drink each other**

**They savour and devour each other**

**during which...**

**TODD**

Delicious

It's like something in the food that night in the drink

That night

**KALI**

Like the menu read...

Lotus Fruit come to my island

or

That f\*\*\*\*\* flower out of *Midsummer Night's Dream* that goes  
on the lids makes the eyes... **[droop]**



Rohypnol

**TODD**

He's never tasted anything quite like it before.

It makes him forget things

Oh what...?

**KALI**

She's experienced this before where?

Who?

Not *this* intense

Not this *delicious*

**And back in the Now...**

From that moment?

Inseparable

The Siamese Twins

Where are you?

**TODD**

Here

Can we have some music on please?

**KALI**

Music. Sure. Yes.

**And there is music...**

He's looking out of their window

Towards the distant horizon

Except

There is no view of the distant horizon from this room...

What is he looking for?

**She watches him looking out**

She's got to make sure he enjoys his birthday...

He must be given a lovely day

**She starts to dance with him...**

**It goes everywhere dangerous...**

No going in the fridge.

There's a big surprise in there.

You must apply to me in writing if you want to go in the fridge..

Okay?

**TODD**

I'm cooking...how the/ ...hell?

**KALI**

To me. In Writing.

**TODD**

Okay.



















**BLANK PAGE**

---

Copyright Information:

Stockholm – B Lavery, Stockholm, p34-40, Oberon Books Ltd, 15th September 2007

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

**...day June 20XX – Morning/Afternoon**

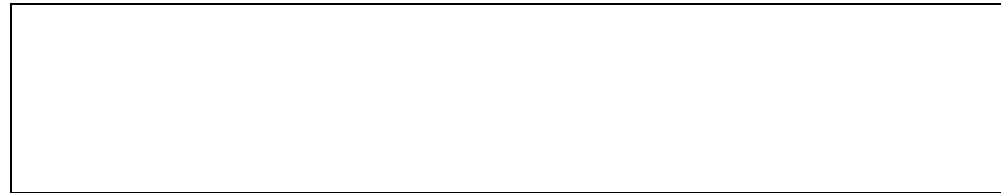
**A Level Drama and Theatre**

**H459/44 Deconstructing Texts for Performance: Stockholm**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 45 minutes

**MAXIMUM MARK 60**



**This document consists of 12 pages**

**PREPARATION FOR MARKING SCORIS****MARKING INSTRUCTIONS**

1. Make sure that you have accessed and completed the relevant training packages for on–screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log–in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**TRADITIONAL**

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
  - if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. Rubric Infringement:

Candidates may infringe the rubric in one of the following ways:

  - only answering one question
  - only describing their directorial vision in question 1
  - only completing their annotation in question 1.
9. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

11. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

12. **Annotations**

Annotation	Meaning



**Subject-specific Marking Instructions****INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the performance text(s) which candidates have studied
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

**USING THE MARK SCHEME**

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of

candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. **In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited.** You will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. **The notes are neither prescriptive nor exhaustive:** candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

**Level Descriptors**

Each question is worth **30** marks.

This paper will assess **AO3**: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

<p><b>Level 5: 25–30 marks</b></p>	<p>Excellent and highly developed references to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.</p> <p>Excellent and highly developed demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Excellent and highly developed understanding of how the performance text has been constructed and can be performed.</p> <p>Excellent and highly developed understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p><b>Level 4: 19–24 marks</b></p>	<p>Confident reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.</p> <p>Confident demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Confident understanding of how the performance text has been constructed and can be performed.</p> <p>Confident understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>

<p><b>Level 3:</b> <b>13–18</b> <b>marks</b></p>	<p>Clear reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.</p> <p>Clear demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Clear understanding of how the performance text has been constructed and can be performed.</p> <p>Clear understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p><b>Level 2:</b> <b>7–12</b> <b>marks</b></p>	<p>Basic reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.</p> <p>Basic demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Basic understanding of how the performance text has been constructed and can be performed.</p> <p>Basic understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p><b>Level 1:</b> <b>1–6</b> <b>marks</b></p>	<p>Limited reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre.</p> <p>Limited demonstration of how a director’s creative and artistic choices can influence how meaning is communicated to an audience.</p> <p>Limited understanding of how the performance text has been constructed and can be performed.</p> <p>Limited understanding of how the social, cultural, historical context of the performance text can affect how the performance text is interpreted and performed for an audience.</p>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
1	<p><b>Describe your directorial vision for staging this extract and then annotate the extract to show how you would direct the actors to create a visual impact.</b></p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> <li>• Their vision for how the extract can be staged.</li> <li>• The extract and which parts could potentially impact on the audience.</li> <li>• How you would direct the actors in order to create a visual impact.</li> </ul> <p>Candidates will give a description of their vision for the extract. They may briefly describe set, lights, sound, costume and staging in order to put across their vision for the extract. Candidates may even draw a rough stage plan to aid annotations and to easily put across their staging ideas of the performance text. Sketches may be considered as a means of exemplification of the written answer. No credit is available or should be given for the quality of design work, as this is not within the scope of the question.</p> <p>Candidates will need to understand the extract and the places where a specific visual impact can happen. A visual impact is more than just general staging of the extract. There are sections in the extract that a director could highlight as having potential for a visual impact. For example, the unpacking of the shopping, the flashback moment, the drinking and eating section are all potential moments that could have a visual impact.</p> <p>Candidates will annotate ideas of what the actor/actors should do with regard to creating these visual impact moments. They may mention; body language, facial expressions, posture, gesture and walk, proxemics and levels and how they can be used to create a visual impact.</p> <p>Good answers will notice the different opportunities available for creating a visual impact and therefore may mention physicalisation, choreographed movement, practitioner approaches and the use of lighting, sound and music in order to create these visual impacts.</p> <p>Some candidates may even mention specific practitioners to underpin this style of work. Candidates may mention Frantic Assembly who the text was originally written to be performed by and the physicality to their work.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	30 (AO3)

Question	Guidance	Marks
2	<p><b>As a director, explain and justify how you could integrate technology into a contemporary performance of <i>Stockholm</i>.</b></p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> <li>• The performance text and how it could be performed to a present day audience.</li> <li>• How technology could be integrated into this staging of the performance text.</li> <li>• Justification for their staging.</li> </ul> <p>Technology can cover the following aspects: lighting, sound, audio-visual technologies and set mechanics and machinery (explained in detail below).</p> <p>Candidates can explain and justify any of these within their answer. Good answers will focus on the ‘integration’ of such technologies.</p> <p>It is important to note that the chosen technologies and how they are used must be appropriate to the text and to theatre.</p> <p>Aspects that could be mentioned:</p> <p>The use of light: answers will cover the use of lights, (‘moving head’ technology and LEDs as seen on concerts and TV programmes like X Factor and Strictly Come Dancing).</p> <p>The use of sound: answers will cover the aural qualities of theatre. Sound to set the scene, the atmosphere, live music, recorded music. Sound effects. Instruments, bands and orchestras.</p> <p>The use of audio-visual technologies: answers will cover projection, TV screens, monitors, musical instruments on stage, computers, microphones.</p> <p>The use of set mechanics and machinery: answers will cover stage tracks for moving set, trap doors, fly tower and set flying in and out. Trucks for moving set on and off. Flats, box sets and lighting, sound technology within the staging/set.</p> <p>Candidates get the chance to explain their directorial vision and how technology will integrate within their vision. Some candidates may well be brave and argue that technology doesn’t have a place in their vision. This is absolutely fine as long as they can explain and justify reasons as to not integrate it. All reasons must be appropriate to theatre and to the</p>	30 (AO3)

		<p>text.</p> <p>Candidates may show knowledge of the original performance context of the set text in order to argue the point of integrating technology within their vision of the performance text.</p> <p>Good answers will use theatre processes and practices to underpin their arguments and may reference modern theatre companies such as Frantic Assembly, DV8, Complicate, Knee High to name but a few in their discussions about technology.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
--	--	---	--

**H459/44**

**Mark Scheme**

**June 20XX**

**BLANK PAGE**