

GCE

Drama and Theatre

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

A Level

Mark Scheme for June 2024

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:
















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning
	Blank page
	Unclear
	Just/Justification
	Knowledge
	Knowledge and understanding
	Not answered question
	Poorly expressed
	Repetition
	Tick
	Relating to question
	Expandable vertical wavy line
	Odd or incorrect grammar
	Vague
	Effective evaluation
	Point being made

12. 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	Guidance
1	<p>As a director, describe and justify your vision for directing the actors in this extract to create character dynamics and explore emotions. Annotate the script to show how you would do this.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Their knowledge and understanding of the extract within the musical as a whole. <input type="checkbox"/> Their role as a director and the methods and techniques they would use in terms of acting, movement, physicality, character relationships, use of voice, lighting, set, costume, sound, music. <input type="checkbox"/> How the text has been constructed and how it will be directed. <input type="checkbox"/> The actors and how the directorial methods and techniques used in order to create dynamics and emotion. <input type="checkbox"/> The playwright's intentions in terms of narrative arc, character journeys and structure. <input type="checkbox"/> Knowledge and understanding of the original performance context or the social, cultural and historical context. <input type="checkbox"/> There may not be much political context, though some may be found out of the historical. 	30	<p>30 (AO3)</p> <p>Candidates will give a description of their intended ideas on how to create dynamics and emotions for the extract, with ideas on how this extract effects the rest of the musical.</p> <p>They will explain how the extract is important in terms of plot, structure and characters to create dynamics and emotions.</p> <p>Candidates will explore the whole musical and how they can highlight the importance of the character dynamics in this extract.</p> <p>Candidates may refer to dynamics and emotions as separate entities or combine them in their response, both are equally valid responses.</p> <p>Good answers will explore a full range of directing skills in order to convey significance including staging, character relationships, voice, objectives and actions, movement, lighting, sound, music, set, staging.</p> <p>Good answers will examine the musical as a whole and the relationships that develop through the musical, focussing on dynamics and emotions.</p> <p>Candidates will annotate the script to highlight the contrast in dynamics and emotion of the scene and how they would use different techniques to show this to the audience.</p>

					<p>Good answers will examine the musical as a whole and the relationships that develop throughout, focussing on characterisation and how it determines emotion.</p> <p>Reference to the social, cultural and historic elements with develop candidate's responses.</p> <p>There are sections in the extract that a candidate can highlight specific moments where, as directors, they would explore the character's relationships, subtext, how to use voice, movement and staging to have an effect on the audience.</p> <p>Reference could be made to different techniques or directors /practitioners to show how they would bring out the energy of the scene.</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>
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Question	Answer	Mark	Guidance
2	<p>As a director, explain and justify how you could stage a performance of Sweeney Todd to highlight the historical, social and cultural context of the musical.</p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> <input type="checkbox"/> An understanding of the role of director. <input type="checkbox"/> The structure of the musical, how it is constructed. <input type="checkbox"/> The director's vision for the design and its potential impact. <input type="checkbox"/> The creative and artistic choices which the director will need to make. <input type="checkbox"/> The staging techniques used by the director. <input type="checkbox"/> The performance text and how it could be staged in a production to integrate SCHP elements. <input type="checkbox"/> What the stage space will be and where the audience is. <input type="checkbox"/> The creative and artistic choices which the director will need to make - how as directors they would use all the tools at their disposal etc. <input type="checkbox"/> The playwright's intentions and original performance context. <input type="checkbox"/> The social, cultural and historical context of the play. 	30	<p>(AO3)</p> <p>Staging can cover the following aspects: stage style, stage space, the actors, setting, using language, movement, voice, mise en scene, lighting, sound, levels, costume, makeup, special effects, video, physical theatre elements.</p> <p>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 use the key SCHP in their direction.</p> <p>Comments on staging, mise-en-scene and character movement may all reflect how the candidate would shape the performance.</p> <p>Answers might cover a blend of traditional book musical techniques with Sondheim vocal extravagance.</p> <p>Candidates may well opt for answers that reflect a combination of physical theatre, use of props, lighting, sound, masks, 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 scenes and locations using directorial techniques to clarify different perceptions of events for the characters.</p> <p>The use of the chorus and staging scenes that happen 'off stage' may also be explored by higher band candidates.</p>

					<p>References to the social, cultural and historic element of the play and how they determine the shaping are to be rewarded.</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 how specific rehearsal and directorial techniques have been used to stage the performance.</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>
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45 Sweeney Todd notes for markers

* OCR website A level Drama and Theatre –
 Delivery Guide – Deconstructing texts for performance
 Curriculum overview, Thinking Conceptually, Thinking Contextually
 * The Teacher Guide for *Sweeney Todd* is good.

General points to bear in mind:

This text is our only musical, and it is a musical theatre without any dance.
 The different writers' commentaries on Sondheim the man, the legend of Todd, musical theatre, history, melodrama, the music and songs are very interesting and worth reading.
 The style is often referred to as Grand Guignol – dramatic entertainment featuring gruesome or horrible events and actions.

The text and related matters:

Possible directorial styles, as well as grand guignol include:
 melodrama, comedy, Titus Andronicus, Horror, Victorian, penny dreadful or as a straight play without songs, but speaking the lyrics.
 Most productions will work it as a musical (the underscoring music is both complex and essentially integral to the concept), so the location and size of the band is part of the directorial vision.
 Themes include sex, revenge, death, rage, the British class structure, obsession, money, power, love, loneliness and blood. An embarrassment of themes indeed.
 It is quite long, so don't expect all of it to be treated in Q2.
 The Tim Burton DVD (2007) starring Johnny Depp and Helena Bonham Carter is not fully true to the text that we have, but some may have seen it – and it's rated 18!
 The *Daily Mail* described it as 'a bleeding masterpiece'.

Q1: As a director, describe and justify your vision for directing the actors in this extract to create character dynamics and explore emotions.
Annotate the script to show how you would do this.

- We need (1) an outline, a descriptive idea of the directorial vision
 (2) justification of the vision, using evidence from the text to support argument
 (3) an interpretation of character dynamics and exploring emotions.
 (4) Annotations should support and may add to (1), (2) and (3).

The extract is from near the end, Act Two, p130 – p136.

Q2: As a director, explain and justify how you could stage a performance of *Sweeney Todd* to highlight the historical, social and cultural context of the musical.

We need (1) an explanation of a vision to direct the whole play (3/4 scenes)
(2) justification for the vision, using text evidence to support argument
(3) how the whole musical is to be staged
(4) a justified view on historical, social and cultural context.

THE DIRECTOR:

1. *'All good directors employ everything in the toolbox – story, characters, editing, lighting, costume, music, set design, action, special effects and psychology'*.

by Christopher Vogler, Hollywood script doctor on **film** directors.

2. There are no b/w answers on a directorial approach.

We all think we know what a director does. And should do.

3. **Responsible** for overall vision, direction, purpose, imagining, interpreting, shaping and guiding a production.

4. Working **with** design, costume, lights, effects, props, venues, stage management and of course, with performers.

5. **Staging**, presenting, bringing it to an audience.

6. **Deconstructing** a text to explore, experiment, reinvent and convey meanings.

7. **Filling the space with magic** on proscenium, thrust, traverse, in round, black box, site specific, a street or unusual spaces.

8. It's being **all things to all people**, in a sense.

9. Most of our responses will relate to conventional theatre staging and traditional directing – moving, blocking, props
BUT WE MAY GET SOMETHING DIFFERENT!

10. **Our test is always and only AO3 – demonstrate k/u of how drama and theatre is developed and performed. THAT’S IT.**

11. Many centres will study **practitioners** and directors (they should).

They should reference them. Brecht and Stanislavski most popular.

Artaud maybe

Frantic Assembly may be referenced.

Other directors? Katie Mitchell?

12. Practitioners should be helpful to candidates, provided they grasp and can show how he/she shaped their thinking and informed their learning but not slavishly copied.

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