

A LEVEL

Candidate Style Answers

DRAMA AND THEATRE

H459

For first teaching in 2015

**Candidate style answers
with commentary –
The Crucible**

Version 1



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Introduction

This resource has been produced by the A Level Drama and Theatre assessor team to offer teachers an insight into how the assessment objectives are applied.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the A Level Drama and Theatre web page and accessed via the following link:

<http://www.ocr.org.uk/qualifications/as-a-level-gce-drama-and-theatre-h059-h459-from-2016/>

Question 1 Candidate style answer – high level

Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the actors to use their voices.

[30]

My directorial vision for this extract would be more symbolic and representational rather than realistic. My costume choices will not show a realistic representation of Puritan dress in seventeenth century Salem. Instead, costume will convey messages about status. In this extract, it needs to be clear that Tituba is the weakest character because we see how, as the weakest character; she is forced to confess to witchcraft by her master. As a Black female slave in Salem during Puritan times, she has no individual power. Her lowly status could be emphasised by small details such as the fact that she is bare-footed. In comparison, her master, Parris, could wear heavy boots which make a considerable noise when he walks around her and interrogates her.

I would not use lighting to suggest the inside of Parris' house but would instead use lighting in a German expressionist style to create a nightmarish, uncomfortable atmosphere for this extract. This will be created by using shadowy, distorted lighting and a heavy contrast between black and white to emphasise the idea of good and evil. Harsh lighting could be shone into Tituba's face as the characters try to prompt her into confessing to witchcraft. Isolated lighting should be used when Abigail makes her confession. Abigail realises that this false confession will grant her authority and status in Salem and this is a significant moment. A single spot could be used to illuminate only Abigail during her confession and to symbolize the growth in status that this lie affords her; with her calculated move to lie about witchcraft, she has gained influence and status in Salem. By also lighting Abigail from below at this point, the lighting could also cast a large, dark shadow of Abigail to symbolise the idea that, from now on, her words as expert witness will permeate through Salem and will be responsible for wrecking many innocent people's lives. By positioning Abigail on a thrust stage for this moment, closer to the audience, the audience will see her rise in power and influence and her shadow will spread upstage, across the other characters.

Any stage props, such as a seat that Tituba could sit on as she is forced to confess, could be sharp and angular - this has to be an uncomfortable scene and the set pieces should convey this. The seat that she uses could be white to represent her innocence, whereas if Parris sits, he should sit down on a black piece of furniture - he has a darker more violent side. This use of black and white would also represent the Puritan mindset and their strict and rigid attitudes towards life. Hale, in contrast, could wear the colour grey. He does enter the play prepared to look for alternative answers that aren't linked to witchcraft; he sees different shades of colour. However, as the extract progresses and he believes the witchcraft, he could start to wear more black and cover up the grey.

The use of sound could also help to convey the idea that, once Abigail has confessed, the hysteria about witchcraft will now invade the town and spiral out of control. The sound could be used in an Artaudian manner and appeal to the audience's senses. Distorted noises and sounds could be used at the end of the extract when, following Abigail's confession, the girls start to chant their false confessions. The chants and sound effects should be used to create a loud vocal disturbance for the audience that is almost uncomfortable to listen to. The audience, at this point, should feel uncomfortable because they know they are hearing lies and they know the danger these lies will have on innocent people such as Rebecca Nurse or Elizabeth Proctor. The chants should increase in volume, with Abigail's voice becoming the loudest to symbolise how much influence she will have from this point.

Although Miller set this play in seventeenth century Salem, it was inspired by the paranoia and hysteria towards communists during the investigations of the House of Un-American Activities Committee. However, the play now strikes relevance with contemporary audiences who are aware of the growing threat of religious fundamentalists. Therefore, because of its universal themes and ideas, I would not use scenery to convey a specific time or location in this extract. I want the messages to transcend this.

To see the text extract/match it to the comments, click here
<http://www.ocr.org.uk/Images/242858-unit-h459-46-de-constructing-texts-for-performance-the-crucible-sample-assessment-material.pdf>

You may find it useful to print off the sample assessment paper and match the text extract to these comments. Candidate comments should line up to the relevant part of the text.

Mrs Putnam should use a high pitch when talking about her babies and her voice should wobble-she is consumed by grief.

At this point, Hale's voice must remain calm and constant and would contrast the high-pitched outbursts from Parris and Mrs Putnam. Hale is still trying to proceed with a rational mind and is not wanting to automatically blame everything upon witchcraft.

Tituba must speak using a Bajan accent. She must sound different to the other characters and it is this difference that causes suspicion in Salem. The inhabitants show their prejudices towards her and so her accent must mark her as different. The way she pronounces words must be different.

She should place stress on the word 'me' as if to protest her innocence.

Because of her Bajan accent, Tituba must pronounce the 'th' in 'that' as 't'. Tituba's vocal must now start to sound breathless and frantic. She is now starting to realise that she has no way to defend herself against Abigail's lies and she should say her question in a low volume as if she now thinks that it is pointless to shout-no one is listening to her, they don't want to hear the truth.

Hale's interruption here is important. He no longer wants to hear Tituba's words (the truth) and has, like all the others, been swayed by the tales of witchcraft. When he interrupts he should do so forcefully and speak in a loud, deep voice. He is now turning his back on reason and believing the lies.

Tituba should now use a despondent tone-Hale was her only chance of being heard. When he now believes witchcraft, she knows that she is doomed.

Hale's increase in exclamatory sentences mean that his pitch needs to go higher-he has been infected by the same hysteria and excitement that Parris has and so he should now sound more frantic and even excited. He is no longer calm and rational. He could make these statements seem more like questions by using rising intonation at the end. He is out of his depth and doesn't know which way this will go.

To show her fear, Tituba must use stutters. She now knows that, in order to try to save herself, she must lie like Abigail is doing and try to take the attention away from herself. This makes her uncomfortable and she could speak this lie in a low volume with stutters, to contrast the confident, loud manner Abigail uses to tell her lies.

Despite being the lies, Hale is not a bad man. He should speak these lines gently to Tituba; he does not want to see her come to harm unlike Parris or Putnam. Hale should use a calming, soothing tone of voice here. Tituba must respond in a frightened but calmer tone. When God is mentioned, she could pause because she knows she is about to lie and she is afraid of the consequences of this lie.

At this point, Hecuba is now worried about the fact that she will implicate other innocent people and this guilt is consuming her. She should be almost inaudible at this point in her speech. She is speaking to God now and should sound as if she is speaking in prayer, even chanting.

Hale should keep using the gentle and calming tone with Tituba, delivering his words slowly and with pauses so as not to overwhelm her. In contrast, Parris does not have the patience and should speak aggressively and quickly with his questions. When Putnam joins in he should almost sound excited and be quick with his delivery-he been waiting for these people to be connected to witchcraft because has many tensions with his neighbours over land disputes.

The speed of Parris' questions should intensify here-he should barely give her chance to answer and his interruptions and overlaps need to be abrupt and drown out her voice. He will only stop once she agrees to seeing witches. At this point he should seem satisfied.

Tituba must not sound certain in her replies. She does not know how they will react to these lies and whether she will be believed and so must stumble over words, she could change the intonation pattern with rising pitch at the start of the reply and falling pitch at the end to show her chaotic mind at this point.

For the first time in this extract, Tituba should sound relieved and happy. By lying, she has taken away attention from herself and she believes that Hale will protect her. She is being believed and listened to.

Hale's gentleness has given her more confidence now when lying and she should no longer seem uncertain. She should now answer confidently, repeating each answer with more volume and clarity. She knows that lying is the only way to save herself and it is working. It could almost seem as if she is now enjoying herself, especially when she talks about the devil wanting to kill Parris. At this point, she could speak using urgent and even aggressive tones, placing emphasis on the violent words such as 'kill'. She is now enjoying scaring her master.

At this point, Tituba is not enjoying herself because she is now implicating innocent people. She should now revert back to using pauses as if it is hard for her to say the names. Her speech must become more unstable and breathless.

Mrs Putnam's tone should be one of delight and smugness. She now has someone to blame for her babies' deaths and it is easier to do this than admit she cannot carry children successfully. She must deliver these lines smugly, with a high pitch and accusatory tone, emphasizing the word 'her'-there is now another woman to blame to for their deaths.

There needs to be a considerable pause from when Abigail says she wants to 'open myself' to when she starts talking. She is now stealing the limelight from Tituba and has realized that declaring witchcraft grants her status and power. This is a calculated move to get attention and the pause must show this. She must speak slowly as she delivers her confession, pausing between each name-she is enjoying the drama of this and the influence she will now have. She should also stress the pronoun 'I' to show her selfish nature.

Abigail can now see her influence extending over others and so should now speak with excitement as she delivers more lies. Her speed should quicken as she becomes more excited and rising intonation at the end of lines will also show excitement.

Commentary

The first part of the question asks for the candidate's directorial vision for staging the extract. The second part asks for the extract to be annotated to show how the actors could be directed to use their voices.

The response begins with a 'more symbolic than realistic' aim which sets the tone for the directorial vision. It then continues with a well argued and fully justified account of how the extract would be staged.

The power of costume and light to describe status in several key characters shows careful thought and individual appropriateness. The props and the excellent use of examples from the text to support the argument are all strong features. The idea of transcending scenery is an apt one given the style described throughout.

The account of relevant colours, even applying to some furniture adds to the sense of a mature and thorough approach that sits in the top level of marks.

There is knowledge and understanding of historical, cultural and social contexts and conventions, which play well within the overall vision. The reference to the discomfort of the audience shows a grasp of changing moods and intentions.

The question asks specifically about directing actors to use their voices and this aspect is not quite as fully explored as it could have been. It's possibly to take from setting, costume and lighting a feeling of actors using non-traditional voices to convey meaning, but the vocal aspects are not highlighted.

The annotations are both considered and detailed. They bring the text to life in a way that would enable the director to support the exploration of characters and purposes by the performers. Here are many pointers towards vocal skills, range and accents that fully address the needs of this question.

Question 2 Candidate style answer – High level

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

It would be easy, given Miller's detailed and lengthy stage directions, to produce a highly naturalistic and realistic set design for this play with accurate Puritan costumes and authentic settings showing the 1692 setting. The play's original Broadway staging in 1953 very much showed a realistic depiction of the Puritan community with a set design made of wood to show their simplistic lifestyle. However, to confine the staging to this would be, I feel, limiting the audience's interpretations of the messages in the play to only Puritan times. I feel that the play's themes can transcend times.

Miller did not want to just write a play about Puritan society. In fact, he used the Salem witch trials as a way of making references to the McCarthy hearings of the 1950s. Therefore, I would not want to just confine my staging to Puritan times. We live in a time where, whilst there's no hysteria over communist infiltration, there is hysteria and emotional reactions to aspects in society such as immigration, or concern towards religious fundamentalism. Miller's messages are still relevant even if the location of Salem is not.

I would use Brechtian style ideas when staging my version. The set would be minimalist and would simply look like a grey concrete circle to resemble a crucible. I would stage the play in a small, intimate in the round theatre space such as Manchester's Royal Exchange theatre which offers an intimate space in which spectators feel part of the action.

The minimalist approach would be a small nod to the Puritans' reserved and simple lifestyle, but primarily the minimalism would ensure that the audience are not distracted by settings or locations. I would not want the audience to feel they are in Salem, but instead anywhere in modern times. I would use costume that, whilst it may look contemporary with modern fabric choices such as denim, does not reflect a specific time or fashion associated with a specific era/year.

The stage would be surrounded by modern surveillance cameras which often move to follow the characters' movements. This would not only help to convey Miller's impression that danger surrounds this community, 'the edge of the wilderness was close by', but would also hint at the idea that this is a society that are suspicious of each other or could turn against each other, just like Miller's Puritan society. I would use chains and padlocks around the acting space (to separate the audience from the acting space) to convey the idea of people being mistrustful of others. This was not only a nod to the Puritan Royal Charter which was revoked in 1692 (meaning people's original land titles were worthless), but painted a picture of a mistrustful, selfish society. It should seem as if the stage space is surrounded by an inhospitable, almost apocalyptic world which would represent Miller's use of the wild and untamed forest that was 'the Devil's last preserve' that surrounded Salem.

I would opt for a space in the round so that the audience feel more involved in the action, rather than passive spectators because I feel that audiences have something to learn from this drama. There are messages to take away from this play such as the messages about how people treat those who are different, or messages about corrupt leaders. Therefore, I would ensure that the house lights were not fully dimmed throughout the production. The flooring the actors use (the concrete pit) would also be similar to the flooring underneath the audience's feet-both the colour of concrete, so the audience feel that they too are in the crucible and their lives are open to scrutiny.

Rather than remain faithful to Miller's location and time, I want to remain faithful to the atmosphere and mood he wanted to create. As the play progresses, Miller intensifies the dark, oppressive atmosphere. I would want the stage design to keep changing so that the mood darkens throughout and becomes more repressive. I would use lighting to achieve this. Lighting would not always light all of the acting space, it would leave some areas in darkness and the in the round stage space will also limit the number of entrances and exits, making it seeming

more enclosed. Lighting could also start off warm, perhaps by using soft white lighting, but should seem colder as the play progresses, perhaps changing to blue lighting.

When, at the end of Act Two, Proctor's sense of guilt starts to increase as he watches his wife led away (after her arrest), the set should seem even more enclosed and inhospitable for Proctor. The stage floor could be lit from underneath with a red fiery glow to symbolise the heating of a crucible. Proctor's knowledge of his own guilt about his adultery is now weighing upon him and he knows that his good name will be tarnished if he reveals it, yet he must now watch his innocent wife ruined by Abigail's accusations whilst he is a hypocrite. He is now feeling tested and the red fire will represent this—he is like one of the metals in a crucible being heated to a high temperature and we will see how much he can withstand. It is this hypocrisy within his own character that will burn within him and trouble him. At this point, he could simply try to move away from middle of this red-hot circle where it is hottest. This positioning will symbolically show that he is still trying to hide his sin. However, in Act Three, when he admits his sin, he could stand firmly in the middle of this crucible as he shouts, 'we will burn, we will burn together.'

Commentary

The question asks candidates as if a director to explain and justify how they could use staging in a present-day production of the whole play.

From the start, this response acknowledges the detailed stage directions from Arthur Miller, but it then builds on them to present an argument that moves beyond the confines of staging.

It is a knowledgeable and effective analysis of the play, of the themes and messages that are made very relevant to a contemporary audience. There are good examples, effective illustrations and wide knowledge of the text and a number of contrasting interpretations.

The Brechtian justification and the hidden cameras around the stage are an effective directorial touch and the way of showing the world that Salem was surrounded by as much as the world within is a mature and impressive direction.

Dark, oppressive lights and staging would indeed support a production where the atmosphere and themes were more strongly imagined than the actual time and period of the original, speaks well of directorial abilities.

The comment on Act Three is relatively brief – perhaps it was time issue. But that doesn't detract from the fact that it is a mature and excellent and highly developed Level 5 response, conscious of the point about a contemporary audience.

Question 1 Candidate style answer – mid level

Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the actors to use their voices.

[30]

I would ensure that the audience realise, through the set, that this extract is taking place in 1692 Puritan society. Because this society was a theocracy, they had strong beliefs in God. Therefore, the set should show many references to their religious beliefs - with bibles on display and crosses on the wall. God is at the centre of everything they do and so the props and accessories could show this. Abigail is one of the few people to show disrespect towards the religion. Therefore, she could keep messing with these items and even show disrespect towards them - for example, putting her feet on a bible whilst everyone is listening to Tituba.

The forest needs to be an important element of the set design in this extract because it is in the forest where the girls danced and met with the Devil. The forest represents a place that is ruled by the Devil, it is wild and untamed, whereas the inside of Parris' house is ruled by God and follows a strict order. Everything in Parris' house should be neat and ordered and a window could be used on the set to show the idea of a wilderness outside with a painted backdrop of the dark and mysterious forest. Parris could even close curtains to conceal this view as the scene progresses and there is more talk of witchcraft and witches in Salem.

Sounds could also be used to help suggest the idea of a wilderness or the idea of danger surrounding this town. There could be sound effects of a storm raging in the distance - this could help symbolise the idea of the chaos that it about to be inflicted upon this town. The actors could also keep adjusting their clothes as if cold. When the characters start to confess, it should seem colder and the noises of the storm could get louder especially when witches or the devil are mentioned. Blue lighting could be used to show the idea of it being cold.

The costume should be used to suggest power and superiority. In this extract, Parris thinks that he is one of the most important members of the community. His costume needs to convey his professional status in the town - the minister of the Church. He should wear a formal black coat with a starched white, stiff and inflexible collar to show he will not tolerate people going against his religion. Whereas Tituba is a lowly servant and so her clothes should reveal her working, lowly status, she should wear an apron and a bonnet with her hair neatly tied back.

Make-up could be used to convey the idea that Abigail is not an honest person. In this extract we see her lie about many people and so dark eye make-up could be used to suggest this darker, sinister aspect to her character. Whereas Tituba would be respectfully and appropriately dressed, Abigail could wear her long hair down and it could look messy. She would not wear a bonnet or look as tidy as the others. It needs to be clear that Abigail is a much darker and sinister character, she doesn't care about rules and she certainly doesn't care about those around her.

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Abigail should emphasise the word 'she'. She is happy to accuse other people.

Tituba should speak quickly, she is quickly trying to defend herself before Abigail says anymore. She is panicking.

Hale should speak in a serious and determined tone, he is a man who is keen to find out answers and he should be trying not to get emotional like many of the other characters. He should remain calm and serious using a steady pace.

Parris should speak quietly at this point-he does not like Abigail's unruly behavior and doesn't like admitting to it.

Abigail's lies are getting more detailed and she should speak louder. She knows that people are listening to her and starting to believe her. Her pace could quicken as she realizes this.

Hale still wants to keep calm and rational. He should speak forcefully but calmly, still using a steady pace.

Parris is getting angry and so should shout these words aggressively-by threatening violence, he thinks she will confess. In contrast, Hale wants to avoid this and so remains calm

Parris should convey fear when he says the word 'devil'. He is frightened of the wilderness and the superstition and doesn't want anything to do with it in his own house. He could say this line quietly..

This exchange needs to show that Tituba trusts Hale at this point and wants to talk with him rather than with Parris. Hale should speak kindly to her and Tituba should reply instantly to him-she is unafraid of him and does want to answer his questions. There should be no gaps between his questions and her answers.

Putnam is putting words in Tituba's mouth, he could whisper these words to her as if trying to influence who she will blame.

Tituba needs to be hesitant at this point, she doesn't want to lie but knows it is her only way out. She should pause as if struggling to think of what to say.

She should pause before answering Parris' question. She knows it is a lie so should take a breath before answering.

At this point, Hale still believes in the power of God and that everything will be alright. He should use a confident tone of voice and sound optimistic. He has every confidence in God's work so should place stress upon the word 'God'.

Tituba is starting to lose control and becoming much more emotional now that she is speaking to Parris rather than Hale. She is fearful of Parris. This could be shown through volume and her speech could suddenly become breathless and frantic.

Mrs Putnam should sob as she deliver this line and use a high pitched voice to show how devastated she is by the death of her children.

Abigail should suddenly speak loudly. She now wants the attention. She should pretend to be in some form a daze or in a dream-like trance and so could speak softly and slowly almost like she is sleep walking, she is enjoying the performance of it.

Abigail and Betty should start chanting their words and each chant should gradually become louder and louder as if they are trying to compete to be heard almost like it is a game they are playing.

Commentary on Question 1 – mid level

The first part of the question asks for the candidate's directorial vision for staging the extract. The second part asks for the extract to be annotated to show how the actors could be directed to use their voices.

The opening to the response talks about the religious power of the play which is a good way to get into a discussion of directorial vision. There are interesting features about what a director might advise an actor, such as feet on the Bible to show disrespect, which indicates a grasp of the directorial role.

It discusses set design, sounds and costumes before bring in make-up so there is a sense of all round understanding of extract and play themes. Lights are to be used effectively and in support of the overall aim of the production. The justification is quite well sustained.

Some aspects are insufficiently developed and some historical, cultural and social contexts are less explored than they might have been.

The annotation is clear and would enable an actor to deliver the director's vision without too much difficulty. The markings and suggestions show some insight and a willingness to experiment with new ideas and the voice aspect is tackled with some knowledge and understanding.

Therefore, overall this falls into top Level 3, clear on all criteria in the level.

Question 2 Candidate style answer – mid level

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

I would stage this play on a thrust stage with a wall at the back that acted as a large fence or barricade which seems to trap or enclose the characters, suggesting that they are trapped in their environment and their beliefs. The thrust stage would force the action of certain scenes downstage and closer to the audience which would make scenes more dramatic, such as when Abigail confesses to having danced with the devil.

The wall at the back of the stage would be used to project various different images onto, to help convey the play's four different interior locations. For example, in Act One, I would project an image of a window in Parris' house, perhaps a window from a high level in the house to suggest that the action is taking place in a bedroom upstairs. Whereas in Act Two the projection could change and could show a fireplace to suggest an interior room in the Proctors' house. Minimal furniture could be used but how it is positioned could help to convey messages about character relationships. For example, the Proctors could sit at a table with two stools, yet the stools must be positioned far apart in Act Two, to show the cracks and distance that exists in this marriage.

The floor is an important aspect of my stage design and I would use a wooden floor with a large crack across the stage. The audience would notice this crack because I would use lighting underneath the floor and beams of light would protrude through. This would represent the fractured social structure the characters live in and the fractures within their relationships with each other.

By not using many props I want to show the simplicity in which the Puritans lived. Given Miller's detailed stage directions, I want to try to keep the set details as realistic as possible and so I would research Puritans' houses in the 1690s - I would incorporate historical details to add some authenticity such as the fact that the homes were very functional and lacked decoration or warmth. They were typically made from wood. Therefore, most of the items on my stage would be made from wood and would be made to seem rough and unpolished. I would use many different colours and tones of wood to give everything a natural and rudimentary feel.

I would use lighting in a way that would give a shadowy atmosphere to the production and so I would use a lot of foot lights to illuminate scenes. This would produce shadows which could add a tense atmosphere to scenes such as those set in the jail.

The costumes should also reflect the Puritan values. Nobody should wear anything that is ornate or decorative and the majority should wear simple garments. Higher status characters could wear clothes which suggest a more expensive fabric has been used, such as Danforth. However, the style of clothes for the more inferior characters such as Mary Warren should be dull and even shapeless compared to the well-tailored jackets of important officials such as Danforth or characters with money such as Putnam.

Commentary

The question asks candidates as if a director to explain and justify how they could use staging in a present-day production of the whole play.

There is a compelling argument for a thrust stage approach and so the question is addressed straightforwardly but quite effectively, with the impact of such a stage on characters and proxemics well understood.

A fairly thorough discussion of furniture, floor and props is pursued and the use of back projections is argued. There is also consideration of costume to be used.

The whole effect of the response is to show that there is good, clear grasp of the ingredients of a successful production that communicates with an audience.

Not present are more detail and closer links to actual scenes, situations, emotions and characters to reinforce the argument more and explore it more deeply. This is coupled with the absence of significant discussion of the relating of the staging to a contemporary audience as was asked. More on the contexts might have aided the discussion to meet all parts of the requirement.

For that reason, the response is marked in the Level 3 band, mid band, on all criteria in the level.

Question 1 Candidate style answer – low level

Describe your directorial vision for staging this extract, and then annotate the extract to show how you would direct the actors to use their voices.

[30]

The extract is a tense moment in the play and needs to be staged in a way that will bring out the tension for the audience. The audience members should therefore be seated close to the action to hear and listen to all the accusations being said. They could be positioned close to characters such as Abigail so it becomes tense when she starts telling her lies.

The lighting could also help to add to this tension with the use of mood lighting. It could be dark and sinister. However, a bright light could be used to help make the situation seem tense and awkward and to show the idea that Tituba is being interrogated. The lights in the auditorium should be off.

The extract takes place inside Parris' house and so the lighting could be used to show the interior of the house although they probably would not have used electric at this time, probably candles and fires. There are no stage directions to say what furniture could be used and this would suggest that a naturalistic set is not needed. Although a forest is mentioned earlier on, so I would use a window on the set to show trees outside because this is where the girls danced and met with the devil and now Betty is lying in bed and not speaking to anyone.

When Abigail starts to confess, the stage directions say that she is 'enraptured, as though in pearly light.' Pearly light could be projected onto the actress at this point to draw attention to her and her lies and make her look mysterious.

There are no sound effects in this extract. To add to the tension, sounds of the actors' footsteps could be used on a hard floor to make the situation seem scary.

The costume for the characters would have to show that the play is set in Puritan America and it would need to show that the Puritans were deeply religious. It is this religion that is causing them to behave in the way that they do so it is important to convey the theme of religion to the audience through their dress. They believed that God was the true leader of society and the men who led the village were connected to God. A director must show that religion is very important in this play.

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Abigail should sound hysterical here. She wants to make everyone else hysterical.

Abigail could use a loud volume to make sure everyone listens to her accusations.

Tituba's volume should increase to show her frustration.

Abigail should use a nasty tone of voice as she tries to tell lies about Tituba.

Hale is getting determined. He should use a firm, loud tone when telling Tituba what to do.

Tituba could shout this to show her innocence.

Putnam is really angry. He needs to shout these words because he wants violence.

Tituba could cry, cough and splutter as she says these lines to show her extreme emotions.

Hale could speak quietly to Tituba at this point as if trying to get her to say more.

Tituba should be very upset here. She will need to cry and sob as she says these words and show her terror.

Parris wants to know more and is getting a bit annoyed. He should use an angry tone of voice and a loud volume as he interrogates her.

Parris should shout the word 'Salem.' He is bothered that it is happening in his town.

Hecuba has to sound relieved.

Parris is getting even more annoyed with Tituba and wants to know more. He should shout these lines. He has a temper.

Tituba seems to have gone crazy and is now making up many lies. She should seem unstable and manic, perhaps even singing or shouting as she speaks these words.

Betty has been asleep and so should sound sleepy and tired. She needs to chant these words.

Betty has to be hysterical and loud at this point.

Putnam needs to shout his prayer.

Commentary

The first part of the question asks for the candidate's directorial vision for staging the extract. The second part asks for the extract to be annotated to show how the actors could be directed to use their voices.

The response offers a certain amount of information and ideas for staging the extract, but it does not develop them sufficiently. There are few pointers towards understanding of theatrical practices.

There is some content on lighting, setting and costume. The opening paragraph does suggest an interesting point about seating the audience and proximity to the action, when it is tense and oppressive.

There is also no real sense of the contexts being an influence on the production and themes.

The annotations are clear, but simple and quite limited in their effectiveness overall, with the voice aspect not fully explored.

The response falls into the Level 1, limited reference, demonstration and understanding.

Question 2 Candidate style answer – low level

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

Miller uses extremely detailed and naturalistic stage directions at the start of the play to help show a director how this play should be staged and his stage directions reveal a lot of details about the many characters in this drama. He also tells us details such as locations and the time of day. I would follow these detailed directions and set the production in Salem because they are effective stage directions - they give a director lots of detail to work with and help a director to achieve a production that is historically realistic and effective.

Miller doesn't always give instructions about how to use lighting, so I would use lighting to create mood and location. I would open the play with a candle burning and a fire burning in the corner and a bed in the middle of the room. On first impressions, it might look cosy but the audience should soon realise that the people are unfriendly. Miller has not painted a nice picture of this society and I would use staging to show some of the dark messages that Miller wanted to tell us about Puritans at this time.

The flooring of a stage can be a useful way of portraying messages about the location. The floor of the stage could be strewn with straw and mud to suggest that the characters in this society don't have much money nor do they care about how their houses look.

Miller wanted to paint a certain picture about the strict, religious Puritans in America at that time and to move the location or time of this play would take away many important meanings. These characters only belong in Puritan times. In today's world, it would make no sense that a family has a slave called Tituba, or that girls were not allowed to dance in the forest and today's audiences would not believe in witches. Therefore, I would keep the setting as Puritan America. The set should seem dated and old fashioned.

Puritan people lived their lives entirely focused upon the Bible and they did not want luxuries so the set design must show this idea. They should wear simple and dull costumes and it should be easy to see why characters in this society became so excited by the prospect of witchcraft in Salem - there was nothing else in their lives. Therefore the surroundings should emphasise their empty lives.

Commentary

The question asks candidates as if a director to explain and justify how they could use staging in a present-day production of the whole play.

This is a simple, straightforward response which rather sets out a series of statements than engages fully with the question.

The candidate says that the stage directions would be followed but does not explore their potential, particularly for relating the play to a contemporary audience, which is the crux of the question and is dealt with very briefly.

There are a few interesting directorial points, such as creating the warm cosy look which turns out to be anything but and the Puritan and slave points being brought out in the performance.

Overall, this sits at the bottom of Level 2, basic understanding and demonstration of the director's craft.



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