



Oxford Cambridge and RSA

Thursday 13 June 2019 – Morning

A Level Drama and Theatre

H459/46 Deconstructing Texts for Performance

The Crucible

Time allowed: 1 hour 45 minutes



No additional material is required for this Question Paper.



Please write clearly in black ink. Do not write in the barcodes.

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Candidate number

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INSTRUCTIONS

- Use black ink. You may use an HB pencil for annotation lines.
- Answer **all** the questions.
- Write your answer to each question in the space provided. If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **16** pages.

Answer **all** the questions.

- 1** As a director, describe and justify your vision for directing this extract to show its significance within the play as a whole, and annotate how you would bring this out. **[30]**

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DANFORTH. Look at me.

ELIZABETH. Aye, sir. Abigail Williams –
[*She breaks off.*]

DANFORTH. What of Abigail Williams?

ELIZABETH. I came to think he fancied her. And so one night I lost my wits, I think, and put her out on the high-road. 5

DANFORTH. Your husband – did he indeed turn from you? 10

ELIZABETH [*in agony*]. My husband – is a goodly man, sir.

DANFORTH. Then he did not turn from you.

ELIZABETH [*starting to glance at PROCTOR*]. He – 15

DANFORTH [*reaches out and holds her face, then*]. Look at me! To your own knowledge, has John Proctor ever committed the crime of lechery? [*In a crisis of indecision she cannot speak.*] Answer my question! Is your husband a lecher? 20

ELIZABETH [*faintly*]. No, sir.

DANFORTH. Remove her, Marshal. 25

PROCTOR. Elizabeth, tell the truth!

DANFORTH. She has spoken. Remove her!

PROCTOR [*crying out*]. Elizabeth, I have confessed it! 30

ELIZABETH. Oh, God!

[*The door closes behind her.*]

PROCTOR. She only thought to save my name!

HALE. Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! I may shut my conscience to it no more – private 35

vengeance is working through this
testimony! From the beginning this
man has struck me true. By my oath
to Heaven, I believe him now, and
I pray you call back his wife before
we – 40

DANFORTH. She spoke nothing of
lechery, and this man has lied! 45

HALE. I believe him! [*Pointing at
ABIGAIL*] This girl has always struck
me false! She has –

[*ABIGAIL, with a weird, wild, chilling
cry, screams up to the ceiling.*] 50

ABIGAIL. You will not! Begone! Begone,
I say!

DANFORTH. What is it, child?

[*But ABIGAIL, pointing with fear, is
now raising up her frightened eyes,
her awed face, toward the ceiling –
the girls are doing the same – and
now HATHORNE, HALE, PUTNAM,
CHEEVER, HERRICK, and
DANFORTH do the same.*] 55
60

What's there? [*He lowers his eyes
from the ceiling, and now he is
frightened; there is real tension in his
voice.*] Child! 65

[*She is transfixed – with all the girls,
she is whimpering open-mouthed,
agape at the ceiling.*]

Girls! Why do you – ?

MERCY LEWIS [*pointing*]. It's on the
beam! Behind the rafter! 70

DANFORTH [*looking up*]. Where!

ABIGAIL. Why – ? [*She gulps.*] Why do
you come, yellow bird?

PROCTOR. Where's a bird? I see no
bird! 75

ABIGAIL [*to the ceiling*]. My face? My
face?

PROCTOR. Mr Hale –	
DANFORTH. Be quiet!	80
PROCTOR [to HALE]. Do you see a bird?	
DANFORTH. Be quiet!!	
ABIGAIL [<i>to the ceiling, in a genuine conversation with the 'bird', as though trying to talk it out of attacking her</i>]. But God made my face; you cannot want to tear my face. Envy is a deadly sin, Mary.	85
MARY WARREN [<i>on her feet with a spring, and horrified, pleading</i>]. Abby!	90
ABIGAIL [<i>unperturbed, continuing to the 'bird'</i>]. Oh, Mary, this is a black art to change your shape. No, I cannot, I cannot stop my mouth; it's God's work I do.	95
MARY WARREN. Abby, I'm <i>here!</i>	
PROCTOR [<i>frantically</i>]. They're pretending, Mr Danforth!	
ABIGAIL – [<i>now she takes a backward step, as though in fear the bird will swoop down momentarily</i>]. Oh, please, Mary! Don't come down.	100
SUSANNA WALCOTT. Her claws, she's stretching her claws!	105
PROCTOR. Lies, lies.	
ABIGAIL [<i>backing farther, eyes still fixed above</i>]. Mary, please don't hurt me!	
MARY WARREN [to DANFORTH]. I'm not hurting her!	110
DANFORTH [to MARY WARREN]. Why does she see this vision?	
MARY WARREN. She sees nothin'!	
ABIGAIL [<i>now staring full front as though hypnotized, and mimicking the exact tone of MARY WARREN's cry</i>]. She sees nothin'!	115

MARY WARREN [*pleading*]. Abby, you
mustn't!

ABIGAIL AND ALL THE GIRLS [*all
transfixed*]. Abby, you mustn't! 120

MARY WARREN [*to all the girls*].
I'm here, I'm here!

GIRLS. I'm here, I'm here!

DANFORTH [*horrified*]. Mary Warren! 125
Draw back your spirit out of them!

MARY WARREN. Mr Danforth!

GIRLS [*cutting her off*]. Mr Danforth!

DANFORTH. Have you compacted with
the Devil? Have you? 130

MARY WARREN. Never, never!

GIRLS. Never, never!

DANFORTH [*growing hysterical*]. Why
can they only repeat you?

PROCTOR. Give me a whip – I'll stop it! 135

MARY WARREN. They're sporting.
They – !

GIRLS. They're sporting!

MARY WARREN [*turning on them all
hysterically and stamping her feet*]. 140
Abby, stop it!

GIRLS [*stamping their feet*]. Abby, stop
it!

MARY WARREN. Stop it!

GIRLS. Stop it! 145

MARY WARREN [*screaming it out at
the top of her lungs, and raising her
fists*]. Stop it!!

GIRLS [*raising their fists*]. Stop it!!

[MARY WARREN, *utterly confounded,
and becoming overwhelmed by* 150

ABIGAIL's – and the girls' – utter conviction, starts to whimper, hands half raised, powerless, and all the girls begin whimpering exactly as she does.] 155

DANFORTH. A little while ago you were afflicted. Now it seems you afflict others; where did you find this power?

MARY WARREN [*staring at ABIGAIL*]. 160
I – have no power.

GIRLS. I have no power.

PROCTOR. They're gulling you, Mister!

DANFORTH. Why did you turn about this past two weeks? You have seen the Devil, have you not? 165

HALE [*indicating ABIGAIL and the girls*]. You cannot believe them!

MARY WARREN. I –

PROCTOR [*sensing her weakening*]. 170
Mary, God damns all liars!

DANFORTH [*pounding it into her*]. You have seen the Devil, you have made compact with Lucifer, have you not?

PROCTOR. God damns liars, Mary! 175

[MARY utters something unintelligible, staring at ABIGAIL, who keeps watching the 'bird' above.]

DANFORTH. I cannot hear you. What do you say? 180

[MARY utters again unintelligibly.]

You will confess yourself or you will hang! [*He turns her roughly to face him.*] Do you know who I am? I say you will hang if you do not open with me! 185

PROCTOR. Mary, remember the angel Raphael – do that which is good and –

ABIGAIL [*pointing upward*]. The wings! 190
Her wings are spreading! Mary,
please, don't, don't – !

HALE. I see nothing, Your Honour!

DANFORTH. Do you confess this power! 195
[*He is an inch from her face.*] Speak!

ABIGAIL. She's going to come down!
She's walking the beam!

DANFORTH. Will you speak!

MARY WARREN [*staring in horror*]. 200
I cannot!

GIRLS. I cannot!

PARRIS. Cast the Devil out! Look him
in the face! Trample him! We'll save
you, Mary, only stand fast against him
and – 205

ABIGAIL [*looking up*]. Look out! She's
coming down!

[*She and all the girls run to one
wall, shielding their eyes. And now,
as though cornered, they let out* 210
a gigantic scream, and MARY, as

[*though infected, opens her mouth
and screams with them. Gradually
ABIGAIL and the girls leave off, until* 215
*only MARY is left there, staring up
at the 'bird', screaming madly. All
watch her, horrified by this evident fit.
PROCTOR strides to her.*]

PROCTOR. Mary, tell the Governor what
they – [*He has hardly got a word out,* 220
*when, seeing him coming for her, she
rushes out of his reach, screaming in
horror.*]

MARY WARREN. Don't touch me – don't
touch me! [*At which the girls halt at* 225
the door.]

PROCTOR [*astounded*]. Mary!

MARY WARREN [*pointing at PROCTOR*].
You're the Devil's man!

[*He is stopped in his tracks.*] 230

- 2 As a director, explain and justify how you could stage a performance of *The Crucible* using both traditional and contemporary techniques. [30]

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END OF QUESTION PAPER

ADDITIONAL ANSWER SPACE

If additional space is required, you should use the following lined page(s). The question number(s) must be clearly shown in the margin(s).

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