



GCE

Drama and Theatre

H459/45: Deconstructing texts for performance Sweeney Todd:

Demon Barber of Fleet Street

Advanced GCE

Mark Scheme for June 2019

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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

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 this extract to show its significance within the musical as a whole, and annotate how you would bring this out.</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 and 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 highlight significant parts of the musical. <input type="checkbox"/> The composer, lyricist and librettist'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. 	30	<p>30 (AO3)</p> <p>Candidates will give a description of their intended ideas on the significance for the extract, with ideas on how this extract affects the rest of the musical.</p> <p>They will explain how the extract is important in terms of plot, structure and characters.</p> <p>Candidates will explore the whole play and how they can highlight the importance of the events in this extract in the musical.</p> <p>Good answers will explore a full range of directing skills in order to convey significance including staging, character relationships, dance, ensemble work, use of the company voice, movement, lighting, sound, music, set.</p> <p>Candidates will annotate the script to highlight the significance 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 through the musical.</p> <p>Reference to the social, cultural and historic elements with develop candidates' responses.</p> <p>References may be made to the change in emotional intensity when singing and how this affects the audience highlighting the significance.</p>

					<p>There are sections in the extract that a director could highlight for 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 significance 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: The Demon Barber of Fleet Street using both traditional and contemporary techniques.</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 in the interpretation of the stage space and its use. <input type="checkbox"/> The director's vision for the staging of the text and its potential impact. <input type="checkbox"/> The creative and artistic choices which the director will need to make. <input type="checkbox"/> The rehearsal, directorial and performance techniques used by the director. <input type="checkbox"/> A blend of traditional musical theatre techniques combined with more contemporary practices and ideas. <input type="checkbox"/> The performance text and how it could be staged in a production with a blend of techniques. <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 staging, character, voice, movement, props, setting, costume, physical theatre etc. 	30	<p style="text-align: right;">(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, change when moving from dialogue to singing.</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 combine traditional and contemporary techniques within the musical.</p> <p>Comments on staging, mise en scene and character movement may all reflect how the candidate would integrate different techniques when directing the musical.</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 techniques, use of props, lighting, sound, costume, special effects etc. Answers in the higher bands will justify their use in depth.</p>

		<ul style="list-style-type: none"> □ The methods and techniques of staging in order to create the vision □ The composer, lyricist and librettist's intentions and original performance context. □ The social, cultural and historical context of the play 	<p>Higher band candidate 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 elaborate staging to recreate the barber / pie shop may also be explored by higher band candidates.</p> <p>Knowledge and understanding of Sondheim's style should be credited and candidates might explore this in relation to the staging of a classic / contemporary production.</p> <p>References to the social, cultural and historic element of the musical and how they determine the changes in setting are to be rewarded.</p> <p>Candidates are to be rewarded for original concepts based on staging, use of actor /characters, chorus and ensemble work, 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</p>
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					<p>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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