OCR
RECOGNISING ACHIEVEMENT

GCSE

Drama

GCSE J315 Unit A581 From Page to Stage
Centre Assessment Form

Centre number		JAN	JUNE	Year	2	0	1	1
Centre name								
Candidate name	Eleanor	Candidate number						

INSTRUCTIONS FOR COMPLETION OF THIS FORM

1 One form should be completed for each candidate.

2 Please ensure that the appropriate boxes are completed at the top and bottom of the page.

3 Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting, for each objective, **one** of the Limited/Basic/Competent/Skilful/Accomplished **headings** on pages 2, 3 and 4.

	Mark (out of 20)	Location of Evidence in working record and DVD (e.g. page number or chapter/timing)	Teacher observation/supporting evidence of process
Assessment Objective 1	20	CD (6) MOV 1 33 " 34	Excellent use of space which reacts with genre + style.
Assessment Objective 2	20	"	V well crafted + accomplished, full of layers of meaning + insight.
Assessment Objective 3	19	Working record	Perceptive + pertinent analysis + insights in all areas.
TOTAL (out of 60)	59		

Signature _____ Date 9.6.2010

Unit A581 Performance Marking Criteria (AO1)	
Mark	**Descriptor**
Accomplished 17–20	▪ Use and selection of stage space are very effective, integrate with the themes of the text and strongly resonate with what is being communicated. ▪ The performance has good command of the demands and implications of the texts genre and the adopted performance style.
Skilful 13–16	▪ Use and selection of stage space works strongly with the text and resonates with what is being communicated. ▪ The performance has command of the demands and implications of the texts genre and the adopted performance style.
Competent 9–12	▪ Use and selection of stage space works well with the text and adds emphasis to what is being communicated. ▪ The performance has some command of the demands of the texts genre and the adopted performance style.
Basic 5–8	▪ Use and selection of stage space works with the text and adds to level of communication. ▪ The performance meets the basic demands of the texts genre and the adopted performance style
Limited 0–4	▪ Use of stage space is appropriate to the text and shows positional awareness of audience. ▪ The performance meets some of the demands of the texts genre and the adopted performance style.

Unit A581 Performance Marking Criteria (AO2)	
Mark	**Descriptor**
Accomplished 17–20	▪ Uses voice and gesture to create a well–crafted characterisation that demands attention. Works very productively with others. ▪ Semiotics: use and selection of any costume/properties/technical aspects works very effectively with the themes of the text. Gives insight into character, creates mood or develops tension, adding layers of meaning for the audience.
Skilful 13–16	▪ Uses voice and gesture to create a crafted and engaging performance and characterisation. Some consistency in working productively with others. ▪ Semiotics: use and selection of any costume/properties/technical aspects works effectively with the themes of the text. This adds insight into character, creates mood or develops tension, adding layers of meaning.
Competent 9–12	▪ Uses voice and gesture to create a fully controlled performance and appropriate characterisation. There is evidence of cooperation with others that is often effective. ▪ Semiotics: use and selection of any costume/properties/technical aspects works with the themes of the text.
Basic 5–8	▪ Uses voice and gesture to create a controlled performance that is appropriate to context. There are occasions when productive co-operation with others occurs. ▪ Semiotics: use and selection of any costume/properties is able to communicate something that works with the general context. Most technical aspects used are used in a routine symbolic way, e.g. red light for danger or anger.
Limited 0–4	▪ • Uses voice and gesture in a way that is functional but generally appropriate to context. Productive cooperation with others is rare. ▪ • Semiotics: use of any costume/properties is functional and appropriate. Any technical aspects used are used in a routine symbolic way.

Unit A581 Working Record Mark Scheme (AO3)	
Mark	**Descriptor**
Accomplished 17–20	▪ Description of character is very coherent with cogent analysis of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the text's context. ▪ Ideas for and use of performance space and any setting works on both the practical and artistic level. There is a marked ability to reflect with clear, pertinent analysis on the impact of these decisions on a performance. ▪ Description shows candidate can identify and capture the important essence of the genre of the text and performance style used. ▪ Semiotics: considers a range of properties or light or sound etc that combine in a unified and resonant way. ▪ Evaluation – Directing, Acting, Design, context of text analysed with perception. ▪ The use of subject–specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. ▪ References and use of work of others, e.g. use ideas of other practitioners.
Skilful 13–16	▪ Description of character is in clear terms with analysis of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of text's context. ▪ Ideas for and use of performance space and any setting is well defined and works well with the text. Has ability to reflect with sound analysis on the impact of these decisions on a performance. ▪ Description shows candidate can identify and work well with genre of text and performance style used. ▪ Semiotics: considers a range of properties or light or sound etc that combine in a unified way. ▪ Evaluation – Directing, Acting, Design, context of text analysed with a degree of perception. ▪ The use of subject–specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. ▪ Use of knowledge and understanding gained during the course is apparent throughout.
Competent 9–12	▪ Description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of text and character played. ▪ Ideas for and use of performance space and any setting is well defined, appropriate to text. Has ability to reflect on the impact of these decisions on a performance. ▪ Description shows candidate can identify and match genre of text and performance style used. • Semiotics: considers a range of properties or light or sound. ▪ Evaluation – Directing, Acting, Design, context of text analysed with clear understanding. ▪ The use of subject–specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. ▪ Some use of knowledge and understanding gained during the course is apparent.
Basic 5–8	▪ Description of character is in simple terms with some awareness of social, historical or cultural elements. ▪ Ideas for and use of performance space and any setting is defined and appropriate to text. Description of this is in simple terms and shows awareness of the effect decisions have on the performance. ▪ Description shows candidate can identify/work in genre of text and performance style used. ▪ Semiotics: considers some appropriate properties or light or sound. • Reflection

	draws on relevant functions of Performer, Director, and Designer. Evaluation is in form of what is good and bad. ▪ There is some use of subject–specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. ▪ Recognition that the use of knowledge and understanding gained during the course could be applied.
Limited 0–4	▪ Description of character, plot, character function is in simple terms. ▪ Ideas for and use of performance space and any setting is appropriate to text and audience. ▪ Is aware and can describe in simple terms one or two attributes of genre of text and performance style used. ▪ Semiotics: considers properties (stage and personal) for functional purposes; selects items of costume for character that fits context; suggest a colour to suit mood; has simple ideas for actor expression or movement. ▪ Reflection is at a simple level, e.g. 'We added an accent to make it funny' ▪ There is little use of subject–specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. ▪ Draws on some knowledge and understanding gained during the course.

Section 1 – Working Record

'*The Crucible*' by Arthur Miller is based on historical records of the Salem Witch trials in 1692. Though some of the motives and characterisations (for example Abigail's age and her affair with John Proctor) have been changed or added for dramatic purposes and extra scenes (especially the ones taking place in the characters homes) had to be incorporated as the court records cannot tell us these details, Miller strongly followed these records, even in some cases directly quoting from them.

excellent context ↓ text

The play, though written in 1953, was set in Salem, Massachusetts in 1692. The people at this time, were new settlers in America, and had a strictly Puritan culture. These people were deeply religious and god fearing and their Puritanical beliefs revolved around strict prayer and worship and frowned on fun and frivolity. This kind of culture was deeply suspicious of the Devil and any other cultures or religions. This is shown in their attitude towards the slaves, imported from Barbados, and their animistic beliefs. It explores the ideas of rebellion and revenge of this younger generation against these strict ideals, who discover a method of gaining great power over their elders. It shows how an idea alone, can cause such mass hysteria, both voluntary and involuntary, enough to almost destroy an entire community.

perceptive

Arthur Miller wrote this play in 1953. At that time in America, there was a growing movement of fear against Communism in the USA due to an on going 'Cold War' with Russia. Senator McCarthy presided over investigations in a newly set up 'House of Unamerican Activities Committee'. This committee' ruthlessly prosecuted suspected communist, often with very little evidence that they truly held these beliefs. People convicted by this 'committee' would be ostracised from society people would refuse to associate with them. Arthur Miller, who was himself questioned, said how "...people I'd known a little bit or a lot would walk right past me..." Such an intense fear of even associating with suspected communists took over the population, till a paranoia had been generated similar to that in 1692. Arthur Miller wrote '*The Crucible*' as a parallel to this to try and explain to people how.

clear link

Our extract is taken from Act 2. It focuses on the arrival of Hale at the house of the Proctor's after the build up of tension coming to head between Elizabeth and John over his affair. This extract explores the religious feelings of both the Proctor's and begins to reveal their weaknesses, for example, that Elizabeth does not believe in witches and John cannot name all ten of the commandments. These gaps in their theology make them a particular target especially when combined with Abigail's intentions against Elizabeth. It also starts to reveal how the 'snowball' affect of the girls' accusations is beginning to roll out of hand.

nice details on character.

We chose to dramatise this extract as we feel it had a lot of dramatic potential and, with the exploration of the subtext and build up of tensions, we could create an intelligent insight into each of the characters. Also, practically, it had three fairly equal parts which we all felt would give us an opportunity to fully stretch our acting ability and enable us to best display our understanding of the play and its themes.

Character, Context and Plot

My character is Reverend John Hale. He is "nearing forty, a tight-skinned, eager-eyed, intellectual". He is a minister from Beverly who has been invited to Salem by Reverend Parris as an expert on witchcraft "whose unique knowledge has been publicly called for". He has resolved a case of witchcraft in his home town of Beverly, so he no doubt "as to the reality of witchcraft or the existence of Lucifer's many face Lieutenants". He is a scholarly man; his first appearance in Act 1 shows him carrying a pile of books with him. He has long been studying and "pondering the invisible world". He obviously has strong Christian beliefs, due the fact he is an ordained minister, and in many ways is a better Christian than Reverend Parris, the reverend of Salem. He studies his religion hard, almost in a scholarly manner, and seems both dedicated to his beliefs and eager to be just and fair to everyone he meets. This is shown in his desire to better know the people who come accused before the court before he judges them. In our extract, he is visiting the house of the Proctor's, in order to do just that, and enquires about the Christian nature of their home.

Throughout the play Hale's faith is tested in many ways. His faith in the 'godly-wisdom' of the court is destroyed causing him to "denounce these proceedings". excellent pertinent insight

His journey is perhaps one of the most interesting. When he first enters he is a confident minister, the expert brought ~~into~~ in to handle and take control of the situation. He is the knowledgeable one with the "experiance" to find the witches.

The next time we see him, he is still very much the expert however this quickly begins to decline. He questions the Proctors about their beliefs

The Crucible as a parallel -

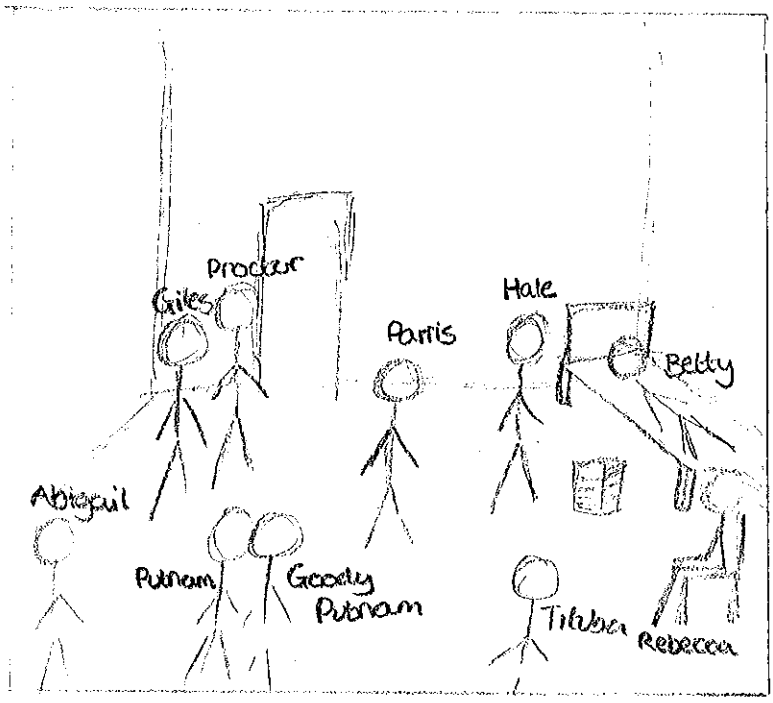
Arthur Miller wrote this play in 1953. He intended it as a historical parallel, almost a warning to the American people in 1953.

At that time in America there was a growing movement of fear against Communist influence in the USA due to an on-going 'Cold War' with Russia. Senator McCarthy presided over investigations in a newly set up 'House of Un-American Activities' Committee'. This 'committee' ruthlessly prosecuted suspected communists, often with very little evidence that they truly held radical beliefs. People convicted by this 'committee' would be ostracised from society and people would refuse to associate with them for fear of being accused themselves. Arthur Miller, who was himself questioned for attending communist writer's meetings years before, said ..." people I'd known a little bit or a lot would walk right past me ...". Miller was accused of holding communist beliefs and was questioned on his political views. He was also asked (in a similar way to the character's in The Crucible), to name other members who had attended the meetings. However, he refused to name any others, instead he insisted that he was the one on trial for his beliefs and he could not pass judgement on others, (protect his sense of himself). This shows clearly in the character of Proctor, which many see as an auto-biographical character of Miller.

clear link between Crucible + playwright & context

Miller felt that America, "needed this play badly". He said it was about ..." a social paranoia where a whole town, village even an area was literally destroyed by an idea, a misconception of religion, a fear generated by self interested people which permeated a society, till it could no longer opperate." He describes how ..." terror underlies every in The Crucible" and how this intense paranoia, even fear, caused almost an errosion of democracy (in fighting against communism, it could almost be said that the USA had begun to swing towards facism?)

The persecution of communists had begun to take on an almost 'holy' resonance, and had that same 'snow ball' effect as the witch trials.



ACT 1:

"... we shall find him out if he has come among us, and I mean to crush him [the Devil] utterly if he has shown his face"

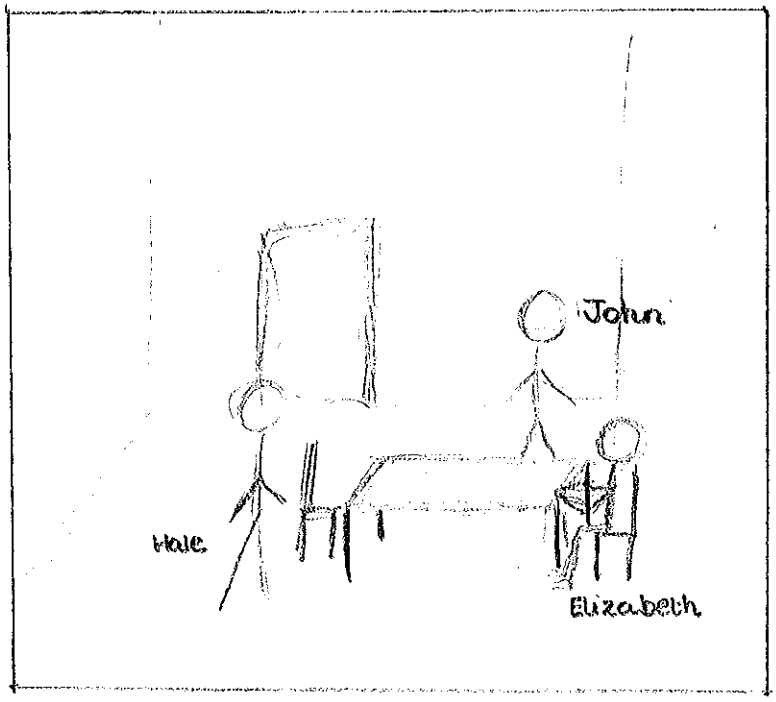
Hale

The play starts at the home of Rev. Parris where a group of girls, who he court "sporting" in the woods, have been taken sick. Rev. Hale is called from Beverly to expose what witch craft it is

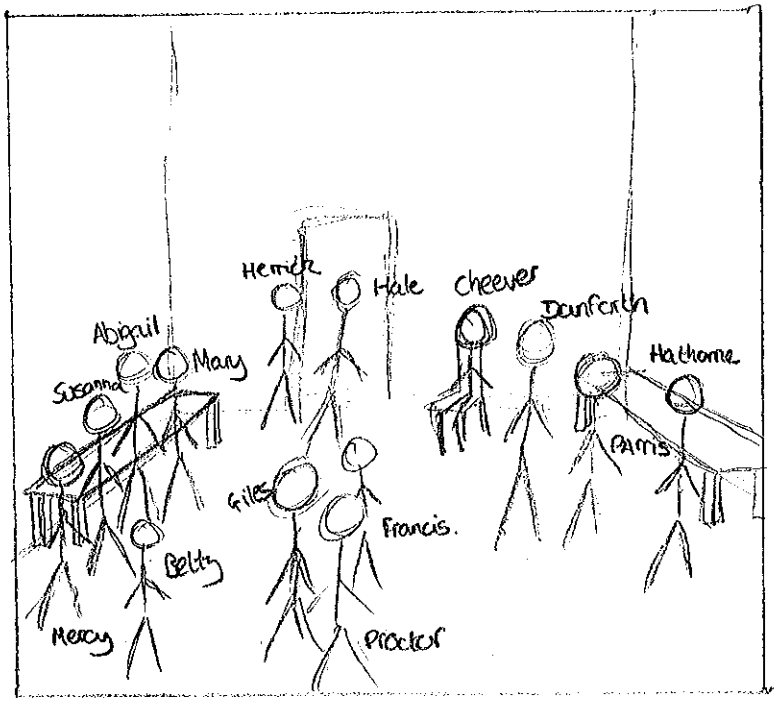
ACT 2:

"... the world is gone daft with this nonsense"

Proctor



Act 2 takes place in the Proctor's house. It begins with an akward discussion between John and Elizabeth which turns into a heated arguement about whether John will expose Abigail as a liar. Mary Warren then enters and ~~rea~~ reveals Elizabeth has been accused. Reverend Hale then enters and questions the Proctor's on their religious views and the strength of their beliefs. The act ends with Giles Corey and Ezekiel Cheever announcing both their wives have been arrested, and finally with the arrest of Elizabeth herself



ACT 3:

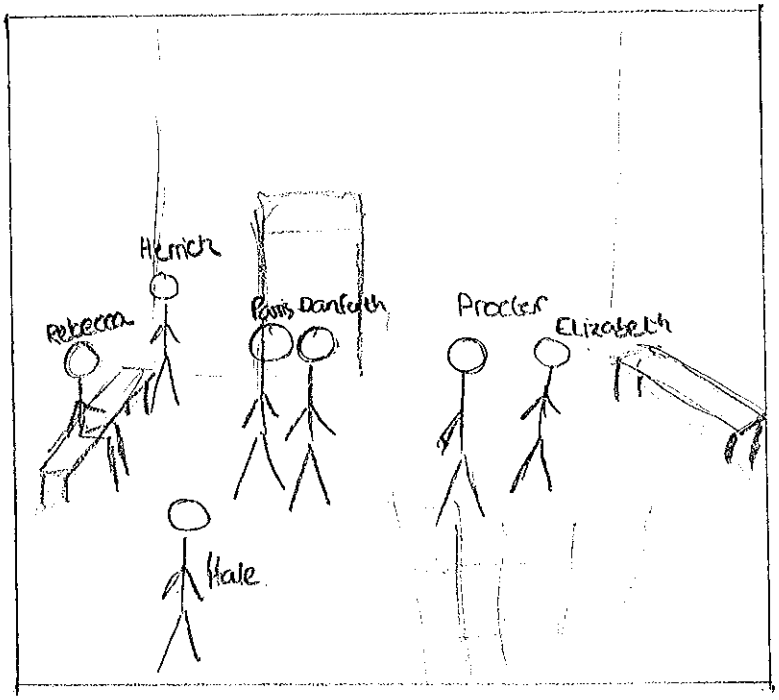
"You are pulling down heaven and raising up a where" Proctor.

Tries to get Mary to tell that it is all false. Ends with Proctor being arrested.

ACT 4:

"Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! ... I have given you my soul; leave me my name."

Act 4 takes place in the prison. The officials of the court are trying to persuade Proctor to confess. He does but refuses to name others. This is seen as contempt of the court so he tears up his confession and the play ends as he is hung.



Area of Study 2 → Structure

practitioner ↓ genre

An ancient Greek philosopher, Aristotle wrote the Poetics in 400 BC. In this he set out a structure which he felt all tragedies should follow. He stated that the action should be set in one location and should take place over 24 hours. Within the play there should be a reversal of fortune (peripateia) in which the tragic hero has a fatal flaw (often hubris or pride). It should inspire pity and fear in the audience (catharsis) yet order should be restored in the end.

Arthur Miller uses many of these conventions in 'The Crucible' and also uses many of the evolved conventions developed by Shakespeare. For example, his action does not take place over 24 hours but rather over many weeks, even months*. The action is set in Salem however Miller uses many different locations, (such as the court room and the houses of both Proctor and Parris and the jail cell) within this one main location.

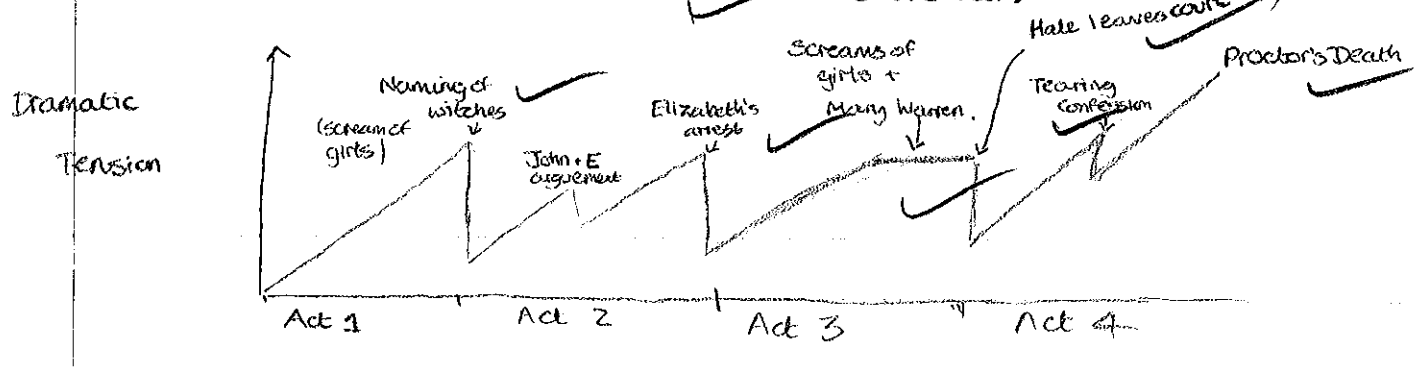
* around 8 months.

His tragic hero, Proctor, follows the pattern set out by Aristotle. His flaw is his affair with Abigail, which will eventually contribute to his death.

perspective / emphasis

Order is restored in the epilogue of the play which explains the closure of the trials and the fate of the characters.

Throughout the play Arthur Miller uses climax and anticlimax to explore ways of creating dramatic tension, building up to the main climax of Proctor's death at the end of the play. In each act, the tension seems to build to a climax at the end of the act, often with a smaller rise and fall of tension in the middle. For example, in Act 2, the tension starts fairly low yet builds throughout Elizabeth and Proctor's argument and the confessions of Mary Warren. It seems to drop slightly at the entrance of Hale, yet begins to build again throughout his questioning and the revelation of more arrests. It climaxes at the end of the act with the arrest of Elizabeth and Proctor's vow to save her.



Phase (c) Rehearsal
Area of Study 5 Genre, Style and Conventions

predictive e/s

genre; perceptive analysis

'The Crucible' is written in the tragic genre.

This genre was established in ~~[illegible]~~ 400BC by Aristotle in an essay called the Poetics. In ~~this~~, he set out a number of conventions which he felt all tragedies should follow. There should be a tragic hero (always a nobleman) who has a ~~fatal~~ flaw (eg. hubris ~~or~~ meaning pride) which will lead to his downfall and death. The play should inspire catharsis in the audience, meaning both pity and fear. Within the play there should a peripateia (reversal of fortunes) but the action is complete and order restored at the end. He also said that tragedies should all contain a supernatural element.

By 1600 AD Shakespeare was beginning to change many of these conventions in his tragedies, such as ~~[illegible]~~ Hamlet and Othello. His tragedies focus more on human mistakes and human influence than the interference of supernatural elements. He also began to expand the strict time and locations ~~frames~~ set by Aristotle.

In 1949, Arthur Miller began to define modern tragedy in his essay 'Tragedy and the Common Man'. In this, he claims "... that the common man is as apt a subject for tragedy in its highest sense as ~~kings were~~."* He also explores what tragedy really involves, "... I think the tragic feeling is evoked in us when ~~we~~ are in the presence of a character who is ready to lay down his life ... to secure one thing - his sense of personal dignity". He says how this fear of losing who we are is "stronger now than it ever was" and it is the "common" man who knows ~~this~~ fear best".

links context to genre well

~~The~~ Tragedy is a very fitting ~~genre for~~ The Crucible. Arthr Miller stated that "tragedy enlightens - and it must, in that it points the heroic finger at the enemy, of man's freedom". This reflects his desire to "enlighten" his audience as to the problems currently in society that he believes is destroying man's freedom.

Though ~~the~~ The Crucible is mainly tragic, it could be argued that it actually explores many different genres. It contains elements of

*In his current world, in America there were no kings so it was the common man who his audiences would best relate.

interesting + perceptive re: genre

of agitprop, ~~as~~ as it was devised to expose the problems of the current political situation in America. It also contains small elements of Docudrama, mainly the use of verbatim theatre (using language as an actual record of what was said). It is a historical piece of drama, based on actual records of Salem trials in 1692.

excellent use of pretentious & style

The Crucible is performed in a naturalistic style. This style was established in Paris 1887-1894 by Andre Antoine. He wished to devise a style based on "a study of man in his environment" reflecting the true and realistic behaviour of man. There were many reasons why Arthur Miller chose this style for this play. Firstly, as it is primarily a historical piece, a realistic style conveys the fact that this really did happen. It helps to ~~persuade the audience~~ better put across his analogy to McCarthyism, as the audience feel like they are almost "looking through a keyhole" at events that truly happened.

Due to the fact it is performed in a naturalistic style, there are very few artificial, dramatic conventions that would distract from the realism of the piece. However, there are some conventions Miller does follow. John Proctor follows the typical pattern of a tragic hero with his fatal flaw (the fact he gave way to the temptation of Abigail) which leads to his death. Proctor also portrays many of the ideas about man's quest to find his place in the world set out in Miller's essay.

The play also follows broader dramatic conventions as well. It involves an actor or actors playing a role, on a stage with costumes, lighting and properties. In our extract especially there are many examples of dramatic irony for example when Hale insists that he knows Rebecca Nurse "will not be" accused just minutes before it emerges she has been. The play ends in an epilogue. Miller in some ways involves the supernatural element, typical to tragedies, in his exploration of witches and faith.

excellent re: conventions

Phase (c) Rehearsal
Area of Study 4 Improvisation

Create an improvisation for the characters in our extract.

Either a) prior events b) during the action c) future of the characters

When /Where /Who? Aim: To further explore the characters, to give us a better insight and interpretation.

We chose to do an ~~ex~~ improvisation set during the play as John dies at the end (ruling out an extract after the play) and Hale only arrives right at the beginning (meaning an extract before would also not make sense).

We decided to create a scene that would fit between Act 3 and Act 4, when both John and Elizabeth are in jail. It shows Hale visiting seperatley both John and Elizabeth to discuss their faith and pray with in an attempt to save their lives.

In the section with Elizabeth, Hale prays with her and then they speak of her faith. Elizabeth shows that her faith is still strong and she continues to hold her strong Christian beliefs. The proxemics of this scene involved Hale and Elizabeth sitting close together showing their shared faith and trust.

By contrast, when he goes to speak with Proctor, the scene is much more fraught, with them both standing, with distance between them. This section shows how John has lost his faith and the mistrust that exists between Hale and John at this point.* **

With this improvisation we chose to explore the way this awful misinterpretation of justice has affected the faith, attitudes and beliefs of those who had been most affected. It also shows the different and contrasting ways two different people reacted to a similar situation.

We had to be careful, when we improvised this scene, that it did not become too much like the final scene with Proctor

* reflects mistrust of John & of the church

good use of space

in the jail. The first improvisation we tried had John and Elizabeth together in the cell with Hale talking to them both together. However we felt that this had become too much like the final scene and also jarred slightly with the impression the audience gets in the final scene that Proctor and Elizabeth had not seen each other in a much longer time.

We felt that our improvisation helped us to learn a lot more about the characters within this scene and also helped to show us how useful the improvisation technique can be as an exploration tool. It also helped to show us that there are many more ways to improvise without literally just standing up and beginning. It showed us that improvisation can be planned, but then moulded and edited as the scene goes on. Improvisation can be structured and shaped whilst still remaining unscripted and not completley planned.

From our improvisation, we managed to answer, for ourselves, many of our questions about elements of Act 4, especially aspects relating to the faith and morality of John and Elizabeth. It also explored Hale's attitudes to the court and his faith,

**We felt that an aspect of Act 4 which we couldn't understand was what persuaded Proctor to originally confess. We felt that Proctor would not be the type of man to confess yet at the opening of this act he seems to be considering it. We decided to use this improvisation to try and explain these points. Within our improvisation we decided to have Hale come to Proctor to encourage him to keep his faith strong, despite obvious signs that Proctor has lost virtually all faith. We decided to end the scene with Hale pleading with Proctor to confess. Proctor claims he cannot but the scene ended with him obviously deep in thought at the suggestion and in deep consideration. This element of our scene also explains to us why a seemingly honest and strong faithed Christian

excellent
character
& context

minister would encourage anyone to lie, in this case with a false confession as he urges Proctor to in Act 4. In his pleading in our improvisation, he stated that he felt the church and the theocracy of the court were corrupt and wrong. He explained that, though he still believed in witches and held a strong faith, he refused to accept that there were witches in Salem. He urges John that though he does not encourage lieing, he feels it is his duty to do whatever he may to save an innocent life. He begs of John to save himself, for the sake of his wife and family. He argues that perhaps in this situation which is so corrupt and false, that lieing in this case is actually just to restore the real truth of the situation, that John is innocent of all charges against him and lieing in this situation is, ironically, to expose the truth.

Phase (c) Rehearsal
Area of Study 6 Semiotics

Semiotics → "How meaning is created and communicated through systems of encodable and decodable signs and symbols"

Ways in which meaning is communicated to the audience.

Actor as a sign →

Hale → Hale is dominant in ~~the~~ our extract as he appears to be the one in control of the conversation (despite being the new figure). He has higher status levels as he is confident in his opinions and views and appears to make Proctor feel uneasy, even guilty. This extract sees Hale still confident in his theology and in the "godly wisdom of the court" however we also begin to see the initial doubts, for example when John suggests that maybe the confessions are false Hale is thrown slightly off guard as the stage directions suggest "It ~~is~~ is his own suspicion, but he resists it" (showing he does not want to appear weak in front of the Proctor's)

Good analysis of character!

Proctor → In this extract, Proctor is struggling to regain control of the situation as he is aware that Hale is dominating him. Hale's suprise arrival and questioning throws him off guard and he struggles throughout the scene to also control his temper. Throughout this scene we have shown him as often getting up, pacing, sitting back down. This shows his violent, quick ~~natured~~ temprement and in a way his nervousness ~~and his~~ struggle for control (both of the extract and himself). This struggling is very different from the dominant Proctor we saw in Acts 1 (except perhaps for his struggle for control with Abi). However this indicates his loss of control over the situations that are ~~to~~ come later in the play as the situation spirals

perspective

Elizabeth → Appears very still, represents her more stable character as well as the stillness in their relationship. This helps to make all her movements and speech more noticeable and prominent as it almost comes as a suprise to the audience (especially at the end when she shouts at Hale) She says less then the other characters present and appears to have a lower status. However, this ~~is~~ would have been typical at the time given the fact she is a woman.

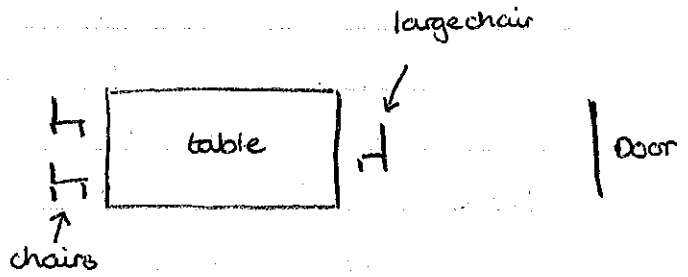
re context

Many of her speeches in this extract appear out of character to the audience, ~~for her~~ her denial of the Gospel when she says "...I cannot think the Devil may own a woman's soul..." This appears unusual as her character is usually such a godly, dominated woman who rarely speaks out of turn.

permanent analysis

This could be A. Miller making a point by showing that the most godly woman in the play immediatley seeing through the supposed "religious" witch trials.

Proxemics:



We aimed to set up the stage with Hale sitting stage left and the Proctor's sitting together opposite him (stage right). We chose to do this for many reasons. Firstly, we felt that this kind of set up looked and felt ~~[illegible]~~ like a police interrogation, with Hale as the questioner and John and Elizabeth the suspects. This fits well with the ~~subject~~ mood of the scene as Hale questions the Proctor's on their christianity and faith.

level of meaning

Secondly, we had the Proctor's seated together. This is ironic as they appear together yet they are really very much apart from each other. This is shown again when Elizabeth resists John's touch.* In trying to appear together, they just appear further apart.

* when he attempts to put on a good front.

The chair stage left is larger than the others and we chose for this to signify whoever was in power or control. At the start of the scene Proctor occupies this place to show his power over Elizabeth. However when Hale enters and begins his questioning, he takes this position to mark his taking of control. At the point where the stage directions mark "he makes himself more comfortable" this shows him settling into the "power" position before he truly begins to examine the Proctor's.

good on space & semiotic code

When Hale questions the Proctor's he leans forward towards them. At this point, John and Elizabeth subtley lean back to mark, again, their loss of control and their wish perhaps to retreat from his questions and conceal something from Hale. It appears they are almost afraid.

As the dialogue begins to become more heated for each character in turn, we decided they should stand to show the aggression and tension building.

Lighting →

We used Channel 2, made up of 5 fresnels, (with barn doors), to create an area of light. We decided this area should be small to symbalise the Proctor's kitchen and reflect that they are fairly poor and live in modest conditions (accomodation). At the end the light is held for 3 seconds before a gradual fade out (to black out) to symbalise the diffusion of tension after Elizabeth's outburst.

nice analysis

Costume →

Our costumes reflect the Puritanical nature of the time, with plain, dull colours, no patterened fabrics and completley covered up. Proctor wears brown breeches with boots, a white cloth top with a moss coloured jacket. The simplicity and basicness of this costume represents his status as a farmer and a lower class citizen (though he is lower class

he seems to be well respected in the community and, as a farmer, holds a valuable position in society)

Elizabeth wears a simple grey dress, with a white apron and cap. This reflects her position within the household as the domestic position (apron used whilst cooking and cleaning, represents domesticity and hard work she does at home). She is also very covered up, with the long sleeved, floor length dress and the cap covering her head. This would be expected of all women at this time and would be a typical outfit for a married ~~women~~. The greyness of the dress reflects, perhaps, her coldness ~~as a~~ wife, however it would be also considered a puritanical colour, reflecting her strict faith and beliefs.

Hale's costume is slightly more elaborate and of better condition. He wears black breeches (made of a finer fabric than Proctor's) with a plain white cotton shirt. Over this he wears a long black flowing robe. This costume shows his higher position in society. He is a scholar and a reverend and has a more elevated place in society. His costume is made of a finer material than either of the Proctors'

good range of semiotic code

Phase (e) Review
Section 3 of Working Record
Area of Study 3 Audience and Defining Performance Space

All drama is devised with a purpose for the audience. In Arthur Miller's case, his purpose was to shock the audience into realising that his play reflected what was actually going on (McCarthyism) at the time.

We performed our extract to a group of our peers who had never seen this play before. We noted down some of their responses afterwards:

- "When there was a change of status it was obvious because of the movement" → We had worked hard on the proxemics of the piece especially to do with status levels and reflecting that within the movements. This comment shows that the work we put in paid off and that our meaning was communicated to the audience

good self evaluation

- "Accents were good and sustained well" → We wanted to make the piece as authentic as possible as we were working in a naturalistic style. Therefore the accents were important and it worked well that the audience found them believable.

re. style

- "Got mix of anger and desperation of each character really well" → The extract we performed was quite an intense piece so we really wanted to convey a lot of emotion to the audience so we're glad that it came through strongly.

- "Good reactions to what was going on" → As part of the naturalistic genre the acting is supposed to reflect "man in this environment" and how they would really behave. So the reactions to what was going on were really important that we reacted to everything in an authentic way.

perceptive analysis re. style

Evaluation of own performance:

As we were acting in a naturalistic style, I worked hard to develop and maintain my character. To prepare the role, I read through Miller's notes describing the character and brought in extra props and costume pieces for the performance.

As a group we worked hard on the accent and during the performance I managed to remember all my lines and maintain the accent (the audience commented that all accents were well sustained). We worked well as a group, which made it easy to react to the surrounding action.

I worked hard on developing the movement and proxemics of the piece to communicate meaning and tried to use variation of tone and volume in my voice.

There were points I felt I could improve on however. I felt I could have spoken more slowly and clearly though to make sure the audience heard everything clearly as Miller's dialogue is full of hidden meanings and irony.

Good self evaluation.

Evaluation of other performance: Kate Vavasour as Proctor.

I felt that Kate maintained the role really well and effectively throughout. She had clearly put thought and preparation into developing the role, which was clearly crafted and maintained. She was fully commited to the character and focused on the action (appropriate for the naturalistic genre) and lines were delivered clearly, in accent. Voice and tone was varied as was her movement and overall body language throughout.

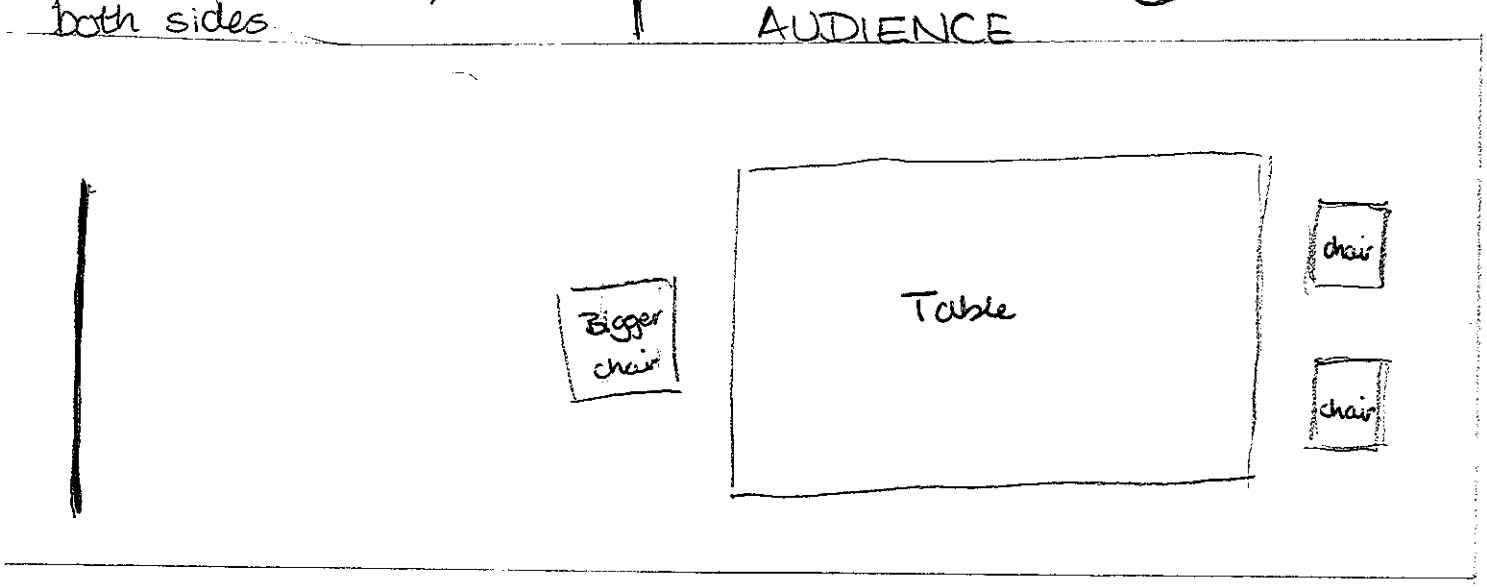
There were some points she could work on. Sometimes she blocked Ellie from the audience and forgot to stay in profile. However, we were all working in a new space (Traverse) that we hadn't used before and overall she managed to stay so the audience could see her. She sometimes moved out of the lit area, but the space we had defined was fairly small and movement limited. Some words were mixed up but she managed to cover it well and was not noticeable *

* Overall, Kate managed to create a clear role and convey lots of meaning and power with her character.

GROUND PLAN

Traverse staging is when there is an audience on both sides

When the play was first performed it didn't recieve as good a reception as Miller wanted. He said ∴ [the audience] gradually began to realise what this was about. The audience simply froze, like a thin crust of ice formed over them...



We used a traverse stage for our performance. This type of staging has limitations as well as advantages

For example, we could only use low level scenery, acting had to be done in profile, can't use backdrops to create location etc.

Traverse theatre works especially well in, for example, the court scenes where the audience feels almost like the jury, judging the proceedings, which again works well for the intentions of the playwright

There are many advantages of using a traverse setting, especially when considering the messages Arthur Miller was trying to get across. It is a more intimate setting with the audience almost part of the action rather than seperated (such as in a proscenium arch theatre). With the naturalistic style the audience is supposed to feel like they are watching real events which is easier when they are closer and feel more part of it.

This is also good for Arthur Miller's intentions as he wants the audience to become involved & see how wrong it is and how it reflects their current situation.

AUDIENCE

Perceptive Analysis

The lighting we used defined a small space meant to reflect the Proctor's kitchen. This lighting worked well within the naturalistic genre as it reflected the smallness and the simpleness of the environment however it did limit the amount of movement we could do as it was a small space.

Excellent: perceptive + pertinent comments in all areas.