

GCE

Drama and Theatre

Unit **H459/45**: Deconstructing texts for performance: Sweeney
Todd: The Demon Barber of Fleet Street

Advanced GCE

Mark Scheme for June 2018

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
	Blank page
	Unclear
	Knowledge
	Knowledge and understanding
	Not answered question
	Lengthy narrative
	Repeat
	Tick
	Cross
	Effective evaluation
	Vague
	Odd or incorrect grammar
	No example
	Relating to question

Subject Specific Marking Instructions**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.**

Level 5: 25–30 marks	<p>Excellent and highly developed references to any theatrical processes or practices, used in the role of a 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>
Level 4: 19–24 marks	<p>Confident reference to any theatrical processes or practices, used in the role of a 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>
Level 3: 13–18 marks	<p>Clear reference to any theatrical processes or practices, used in the role of a 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>

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

Question	Answer	Mark
1	<p>Explain how you would direct the actors to bring the characters to life in this extract. Annotate the extract to support your answer.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> • Their role as a director and the methods and techniques they would use • Their vision, as director, of how the character within the extract will be interpreted and performed on stage and in rehearsal • The actors and how the directorial methods and techniques used in order to create and develop characterisation • How to direct the actors with regard to bringing their characters to life and acting truthfully within the given circumstances. <p>Candidates will give a description of their intended ideas on bringing the characters to life in the extract, with ideas on how the character would think, do and feel within the circumstances they are in.</p> <p>They will describe how they will direct the actors to bring the characters to life.</p> <p>Candidate’s vision of characterisation may be psychological, physical or psychophysically based in how they would direct the actors to create and embody their characters.</p> <p>Good answers will explore a full range of performance skills including facial expression, body language, gesture, movement and voice.</p> <p>Candidates will annotate the script with regard to how the actors would be thinking, and what they would be doing in terms of movement and gesture and how this will come from their character and the circumstances of the extract. Good answers will show an understanding of how using the circumstances and what the character wants and is doing will bring the characters to life.</p> <p>There are sections in the extract that a director could highlight for specific moments where as directors they would aim to engage with the subtext of what the characters are thinking and doing and how this would feed into the</p>	<p>30 (AO3)</p>

Question	Answer	Mark
	<p>scene as a whole.</p> <p>References may be made to the change in emotional intensity when singing and how this effects characterisation.</p> <p>How the stage directions can be used to aid characterisation within the section.</p> <p>Answers should detail more than just movement and gesture reflecting on how as directors they get the actors to inhabit their characters through various means. Reference could be made to different techniques or directors /practitioners to support the characterisation work done.</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.</p> <p>This guidance should be used in conjunction with the Level Descriptors.</p>	

Question	Answer	Mark
2	<p>As a director, explain and justify how you could stage a contemporary performance of <i>Sweeney Todd: The Demon Barber of Fleet Street</i>, integrating the different settings in the play</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> • An understanding of the role of director in the interpretation of the stage space and its use • The director's vision for the staging of the text and its potential impact • The creative and artistic choices which the director will need to make • The performance text and how it could be staged in a production with numerous settings • The creative and artistic choices which the director will need to make - how as directors they would use staging, character, voice, movement, props, setting, costume, physical theatre etc to create a space that reflects the changing settings. <p>Staging can cover the following aspects: stage style, stage space, the actors, setting, using language, movement, voice, mise en scene, lighting, sound, costume, makeup, special effects, change when moving from dialogue to singing. Candidates can explain and justify any of these within their answer.</p> <p>Candidates may focus on any of the above areas and how they would combine traditional and contemporary elements within the musical.</p> <p>Comments on staging, mise en scene and character movement may all reflect how the candidate would create different settings in the play. Accurate identification of any setting within the play will be accepted.</p> <p>Candidates may well opt for answers that reflect a combination of physical theatre, use of props, lighting, sound, special effects etc. Answers in the higher bands will justify their use in depth.</p> <p>Higher band candidates may identify the differences in staging using directorial techniques to clarify different perceptions of past events for the characters.</p>	30 (AO3)

Question	Answer	Mark
	<p>Good answers will acknowledge the style of the performance text and go into how the actors would perform in a fluid moving style to represent the changing settings from one space to another space.</p> <p>Good answers may include analysis of cross gender casting and doubling of actors, if applicable.</p> <p>Candidates are to be rewarded for original concepts based on staging, use of actor /characters, physical theatre and mise en scene. Challenging the theatrical norm to experiment with ideas should also be rewarded.</p> <p>Good answers will highlight specific scenes in detail to help explain their staging of the performance text from one setting to the next. Throughout this candidates will explain and justify the characters and where they will be positioned and moved. Good answers may consider proxemics and how close/far apart characters should stand and be aware of how to use this to create effect when moving settings.</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.</p> <p>This guidance should be used in conjunction with the Level Descriptors.</p> <p>Any material that has been re-used and was credited in response to Question 1 should not also be credited for Question 2.</p>	

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