Qualification accredited

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The final first teach date for A Level Drama and Theatre (H459) is **September 2026**. The final assessment opportunity will be **Summer 2028**.

There is no resit opportunity.

Sample Assessment Material

A Level

Drama and Theatre

Cambridge OCR Level 3 Advanced GCE in Drama and Theatre

H459/41

Version 2.1

ocr.org.uk/aleveldramaandtheatre

Introduction

This is Sample Assessment Material (SAM). It is an example exam paper that we publish alongside a specification to help illustrate the intended style and structure of our question papers.

During the lifetime of the qualification, updates to the question paper template may happen. We always recommend you look at the most recent set of past papers where available.

We also produce two further specific resources to support you with using this SAM:

- An assessment story where we explain the research we have undertaken during the development of the qualification and how consultation with teachers, students and schools has helped shape our assessment approach.
- Annotated SAMs in which we take you through the key points of the assessment and highlight the different types of questions your students will experience in the exam.

Summary of updates			
Date	**Version**	**Page number**	**Summary of change**
August 2021	1.0	Back cover	Updated copyright acknowledgements.
September 2025	2.0	Cover, page 2, back cover	Creation of Sample Assessment Material wrapper pages. Accessibility changes.
March 2026	2.1	Cover	Withdrawal information of qualification including final first teach date and final assessment opportunity date.

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Date – Morning/Afternoon

Sample Question Paper

A Level Drama and Theatre

H459/41 Deconstructing Texts for Performance

Antigone

Time allowed: 1 hour 45 minutes

No extra materials are needed.

Please write clearly in black ink. **Do not write in the barcodes.**

Centre number | | | | | | Candidate number | | | | |

First name(s) _____

Last name _____

INSTRUCTIONS
- Use black ink. You can use an HB pencil, but only for annotation lines.
- Write your answer to each question in the space provided. If you need extra space use the lined pages at the end of this booklet. The question numbers must be clearly shown.
- Answer **all** the questions.

INFORMATION
- The total mark for this paper is **60**.
- The marks for each question are shown in brackets **[ ]**.
- This document has **16** pages.

ADVICE
- Read each question carefully before you start your answer.

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DC (CE/CB) xxxxxx/x

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1 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. **[30]**

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Enter the CHORUS.

CHORUS. So. Now the spring is wound. The tale will unfold all of itself. That's the convenient thing about tragedy – you can start it off with a flick of the finger: a glance at a girl going past with uplifted arms in the street; a sudden hunger for fame when you wake up one day – as if it were something to eat; asking yourself one question too many some evening . . . That's all it takes. And afterwards, no need to do anything. It does itself. Like clockwork set going since the beginning of time.

Death, treachery, despair – all there ready and waiting . . . And noise, and storms, and every kind of silence. The silence when the executioner lifts his arm at the end. The silence at the beginning, when the two lovers are naked together for the first time, and at first, in the dark, don't dare to move. The silence when the shouts of the crowd rise up around the victor – like a film with the sound-track stuck . . . all those open mouths with nothing coming out of them, all that clamour no more than an image. And the victor already vanquished, there in the midst of his silence.

Nice and neat, tragedy. Restful, too. In a drama, with its traitors, its desperate villains, its innocent victims, avengers, devoted followers and glimmers of hope, death becomes something terrible, a kind of accident. You might have arrived in time with the police. But tragedy's so peaceful! For one thing, everybody's on a par. All innocent! It doesn't matter if one person kills and the other is killed – it's just a matter of casting . . . And above all, tragedy's restful, because you know there's no lousy hope left. You know you're caught, caught at last

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like a rat in a trap, with all heaven against you. And the only thing left to do is shout – not moan, or complain, but yell out at the top of your voice whatever it was you had to say. What you've never said before. What perhaps you didn't even know till now . . . And to no purpose – just so as to tell it to yourself . . . to learn it, yourself. In drama you struggle, because you hope you're going to survive. It's utilitarian – sordid. But tragedy is gratuitous. Pointless, irremediable. Fit for a king!

Enter ANTIGONE*, hustled in by* GUARDS.

Now it's beginning. Little Antigone has been caught – and handcuffed. She can be herself at last.

Exit CHORUS *as the* GUARDS *push* ANTIGONE *on to the stage.*

JONAS *(quite self-assured again).* Come on now, miss – no nonsense! You can explain it all to the boss. I only obey orders. I don't want to know what you were doing. Everybody has some excuse. Everybody has something to say for himself. A fine pickle we'd be in if we had to try to understand them all! Hold on tight, the rest of you! She's a slippery customer! Fat lot I care what she has to say!

ANTIGONE. Tell them to take their filthy hands off. They're hurting me.

JONAS. Filthy hands? You might at least be polite, miss. I am.

ANTIGONE. Tell them to let go of me. I am Oedipus's daughter – Antigone. I shan't run away.

JONAS. Oedipus's daughter, eh? The tarts we pick up on the beat always tell us to watch out because they're the

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police chief's girlfriends!

GUARDS *laugh.*

ANTIGONE. I don't care about dying – but I won't have them touch me!

JONAS. Oh? But you're not afraid of touching earth, or corpses? You talk about dirty hands – what about your own. (ANTIGONE *looks at her hands, in their handcuffs, and smiles. They are covered with earth.*) They took away your spade, so the second time you did it with your bare hands! The cheek! I turn my back for a minute to get a chew of tobacco, and before I can stick it in my gob and say thanks, there she is clawing up the earth with her nails like a blooming hyena! And in broad daylight! And the fight she puts up when I try to arrest her! Tries to scratch my eyes out! Shouts and bawls about having to finish the job. Potty if you ask me.

BINNS. I arrested one just as barmy the other day – showing everyone her backside.

JONAS. Anyway, we'll have a good party to celebrate this. Any ideas, Binns?

BINNS. The Crown. Best vino in town.

SNOUT. We're off duty Sunday. Shall we take the wives?

JONAS. No, it's more fun on our own – the women always complicate things and the kids keep wanting to go to the lav. (*Pause*). Didn't think we'd be planning celebrations a while ago, did we?

BINNS. Perhaps there'll be a reward.

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JONAS. If it’s something really important.

SNOUT. Chap in C Company got double pay last month for catching an arsonist.

BINNS. If we get that let’s go to the Arab Palace!

JONAS. Are you crazy? The wine’s twice the price there. If you mean for the girls though, okay. (*Pause.*) Tell you what, why don’t we go to the Crown first and get a skinful, then go on to the Palace? Hey, Binns – remember the fat one?

BINNS. You really did get blotto that time!

SNOUT. But if we get double pay the wives'll find out. There might be a public ceremony.

JONAS. Let’s wait and see, then. We can go on the spree whatever happens. But if there’s a special parade the wives and kids’ll be there and the whole lot’ll have to go to the Crown.

BINNS. We’ll have to order in advance.

ANTIGONE (*small voice*). I'd like to sit down, please.

Pause.

JONAS. All right. Give her a chair. But don’t let go of her!

Enter CREON.

JONAS (*loudly and at once)*. Attenshun everybody!

CREON (*stopping,surprised*). What’s this? Let go of that young lady at once! What do you think you’re doing?

JONAS. We’re the guard, sir. I brought my mates.

CREON. Who’s watching the body, then?

JONAS. We sent for the relief.

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CREON. I told you not to send them away! I told you not to tell anyone!

JONAS. We haven't, sir. But when we arrested this girl we thought we'd better bring her along. We didn't draw lots this time. We thought it was best if we all came.

CREON. Fools! (*To* ANTIGONE.) Where were you when they arrested you, Antigone?

JONAS. Right by the body, sir.

CREON. What were you doing there? You knew I'd forbidden anyone to go near it.

JONAS. You want to know what she was doing? That's why we brought her here. She was scrabbling in the earth with her hands. Covering it up again.

CREON. Do you realise what you're saying, man?

JONAS. Ask the others, sir, if you don't believe me. When I got back on duty after seeing you the first time, we uncovered the body, took the earth away. But the sun was getting hot and it was starting to smell, so we went and stood a little way away, on a mound, in the wind. We thought that'd be perfectly safe, in the daytime. To make sure, we decided one of us would keep an eye on the body all the time. But my midday, what with the heat right out there in the sun . . . And the wind had dropped, so the smell was worse. Well, it just knocked you out! No matter how hard I strained my eyes everything shook like a jelly – you couldn't see properly at all. I just went and asked one of my mates for a quid of tobacco to keep me awake . . . and before I have time to say thank you and turn around, there she is, grabbing away with her bare hands. In broad daylight!

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She must have known we'd be bound to see her. And when I came running, do you think she stopped or tried to run off? Not a bit of it! She just scrabbled away as fast as she could, still, as if she hadn't even seen me. Even when I grabbed her she fought like a tiger and kept on trying to dig. Kept yelling at me to let her go, the body wasn't properly covered up yet . . .

CREON. Is this true, Antigone?

ANTIGONE. Yes.

JONAS. We went ahead and uncovered the body again, handed over to the next watch without saying anything, and brought here here to you, sir.

CREON. And during the night, Antigone?... the first time?... was that you too?

ANTIGONE. Yes. I used the little tin spade we used to make sandcastles with on the beach in the summer. It belonged to Polynices – he'd scratched his name on the handle. That's why I left it near him. But they took it away. So the second time I had to use my hands.

JONAS. Just like a little animal! In fact, with the air so hazy, that's what one of my mates took her for at first. 'It's some animal,' he says, but I say, 'No it's not – it's too neat for an animal . . . It's a girl!'

CREON. Right. You may be asked for a report later . . . For the moment, leave your prisoner alone with me. Take off her handcuffs before you go. (*To* PAGE.) Take these men away, boy, and see they're kept incommunicado till I come.
Exit GUARDS, *following the* PAGE.

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2 As a director, explain and justify how you could use staging in a present-day performance of *Antigone.* **[30]**

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END OF QUESTION PAPER

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EXTRA ANSWER SPACE

If you need extra space use these lined pages. You must write the question numbers clearly in the margin.

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A Level Drama and Theatre

H459/41 Deconstructing texts for performance: Antigone

SAMPLE MARK SCHEME

Duration: 1 hour 45 minutes

MAXIMUM MARK 60

Version: Sample

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.

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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	Excellent and highly developed references to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Excellent and highly developed demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Excellent and highly developed understanding of how the performance text has been constructed and can be performed. 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.
Level 4: 19–24 marks	Confident reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Confident demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Confident understanding of how the performance text has been constructed and can be performed. 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.

Level 3: 13–18 marks	Clear reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Clear demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Clear understanding of how the performance text has been constructed and can be performed. 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.
Level 2: 7–12 marks	Basic reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Basic demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Basic understanding of how the performance text has been constructed and can be performed. 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.
Level 1: 1–6 marks	Limited reference to any theatrical processes or practices, used in the role of a director, involved with interpreting and performing theatre. Limited demonstration of how a director's creative and artistic choices can influence how meaning is communicated to an audience. Limited understanding of how the performance text has been constructed and can be performed. 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.
0 marks	No response or no response worthy of any credit.

Question			Guidance	Marks
1			**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.** This question asks the candidates to consider. • Their vision for how the extract can be staged. • The actors and how they will use their voices in role. • How to direct the actors with regard to using their voice during the extract. 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. 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. There are sections in the extract that a director could highlight for specific vocal delivery. For example the Guards and their joking, misogynistic manner. The use of Chorus. Creon and Antigone. 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. 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.	**30 (AO3)**

Question			Guidance	Marks
2			**As a director, explain and justify how you could use staging in a present-day performance of *Antigone.***	**30 (AO3)**

This question asks the candidates to consider.

- The performance text and how it could be staged to a present day audience.
- What the stage space will be and where the audience is.
- Justification for their staging.

Staging can cover the following aspects: stage style, stage space, the actors and production values (explained in detail below)

Candidates can explain and justify any of these within their answer.

It is important to note that the staging must be appropriate to the text and to theatre.

Aspects that could be mentioned:

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.

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.

The actors: answers will cover where to position and move the actors for particular scenes.

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.

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.

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.

			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. 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. 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.	

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