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91215



Draw a cross through the box (X) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

## Level 2 Drama 2024

### 91215 Discuss a drama or theatre form or period with reference to a text

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Discuss a drama or theatre form or period with reference to a text.	Discuss a drama or theatre form or period with reference to a text showing informed understanding.	Discuss a drama or theatre form or period with reference to a text showing perceptive understanding.

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.

Do not write in any cross-hatched area (XXXXX). This area will be cut off when the booklet is marked.

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

Excellence

TOTAL 21



## INSTRUCTIONS

To answer the questions in this paper, name the drama/theatre form or period you have studied, and ONE text from the form or period to which you will refer.

**Drama/theatre forms** include (but are not limited to):

- medieval theatre
- commedia dell'arte
- Elizabethan theatre
- epic theatre
- melodrama
- Greek theatre
- New Zealand theatre.

(If the text was not written as a script – as, for example, in commedia dell'arte – give brief details of the action.)

Drama/theatre form or period: Post WW2 American Realism

Title of the text/play (or brief details of the action): The Crucible

Playwright/creator(s) (if applicable): Arthur Miller

**Features** of the drama/theatre form or period to which the questions refer may include:

- performance space (e.g. medieval use of pageant wagons)
- acting styles (e.g. the extravagant gestures of commedia dell'arte)
- themes or ideas (e.g. the Elizabethan wheel of fortune)
- conventions (e.g. use of asides in melodrama)
- use of technologies (e.g. mask in Greek theatre)
- historical/social context (e.g. the Great Depression in New Zealand theatre).



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### QUESTION ONE: Action and theme or idea

Action is a drama element. Action refers to the events happening in the text.

Identify a moment of action from the text:

Mary Warren's reaction to the girls pretending to be possessed

- (a) Describe how this moment of action is typical of the drama/theatre form or period. <sup>post WW2 American realism</sup> Give specific details from the text to support your answer. You may sketch and make annotations in the space below. <sup>moment of</sup> - how was the moment of action realistic?

This <sup>moment of</sup> action is typical of post WW2 American realism theatre form as it shows how panic can overtake one's rational thoughts and control their human emotions. The way Mary Warren performs the scene is through swift and subtle movement <sup>replicating</sup> ~~mimicking~~ the realistic and authentic acting style typical of post WW2 American realism. This is shown through Mary's deep and shaky breathing which shows how intense the situation is. It is also shown <sup>at</sup> ~~an~~ how she recoils at John's touch showing how vulnerable she feels. When she reaches the height of her panic she turns on John and accuses him 'You are a man of the devil' whilst pointing at him, showing her need to be heard and believed.



(b) Discuss how this action communicates a typical theme or idea.

You could consider:

- what one or more characters are feeling and/or thinking during the action
- the position of this action within the text (e.g. at the beginning or ending)
- the playwright's purpose.

Give specific details from the text to support your answer.

During this scene, John Proctor and Mary Warren agree to expose Abigail and the girls lies in court, however the girls begin to pretend to be possessed by Marys witchcraft making Mary spiral in fear of being condemned, this <sup>leads</sup> ~~leads~~ to a change in behaviour for her where she eventually ends up blaming John, highlighting the theme of mass hysteria, where Marys feelings and thoughts are heightened by fear driving her actions. The playwrights purpose through this scene was to show how easy it is to get caught up in fear and lose your rational thought due to it. Mary is afraid she will be condemned which is why she becomes so desperate to prove herself by blaming elsewhere, showing the domino effect fear and hysteria has leading innocent people to false accusations further spreading the theme of mass hysteria. It shows how under a corrupt authority where people feel the need to blame others to save themselves, nobody is innocent. this replicates the blurred lines during the post WW2 that showed both humans and nations are capable of good and evil, adding layers to the story as viewers would be able to relate to the situation Mary is in and how she feels pressured to blame John, a reaction of which highlights the theme of mass hysteria.

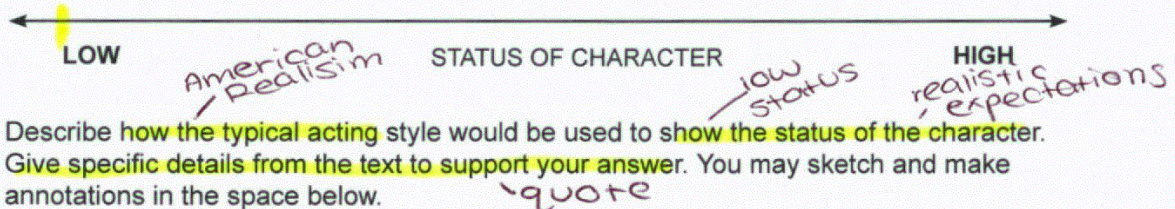


## QUESTION TWO: Status

Status refers to the social position of a character.

Identify a typical character from the text, and label on the arrowed line below the point that represents their status:

Character: Tituba



- (a) Describe how the typical acting style would be used to show the status of the character. Give specific details from the text to support your answer. You may sketch and make annotations in the space below.

The typical acting style in 'The Crucible' is American Realism, which focuses on true and authentic performances - naturalistic and believable. Paired with the Stanislavski techniques it focuses on the internal psychology of the characters - something Miller believed was essential in creating a realistic play. This would be used to show the low status of Tituba's character by using Stanislavski's techniques as a vehicle to help the actor put themselves in Tituba's shoes. Tituba confesses out of fear to being a witch 'I denounce these people... I am a witch' The actor performing this role would use given circumstances to realise Tituba's position - her status is too low to accuse others



- (b) Discuss how the status of the character reflects the social/historical context of your chosen drama/theatre form or period.

You could consider:

- the social structure of the time - how certain people were favoured <sup>patriarcal</sup>
- the gender roles in society at the time
- the values/religions/customs of the time. - how important status was <sup>-theocratic</sup>

Give specific details from the text to support your answer.

In the late 1700's during the time of the Crucible status was everything, during the <sup>witch</sup> trials as a higher status would not only mean you're more likely to be believed and less likely to be condemned but in the theocratic Society of 1700's puritan Salem, status was also a symbol of one's perceived holiness or goodness.

An example of this in 'The Crucible' is shown when Reverend Parris finds his reputation to be of the utmost importance and maintaining/protecting it is his main desire. He is afraid of his association to his daughter ~~B~~ Betty who had been accused of witchcraft and his ~~B~~ main problem whilst Betty is in a coma-like state is with his status 'I have fought three long years to bend these stiff-necked people to me and just now when I have a good name in the parish, you compromise my very character' this shows Parris growing fear that he will lose his position on the pulpit meaning his status would go down, this shows how important status/reputation was. In the 1700's there were many class divisions. Men were considered better than women due to the patriarchal system, people of color were less valued than the rest and <sup>wealthier</sup> ~~wealthy~~ people acquired a higher status. Tituba is the only person of colour <sup>in</sup> ~~on~~ the play, by making her status low and making



### QUESTION THREE: Conventions

Conventions are the established ways of working within the drama/theatre form or period that explore meaning or deepen understanding.

Identify a convention typical of your chosen drama/theatre form or period:

#### The fourth wall

- (a) Describe how the convention would be used in a typical performance of the chosen text. Give specific details from the text to support your answer. You may sketch and make annotations in the space below.

what it is and how it's used

a moment where the fourth wall was used

In a typical performance of 'The Crucible' there would be 4 walls, ~~on~~ two on each side, one at the back and an imaginary fourth wall between the audience and actors, this is used by the actors who make sure to never break the imaginary fourth wall by interacting with, or even looking at the audience, maintaining a separation so that the audience feels like they are watching a personal interaction. A specific moment from the text when the fourth wall was used was during the pivotal intense courtroom scene where John Proctor opens up to the court about his affairs with Abigail.



(b) Discuss the purpose of this use of the convention. - why it started

You could consider:

- the creation of layers of meaning - ordinary people caught in extraordinary circumstances
- the impact on a traditional audience - fear due to the allegory
- how the convention was used across the form or period.

Give specific details from the text to support your answer.

During the post WW2 era, audiences were craving more authentic realistic performances that could directly allude to their lives, previously to post WW2, the ~~the~~ melo-dramas with exaggerated and unbelievable acts led the pathway for realistic plays to come in and become popular. The fourth wall made the play more realistic as it makes sure the audience or actors are not acknowledging the idea that it is a performance, allowing for the audience to fully immerse into the world of the play. The play was released on Broadway in 1953 and initially had a controversial impact on the traditional audience of the play, critics stated that they were quite simply in fear of the allegory / theme of the play. Although the play is set in Salem Massachusetts in the 17<sup>th</sup> century, Miller intended the play to be a criticism of the McCarthyism in the 1950's America and the mass hysteria it caused. There were multiple parallels between the 1950's and the witch hunt displayed in the Crucible including the House of Un-American Arrest who were on a hunt for communists much like the Crucible, additionally in 1950's America people were also encouraged to 'name names', when it came to finding communists (something characters used in the crucible to clear their name) this



Extra space if required.  
Write the question number(s) if applicable.

QUESTION  
NUMBER

2

(a)

the only way Tituba will survive is to confess - using the Stanislavskis technique (a feature of American realism) of Given Circumstances the actor can place themselves in Titubas shoes to help build authentic desperation of Titubas character whose only chance at survival is confession. The actor could also use 'emotion memory' to recall a time in their life they knew they would not be believed <sup>due to</sup> ~~so they had~~ their status or reputation to draw ~~more~~ a more realistic understanding to ~~the~~ <sup>Titubas</sup> character. Through the Stanislavskis techniques, an actor performing Tituba can show her status more realistically as they can resonate, reflect and understand how in a typical acting style of realism in the Crucible Titubas expectations of the world would be very different to somebody who is used to being <sup>agreed</sup> ~~agreed~~ with and fawned upon Titubas realistic expectations of the world (performed using American realism) would reflect the historical context of the play where Titubas status was extremely low



Extra space if required.  
Write the question number(s) if applicable.

QUESTION  
NUMBER

2(b)

her a tragic victim, the play reflects the social/historical context of the period of the play as Tituba is not only coloured but a woman meaning her status during the historical context of 'The Crucible' would have been extremely low.



Extra space if required.  
Write the question number(s) if applicable.

QUESTION  
NUMBER

3(a)

'I have known her Sir, I have known her' this was an extremely personal scene where the audience is able to witness John's past sins and internal conflicts. ~~through~~ John makes sure to not address the audience directly during this scene and keep his focus on the court and Judge so that the audience remains as an outward perspective looking into a tense and realistic scene.



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Write the question number(s) if applicable.

QUESTION  
NUMBER

3(5)

highlighted common themes between McCarthyism and 'The Crucible' of excessive zeal and mass hysteria. Many claimed that Miller's intention was over the top as, as far as we know there were no witches in Salem but certainly communists in 1950's America. The fourth wall meant that the audience could experience their struggles from a outside perspective and grapple with what the play is suggesting about their own lives. The fourth wall ~~is~~ also has a creation of layers of meaning as it allows for the audience to relate to the characters realistic & experiences of being ordinary people caught in extraordinary circumstances much like those in the post WW2 era who were trying to make sense of their experiences.



## Excellence

**Subject:** Drama

**Standard:** 91215

**Total score:** 21

Q	Grade score	Marker commentary
One	07	The candidate gave a detailed explanation of the moment of action and how it was typical of the period. In part (b), there was perceptive discussion of how the character's actions would impact the audience's understanding of the theme. The answer showed perception in how the moment could have a strong impact on the audience in the clear understanding of the social context. To reach E8, the candidate needed to discuss these links in more detail.
Two	07	The candidate gave a detailed explanation of how the typical acting style would be used to show the character's status. In part (b), there was perceptive discussion of how this reflected the historical context of the text. To reach E8, the candidate needed to link the discussion of status to the text's overall purpose.
Three	07	The candidate gave a detailed explanation of how the convention would be used in a typical performance of the text. The discussion around the effect of the war on audiences helped to show a perceptive understanding. To reach E8, these areas needed to be explored in greater detail.