

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/46 Summer 2023 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

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Paper 46 series overview

The Drama and Theatre A Level exam is settling after several series, and teachers are increasingly improving their teaching methods/resources and approaches to this component.

The single Assessment Objective – *demonstrate knowledge and understanding of how drama and theatre is developed and performed* – is examined through how *The Crucible* is interpreted for performance to others by a director.

In Paper 46 Question 1 gives an extract which candidates are asked to annotate. Question 2 concerns the whole play. It is therefore to be expected that the extract from Question 1 may be included in the vision for the play in Question 2. Many responses use identical wording to introduce their directorial vision on that extract scene and on the whole play.

Each question is marked as a stand-alone, so there is no penalty for that repetition. However, as the scope of Question 1 and Question 2 is different (and always will be), then the opening could be more varied and directly related to the particular question.

On the matter of response openings, many candidates write about historical/cultural contexts around the time the play was written, social contexts about the central themes/issues, biographies and backgrounds to events. Rarely does this kind of opening lead into the main response of the question.

The Crucible needed to be deconstructed, analysed, dismantled, exposed, explored, experimented with and interpreted before being shaped into a credible performance.

This requirement led to some exciting, innovative and unusual ideas for production, locations and genres. While it is not expected that each one of the four strands in the level descriptors grid will be in evidence in equal measure in both responses, there were marks given for responses that recognised directing is a layered and usually collaborative process.

It was expected that candidates would refer to acting and design as well as simply telling everyone what to do or slavishly follow the stage directions from the text. The use of contemporary technology to tell the story and explore/expose the complex relationship between the couple was often well exploited, but sometimes ignored.

A few candidates discussed budgets that a director might have or wish for. This was a relevant aspect of the directorial vision, as the reality of financing must be addressed, although imaginary limitless resources were accepted as part of the vision.

The specification makes clear that production process and theatrical practices should be part of the learning. While many candidates referred to Brecht and Stanislavski, some to Artaud and Le Coq and a handful to Boal, Berkoff and Katie Mitchell. There were only some references to how the study of practitioners, dead or alive, had informed their ideas and experiments.

With their learning from the other AS and A Level components, research into performances, staging styles and dramatic exploration of the themes, there was an expectation of inspiration drawn and ideas applied from the work of practitioners, some they'd seen, some they'd actually studied.

As in previous sessions, there was rarely a sense that practical work had been undertaken on and around the text as part of candidates' teaching. Sometimes it was superficial or simplistic. 'We used a Brechtian technique' showed neither knowledge nor understanding.

If that kind of sweeping generalisation was expanded with a sentence on what they understood about *verfremdungseffekt*, the 4th wall or *spass*, then they could demonstrate learning from a practitioner. Illustrations of processes and theories could be implicit, if explained.

For *The Crucible* there are no particular practitioners that stand out when looking for suggestions on how to approach it. When it was written it would probably have been on a proscenium arch stage and performed as per the lengthy stage directions.

Some candidates had been prepared with generalised directorial responses, local settings and political interpretations before knowing the wording of the questions. While that formulaic or pre-prepared response is understandable, it limits candidates' creativity and originality. Centres should not offer candidates ready-made directorial ideas, but help them work towards finding, exploring and presenting their own once they have seen the exam questions.

The understanding of how staging underpins a performance was generally well understood. Whether to use a proscenium arch, thrust, traverse or in-the-round layout was crucial to realising the vision. Staging of *The Crucible* was particularly important in a drama of such tragic emotions and stubbornness.

What is a Director?

- Has responsibility for an overall vision, concept, direction, purpose, imagining, shaping and guiding.
- Works with performers, designers (of costume, set, lighting, effects, props, staging), venues, stage management and box office.
- They are often all things to all people in a production while also being the boss.

With Question 1 about a given extract and Question 2 about the whole play which includes the extract, there was some overlap in responses. Even when opening paragraphs were identical, since each question was marked as a free-standing entity, that was no problem.

Many candidates found inventive ways of introducing the extract vision (Question 1) and the whole play vision (Question 2) using different phrases and expressions. Some felt that copious background and/or biographical information on the play, Arthur Miller, the House Unamerican Activities Committee, McCarthyism, the Red Menace, post war fears of communism, first performances, 17th century puritanism, Salem witch trials, witchcraft and the power/intolerance of religion were needed. Only when such information was made relevant to addressing the question from the directorial viewpoint was it truly helpful and insightful.

Directorial focus

The sole focus of this component is directorial. Examiners looked for any aspect of the director's function, **including** an overall dream of what a show would look like, the aim of conveying meaning and/or a message to an audience, staging, blocking, levels, proxemics, semiotics, set design, lighting, sound, effects, costume, props, stage furniture, genre, technology and contexts.

The handwriting of a small minority of candidates presented a challenge for examiners and it was noted that several opted to type their work, although most of the annotations needed in Question 1 were handwritten. Centres may wish to give thought in future sessions to advising candidates on handwriting or word processing.

Updating the settings

Some candidates considered a contemporary audience and set their extract and/or whole play in a different setting from the playwright. That is perfectly acceptable provided it is justified and examples from the text support proposed ideas. Many candidates referred to current issues about domestic violence and abuse.

This is not a play to be taken at face value as it is rich in layers of psychological complexity. The central theme of the supposed possession by the Devil of schoolgirls and the subsequent horrors that befell a community was understood across the board. The play still feels relevant, so the ideas for making it suitable for a contemporary audience were rarely too far-fetched.

Citing of North Korea, China, Russia, certain religious groupings and the fictional *Handmaid's Tale* were often used well.

Design elements were the core of Question 2 but were often called on in Question 1 to support the discussion, with particular focus on symbols for the destructive, cyclical and caged-in nature of the relationship.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
- considered that the directorial purpose is to convey meaning to an audience - frequently used examples from the play to support their discussion and ideas - demonstrated learning from directorial and practitioner practices and processes, methods, techniques and applied them accurately - commanded the language of drama and theatre knowledgeably and with understanding.	- discussed text as a piece of literature rather than as a blueprint for a live performance in front of an audience - began both their responses with identical wording and explanation, although some overlap is acceptable - produced very few annotations to the extract in Question 1 or simply repeated the given stage directions - relied solely on the Question 1 extract to provide material for the Question 2 response.

OCR support



The OCR resources for this component and for *The Crucible* in particular are invaluable and can be found here on [Teach Cambridge](#)

Resource



- Useful introductory to the work of contemporary stage director Katie Mitchell [Introduction to Katie Mitchell's Theatre](#)
- The Guardian* on *The Crucible*: 'the perfect play for our post-truth times' [Guardian article](#)

Assessment for learning



- Besides reading and discussing the play text, work through a number of Frantic Assembly and other drama exercises, exclusively from the directorial viewpoint.
- Use techniques and ideas from Brecht, Stanislavski, Boal, Artaud, Grotowski, Berkoff, Katie Mitchell in turn to interpret a particular section.
- Encourage students to direct their peers in those particular sections and try them out in front of an audience.

Question 1

- 1 As a director, describe and justify your vision for directing the actors in this extract to create a contrast in pace and energy. Annotate the script to show how you would do this. [30]

This question is not in two distinct parts, the explanation and the annotations are marked holistically. Annotations should generally support and expand on the account of the vision described in the opening.

Some candidates felt that the single page of lines offered before the extract was a limit to their account. It is not. They may continue on the extra pages after the extract if they wish.

The question asks for a description and a justification of the directorial vision. It requires specific focus on contrast in pace and energy. It could apply to vocal pace, physical pace or both. The annotations should demonstrate how the vision would be brought to life on stage, from page to stage.

If examiners felt as they read the response that they could visualise the extract on stage, that it worked, that it achieved the directorial vision and demonstrated the requisite contrast in pace and energy and that it was a series of credible ideas, then they gave marks for responses accordingly. How directors' creative and artistic choices influence how meaning is communicated should be demonstrated in this response.

Annotations took many forms. Some candidates drew lines across page from text to note, some drew thumbnail sketches of blocks, levels, stage layout or even a costume while others compartmentalised ideas into voice, tone, physicality, proxemics and intention. Some saw annotations as space to confine themselves to the actors' perspectives. A minority used annotations to mention influences from practitioners they'd studied. Some went further than simply mentioning Stanislavski or Brecht.

Exemplar 1

I would direct my actor playing Danforth to stay ~~still, creating~~ mostly still and sedate, creating a confident energy suggesting to the audience that he believes he has everything under control. This would contrast with my actor playing Proctor, who I would direct to pace across the stage, creating an anxious energy as he does not know the outcome ~~of~~ of what he is attempting. To create this energy, in rehearsals I would use the ^{Stanislauskan} ~~Stanislauskan~~ technique of ^{emotional} ~~harnessing~~ ~~memory~~ ~~nature~~ and I would direct the actor playing Proctor to ~~imagine he is~~ think of a time he was extremely anxious and tell him to use the emotion he felt then and pretend he is back in that situation.

I would direct my actor playing Mary to be fiddling with her hands, the hem of her sleeves as well as shifting her weight, this would create a nervous energy which would contrast with the actor playing Danforth, who I would direct to walk slowly towards Mary, ~~with~~ with a strong posture to create a confident energy. This contrast would represent the ~~the~~ power imbalance in Salem during the witch trials as the men held all the power while the women were accused over the smallest things.

For the interaction between Proctor and Parris, I would direct them in rehearsals to use practitioner

Le Coq's technique of holding a pole between them to allow them to develop confrontational body language to convey the tense energy and allow them to get used to keeping the distance between them to also create a tense energy as it creates the idea that they cannot stand to go near the other. This contrasts the energy when Danforth approaches Mary as the energy during this is an anxious energy as Mary is scared of Danforth.

This response is the opening text to Question 1. It gets straight into addressing the question, it talks about 'my actors' and claims a directorial mantle which oversees the entire production. It goes onto a second page as many choose to do, which is acceptable and refers to Le Coq. Overall it is a clear vision for directing the extract with some directorial thinking and considers the significance of pace and energy. If the annotations had continued in same vein, it would have been a confident Level 4 overall. Centres should be aware that the marking of the text and annotations is a holistic exercise.

Exemplar 2

[Enter GILES COREY from left. All turn to see as he beckons in MARY WARREN with PROCTOR. MARY is keeping her eyes to the ground; PROCTOR has her elbow as though she were near collapse.]

PARRIS [on seeing her, in shock]. Mary Warren! [He goes directly to bend close to her face.] What are you about here?

PROCTOR [pressing PARRIS away from her with a gentle but firm motion of protectiveness]. She would speak with the Deputy Governor.

DANFORTH [shocked by this, turns to HERRICK]. Did you not tell me Mary Warren were sick in bed?

HERRICK. She were, Your Honour. When I go to fetch her to the court last week, she said she were sick.

GILES. She has been strivin' with her soul all week, Your Honour; she comes now to tell the truth of this to you.

DANFORTH. Who is this?

PROCTOR. John Proctor, sir. Elizabeth Proctor is my wife.

PARRIS. Beware this man, Your Excellency, this man is mischief.

HALE [excitedly]. I think you must hear the girl, sir, she –

DANFORTH [who has become very interested in MARY WARREN and only raises a hand toward HALE]. Peace. What would you tell us, Mary Warren?

[PROCTOR looks at her, but she cannot speak.]

PROCTOR. She never saw no spirits, sir.

DANFORTH [with great alarm and surprise, to MARY]. Never saw no spirits!

GILES [eagerly]. Never.

PROCTOR [reaching into his jacket]. She has signed a deposition, sir –

DANFORTH [instantly]. No, no, I accept no depositions. [He is rapidly calculating this; he turns from her to

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5 I would direct the actor playing Mary Warren to have closed body language and to be positioned at a low level to convey her nervous energy to the audience.

10 I would have the actor portraying Parris to deliver this line with a steady, confident pace with emphasis on the word 'you' to show his high status and to contrast her nervous energy.

15 On this line I would have the actor portraying Proctor to match Parris' confidence to increase the tense energy.

20 I would have the actor playing Danforth deliver this line in a staccato manner, to show his authority and the static nature would further contrast Mary Warren's anxious energy.

25 On this line, I would direct the actor playing Herrick to deliver it in a fast pace, responding almost immediately, matching Mary Warren's nervousness.

30 I would have this interaction directed at a fast pace to increase the tension and ~~emphasise~~ ^{highlight} the contrast of nervous and confident energy in the court and highlight the significance of Mary Warren's confession.

35 On the word 'Peace', I would direct the actor playing Danforth to use a low volume to ~~slow~~ ^{down} the pace and contrast the tense energy slowly rising.

40 Much like the previous interactions, I would direct the actors to use a fast pace to tense the audience with the contrast of pace and energy carry on in the scene and keep them hooked for the climax.
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PROCTOR.] Tell me, Mr Proctor, have you given out this story in the village?

PROCTOR. We have not.

PARRIS. They've come to overthrow the court, sir! This man is –

DANFORTH. I pray you, Mr Parris. Do you know, Mr Proctor, that the entire contention of the state in these trials is that the voice of Heaven is speaking through the children?

PROCTOR. I know that, sir.

DANFORTH [*thinks, staring at PROCTOR, then turns to MARY WARREN*]. And you, Mary Warren, how came you to cry out people for sending their spirits against you?

MARY WARREN. It were pretence, sir.

DANFORTH. I cannot hear you.

PROCTOR. It were pretence, she says.

DANFORTH. Ah? And the other girls? Susanna Walcott, and – the others? They are also pretending?

MARY WARREN. Aye, sir.

DANFORTH [*wide-eyed*]. Indeed.
[*Pause. He is baffled by this. He turns to study PROCTOR's face.*]

PARRIS [*in a sweat*]. Excellency, you surely cannot think to let so vile a lie be spread in open court!

DANFORTH. Indeed not, but it strike hard upon me that she will dare come here with such a tale. Now, Mr Proctor, before I decide whether I shall hear you or not, it is my duty to tell you this. We burn a hot fire here; it melts down all concealment.

PROCTOR. I know that, sir.

DANFORTH. Let me continue. I understand well, a husband's tenderness may drive him to extravagance in defence of a wife. Are you certain in your conscience, Mister, that your evidence is the truth?

PROCTOR. It is. And you will surely know it.

DANFORTH. And you thought to declare

50 The interruption I would direct to have a fast pace to highlight the clash of Parris' eagerness to damn Proctor and Danforth's quest to seek the truth behind the accusations. It is important that his character portrays an antagonistic energy so that his machiavellian nature ~~comes~~ contrasts Proctor's goodness.

55 On this line I would have the actor portraying Proctor to use a ~~slow~~ calm tone to highlight his determined energy.

60 Because this line is of utmost significance for the climax and overall plot of the play, in rehearsals I would use the 'Who am I' and hot seating methods inspired by Stanislavski for the actor playing Mary Warren to understand the emotional depth and significance of her character and thus reflect it in her pace and energy.

65 I would direct the actor playing Mary Warren to use slow pace and a fearful tone to highlight the contrast in pace and energy to that of Parris and Danforth.

70 I would direct this interaction with the actor playing Danforth using a calm and steady pace and tone contrasted

75 by the actor portraying Proctor using a fast and somewhat defensive tone so that his line comes across as an interruption. The contrast in

80 Pace and energy not only highlights the contrast but allows the audience to feel a rise in tension in the atmosphere.

this revelation in the open court before the public?

PROCTOR. I thought I would, aye – with your permission.

DANFORTH [*his eyes narrowing*]. Now, sir, what is your purpose in so doing?

PROCTOR. Why, I – I would free my wife, sir.

DANFORTH. There lurks nowhere in your heart, nor hidden in your spirit, any desire to undermine this court?

PROCTOR [*with the faintest faltering*]. Why, no, sir.

CHEEVER [*clears his throat, awakening*]. I – Your Excellency.

DANFORTH. Mr Cheever.

CHEEVER. I think it be my duty, sir – [*Kindly, to PROCTOR*] You'll not deny it, John. [*To DANFORTH*] When we come to take his wife, he damned the court and ripped your warrant.

PARRIS. Now you have it!

DANFORTH. He did that, Mr Hale?

HALE [*takes a breath*]. Aye, he did.

PROCTOR. It were a temper, sir. I knew not what I did.

DANFORTH [*studying him*]. Mr Proctor.

PROCTOR. Aye, sir.

DANFORTH [*straight into his eyes*]. Have you ever seen the Devil?

PROCTOR. No, sir.

DANFORTH. You are in all respects a Gospel Christian?

PROCTOR. I am, sir.

PARRIS. Such a Christian that will not come to church but once in a month!

DANFORTH [*restrained – he is curious*]. Not come to church?

PROCTOR. I – I have no love for Mr Parris. It is no secret. But God I surely love.

CHEEVER. He plough on Sunday, sir.

95 Procter and Danforth's interactions throughout the act are of increasing significance during the rise to the climax due to their contrasting antagonistic and protagonistic energies. I would direct this interaction to have a steady pace to build the tension and to allow the audience to see the significance in their constant contrasting pace and energy as they will then notice Proctor's rare vulnerability.

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105 Cheever is a nervous yet eager character and in order to reflect this I would have the actor use a fast pace and nervous energy to contrast Danforth's steady, commanding pace and energy.

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115 I would have the actor portraying Danforth use a slow pace and energy to show the audience that he is finding it hard to decipher the face from the fiction.

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I would have the actor portraying Procter use a confident pace to contrast that of Parris and Cheever and to ~~show~~ hint to the audience that his honesty might be what kills him in the end, having a thought provoking effect.

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130 I would direct the actor playing Parris use a snobbish tone and rapid pace to convey his anger and to contrast his negative energy to Proctor's positive energy.

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Turn over

DANFORTH. Plough on Sunday!

CHEEVER [*apologetically*]. I think it be evidence, John. I am an official of the court, I cannot keep it.

PROCTOR. I – I have once or twice ploughed on Sunday. I have three children, sir, and until last year my land give little.

GILES. You'll find other Christians that do plough on Sunday, if the truth be known.

HALE. Your Honour, I cannot think you may judge the man on such evidence.

DANFORTH. I judge nothing. [*Pause. He keeps watching PROCTOR, who tries to meet his gaze.*] I tell you straight, Mister – I have seen marvels in this court. I have seen people choked before my eyes by spirits; I have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me. Do you understand my meaning?

PROCTOR. Excellency, does it not strike upon you that so many of these women have lived so long with such upright reputation, and –

PARRIS. Do you read the Gospel, Mr Proctor?

PROCTOR. I read the Gospel.

PARRIS. I think not, or you should surely know that Cain were an upright man, and yet he did kill Abel.

PROCTOR. Ay, God tells us that. [*To DANFORTH*]. But who tells us Rebecca Nurse murdered seven babies by sending out her spirit on them? It is the children only, and this one will swear she lied to you.

[*DANFORTH considers, then beckons HATHORNE to him. HATHORNE leans in, and he speaks in his ear. HATHORNE nods.*]

HATHORNE. Aye, she's the one.

DANFORTH. Mr Proctor, this morning, your wife send me a claim in which she states that she is pregnant now.

PROCTOR. My wife pregnant!

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I would direct this interaction at an increasing fast pace to reflect the contrasting accusatory and defensive energy for the audience to confirm that they are on Proctor's side.

I would direct the actor playing Giles to use a desperate pace to contrast Danforth's incoming energy.

I would direct the actor playing Danforth to use a confused yet slowly increasing pace to contrast Proctor's pace and energy and to increase the audience's frustration toward his character and his refusal to believe Proctor.

In order to further increase the tension I would direct this interaction to rapidly increase in pace to show the contrast between Proctor's increasingly bitter energy and Parris's haughty energy, provoking irritation from the audience.

I would direct the actor playing Proctor to use a fast pace and frustrated tone to further the contrast in energy between him and Danforth.

on this line I would direct the actor playing Danforth to use a sure pace and energy to contrast Proctor's shock at the news.

DANFORTH. There be no sign of it – we have examined her body. 185

PROCTOR. But if she say she is pregnant, then she must be! That woman will never lie, Mr Danforth. 190

DANFORTH. She will not? 195

PROCTOR. Never, sir, never. 200

DANFORTH. We have thought it too convenient to be credited. However, if I should tell you now that I will let her be kept another month; and if she begin to show her natural signs, you shall have her living yet another year until she is delivered – what say you to that? 205

[JOHN PROCTOR is struck silent.] 210

Come now. You say your only purpose is to save your wife. Good, then, she is saved at least this year, and a year is long. What say you, sir? It is done now. 215

[In conflict, PROCTOR glances at FRANCIS and GILES.] 220

Will you drop this charge? 225

PROCTOR. I – I think I cannot. 230

DANFORTH [now an almost imperceptible hardness in his voice]. Then your purpose is somewhat larger. 235

PARRIS. He's come to overthrow this court, Your Honour! 240

PROCTOR. These are my friends. Their wives are also accused – 245

DANFORTH [with a sudden briskness of manner]. I judge you not, sir. I am ready to hear your evidence. 250

PROCTOR. I come not to hurt the court; I only – 255

DANFORTH [cutting him off]. Marshal, go into the court and bid Judge Stoughton and Judge Sewall declare recess for one hour. And let them go to the tavern, if they will. All witnesses and prisoners are to be kept in the building. 260

HERRICK. Aye, sir. [Very deferentially] If I may say it, sir, I know this man all my life. It is a good man, sir. 265

On this line I would have the actor playing Proctor use a faster pace to hint to the audience at the first signs of his nervousness and to contrast Danforth's confident energy.

Here, I would have the actor playing Danforth start to use a faster pace to show his increasing frustration and contrast his previously calm stature.

I would direct this interaction at a rapid pace to show the audience their incessant bickering, further contrasting Danforth's calmer energy in a negative way.

I would direct the actor portraying Danforth to use a ~~slow~~ calm and assured tone and pace to reflect his authoritative energy, contrasting that of Mary Warren.

Turn over

DANFORTH [*it is the reflection on himself he resents*]. I am sure of it, Marshal.

[HERRICK *nods, then goes out.*] Now, what deposition do you have for us, Mr Proctor? And I beg you be clear, open as the sky, and honest.

PROCTOR [*as he takes out several papers*]. I am no lawyer, so I'll –

DANFORTH. The pure in heart need no lawyers. Proceed as you will.

PROCTOR [*handing DANFORTH a paper*]. Will you read this first, sir? It's a sort of testament. The people signing it declare their good opinion of Rebecca, and my wife, and Martha Corey.

[DANFORTH *looks down at the paper.*]

PARRIS [*to enlist DANFORTH's sarcasm*]. Their good opinion!

[*But DANFORTH goes on reading, and PROCTOR is heartened.*]

PROCTOR. These are all landholding farmers, members of the church. [*Delicately, trying to point out a paragraph*] If you'll notice, sir – they've known the women many years and never saw no sign they had dealings with the Devil.

[PARRIS *nervously moves over and reads over DANFORTH's shoulder.*]

DANFORTH [*glancing down a long list*]. How many names are here?

FRANCIS. Ninety-one, Your Excellency.

PARRIS [*sweating*]. These people should be summoned.

[DANFORTH *looks up at him questioningly.*]

For questioning.

FRANCIS [*trembling with anger*]. Mr Danforth, I gave them all my word no harm would come to them for signing this.

PARRIS. This is a clear attack upon the court!

HALE [*to PARRIS, trying to contain*

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I would direct this interaction with a slower pace to highlight the fact that Danforth is interrupting Proctor instead of the other way around. Contrasting the previous energy felt by both the characters and the audience.

I would have the actor playing Proctor use an increasing pace to enhance his change to nervous energy, ~~for~~ in turn putting the audience on edge and increasing the tension.

I would direct the actor playing Parris use at first a fast pace but slow down on 'for questioning', the change and contrast in pace and energy would provoke anger from the audience toward his character as he is like Danforth is growing in Machiavellian nature.

himself]. Is every defence an attack upon the court? Can no one – ?

PARRIS. All innocent and Christian people are happy for the courts in Salem! These people are gloomy for it. [To DANFORTH directly] And I think you will want to know, from each and every one of them, what discontents them with you!

HATHORNE. I think they ought to be examined, sir.

DANFORTH. It is not necessarily an attack, I think. Yet –

FRANCIS. These are all covenanted Christians, sir.

DANFORTH. Then I am sure they may have nothing to fear. [Hands CHEEVER the paper.] Mr Cheever, have warrants drawn for all of these – arrest for examination. [To PROCTOR] Now, Mister, what other information do you have for us?

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I would direct the actor portraying Parris to use a staccato ^{manner} ~~delivery~~ and fast pace to show his bitter energy. His contrasting energy in act 4 where he comes ~~across~~ across as deflated would have a huge impact on the audience and thus his villainous delivery on this line using religion to support his point would deeply impact the audience, especially the irony.

I would have the actor playing Danforth to use a smooth and commanding pace to contrast Parris' obvious bitter energy. Danforth's slick and subtle energy would make the audience feel uncomfortable as his villainy comes across in a smooth fashion, deepening the impact it has on the audience, particularly through the words 'arrest for examination'.

These annotations are from a different candidate to Exemplar 1 above. They show a full set of directing instructions, interpreting many lines and phrases in the text. The markings fully support and expand the vision already set out. As they progress, annotations thin just a little, but compared to many that peter out altogether this is well sustained to the end of the extract. It is not expected that every candidate can produce this level of detail.

Candidates are under some time pressure in this exam, but if they remember that annotations are not just some add on, but are integral to Question 1, they will be more successful.

This candidate secured a Level 5, 25 marks for the text and annotations together.

Question 2

- 2** As a director, explain and justify how you could use a range of design elements including lighting, sound and costume to stage a performance of *The Crucible*. **[30]**

This asked for an explanation and a justification for using named design elements to stage a performance of *The Crucible*. The range was lighting, sound and costume but other elements were absolutely acceptable. Many candidates also focused on staging styles, levels, sets, projections and technology used.

It is part of teaching process to study previous questions and examiners saw some of the key themes highlighted already mentioned above. If they were discussed through the design elements, then learning and cross fertilisation of ideas was well placed.

In many cases candidates had been taught to focus on three scenes (which may include the given extract) to represent the whole play to answer Question 2. This approach is entirely acceptable.

Exemplar 3

- sound effect
reverb
off stage line projected
- 10
- 2 As a director, explain and justify how you could use a range of design elements including lighting, sound and costume to stage a performance of *The Crucible*. [30]
- feonights
wash & pin spot
- Danforth, Hale Parris, Elizabeth, Rebecca Nurse, Abigail

As Arthur Miller's 'The Crucible' uses the 17th century witch trials as a metaphor for the McCarthyism happening during the 1950s as he was writing the play, the design aspect options for the play are limitless due to the contrasting time periods. I would opt for lighting inspired by Art Deco to inspire a nightmarish fever dream effect upon the audience. For sound, I would use a range of sound effects and live projection to further emphasise my Art Deco influences but also to introduce a thought provoking effect on my ~~oto~~ audience. In terms of costume, I would opt for 1950s inspired costumes to give a small nod to the time it was written and to highlight key themes such as goodness and reputation.

In order to inspire an Art Deco inspired, grotesque feel on the ~~to~~ audience, I would use bright, cold white foot lights on Abigail and the girls during the Yellow Bird Scene in Act Three, and lying to the Court. This would make the audience feel uncomfortable as they would be able to see the danger.

that mass hysteria and the desire for a clean reputation would have on a society and on an individual such as Mary Warren who only confesses to save her life. Throughout the play, I would opt for a warm white wash covering the stage that would gradually get colder as the play progresses. This would symbolise the darkness brought upon by the lack of honesty and the uncomfortable debate of doing what is morally right versus conforming to the mass majority opinion to feel 'safer', a debate with continuing relevance from the 17th to the 21st century. This would further an uncomfortable feeling for the audience, reminiscent of Aristotelian influences. Finally, everytime there is a confession made, I would highlight the actor's face with a blue pinspot, representing honesty, a key theme of the play. However, because Abigail's confession of 'I want to open myself is ~~for~~ a lie, I would have the pinspot flicker on that line to hint to the audience that the light is faulty, much like her confession. This is a significant moment in the play as this line essentially kickstarts the infamous witch trials so its emphasis is significant for the audience's

Clear understanding. I would furthermore rely on the theory that speech developed from gossiping in order to show the audience that the fundamentals of human behaviour have not changed and through representing this through the character of Abigail, ^{this} ~~I~~ would have the audience thought provoked.

In order to further the use of my Aristotelian influences, I would use a reverb effect on significant exclamations such as Mary Warren's 'You're the Devil's man' and Proctor's 'God is Dead' in act 3. The echo produced would have an uncomfortable effect on the audience and as the sacrilegious nature of both lines would be as shocking in the 1600s as they would be in the 1950s ~~and~~ and the rebellious yet vulnerable nature of these lines would further the discomfort felt by the audience. In order to achieve a thought provoking effect on my audience, during the yellow bird scene in act 3, I would have a low volume sound effect representing the cry of a small bird projected through surround sound house speakers. By immersing the

audience within the faint sound, and have them question whether they were really hearing a bird or not. I would emphasise the whole point of mass hysteria cloaking what is real that Miller intended to make this hearing the audience thought provoked at the continued relevancy of this play. Finally, during act 1, instead of having a hymn played, I would use live projection and have the ensemble chant the Lord's prayer in a monotone way from off stage. The whole idea of 'lead us not to temptation but deliver us from evil' would convey a certain irony for the audience and the significance of this dramatic impact would emphasise the thought provoking nature that this play presents through its universal relevancy.

Costume plays a key part in my directorial vision for the Crucible. By opting for 1950s inspired costumes, I would be making my production modern enough for my audience to understand its universal relevancy. For male characters such as Danforth, Hawthorne and Parris I would opt for heavy suits made from a cotton-cashmere blend to show their

high status to the audience. I would also have dog collars for characters such as Hale and Parri's but have them loosened and falling off by act 4 to show their frenzied state and their questioning of faith and religion. For female characters such as Elizabeth and most 'Goody' characters, I would have them wear Jackie Kennedy cut-fits to not only give a small nod to the time in which Miller was writing the play but to also show the conservative nature of their characters. For Rebecca Nurse's character, I would have the actor wear a skirt to show her slightly rebellious nature in her refusing to confess because she knows that she is innocent. It would also give her title as 'Goody' some irony. Finally for the girls but especially Abigail, I would have them wear Marilyn Monroe inspired dresses. Arthur Miller was ~~he~~ married to the actress and famously called her a whore much like the parallel to Procter calling Abigail a whore in the eventually cut scene ^{of act 4} ~~the~~ Miller was also briefly blamed responsible for the actress' suicide and thus the inspirations from Monroe would give Abigail's character a dancing motif and further impacting the

audience with the relevancy of this play.

Overall, by highlighting key themes such as mass hysteria, goodness and the desire for a clean reputation through Artaudian influences, I would be able to use my design choices for lighting, sound and costume to achieve Miller's intentions when writing the play to show the universal relevance of the incising and dangerous fundamentals of human behaviour.

This response starts with some background on the play, the witch trials as well as McCarthyism and mentions Artaud very soon, indicating a good command of a vision for the whole play.

The discussion is comprehensive, addresses the question supported by developed contextual knowledge and understanding. Suggestions for using the design elements are considered and well explained. The employed theatrical practices are justified and show how learning has taken place.

The candidates understanding of how the play is structured is shown successfully and how it may be interpreted even more so. Throughout, it is a consistently effective piece of thinking, informed by ideas and facts. It is Level 5 and was given 28 marks.

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