

**A Level Drama and Theatre**  
**H459/46**  
**Deconstructing Texts for Performance:**  
**The Crucible**  
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.



ABIGAIL: She makes me drink blood!

PARRIS: Blood!!

MRS PUTNAM: My baby's blood?

TITUBA: No, no, chicken blood. I give she chicken blood!

HALE: Woman, have you enlisted these children for the Devil?

TITUBA: No, no, sir, I don't truck with no Devil !

HALE: Why can she not wake? Are you silencing this child?

TITUBA: I love me Betty!

HALE: You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?

ABIGAIL: She sends her spirit on me in church; she makes me laugh at prayer!

PARRIS: She have often laughed at prayer!

ABIGAIL: She comes to me every night to go and drink blood!

TITUBA: You beg *me* to conjure! She beg *me* make charm

–

ABIGAIL: Don't lie! [*To HALE*]: She comes to me while I sleep; she's always making me dream corruptions!

TITUBA: Why you say that, Abby?

ABIGAIL: Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with –

TITUBA: Mister Reverend, I never –

HALE [*resolved now*]: Tituba, I want you to wake this child.

TITUBA: I have no power on this child, sir.

HALE: You most certainly do, and you will free her from it now! When did you compact with the Devil?

TITUBA: I don't compact with no Devil!

PARRIS: You will confess yourself or I will take you out and whip you to your death, Tituba!

PUTNAM: This woman must be hanged! She must be taken and hanged!

TITUBA [*terrified, falls to her knees*]: No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.

PARRIS: The Devil?

HALE: Then you saw him! [TITUBA *weeps*.] Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free –

TITUBA [*frightened by the coming process*]: Mister Reverend, I do believe somebody else be witchin' these children.

HALE: Who?

TITUBA: I don't know, sir, but the Devil got him numerous witches.

HALE: Does he! [*It is a clue*.] Tituba, look into my eyes. Come, look into me.

[*She raises her eyes to his fearfully*.]

You would be a good Christian woman, would you not,  
Tituba?

TITUBA: Aye, sir, a good Christian woman.

HALE: And you love these little children?

TITUBA: Oh, yes, sir, I don't desire to hurt little children.

HALE: And you love God, Tituba?

TITUBA: I love God with all my bein'.

HALE: Now, in God's holy name –

TITUBA: Bless Him. Bless Him. [*She is rocking on her  
knees, sobbing in terror.*]

HALE: And to His glory –

TITUBA: Eternal glory. Bless Him – bless God...

HALE: Open yourself, Tituba – open yourself and let God's  
holy light shine on you.

TITUBA: Oh. bless the Lord.

HALE: When the Devil comes to you does he ever come –  
with another person?

[*She stares up into his face.*]

Perhaps another person in the village? Someone you  
know.

PARRIS: Who came with him?

PUTNAM: Sarah Good? Did you ever see Sarah Good with  
him? Or Osburn?

PARRIS: Was it man or woman came with him?

TITUBA: Man or woman. Was – was woman.

PARRIS: What woman? A woman, you said. What woman?

TITUBA: It was black dark, and I –

PARRIS: You could see him, why could you not see her?

TITUBA: Well, they was always talking; they was always  
runnin' round and carryin' on –

PARRIS: You mean out of Salem? Salem witches?

TITUBA: I believe so, yes, sir.

[Now HALE *takes her hand. She is surprised.*]

HALE: Tituba. You must have no fear to tell us who they  
are, do you understand? We will protect you. The Devil  
can never overcome a minister. You know that, do you  
not?

TITUBA [*kisses HALE's hand*]: Aye, sir, oh, I do.

HALE: You have confessed yourself to witchcraft, and that  
speaks a wish to come to Heaven's side. And we will  
bless you, Tituba.

TITUBA [*deeply relieved*]: Oh, God bless you, Mr Hale!

HALE [*with rising exaltation*]: You are God's instrument put  
in our hands to discover the Devil's agents among us.  
You are selected, Tituba, you are chosen to help us  
cleansing our village. So speak utterly, Tituba, turn your  
back on him and face God – face God, Tituba, and  
God will protect you.

TITUBA [*joining with him*]: Oh, God, protect Tituba!

HALE [*kindly*]: Who came to you with the Devil? Two?  
Three? Four? How many?

[TITUBA *pants, and begins rocking back and forth again, staring ahead.*]

TITUBA: There was four. There was four.

PARRIS [*pressing in on her*]: Who? Who? Their names, their names!

TITUBA [*suddenly bursting out*]: Oh, how many times he bid me kill you, Mr Parris!

PARRIS: Kill me!

TITUBA [*in a fury*]: He say Mr Parris must be kill! Mr Parris no goodly man, Mr Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! [*They gasp.*] But I tell him 'No! I don't hate that man. I don't want kill that man.' But he say, 'You work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados!' And I say, 'You lie, Devil, you lie!' And then he come one stormy night to me, and he say, 'Look! I have *white* people belong to me.' And I look - and there was Goody Good.

PARRIS: Sarah Good!

TITUBA [*rocking and weeping*]: Aye, sir, and Goody Osburn.

MRS PUTNAM: I knew it! Goody Osburn were midwife to me three times. I begged you, Thomas, did I not? I begged him not to call Osburn because I feared her. My babies always shrivelled in her hands!

HALE: Take courage, you must give us all their names. How can you bear to see this child suffering? Look at her, Tituba. [*He is indicating BETTY on the bed.*] Look at her God-given innocence; her soul is so tender; we

must protect her, Tituba; the Devil is out and preying on her like a beast upon the flesh of the pure lamb. God will bless you for your help.

[ABIGAIL rises, staring as though inspired, and cries out.]

ABIGAIL: I want to open myself!

[They turn to her, startled. She is enraptured, as though in a pearly light.]

I want the light of God, I want the sweet love of Jesus? I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand. I saw Sarah Good with the Devil! I saw Goody Osburn with the Devil! I saw Bridget Bishop with the Devil!

[As she is speaking, BETTY is rising from the bed, a fever in her eyes, and picks up the chant.]

BETTY [*staring too*]: I saw George Jacobs with the Devil! I saw Goody Howe with the Devil!

Parris: She speaks! [*He rushes to embrace BETTY.*]  
She speaks!

HALE: Glory to God! It is broken, they are free!

BETTY [*calling out hysterically and with great relief*]: I saw Martha Bellows with the Devil!

ABIGAIL: I saw Goody Sibber with the Devil! [*It is rising to a great glee.*]

PUTNAM: The marshal, I'll call the marshal!

[PARRIS is shouting a prayer of thanksgiving.]



BETTY: I saw Alive Barrow with the Devil!

*[The curtain begins to fall.]*

HALE *[as PUTNAM goes out]*: Let the marshal bring  
irons!

ABIGAIL: I saw Goody Hawkins with the Devil!

BETTY: I saw Goody Bibber with the Devil!

ABIGAIL: I saw Goody Booth with the Devil!

*On their ecstatic cries*

THE CURTAIN FALLS



















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

**A Level Drama and Theatre**

**H459/46 Deconstructing texts for performance: The Crucible**

**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:
  - 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:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **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: 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>

<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 use their voices.</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 actors and how they will use their voices in role.</li> <li>• How to direct the actors with regard to using their voice during 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 annotate the script with regard to how the actors should deliver the characters' lines. Good answers will show a strong awareness of voice with regard to colour and 'light and shade' when it comes to vocal delivery.</p> <p>There are sections in the extract that a director could highlight for specific vocal delivery. For example, the 'accusations' of Abby and Tituba, the interrogations and the confession by Tituba.</p> <p>Answers should detail more than just volume changes. Good answers will cover vocal attributes such as pitch, pace and pause and other delivery methods such as use of breath, repetition, stutters, accents and use of punctuation in order to bring out the 'colour' of the text. Candidates may not use these exact words, but good answers should explore any of these vocal attributes 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>	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>The Crucible</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> <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</p>	<p><b>30</b> <b>(AO3)</b></p>

		<p>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>	
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**H459/46**

**Mark Scheme**

**June 20XX**

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