

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/44 Summer 2022 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers are also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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Paper 44 series overview

Although the first session since the start of the pandemic, it was clear that most centres had learned from 2018 and 2019, continued developing their teaching/resources and had used the subject specific advice offered in advance of the series.

The single Assessment Objective – *demonstrate knowledge and understanding of how drama and theatre is developed and performed* – is examined through how *Stockholm* is interpreted for performance to others by a director.

The play needed to be deconstructed, analysed, dismantled, exposed, explored, experimented with and interpreted before being shaped into a credible performance.

This requirement led to some exciting, innovative and unusual ideas for production. While it is not expected that each one of the four strands in the level descriptors grid will be in evidence in equal measure in both responses, there were marks for responses that recognised directing is a layered and often collaborative process.

It was expected that candidates would refer to acting and design as well as simply telling everyone what to do or slavishly follow the stage directions from the text. Costume, props and technical effects played a part in many responses. The use of contemporary technology to tell the story and explore/expose the complex relationship between the couple was often well exploited, but sometimes ignored.

A few candidates discussed budgets that a director might have or wish for. This was a relevant aspect of the directorial vision, as the reality of financing has to be addressed, even though imaginary limitless resources were accepted as part of the vision.

The specification makes clear that production process and theatrical practices should be part of the learning. While many candidates referred to Brecht and Stanislavski, some Artaud and Le Coq and a handful to Boal, there were only some references to how the study of practitioners, dead or alive, had informed their ideas and experiments.

With their learning from the other AS and A Level components, research into performances, staging styles and dramatic exploration of the themes, there was an expectation of inspiration drawn and ideas applied from the work of practitioners; some they'd seen, some they'd actually studied.

There was rarely a sense that practical work had been undertaken on and around the text as part of candidates' journeys. Sometimes it was superficial or simplistic. 'We used a Brechtian technique' showed neither knowledge nor understanding.

If that kind of sweeping generalisation was expanded with a sentence on what they understood about *verfremdungseffekt*, the 4th wall or *spass*, then they demonstrated learning from a practitioner. Illustrations of processes and theories could be implicit, if explained.

In *Stockholm*, the influence of Frantic Assembly is integral to understanding how the play was created and works in performance. The use of Frantic Assembly's rehearsing and devising techniques was often patchy. Where they were used as devising and explorative tools, responses were more effective.

Some candidates had been prepared with generalised directorial responses, local settings and political interpretations before knowing the wording of the questions. While that formulaic or pre-prepared response is understandable, it limits candidates' creativity and originality. Centres should not offer candidates ready-made directorial ideas, but help them work towards finding, exploring and presenting their own.

The understanding of how staging underpins a performance was generally well understood. Whether to use a proscenium arch, thrust, traverse or in-the-round layout was crucial to realising the vision. Staging was particularly important in a drama of such agonising intimacy.

What is a Director?

- Has responsibility for an overall concept, direction, purpose, imagining, shaping, guiding
- Works with performers, designers (of costume, set, lighting, effects, props, staging), venues, stage management and box office
- Is often all things to all people in a production while being the boss

With Question 1 about a given extract and Question 2 about the whole play which includes the extract, there is going to be some overlap in responses. Even when opening paragraphs were identical, since each question was marked as a free-standing entity that was no problem

Many candidates found inventive ways of introducing the extract vision (Question 1) and the whole play vision (Question 2) using different words and expressions. Some felt that copious background and/or biographical information on the play, Bryony Lavery, first performances, Frantic Assembly and well-known examples of Stockholm Syndrome were needed. Only when such information was made relevant to addressing the question from the directorial viewpoint were they truly helpful.

Directorial focus

The sole focus of this component is directorial. Examiners looked for any aspect of the director's function, including an overall dream of what a show would look like, the aim of conveying meaning and/or a message to an audience, staging, blocking, levels, proxemics, semiotics, set design, lighting, sound, effects, costume, props, stage furniture, genre, technology and contexts.

The handwriting of a small minority of candidates presented a challenge for examiners and it was noted that several candidates opted to type their work, even though most of the annotations needed in Question 1 were handwritten. Centres may wish to give thought in future sessions to advising candidates on handwriting or word processing.

Updating settings

Many candidates considered a contemporary audience and set their extract and/or whole play in a different setting from the playwright. One was in a children's home where Kali and Todd were siblings, which had not been fully thought through, one was entirely in Todd's imagination, one as a horror movie, one in a 1950s sitcom, one in a game show and one literally on an island where audience travelled by boat and foot.

This is not a play to be taken at face value as it is rich in layers of psychological complexity. The central theme of the supposed perfect couple and the surprising twist as to who is the abuser in the toxic relationship was understood across the board. The play still feels relevant so the ideas for making it suitable for a contemporary audience were rarely too far-fetched.

The use of the language and swear words was commented on by some candidates, many of whom felt it was unnecessarily shocking. The actual cooking on stage was discussed by a few and what effect the smell of that would have on an audience. Some suggested it be done by video projection of hands, utensils and kitchen worktop while the actors mimed the actions.

The captor/captive relationship embodied in a symbolic web and the fluttering moth were generally understood. The more perceptive responses probed this syndrome at least a little. The use of Frantic Assembly techniques was as expected, particularly in the annotations, but there was little focus on the choreographic, physical theatre aspects.

Design elements were often called in to support the discussion, with particular focus on symbols for the destructive, cyclical and caged-in nature of the relationship.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> • Considered the directorial purpose is to convey meaning to an audience • Frequently used examples from the play to support discussion and ideas • Demonstrated learning from directorial and practitioner practices and processes, methods, techniques and applied them accurately • Commanded the language of drama and theatre knowledgeably and with understanding 	<ul style="list-style-type: none"> • Discussed text as a piece of literature rather than as a blueprint for a live performance in front of an audience • Began both responses with identical wording and explanation, although some overlap is acceptable • Produced very few annotations to the extract in Q1 or simply repeated the given stage directions • Relied solely on the Question 1 extract to provide material for the Question 2 response

OCR support



The OCR resources for this component and for *Stockholm* in particular are invaluable <https://www.ocr.org.uk/qualifications/as-a-level-gce-drama-and-theatre-h059-h459-from-2016/delivery-guide/component-dt041-deconstructing-texts-for-performance-4148/delivery-guide-dtdg004-deconstructing-texts-for-performance>

Resource

Frantic Assembly's own resource on their original production of *Stockholm* is a must for every teacher to see <https://www.franticassembly.co.uk/productions/stockholm>

Assessment for learning



- * Besides reading and discussing the play text, work through a number of Frantic Assembly and other drama exercises, exclusively from the directorial viewpoint.
- * Use techniques and ideas from Brecht, Stanislavski, Boal, Artaud, Grotowski, Berkoff, Katie Mitchell in turn to interpret a particular section.
- * Encourage students to direct their peers in those particular sections and try them out in front of an audience.

Question 1

- 1 As a director, describe and justify your vision for directing the actors in this extract to create dramatic intensity and tension. Annotate the script to show how you would do this. **[30]**

This question is not in two parts – the explanation and the annotations are marked holistically. Annotations should generally support and expand on the account of the vision described in the opening.

Some candidates felt that the single page of lines offered before the extract was a limit to their account. It is not. They may continue on the extra pages after the extract, if they wish.

The question asks for a description and a justification of the directorial vision. It requires specific focus on dramatic intensity and tensions. The annotations should demonstrate how the vision would be brought to life on stage – page to stage.

If examiners felt as they read the response that they could visualise the extract on stage, that it worked, that it achieved the directorial vision and demonstrated dramatic intensity and tensions, and that it was a series of credible ideas, then they gave marks accordingly. How directors' creative and artistic choices influence how meaning is communicated should be on show in this response.

Annotations took many forms. Some candidates drew lines across page from text to note, some drew thumbnail sketches of blocks, levels, stage layout or even a costume while others compartmentalised ideas into voice, tone, physicality, proxemics and intention. Some saw annotations as space to confine themselves to the actors' perspectives. A minority used annotations to mention influences from practitioners they'd studied.

Exemplar 1

In my version of Stockholm, I would direct my actors to create dramatic intensity and tension through the use of vocal expression and body language. I would also use Frantic Assembly techniques such as fuff picking and hymn hands to show this tension.

In the beginning of the extract, where we ~~see~~ hear Todd and Kali's ansafone message, I would direct my actors to act out this message towards the audience. They should have big smiles on their faces, and be talking in an upbeat, happy tone. This will not only contrast the atmosphere and the tension that we see later in the extract, but it will also show the audience how Todd and Kali present their relationship to other people and how they hide their toxicity.

The next part of the extract I would use to create dramatic intensity

SEVEN – HAPPY BIRTHDAY FROM YOUR CRAZY FAMILY

KALI: Do you want to get that?

TODD: No.

This is hallowed holy sacred 'us' time.

Do you want to get it?

KALI: She can't bear phones. She's probably phone-phobic that's probably... Available you're so available these days... phones.

Ansaphone clicks. Their recorded comedy-message. It records them trying out their new music/sound effect-making software package... they aspire to Laurie Anderson's 'O Superman'. Quite new, it amuses them...

TODD / KALI: Hello, this is Us. Us us us ussssssssss

KALI: ... Me.

TODD: ... and Me.

KALI: ... Kaaaaaaali.....

TODD: ... Toddoddoddoddodd

BOTH: ... Why Are You Calling Us At A Time Like This??? Why are you calling us at a time like this????

TODD: ... If you must absolutely must

KALI: ... and only then...

TODD: ... leave a short message which we probably Won't respond to... Otherwise

BOTH: ...JUST OFF

Into song...

OFF
OFF

TODD: God, we're Good!

Ansaphone clicks in...

ANSAPHONE: Hello, it's Mummy. Just ringing to send love to you both...

Angry tone, stern, as if she is blaming Todd for the phone ringing, ruining their time together.

getting louder as she speaks, emphasising 'fucking' both times, creating an aggressive atmosphere.

Todd and Kali act out this voice recording, with huge smiles on their faces, contrasts the aggressive atmosphere they make when they are alone, shows they hide this from others.

recording plays, ~~the~~ sweet voice, calm and soft.

Hello...Kali...dear
 And, of course, Happy Birthday, Todd Darling!
 We don't know what you're doing today...
 You might be in Stockholm already...
 I can't remember when you're going...
 Anyway...whatever you're doing...
 I hope you're having a wonderful time...
 And so does Daddy...

45

Pause
 Then...

55

MOTHER / FATHER: [Almost in tune...]

Happy Birthday to you
 Happy Birthday to you
 Happy birthday dear To-odd...
 Happy Birthday to you!

60

MOTHER: Happy Birthday, darling!

FATHER: Yes. Happy Birthday, er...
 Happy Birthday, son.

Pause...

65

MOTHER: [Background...]

Hang up now, for goodness sake
 Frank, please, quick, we're not...
 hang...

Clicks off

70

KALI: How sweet.

Mummy and Daddy.

Mummy and Daddy.

Calling on your Big Day, Little Boy.

Why didn't you pick up?

TODD: Cooking to do.

Honestly, people making me dance
 Wanting me to talk to them...

KALI: Don't you want to talk to them?

TODD: Not at this moment in time, no.

80

Bright and happy voices, to show that what Kali says about them is completely untrue and is all down to jealousy.

mocking tone, as if he should be embarrassed by his parents

annoyed tone, showing he is trying to make Kali think he ~~agrees~~ agrees with her.

KALI: But you *do* want to talk to them
some moment in time.

On your birthday...

Don't you.

Don't you?

TODD: Well, they *are* my parents!

Later

BOTH: See

No

KALI: You do want to talk to them really.

Oh yes.

They are your family, after all.

Even if she is of Hall.

Lady

And Lord too.

Lord and Lady of
Manor...

Your *parents* after all ...even *despite*
their Manor treatment of
me

Call them

Call them

It's your birthday

Call them

TODD: No.

No.

KALI: Why won't you call them?

Why?

Why?

85

90

95

100

105

→ second 'don't you',
should be said as
Kali walks up to
Todd, he is facing
away as he cooks,
she stands behind
him putting her hand
on his shoulder.

→ shrugs her hand
off his shoulder.

→ walking away
from him, calm
voice, but loud
~~and~~ aggressive voice
when she swears,
directed at Todd

→ placing her hands
on him → fuff picking

→ ~~the~~ hands on his
shoulders and arms,
to show she is trying
to get the truth
out of him.

TODD: I DO NOT WANT TO. 110

KALI: Why not? Why not?
Because...?

TODD: Because I can't stand my parents
for sake!

Because I hate how they treat you! 115

Because I want to be with just you on
my birthday.

Because I want to cook our dream
dinner now.

Can I please cook our dream dinner
now? 120

KALI: Do what you like.

I've stuff to do upstairs.

TODD: What stuff?

KALI: Private stuff. 125

TODD: What private stuff?

KALI: Private private stuff.

Can I borrow your mobile?

TODD: Why d'you want to borrow my
mobile? 130

KALI: I just do.

TODD: Is yours broken?

KALI: No. Is yours?

TODD: No.

KALI: Well, then, let me borrow it. 135
Mardy-arse.
Please. Thank you.

And she gets it...

And now he can't just call or speak or
text or email 140

Because she knows he won't dare
use the landline and she's got this

→ turning around
and swiping her
hands away.

→ hymn hands, softly
touching her arms,
while Kali looks
away, but doesn't
stop the touching.

→ takes his hands
off her and turns
around

→ faces him, sweetly
asks to have his
phone, to hide the
fact that she is
going to read
through his
messages.

→ speaking to the
audience, showing
her manipulative
side.

and she's going on the computer so
all he can do is sneak out the door...

TODD: [Calls up...]
I'm just popping down to the shop!

KALI: See?

Why?

TODD: We forgot fennel!

KALI: Do without fennel.

TODD: It'll only take a minute!

KALI: Do without fennel.

TODD: But it's good with fish...

KALI: We don't need fennel.

TODD: But with fish it's...

KALI: Can we seriously not live without
fennel?

TODD: Yes, but...

A lot of silence in both their spaces...

Oh.

Alright. We can live without fennel.

KALI: Why does he want to leave such a
lovely house...?

Why does he pretend to forget the
fennel?

So he can sneak out to pretend he's
buying fennel?

How remedial does he think she is?

145 → again to the audience, as if she is trying to persuade the audience that Todd is actually a liar and deserves to be treated the way he is.

150

→ getting louder with each word

155

→ screaming

160

→ soft and quiet to cut the silent tension

165

The response is articulate and knowledgeable. It opens with a statement of intention without a great deal of history/background to the play. Some contexts are discussed later. We have enough information to consider the details of the text.

The response continues by explaining what happens in the extract without falling into the trap of giving too much narration and expands on what could be done by a director.

The response continues into an extra booklet (not shown here). It comprises well-considered ideas for demonstrating dramatic intensity and tension. Frantic Assembly is referenced effectively with some detailed examples, rather than just stating 'FA was used.' How a director makes creative choices runs through the response. Annotations are clear, effective and do not simply repeat the question. Question 1 was given Level 5, 27 marks.

Exemplar 2

SEVEN – HAPPY BIRTHDAY FROM YOUR CRAZY FAMILY

KALI: Do you want to get that?

TODD: No.

This is hallowed holy sacred 'us' time.

Do you want to get it?

KALI: She can't bear phones. She's probably phone-phobic that's probably... Available you're so available these days... phones.

Ansaphone clicks. Their recorded comedy-message. It records them trying out their new music/sound effect-making software package... they aspire to Laurie Anderson's 'O Superman'. Quite new, it amuses them...

TODD / KALI: Hello, this is Us. Us us us usssssssssss

KALI: ... Me.

TODD: ... and Me.

KALI: ... Kaaaaaaaali.....

TODD: ... Toddoddoddoddodd

BOTH: ... Why Are You Calling Us At A Time Like This??? Why are you calling us at a time like this????

TODD: ... If you must absolutely must

KALI: ... and only then...

TODD: ... leave a short message which we probably Won't respond to... Otherwise

BOTH: ...JUST OFF

Into song... OFF OFF

TODD: God, we're Good!

Ansaphone clicks in...

ANSAPHONE: Hello, it's Mummy. Just ringing to send love to you both...

PHONE WOULD ring
→ KALI would be sat, reading a book in the centre of one stage. Todd is stage right in the kitchen doorway.
→ KALI will not look up from reading. She knows that she can manipulate Todd without having to move.
→ Todd won't flinch from what he is doing either, this will show the toxicity of the relationship as they both believe they can manipulate each other through their words, building tension between them.
→ KALI will close her book and direct this at the audience, adjusting her position so that she is sat upright, placing her hands neatly in her lap, her voice will be soft, and slow her volume no louder than if she was talking to Todd.
→ As this plays, KALI will resume reading her book, turning the pages every few seconds to show she isn't really reading but is instead listening to who has tried to call. She will tilt her head closer to the phone, without looking up from her book. This will show that she is expecting Todd to have done something wrong, and now only needs one proof of such.
→ As the ansaphone clicks off Todd continues eating vegetables but chuckles to himself, then laughing, she won't share in his from her 'reading'.

Hello...Kali...dear
 And, of course, Happy Birthday, Todd
 Darling!
 We don't know what you're doing
 today...
 You might be in Stockholm already...
 I can't remember when you're going...
 Anyway...whatever you're doing...
 I hope you're having a wonderful
 time...
 And so does Daddy...

Pause
 Then...

MOTHER / FATHER: [Almost in tune...]
 Happy Birthday to you
 Happy Birthday to you
 Happy birthday dear To-odd...
 Happy Birthday to you!

MOTHER: Happy Birthday, darling!

FATHER: Yes. Happy Birthday, er...
 Happy Birthday, son.

Pause...

MOTHER: [Background...]
 Hang up now, for goodness sake
 Frank, please, quick, we're not...
 hang...

Clicks off

KALI: How sweet.

Mummy and Daddy.

Mummy and Daddy.

Calling on your Big Day, Little Boy.

Why didn't you pick up?

TODD: Cooking to do.

Honestly, people making me dance
 Wanting me to talk to them...

KALI: Don't you want to talk to them?

TODD: Not at this moment in time, no.

45 → Kali will look to Todd when Todd's mother said this, with her eyes narrowing and a stern expression across her face. This ~~will~~ could show that Kali is blaming Todd for his mother's feelings of her. Todd will notice her gaze and gulp, before continuing with one looking in an attempt to ignore her.

55

→ Both Todd and Kali will look up when this is sung. Todd will look at the ceiling in embarrassment and Kali will stare straight ahead in annoyance.

60

→ When Todd's father can be heard, Todd will look down at the vegetables he is cooking. This will build tension as he knows that his parents do not approve of Kali.

65

↳ Kali will adjust her seating so that she is slouching against the back of the sofa showing she ~~is~~ herself knows this also.

70

→ Kali stands up, slowly sashaying mockingly towards Todd.

75

→ Todd will drop the knife on the chopping board and defensively cross his arms.

→ Kali will walk behind him then wrap her arms around him, ~~she~~ resting her head on his shoulder as she mocks him.

80

→ Todd will pick up the knife again and continue to cook, chopping with more vigour than before to show the audience his frustrations.

This is a further example of annotating the extract in Question 1. It is full, detailed, clear and adds more to the written explanation (not shown), which is often the case. As Question 1 is marked as a whole, text plus annotations, it is useful for candidates to use their time on Question 1 equally between text and annotations.

Some candidates spend more time on one or the other. It's a choice they must make.

With the written work, this was just into Level 4, 19 marks.

Question 2

- 2** As a director, explain and justify how you could stage a performance of *Stockholm* to highlight the key themes of the play. **[30]**

This asked for an explanation and a justification for a production highlighting the key themes. In this play there are many, including retrospective jealousy, control, manipulation, love, obsession, lies, entrapment, power and abuse.

Design elements were often called in to support the discussion, with particular focus on symbols for the destructive, cyclical and caged-in nature of the relationship.

In many cases, candidates had been taught to focus on three scenes to represent the whole work to answer Question 2. This is entirely acceptable.

Exemplar 3

For ~~the~~ Frantic Assembly's 2007 production of 'Stockholm' by Bryony Lavery I would explore the themes of retro-active jealousy, claustrophobia and domestic ~~is~~ violence.

At the start of the play I would ~~not~~ when Todd says the line 'In a few days we'll be in Stockholm', I would make the actor playing Todd enter the proscenium arch stage through the back door, where the audience entered, because it would ~~of show~~ surprise the audience by not expecting an actor come out and act from the back as well as symbolise the last freedom Todd will ever feel. ~~The~~ I have chosen to use a proscenium arch stage as it will be a metaphor of Todd's freedom. The actual arch of the ~~pre~~ staging is the closest place on stage to Todd's freedom, yet by having the actor ~~to~~ playing Todd ~~enter~~ walk on to the stage it shows how he isn't free anymore. Additionally, this ~~at~~ symbolises Todd in an

airport looking for his gate to Stockholm, yet this will have a darker meaning throughout the play as his trip to Stockholm and him walking like in an airport symbolises him entering his toxic relationship with Kali and how he slowly develops Stockholm syndrome

In the middle of the play, Kali the actress playing Kali uses repetition of the line 'Where are you?' ~~two~~ In centre stage I would add ~~not~~ silver metal stairs, which to an audience at first will look like their loft which is upstairs, yet for that line I would make the actress playing Kali rush up the stairs, whilst bright and cold LEDs swing around in a circle ~~as~~ as if she was a lighthouse keeper/watcher. This shows the audience how controlling Kali really is as she has to have to know where Todd is at all times; he must not escape or be tempted to escape the proscenium arch staging as that stage symbolises Kali's control over Todd, yet where the audience is sat symbolises

Todd's the outside world, where Mum and Topher, as well as the actual live audience is worried for Todd. This will also make the audience start ~~Additionally~~, to sympathise for Todd as they start to understand that he has to escape his situation into freedom.

Additionally, in the middle of the play the actress playing Kali asks Todd 'Smerdle ...?' in their own made up Swedish language. I would place Kali backstage centre near the cyclorama, whilst Todd will be upstage right to symbolise that Kali is worried that Todd is so close to the arch of the stage; his freedom. So to get Todd to join her, Kali uses manipulation and rape to get Todd back to her in upstage centre. During the scene of part of Kali raping Todd, I would like to show disassociation from Todd as a traumatic response to what is happening to him. I would show this by having the stage become smaller by

having blocks of black walls come from the sides of the stage as if they are squishing ~~at~~ both actors ~~who~~ who are in the centre. This shows how claustrophobic and controlled Todd feels in his relationship with Kali. ~~For addition~~ ~~addition~~ Furthermore, to emphasise to the audience that Todd is dissociating from his real life he will imagine to see a moth. I would use a projection on ~~one of the~~ ~~the~~ the left black wall, which is 'squishing' them metaphorically to ~~show~~ show the audience the moth Todd is focusing on during his traumatic experience. This will make the audience very uncomfortable as they cannot do anything to help Todd. They have to watch Todd be Kali's prisoner, as well as the irony of ~~the~~ moths, who^{rich} are usually trapped inside houses and are addicted to warm lights, ~~to~~ have more freedom than Todd who is in love with his abuser. Kali's 'Don't skadoo me' has gotten Todd to do what she wants, which shows

the audience how toxic she is. After the rape scene is finished, I would change the projection of the moth to go around the walls of where the audience are sat to symbolise hope that Todd could escape this situation as so did the moth, which would make the audience cheer for Todd to change his ways of life into what is better for ~~him~~ him.

Lastly, I would use staging to show how much Kali has got Todd wrapped around her finger through the quote 'Siamese twins.' I would place both actors, ~~the~~ Kali on upstage ~~the~~ left and Todd on upstage right with the exact same equal distance in between them. Then both would hold the same Morrison's bags in both hands to symbolise how tamed Todd is to do things like Kali does. Additionally, this shows how much Kali cares what she looks like to the outside world, which in this case is the audience, meaning ~~the~~ they both would stand

perfectly still and the same on either sides of the stage. ~~For~~ I have chosen for Todd to stand on upstage right as a metaphor that Todd is right and is in the wrong. ~~Or by having~~ situation which he ~~is~~ or anyone doesn't deserve to be in. Additionally, I would have the black wall from the right side go to the left, which means the stage gets smaller and so Todd is forced to go over to Kali's side of the stage, where she was perfectly stood like a 'scamse twin' with her upper class shopping bags as a status to impress the outside world. This would be like ~~Brecht's~~ Brecht's Verfremdungseffekt, where the audience will think if they act a certain way to impress their friends, and will definitely think over how men can be abused in relationships too and that their mental health is important too.

The response is articulate and knowledgeable, mature and well-considered. There are thoughtful insights into the characters and key themes are identified and explored. Lighting and staging are also justified. Examples and illustrations from the text are appropriate and not overlong. There is KU of processes, proxemics and it grasps how the play is structured and may be interpreted. It avoids mere narrative. There is good, relevant detail. Level 5, 28 marks.

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