

A LEVEL

Candidate Style Answers

DRAMA AND THEATRE

H459

For first teaching in 2015

**Candidate style answers
with commentary –
Stockholm**

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 actors to create a visual impact.

[30]

Stockholm is a fascinating play about the volatile relationship between a young couple Kali and Todd. Their relationship is one of intense love, passion, control and hate. From the outside friend and family (who are represented as voice in the original text called US) can see that this relationship is toxic and isn't beneficial for either of them. Yet Kali and Todd present an intensity and love in their relationship that only they can understand. The name of the play comes from the condition Stockholm syndrome; this is normally associated with a bond between a captor and a victim. However both Lavery (the Playwright) and Frantic Assembly chose to explore how the syndrome can explain why people stay in abusive relationships or indeed enjoy this type of relationship on some subconscious level. Commonly in plays about abusive relationships it is the man who is the abuser and the women the victim. However, it is Todd who is perceived as the Victim and Kali the abuser. Todd displays many of the key traits associated with the syndrome - he is apologetic and defensive of her actions. He also cuts himself off from those who disapprove of their relationship. Kali is on the other hand displays qualities of a classic abuser; she is jealous, possessive and twists his words. She tries to provoke a violent response from him. **'If this is the best you can do... Just not good enough'** p42. Their explosive outbursts are often coupled together moments of intense affection for each other. As a director, it is therefore important that the audience are left feeling that they are witnesses in this destructive relationship. They should leave the auditorium feel both baffled by why they stay together, yet at the same time are able to acknowledge this unexplainable bond.

The extract that I have been asked to direct is near the start of the play. It takes place on Tom's birthday and they have just returned home with some shopping. The extract flashes between the present day and a flashback of how they first met while it largely ignores their toxic relationship and focuses on their intense attraction for each other. There are subtle hints of the explosive relationship that is yet to unravel, such as Kali wanting to know who the woman Todd was with on the night they met or the warnings given by his family and his friends. It is important that these moments are clearly marked by both the actor and myself in order to foreshadow future problems in their relationship. When Kali begins to talk to the audience in a bayonet tone, she is aiming to capture their attention and make them feel like they are about to witness thrilling night out - only for the tone to be slowed down as she tries to recall who he was with. Her tone and facial expression should become soft and confused before she forcefully shouts the word, **Stop** before pacing up and down and telling the audience forcefully that she must ask him. Her tone of voice becomes softer as she turn and tells the audience she can't remember them speaking. It is important that the character playing Kali doesn't overplay the jealous moments as these should only be brisk moments that make the audience question what they are seeing. The actor must have ability to draw the audience in and quickly break a tense moment by showing sensitivity or delivering a comedic line. In the next part of the scene Kali and Todd make humorous jokes pretending to be famous people. The audience like Todd should quickly be able to forget about Kali's jealousy

One of the main challenges a director has, is how they show the voice (US). In the original production the voices from friends and family that acted as warnings were presented as prerecorded voices. In my interpretation the voice will be said by a chorus. The Chorus will be made up of four actors, two female and two males. Ideally one of the females should be blonde. At times the chorus will all be on stage while the action is going and act as a traditional chorus e.g. speaking lines directly to the audience and acting a conscience, at others times they will take on roles that are mentioned in the text such as the blonde woman. In this scene only two chorus members are used. Firstly the female chorus is used to show Todd's conflicting thoughts at the start of the scene. She tells Todd not to open the letter from his mother. Her tone of voice is haunting and her movement and manipulation of Tom's body ranges from soft gentle caressing to a frantic push that forces him on to the middle of the stage. She later

appears as the women Todd enters with while a male chorus member acts as waiter during the restaurant reenactment. Although his appearance is brief and is mainly used for setting the scene. The use of a chorus is perhaps the most significant directorial difference between my interpretation and that of Frantic Assemblies. I still intend to use physical theatre as the main stylistic approach as I feel a naturalistic approach could lose sight of both the poetic language and ferocity of their relationship.

As I have chosen to a physical theatre interpretation the requirements of the set are minimal. This is partly to allow the actors' freedom of movement given how some moments the actors are moving at a high tempo and using different levels. It would therefore be impractical to have a cluttered set. Besides health and safety reasons a spars set is also in keeping with my stylistic choices. Key setting such as the cupboard and fridge can be signaled by images of these objects being projected on a cyclorama. The additional chorus can also allow for fast changes of scene as they can enter with small props/piece of set to signal a scene change. In this scene two chorus actors are on stage. While the chair and two tables are already on stage, the actors will bring on additional props such as bowls and spoons to symbolise the restaurant.

The lighting and sound for this scene should again symbolise the setting of where the action takes place. At the beginning and ending of the extract the action takes place in the kitchen, with the exception as brief moment where Todd is stood by the stair cupboard. At the scene opens a cool blue wash should be used to show they have just entered the room and the lights have gone on. This should then fade out as a straw coloured lighting slowly brightens up the stage in order to mimic a natural house setting. During the flashback scene a disco light should be used with blue and red lights beaming from it. The lights should only occasionally flash when either upbeat music is playing or when the dance-like movement of the actors becomes frantic. Music and lighting should be supportive of the action and not overly distracting. Sound is also used to signify the setting and foreshadows their future relationship. On the lines 'The music was playing' Crazy in Love should come on and should fade down just as Kali is about to say the line 'And for a moment'. The choice of song illustrates the instant attraction, time period of early 2000s and the intensity of what is to come - towards the end of the scene and in the present day. Todd asks for music . I have chosen to use 'I don't feel like dancing'. I have chosen this song firstly for the irony of the lyrics as becomes Todd is distracted and begins to look out of a window. However Kali begins to dance and forces Todd into a frantic dance like motion. They frantically move around the room taking up different positions and levels, on the floor, table, chairs and before he eventually pushes her up against the fridge. The song is fitting as the music is upbeat so supports the frantic movement - it is also from a similar time as Crazy in love so there is an element of nostalgia. The lyrics are also about an occasional decadent night and having a good time, the lyrics are also symbolic of their conflicting relationship.

My vision for this extract show an exciting time in their relationship, yet hints at the troubles to come. The careful direction of the actors, choice of music and lighting support this interpretation and ultimately begin to conduct the audience into witnessing the destruction of their relationship.

To see the text extract/match it to the comments, click here
<http://www.ocr.org.uk/Images/242856-unit-h459-44-de-constructing-texts-for-performance-stockholm-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.

A chorus of two males and two females are used throughout as voices and sub characters mentioned in the text. In this scene one male and one blonde female are used. Lights come up – a blue wash lights the stage. Projected image of a staircase and cupboard are shown down stage left.

Kali squeezes past Todd, they don't make eye contact or acknowledge each other. Kali takes up her position down stage right. She freezes holding her shopping.

*The female chorus member and freezes behind him,
She begins to speak - her tone is haunting.*

She takes the letter from him and throws it to the floor.

She walks round him and faces him.

She places his hands on her forearms. Todd is frozen as she manipulates his body.

She raises his arm.

Drops his arm.

She whispers the line.

Nothing

She walks behind him turns him in the direction of Kali.

Delivers the line firmly and pushes him into the middle of the stage. She exits.

Lights come up and a photograph of Kali and Todd the night they met is briefly projected on the cyclorama.

She reaches under the table and takes a swig of the champagne.

Kali talks directly to the audience it's as if she is trying to sell herself to the audience.

The voices can be heard off stage.

They begin to unpack the shopping the music to eye of the tiger comes on.

They begin to unpack . This sequence should be dynamic similar to the physical theatre of Frantic Assembly.

Kali stands with her back to the audience. She turns to the audience, she is holding the picture.

Delivers lines and is speaks upbeat.

Chorus enter. They move the table centre stage. Todd stands next to the blonde female chorus. The male chorus stands to the side.

Sounds confused as says the lines.

Says line firmly.

Turns and looks toward Todd and then back to the audience.

Soft tone.

Loud music begins to play. Crazy in Love begins and a disco light begins to flash. The female chorus leaves and Todd stands at the back of the stage.

Stranger enters Todd walks down stage.

Music fades.

He smiles.

Slight and gives a smile.

Essex accent.

They both walk over to the table. The chorus actor pulls out the seat. They both pull themselves in and lean towards each other. The chorus exit.

Says direct to the audience and poses like Bond.

Rolls eyes and looks directly at the audience. This should be a comedic moment that makes the audience understand their attraction.

They get out of their seats and sit on the table. This time in close proxemics.

Waiter comes back in with spaghetti and exits. They get off the table and begin to mime feeding each other and drinking. The movement sequence should be full of sexual innuendos and the movement should be more frantic. It should not be explicit in anyway but should imply passion and hints of a volatile relationship.

Looking at him intently.

Clicks fingers.

I don't feel like dancing comes on.

He moves up stage right and looks out an imaginary window. She slowly moves over to him and runs her hand up his back and down his shoulders, She begins to dance.

She looks over his shoulder.

The movement sequence is again frantic - they move over the whole of the space exploring different levels and places. He eventually pushes up against the fridge (image projected at back of the stage).

Confused.

Firmly.

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 actors could be directed to create a visual impact.

This is a mature and knowledgeable, high level response which captures some of the requirements of a director in tackling an extract such as this one. The candidate understands how processes drive the interpretation and performing and how the choices indicated convey meaning to an audience.

There is also excellent and highly developed grasp of how the text has been constructed and how that understanding guides the performers. The explanation of the Stockholm Syndrome is particularly effective as applied to the abusive relationships, which are then further explored by the reversed expectation of male/female abuse.

The uncomfortable feeling in the audience is well exploited in the directorial approach and there is clear knowledge of how the extract fits into the play as a whole.

There is some sense of knowledge and understanding of how historical, social and cultural contexts influence the piece, but this is not fully explored.

The candidate offers quite specific advice to the performers and the focus on the chorus/voices shows a significant grasp of the role and function of the director. There could have been a little more emphasis on the visual impact asked for in the question.

The annotation of the extract reflects the written assessment of the directorial vision and supports it with some well-chosen moves and general suggestions. A little more focus on the visual impact would have been helpful. However, it is clear that the director candidate approaches the task with a strong sense of theatre and what works on stage.

This is marked at Level 5, excellent on all criteria.

Question 2 Candidate style answer – high level

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

Technology would be at the heart of my production of *Stockholm*. This is because I have chosen to create a physical theatre interpretation. It would therefore not be practical to have lots of set changes or complex set design ideas on stage as the actors may fall over and injure themselves. In physical theatre productions the actors need lots of space to move round as they often have to take on movement that can be quite acrobatic. Lots of theatres nowadays use projected images or prerecording to show locations or create sets. Using pre-recorded filming of scene or using images means that you can quickly show locations or show scenes that take place in the past. The play only takes place over one night. However several locations are mentioned in the stage directions such as a restaurant, bedroom and kitchen, cellar and a cupboard. They also describe several of the locations as gloomy or at night this gives me the opportunity to use lighting and sound to show passage of time and create tension on stage. In my production I will be using lighting, sound, images and recording to show location on stage, time of day and create an atmosphere that mimics Kali and Todd's roller-coaster relationship.

Several memories of their past are also mentioned such as a trip to France and their first date. As a director this gives me plenty of opportunity to use technology to show the past. For example in scene 5 **A Blown up Photograph** takes place in both the past and the present. At the start of the scene Kali is in the kitchen and Todd is by a cupboard by a staircase and is about to open a letter from his mum. In this scene, I would use a gobo of a staircase with a cupboard towards the side of the stage; the gobo is projected onto the wall. There would be a small table next where he is standing. On it would be an old radio and the letter. As he is about to pick up the letter I would have Todd turn on the radio, however instead of actors I would pre-recorded voices come on and tell Todd not to open the letter. The pre-recorded voice would be quite haunting this is to illustrate to the audience how he is being tortured by his friends and families voices in his subconscious. The same pre-recorded voice will be repeated throughout and will usually appear from inanimate object such as when Kali opens the fridge or when she is trying to call Louise and she gets the answer machine, only for her phone to ring back and the voices to be on the other end. The reason why I have chosen the voices to come out of obscure places or is because I want the audience to see that Kali's jealousy and Todd compliance to stay with her are not rational.

As well as the gobo of the staircase I would have a projected image of a kitchen onto the back wall. The image of the kitchen would be very modern and in pristine condition. Kali says the house is like a show house, so the image needs to communicate the illusion of a perfect life to the audience. After Kali and Todd pack away their shopping there is a flashback into how they met. Instead of having the actors recreate this meeting on stage like in the original interpretation. I would have a part pre-recorded scene of their first meeting which would have been filmed in a posh restaurant. While Kali will speak some of her words like and direct to the audience the part where they are eating their meal, which turns into a physical piece of dance, this will all be pre-recorded. As well as some of Kali speaking, music from the restaurant and the music to the meal dance sequence will also be live. It is important that all cues run on time as there will be lots of cutting between live operation of sound, lighting, filming and recording. However, providing the operation is slick this could be potentially a ground-breaking scene that imprints a lasting memory in the audience's mind.

Lighting is also important when trying to enhance the use of technology on stage. It is also important in communicating key moments on stage, time of day and can help establish character relations. In the first part of the play the lighting should be a soft blue wash. This is because they have just returned home and the house would be dimly lit as it is the evening. It would not be until Kali and Todd begin to unpack that a natural straw wash would be used. During the flashback scene I would use a disco light which would hang just off centre stage in order not to distract from the film footage. The rest of the stage would be lit with blue footlights would light the rest of the stage. When the dancing footage is shown I would then use a red wash, red is a colour that symbolises both passion and danger - a key theme in the relationship between Kali and Todd. Red lighting would also be

repeated during the fight scene and a single red light would be used to when Kali is ringing up Louise. This will help the audience understand that Kali is the aggressor and Todd the victim.

I have already discussed how lighting can be used to establish the kitchen and staircase. However I would also use lighting to create the bed. I would create a gobo of a bed that would be projected onto the stage. A normal bed on stage could be very restrictive and by projecting a gobo on the floor it allows for actors to use the floor space to create intricate movement that represents the intimate and hostile moments in their relationship. In the scene the Bedworld there are tender moments where Kali and Todd are meant to make love. During this dance sequence that represents this intimacy I will be using a Fresnel lantern with a rose coloured gel. The just of the Fresnel will give a soft focus to the scene. During this sequence I would have the song Dead Already from American Beauty playing in the background, I have chosen this song as the music is soft in places and has the occasional harsh tones that sound like the wild is howling. It therefore shows that moments of calm and beauty in their relationship can be short lived.

My production of Stockholm is heavily focused on the use of technology. I have used it to show set design as due to use of physical theatre a built up set would be impractical. The use of using lighting, images and pre-recorded footage also make the production more modern. Ultimately I believe my use of recorded technology, sound and lighting communicate Kali and Todd's volatile relationship to the audience.

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.

Displaying a reasonably effective grasp of technology in general and in particular how it supports and enhances a Stockholm production, this is Level 5 work which is excellent and mature.

The candidate picks up from the question that the technology has to be integrated and that is achieved with examples of equipment and relevant sections from the text.

Explanations of technology and justifications for their use are comprehensive. While it stresses lighting it has some interesting ideas for using lights to convey the bed, for instance.

However, the response could have also considered other technology, including computers, automatic scene changes or other set mechanics. References to other practitioners would have lifted the mark even higher, but it is Level 5.

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 actors to create a visual impact.

[30]

As a director I would want to show how Kali and Todd can love each other one minute and hate each other the next. In this scene Kali and Todd have returned home from being out from his birthday. Kali enters the stage with some shopping and Todd picks up a letter from his mother. A voice in his head tells him not to do it. Kali and Todd often hear voices. The voices represent what their friends think about their relationship. In this scene I am going to have a pre-recorded voice of an actor telling Todd not to open the letter. I will then have an actor standing at the back of the of the stage dressed in a piney with a floral dress underneath, hair nicely set . She will be whispering the words open it Todd. The women will be Todd's mother and have decided to include her in this scene as I want to show how Todd is confused about his feelings for Kali. He does know she is bad for him but doesn't want to admit it.

The lights go down and Todd walks over to Kali. She asks him where he is. He tells her he is coming. The lights then go down and come up again to show that Kali and Todd are unpacking their shopping. While they are unpacking they should show lots of affection towards each other - this will give the impression that they are happy in their relationship. Kali takes the picture off the fridge and begins talking to the audience. She should walk over to the audience and show some of the audience members the picture. On the line she whisks us back in time. The lights should fade from straw lights that have been used to give natural glow to a soft pink spotlight should be come on and fill the area by the table. Take that's could it be magic will briefly come on. The audience will realise that it is in the past as it is a really old song. The lyrics are also appropriate as the song is about a potential relationship and how great they can be together. The music will fade out and then fade back in again when Kali says the line the music is playing. Kali will talk about that night directly to the audience. She will only break this connection when Todd comes in - when Todd and Kali begin talking to each other. They should try to make a comedic rapport with the audience e.g. lots of looks directly to the audience when they are giving fake names. When Kali and Todd sit down I would want some romantic French music to come on. I have chosen French music because the French are known to be very romantic and I want to show a romantic tension between them. They should slowly begin feeding each other, this should be done tentatively and appear more romantic than it does in the original production. I want the audience to see the romantic connection and I find physical theatre can be too distracting.

Set design is very important in this scene. Most of the action takes place in the kitchen. Although there is a flashback to a restaurant this could be easily shown through the rest of the stage being blanked out and having a spotlight on a table. I would want have a real life kitchen made for this production. It would be situated at the back of the stage where it would be fixed in place. I don't want the stage to look cluttered, so the kitchen will be quite minimal. There will be a few cupboards, a sink, fridge and a hob cooker on the worktop. There will also be a table where Kali and Todd put their shopping on. This table can be used in the restaurant scene .I want the kitchen to look realistic as it will fit in with my naturalistic performance. I have decided not go for the usual physical theatre interpretation, instead I think a naturalistic performance will be much more powerful. People will understand Kali and Todd's relationship more if the acting and set design are more realistic.

My directorial vision for this scene is one that is naturalistic both in its staging and performance. I want the audience to understand why Kali and Todd feel they are right for each other even when everyone else doesn't.

To see the text extract/match it to the comments, click here
<http://www.ocr.org.uk/Images/242856-unit-h459-44-de-constructing-texts-for-performance-stockholm-sample-assessment-material.pdf>

White Kitchen at the back of the stage. A few cupboards, a fridge, sink.

Table is more centre stage.

Kali stands down stage right, she holds shopping. Todd is stood next to the staircase and cupboard. There is a table with a letter and a radio.

Middle age women is lit USL.

Lights go down on woman

Photograph projected onto fridge.

Talks to audience.

.

Pre-recorded voices.

They do this in a romantic way.

Lights go dark, red disco light comes on.

Could it be magic by Take that comes on.

Kali follows Todd with her eyes.

Should look at audience and give knowing look.

Mimes bad words.

They romantically feed each other food. French music plays.

Should give her peck on lips and quickly withdraws.

Lights go back to straw light and whole stage is lit.

Take That comes back on.

She gives him a hug and they waltz around the room.

Lights begin to fade to black.

Commentary on Question 1 – mid level

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 actors could be directed to create a visual impact.

This response sits in L3 as it is generally an example of clear reference to processes involved in a directorial role and clear idea of how choices influence the way meaning is conveyed to an audience. There is generally a clear understanding of how the text has been constructed and can therefore be performed.

This is achieved through a mainly narrative account of the extract with some description which is thinly exemplified, with occasional moments of directorial suggestion aimed at one or both of the performers.

It talks about the significance of set design, which is a valid point and the overall style is to be 'naturalistic', though the text is not, so the differences are not much explored. 'Romantic tension', the song lyrics and comedic rapport are discussed, which are also pertinent lines of thinking.

Points are not fully developed. There are no references to how practitioners performing or other skills might explain the directorial role. While there is basic level understanding of wider contexts, the whole response demonstrates a middle level and falls towards the lower end.

The annotations are attached to some parts of the extract, and often simply state or add a very small shade to the given stage directions. There is not a high quality level of vision in the plans set out in the annotations, nor does it highlight visual impact overmuch. It would be a workaday production, and not entirely at ease with the vision points that were set out in the written part of the response.

Question 2 Candidate style answer – mid level

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

As a director I will be incorporating technology throughout my production. Firstly as this is a physical theatre piece it is important that music is used throughout. Kali and Todd have a very volatile relationship. Sometimes they appear madly in the love and the next minute they are arguing. Throughout the play there are subtle clues that there are problems in their relationship. There are moments of tension such as Kali getting jealous over Louise. The whole piece slowly builds until Kali and Todd have an explosive argument. The final scene ends with them having made up, Kali admitting she is a pillock and there is a general feeling of forgiveness. It is important that when selecting the music I must show how their moods and relations can be very changeable. They live on the edge at times. In the scene where Kali and Todd meet for the first time the instrumental version of *Lust for Life* by Iggy Pop should be playing. The song is very up beat, it is retro so signals the past and is about living a dangerous life style. I have chosen the instrumental version as the lyrics are heavily associated with drug use.

Another artist who I feel could be appropriate is Underworld. Underworld are an electro pop band famous for being used in a number of Danny Boyle's productions and film. They often give films a slightly edgy feel to them, something that I am trying to accomplish in this production. In scene 12, the flight details to Stockholm Kali and Todd have an explosive argument at the end of the scene. I would use *Scribble* by Underworld. The frantic dance beats will allow the actors to create dynamic movement that resembles a fight. The movement should be quite abstract as I don't want anything that looks natural. Besides the music allowing the actors to explore movement to the lyrics are very fitting. They mimic the poetic language of the text and have phrases like *Bad Boy* and you have everything I need. The negative lyrics juxtaposed with the positive ones show a contradictory relationship, which ultimately is what Kali's and Todd's is.

As well as music playing a part, I would also pre-record some of the movement sequences such as the fight sequence and the love making in bedworld. I would do this play alongside the live action and be projected on to a cyclorama. On the film footage the actors would be dressed in different clothes, although they would be doing exactly the same movement. This will show the audience that this roller coaster of fighting and making up is repeated on an almost daily basis. At the end of the play there will be a series of photographs set in Stockholm, in these still images the actors will be repeating sequences from the argument and the make up. The audience will then be aware that they have not changed their behaviour and the cycle continues.

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 describes music that would be used, with some knowledge and understanding – particularly of how it can underpin the action, such as the love making and the physical fighting between the couple.

However, it does not much address the technology aspect of the question, with ways of manipulating sound digitally, the contemporary technology now available nor about many other aspects of the direction that a director must be mindful of.

There is discussion of a filmic technique of projection on a cyclorama in the final paragraph and some little on how music influences dance/physical theatre elements.

Overall, this response settles at the top end of L2, basic, as the depth of explanation and analysis is quite basic with little development and few illustrations from a directorial imagination for the production, especially a contemporary one.

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 actors to use their voices.

[30]

I want my performance of Stockholm to look as realistic as possible. I would therefore have a real life kitchen on stage. The Kitchen would look a bit like the ones on the Ikea adverts. The kitchen would also be red. Red can symbolise love and hate. It can be a romantic colour and it can be a sign of danger. Kali and Todd's relationship is a bit like that. One minute they are all loved up and the next they hate each other. My stage would also be lit with red lights throughout, this will keep reminding the audience of how Kali and Todd can love each other one minute and hate each other the next.

Kali says her house is like a showroom. I would get a sofa from somewhere like DFS. The sofa should be made of white leather and be quite big to give the impression they are trendy. I would have a rug in front of the sofa and large LCD TV. This will give the impression Todd and Kali have everything. The sofa, rug and TV will need to be taken off stage during the flashback sequence and replaced by a table and chair. It will then need to come back on stage when they are back in the present day. Transitions will need to be quick as I don't want to keep the audience waiting. I would hire quite a lot of stage hands. I would have the stage completely black so the audience can't see what's happening. However I would have some lively music playing to keep the audience entertained.

For costume I would have Todd in a shirt, tie and trousers because he has been on a night out for his birthday. I would then get him to change the colour of his tie for the flashback. Kali should be in a little black dress, with black kitten shoes. This is show that she has made an effort and wants Todd to really fancy her. In the flash back she could add a fake fur coat, to show that she is at a posh restaurant.

I want the actors to stay true to the text. They should use physical theatre and make the most of the set. For example they will be able to dance like moves on the table just like Frantic Assembly.

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Red kitchen.

Red spotlight.

Recorded voice.

Big picture.

Speaks to audience.

Recorded voice.

Black out. Music and set change.

Todd changes tie and Kali puts on coat.

Music comes on.

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 actors could be directed to create a visual impact.

This response contains a very basic illustration of a few points that a director would hold as part of a vision – real life kitchen, red lighting, sofa, TV and other furniture, transitions, a little on music and physical theatre with one reference to Frantic Assembly.

The points are not expanded and there is no real discussion, the examples are not developed and there is scant regard to directing the actors towards making visual impact, so it sits in L1, limited overall.

The annotations are few and far between and indicate a rudimentary understanding of how a marked script can show directorial vision and be a real working tool for performers.

The candidate needed to think more about highlighting visual impact and what the performers would want to know about their characters, the relationship between them and the use of the stage space.

Question 2 Candidate style answer – low level

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

Stockholm really doesn't need much technology as the play doesn't require it. I would pre-record the voices instead of having actor say those lines. This will save time and money.

I would use lots of lighting and sound. For example I would use a gobo of a door during the cellar scene. The stage will be dark and there will be a yellow light next to the gobo. This will show it's dark and at night time.

I would use lots of techno music throughout because it will make the audience enjoy the performance. Also Kali and Todd are quite young and they probably like this kind of music.

I would film the fight scene and showing it when the actors are fighting - this will make the play look more modern.

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 lists a handful of things that would be done to achieve a production in front of a contemporary audience, but does not expand or exemplify them. There are few examples linked to the text and connections are not drawn on how directors' decisions influence presentation and the conveying of the meaning to the audience.

There is one mention of historical, social and cultural contexts through the point about music and the youth of the couple, but it is not fully explored.

The statements are very generalised and there is no attempt to address the 'integration of technology' part of the question.

This is limited, so is marked in L1.



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