

# 3

91514



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## Level 3 Drama, 2016

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

9.30 a.m. Friday 2 December 2016  
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 2–16 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.**

**Merit**

**TOTAL**

**18**

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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 FOR 2016

Jean Anouilh	Federico Garcia Lorca	Jacob Rajan & Justin Lewis
Aristophanes	Briar 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
Michelanne 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>American Realism</u> ✓

### QUESTION ONE: A PERFORMANCE FEATURE OF THE THEATRE FORM/PERIOD

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- (a) Describe, in detail, the main message the playwright intended to communicate through your chosen text. You could consider:
- key ideas or themes
  - the playwright's vision or personal statement.

Arthur Miller's main message he intended to communicate through *The Crucible* was the danger of mass hysteria, & the consequences of using it to turn on a group of people. He wrote *The Crucible* in 1952, a time when Senator Joseph McCarthy had the public terrified of communists. He set up a board where people would be brought in & questioned if they were thought to be communist. If you were found to be, you lost your job, friends & home. The result of this "McCarthyism" was mass hysteria & neighbours turning on neighbours. Miller had friends who were called out, & he himself was later brought before the board. Miller saw connections between the "communist witchhunts" & that of the Salem witch trials of 1692. By writing *The Crucible*, he hoped to hold a mirror up to society, & show the American people where their hysteria & fear of communists - & indeed, any "minority" group - could lead, & how it would damage their communities. Miller saw how the hysteria would - and was - ripping communities from the inside out. Miller wrote *The Crucible* as a political statement about America & McCarthyism.

Identify a typical performance feature of the theatre form or period.

Psychological realism

- (b) Explain how this performance feature is typical of the theatre form or period. Support your answer with appropriate examples.

Psychological realism is a typical performance feature of American realism. It focuses on the actors working from the inside out. American realism focused on showing the truth in life on stage. By using psychological realism, actors could better show the truth. The actor must first find the truth for him or herself; this may be done through <sup>using the</sup> given circumstances & fundamental questions. These were developed by Stanislavski to help the actor understand the backstory of, & their, character. When the actor understood the character, & the character's motivations, they would understand the truth of the play, & be able to show it to the audience. For example, an actor playing Mercy Lewis may ask "what time is it?", "who am I?", "what happened in my life this morning?" to help them understand the character. They may then use their emotional memory. In the fourth act, Mercy must pretend she feels a cold wind & sees a bird. The actor can use their own memories of these feelings to build a more realistic mood in the scene. Using these sorts of techniques helps form psychological realism, which goes on to make the performance more real, so the audience understands more about ~~that~~ the play & its ideas.

Imagine you are the director of a typical performance of the text.

- (c) Discuss how you might use this performance feature to communicate the playwright's main message. Support your answer with appropriate examples and quotation from the text.

Psychological realism can be used to communicate the idea that mass hysteria about a group of people is dangerous. To communicate this idea, the audience need to understand & believe what is happening on stage. The first thing I would ask of the actors to read the text, especially the notes on their characters - Miller left detailed notes about them in the text. I would then ask them to complete the fundamental questions & given circumstances, so that they had thoroughly explored their characters. Once into rehearsals, I would encourage the use of emotional memory - for Proctor to remember the feeling of having to give something up - "I have made a bell of my honor & rung the doom of my name" is an important line that the actor playing Proctor must understand. For Mary to remember a time she tried to stand up for something was her part in the court room where she calls Abby a liar shows what happens to those who tried to disagree with the witch hunting. By encouraging the actors to explore & understand their characters further (also through the use of hot seating etc), I would hope they would understand them & find the psychological realism. The realism will make the performance more believable, & therefore the audience will better grasp the key message.

## QUESTION TWO: THE SOCIAL/HISTORICAL CONTEXT OF THE THEATRE FORM

- (a) Describe, in detail, the social/historical context in which your chosen text was written. You could consider:
- the social structure
  - the political environment
  - the influence of events at the time.

The Crucible was written in 1952, but set in 1692. In 1952, America was in the grips of McCarthyism, a fear of communists driven by senator McCarthy. This hysteria made people turn on their friends, as to deflect interest from themselves. If you were thought to be a communist, you could admit it, & lose your job, friends & home, or you could turn on the people.

m. Miller saw this a very similar to the Salem witch trials, where those accused could deny it & die, or turn others in as witches.

Salem in 1692 was controlled by the church. (for example, not knowing your to confidants & Jews punishable)

essentially, the church was the law, if you disobeyed it, then you were punished. The <sup>Puritan</sup> social structure was such that women had no say, & men controlled everything. Children were expected to behave like adults. The <sup>Puritan</sup> Society was built around hard work. To work hard, pray, attend church & not rise above your station in life was to be holy. There was no glory to be found in being wealthy or wanting more than you had. what the church said was law, & you were expected to attend each week. To be "pure" & go to heaven, the church's orders had to be obeyed.

- (b) Explain how this social/historical context is reflected in the text itself. Support your answer with appropriate examples and quotation from the text.

The social structure of Puritan society is reflected in the text. Children were expected to behave like adults, & to be submissive & quiet. Miller inserted pieces about each character in the text, & says of the Reverend that "he didn't have any interest in children, & expected them to behave like young adults". The Reverend's feelings/actions toward children was normal for the time, expected even. The political situation, that the church & law were one ~~of~~ the same is also reflected throughout the text. When Mary is telling the story of one of the accused witches, she says the "witch" was asked to say her 10 commandments, but "she couldn't even say one", & thus it was concluded there was proof she was a witch. Proctor reacts by asking for the "hard proof", as he does not think the church & law should be the same thing. Attending church was also an important part of the society, highlighted when Hale asks Proctor why he hasn't "attended church these 7 months". Proctor responds by saying his wife was sick, & Hale says "but you were not", meaning that Proctor should have gone to church without his wife. This not attending church means he comes under <sup>some</sup> suspicion of being a ~~witch~~. The Puritan society <sup>structure & rules</sup> ~~is~~ heavily woven into the text, & cause much of the hysteria. //

- (c) Discuss the relevance of the text to today's society. Support your answer with appropriate examples and quotation from the text.

The Crucible is still relevant to society today. One of the key messages in The Crucible is the danger of mass hysteria about a group of people. Miller shows that this leads to people turning on each other & persecutions of a group. Unfortunately, this is still seen in many places around the world.

Mary says when she is confessing she was pretending to see witches that "the whole world cried spirits, so I did too." This sort of situation can be seen again in the mass hysteria about muslim people. Many people today are afraid of muslims, believing them all to be terrorists. This causes hate crimes & hysteria against the muslim people, who are mostly peaceful. If you took Mary's words & replaced spirits with ~~spirits~~ "terrorists", you could describe how fear of muslims came about. While the human race continues to fight each other & refuse to accept each person for who they are, & not be willing to live peacefully, The Crucible will be relevant. Its themes ~~are~~ apply across the world. John says, "the proof, the proof, the proof!" when he hears of people being accused of being witches, but no one else cares for the proof, they are caught up in their fear & hysteria, much like those accusing all muslims of being terrorists today: they do not care for the proof.

### QUESTION THREE: THE USE OF TECHNOLOGY IN A PERFORMANCE

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Select (✓) ONE of the following technologies that would be used in a performance of your chosen text:

Costume       Set

- (a) Describe, in detail, how this technology would typically have been used in the theatre form or period.

American realism was developed in the 1900's, after Stanislavski's ideas about realism were brought to America. American realism aimed to hold a mirror up to society, & in effect, find truth. Costume, detailed & correct to the setting was important. For the audience to see *The Crucible* & see that it was an analogy for their society at the time, they had to understand the key ideas. To understand key ideas, they needed to understand & believe what was happening on stage. The achievable believability on stage, the realism demanded detail in the costume - down to using buttons on the dresses rather than a too modern invention. For example, the costuming of the young women - Mary, Mercy & Abby - would have followed the puritan society laws about what young women should wear - long modest dresses, a headscarf & so on (see diagram in part b for more). What people wore in Salem 1692 was vastly different from America 1952, & so having realistic costuming helped transport the audience to the correct setting & therefore helped them understand the key message.

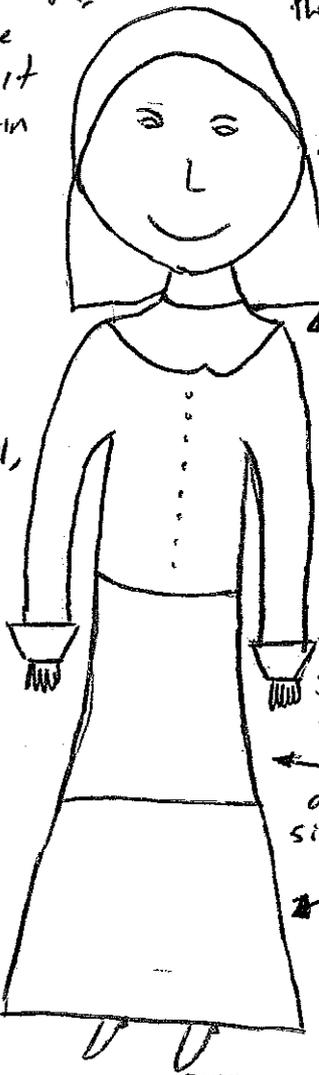
- (b) Make a detailed annotated sketch to show how this technology would have been used in specific ways in a performance of your chosen text, making links between the text and the theatre form or period.

## Costume of a young woman

The young women, May, Mercy & Abby for example, would have worn the following costume, as it was what young puritan women wore in 1692. To achieve realism, the characters needed to wear the same thing.

The puritans wanted everything to be practical, rather than nice to look at. American realism demanded that the costuming was a reflection of that.

Miller wrote that "this is not an entirely correct historical representation" of the events that occurred, but the society he depicted needed to be accurate, & so the costuming did too.



head covering: part of being modest. all hair was put underneath. it was also practical to keep hair out of the way when working

no make up or jewelry. To display jewelry would have been sinful - a show of pride.

white collar on dress, with a high neck for modesty.

buttons were practical & the only available technology.

white cuffs on dress, sleeves come to wrist but are out of the way

white apron to cover dress while working, also signified status.

long dress - to ankles for modesty. would have been plain & of rough material.

practical shoes with one buckle. you had to walk everywhere - such as May walking into Salem - & work hard, so practical, sturdy shoes were important.

(c) Discuss how the technology could be used to reflect the time and/or place within a typical performance of the text. You could consider:

- colour palette
- materials
- shape
- scale
- style.

Support your answer with appropriate examples and quotation from the text.

The costume was used to reflect the time & place of *The Crucible*. Puritan society was not a wealthy one, they lived austere lives. Dye, for clothes, was expensive. Because of this, the women's dresses were plain, early colors: brown, dark green, grey, black. This could be shown by all the women in *The Crucible* dressing in these colors. Audiences of 1952 almost expected them to, in sharp contrast to their wealthy lives. The puritans also believed that different colors represented the person wearing them, so color choice for characters could be important. The style of costume also reflected the time & place. <sup>Danforth</sup> ~~Hate,~~ <sup>Judge</sup> ~~the~~ <sup>man</sup> ~~thought~~ dressed in a style typical of the time - a long black coat with buttons, a shirt, tight under his pantaloons & shoes with one buckle. However, he is more wealthy & has a higher status, so his buttons are made of gold. He also would have had finer material, while the young women from Salem would have had rough cotton. Costuming in *The Crucible* was important, & as puritans had strong beliefs about how people should dress. The costumes, therefore, reflected Salem in ~~1692~~ 1692. //

**Merit exemplar 2016**

<b>Subject:</b>		<b>Drama</b>	<b>Standard:</b>		<b>91514</b>	<b>Total score:</b>		<b>18</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>						
1	M6	<p>The candidate describes, in detail, a main message the playwright intended to communicate.</p> <p>They identify a performance feature of theatre form and explain, in detail, how a performance feature is typical of the theatre form or period.</p> <p>They also discuss, in detail, how the performance feature might be used in performance to communicate the playwright's main message. This discussion shows an understanding of the director's practice in context with the named feature and text.</p> <p>Appropriate evidence from the text is given, including quotations.</p>						
2	M6	<p>The response describes, in detail, two aspects of the social or historical context in which the text was written.</p> <p>The candidate explains, in detail, how the aspects of the social / historical context described in part (a) are reflected in the text.</p> <p>They discuss, in detail, the relevance of the text to today's society, applying the key themes of the text and the original context to a modern relevant issue occurring in the world now.</p> <p>The response is supported with detailed evidence, including relevant quotations.</p>						
3	M6	<p>The candidate describes, in detail, how costume would typically have been used in the theatre form or period, and explain, in detail, how this technology would have been used in a specific way in a performance of the text.</p> <p>They discuss, in detail, how the use of costume could be used to reflect time and / or place, referencing fabric, style colour as well as relating the costume to everyday life of the characters in the text.</p> <p>The response is supported with detailed evidence, including a detailed annotated sketch.</p>						