

A LEVEL

Candidate Style Answers

DRAMA AND THEATRE

H459

For first teaching in 2015

Candidate style answers with commentary – Earthquakes in London

Version 1



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Introduction

This resource has been produced by the A Level Drama and Theatre assessor team to offer teachers an insight into how the assessment objectives are applied.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the A Level Drama and Theatre web page and accessed via the following link:
<http://www.ocr.org.uk/qualifications/as-a-level-gce-drama-and-theatre-h059-h459-from-2016/>

Question 1 Candidate style answer – high level

Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the transitions between episodes.

[30]

Directing Earthquakes in London is very challenging. The playwright makes it clear statements about how the play should be staged. He states that the play should be presented using as much set, props and costume, lighting, sound and projections as possible. He described the play as needing to have a carnival feel as if the stage was fit to burst. In this scene I am aim to maintain this frantic approach. The upbeat relationship of Colin and Jasmine at the end of the scene should sharply contrast with the revelation of Freya's future daughter appearing. I will use technology to show locations use music to create a feeling that the characters are really self-involved in their own lives to notice what is happening in the world around. Although it is a common theme throughout the play this point is clearly illustrated in this scene, when Steve is approached by a man from Greenpeace and he is shown to ignore his cause. It is important the frantic carnival feel is juxtaposed with moments that are slowed down, free of technology and the whole less showy. This will allow the audience to take in what is happening onstage and allow the audience to be observers rather than passive an audience; a key directorial choice in both the original production and in my interpretation of this scene.

The choice of stage needs to be large as it needs to be able to accommodate a cast of 70 and will also need to withstand fast changes of set and up to date use of technology . I would therefore wish to use a traditional Proscenium Arch theatre such as the Manchester Palace Theatre. Although the Proscenium Arch is not ideal for keeping with the idea of the audience observers it will accommodate the technical demands of this scene and the play as a whole. By using a number of Epic Theatre devices such as the actors addressing the audience and not being too emotionally involved with their characters; the audience as observers can be achieved in other ways.

The set design for this scene will be minimal compared to the rest of the play. The locations will be established through film footage and images of the locations. On stage there will be a built up stage on top of the original flooring in the shape of an S. This is to make it look a bit like a path and to symbolize that the characters are on a journey. The action in this scene will take place on the lower stage and a cyclorama the Busker appears on stage (DSR) and begin playing Wonderwall he softly sings and the song fades in and out as Peter and Freya talk. I have chosen Wonderwall for two reasons; it's a common song by Buskers so it sets the scene of where they are. The lyrics can also symbolise what Freya's unborn child wants to say to her. The song therefore is used to foreshadow the future revelation in this scene.

Simultaneously as the Busker enters film footage of the Houses of Parliament shows. While the image of the Houses of Parliament should be clearly dominant at the bottom of the footage should be a sea of people constantly walking past, they should be dressed in business dress. The footage should appear almost like a moving Lowry painting. The constant movement should reflect that the general public are taking no notice of the environmental warnings and are too busy with their own lives to think about the wider social/ environmental issues. To highlight this concept further to the audience Freya and Peter should turn towards they Cyclorama and watch the movement. She should begin to speak directly to the moving people 'My dad says, in a few years, they will look back, on the ruins of London'. When Peter says the line 'I think it's God' Freya should turn back round and look baffled in her response. As Peter begins to speak the lights should dim down on them and a sound of train moving should come on. A film projection of the inside of Victoria Train station should come on. This time the footage is filmed from a birds eye view and the people below with appear almost ant like hurrying about their business. The lights will come up on Steve who is down stage left. Without looking at the Polar Bear Steve should firmly say I'm in a hurry. The Polar Bear does a half fake death in front of him. It is clear to the audience that Steve is having none of this as he sighs and tries to avoid eye contact with the Bear. The Bear tries to distract him and this scene should appear like an awkward dance where neither of them knows what direction to go in. That is until the point where Steve asks who are you? Behind the action should be quick flashing images of environmental disasters as the Polar Bear reveals who is.

Just as Steve push past the Bear a Young Man frantically runs past them and grabs Freya's arm. The moving image of the Houses of Parliament starts up again. Freya recognizes the Young Man and she should address her line as if she has lost her patience with one of her students she was continuously trying to help. The Young Man's body language should appear awkward before he runs off. As he and the Polar Bear run off the Busker strums out a few cords of wonder wall. The transition between this part of the scene and that of the pervious should be a lot slower allowing for clear distinction.

As Freya turns to look at Peter the lighting should change to a darker blue - this will give a shadowing effect over Peters face. Freya should begin to look at his face closely as she begins to question him. The scene should be played out almost comedic as Peter tells her he is autistic and agrees his voice is broken. As he begin to talk about being a Saviour e.g. when he mentioned St Peter, a footlight with an amber gel will be used to give an almost halo effect behind him. The halo effect should remain behind him, growing bigger until he reveals he is Emily.

Freya will slowly begin to move away from Peter as she becomes increasingly upset, she should project her emotion towards the audience. Peter should stand behind her as she punches her stomach. They should not be looking at each as Peter reveal he is Emily. During this revelation, images of Peter transforming into Emily will be projected on to the cyclorama. Although the actor will go through the same movement sequence on stage, both the filmed Emily and the live Emily will say the words Hello mum together as Freya stands to look at Emily, she will repeat the line to her. Freya will stand on stage for a few moments in disbelief. She will appear tender to her daughter through gentle use of tone and soft touch. Emily should appear agitated and takes hold of her mother and hurries her of the stage.

The transition between the scenes is very fast. Upbeat dance music comes on and the lighting change from dark almost violet colours to the stage being lit with a warm straw wash. Sounds of a river can be heard. The dynamic between Jasmine and Colin contrasts greatly with the tensions the audience have seen. They enter with high energy and gently tease each other. As they leave the dance music fades and the Busker plays out Wonderwall as the lights fade.

In this scene I have used a combination of lighting, filming, music and staging of the actors to illustrate my director's intent. I have also used these techniques to illustrate how I will deal with transitions between the scenes.

To see the text extract, click here:

<http://www.ocr.org.uk/Images/242855-unit-h459-43-de-constructing-texts-for-performance-earthquakes-in-london-sample-assessment-material.pdf>

You may find it useful to print off the sample assessment paper and match the text extract to these comments. Candidate comments should line up to the relevant part of the text.

Transition 1 Wonderwall starts playing

..by the Houses of Parliament. Video images of the HOP appear. This signals where the location.

Looks at screen.

Turns to Peter.

Transition 2 Sound of a moving train is heard as Peter talks, Light fade down but not completely. Filming footage of the inside of Victoria Train Station.

Not looking at him.

Fake dying.

Fast projections of images of environmental disasters.

Transition 3 lights come up on whole of the stage. No clear transition between the scenes, almost merge together.

Transitions 4: Wonderwall plays as PB and YM leave. Lights change to blue almost violet colour.

High Pitch voice.

Yellow footlight create small halo effect behind him.

*Turns away from him.
She faces the audience.*

Get desperate sounding voice.

Cries and frantically punches it.

Mouths to audience.

Halo light grows.

Transition 5 A loud video appears, Peter as he appears live on stage is removing the his clothes. The filming is identical to the live stage action. If possible this could be a live recording. Aim to use Brecht technique of making the familiar strange (alienation).

This said on the film before it goes off and repeated a Freya looks at her.

She backs away. Halo is in full beam and fades as Emily talks.

Agitated.

Desperate.

*Transition 6 Bright Sunny light. Upbeat dance music comes on and fades out quickly.
Sound of the river gently underscores the scene.*

Turning to him.

Transition 7 Giggles. Busker steps forward and sing full chorus of Wonderwall as lights fade.

Commentary

The first part of the question asks for the candidate's directorial vision for staging the extract. The second part asks for the extract to be annotated to show how the transitions between episodes would be directed.

This mature response is firmly placed in Level 5 because it has a confident expression of factually accurate, sensitively interpreted comment and observation with a keen directorial eye.

The candidate picks up on the difficulties identified by the author himself in staging a complex play like this and applies a range of directorial viewpoints, such as frantic approach and upbeat relationships with appropriate contrasts.

The world around impinges into the scene and at the same time makes itself part of the scene. The candidate readily identifies ways of staging a different one from that described so graphically in the text.

It is perceptive and knowledgeable, and suggests a treatment on a traditional proscenium stage and fully justifies the directorial thinking. It cites Brechtian epic devices and deals with the set and movement around in original, interesting and credible ways.

There is a lot of detail about movement for the performers as well as several examples of potential technology use, which is relevant in the broader suggestion of the question, namely how a director would work on this.

The response is carefully framed through the lens of the director. The question about transitions is tackled, though a little more focus on them might have been expected.

The annotation of the extract is thorough and comprehensive and most definitely does focus on the transitions aspect, as asked in the question. It is clear that performers could work from this to realise the performance the director imagined.

Question 2 Candidate style answer

– High level

As a director, explain and justify how you could integrate technology into a contemporary performance of *Earthquakes in London*. [30]

Earthquakes in London is a play that heavily relies on technology to communicate places, times and location. It also uses technology to address non naturalistic performance techniques, such as images of a screaming fetus. As well as show how as a society we heavily rely upon technology as a form of communication, as all the characters in the modern era are constantly using technology on stage e.g. Mobile phones and laptops etc.

Earthquakes in London spans from the 1960s until the year 2525. The play is episodic in structure flitting between the past, present and future. Sometimes this happens within a scene. In the original production, cross-cutting, split scenes, projections and filming were used to overcome such challenging plot and staging devices. Technology is there for integral to both the storytelling and the production. As a director who does not have the budget of the National Theatre it is perhaps more of a challenge to discuss how technology can be used in a smaller scale production.

Firstly I would chose to set my production in a Proscenium Arch theatre this is to accommodate the demands of a complex set and to allow for the use of technology which may otherwise be restricted in other types of theatre. There will be a raised platform on the stage. This is to allow for action to go on the raised platform or in front of it. Technology can be projected on to the wall or on screens that may appear at multiple locations around the stage. While the staging is meant to feel overflowing, the basic set will not be too cluttered this is to allow for quick scene changes and props being brought on.

The opening scene is set in 1968 in the background; I would have psychedelic flowers projected onto the scene to help the audience identify the era. The song 2525 will be quietly heard in the background as a soft pink wash comes up on Grace and Roberts date. As they discuss greenhouse gases, a short cartoon will be projected on to the wall behind them. This will explain what Robert is saying to Grace. The cartoon should be almost childlike and appear out of place in the setting. The idea of technology appearing out of place in scenes is to remind the audience that they are watching past events as well as to emphasize the playwright's political motives.

As the scene ends and the music 2525 gets louder before fading to reveal the sound of a kettle. The words 'proper coffee' will pop up on the screen. A small kitchen will be fitted on rail track and will click into place at the start of the scene. Steve will be stood on the raised stage and a shower head will come down from the lighting rig. The sound of a shower will be heard as the action starts. The scene quickly moves from Freya's house to Starbucks, in order to deal with the fast pace of scene the Starbucks green sign will come down from the lighting rig and a video image of an inside of a café will be projected on to the back wall. The music will slowly merge into the sound of muffled conversations.

Like many drama conventions in this production I have chosen to include Brechtian techniques of signage. Brecht would use placards or project images on the wall at the start of a new scene. He believed this would keep the audience alert and focus on the political message. He used technology to bombard the audience with facts and long lasting images for the same reason. Whilst I am using technology for ease of use to deal with the demands of the staging I am also using to emphasise the environmental issues we face in today's society. Like the original production, music, lighting and technology will be used at a high tempo. However the use of technology will remain uncomplex due to it being a low budget production. A small number of objects and props are used to set the scene. However it is simple filming and projections that will give the overflowing feeling that the playwright desires.

For example the Burlesque scene should resemble a Baz Luhrmann film. Luhrmann is known for high iconic soundtracks, montages of images and visual effects. While this is not quite achievable on stage, there should be plenty of colour in terms of lighting, costume and montages that include filming and like tableaux. As the music

of Nick Cave comes on there should be a red wash and a disco light at the back on the stage. Jasmine will walk onto the platform stage wearing large branches and leaves. The costume should be very overstated. As she would also have a mini camera attached to her, so as she dances, stripes and holds up signs these images are projected onto the back screen. Firstly this will help emphasise her political view, secondly it help fill the stage and make the performance feel overflowing with minimal resources.

The rest of the production will follow suit. Pre-recorded filming, images and voice recordings will be used throughout. Sinage will be used to set scene, not only as a distancing technique but also as a way to help the audience follow the episodic structure of the play. Like in the original production technology will be at the heart of this production.

Commentary

The question asks candidates as if a director to explain and justify how they could integrate technology in a present-day production of the whole play.

An excellent and highly developed response discusses a wide range of ways in which lighting supports the dramatic devices being used, and how the staging can benefit or not the process while being lit.

The deliberate consideration of the low budget production compared with an original, high power and strong technology original is particularly revealing of the candidate's command of the requirements of the topic.

There is a knowledgeable and experienced air to the response that addresses the questions and goes beyond to demonstrate an effective director in the making. It deals with songs, signage, individual scenes such as the café effectively and technology bombarding the audience, for instance.

The candidate references Brecht, Cave and Baz Luhrmann for the filmic aspects in a comprehensive style that comes near the top of Level 5. The points are well supported by references from the actual text and the argument throughout is fully justified.

Question 1 Candidate style answer – mid level

Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the transitions between episodes. [30]

I would want this scene to be bright and colourful as there is a lot going on. The stage needs to look cluttered as there need to be lots of locations shown. There is going to be a big metal frame work and in that frame work there will be 6 mini rooms. These rooms will be different locations and places. The front of the stage will be used for outside locations and for more intimate moments. At the start of the scene Peter and Freya are walking around London. A cyclorama will come down in front of the metal frame work. . An image of the London skyline will be projected onto it. Peter will be wearing a dark hoodie and jeans, this is because in a previous scene he talks about having his hood up because it's raining and not because he wants to mug her. Hoodies are also associated with teenagers. Freya will be dressed in an oversized coat which will remain open. She will have a t-shirt which say, does my bump look big in this? She will also be wearing leggings. Maternity clothing can be quite hideous and the fact she is dressed badly will highlight she doesn't want the baby.

The action quickly moves to Freya's husband Steve. Freya and Peter should freeze and the lights should go down. The lights should go up on Steve who is stood at the opposite end of the stage from Freya. An image of Victoria Station should come on. The image of Victoria Station will let the audience know that Steve is by a train station. The light should be grey and dull as it has been raining. Steve should appear very agitated as the Polar Bear approaches him. The man dressed up as the Polar Bear should be very forceful at first, although Steve should appear to be having none of it. Rarely making eye contact and looking over the Polar bears shoulder. He should try and push the Polar bear out the way on the line 'Can you get out of my way'? He should they may eye contact when he asks 'Who are you'? When the polar bear says Greg, he should push past looking very frustrated,

The lighting should quickly come up on the other side of the stage where a young man who looks scruffy asks for money. Freya is having none of it and she firmly confronts him, he has already asked her for money and Freya suspects he doesn't have kids. Freya should be firm with the young man, she should speak with a firm tone and the scene should appear like she is telling the young man off. He should lower his head and begin to speak quietly. He should then hurry off the stage before Pete speaks very loudly 'Depressing isn't it?' A spotlight should come up on Peter and Freya and the rest of the stage should go dark. When Peter says to Freya I am a carrier there should be a bright red light come on. This is to make the scene feel a little eerie. Peter lets his hair down to reveal he is Emily. Freya should try to touch her face as she says you are all grown up. She is overcome with emotion. However Emily should appear in a hurry and take hold of her mother and escort her off stage.

When Jasmine and Colin come in they should be loud and have high energy. They should really try and change the pace of the scene. There will be bright lights and loud music. The transition should very abrupt in comparison to the previous one.

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You may find it useful to print off the sample assessment paper and match the text extract to these comments. Candidate comments should line up to the relevant part of the text.

Transition 1 Lights come up and a image of HOP is projected onto the back wall. The Busker is playing Hold your hand by the Beatles.

Looks at him shocked

Transition 2 .Lights fade, music stops and sound of a train comes on. An image of Victoria train station is projected on the wall.

Looking over his shoulder.

Ignoring him.

Get angry.

Transition 4 He pushes him as the lights fade.

Lights come up. They are frozen in a tableaux.

Transition 5: He lowers his head and walks off stage. Lights change to a dark blue.

Stand and face each other.

There are no further candidate comments to show after this point.

Commentary

The first part of the question asks for the candidate's directorial vision for staging the extract. The second part asks for the extract to be annotated to show how the transitions between episodes would be directed.

This is a narrative response, telling us quite a bit about what happens in the extract with only a little focus on the transitions, as asked in the question.

There is a fairly good level of detail which stems from the eye of a director and there is a sense of understanding what the performers and others who are involved in design and production need to grasp about the style of the show. There is mention of pace and of the lighting and other elements to be included.

The response sits around the cusp of Level 2 and Level 3. There are no references to theatrical processes, but there is clear knowledge hinted at by virtue of the understanding shown in describing what goes on in the extract. There is a grasp of how directorial decisions influence the conveying of meaning, though it is not expanded.

Set and staging are understood, if not developed as themes throughout. Contexts are not particularly drawn upon to support the discussion, but references to the hood, for instance suggest a sense of the dangers of being robbed or threatened by villains in society.

The annotations generally meet the requirements, though more focus on transitions could have been developed.

On balance it is awarded 13 to go up from the cusp.

Question 2 Candidate style answer

– Mid level

As a director, explain and justify how you could integrate technology into a contemporary performance of *Earthquakes in London*. [30]

The play starts off in 1968, when Robert and Grace are on a date. I would have romantic music playing and there will be lots of images of flowers, hearts and generic colourful patterns projected on to the wall, Robert and Grace will be wearing hippy clothing. Grace will be wearing a long white dress with flowers in her hair and Robert will be wearing white suit with flares. The costumes will be authentic like Brecht wanted and will let the audience know it is set in the sixties. They later marry and have three daughters (Sarah, Freya and Jasmine) before Grace dies.

The next scene is set in modern times and called Proper Coffee. I will have an image of a coffee cup on the back wall. Freya is pregnant and is making herself coffee. I will have a table with a kettle and a coffee cup on stage. Freya will be singing away really badly. Steve, Freya's husband, is having a shower. He shouts to Freya who does not hear him at first. She tells him she is making coffee. Steve is coming on a business trip and Freya tells him that she is worried about the Earthquake.

In the next scene Jasmine meets a boy called Tom in Starbucks and she invites him to her Burlesque show. I will film this scene in a real Starbucks and show the film love on stage on the night of the play. Sarah's oldest sister can't go to the show but her husband goes instead. Sarah and her husband don't get on well and they argue lots. Peter a pupil of Freya's turns up at her house and they end up getting drunk together.

The Burlesque scene will look like Jasmine is in a night club. They will be lots of chairs and tables with old men leering at Jasmine. The lights will be dark and I will have a smoke machine, there will be Benny Hill music when she strips off. This scene will be very sleazy and funny at the same time.

There is then a flashback to 1973. Robert is met by two businessmen from an airline. He is asked to write a report on airplane pollution. I will have a picture of an airplane projected on the wall. This will also help the audience not to feel confused.

The play then flashes forward. I will use different lighting to show we are back in the present day, such as a sunny coloured lighting. Freya goes to Hampstead Heath to meet her sister who can't be bothered to be there. On the way, Freya meets an Old Woman. The old woman will look a bit like a bag lady. She will be wearing a bushy wig, a dirty oversized coat that goes to the floor. Freya tells the old woman she doesn't want the baby. The old woman then transforms into Freya's younger self. When she transforms I will use a smoke machine and loud thunder noises. Steve will enter and the Old lady will take off her wig. She tells them that a storm is coming. A film of twisters will project on the screen to make it feel futuristic. The theatre will then begin to be filled with sounds of rain and thunder and the set will shake. This will make the warning feel real to the characters and the audience.

I will then have a short mockumentary film projected on to the back wall showing how in 1973 Robert agreed to publish false results. Sarah will appear watching the Mockumentary with Carter, who is blackmailing her, saying he will reveal he faked the results. Sarah tells him she hates her father and is happy to pass the results to the press herself. He offers her a job.

Freya goes to hospital and has a scan. She thinks her daughter can talk. I will have a moving image of a baby in the womb projected on the wall as a nurse does an ultra sound. There will be a heartbeat heard which will turn into a high pitch scream. I will then have red material run over the projected scan to look like its blood pouring over. The lights will fade out on a horrified Freya.

I will then have ride on time playing to show that the play has moved back to the 90s. A sofa will be on the stage and 3 girls sat on it. Robert tells the girls he only loved his wife and doesn't love them. Freya asks for her mums dress but Robert ignores her. The voice over will come on and it will be older Freya telling her dad she is pregnant.

It will then flashforward to the present where Sarah tells Colin she is leaving politics. I will have a radio playing quietly with modern songs to show we are in the present day. Colin is angry that Sarah wants to give up politics . Jasmine comes in and convinces his to go shopping

In the scene where Emily reveals that she is not Peter but she is in fact her daughter from the future. I will bombard the stage with technology. I will have images of the Houses of Parliament as they pass it and Waterloo station and just as Peter begins to pull down his coat I will have a montage of different images of Freya's family on the back wall. They will eventually merge into Emily and her mother will turn round and see her daughter stood in front of her. As the images are playing out I will have voice montage of different things her family has said to Freya as well as weather warnings, lines from Peter and Emily. This will make it feel like the audience are watching something from the future.

When Freya falls into the River Thames I will have images of the river projected on the floor, there will be sounds of the river moving. This will be drowned out by the voices in crowd which will be partly live and partly recorded. When she does jump, Freya will jump into large blue sheets that have been brought on by Steve, Jamsine, Sarah and Colin.

The next scene is the year 2525. This will be recorded with a narrator's voice heard over the film. The narrator tells the story of Solomon who travelled barefoot to London proclaiming to be the new enlightenment from Waterloo Bridge. Grace appears on the screen and tells Freya her body has been reawakened in a time when medical science could save her. This should appear very chilling and the screen will be lit with ice cold blue and white light. The scene will be very calm in comparison to the other scenes. As the lights fade a heartbeat can be heard as Steve is being told that Freya will not survive but they saved the baby.

I will end the play with nothing on stage apart from a projected image of a London sky line and Emily barefoot walking towards it.

Like the original production I have used film, lighting, music, sound to make the play very contemporary for the audience. Technology is therefore very important in my directorial interpretation .

Commentary

The question asks candidates as if a director to explain and justify how they could integrate technology in a present-day production of the whole play.

The response starts with a very narrative-style account of what happens, scene by scene. However, once it gets going, there are several technologies brought in for consideration from lighting to film. The proposal to film in a real Starbucks is a good one.

The set, lights, smoke machine, back projected photo images, the lighting to convey mood and place all serve to show understanding of the technological possibilities. The use of twister footage and a short mockumentary film are also good ideas and the use of sound effects to support action is sensible.

So, all in all, this response suggests a level of command of the technology available, though more focus could have been given to more recent technological innovations such as interactive film, virtual reality and camera-on-stage projection besides automated staging.

As it shows generally confident understanding and references, it just makes it into Level 4. The influence of the historical, social and cultural contexts is usually implied rather than discussed specifically.

Question 1 Candidate style answer – low level

Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the transitions between episodes.

[30]

I want the stage to look really busy. The stage direction tell you that the stage should look really busy. So the stage should be filled with lots of object. This scene takes place outside, so I would have a post box on stage to show its outside. I would have a picture of the Houses of Parliament projected on the wall. I would also have a picture of Victoria train station. I would then have sound of live trains being hear when Steve and the Polar bear talk. I would use lots of different colours lights to give atmosphere.

For costume I would have Peter in a green anorak and jeans, Freya in leggings and a t-shirt , Steve in a suit and the Polar bear in Polar bear outfit and a green bucket. Jasmine and Colin will be wearing bright colour clothes to show that they are younger. I also want bright colour clothes to show that they have a carefree attitude. Jasmine would have hair up in a side pony and be wearing a blue top and short pink mini skirt on Colin should be in a Hollister t-shirt, short and have sun glasses on. Music should be playing when Jasmine and Colin enter it should be very upbeat.

To see the text extract, click here:

<http://www.ocr.org.uk/Images/242855-unit-h459-43-de-constructing-texts-for-performance-earthquakes-in-london-sample-assessment-material.pdf>

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Recorded music. Projected image of HOP.

Lights go down.

Has a bucket with him.

Gets cross.

Spotlight comes on.

Shouts after him.

Looks at him and stands face to face.

Point to belly and hits it.

Lights start to flash.

Spotlight.

She gets upset.

Lights go down.

Commentary

The first part of the question asks for the candidate's directorial vision for staging the extract. The second part asks for the extract to be annotated to show how the transitions between episodes would be directed.

The response is so brief that there is neither chance to develop any ideas, nor really to address the question.

With some recognition of staging, projections, sound, costumes and music, a fragment of the role of a director is credited. However, it is not a vision for a production and there is no sense of handling transitions.

There is a lack of detail, lack of understanding of moves, levels, atmospheres and intentions of the author. No reference to the contexts, either.

The annotations are minimal and shed little light on the directions to be followed or the higher purpose the extract is intended to achieve in conveying meaning to the audience.

It can only be a Level 1, limited.

Question 2 Candidate style answer

– Low level

As a director, explain and justify how you could integrate technology into a contemporary performance of *Earthquakes in London*. [30]

Earthquakes in London uses a lot of technology. I think the use of technology makes it feel more modern and interesting. I will use lots of technology in my production to make it look interesting to the audience, just like Brecht did. Brecht used technology to make the audience think about his political message. Earthquakes in London is a very political play, the key theme is the environment and how we are destroying our world. The other key theme is the idea of a broken family who are obsessed with their own lives and rarely take notice of the world around them.

The playwright wanted to use technology to show how we are obsessed with it in our modern lives. People now have addictions to smartphones. In all modern day scenes I will have characters on smart phones to show they are living in the modern world. I will have some of their conversations projected onto walls. So the audience can read the text. This will make the play seem ultra modern.

I will use lots of projections on stage to make it feel very modern. I will film scene in real life place such as in a Starbucks, hospital and train station. This will make those scenes look more realistic.

I will use the song 3000 in the opening scene when Grace and Robert are on a date. The song is about a man who goes to the future and meets a couples Great Great Great Great Granddaughter. This will foreshadow events to come and make the audience think as it is quite a modern song.

I will use lots of music throughout to engage the audience the staging will be very colourful and the use of technology will make the play more relevant and fun to watch.

Commentary

The question asks candidates as if a director to explain and justify how they could integrate technology in a present-day production of the whole play.

The candidate understands some of the ingredients of both the play and the role of the director is stating what he or she would like to achieve with the production. However, ideas are not developed and are stated quite simply. The theme of environment and the political angle is acknowledged but not explored.

There is mention of Brecht without explaining what that would mean. There is a plan to use projections to make it very modern without any detail of how they would relate to a contemporary audience.

The singular exception is the universal use of smartphones, which is a good idea. There is no real sense of context, of the real needs of performers, what a set would look like and how the technology would and should be integrated within the production.

There are a few sentences that fit the basic level, and others are more limited. On balance, this is a top Level 1 response.



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