

**A Level Drama and Theatre**  
**H459/43**  
**Deconstructing Texts for Performance:**  
**Earthquakes in London**  
Sample Question Paper

**Date – Morning/Afternoon**  
Time allowed: 1 hour 45 minutes



First name										
Last name										
Centre number						Candidate number				

**INSTRUCTIONS**

- Use black ink. You may use an HB pencil for annotation lines.
- Complete the boxes above with your name, centre number and candidate number.
- Answer **all** the questions.
- Write your answer to each question in the space provided. If additional space is required, you should use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.

**INFORMATION**

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [ ].
- This document consists of **20** pages.



*A busker appears and starts playing.*

**Freya** is now walking with **Peter** by the Houses of Parliament.

**Freya** My dad says, in a few years, they'll look back, on the ruins of London, when the city's underwater, and the old people will say, do you remember walking down Oxford Street? The view from St Pauls? By that time there'll be heat waves, storms, even this earthquake might be caused by us they think. Something to do with ice sheets crashing into the sea. Decreasing amounts of sediment between the tectonic plates.

**Peter** I think it's God.

**Freya** What?

**Peter** Don't you think if there is a God, he's p\*\*\*\*\* off? Like when you leave a mug in your room too long and it grows into this rank horrible green pus. You throw it away when that happens don't you? You get a new one. Start again.

**Steve** is in Victoria station, a man in a polar bear costume approaches him. He is holding a bucket of money.

**Steve** I'm in a hurry.

**Polar Bear** I'm dying.

**Steve** Do you know where the tube is?

**Polar bear** I know my whole habitat is disappearing down the tube, I know that.

**Steve** Right, excuse me.

**Polar Bear** Melting icebergs, whole eco-systems eradicated, maybe you could spare a few pounds?

**Steve** I don't have any change.

**Polar Bear** I'll do a dance.

**Steve** Can you get out of my way?

**Polar Bear** It's a good dance.

**Steve** Who are you?

*The Polar Bear reveals his face.*

**Polar Bear** It's Rag week. Greenpeace.

**Steve** Can you just / get out of the –

**Polar Bear** Cheer up, might never happen.

*Steve struggles with the bear, pushes past and off.*

*A Young Man, dirty and sweaty runs up to Freya grabs her arm.*

**Young Man** Please! Please.

**Freya** Oh. You . . . How was –

**Young Man** I'm sorry but my kid! My kid's in hospital, I've just found out, I need the bus fare to get down the road, I don't have any . . . change . . . I'm sorry, I'm really in a hurry, I'm really sorry. S\*\*\*. S\*\*\*.

**Freya** You asked me this yesterday.

**Young Man** What?

**Freya** About your kid. I gave you five pounds. You said exactly the same thing then.

**Young Man** Oh. Right, yeah yeah.

**Freya** You don't . . . have a kid, do you?

*The Young Man looks at her – of course he doesn't. He runs off – the Polar Bear leaves as well. A rumble.*

**Peter** Depressing, isn't it?

Come on.

**Freya** *looks at Peter.*

**Freya** Peter. What's going on?

**Peter** What?

**Freya** You don't make sense, following me.

**Peter** I register very high on the autism spectrum.  
It's the sort of thing I'd do.

**Freya** You're not even that convincing. Shouldn't your voice have broken by now?

**Peter** Yes, that's true, it should've broken by now.

**Freya** Right. So. Peter. What's going on?

**Peter** I think I have some kind of purpose. Maybe it's to do with the earthquake. Sometimes people imagine a figure who represents death, the bringer of bad news, a man who will guide them from this life into the next. I could be Peter, at the gates of heaven.

**Freya** My version of death is a sullen fourteen-year-old boy with behavioural difficulties?

**Peter** He takes many forms.

**Freya** *walks away, upset.*

**Peter** Or I maybe I'm a herald.

**Freya** What am I supposed to do?

**Peter** Peter Rabbit. At the rabbit hole.

**Freya** I don't know why I'm here, or where I am, I don't want the baby –

**Peter** Miss –

**Freya** – but I can't get rid of it, my family hate me, not a single friend has called me all week.

**Peter** Miss –

**Freya** I'm a f\*\*\* up, a f\*\*\* up, on my own. A complete f\*\*\*\*\* MESS.

*She looks at her belly.*

I don't want you! Little f\*\*\*\*\* . . .

*She punches it.*

**Peter** Miss! I can feel it.

**Freya** What?

**Peter** It's time.

**Freya** Peter, I've had enough!

**Peter** I'm a carrier signal.

**Freya** A what?

**Peter** Someone wants to talk to you and they're using me to get through.

This is the moment when . . . The time has

come. This is the moment.

**Freya** The moment?

**Peter** *starts to remove his hoodie and his glasses.*

**Peter** This is the moment when I . . .

Who are you thinking of most?

The moment when I . . .

Who do you think of all the time?

**Freya** I don't –

**Peter** Who are you thinking of right now?

**Freya** Emily.

**Peter** Emily, yes.

**Peter** *lets his hair down.*

*Now revealed is a sixteen-year-old girl.*

**Emily** Hello Mum.

*A long pause.*

*They look at each other.*

**Freya** *starts to cry. Horrified. She backs away.*

**Emily** Mum –

**Freya** I don't . . . – Oh god . . . you're all *grown up*.  
Oh god.

**Emily** *looks upset.*

**Freya** *pulls herself together and tries to smile.*

**Freya** Sorry.

Sorry.

Your hair.

It's a bit like mine.

**Emily** I've got dad's nose apparently.

**Freya** Yeah.

**Emily** His sense of direction too.

*They look at each other.*

**Freya** I look s\*\*\* to you, probably.

**Emily** Well . . .

**Freya** *reaches out and touches her on the arm.*

What are you doing?

**Freya** Maybe we could, have a coffee. Do you like coffee?

**Emily** We don't have time.

**Freya** But that's what mums and daughters do. They have a coffee together. They talk. Don't have time before what?

**Emily** No, we should go.

**Freya** *follows Emily.*

**Jasmine and Colin** *are walking along the river.*

**Jasmine** Five.

**Colin** Shut up.

**Jasmine** Five girls so far, checking you out.



**Colin** Right.

**Jasmine** How many before today?

**Colin** When I was twenty a girl came up to me pinched my bum she obviously thought I looked good from behind but when she turned me round and saw my face she went urrrgh, and walked away.

**Jasmine** You've had a tough life haven't you?

**Colin** F\*\*\* it.

**Jasmine** Exactly, you know where we're supposed to be going?

**Colin** The South Bank. This way.

*A woman walks past and checks **Colin** out.*

**Jasmine** Six.

**Colin** !

*She chases after him.*



















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**...day June 20XX – Morning/Afternoon**

**A Level Drama and Theatre**

**H459/43 Deconstructing texts for performance: Earthquakes in London**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 45 minutes

**MAXIMUM MARK    60**



**This document consists of 12 pages**

**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 **required number** of standardisation responses.

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

**TRADITIONAL**

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

**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 50% 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, email or via the scoris messaging system.

5. Work crossed out:
- where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. Rubric Infringement:  
Candidates may infringe the rubric in one of the following ways:
- only answering one question
  - only describing their directorial vision in question 1
  - only completing their annotation in question 1.
9. 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.
10. 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.
11. For answers marked by levels of response:
- 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:

<b>Descriptor</b>	<b>Award mark</b>
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

**12. Annotations**

<b>Annotation</b>	<b>Meaning</b>



## Subject-specific Marking Instructions

### INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the performance text(s) which candidates have studied
- the question paper and its rubrics
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best

guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. **In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited.** You will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. **The notes are neither prescriptive nor exhaustive:** candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

**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.

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

<b>Level 3: 13–18 marks</b>	<p>Clear reference to any theatrical processes or practices, used in the role of 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>
<b>Level 2: 7–12 marks</b>	<p>Basic reference to any theatrical processes or practices, used in the role of 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>
<b>Level 1: 1–6 marks</b>	<p>Limited reference to any theatrical processes or practices, used in the role of 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>
<b>0 marks</b>	No response or no response worthy of any credit.

Question	Guidance	Marks
1	<p><b>Describe your directorial vision for staging this extract and then annotate the extract to show how you would direct the transitions between episodes.</b></p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> <li>• Their vision for how the extract can be staged.</li> <li>• The style of the script and its episodic structure.</li> <li>• How the performance text jumps from ‘episode to episode’ in a matter of words.</li> </ul> <p>Candidates will give a description of their vision for the extract. They may briefly describe set, lights, sound, costume and staging in order to put across their vision for the extract. Candidates may even draw a rough stage plan to aid annotations and to easily put across their staging ideas of the performance text. Sketches may be considered as a means of exemplification of the written answer. No credit is available or should be given for the quality of design work, as this is not within the scope of the question.</p> <p>Answers are likely to point out the style of the script and its episodic structure. Good answers will recognise the use of the stage space being crucial in allowing the quick changes between episodes.</p> <p>They will answer that episodes can take place in many different positions of the stage rather than having lots of blackouts and scene changes. They will talk about the transitions between the characters scenes.</p> <p>They may mention stage terminology with having one episode down stage left and another up stage right. One of the episodes involves a character change from Peter to Emily. Good answers will recognise this specific transition and the time shift and comment on it differently to others.</p> <p>Answers may focus around different technologies being used to drive the transitions, or more simply, to aid where each transition happens. Candidates may mention the use of projection. Good answers will focus on the bombardment of senses to the audience and may even focus on specific theatre practices and practitioners. Brecht and Artaud, for example.</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. This guidance should be used in conjunction with the Level Descriptors.</p>	<p><b>30</b> <b>(AO3)</b></p>

Question	Guidance	Marks
2	<p><b>As a director, explain and justify how you could integrate technology into a contemporary performance of <i>Earthquakes in London</i>.</b></p> <p>This question asks the candidates to consider.</p> <ul style="list-style-type: none"> <li>• The performance text and how it could be performed to a present day audience.</li> <li>• How technology could be integrated into this staging of the performance text.</li> <li>• Justification for their staging.</li> </ul> <p>Technology can cover the following aspects: lighting, sound, audio-visual technologies and set mechanics and machinery (explained in detail below).</p> <p>Candidates can explain and justify any of these within their answer. Good answers will focus on the ‘integration’ of such technologies.</p> <p>It is important to note that the chosen technologies and how they are used must be appropriate to the text and to theatre.</p> <p>Aspects that could be mentioned:</p> <p>The use of light: answers will cover the use of lights, (‘moving head’ technology and LEDs as seen on concerts and TV programmes like X Factor and Strictly Come Dancing).</p> <p>The use of sound: answers will cover the aural qualities of theatre. Sound to set the scene, the atmosphere, live music, recorded music. Sound effects. Instruments, bands and orchestras.</p> <p>The use of audio-visual technologies: answers will cover projection, TV screens, monitors, musical instruments on stage, computers, microphones.</p> <p>The use of set mechanics and machinery: answers will cover stage tracks for moving set, trap doors, fly tower and set flying in and out. Trucks for moving set on and off. Flats, box sets and lighting, sound technology within the staging/set.</p> <p>Candidates get the chance to explain their directorial vision and how technology will integrate within their vision. Some candidates may well be brave and argue that technology doesn’t have a place in their vision. This is absolutely fine as long</p>	30 (AO3)

		<p>as they can explain and justify reasons as to not integrate it. All reasons must be appropriate to theatre and to the text.</p> <p>Candidates may show knowledge of the original performance context of the set text in order to argue the point of integrating technology within their vision of the performance text.</p> <p>Good answers will use theatre processes and practices to underpin their arguments and may reference modern theatre companies such as Frantic Assembly, DV8, Complicate, Knee High to name but a few in their discussions about technology.</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. This guidance should be used in conjunction with the Level Descriptors.</p>	
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