

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/45 Summer 2022 series

Contents

Introduction	3
Paper 45 series overview	4
Question 1	7
Question 2	14

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 45 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 *Sweeney Todd* is interpreted for performance to others by a director.

The musical 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 characters 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 *Sweeney Todd*, the influence of Victorian melodrama is integral to understanding how the show was created and works in performance. Grand Guignol style is secondary but can be helpful. The use of Brecht and/or Stanislavski, for instance, 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, in-the-round or site specific 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 musical 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 musical vision (Question 2) using different words and expressions. Some felt that copious background and/or biographical information on Sondheim, melodrama, Jack the Ripper, first performances or political connections 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 something of a challenge for examiners and it was noted that several candidates opted to type their work, although 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 set during the Blitz in London; one was in 1960s Soho and one in an actual asylum where they let Todd play out his mad fantasies which got out of hand. Several argued for in-the-round or site specific to draw the audience closer to the blood and gore.

This is a musical that may be taken at face value or interpreted as a drama rich in layers of psychological complexity. The central theme of the revenge of one man that badly backfires on him was understood across the board.

The stagecraft and practices involved in cutting throats was often explored. Some suggested it be done by video projection or reported by a chorus, but most relished literally displaying the blood and gore.

The relationships of Todd to wife and daughter and to the judge, and the judge to the daughter and mother, Mrs Lovett's to Todd and the minor characters were generally understood. The more perceptive responses linked these psychological relationships to the physicality of staging them.

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 Question 1 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 *Sweeney Todd* in particular are invaluable [A Level Drama and Theatre Teacher Guide - Sweeney Todd \(ocr.org.uk\)](#)

OCR support



Northern Ireland Opera and Lyric Theatre, useful resource pack from their production of the show [Sweeney-Todd-Resource-Pack.pdf \(nptcgroup.ac.uk\)](#)

Assessment for learning



- Besides reading and discussing the play text, work through a number of practitioner inspired 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 written 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 for responses 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 the gothic, melodramatic musical Sweeney Todd: The Demon Barber of Fleet Street, dramatic intensity and tension runs throughout ^{and is} evident in the timeless nature of the themes ^{For example,} of social hierarchy and power, which are particularly prevalent in this extract. Set in Victorian London, the musical creates dramatic intensity and tension through highlighting the social disparity consequent of the Industrial Revolution.

In this extract, the idea of social hierarchy and power has the potential to be inverted with Todd being for once in control of the situation, thereby creating dramatic tension. While Turpin (symbolic of the upper class) and is ignorant of the dangerous situation he is in, dramatic irony creates tension. To exacerbate this intensity and tension, I would direct the actor playing Turpin to play up Turpin's vulnerability through carefree physicalisation and vocalisation, for instance whistling in a very laid-back way.

I would also exacerbate Turpin's vulnerability in this extract through the complete contrast in physicalisation and vocalisation of Todd who contrastingly is incredibly tense and in a manner that the audience have not seen before, in relation to his revenge being so close to him. ~~As~~ I would also use the actor playing Todd to become much more animated in his vocalisation and physicalisation, reflective of the
(continued at back)

Physicalisation

→ eyes transfixed on Turpin (audience awaiting the inevitable)
→ sinister smile³ (smiling through his teeth) → ANIMATED

TODD.
The closest I ever gave.
(He whips the sheet over the JUDGE, then tucks the bib in. The JUDGE hums, flicking imaginary dust off the sheet; TODD whistles gaily)

JUDGE.
You are in a merry mood today, Mr. Todd.

TODD (Sings, mixing lather).
'Tis your delight, sir, catching fire
From one man to the next.

JUDGE.
'Tis true, sir, love can still inspire
The blood to pound, the heart leap higher.

BOTH.
What more, what more can man require —

JUDGE.
Than love, sir?

TODD.
More than love, sir.

JUDGE.
What, sir?

TODD.
Women.

JUDGE.
Ah yes, women.

TODD.
Pretty women.
(The JUDGE hums jauntily. TODD whistles and starts stropping his razor rhythmically. He then lathers the JUDGE's face. Still whistling, he stands back to survey the JUDGE, who is now totally relaxed, eyes closed. He picks up the razor and sings to it) Holds close to face.

JUDGE (Opens his eyes).
Make haste, and if we wed,
You'll be commended, sir.

TODD (Bows).
My lord ...
(Goes to him)
And who, may it be said,
Is your intended, sir?

Handwritten notes and annotations:

- Almost under his breath
- Play up vulnerability:
 - eyes looking around in a carefree manner
 - ~~thickening~~ twiddling thumbs
 - kicking feet in a childish manner
- Todd is now animated
 - upbeat
 - tapping foot
 - exciting for his revenge
- Once again he's carefree (head bobbing along to music)
- Quick faced-joyful but in a sinister way
- Although Turpin thinks he's on the same page as Todd, he's not. → he's vulnerable
- To build intensity
- foreboding his actions
- Reminder to the audience that something is going to happen
- audience is in a state of tension
- Physical
- Judge faces/sits away from Todd (physically vulnerable)
- To himself perhaps lighting (red wash could increase tension)
- Tension builds + then is released
- increasing intensity
- Todd's eyes transfixed on Turpin's throat. His eyes dart from his razor to the throat. (reflective of his obsession)
- Turn over

SNISTER

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4

JUDGE.
My ward.
(TODD freezes; the JUDGE closes his eyes, settles comfortably, speaks) 55

And pretty as a rosebud.

TODD (Music rising).
As pretty as her mother? 60

JUDGE (Mildly puzzled).
What? What was that?
(As the music reaches a shrill crescendo, TODD is slowly bringing the razor toward the JUDGE's throat when suddenly the JUDGE opens his eyes and starts to twist around in curiosity) 65

TODD (Musingly, lightly).
Oh, nothing, sir. Nothing. May we proceed? 70

(Starts to shave the JUDGE, sings) himself
Pretty women ...
Fascinating ...
Sipping coffee,
Dancing ...
Pretty women
Are a wonder.
Pretty women.
Sitting in the window or
Standing on the stair,
Something in them
Cheers the air.
Pretty women ...

JUDGE.
Silhouetted ...

TODD.
Stay within you ...

JUDGE.
Glancing ...

TODD.
Stay forever ...

JUDGE.
Breathing lightly ...

TODD.
Pretty women ...

BOTH.
Pretty women!
Blowing out their candles or
Combing out their hair ...

Refer to Leag's 7 levels of tension

Needs to calm himself (this is too important)

Anger bubbles out in this statement:
→ fists clenched
→ nostrils flared
→ eyes glazed in remembrance

tension increases again after the last release anti climax

(deep breath)
→ still playing a role for Turpin } false pleasantry
→ fake smile

Todd plays along with Turpin to lure him in again.

The characters are in completely different mindspaces

→ false sense of security w/ Turpin & audience

Todd talking about Lucy, Turpin talking about Johanna

Perhaps utilise contrasting lighting. Todd upset with birdier with the set, when he turns away from Turpin → revealing his deceiving nature.

ignorant of situation
→ lets Todd's comment go (shrugs it off)

Strong contrasts between them but also parallels seen in moments when singing together

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JUDGE.
Then they leave ...
Even when they
leave you
And vanish, they
somehow
Can still remain
There with you,
There with you.

TODD.
Even when they
leave,
They still
Are
There.
They're there.

BOTH.
Ah,
Pretty women ...

TODD.
At their mirrors ...

JUDGE.
In their gardens ...

TODD.
Letter-writing ...

JUDGE.
Flower-picking ...

TODD.
Weather-watching ...

BOTH.
How they make a man sing!
Proof of heaven
As you're living —
Pretty women, sir!

JUDGE.
Pretty women, yes!

TODD.
Pretty women, here's
to
Pretty women, all the
Pretty women ...

BOTH.
Pretty women, sir!
Pretty women, sir!

ANTHONY (Singing). Catartic release.
She says she'll marry me Sunday,
Everything's set, we leave tonight

**JUDGE (Jumping up, spilling the basin
and knocking the razor from TODD's
hand).**
You!

ANTHONY.
Judge Turpin!

JUDGE.
There is indeed a Higher Power to
warn me thus in time.
(As ANTHONY retreats, he jumps on to
him and grabs him by the arm)

Handwritten notes:

They are in very different
places → shown through
contrasting physicalisation
to build the tension:

Turpin: stares wistfully into the
distance → imagining
Johanna

Todd: stares almost within
himself (eyes are glazed
reflective of how
broken he is)

ALL
the
while,
tension
is
building
through
proxemics

Todd's face
moving closer
and closer to
Turpin's face.

Tension crescendoes
to the end of
the song.
→ Reflected in music

"It's infused with music
to build a state of
tension" — Stephen
Sandheim

audience on
the edge of
their seats
(in a state
of shock
of tension)

Suddenly,
Anthony
bursts in
through
the
audience
(almost
a jump
scare)

Turn over

melodrama build
tension

audience on
the edge of
their seats
(in a state
of shock
of tension)

Does not see
Turpin — too focus
in his own
dream world,
perhaps clutching
Johanna's handkerchief

audience
increases intensity

immediate
action.
(lots going
on for
the audience)

close
proximity

audience

Johanna elope with you? Deceiving slut — I'll lock her up in some obscure retreat where neither you nor any other vile, corrupting youth shall ever lay eyes on her again.

150 → Judge suddenly from a level 2 to a level 5/6 in Lecog's level of tension.

ANTHONY (*Shaking himself free*). But, sir, I beg of you — → Tension built through the use of levels, Judge is tall / big while Anthony is small + naive.

155 → Rehearsal technique

Todd is almost motionless — he was so close yet so far — no release of tension for audience → Remove dialogue and play the scene solely through physicalisation

JUDGE (*To TODD*). And as for you, barber, it is all too clear what company you keep. Service them well and hold their custom — for you'll have none of mine. → Pushes through audience

160 → Anger bubbles over: → Roars at Anthony

ANTHONY. Mr. Todd! → Perhaps threatens him with the razor he picks up off the floor.

TODD (*Shouting*). Out! Out, I say! → Bewildered, ANTHONY leaves. Music begins under, very agitated.

165 → Todd stands motionless, in shock. As the JUDGE hurries off down the street, MRS. LOVETT, with a new bottle of gin in her hand, sees him. She glances after him, then goes into the back parlor where TOBIAS is now asleep. She looks at him, puts down the bottle and hurries out and up the stairs to TODD.

170 → Rushes to Todd's rescue

175 → in love with him → He is almost her obsession

MRS. LOVETT. All this running and shouting. What is it now, dear? → provides a completely contrasting character to Todd

180 → She is motherly, money-obsessed, and completely in love with Todd. → calming

TODD. I had him — and then... → Ignorant of what this means for Todd → more dramatic irony.

MRS. LOVETT. The sailor busted in and saw them both running down the street and I said to myself: "The fat's in the fire, for sure!" → Ignorant of what this means for Todd

185 → Ignorant of what this means for Todd

190 → more dramatic irony.

TODD (*Interrupting, sings*). I had him! His throat was bare Beneath my hand — out → Anger bubbles out

MRS. LOVETT (*Alarmed, pacifying*). There, there, dear. Don't fret.

195 → Increasing tension + intensity → unsure of what to do (eye contact tries to calm him) → but doesn't work

TODD. No, I had him! His throat was there, And he'll never come again! → (looks around, tries to calm his physically — touching his shoulders)

→ Still a level 7 tension

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IMMERSIVE EXPERIENCE

MRS. LOVETT.
Easy now.
Hush, love, hush.
I keep telling you —

TODD (Violently)
When?

MRS. LOVETT.
What's your rush?

TODD.
Why did I wait?
You told me to wait.
Now he'll never come again!

(Music becomes ferocious. TODD's insanity, always close to the surface, explodes finally)

There's a hole in the world
Like a great black pit
And it's filled with people
Who are filled with shit
And the vermin of the world
Inhabit it —
But not for long!

They all deserve to die!
Tell you why, Mrs. Lovett,
Tell you why:
Because in all of the whole human
race, Mrs. Lovett,
There are two kinds of men and only
two.
There's the one staying put
In his proper place
And the one with his foot
In the other one's face —
Look at me, Mrs. Lovett,
Look at you!

No, we all deserve to die!
Tell you why, Mrs. Lovett,
Tell you why:
Because the lives of the wicked
should be —
(Slashes at the air)

Attempts
Adaptation to
Calm 200
him

Blames
Lovett
210

Anger
explodes
(can't take it)
215

eye
contact
with
audience

Vocals
→ coarse
→ harsh
→ overwhelmingly loud
230

no built
tension
235

MUSICAL
TENSION

Vocals
→ rushed tones
→ whispering
→ cooing to him

Physical
→ massaging shoulders
→ patting his back etc.

→ indicates that he has become obsessed 205

→ cares only to satisfy his bloodlust

→ Physically threatening with the razor

→ perhaps pushes her into barber chair → and places the razor on her neck

→ similarly audience side with him as the protagonist

Actors involve ~~the~~ audience with Todd's insanity —
Having addressed ~~to~~ them. The actor also (Todd) threateningly wags his razor in the audience's faces.

→ Refer to Lebar's theories on movement to play with how intensity can be injected in character's movement.

This shows the first page of the response and the annotations. They are full and informative and added detail to the written section and so increased the overall mark for Question 1. Response shows KU of contexts, theatrical practices and how a director makes creative choices to influence meaning for an audience. The full question was given 22 marks, mid-Level 4.

Question 2

- 2 As a director, explain and justify how you could stage a performance of *Sweeney Todd* to highlight the key themes of the musical.

[30]

This asked for an explanation and a justification for a production highlighting the key themes. In this musical there are many including jealousy, revenge, madness, treachery, love, betrayal, rape, manipulation, obsession, power, murder, cannibalism, redemption, the class system and death. One suggested that London itself was a theme which is a valid argument.

Design elements were often called in to support the discussion, with particular focus on symbols for the caged in life of Johanna, and the blood all over the barber's chair area.

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 2

In the musical *Sweeney Todd: The Demon Barber of Fleet Street*, while the play was originally set in Victorian London with the social context of the Industrial Revolution and a rapidly changing social hierarchy, the themes of the play are ever-present and timeless. Focusing on the barber Benjamin Barker, the musical evolves around ~~the~~ ^{his} return and desire to wreak havoc on the social order through conducting his revenge. While not directly relevant to today's society, the key themes of the musical encourage self-reflection ~~and~~ in today's world.

I would stage my own performance of Stephen Sondheim and Hugh Wheeler's 1979 musical through promenade and immersive theatre, allowing the themes of the musical to be even ~~more~~ further emphasised. In terms of set design, I would hire an abandoned warehouse or alternative venue which would

allow me to bring to life the world of Victorian London, contributing to the overall themes and messages of the musical. If designing with limitless resources I would stage a performance in a ~~renaissance~~ double-storey cloister style venue with a metal grilled mezzanine floor symbolic of the mechanisation of the Industrial Revolution. I would ~~ensuring~~ then be able to utilise the two floored venue in an effective way to resemble and reflect the key theme of social hierarchy. For instance, one of the ^{top floor} rooms would be utilised as Johanna and the Judge's house, who in accordance with their social status are placed above on the higher level. Utilising the ^{and} walkway ~~to~~ mezzanine floor, I would exacerbate the key theme of social hierarchy through the ability to see people on the floor below in the central area. At certain times in the play, for example during Johanna, I would stage the performance so that the audience were placed in Anthony's shoes gazing up at Johanna on the top floor. Symbolic of hierarchy, this design would also enable the audience to climb the stairs and join the Judge and other upper class on to top-floor. ~~Then~~ While Johanna is not directly upper class, I would explore the theme of social entrapment through the set

design of Johanna's room in which I would make the walls out of swissar gates, reflecting how like the caged birds in her room she has become entrapped. This design would also work for the Mea Culpa scene in which swissar gates would allow Turpin to prey on / peep on Johanna with ease. In this regard, I would highlight the key theme of social hierarchy.

Similarly, the theme of corruption and morality runs throughout. I would reflect this largely through the utilisation of colour imagery symbolism with costume, with morality being reflected in the costumes of characters. For example, a white flowing dress for Johanna at the start of the musical, which gradually becomes darker/dirtier, as she goes to Fogg's Asylum and symbolically becomes less moral when she shocks Fogg. This ^{theme} could also be reflected in the costume design for Judge Turpin who wears ^{an entirely} black costume, symbolic of his corrupted mind. Apart from this scale of black/greys I would utilise the lack of colour, symbolic of the socio-historical context of Victorian London in the nineteenth century.

The theme of power is something that is similarly explored in the play through those with too much power and those

who lack it. In the scene, Poor Thing, Lucy's power is stripped away from her and assigned to the corrupt Turpin, when he rapes her in the ball. In this scene, through the utilisation of lighting I would reiterate the theme of power and its unequal distribution in society. ~~When~~ I would ~~also~~ ensure that the scene is exaggerated and overwhelming as the audience are ~~to be~~ ushered into an elaborately decorated ballroom ~~within~~ (Turpin is rich and powerful). I would ~~please~~ utilise ideas from Punchdrunk (established in 2000) to ^{explore} ~~utilise~~ power in this scene by allocating anonymity masks, making them feel complicit in the ~~scene~~ stripping away of power from Lucy. The exploration of power should also be explored through the nightmarish ~~set~~ atmosphere of the setting in which an Artaudian Soundscape could be ~~please~~ played through a multiroom sound system (if we had ~~a~~ unlimited financial resources) and ^{as} discordant sounds echo through the venue. Similarly, lighting design could be used to highlight two harrowing moments, using 3 fresnels on H stands, DSL, DSR, and DSC uplighting both the company and the audience into grotesque figures, further highlighting the disgusting

12

Brechtian
as intense

ramifications of power. Through ~~max~~ red wash, I would connote the terrors of power with danger. By utilising, practitioner techniques, (Punchdrunk, Artaud and Brecht), I will enable the audience to feel complicit in the downfall ~~and~~ of Lucy and subsequently Todd. Through the use of theatrical masks, a nightmarish scene can be created in alignment with Grand-Guignol theatre (originating in the Pigalle district in Paris) and audiences are forced to reflect on their role in society today. While addressing the themes, this would also be an engaging and entertaining way to reach society.

The theme of social brutality is ~~important~~ also explored in the musical. This can be directly highlight through the ~~an~~ theatrical convention of ~~and~~ design ~~to~~ in the scenes which occur in Fogg's Asylum. The socio-historical context of asylums like Fogg's directly links to both social brutality and hierarchy, with ~~poor~~ ^{terrible} living conditions. Fogg's Asylum can be directly compared/linked to Bedlam, London's first mental asylum which utilised horrific treatment and poor living standards.

as a tourist attraction for the elite in Victorian London. Not only does Fogg's Asylum link directly to this but through sand ~~containing~~ social brutality is highlighted. This could be created using actor musicians to create a sensory and overwhelming Brechtian soundscape with discordant noise ^{and} high frequency sounds, highlighting the key themes.

Overall, ~~to~~ as a director, it would be incredibly important to me to highlight the key themes of the musical: social hierarchy, corruption, morality and social brutality while engaging, informing and ~~entertaining~~ entertaining a modern 21st century audience through the utilisation of a very modern concept of theatre (promenade). Through various theatrical techniques and helping ~~to~~ to immerse the audience, I would aim to draw out the key and crucial themes of the piece.

This is the Question 2 of the same paper that we shared the annotations and part of Question 1. It is a mature, comprehensive discussion of themes. The discussion clearly shows understanding of how the musical is constructed and may be (re)interpreted. There are contexts and KU of theatrical processes, including lighting and costuming. The choice of setting is justified. Question 2 was given Level 5, 28 marks. The paper as a whole received 50 marks.

Exemplar 3

TODD.

The closest I ever gave.
(He whips the sheet over the JUDGE,
then tucks the bib in. The JUDGE
hums, flicking imaginary dust off the
sheet; TODD whistles gaily)

5

JUDGE.

You are in a merry mood today, Mr.
Todd.

TODD (Sings, mixing lather).

'Tis your delight, sir, catching fire
From one man to the next.

10

JUDGE.

'Tis true, sir, love can still inspire
The blood to pound, the heart leap
higher.

15

BOTH.

What more, what more can man
require —

JUDGE.

Than love, sir?

20

TODD.

More than love, sir.

JUDGE.

What, sir?

TODD.

Women. ~~★~~

JUDGE.

Ah yes, women.

TODD.

Pretty women.

(The JUDGE hums jauntily; TODD
whistles and starts stropping his
razor rhythmically. He then lathers
the JUDGE's face. Still whistling, he
stands back to survey the JUDGE,
who is now totally relaxed, eyes
closed. He picks up the razor and
sings to it)

30

Now then, my friend.

Now to your purpose.

Patience, enjoy it.

Revenge can't be taken in haste.

40

JUDGE (Opens his eyes).

Make haste, and if we wed,
You'll be commended, sir.

45

TODD (Bows).

My lord ...

(Goes to him)

And who, may it be said,

Is your intended, sir?

50

→ He begins to strop around
the judge, preparing him.
tension Level 3.

(goes + turns on radio - generic pop music)

Playful tone - Judge is optimistic
believes this might make Johannes
love him.

→ tone shifts, more playful - he
is thinking of Lucy - emotionally
driven

★ he places the razor at the
collar bone of the judge, slowly
pulling it up - digestive sounds of
the scrape - pure bliss as Todd's
face - his level of power is almost
sexually pleasing for him.

★ the lathering is slow - and done
well - a moment to set context,
Todd was an excellent barber
tension builds as he begins to
play with judge.

→ mistaken that Todd's talking to him
→ push reciprocal tone - commended to
show his wealth.

his eyes lead
up to him
→ just how he
could be so
polish as to
forget

eyes locked
on blade

just making course
at this point,
no shift to
tone.

Turn over

HERE is the shift into 4.

JUDGE.
My ward.
(TODD freezes; the JUDGE closes his eyes, settles comfortably, speaks)
And pretty as a rosebud. 55

TODD (Music rising).
As pretty as her mother? 60

JUDGE (Mildly puzzled).
What? What was that? 60

(As the music reaches a shrill crescendo, TODD is slowly bringing the razor toward the JUDGE's throat when suddenly the JUDGE opens his eyes and starts to twist around in curiosity) 65

TODD (Musingly, lightly).
Oh, nothing, sir. Nothing. May we proceed?
(Starts to shave the JUDGE, sings)
Pretty women ...
Fascinating ...
Sipping coffee,
Dancing ...
Pretty women
Are a wonder.
Pretty women.
Sitting in the window or
Standing on the stair,
Something in them
Cheers the air.
Pretty women ... 70

JUDGE.
Silhouetted ... 75

TODD.
Stay within you ... 80

JUDGE.
Glancing ... 85

TODD.
Stay forever ... 90

JUDGE.
Breathing lightly ... 95

TODD.
Pretty women ...

BOTH.
Pretty women!
Blowing out their candles or
Combing out their hair ...

Music begins to turn to Static
↳ He takes a deep breath, his strokes become harder, more pronounced.
The judge looks uncomfortable, but allows to tension & continues
he is most impacted in his eyes.

This is a slow moment to regain the judge's trust and get him wheeled - he is hurt by hearing of John so now he doesn't want to kill the judge - but destroy him
↳ slow moves - 1.1 = 3 → 6
voice (Russian land)
↓
wavering slightly - trying to remain in control of himself

Todd speaks these lines looking into the audience - he also mouths the judge's lines silently - ↳ shows how the judge stole his role as father and husband; he was robbed of his place.

The judge gets eyes shut tight
Todd is saying through gritted teeth but also gaining.

Static crescendo

more then confusion suspicion

backoff

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This demonstrates another way of tackling the annotations. It is a practical, working script, full of detail and ideas. There is no right and wrong way to do annotations, but they should support the gist of the written directorial vision and add some value, such as moves, lights, tones, contexts, theatrical practices. Question 1 was given 24 marks overall.

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