

A LEVEL

Examiners' report

DRAMA AND THEATRE

H459

For first teaching in 2016

H459/46 Summer 2022 series

Contents

Introduction	3
Paper 46 series overview	4
Question 1	7
Question 2	14

Introduction

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

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

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

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

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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Paper 46 series overview

Although the first session since the start of the pandemic, it was clear that most centres had learned from 2018 and 2019, continued developing their teaching/resources and had used the subject specific advice offered in advance of the series.

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

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

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

It was expected that candidates would refer to acting and design as well as simply telling everyone what to do or slavishly follow the stage directions from the text. Costume, props and technical effects played a part in many responses. The use of contemporary technology to tell the story and explore/expose the complex relationships among the characters was often well exploited, but sometimes ignored.

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

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

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

There was rarely a sense that practical work had been undertaken on and around the text as part of candidates' journeys. Sometimes it was superficial or simplistic. 'We used a Brechtian technique' showed neither knowledge nor understanding.

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

In *The Crucible*, the influence of theories to inform staging and production styles is integral to understanding how the play was created and works in performance. The use of Stanislavski and/or Brecht was most common, although some picked up other theories, including the 7 Levels of Tension and Freitag's Pyramid. .

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

The understanding of how staging underpins a performance was generally well understood. Whether to use a proscenium arch, thrust, traverse or in-the-round layout was crucial to realising the vision. Staging was particularly important in a drama of such agonising moral dilemmas.

What is a Director?

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

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

Many candidates found inventive ways of introducing the extract vision (Question 1) and the whole play vision (Question 2) using different words and expressions. Some felt that copious background and/or biographical information on the play itself, Arthur Miller, the Red Scare, McCarthyism, communism, religious societies and 17th century Puritanism, only when such information was made relevant to addressing the question from the directorial viewpoint were they truly helpful.

Directorial focus

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

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

Updating settings

Many candidates considered a contemporary audience and set their extract and/or whole play in a different setting from the playwright. One was set in a police station and courts where corruption was on trial, one in a wealthy gated community in modern USA, one in a WW2 Polish town occupied by the Nazis, one in a mental asylum, one in a castle. Many conjured dystopian future worlds with 24/7 cameras. Some effectively cited *The Handmaid's Tale* or religious cultures including the Amish or other theocracies.

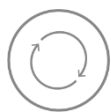
This is not a play to be taken at face value as it is rich in layers of psychological complexity. The central theme of the 1950s' parallels to the 17th century Salem witch trials was understood across the board. The play still feels relevant so the ideas for making it suitable for a contemporary audience were rarely too far-fetched.

The suggestions for the final execution were varied, ranging from nooses decorating walls throughout to the whole thing under a giant crucifix or videoing hangings.

Design elements were often called in to support the discussion, with particular focus on symbols for the destructive, cyclical and oppressive nature of the authorities. .

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> • Considered the directorial purpose is to convey meaning to an audience • Frequently used examples from the play to support discussion and ideas • Demonstrated learning from directorial and practitioner practices and processes, methods, techniques and applied them accurately • Commanded the language of drama and theatre knowledgeably and with understanding 	<ul style="list-style-type: none"> • Discussed text as a piece of literature rather than as a blueprint for a live performance in front of an audience • Began both responses with identical wording and explanation, although some overlap is acceptable • Produced very few annotations to the extract in Question 1 or simply repeated the given stage directions • Relied solely on the Question 1 extract to provide material for the Question 2 response

Assessment for learning



- Besides reading and discussing the play text, work through a number of drama exercises and style, exclusively from the directorial viewpoint.

- Use techniques and ideas from Brecht, Stanislavski, Boal, Artaud, Grotowski, Berkoff, Katie Mitchell in turn to interpret a particular section.

- Encourage students to direct their peers in those particular sections and try them out in front of an audience.

OCR support



The OCR resources for this component and for *The Crucible* in particular are invaluable <https://www.ocr.org.uk/qualifications/as-a-level-gce-drama-and-theatre-h059-h459-from-2016/delivery-guide/component-dt041-deconstructing-texts-for-performance-4148/delivery-guide-dtdg004-deconstructing-texts-for-performance>

OCR support



a) Useful introductory to the work of contemporary stage director Katie Mitchell <https://www.bl.uk/20th-century-literature/articles/an-introduction-to-katie-mitchells-theatre>

b) *The Guardian* on *The Crucible*: 'the perfect play for our post-truth times' <https://www.theguardian.com/stage/2017/feb/14/the-crucible-the-perfect-play-for-our-post-truth-times>

Question 1

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

This question is not in two parts – the explanation and the annotations are marked holistically. Annotations should generally support and expand on the account of the vision written about as the opening.

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

The question asks for a description and a justification of the directorial vision. It requires a view on what constitutes dramatic intensity and tensions. The annotations should demonstrate how the vision would be brought to life on stage – page to stage.

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

Miller's own notes on his play's historical accuracy should have been studied and taken account of. Equally, his long chorus/extended stage directions and directorial points, his lengthy expositions and his psychological profiles should not be ignored.

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

Exemplar 1

When directing my version of 'The Crucible', I would stay close to Miller's original intentions, referencing his allegory for McCarthyism and the red scare, while also tying in my concept of dystopian fiction, taking particular inspiration from 1984 and The Handmaid's Tale. I would use a bleak simple set in order to place more focus on the actors, and I would direct them to increase the tension through both their performance and how their relationship to other characters is presented through proxemics. Key to this scene is the power and, using my dystopian theme and the thrust staging, I aim to represent this power and how it creates dramatic intensity.

DANFORTH. Now, then, Mister, will you speak slowly, and directly to the point, for Mr Cheever's sake. [He is on record now, and is really dictating to CHEEVER, who writes.] Mr Proctor, have you seen the Devil in your life? [PROCTOR's jaws lock.] Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

PROCTOR. I did.

PARRIS. Praise God!

DANFORTH. And when he come to you, what were his demand? [PROCTOR is silent. DANFORTH helps.] Did he bid you to do his work upon the earth?

PROCTOR. He did.

DANFORTH. And you bound yourself to his service? [DANFORTH turns, as REBECCA NURSE enters, with HERRICK helping to support her. She is barely able to walk.] Come in, come in, woman!

REBECCA [brightening as she sees PROCTOR]. Ah, John! You are well, then, eh?

[PROCTOR turns his face to the wall.]

DANFORTH. Courage, man, courage – let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr Proctor. Did you bind yourself to the Devil's service?

REBECCA [astonished]. Why, John!

PROCTOR [through his teeth, his face turned from REBECCA]. I did.

DANFORTH. Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?

REBECCA. Oh, John – God send his mercy on you!

DANFORTH. I say, will you confess yourself, Goody Nurse?

REBECCA. Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

DANFORTH. Mr Proctor. When the Devil came to you did you see Rebecca

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As a director, I would instruct Danforth to speak calmly by having a slow pace in order to show his control over the situation and create tension as the audience fears for Proctor's position.

As a director I would instruct Proctor to become physically and vocally smaller, by bowing his head and speaking lightly with a low volume. While this would be an admission of guilt for Danforth, this communicated to the audience Proctor's reluctance to sort his name, increasing the tension as the audience knows the significance of this to John.

As a director I would instruct Parris to act in a frantic manner with a high tempo rhythm in order to show his growing hysteria, and also to gesture towards Danforth, creating the sense that he is worshipping the church, a Big Brother like figure rather than god. This would create tension as it would increase Danforth's power – he has become God.

Turn over

Nurse in his company? [PROCTOR is silent.] Come, man, take courage – did you ever see her with the Devil?

PROCTOR [almost inaudibly]. No.

[DANFORTH, now sensing trouble, glances at JOHN and goes to the table, and picks up a sheet – the list of condemned.]

DANFORTH. Did you ever see her sister, Mary Easty, with the Devil?

PROCTOR. No, I did not.

DANFORTH [his eyes narrow on PROCTOR:]. Did you ever see Martha Corey with the Devil?

PROCTOR. I did not.

DANFORTH [realizing, slowly putting the sheet down]. Did you ever see anyone with the Devil?

PROCTOR. I did not.

DANFORTH. Proctor, you mistake me. I am not empowered to trade your life for a lie. You have most certainly seen some person with the Devil. [PROCTOR is silent.] Mr Proctor, a score of people have already testified they saw this woman with the Devil.

PROCTOR. Then it is proved. Why must I say it?

DANFORTH. Why 'must you' say it! Why, you should rejoice to say it if your soul is truly purged of any love for Hell!

PROCTOR. They think to go like saints. I like not to spoil their names.

DANFORTH [inquiring, incredulous]. Mr Proctor, do you think they go like saints?

PROCTOR [evading]. This woman never thought she done the Devil's work.

DANFORTH. Look you, sir. I think you mistake your duty here. It matters nothing what she thought – she is convicted of the unnatural murder of children, and you for sending your spirit out upon Mary Warren. Your soul alone is the issue here, Mister, and you will prove its whiteness or you cannot live in a Christian country. Will you tell me now what persons

50 As a director I would ~~not~~ direct Danforth to increase his volume at this point in order to show his growing frustration. I would also direct him to come physically closer to Proctor. This would increase the tension as the audience can see physical and emotional pressure mounting on John

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65 As a director I would instruct Proctor to increase his volume and match Danforth's move forward with one of his own, showing his defiance in this moment and presenting the thorough kindness of his character. This would increase the tension as the audience is aware of the power Danforth has over Proctor and what his defiance means.

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85 As a director I would instruct Proctor to use direct gestures in order to punctuate his point. This would increase the tension as it represents a direct attack on Danforth's ideals.

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conspired with you in the Devil's company? [PROCTOR is silent.] To your knowledge was Rebecca Nurse ever --

PROCTOR. I speak my own sins; I cannot judge another. [Crying out, with hatred] I have no tongue for it.

HALE [quickly to DANFORTH]. Excellency, it is enough he confess himself. Let him sign it, let him sign it.

PARRIS [feverishly]. It is a great service, sir. It is a weighty name; it will strike the village that Proctor confess. I beg you, let him sign it. The sun is up, Excellency!

DANFORTH [considers; then with dissatisfaction]. Come, then, sign your testimony. [To CHEEVER] Give it to him.

[CHEEVER goes to PROCTOR, the confession and a pen in hand. PROCTOR does not look at it.]

Come, man, sign it.

PROCTOR [after glancing at the confession]. You have all witnessed it -- it is enough.

DANFORTH. You will not sign it?

PROCTOR. You have all witnessed it; what more is needed?

DANFORTH. Do you sport with me? You will sign your name or it is no confession, Mister! [His breast heaving with agonized breathing, PROCTOR now lays the paper down and signs his name.]

PARRIS. Praise be to the Lord!

[PROCTOR has just finished signing when DANFORTH reaches for the paper. But PROCTOR snatches it up, and now a wild terror is rising in him, and a boundless anger.]

DANFORTH [perplexed, but politely extending his hand]. If you please, sir.

PROCTOR. No.

DANFORTH [as though PROCTOR did not understand]. Mr Proctor, I must have --

100 As a director I would instruct HALE to use small, fidgety movements and a quick, quiet tone, in order to represent his loss of power and mounting guilt, which would increase the tension as it feels to the audience as if all the good of the court has become small and unable to make a change.

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115 As a director I would instruct Danforth to use a casual tone, which would juxtapose the significance of the paper, and allow the audience to see his power once again as something that is so significant to Proctor means very little to him. This would increase the tension as it would add more weight to Proctor's words, and his decision.

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135 As a director I would instruct Proctor to have a high internal tempo rhythm but a slow external tempo rhythm to represent his fear, his defiance and his first hint of control. This would increase the tension as the audience does not know what to expect from Proctor. |

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PROCTOR. No, no. I have signed it. You have seen me. It is done! You have no need for this.

PARRIS. Proctor, the village must have proof that --

PROCTOR. Damn the village! I confess to God, and God has seen my name on this! It is enough!

DANFORTH. No, sir, it is --

PROCTOR. You came to save my soul, did you not? Here! I have confessed myself; it is enough!

DANFORTH. You have not con --

PROCTOR. I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!

DANFORTH. Mr Proctor --

PROCTOR. You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!

DANFORTH. I do not wish to --

PROCTOR. I have three children -- how may I teach them to walk like men in the world, and I sold my friends?

DANFORTH. You have not sold your friends --

PROCTOR. Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!

DANFORTH. Mr Proctor, I must have good and legal proof that you --

PROCTOR. You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot --

DANFORTH [with suspicion]. It is the same, is it not? If I report it or you sign to it?

PROCTOR [he knows it is insane]. No, it is not the same! What others say and what I sign to is not the same!

145 As a director, I would instruct Proctor to emphasise the word "God" here, representing the fact that he truly believes a man of God. I would also instruct him to gesture upwards, directly justifying Parris' early action of relating God to Danforth. This would create tension by further alienating the audience with Proctor and acting almost as an accusation of unholyness from Proctor to Danforth.

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170 As a director I would instruct Danforth to increase his tempo rhythm, creating a more frantic tone to represent his loss of power. This would create tension as the shift in power would draw the audience into victory.

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180 As a director I would instruct my actors to pause at this point to emphasise Proctor's point and to heighten Proctor's internal guilt. This would increase the tension as the audience would be allowed a moment to consider the consequences.

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JANFORTH. Why? Do you mean to deny this confession when you are free?

PROCTOR. I mean to deny nothing!

JANFORTH. Then explain to me, Mr Proctor, why you will not let –

PROCTOR *[with a cry of his soul]*. Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name!

JANFORTH *[pointing at the confession in PROCTOR's hand]*. Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! *[PROCTOR is motionless.]* You will give me your honest confession in my hand, or I cannot keep you from the rope. *[PROCTOR does not reply.]* Which way do you go, Mister?

[His breast heaving, his eyes staring, PROCTOR tears the paper and crumples it, and he is weeping in fury, but erect.]

JANFORTH. Marshall!

MARRIS *[hysterically, as though the tearing paper were his life]*. Proctor, Proctor!

MALLE. Man, you will hang! You cannot!

PROCTOR *[his eyes full of tears]*. I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs.

[ELIZABETH, in a burst of terror, rushes to him and weeps against his hand.]

Give them no tear! Tears pleasure them! Show honour now, show a stony heart and sink them with it! *[He has lifted her, and kisses her now with great passion.]*

REBECCA. Let you fear nothing! Another judgement waits us all!

195 As a director I would instruct Proctor to increase his volume and decrease his pace in order to create a sense of desperation. This would increase the tension as it would add significance to Proctor's words and allow the audience to fully consider the importance of Proctor's name.

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210 As a director I would instruct Proctor to stand in the centre of the stage to tear the paper, in order to focus both the audience and the characters on the significance of this action. This would increase the tension, specifically, in the moment of the tear, as it creates the sense that Proctor is holding his own life in his hands.

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230 As a director I would instruct Rebecca to speak calmly and slowly in order to show her deep goodness, which would create tension with its juxtaposition to the frankness of the surroundings.

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This shows the opening page and the annotations that support the vision outlined. They are full and detailed, practical and generally workable. There is command of contexts, theatrical practices and how to make creative choices to influence meaning. Overall, the Question 1 mark was 27, Level 5 comfortably.

Question 2

- 2 As a director, explain and justify how you could stage a performance of *The Crucible* to highlight the key themes of the play. [30]

This asked for an explanation and a justification for a production highlighting the key themes. In this play. There are many, including religion, crowd hysteria, retrospective jealousy, control, witchcraft/sorcery, manipulation, love, obsession, redemption, reputation, truth versus lies, power, corruption, mental health and abuse.

Some contemporary issue/outpourings such as racism, Extreme Rebellion and Black Lives Matter were cited as modern expressions of several of the themes.

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

Exemplar 2

DANFORTH. Hang them high over the town! Who weeps for these, weeps for corruption! [He sweeps out past them. HERRICK starts to lead REBECCA, who almost collapses, but PROCTOR catches her, and she glances up at him apologetically.]

REBECCA. I've had no breakfast.

HERRICK. Come, man.
[HERRICK escorts them out, HATHORNE and CHEEVER behind them. ELIZABETH stands staring at the empty doorway.]

PARRIS [in deadly fear, to ELIZABETH]. Go to him, Goody Proctor! There is yet time!
[From outside a drumroll strikes the air. PARRIS is startled. ELIZABETH jerks about toward the window.]

PARRIS. Go to him! [He rushes out the door, as though to hold back his fate.] Proctor! Proctor!
[Again, a short burst of drums.]

HALE. Woman, plead with him! [He starts to rush out the door, and then goes back to her.] Woman! It is pride, it is vanity.
[She avoids his eyes, and moves to the window. He drops to his knees.]

Be his helper! - What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!

ELIZABETH [supporting herself against collapse, grips the bars of the window, and with a cry]. He have his goodness now. God forbid I take it from him!
[The final drumroll crashes, then heightens violently. HALE weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air.]

THE CURTAIN FALLS

240 As a director I would draw attention to this line by allowing Rebecca significant time in which to say it, and this slowness would ~~emphasise~~ emphasise the triviality of the line, once again showing Rebecca's goodness as she does not fear judgement from God, and her biggest problem is her lack of breakfast. This would momentarily break the tension, which allows the audience to process the scene, adding weight and significance to everything that has happened.

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270 As a director I would instruct Elizabeth to speak slowly, as if she understands John's decision, and to emphasise this I would direct her to stand centre stage, where John tore the letter. This would increase the dramatic intensity due to the weight of her position, and once again her underlying goodness.

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As a director for "The Crucible", I would use my staging in order to present key themes such as fear and persecution, hysteria and reputation, as well as the religious themes critical throughout. I would use elements to represent McCarthyism, in order to represent Miller's intentions with The Crucible as an allegory, as well as my own concept focused on dystopic fiction such as 1984 by George Orwell and The Handmaid's Tale by Margaret Atwood. I would use this concept in order to highlight the key themes and present them to my audience.

My performance of 'The Crucible' would be performed at 'The Curve Theatre' in Leicester, set to be a thrust stage. This style of staging would place the audience around the actors as a jury, highlighting the theme of persecution. It would also help to give the impression of always being under observation, present both

in the McCarthy era and dystopre fiction, which links into the idea of reputation.

*the pack mentality

Due to this performance being staged in a smaller, local theatre, it would be more intimate for the audience, allowing them to connect more with the characters and giving the audience a sense of the pack mentality present throughout the *Crucible*.

In terms of set, ~~to~~ my performance would be very minimalist, drawing more attention to the actors. This minimalist design is inspired by both Brecht and the 'Old Vic' performance of the *Crucible*, however it also leans in to the dystopian theme of my performance as it would create the bleak aesthetic seen in many dystopian novels. *The only set pieces I would have is a large metal cross and a large metal eye placed on the back wall, with the cross being removed

for act 4. This is representative of the powers that control Salem, religion and the court, and is a constant reminder of the religious themes for the audience. Its removal in act 4 represents the loss of holiness in Salem, leaving the court, a Big Brother-esque figure, as the sole power over Salem. This would tie into the theme of hysteria, as Religion is presented in the Crucible as one of the only factors that the town can rely on for morality and justice. It also relates back to the idea of a pack mentality, as it created the sense that a person is either with the court or an enemy of the court, and by extension the people of Salem.

Another key piece of set would be a vast quantity of puppets hanging from the ceiling by red rope, each representing a ~~def~~ death in the Salem witch trials. The red rope would link the trials to McCarthyism, and this would communicate to the audience

The scale of the deaths in Salem. This would be together themes such as fear and persecution, hysteria and religion, as it would allow the audience to see the effect of the trials and the true stakes of the piece.

In terms of my performers, I would have every character remain on stage, in order to represent the fact that all no character is free from scrutiny, which ties in to the dystopic theme as it shows that even powerful characters have no power when compared to Big Brother, a theme often shown in dystopian novels in order to create sympathy for the 'villains' of these novels. This rule, however, would be broken in one specific key moment of the piece, Proctor's line "God is Dead", in which all of the other characters would watch on from the audience, creating the sense that they have become observers for Proctor, and

the pack mentality they have against Proctor at this point. This isolates Proctor in his defiance and adds further weight to his statement, linking to the theme of persecution as this becomes undoubtedly Proctor's persecution. This also links to the theme of hysteria, as this line cuts to the cause of the town's hysteria, and the town's greatest fear. This idea also threatens the court, as the court uses God as a justification, and so adding emphasis to this line focuses the audience on the dystopic element that is present in the text of *The Crucible*, namely the power the court holds over the people.

Overall, I would use both a dystopic theme and elements of McCarthyism in order to present the themes of fear and persecution, hysteria, a gang mentality and religion in *The Crucible*.

This is the same candidate as for exemplar 1, showing the response to Question 2. It is a comprehensive and mature discussion about themes and how to stage them. There is a real sense of understanding how the play is structured and how it may be (re)interpreted. There are practitioner references. It was given 29 marks.

Exemplar 3

DANFORTH. Now, then, Mister, will you speak slowly, and directly to the point, for Mr Cheever's sake. [He is on record now, and is really dictating to CHEEVER, who writes.] Mr Proctor, have you seen the Devil in your life? [PROCTOR's jaws lock.] Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

PROCTOR. I did.

PARRIS. Praise God!

DANFORTH. And when he come to you, what were his demand? [PROCTOR is silent. DANFORTH helps.] Did he bid you to do his work upon the earth?

PROCTOR. He did.

DANFORTH. And you bound yourself to his service? [DANFORTH turns, as REBECCA NURSE enters, with HERRICK helping to support her. She is barely able to walk.] Come in, come in, woman!

REBECCA [brightening as she sees PROCTOR]. Ah, John! You are well, then, eh?

[PROCTOR turns his face to the wall.]

DANFORTH. Courage, man, courage - let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr Proctor. Did you bind yourself to the Devil's service?

REBECCA [astonished]. Why, John!

PROCTOR [through his teeth, his face turned from REBECCA]. I did.

DANFORTH. Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?

REBECCA. Oh, John - God send his mercy on you!

DANFORTH. I say, will you confess yourself, Goody Nurse?

REBECCA. Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

DANFORTH. Mr Proctor. When the Devil came to you did you see Rebecca

3 Parris explodes with anger in the air, gm from ear to ear, face looking up, jumping once, clasping his hands together occasionally, steam the line loudly and suddenly, voice crack on 'Praise', trembling voice on 'Lord' at a low tone throughout. This gives a huge sense of explosiveness to Parris which I intend to scare the audience with. This "jumpscare" will set them on edge and keep them there for the time being. It also portrays Parris' anger as he erupts so violently which further rubs my ^{artist's} vision. It also ~~plays~~ plays off of Miller's experience with Senator McCarthy's communist hunters as their conclusions were often explosive, unwarranted and as damaging as a ~~bomb~~ ^{on explosion}. The gm off gm on line fall also gives a smugness that would make the audience agree also, plus making Proctor angry and fearful

Turn over

Nurse in his company? [PROCTOR is silent.] Come, man, take courage – did you ever see her with the Devil?

PROCTOR [almost inaudibly]. No.

[DANFORTH, now sensing trouble, glances at JOHN and goes to the table, and picks up a sheet – the list of condemned.]

DANFORTH. Did you ever see her sister, Mary Easty, with the Devil?

PROCTOR. No, I did not.

DANFORTH [his eyes narrow on PROCTOR:]. Did you ever see Martha Corey with the Devil?

PROCTOR. I did not.

DANFORTH [realizing, slowly putting the sheet down]. Did you ever see anyone with the Devil?

PROCTOR. I did not.

DANFORTH. Proctor, you mistake me. I am not empowered to trade your life for a lie. You have most certainly seen some person with the Devil. [PROCTOR is silent.] Mr Proctor, a score of people have already testified they saw this woman with the Devil.

PROCTOR. Then it is proved. Why must I say it?

DANFORTH. Why 'must you' say it! Why, you should rejoice to say it if your soul is truly purged of any love for Hell!

PROCTOR. They think to go like saints. I like not to spoil their names.

DANFORTH [inquiring, incredulous]. Mr Proctor, do you think they go like saints?

PROCTOR [evading]. This woman never thought she done the Devil's work.

DANFORTH. Look you, sir. I think you mistake your duty here. It matters nothing what she thought – she is convicted of the unnatural murder of children, and you for sending your spirit out upon Mary Warren. Your soul alone is the issue here, Mister, and you will prove its whiteness or you cannot live in a Christian country. Will you tell me now what persons

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there I would have Danforth in team in extremely close to proctor before speaking the line in a very calm, sinister, slow, low pitch, threatening way, with a vacant stare, lips squeezing together, to show he held at his sides. This calm yet dominating presence would create an atmosphere of dark sinister calm, which contrasts to the fast paced nature of my artistic vision (AV). This is so stark when the scene returns to fast pace and tempo it is more jarring and hence very scarier/more tense. His tensed lips also show he is stifling his anger, presenting him as a potential danger as we could erupt at any minute, this keeps the audience on the edge as they anticipate this. It may also reflect the calm and collected facade of the US Government during McCarthyism.

This response is an example of a different way of tackling the annotations. It is full to the end of the extract. By itself that doesn't matter and some annotations are quite sparse, what is important is that they support the written ideas in a practical way, anchored to the text or give detail that the writing lacks. There should be some sense of grasping how the play is structured and how contexts and devices can be used to make informed directorial decisions. Overall Question 1 was given 23 marks.

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