

**A LEVEL**

*Candidate Style Answers*

# **DRAMA AND THEATRE**

H459

For first teaching in 2015

**Candidate style answers  
with commentary –  
Woza Albert!**

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 realise its comic potential.

[30]

The Independent's obituary of director Barney Simon wrote in 1995 that he had 'opened the Brechtian road for South Africans to assert the tragedy and vitality, the defiant humour of poverty in the black townships and to relate to their lives.' I would direct this extract in that same style to promote the same aims.

In Scene Six, Percy is speaking as the Prime Minister and in keeping with the rest of the play, the great talent for mimicry that the two actors had must allow the mockery of an official figure of high office. So, pink clown nose on to represent a white person speaking and a pompous, yet triumphalist speech. Politicians are always desperate to shout successes loud and clear and the V-signs are out of character and so very amusing.

Scene Seven is a joke at the expense of politicians as well. Cuba was a communist country and Fidel Castro its one time revolutionary leader who's philosophy was admired by many oppressed people who thought all was golden in Cuba. The Castro figure can't believe that Morena (the Lord) isn't played by an actor. Reagan was an actor who became US President and the US was the enemy of Cuba, so that is amusing.

In Scene Eight with comic, exaggerated bongo dancing, the method of using a TV interviewer to get people's reaction to the Lord coming to black South Africa is used and Percy can only say 'fok off' to the suggestion. Next is a funny parody of a market stall with the reality of South African heat and flies on the smelly meat and the Mbongeni character getting the boy to bring his mother to his room at the hostel for his pleasure when Percy is surprised by invisible TV interviewer. He just wants to sell his meat and go to school. That is less funny, more moving in land where many blacks did not receive education.

The serious point continues where an old woman is scavenging for mouldy food in the garbage and replies to the TV interviewer she wants people to be happy, parties and lots of food. The fly buzzing makes it funny again. Scene Eleven offers great comic potential – a barber's usually does. The barber uses a very old mimed clipper which snags the hair and customer and barbet talk about an almost impossible dream of a daughter at university.

When the barber explains the bulldozing of his original shop by the police after the Soweto riots, it is funny but also touchingly sad. His wish for Morena to give him a smart hair salon and big haired customers is the extent of his wishlist. This drives home again that poor people have limited aspiration – funny but though-provoking. And so I would work on through it.

Limited props, one stage area and few lights would be my style, with changes all visible to the audience.

To see the text extract/match it to the comments, click here <http://www.ocr.org.uk/Images/242866-unit-h459-48-de-constructing-texts-for-performance-woza-albert-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.

*Ingratiatingly means like sucking up to people, like an oily politician. It is a speech of triumph; South Africa has a success in getting Morena to come, despite the continuing poverty and apartheid in the country.*

*South Africa had their sports boycotted as a protest to apartheid, so it is a joke that they don't need US sports people now they have Jesus visiting.*

*The V signs are unexpected and therefore humorous – it's what a politician might want to do but normally can't.*

*The send up of Fidel Castro smoking a fat cigar is funny. Cuba was poor and a fat cigar is what a rich man would smoke, so it is ironical.*

*He mocks everything contemptuously about the USA.*

*This is opportunity to really be physically funny with dancing to a bongo, perhaps just out of time with the beat.*

*The 'fok off' will be funny to any audience but it is also unexpected and is accompanied with another rude sign.*

*Meat and flies go together in a hot country, so there is humour there.*

*The song about eating a sheep is satirical – there was no sheep to eat, and it is a cry from the heart for more and better food for common people.*

*Clearly 'nice' sausages are attracting flies.*

*Chicken smells terrible when bad, so scope for comic reaction to the stench. The chops are more hopeful but that may be relative – they are not going to be great.*

*Pork is regarded as unclean in many societies, so they had to be mutton.*

*Just by looking at the boy, Mbongeni is able to decide he wants to take advantage of his mother and gives his address clearly to the boy in expectation of her turning up to earn some money.*

*Block 'B' is where they were in prison in Scene Three.*

*The humorous point that if the Lord turns up all he wants is to sell his meat and the serious one, that we wants to go to school.*

*The use of the invisible interviewer gives the pair an additional actor, in effect.*

*She speaks shyly, coy, and even though she is old she is flirting a bit with interviewer.*

*Her ambition is for food – but only from what the rich folks have thrown out, not fresh for her people in their own right.*

*Comic fly chase off, especially if she hobbles.*

*Actors must establish the barber setting. The sheet is a comic opportunity getting wrapped up in it as wrapped around Mbongeni.*

*Cheese cut is the joke as French and Germans are genuine styles of hair trim.*

*Over reaction to price increase*

*Big hair is a mime joke and is amusingly ridiculous.*

*Inquiry about the clipper that was making him nervous.*

*Number ten is meaningless, but he is impressed.*

*The cutting and squirming make for visual comedy.*

*Talking about a possibly mythical daughter at university is like making small talk while the dentist has fingers and instruments in your mouth, or you pass the time to cover something horrible.*

*LLB is a law degree, implying she must be very clever. The joke is that however clever she was, it's unlikely a black girl could have become a lawyer at that time.*

*Even the principal couldn't pass the exams!*

*Still making small talk but more focused on the situation and leads into the Soweto riots and aftermath political point.*

*Black power, when black people tried to take power, but failed.*

*That's nice, not thinking it's worth much.*

*The limit of his ambition of the Lord came would be a sparkling barber shop in a big city customers who will spend a lot.*

*As he dreams, he tangles up customer's hair – physical joke again.*

*Comic screeching of pain.*

# 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 realise the comic potential.

A very mature and knowledgeable approach starts with a quote about one of the authors and the Brechtian road, which is continued with some authoritative examples from the text of how staging could work.

It then becomes much more a narrative of the scenes and strays into the comic potential part meant to be shown in the annotations. It is still effective writing, but there is a lack of depth in some of the assertions.

For example, more on the Brechtian road might have been expected in terms of staging of the text as written, if not in later versions. There are some nods to the historical and cultural contexts evident in the extract.

The annotations are clearly focused fully on the comic aspects and address the question by directing the performers to realise the potential, both verbal and physical, to make the audience laugh while performing a piece with serious message.

The candidate has a sense of vision but it is not quite fully realised in this response. It is therefore marked in Level 4, top, confident in reference to theatrical practice, in demonstrating how a director's creative choices influence stage outcomes, and confident understanding of how the performance text may be realised.

## Question 2 Candidate style answer

### – High level

As a director, explain and justify how you could use staging in a present-day performance of *Woza Albert!*. [30]

This play is a landmark one in the history of political theatre in South Africa with its themes, humour and style being felt far beyond the shores of that troubled state under the repressive apartheid regime which legalised white superiority.

South Africa has always been a country of different nations, cultures and traditions and at the time of its first development in the late 1970s and first performances in the early 1980s, the play was highly controversial and in no small way, risky to stage.

For those wishing to be offended by it, the text mocked white people in authority, the Christian faith and suggested in the best traditions of political theatre or 'agit-prop' that things needed to be better for black and coloured people. As a director, I need to take account of all that.

It is generally accepted that stylistically it's firmly in the Brechtian tradition of short episodes, some direct address (too many piccaninny dogs), sparse sets, minimal and/or representative props, songs to propel the action, multi-rolling, humour, parody and a variety of alienation techniques to prevent the audience identifying and empathising with the characters. The play does have a linear narrative running through it, but it's still an episodic piece that does not rely on the continuity and logic of time.

Percy and Mbongeni play all the parts in a short piece with no interval. The play could be transposed to any dictatorship past or present (or future) where one class of people is deliberately kept inferior to another by harsh, repressive and blatantly discriminatory laws, such as the Passbook Laws as shown graphically in Scene One.

The concept and drive of the play is so firmly entrenched in the South Africa of apartheid, it seems pointless to transpose it elsewhere. The setting of the first showing was the Market Theatre in Johannesburg, but the text could be performed in any space at all, as defined by Peter Brook (1968) where something must happen.

The play as an obvious one for Brechtian techniques to be applied – it's telling a story on one level but overall it is making commentary about apartheid. I would want the audience to really think and go home anxious to change things, even if apartheid as such is not alive in South Africa, there are other threats to people.

I would love to stage it in the street, in a market place, a community centre, outside offices or on the seafront – anywhere an audience could see it, in the round or more conventionally seated. If the actors are to change roles in full view, there is no 'backstage', no wings and no 'behind the scenes' – they see everything. Entrances and exits are unimportant as the actors are ever present.

It is community theatre and stands coming out from the theatre building. The fact that only two players are needed supports the case for a totally flexible production. Microphones and lights are superfluous. It's the intimacy and proximity of the audience that brings the play to life. We may not want people to become involved emotionally with the actors who are demonstrating their roles, but they will experience the word and actions very close up. I would keep the acting space very small, tight and almost claustrophobic.

Of course, it could be performed in a proscenium arch traditional theatre and would still pack a punch. However, an audience would be pre-conditioned to expect curtains and lights which this does not absolutely need. It would work well on a traverse stage with an audience either side of a central, rectangular stage or catwalk.

My version would want the more earthy approach of an event rather than a show, a lesson as much as entertainment. It's not spectacle, but hard-hitting theatre. So, in the round, in the open air would be my preference.

Props are described, but are little more than the two tea chests, an old plank with clothes nails and the red noses on elastic round the actors' necks. Make-up is totally unnecessary, given the proximity of the audience. The cutters are mimed – everything could be mimed by the performers. Contemporary audiences accept mime and representational drama without having to see lavish sets, perfect props and stunning costumes.

After the body-jazz band, Mbongeni falls foul of the Pass Laws in the first scene and next both players are in prison. Under apartheid it was very easy for black people to end up in jail. The scene has echoes from Fugard's play 'The Island' (1973) briefly. The positioning is defined by small space, no backstage and what the text states.

In the oppressive cell, close to his partner, Percy sings a religious song about Morena (Jesus) and talks of him looking out for them which annoys Mbongeni, who refuses to believe the saviour would be in the prison with them. This is reprised later when individuals are asked for comment that Morena is in South Africa.

This flavour continues as they eat a prison meal, again moving around in a restricted way, before the scene transforms into a train as two former inmates travelling home, very close. Percy continues to press the argument, insisting that Morena will return in a second coming like that of Jesus to judge people.

It is as if they are next acting out Percy's fantasy of Moreno's arrival. Even the Prime Minister welcomes him and expresses joy he has chosen South Africa, Fidel Cuba in Cuba thinks it's a Yankee trick. A bongo dancer, a street meat vendor, an old woman, a barber and customer, coal vendors and a fragile old man are asked for TV comment about Moreno and all give uninspiring or hostile answers.

In Scene Fourteen the media are gathered round a plane landing from Jerusalem, only to find the man they thought is not Moreno. In the next scene Percy tries to show Moreno the Pass office and secure his help for work as we see how black men had to wait to catch the eye of white bosses in their cars.

The pair on another train talk about a joyful event in the Regina Mundi Church in Soweto when they will find good food in bins, men will find work and all will be blessed by Moreno. It will be hard for the audience not to be drawn in to the hope. Then the fantasy is broken by saying how the police and army will behave as before, intimidating and arresting.

In Coronation Brickyard they work under a white boss waiting for Moreno. They cling to the miracle of wine from water and feeding the five thousand from the Bible to feed their fantasy of escape from their hard lives. Moreno does come, invisible like the TV interviewer, but he performs no miracles for them. He becomes labelled a communist, a trouble-maker. The police are called, leaving Moreno to escape before they arrive.

Next the authorities have captured Moreno, but he is reported escaped by the Angel Gabriel floating him out. With this style of production, it's not necessary to tell and show every detail – reporting covers narrative. Next, the pair are found on a train talking about how the government will look after Moreno as if he was a VIP/celebrity and the human pinball machine would be very comic. But Mbongeni talks as Moreno telling the authorities the truth about life in South Africa, the poverty, hunger and thirst and restrictions - before they are hit with tear gas. This is a graphic moment of physical mime.

The Prime Minister addresses the nation that Morena was a cheap communist magician and terrorist sent by their enemies. Moreno in jail on Robben Island echoes the pair in prison earlier. When they see Moreno escaping again the guards riddle the audience with machine gun fire in a deliberate alienation moment. This would be very effective in the round with the audience circled.

Johannesburg and Table Mountain are blown up as the forces of law try to nuclear bomb Moreno before denying they did it. The human helicopter moment is an opportunity for close-knit physicality. The final scene three days later in a cemetery is the 'Lazarus' time when certain dead are raised, including Morena (I always come back after three days) and Albert Luthuli, father of the nation.

The two are intermingled, Albert and Moreno in a quasi-religious finale of hope that transcends both the reality of life and the play itself with the pair, arms raised triumphantly, circling the acting space.

Overall, the audience will know it has watched a historical performance about a dark time of shame in South Africa's past, but with this straightforward, uncluttered, pared back, tight placed production they will have had an experience that will truly make them think about then and how the world is today.

# Commentary

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

In this extended response, the candidate delivers a seminar, the first part of which could have stood as the answer to Q1. It is very narrative, but does contain several telling points about staging, which are revealed gradually as the answer is read.

By the time it reaches the moment for talking about a more earthy production, less a show and more an entertaining lesson, it is appreciated that this is a knowledgeable journey through the whole play with high levels of understanding throughout. In the round is preferred and that is a justified directorial decision.

It talks about props and miming, costuming, and some of the multi-roling – all relevant to the question of how to stage this work, that goes way beyond merely nodding to Brecht and assuming the job is done. There is definite depth of understanding of historical, cultural and social contexts.

It is marked in Level 5, near bottom, on all criteria.

## 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 realise its comic potential.

[30]

My vision is pure Brecht. Like it says in the play, I would have no backstage, no off, just all the props and costumes hanging off a plank suspended from the ceiling. I would not even do it in a theatre to make it clear that the actors are demonstrating their many parts, not getting involved in them or attached. In a street, a piece of street theatre would make it a piece of agitation theatre that would take people by surprise.

The use of clowns is a Brecht inspired idea as it takes away from getting involved and as he wants the white people to wear the clown noses, it makes it clear he is taking the piss out of whites. There is humour in some bits of Brecht, but he is not well known for it. This play extracts are full of humour.

Brecht wasn't keen on theatre that was purely entertainment, he wanted a message. In these extracts there are many political points about life in South Africa and apartheid when blacks and coloureds were treated as inferior to white folk. So the audience should get a strong message from what they see in my extracts, especially if they find it funny.

There are only two actors and they multi-role throughout the play. It said in the introduction somewhere that the actors were very talented at being mimics of people so that made multi-roling easier to do. Many of the parts they play are very short indeed – like in scenes six, seven and ten here. So they have very little time to get into roles in a deep way, they have to just put the fragment of a costume on and pick up the prop and then show that character for as few minutes and then go into another one.

In a short time they must act using voice, how they stand and walk and expressions on their faces to show the audience who they are being. In the meat stall scene, it could be that some meat would make it clear, but I would rely on what they talk about with the mutton, chicken and pork to tell the audience where they are. In the barber's, it is clear from mime and what they say where they are.

I would do extensive improvisation around the words so that the actors have a chance to develop more humour from their situations. There is also one song here and that could be done in a funny way with music and some bad dancing movements.

This is how I would do these scenes and keep the pace going fast so that the audience feel they are learning something and get the message at the same time.

*This speech by the Prime Minister is joyful that his country has got Morena coming. He chose South Africa so the PM is pleased. Bread and butter are the food that the government has provided for the people and it is more now that Morena is coming.*

*He says that people are in denial that Morena is coming so it is funny that he is and they get a V sign to prove it.*

*The comrade from Cuba is called Fidel Castro who is now dead. He hated the Yankees and they hated him.*

*Ronald Reagan was a B movie actor in America and they made him President, so it is a joke that an actor is playing Morena and they are actors also.*

*Black people generally dance well and this guy is dancing cool, but when he is asked about Morena coming he just tells the TV guy to fok off.*

*Rude finger sign is a single finger, and is funny.*

*This could be a mime of eating a big sheep and making yourself sick.*

*Customer wandering looking at meat covered in flies and is not tempted is funny.*

*Two rand fifty is too much just for chops, so that is humorous.*

*Why does he want the boy's mother? Is the boy his?*

*Tickles the boy's nose – that is physical humour.*

*It is comical that he wants to sell all this fly covered meat which is going rank in the sun and heat.*

*Old woman hunting for thrown away food in the bin is funny. It is the same as meat on display, all rank and flies.*

*She is too old to work but still has to feed herself so has to find waste food. It is funny that white people eat all the nice food like hotdogs and so on, and it is mouldy thrown away so it is funny that it is no better than the meat for sale on the market stall.*

*Open air hair barber's is funny but not so much to a South African audience.*

*It is comical that he wants the cheese cut – all off, which is a contrast to the big hair of the other customers.*

*It is humour to have the clippers torturing his big hair, and getting tangled up.*

*People who are having their hair cut often talk to the hairdresser about the weather and all things. In this case it is funny they talk about his daughter at university. Some might find it funny that a black girl at this time was at university.*

*The school principal hasn't got a degree. Funny point.*

*The conversation is getting more personal now with the barber talking about losing his shop in 1976.*

*Suddenly says he is fine to the interviewer but he is having all his hair off so is really not fine, it's a joke.*

*It is comical that he wants big hair customers so he can give them all cheese cuts and make lots of money.*

*Pain is funny.*

## 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 realise the comic potential.

Unashamedly Brechtian in approach, this response gives a fair account of Brechtian vision in the proposed street theatre production designed to surprise and shake people up, even including some improvisation exercises for the actors.

The candidate is clear that the audience must be learning while enjoying and details such as mimed meat, mimed haircut, clowns, a few ragged clothes and the single song in the extract. There is both knowledge and understanding of what would work, at least in simple terms.

There are deliberately no motives of characters, little time beyond slipping on a new rag or token garment, but there is scope for some of these ideas to have had a more thorough analysis and discussion.

The annotations pick up on the comic input, as required. Some of the instructions are just sufficient to guide actors, though more could have been identified and suggested.

It is marked in Level 3, top, clear on all the criteria.

## Question 2 Candidate style answer – mid level

As a director, explain and justify how you could use staging in a present-day performance of *Woza Albert!* [30]

I think this play is more satire than pure protest theatre, but protest is obviously one outcome. I think it would appeal to a contemporary audience because it speaks of tragic human waste and wrong policies and how far the world has come (or not) since then.

The staging that I would use in my production for today's audience would be in the studio at my college, where we have tiered seating for the audience, with a few extras on each side making the stage a small thrust.

My lighting would be intense white light and it would all be focused in a central pool, without washing over much to the sides. My back wall would be just a cyclorama of weak colours, each one slightly different to the last and getting progressively gloomier as the play goes along.

This is because the play itself gets that way as it progresses. It uses lots of Brecht style techniques. There is some direct address, lots of multi-roling and nobody gets too empathetic with the parts they play.

I think the proxemics between actors and audience and each other are important. When mine leave the spot-lit centre, they can change and be out of sight though they will be clearly visible. There are no entrances and exits, really. This convention is how Brecht is played and it assists the idea that the play is not traditional.

The skills that the play demands include acting, miming, singing, dancing madly and a huge range of different voices and body language to show the loads of parts they have to play, most for just a minute or less each. The words are not over the top, the text keeps it quite brief so everything falls on the actors.

If they are very close to the audience without touching, I want people to feel they are in the same room as Percy and Mbongeni. I think the secret for them is getting a balance between lots of comedy, mainly physically with some verbal thrown in, and the moments of greater feeling and emotion that will hang about in the audience's minds for ages after.

If I had enough actors, I would dress them as armed guards and have them round the sides of the theatre, watching the audience to represent the regime.

There is a gradual build up through the showing of the pass laws that restricted black people's movements to prison, to trying to work, to the great hope of the second coming of Jesus Christ (Morena) and the blessings that would bring. It is interesting that nobody interviewed before Morena comes actually has any high expectations of him. They ask for small things and do not believe their lives will be permanently made better.

For me the most moving scene is Sixteen where the men must approach cars with fat white rich bosses in, show their permits to work and try to get a day's work at a time. This is in Albert Street, named for Albert the founder of the original South Africa so it has an ironical touch there.

I think the pink clown noses to show white people are a brilliant idea. I would want them to be very big and dominant so there is no doubt that white people are clowns, yes, but more sinister ones like you get in a horror movie.

The people interviewed include a toothless old man in Scene Thirteen who tries to thread a needle. It would be a sad moment as he keeps trying with trembling hands in the centre spotlight. He then tells the story of the Zulu chief Dingane who tricked the white men year ago and beat them at their own game. It is a key moment and needs the central spotlight. It is like a monologue.

Morena/Jesus is first welcomed and then locked up. He escapes as he is Jesus but he is locked up again because they think he is the same as a black person who does not have a passbook. It is expected he would be able to escape by flying but the second time is locked up on Robben Island, the notorious prison island where Nelson Mandela was for years. From there he walks out across the bay.

What these action scenes have in common is that they are not acted out for the audience, who must imagine them from what is described, creating the details in their minds. This builds on the powers of my actors to do that.

The play may offend some believers of Jesus as it shows him pointing out the realities of apartheid but not actually doing anything about them. I think my aim as director would be to focus more on embarrassing an oppressive authority rather than knocking Christianity.

At the time it was an experimental piece and I would like to make my version the same. If it didn't offend just for the sake of it I'd like to try it with two white actors to see how it goes down. Or if I was staging it in Nazi Germany, I'd change the Afrikaans language for German.

I don't know if I would be able to direct this play with black or white actors for an audience today as people may think it is just about a long gone time. But it is about evil regimes and we still have many of them so the play is significant now, but in a different way from the 1980s.

## Commentary

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

The response is effective and wide ranging giving a series of ways in which staging would be deployed, and that includes props like the noses and proxemics, sign posting and humour.

There is a nod to contexts and a little towards the contemporary audience aspect, which could have been related a little closer to the directorial suggestions that the candidate has offered. It is picked up as the response ends, but is not developed.

As with the Q1 response it is a full display of knowledge, often going beyond what is asked for. There is no penalty for that.

It is marked in Level 3, top, clear references, understandings and demonstrations of all the criteria, with a nudge up to confident on the matter of what makes the play performable and the directorial decisions.

## 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 realise its comic potential.

[30]

The whole play is very funny and the extracts are the same. I would follow all the stage instructions as they are written to get the scenes right and who the people are. The actors keep changing a lot.

It is like Brechtian, so the parts are multi-rolled and there are minimum props and costumes are just things like the old woman's shawl becomes the barber's sheet round the customer.

The scenes are very short so the audience must keep up with what is happening. There is a blackout between the scenes and so the audience can know the play has moved to another place. The actors don't say where they are. They do it through their actions. So when Percy is swatting flies with a newspaper you know that the boxes are now his market stall selling meat and when he holds the other newspaper to shade his eyes you know it is very hot.

They have an invisible TV interviewer as the two men are talking and pretending there is an interviewer. To help the audience I would have a real actor with a microphone at those parts.

It says in the play that they wear a pink clown nose round their necks and use them when they are acting white people. This might be confusing, so I would have a sign round their necks as well which says 'white man' so the audience knows. This is a sort of Brecht like thing as well.

The V signs and the rude finger gesture are going to be funny so I would make more of them with lots of them to make the audience laugh. The fact that the Prime Minister does it is funny to the audience. Where the chicken does not smell very nice I would have him being sick because it is a very sickening thing, rotting chicken stink.

When he has his big hair all clipped away in a big cheese cut I would have false hair on the floor round him to make it comical for audience. It would be that more props are better but this is not Brecht. It is more important to make people laugh and smile to get the message across than a Brecht style.

*This is the Prime Minister so needs security guards and police around. He talks about sports stars. John McEnroe was big tennis player in old days.*

*He chose us, so ya boo, sucks to you. The Prime Minister is very pleased with himself.*

*This is TV announcer who is not invisible. The fat cigar would have to be a fake one.*

*Cuba is an island and they didn't like the USA so when he talks about Ronald Reagan it is to make fun of the USA.*

*The bongo dance is supposed to be funny. He is like the TV interviewer here and it's comic when he dances up to Percy to ask about Morena.*

*Maybe Percy doesn't hear above bongo music and tells him to fok off.*

*Flies on meat and swatting them off with newspaper is chance to be physical theatre. He has another paper for sunshade and could change them around, one time swatting flies with other paper for a laugh.*

*The meat is disgusting so it must look like it is.*

*The chops must look a bit better so he is asking to buy them.*

*They are expensive for him, he is poor or he wouldn't be buying meat in the street.*

*Nobody likes pork.*

*He asks where the boy's mother is as he shouldn't be working and should be with an adult so he gives the boy his address so he can tell the mother she has left the boy outside.*

*Percy is given wishes by the TV interviewer for when Morena comes and asks for good luck. This is funny because he hasn't had any luck so far or he wouldn't be selling meat with flies on it.*

*The old woman eats manky food from the waste skip and eats the flies as well. This is comic opportunity which is also revolting for the audience.*

*She likes getting food from the skip and asks for more of it, like cabbages, tomatoes, chicken and hot dogs. This is white man food and it amusing that she wants to eat it.*

*When she chases the fly it is like chasing a dog that has taken the meat in its jaws and run away.*

*There are no props so the cutters are mimed. This is funny because he could jam his fingers as well as mangling up the big hair of Mbongeni.*

*He politely asks about the cutters and it's funny if there are 10 machines, each one getting bigger along the wall.*

*They talk about the daughter who is doing a big standard at university. This is funny because it is more than they did and including the principal who failed his standards.*

*It is funny to be cutting hair in the street where everybody can watch.*

*He had his shop bulldozed by the police so this might be amusing as police don't bulldoze shops.*

*The interviewer interrupts them talking about bulldozers which is quite funny.*

*It is also amusing that he asks for big hair as he has just cut off all the other man's hair with clippers that don't really work.*

# 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 realise the comic potential.

Most of the response the candidate has made tackles the comedy part. That is not necessarily wrong, but there is less discussion of any directorial vision for the extract with parts that are not particularly funny.

The extent of the vision is that the written stage directions are largely adequate, and little more is expected, which leaves the potential of most of the response unrealised.

One Brechtian link is made to a particular character, but otherwise it is missing discussion of the wider aspects of staging, including spaces, venues, sets, props, miming and the message.

The annotations contain pointers to several comic moments which would be useful to the performers, but none is developed and all are rather predictable. The vision itself seems to be relatively unambitious.

It is marked in Level 1, limited references, understandings and few discussions of influencing contexts.

## Question 2 Candidate style answer – low level

As a director, explain and justify how you could use staging in a present-day performance of *Woza Albert!*.  
[30]

As a director I would justify my production of *Woza Albert!* as I would get the most out of the comedy but also remember all the serious bits.

When people are trying to get work it is a serious matter. If you were black and you didn't have the right papers and permits you would not get work. Just because people are black it is unfair to treat them different, but that is what happened.

My job is to read the play with the actors and check how they say the lines and do the moves like it says in the play. The stage manager would follow through all the moves after I had highlighted them, but the script tells us most of what we need to do.

I have to tell the lighting people what to light up as well, but the play has all the blackouts and I would tell them in a list. We would have musicians as well at the side or down front for the songs and to play while the audience comes in and goes out.

I want the play on a stage. I would like a stage in a big theatre, but if not I would go in a community centre. We need lots of space because there is some running around, like when they are on the train several times.

It doesn't have to drop a curtain and it does not need wings at the sides to go off because they can go behind a screen by the plank with costumes on it, which will make it quicker to come and go off anyway. I want lights all over the stage area so they can go down low and so there are some colours on the back so it can show where we are and what the time of the day is.

The costumes are what poor black people would wear because they are covering up and putting pink nose on when they are being white people. There are some clips on YouTube that show what actors should look like and how big the stage is.

The actors have to make the message clear to the audience, like when Morena the Jesus is come back in the brickyard or he lands at the airport but it is not him they have made a mistake. The bit at the beginning where Percy is not carrying his passport and gets into trouble makes you think about how the audience will understand what is going on in the country.

The bits where Morena is on stage have to tell the audience that Jesus Christ has come back to life again and this is hard to show unless he looks like Jesus. The mime that the actors do will show everyone what is what.

The play is written in twenty six scenes, some very short which are like episodes. Like Brecht they can be played through in any order but they have been done in this order and the actors must play them like that. The episodic style is very useful in making the theme bigger than the structure of the play.

The theme is what would happen if Jesus came back in this place and how terrible apartheid was especially for black people. It is a political play with a big message and everyone in the play has to help get that across.

There are lots of funny parts and I like the Prime Minister speaking to say they have got Jesus and then later that he is a bad thing to have. He has turned round in his views. This needs good acting.

The audience want to know about the historical past, like apartheid and the social angle, like the way the two men are prisoners together and after on the train and the cultural things, like how poor people have to buy their fly covered meat in the street and the men have to make thousands of bricks a day to build nice houses for the white people.

Some of this may be upsetting to the audience and I would have notes in the programme to warn them and tell them about apartheid. It should be realistic acting, with shouting and making jokes when in the script. The audience must believe in the characters even if the scene is very, very short like Scene Eight is.

This is down to the acting skills and they must do mime as well. They have to sing the songs and they are written in Afrikaans. I would have them sing the English versions which are written in the script, not Afrikaans.

I heard someone say that you could use a lot of actors for this instead of just two who have to do everything, but that is the point that they wrote. It is a political point to show we are all alike as humans if blacks play white with pink noses and even if whites treat blacks badly.

## Commentary

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

The response starts with some justification of the directorial role rather than staging in the play. There is a limited description of the stage the director requires and the explanation is neither developed nor particularly knowledgeable.

It is a long response going over a number of different scenes, but the analysis is thin and it is difficult to fathom what relevance it would have in a unique way to a contemporary audience. That has rather been neglected in the response which veers towards writing down all the candidate knows rather than focusing in on the actual question precisely.

It is marked in Level 1, limited in all criteria, although as there are several points made which are accurate and relevant, it just goes up into Level 2.



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