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91514



915140



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Level 3 Drama, 2017

91514 Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period

9.30 a.m. Tuesday 28 November 2017
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Interpret a text from a prescribed playwright to demonstrate knowledge of a theatre form or period.	Interpret a text from a prescribed playwright to demonstrate informed knowledge of a theatre form or period.	Interpret a text from a prescribed playwright to demonstrate perceptive knowledge of a theatre form or period.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should attempt ALL the questions in this booklet.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL

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INSTRUCTIONS

Choose ONE text by one of the prescribed playwrights whose work you have studied this year. Use this text to answer ALL of the questions in this booklet.

Read the questions carefully before you begin. Each has different requirements.

PRESCRIBED PLAYWRIGHTS

Jean Anouilh	Federico Garcia Lorca	Jacob Rajan & Justin Lewis
Aristophanes	Brian Grace-Smith	Renee
Samuel Beckett	Gary Henderson	Maurice Shadbolt
Albert Belz	Sarah Kane	William Shakespeare
Jean Betts	Oscar Kightley & Dave Armstrong	George Bernard Shaw
Bertolt Brecht	Hone Kouka	Stephen Sinclair
Lynda Chanwai-Earle	Greg McGee	Sophocles
Anton Chekhov	Bruce Mason	Tom Stoppard
Caryl Churchill	Arthur Miller	Mervyn Thompson
Euripides	Vincent O'Sullivan	Timberlake Wertenbaker
Michéline Forster	Harold Pinter	Oscar Wilde
Toa Fraser		Tennessee Williams

Write the details of your chosen text in the box below.

Text: <u>The Crucible</u>
Playwright(s): <u>Arthur Miller</u>
Theatre form or period: <u>Post-War American Realism</u>

QUESTION ONE: USE OF TECHNOLOGY

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Identify a key character from your chosen text.

Reverend Hale

Identify a typical technology of the form or period that would be used to communicate this character to the audience.

Costume

- (a) Explain, in detail, how this technology would be used to communicate this character in a performance of the text.

Costume is both symbolic of status; where the characters stand in the relationship between others and in society; as well as the deep desires and characteristics that the character harbours - this is recognised through symbolic colours and styles. One example from the text where costume communicates is used to communicate a character is through Reverend Hale. The Salem townspeople are simple, conservative and modest people as they were rural puritans that lived practically. However, Hale is an 'outsider' that has come to Salem from a different, more educated society. The audience can immediately identify that he is different through his white pinnock shirt/blouse. His white shirt supersedes his black jacket in a way which seems impractical to the people of Salem.

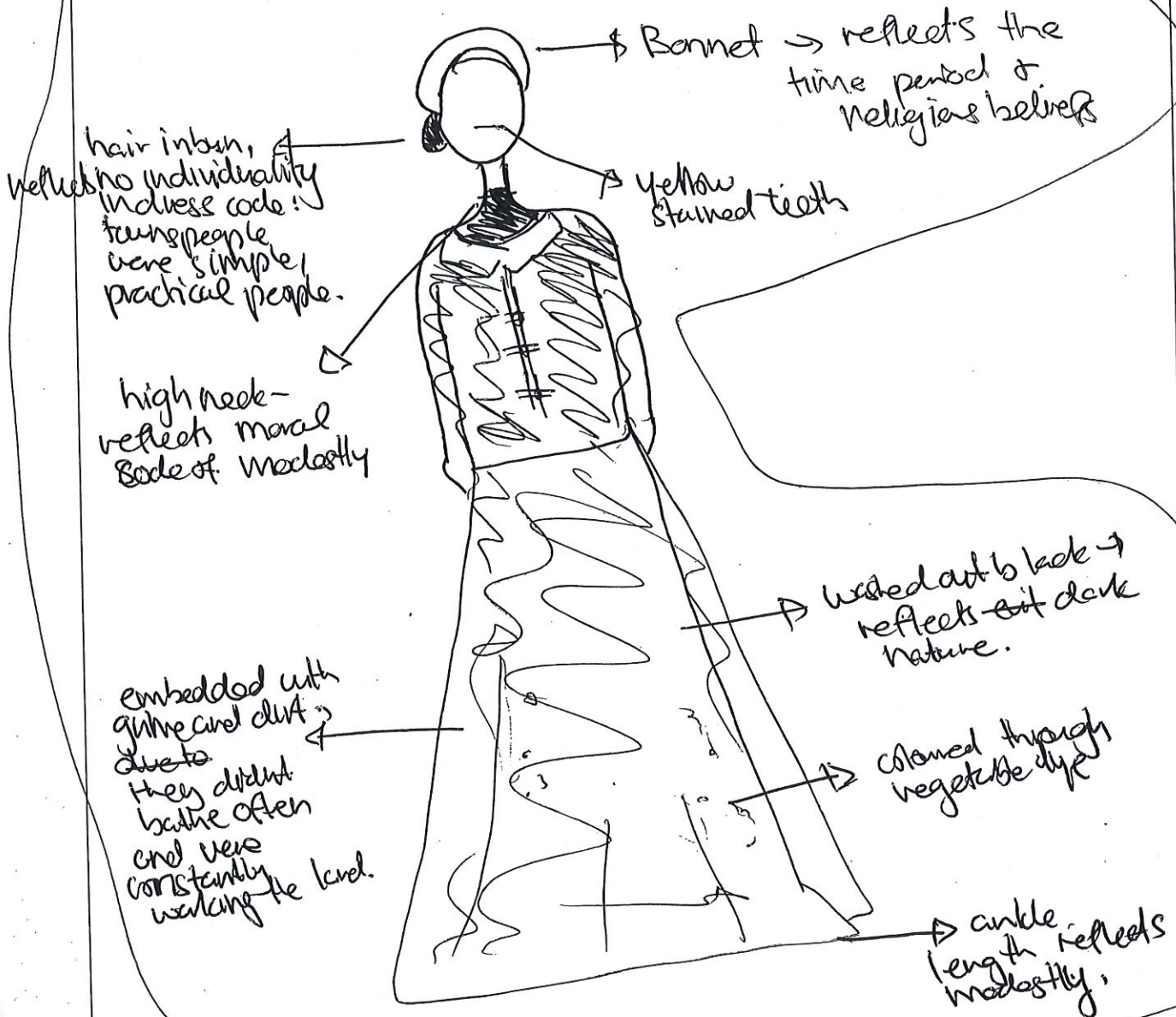
The townspeople Hale's costume sets him apart on a hierarchical level and the townspeople (and Arthur's audience) understand that he must not work outside, labouring in the fields but rather inelaborate doing perhaps more important work. Through this choice of costuming we are able to see that it sets him apart from the townspeople of Salem and we are able to identify his higher status

through his attire. Costume can also be used to highlight a theme in the play through another character - Abigail Williams.

Sketch in the space below if you want to illustrate any part of your answers to Question One. Annotate the sketch(es) to explain the point(s) you are making.

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Typical Puritan Costume 1700's (typical of Abigail Williams)



(b) Discuss how this use of technology is typical of the form or period. You could consider:

- key developments in theatre technologies
- the social or political message
- the playwright's purpose.

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Give specific details to support your answer.

Costume is a technology that is typical of post-war American Realism. An example of a technology where costume is typical to develop the text and furthering the characters through their costume is in Act 3 which is the courtroom scene where Abigail leads the village girls to accuse if they are in a possessed trance by May Warren's spirit overtake them. Abigail is dressed in black to show that her true nature is black heart and pure nature. She is dominant, against force with malicious intentions and her evil desires are reflected through the color black as she tries to remove Elizabeth Proctor and replace her as John Proctor's wife. The village girls are in identical outfits to Abigail to show the power and hold she has over the village girls, and how she has manipulated them into pretending / lying to the judges of the court to achieve her goals and cover up their lives. May Warren the girl led by Abigail act as if they are in a pack against May Warren, and many women in that time were easily influenced character who most likely to turn to where was the greater influence over her at the time - she wears grey to indicate that she is undecided in joining Abigail's pack or siding with John. The fact that she is grey and the village girls are all black shows that at this moment she is isolated. The effect of costume on the audience is that we are able to understand the characters' intentions and purposes in the play such as Abigail Williams dressed in black and John dressed in white. Costume shows the contrast between the characters as well as their intentions. Secondly, costume can show the audience what the character people of Salem were back in 1692 as they were simple people, no individuality but dressed in similar garments (washed out, black, grey, brown) illustrating the expectations of conformity and strict moral standards of modesty. They never wore colors brighter than nature to represent their code of modesty and religious beliefs and the audience's response would be to realize that the society in the play is different to their own society. The Crucible has always been played exactly in its historical costumes & sets that are similar to the original production and is now updated. This means that Arthur Miller's audience would be experiencing a play that was highly representative of the 17th century context. The audience's response would be to realize whether they were on Abigail's pack of the black costumes of the village girls or in white siding with John Proctor. Arthur Miller was getting his audience to realize issues within their own society - particularly McCarthyism and hopefully creating self-realisation and an urge for positive change against the political regime.

QUESTION TWO: COMMUNICATION OF PLACE OR SETTING

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Identify a place or setting that is significant in your chosen text.

Salem Town

- (a) Explain, in detail, how this place or setting would typically be communicated to the audience of the form or period.

Be sure that you are not repeating points made in other answers.

The *Crucible* is set in Puritan New England in 1692. Each setting of the *Crucible* is a reflection of the spoken quality of life in Salem. Miller gave each of his four acts a unity of place, each setting is different, with each occurring entirely within one setting. Because the place each setting is different, the play can afford four different views of life in Salem. In Act 1, this takes place in the Betty Parris bedroom. The room is small, sparsely furnished, not a pleasant room for a child and nothing to stimulate the brain with. The *Crucible* clearly shows that the imagination of the young girls can never be fully repressed. Indeed, in this bare, dark room is where the girls invented their extravagant lies. In Act 2, this takes place in the Proctors' home - the common room. The room is clean and tidy though rather dark and somber. The quiet of the Proctors' home is welcome relief to the hysterical atmosphere of Betty's bedroom. However, from the beginning of Act 2, this domestic tranquility becomes increasingly disrupted. Act 3 takes place in the vestry of the Salem meetinghouse. The room is described as gloomy with heavily exposed rafters. The church meeting house of the town has been turned into a court. This underlines the fact that in the town, they also believed that he resided as their church services. Just as he believed that he resided as their legal matters. The solemn atmosphere of the setting is turned completely upside down by the bizarre performances of Abigail and the girls. When Abigail leaves the room in disgust, he slams the door behind him showing that he is turning his back on Puritan authority and all that it stands for. The final act of the play takes place in a bleak prison cell shortly before sunrise. The setting is one of total desolation and despair, yet despite this, this foul setting is where John Proctor finds the integrity and honour to choose death over a false confession. Just as the beginning of the play began in Act 1 with the morning, Act 4 will end with the first light of dawn. Events have come full circle; the witch hunts have been launched, reacted, its peak achieved due to the courage of Proctor, Rebecca and others, it is about to come to close. As John Proctor's wife Elizabeth watches her husband's execution through the barred window, a new sun rises in upon her face - symbolising a new era of freedom from tyranny in Salem. It is through these four different acts that Miller reflects with different settings that reflect the different views of life in the Salem town as it is. Different settings communicate the Salem life and its values to Miller's audience, an American 1950's audience to transport them back to Salem life in 1692, and successfully doing so through post war American Realism where for Acts include features of the dramatic form such as ending on high level tension for each of the acts.

(b) Discuss the significance of this place or setting to the form or period. You could consider:

- the historical or geographical context
- the world view of the playwright
- key themes and ideas.

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Give specific details to support your answer.

Arthur Miller researched this period (Salem, 1692) in great depth to make his portrait of Salem life as authentic as possible. Not only are his characters based on real people but their conversations often echo statements found in historical records and original transcripts. The early settlers in New England were the Puritans who lived frugal lives and didn't allow any frivolity to come between them and their work. For many hundreds of years across throughout Europe there was this belief in witchcraft, at times this belief developed into hysterical fear leading towards a national campaign of persecution against suspected witches. Superstitious people believed they had magical powers or were in league with the devil, and in times of fear it would be very easy to accuse someone of witchcraft and very difficult for those who had been accused to prove their innocence. This belief persisted amongst the English colonists that left Europe for America. In 1692, there was an outbreak of accusations of witches in Salem, Massachusetts. The colonists living there were the Puritans who were somber, disciplined people and that they strictly followed a particular form of Protestant Christianity and felt that they were surrounded by ungodly people and associated the best with savages and heathen. American Senator Joe McCarthy organised a 20th Century version of the witchhunts and in the early 1950s exploited US fears about communism and managed to create a campaign against communists. The Crucible play was first produced in 1953 which was also when McCarthy's anti-communist campaign was at its height. There are obvious parallels in the play: unsupported accusations, people encouraged to denounce their friends, a spiral of fear and suspicion, people executed in the US included well-respected ministers and lawyers. Miller himself was called in front of the Un-American Activities in 1956 and refused to give the names of his friends that might have been interested in communism, and was fined for contempt of Congress. The invented formal language structure is a script feature in the Crucible that Miller used to transport his 1950s audience back to a time that was much different to theirs - this technique included biblical references to the King James Version of the bible (even though the play is predominantly based on the original manuscripts of the 1692 witch trials of Salem) to show the deeply religious nature of the Salem community but also to emphasise that they are also a usual Puritan town this is shown when through biblical references → "The crowd parted before her [Abigail] like the sea did for Israel". John's moral dilemma in the play reflects Arthur's intentions which was to challenge his audience in their own lives and draw an allegory, a comparison between the 1950s communism witch hunts and 1692 Salem witch hunts. The Crucible is a title selected by the author as a metaphor for both the town of Salem and human nature surrounded by challenging circumstances. The A Crucible is a metal container where metals and other materials are heated up so as to separate the purities from the impurities. Purification and the corruptible human spirit are key themes within the play and John Proctor is said to have gone through purification. John is a main example of someone who enters the crucible in

QUESTION THREE: USE OF A PERFORMANCE CONVENTION

Identify a typical performance convention used in the theatre form or period.

Psychologically Truthful Characters often

- (a) Explain, in detail, how this convention would typically be used in a performance of the text.

Be sure that you are not repeating points made in other answers.

Psychologically truthful characterisation is a performance feature of Post War American Realism and is what the actors of the Crucible would use. Miller believed that the process leading up to the performance was extremely crucial in order to play real and true characters. Stanislavski's system provides the actor with a vehicle to develop convincing and realistic characters - the system also utilises the representative acting style to connect with the audience as the fourth wall. Psychologically Truthful Characterisation goes the way to a realistic acting style as actors are able to internalise their roles through Stanislavski's system Magic If, Given Circumstances and emotional memory. An example of how this convention would typically be used in a performance of the Crucible is the scene in which Abigail tells how she is an orphan that lost both her parents. The Actress playing Abigail, when delivering the line "I watched my parents' heads bashed against their pillars by Indians" must be able to place herself in the given circumstances and draw an emotional memory of how her own life in losing someone and use the Magic If to stand in Abigail's shoes. The Actress using the Magic If to place herself in the given circumstances and amplifying this with an emotional memory of her own experiences in life is able to portray real emotions in the given circumstances and not fabricate them. Another example can be seen at the end of the play where John Proctor betrays his reputation and the good of his name than telling a false confession of "being in league with the devil". The Actor delivering his line "Because it is my name, because I cannot have another in my life!... I have given you my soul, leave me my name!" - he must be able to ask questions of the Magic If, stand in the given circumstances and draw an emotional memory from his own life. Another example of using this convention in a performance would be when an actress playing Abigail Williams must understand her transition from earnest love as a motive to that of Jealousy. The actress must be able to use emotional memory and remember a time when she was in her life where she felt rejected just as Abigail was from John's refusal of her. The actress would also need to amplify this by thinking and feeling a time of abandonment as Abigail was an orphan, and John being an older figure fitted that role as a father. Furthermore, the actress playing Abigail must place herself in the given

(b) Discuss the effect of the use of this performance convention. You could consider:

- how this convention manipulates place, time, and/or role
- the overall style of the form or period
- what the use of this performance convention communicates to the audience.

Give specific details to support your answer.

Psychologically Truthful Characterisation has an effect on the audience which is bringing the audience into the character's world by playing the character realistically and truthfully as possible. This convention manipulates place because you are able to place yourself in whatever time your character is set in as well as their role because you are able to use this technique to enhance your character's ~~on~~ portrayal on stage by developing ~~for~~ a realistic character that the audience can sense and appreciate. The overall style of the Post-War American Realism is that it is a representational style that allows characters (actors) on stage to connect with the audience as the fourth wall. This style also allows actors to represent their inner emotions truthfully and convincingly because they need to portray realistic characters to make it more effective for the audience. The use of Psychologically Truthful

Characterisation communicates the characters on stage to the audience realistically and more powerfully. It also shows the audience that this technique is a feature of their theatre form - Post-War American Realism and is an amazing vehicle that goes the way to a realistic acting style so that not only ~~the~~ ^{the actors} are convinced of their character they're playing but the audience watching is also convinced because of the realistic portrayal shown on stage through asking ~~more~~ questions, why he might do to place themselves in the given circumstances to portray best emotions ~~and~~ performance by drawing an emotional ~~memory~~ ^{memory} from their own life and using it to empathise with their role's ~~that~~ they are able to internalise all their emotions and circumstances.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

Q1.(a) The theme highlighted through costume is the 'Corruptible Human Spirit'. This is seen when Abigail changes her costume from wearing an earthly coloured dress to a black dress to show that she has become corrupt and is consumed by evil desires. It is through the heat of the witch trials that Abigail has reached her boiling point and has can no longer hide her evil intentions hence the physical appearance of the black dress. All along the audience has known about her evil intentions but it is only when she is in the black dress that the other characters in the play see her evil appearance. Scared that she might be found out Abigail steals her uncle's money and is said to have become a prostitute. It is through this reverse inner growth from good to bad instead of bad to good that another implied theme can be inferred - Purification. John Proctor is said to have through purification, this is seen through by his first appearance in the play in a black jacket and beige pants to the end of the play in a white shirt and earthy pants, declaring that he will not sign and give away his name but instead will die happy, satisfied with himself, his wife and God. And it is through realistic costume that we are able to see characters being communicated through their costume as well as other themes, status between characters, their intentions and symbolic meanings.

Q2.(b) with impurities such as his affair with Abigail Williams but is purified through the heat of the witch trials, the stain is eradicable. This seen through his wife's comment "He have his goodness now, far be it from me to take it away from him" at the end of the play.

Q3.(a) Circumstance where she lives in a deeply religious town and purity is valued and virginity is amongst one of the few things a woman can offer a man - having lost these and not being feeling worthless in this town is seen through her decision to escape Salem and become a prostitute. She is lost, has no social stability, an orphan muddled with abandonment issues was forced to grow up quickly due to the loss of a man that gave her work and now not only ~~is~~ she has lost his affection but also the security of a job, the prospect of a future as she has no future marital stability, and so the actress playing Abigail must be able to represent and portray emotions of resentment and anger towards Elizabeth Proctor in hopes of removing her and replacing her as John's new wife. Then, the actress must give the magic if to empathize and ask questions if she was Abigail. How would I want to respond in this situation? What if I loved a married man? How

Extra space if required.

Write the question number(s) if applicable.

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would I feel towards Elizabeth? These questions can then
 be answered by portraying real emotions of Abigail
 and being able to understand all the emotions of lust,
 jealousy, anger, malice and abandonment to portray
 realistic emotions and not fabricate them. ~~Being~~
 In the end, the actress playing Abigail must learn
 how to truthfully convey the character by internalising her role
 and represent the true emotions of her character
 and bring the audience as the first world into the world of
 characters, while also recognising that ~~stems~~ by applying
 Stanislavski's technique to successfully use ~~the~~
 psychologically truthful characterisation will help create
 empathy in the theatre (on stage) in the performance as
 well as being able to truthfully communicate her own
 character through this technique in this historical play.

Annotated Exemplar Template

Excellence exemplar 2017

Subject: DRAMA		Standard: 91514	Total score: 23
Q	Grade score	Annotation	
1	E8	<p>The candidate describes, in detail, how costume would typically have been used in the theatre form or period making links to relevant features of the theatre form. They explain, in detail, how this technology would have been used in a specific way in a performance of the text, referring to symbolism, style, and colour. The discussion of how the use of costume could be used to reflect time and / or place is comprehensive, showing perceptive insight, and it clearly references the text, the context and the theatre form.</p> <p>The response is supported by well-chosen evidence including an annotated sketch.</p>	
2	E8	<p>The candidate describes, in detail, a main setting/place within the text message the playwright intended to communicate, and identifies a setting – Salem Town, explaining how the setting is of significance in the theatre form or period and text. The discussion of how the setting/place could be used to communicate with an audience the playwright's main message is comprehensive, showing perceptive insight. The discussion makes clear links to the playwright's message / intention of the text.</p> <p>The response is supported by well-chosen evidence, including quotations.</p>	
3	E7	<p>The candidate describes, in detail, a convention used in the text, explaining how the convention is used, and making clear specific links to the theatre form, the context, the text and the convention. The discussion of the relevance of the text to audience is detailed, showing perceptive insight. It includes key aspects of its relevance to the audience, which are clearly justified and explained.</p> <p>The response is supported by well-chosen evidence, including quotations.</p>	