

**A Level Drama and Theatre**  
**H459/42**  
**Deconstructing Texts for Performance:**  
**Cloud Nine**  
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.

- 1 Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the actors to use their voices. [30]

SPECIMEN

## ACT ONE

### Scene One

*Low bright sun. Veranda. Flagpole with Union Flag. The family – CLIVE, BETTY, EDWARD, VICTORIA, MAUD, ELLEN, JOSHUA.*

ALL (*sing*) Come gather, sons of England,  
 come gather in your pride.  
 Now meet the world united, now  
 face it side by side;  
 Ye who the earth's wide corners,  
 from veldt to prairie, roam.  
 From bush and jungle muster all  
 who call old England 'home'.  
 Then gather round for England,  
 Rally to the flag,  
 From north and south and east  
 and west  
 Come one and all for England!

CLIVE This is my family. Though far from  
 home  
 We serve the Queen wherever we  
 may roam.  
 I am a father to the natives here,  
 And father to my family so dear.

*He presents BETTY. She is played  
 by a man.*

My wife is all I dreamt a wife  
 should be,  
 And everything she is she owes to  
 me.

BETTY I live for Clive. The whole aim of  
 my life  
 Is to be what he looks for in a wife.  
 I am a man's creation as you see,  
 And what men want is what I want  
 to be.

*CLIVE presents JOSHUA. He is  
 played by a white.*

CLIVE My boy's a jewel. Really has the  
 knack.  
 You'd hardly notice that the  
 fellow's black.

JOSHUA My skin is black but oh my soul is white.  
I hate my tribe. My master is my light.  
I only live for him. As you can see,  
What white men want is what I want to be.

*CLIVE presents EDWARD. He is played by a woman.*

CLIVE My son is young. I'm doing all I can to teach him to grow up to be a man.

EDWARD What father wants I'd dearly like to be.  
I find it rather hard as you can see.

*CLIVE presents VICTORIA, who is a dummy, MAUD, and ELLEN.*

CLIVE No need for any speeches by the rest.  
My daughter, mother-in-law, and governess.

ALL (*sing*) O'er countless numbers she, our Queen, Victoria reigns supreme;  
O'er Africa's sunny plains, and o'er Canadian frozen stream;  
The forge of war shall weld the chains of brotherhood secure;  
So to all in ev'ry clime our Empire shall endure.

Then gather round for England,  
Rally to the flag,  
From north and south and east and west  
Come one and all for England!

*All go except BETTY. CLIVE comes.*

BETTY Clive?

CLIVE Betty. Joshua!

*JOSHUA comes with a drink for CLIVE.*

BETTY I thought you would never come.  
The day's so long without you.

CLIVE Long ride in the bush.

BETTY Is anything wrong? I heard drums.

CLIVE Nothing serious. Beauty is a damned  
good mare. I must get some new  
boots sent form home. These ones  
have never been right. I have a  
blister.

BETTY My poor dear foot.

CLIVE It's nothing.

BETTY Oh but it's sore.

CLIVE We are not in this country to enjoy  
ourselves. Must have ridden fifty  
miles. Spoke to three different  
headmen who would all gladly chop  
off each other's heads and wear  
them round their waists.

BETTY Clive!

CLIVE Don't be squeamish, Betty, let me  
have my joke. And what has my little  
dove done today?

BETTY I've read a little.

CLIVE Good. Is it good?

BETTY It's poetry.

CLIVE You're so delicate and sensitive.

BETTY And I played the piano. Shall I  
send for the children?

CLIVE Yes, in a minute. I've a piece of  
news for you.

BETTY Good news?

CLIVE You'll certainly think it's good. A  
visitor.

BETTY From home?

CLIVE No. Well of course originally from home.

BETTY Man or woman?

CLIVE Man.

BETTY I can't imagine.

CLIVE Something of an explorer. Bit of a poet. Odd chap but brave as a lion. And a great admirer of yours.

BETTY What do you mean? Whoever can it be?

CLIVE With an H and a B. And does conjuring tricks for little Edward.

BETTY That sounds like Mr Bagley.

CLIVE Harry Bagley.

BETTY He certainly doesn't admire me, Clive, what a thing to say. How could I possibly guess from that he's hardly explored anything at all, he's just been up a river, he's done nothing at all compared to what you do. You should have said a heavy drinker and a bit of a bore.

CLIVE But you like him well enough. You don't mind him coming?

BETTY Anyone at all to break the monotony.

CLIVE But you have your mother. You have Ellen.

BETTY Ellen is a governess. My mother is my mother.

CLIVE I hoped when she came to visit she would be company for you.

BETTY I don't think mother is on a visit. I think she lives with us.

CLIVE I think she does.

BETTY Clive you are so good.

CLIVE But are you bored my love?

BETTY It's just that I miss you when you're away. We're not in this country to enjoy ourselves. If I lack society that is my form of service.

CLIVE That's a brave girl. So today has been, all right? No fainting? No hysteria?

BETTY I have been very tranquil.

CLIVE Ah what a haven of peace to come home to. The cool, the calm, the beauty.

BETTY There is one thing, Clive if you don't mind.

CLIVE What can I do for you, my dear?

BETTY It's about Joshua.

CLIVE I wouldn't leave you alone here with a quiet mind if it weren't for Joshua.

BETTY Joshua doesn't like me.

CLIVE Joshua has been my boy for eight years. He has saved my life. I have saved his life. He is devoted to me and to mine. I have said this before.

BETTY He is rude to me. He doesn't do what I say. Speak to him.

CLIVE Tell me what happened.

BETTY He said something improper.

CLIVE Well, what?

BETTY I don't like to repeat it.

CLIVE I must insist.

BETTY I had left my book inside on the piano. I was in the hammock. I asked him to fetch it.

CLIVE And did he not fetch it?

BETTY Yes, he did eventually.

CLIVE And what did he say?

BETTY Clive –

CLIVE Betty.

BETTY He said Fetch it yourself. You've got legs under that dress.

CLIVE Joshua!

JOSHUA *comes.*

Joshua, madam says you spoke impolitely to her this afternoon.

JOSHUA Sir?

CLIVE When she asked you to pass her the book from the piano.

JOSHUA She has the book, sir.

BETTY I have the book now, but when I told you –

CLIVE Betty, please, let me handle this. You didn't pass it at once?

JOSHUA No sir, I made a joke first.

CLIVE What was that?

JOSHUA I said my legs were tired, sir. That was funny because the book was very near, it would not make my legs tired to get it.

BETTY That's not true.

JOSHUA Did madam hear me wrong?

CLIVE She heard something else.

JOSHUA What was that, madam?

BETTY Never mind.

CLIVE Now Joshua, it won't do you know. Madam doesn't like that kind of joke. You must do what madam says, just do what she says and don't answer back. You know your place, Joshua, I don't have to say any more.

JOSHUA No sir.



BETTY I expect an apology.

JOSHUA I apologise, madam.

CLIVE There now. It won't happen again, my dear. I'm very shocked Joshua, very shocked.

CLIVE *winks at JOSHUA, unseen by BETTY. JOSHUA goes.*

CLIVE I think another drink, and send for the children, and isn't that Harry riding down the hill? Wave, wave. Just in time before dark. Cuts it fine, the blighter. Always a hothead, Harry.

BETTY Can he see us?

CLIVE Stand further forward. He'll see your white dress.  
There, he waved back.

BETTY Do you think so? I wonder what he saw. Sometimes sunset is so terrifying I can't bear to look.

CLIVE It makes me proud. Elsewhere in the empire the sun is rising.

BETTY Harry looks so small on the hillside.

ELLEN *comes.*



















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

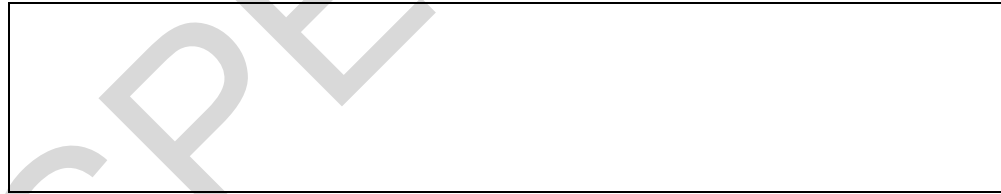
**A Level Drama and Theatre**

**H459/42 Deconstructing texts for performance: Cloud Nine**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 45 minutes

**MAXIMUM MARK      60**



**This document consists of 12 pages**

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

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
  - b. **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

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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><b>Level 5:</b> <b>25–30</b> <b>marks</b></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><b>Level 4:</b> <b>19–24</b> <b>marks</b></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>

<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 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 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 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 use their voices.</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 actors and how they will use their voices in role.</li> <li>• How to direct the actors with regard to using their voice during the extract.</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 annotate the script with regard to how the actors should deliver the characters' lines. Good answers will show a strong awareness of voice with regard to colour and 'light and shade' when it comes to vocal delivery.</p> <p>There are sections in the extract that a director could highlight for specific vocal delivery. For example, the opening scene and how Clive introduces the family and the use of song/music to open the performance text.</p> <p>Answers should detail more than just volume changes. Good answers will cover vocal attributes such as pitch, pace and pause and other delivery methods such as use of breath, repetition, stutters, accents and use of punctuation in order to bring out the 'colour' of the text. Churchill has many punctuation approaches in this script. Good answers will mention direct address, narration and self-narration and the idea of talking directly to the audience. Candidates may not use these exact words, but good answers should explore any of these vocal attributes and delivery styles.</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 use staging in a present-day performance of <i>Cloud Nine</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 staged to a present day audience.</li> <li>• What the stage space will be and where the audience is.</li> <li>• Justification for their staging.</li> </ul> <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</p>	<p><b>30</b> <b>(AO3)</b></p>

	<p>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> <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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