

A Level Drama and Theatre
H459/47
Deconstructing Texts for Performance:
The Visit
Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 45 minutes



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|---------------|--|--|--|--|--|------------------|--|--|--|--|
| 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.

1 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.

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MAYOR. The Claire Zachanassian Endowment is accepted. Unanimously. Not for the sake of the money.

CITIZENS. Not for the sake of the money.

MAYOR. But for justice

CITIZENS. But for justice

MAYOR. And for conscience' sake.

CITIZENS. And for conscience' sake

MAYOR. For we cannot connive at a crime:

CITIZENS. For we cannot connive at a crime:

MAYOR. Let us then root out the wrongdoer,

CITIZENS. Let us then root out the wrongdoer,

MAYOR. And deliver our souls from evil

CITIZENS. And deliver our souls from evil

MAYOR. And all our most sacred possessions.

CITIZENS. And all our most sacred possessions.

(Silence.)

CAMERAMAN *(stage whisper)*. Hey! III!
Come on!

(Silence.)

(disappointed) O.K., so he won't. Pity we didn't get his crya joy the first time. That 'My God' was most impressive.

MAYOR. And now we invite the gentlemen of the Press, Cinema and Radio to a little Refreshment. In the Restaurant. The easiest way out of the auditorium is through the stage-door. Tea is being served for the ladies on the Golden Apostle lawn.

(Those of the Press, Cinema and Radio cross to background, right, and go off. Men of Guellen remain on stage, immobile. Ill stands, moves to go.)

POLICEMAN. You stay here!

(He pushes Ill down on to bench.)

ILL: Were you going to do it today?

POLICEMAN. Of course.

ILL. I'd have thought it would be better at my place.

POLICEMAN. It'll be done here.

MAYOR. No one left in the stalls?

(Man Three and Man Four peer down into stalls.)

MAN THREE. No one.

MAYOR. What about the gallery?

MAN FOUR. Empty.

MAYOR. Lock the doors. Don't let anyone else into the auditorium.

(Man Three and Man Four step down into stalls.)

MAN THREE. Locked.

MAN FOUR. Locked.

MAYOR. Put out the lights. The moon is shining through the gallery window. It's enough.

(The stage dims. In the pale moonlight, people are only dimly visible.)

Form a lane.

(Men of Guellen form a lane: it ends at Gymnast, clad now in elegant white slacks and a vest, round which a red scarf.)

Father. If you please.

(Priest crosses slowly to Ill, sits beside him.)

PRIEST. Now, Ill, your hardest hour is at hand.

ILL. Give me a cigarette.

PRIEST. Mister Mayor, a cigarette.

MAYOR *(warmly)*. But of course. A good one.

(Passes packet to Priest, who offers it to Ill, who takes a cigarette; Policeman proffers light, Priest returns packet to Mayor.)

PRIEST. As the prophet Amos said –

ILL. Please don't.

(Ill smokes.)

PRIEST. Are you not afraid?

ILL. Not much, any more.

(Ill smokes.)

PRIEST *(helpless)*. I'll pray for you.

ILL. Pray for Guellen.

(Ill smokes. Priest gets slowly to his feet.)

PRIEST. God have mercy upon us.

(Priest slowly rejoins the Guelleners' ranks.)

MAYOR. Alfred Ill. Stand up.

(Ill hesitates.)

POLICEMAN. Get up, you bastard.

(Drags Ill to his feet.)

MAYOR. Inspector, control yourself.

POLICEMAN. Sorry. It just slipped out.

MAYOR. Alfred III. Come here.

*(Ill drops cigarette, treads it out.
Then walks slowly to centre of
stage, turns his back to audience.)*

Walk down that lane.

(Ill hesitates.)

POLICEMAN. Get moving.

*(Ill walks slowly into lane of silent
men. When he gets to the end, he
comes up against Gymnast planted
facing him. Ill stops, turns round,
and seeing lane close mercilessly in
on him, sinks to his knees. The lane
becomes a silent knot of men,
swelling up, then slowly crouching
down. Silence. Enter Reporters,
downstage, left. Lights up.)*

FIRST REPORTER. What's going on
here?

*(The knot of men opens, loosed.
The men assemble quietly in
background. Only Doctor remains,
kneeling beside a corpse over which
is spread, as if in an hotel, a
chequered table-cloth. Doctor
stands, puts away stethoscope.)*

DOCTOR. Heart attack.

(Silence.)

MAYOR. Died of joy.

FIRST REPORTER. Died of joy.

SECOND REPORTER. Life writes the most beautiful stories.

FIRST REPORTER. Better get to work.

(Reporters hurry off to background, right. Enter, left, Claire Zachanassian, followed by Butler. She sees corpse, stops, then walks slowly to centre of stage, turns to face audience.)

CLAIRE ZACHANASSIAN. Bring him here.

(Enter Roby and Toby with stretcher, on which they lay Ill, then bring him to Claire Zachanassian's feet.)

(unmoving) Uncover him, Bobby.

(Butler uncovers Ill's face. She examines it at length, does not move.)

Now he looks the way he was, a long while ago: the black panther. Cover him.

(Butler covers face)

Carry him to the coffin.

(Roby and Toby carry out body, left.)

Take me to my room, Bobby. Get the bags packed. We are going to Capri.

(Butler offers her his arm, she walks slowly out to left, then stops.)

Mayor.

(Mayor emerges from ranks of silent men in background, comes slowly forward.)

The cheque.

*(She passes him a piece of paper;
and exit, with Butler.)*

*(As the clothing, that outward visible
form of a mounting standard of
living, improves by degrees discreet
and unobtrusive yet less and less to
be ignored, and as the stage grows
more inviting, while rung by rung it
scales the social ladder and
metamorphoses into wealth, like a
gradual change of house from a
slum to a well-to-do neighbourhood,
so the epitome of that ascent occurs
in the concluding tableau. The
erstwhile grey and dreary world has
been transformed; it has grown rich
and dazzling new, a flashy
incarnation of up-to-the-minute
technics, as if the world and all were
ending happily. Flags and
streamers, posters, neon-lights now
surround the renovated railway
station, and the men and women of
Guellen clad in evening gowns and
dress-suits form two choruses,
resembling those of Greek tragedy,
nor is this an accident but rather to
orientate the close, as if some
stricken ship, borne far, far away,
were sending out its last signals.)*

CHORUS ONE

Many, many the monstrous things
on earth,

The volcano spewing and spitting
its fire,

The shattering earthquake and the
tidal wave,

And wars:

Across the corn the clatter of tanks

While the radiant mushroom grows

From the spoor of the atom bomb.

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...day June 20XX – Morning/Afternoon

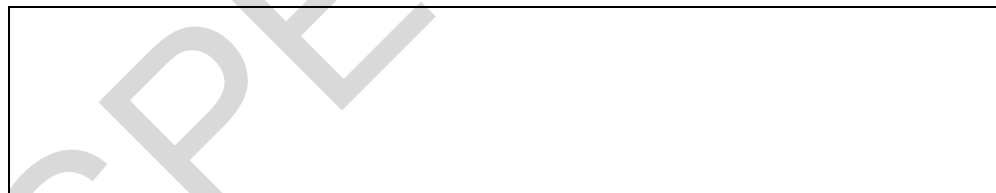
A Level Drama and Theatre

H459/47 Deconstructing Texts for Performance: The Visit

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:

a. **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 | 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 |
|------------|---------|
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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>Level 5: 25–30 marks</p> | <p>Excellent and highly developed references to any theatrical processes or practices, used in the role of 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>Level 4: 19–24 marks</p> | <p>Confident reference to any theatrical processes or practices, used in the role of 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> |

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| <p>Level 3: 13–18 marks</p> | <p>Clear reference to any theatrical processes or practices, used in the role of 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>Level 2: 7–12 marks</p> | <p>Basic reference to any theatrical processes or practices, used in the role of 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>Level 1: 1–6 marks</p> | <p>Limited reference to any theatrical processes or practices, used in the role of 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>0 marks</p> | <p>No response or no response worthy of any credit.</p> |

| Question | Guidance | Marks |
|----------|--|-------------|
| 1 | <p>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.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> • Their vision for how the extract can be staged. • The extract and which parts could potentially impact on the audience. • How you would direct the actors in order to create a visual impact. <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, answers may highlight the chorus/citizen moment – the ‘press circus’ and the ‘death of Ill’ as potential moments that could have a visual impact.</p> <p>Candidates will annotate ideas of what the actor/actors should do with regard 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 such as Frantic Assembly, DV8 and Berkoff to name but a few and the use of lighting and sound in order to create these visual impacts.</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>As a director, explain and justify how you could use staging in a present-day performance of The Visit.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> • The performance text and how it could be staged to a present-day audience. • What the stage space will be and where the audience is. • Justification for their staging. <p>Staging can cover the following aspects: stage style, stage space, the actors and production values (explained in detail below)</p> <p>Candidates can explain and justify any of these within their answer.</p> <p>It is important to note that the staging must be appropriate to the text and to theatre.</p> <p>Aspects that could be mentioned:</p> <p>Stage style: answers will cover the styles of stage, proscenium arch, traverse, in the round, for example. It could also cover style of theatre – studio theatre, West End theatre, arts centre, village hall.</p> <p>Stage space: answers will cover the actual stage space. For example, box set, large open space with many entrances/exits. Small space with few entrances/exits. Multi-functional stage space that doesn't change. Wing space or no wing space.</p> <p>The actors: answers will cover where to position and move the actors for particular scenes.</p> <p>Production values: answers will cover the many production values which are set, costume, lights, sound, makeup, scenery etc. All these play a huge part in the 'staging' of a performance.</p> <p>Many answers will focus around the staging of the performance text from a stage space point of view. Good answers will acknowledge the style of the performance text and go into discussions of naturalism or non-naturalism to help underpin their explanations of staging.</p> <p>Good answers will highlight specific scenes in detail to help explain their staging of the performance text. Throughout this candidates will explain and justify the characters and where they will be positioned and moved. Good answers will consider proxemics and how close/far apart characters should stand and be aware of how to use this to create effect.</p> | 30 (AO3) |

| | | |
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| | <p>Candidates may show knowledge of the original performance context of the set text in order to argue the point staging the performance text to a present day audience.</p> <p>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>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> | |
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