

**A Level Drama and Theatre**  
**H459/48**

**Deconstructing Texts for Performance:**  
**Woza Albert!**

Sample Question Paper

Version 1.2

**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.



### Scene Six

**Percy** (*moving forward ingratiatingly into spotlight*) Thank you very much, thank you very much. My people, Morena is back and South Africa has got him! I hope that the free world will sit up and notice whose bread is buttered and where! Let them keep their boycotts, their boxers, rugby players and tennis racketeers. Stay home, Larry Holmes! Stay home, John McEnroe! We have got Morena! But there is already rumours going around that this is not the real Morena, but some cheap impostor. And to those that spread such vicious rumours I can only say, 'Tough luck, friends! He chose us!' (*Raises his hands in V-signs, laughs.*)

*Blackout*

### Scene Seven

*Lights up on Mbongeni wearing a Cuban army cap and smoking a fat cigar.*

**Percy** (*as announcer*) And now, ladies and gentlemen, on the hotline straight from Havana – the comrade from Cuba – Fidel Castro! Sir, have you got any comment to make on the impending visit of Morena to South Africa?

**Mbongeni** (*laughing*) Morena in South Africa? Who's playing the part? Ronald Reagan?

*Blackout*

### Scene Eight

*Lights up on Percy playing cool bongo on boxes.*

**Mbongeni** (*dancing flashily*) And now for you to see on Black TV – the face of Black South Africa! (*Enjoying the bongo, dancing up to the player.*) Beautiful music, my brother, cool sound, man, cool! Real cool! Beautiful music, oh yeah, oh yeah. Now tell me, my brother – what would you say – if Morena – walks in – right through that door?

**Percy** (*making a rude finger sign*) Aay, fok off, man!

*Blackout*

### Scene Nine

*Lights up bright on Percy, now a young street meat vendor. The boxes are his stall. He is swatting flies with a newspaper held in one hand. His other hand holds a second newspaper as a shade against the sun.*

**Mbongeni** (*enters, singing, as a labourer-customer*)

Siyitshil'igusha sayigqiba  
 Siyitshil'igusha sayigqiba  
 Muhla sitsh'igusha.  
 Wena wendoda wawuphina  
 Wena wendoda wawuphina  
 Muhla sitsh'igusha.

[We ate and finished a big sheep the other day.

Where were you when we blessed ourselves with a sheep?]

**Mbongeni** Hullo, my boy.

**Percy** Hello, Baba

**Mbongeni** (*not tempted by the display*)

Ehhh, what meat can you sell me today?

**Percy** I've got mutton, chicken, and nice sausages. (*Swats a fly on the sausages*)

**Mbongeni** Oh yeah ... the chicken does not smell nice, hey? Must get some cover, some shade from the sun, hey? (*Deliberating.*) Ehhh, how much are those chops?

**Percy** It's two rand fifty, Baba.

**Mbongeni** Two rand fifty? Are they mutton chops?

**Percy** Ehhh, it's mutton.

**Mbongeni** No pork?

**Percy** No pork, Baba. I don't like pork.

**Mbongeni** Okay my boy, give me mutton chops. Two rand fifty, hey? Where's your mother, my boy?

**Percy** She's at work.

**Mbongeni** She's at work! Tell her I said 'took-a-took-a' on her nose. (*Tickles the boy's nose.*) She must visit me at the men's hostel, okay? Dube hostel, room number 126, block 'B', okay? Bye-bye, my boy. 'B', don't forget. (*About to leave, he turns astonished at sight of – invisible – TV interviewer.*)

**Percy** (*awed by TV interviewer*)

Hello, Skulu. I'm fine, thanks. And you? (*Listens.*) Morena? Here in South Africa? What shall I ask from Morena if he comes to South Africa? Baba, I want him to bring me good luck. So that the people that come will buy all this meat. And then? I want him to take me to school. Sub-A, uh-huh. (*Watching the interviewer leave.*) Thank you, Baba. Inkos'ibusise [God bless.] Yeah, Baba ... Au! TV!

*Blackout*

## Scene Ten

*Lights up, dim, on Mbongeni as Auntie Dudu, an old woman, wearing a white dustcoat as a shawl. She is*

*searching a garbage bin (upturned box). She eats some food, chases flies, then notices the interviewer. She speaks very shyly.*

**Mbongeni** Hey? My name is Auntie Dudu. No work, my boy, I'm too old. Eh? (*Listens.*) If Morena comes to South Africa? That would be very good. Because everybody will be happy and there will be lots and lots of parties. And we'll find lots of food here – (*indicates bin*) – cabbages, tomatoes, chicken, hot dogs, all the nice things white people eat. Huh? (*Receives tip.*) Oh, thank you, my boy. Thank you, Baba. Inkos'ibusise. [God bless.] God bless you. Bye-bye, bye-bye...

*A fly buzzes close. She chases it.*

*Fade.*

### Scene Eleven

*Lights up bright on a barber's open-air stall. Percy – the barber – is sitting on a box, Mbongeni – the customer – between his knees. Auntie Dudu's shawl is now the barber's sheet.*

**Percy** Ehh, French cut? German cut? Cheese cut?

**Mbongeni** Cheese cut.

**Percy** Cheese cut – all off!

**Mbongeni** (*settling*) That's nice ... How much is a cheese cut?

**Percy** Seventy-five cents.

**Mbongeni** Aaay! Last week my cousin was here and it was fifty cents.

**Percy** Hey, you've got very big hair, my friend. (*He begins cutting hair.*)

**Mbongeni** (*squirming nervously during the – mimed – clipping, relaxing at the end of a run*) That's nice. What machine is this?

**Percy** Oh, it's number ten...

**Mbongeni** Number ten? Ohhh.

**Percy** Though it's a very old clipper.

**Mbongeni** That's nice. (*More cutting, more squirming.*) That's nice. Where's your daughter now?

**Percy** Ohh, she's in university.

**Mbongeni** University? That's nice. What standard is she doing in university?

**Percy** (*clipping*) Ohhh, she's doing LLLLLL I don't know, it's some very high standard.

**Mbongeni** Oh yeah, LLB.

**Percy** (*confirming with pleasure*) Uh-huh, LLB.

**Mbongeni** That's nice! I remember my school principal failed seven times LLB!

**Percy** Ohhh, I see. I understand it's a very high standard.

**Mbongeni** Tell me, my friend, but why don't you apply for a barbershop? Why do you work in the open air where everyone is looking?

**Percy** (*continuing clipping*) Aaahh, don't ask me nonsense. I had a barbershop. But the police came with the bulldozers during the Soweto riots.

**Mbongeni** Ooohh, 1976?

**Percy** Uh-huh. During the times of black power.

Everything was upside down... (*To the invisible interviewer as he enters.*) Oh, hello, Skulu. I'm fine, thanks. And you? (*Listens.*) Morena? Here, in South Africa?

**Mbongeni** That's nice.

**Percy** (*clipping, talking excitedly*) Well now, I want him to build me a barbershop in a very big shopping centre in Johannesburg city, with white tiles, mirrors all over the walls, and customers with big hair! (*The clipper gets caught in*

**Mbongeni's hair.** *He struggles.*)

**Mbongeni** EEEEEeeeeiiiiiii!

*Blackout.*

















**BLANK PAGE**

**BLANK PAGE**

## Summary of updates

---

<b>Date</b>	<b>Version</b>	<b>Details</b>
August 2021	1.2	Updated copyright acknowledgements.

---

Copyright Information:

© Barney Simon, Mbongeni Ngema and Percy Mtwla, 1983, *Woza Albert!* Methuen Drama, an imprint of Bloomsbury Publishing Plc. Reproduced with permission.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



Oxford Cambridge and RSA

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

**A Level Drama and Theatre**

**H459/48 Deconstructing Texts for Performance: Woza Albert!**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 45 minutes

**MAXIMUM MARK 60**



**This document consists of 12 pages**

## PREPARATION FOR MARKING SCORIS

## MARKING INSTRUCTIONS

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:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. 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:

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

12. Annotations

Annotation	Meaning

## 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:</b> <b>25–30</b> <b>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:</b> <b>19–24</b> <b>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>

<p><b>Level 3:</b> <b>13–18</b> <b>marks</b></p>	<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>
<p><b>Level 2:</b> <b>7–12</b> <b>marks</b></p>	<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>
<p><b>Level 1:</b> <b>1–6</b> <b>marks</b></p>	<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>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

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 actors to realise its comic potential.</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 extract and the ideas behind the whole performance text.</li> <li>• The two actors and how they will perform in order to bring out the comic nature of the extract.</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>Candidates will need to understand the extract and its comic potential. Comic potential is more than just funny jokes or funny lines. There are sections in the extract that a director could highlight as opportunities for realising the comic potential. For example, the relationship between the two actors, the quick changing of costumes and the symbolic, silly nature of these costumes. The numerous voices that the two actors will have to adopt. These could be heightened, exaggerated and delivered with accents to make it comical. The staging of the scenes and the use of the two boxes are all opportunities for realising the comic potential of the extract.</p> <p>Good answers may refer to other theatre practices like Brecht, Berkoff and Godber to underpin their directorial ways for realising the comic potential. Good answers may well mention 'Agitprop' or any practices of Bertolt Brecht and link this with using comedy as a political device.</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>	30 (AO3)

Question	Guidance	Marks
2	<p><b>As a director, explain and justify how you could use staging in a present-day performance of <i>Woza Albert!</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 staged to a present-day audience.</li> <li>• What the stage space will be and where the audience is.</li> <li>• Justification for their staging.</li> </ul> <p>Staging can cover the following aspects: stage style, stage space, the actors and production values (explained in detail below)</p> <p>Candidates can explain and justify any of these within their answer.</p> <p>It is important to note that the staging must be appropriate to the text and to theatre.</p> <p>Aspects that could be mentioned:</p> <p>Stage style: answers will cover the styles of stage, proscenium arch, traverse, in the round, for example. It could also cover style of theatre – studio theatre, West End theatre, arts centre, village hall.</p> <p>Stage space: answers will cover the actual stage space. For example, box set, large open space with many entrances/exits. Small space with few entrances/exits. Multi-functional stage space that doesn't change. Wing space or no wing space.</p> <p>The actors: answers will cover where to position and move the actors for particular scenes.</p> <p>Production values: answers will cover the many production values which are set, costume, lights, sound, makeup, scenery etc. All these play a huge part in the 'staging' of a performance.</p> <p>Many answers will focus around the staging of the performance text from a stage space point of view. Good answers will acknowledge the style of the performance text and go into discussions of naturalism or non-naturalism to help underpin their explanations of staging.</p>	30 (AO3)

		<p>Good answers will highlight specific scenes in detail to help explain their staging of the performance text. Throughout this candidates will explain and justify the characters and where they will be positioned and moved. Good answers will consider proxemics and how close/far apart characters should stand and be aware of how to use this to create effect.</p> <p>Candidates may show knowledge of the original performance context of the set text in order to argue the point staging the performance text to a present day audience.</p> <p>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>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>	
--	--	--	--

BLANK PAGE