

VCE ENGLISH – UNIT 4 AOS 1 – READING AND COMPARING TEXTS

ADVANCED ESSAY

***The Crucible* by Arthur Miller & *The Dressmaker* by Rosalie Ham**

Presented by Jessica Zoch

What's in this lesson?

What are we doing today?

- We will deconstruct parts of an advanced comparative essay (A to A+ level).
- This lesson is designed to help you prepare for your SAC - keep in mind that this length and level of detail usually aren't possible in exam conditions!

What will I be pointing out?

I will be flagging some of the key aspects of introductions, body paragraphs, and conclusions, in terms of:

- structure,
- argument,
- use of evidence,
- expression, / *metalinguage.*
- analysis of ideas, issues and themes,
- similarities and differences between texts,
- comparative phrases,
- elements of construction (metalinguage).

Complex

What do you need to do?

- Pay careful attention to the way each aspect of the criteria is addressed within the essay. ✓
- Ensure that you have the attached worksheets printed out and in front of you in order to complete the activities. Please have some highlighters and pens handy too! ✓

The criteria

B-A contention

Remember,
the examiner will be looking at these as they're marking your work. It is central to their job, and to yours.

Sophisticated understanding of the texts and how they convey ideas, issues and themes from different perspectives. Identification of **highly significant connections and areas for comparison**.

Sustained and insightful comparison that presents an enriched understanding of the ideas, issues and themes in both texts through **complex analysis of the similarities and/or differences**. Considered use of **textual evidence to support the comparative analysis**.

Skillful control of the features of comparative analysis, including the highly proficient use of structure, conventions and language, including the use of relevant metalanguage.

Highly expressive, fluent and coherent written language that employs the skillful and accurate use of spelling, punctuation and syntax of Standard Australian English.

p. 3
entire essay

Unpacking the topic

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)

Compare how the two texts explore crises.

- 1 A p. characters major — Proctor/Tilly — Guilt/shame/guilt & town's perception
 - 2 B p. characters minor — Leadership — town authority seek to overcome crisis or create it
 - 3 C p. setting/features/scene/ — fire = destruction
title/etc. symbol — fire
crisis.
- essay → → Contention = Violent ends are
a symptom of bitter & hateful societies

Essay activity – Introduction

Activity: Download the PDF activity sheet (look under Materials), and read the introduction.

- Highlight any words or phrases that link to the relevant themes within the topic.

Topic: “The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained.” (*The Dressmaker*)

“The final drumroll crashes, then heightens violently.” (*The Crucible*)

Compare how the two texts explore crises.

Edrolo

KEY

Words/phrases relating to theme of 'crisis'

Introduction

Essay activity - Teacher's analysis

Activity: Download the PDF activity sheet (look under Materials), and read the introduction.

- Highlight any words or phrases that link to the relevant themes within the topic.

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)

Compare how the two texts explore crises.

The central protagonist in *The Dressmaker* accepts that upon her return to Dungatar to care for her ailing mother, she will create excitement and gossip for the insulated town; it is common town knowledge that 'you can't keep anything a secret here'. Individual crisis becomes the focal point of communal toxic reverie in both Rosalie Ham's *The Dressmaker* and Arthur Miller's *The Crucible*. In *The Dressmaker* Tilly's acceptance of her shameful spot in society ultimately enables her to raze Dungatar to the ground, whereas Proctor, also guilty of a shameful past, desperately seeks penance and 'goodness' before his ultimate sacrifice and destruction of the Salem witch trials. Both Ham and Miller explore the existential crises their protagonist must endure and how publicly and proudly they display their identity. However, both authors also suggest it is not only individual actions that lead to a town's demise; figures of authority too are largely responsible for propelling and inciting crisis. Farrat is oblivious to his contribution to the cataclysm that leaves Dungatar in ashes, and in *The Crucible* Miller points to the poor leadership of characters such as Danforth and Hale; while Hale recognises the mounting travesty and attempts to in some capacity rectify his role in the upheaval, Danforth shirks all responsibility. Ultimately, it is through the physical and social destruction of Dungatar and Salem and the distress of its remaining citizens, rather than that of the protagonists, that both Ham and Miller suggest that violent, catastrophic ends are a symptom of hateful and bitter societies.

KEY

1st text
(*The Crucible*)

* 2nd text *
(*The Dressmaker*)

Relationship
between texts

Introduction

Structure analysis

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained."
(*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

The central protagonist in *The Dressmaker* accepts that upon her return to Dungatar to care for her ailing mother, she will create excitement and gossip for the insulated town; it is common town knowledge that you can't keep anything a secret here. Individual crisis becomes the focal point of communal toxic reverie in both Rosalie Ham's *The Dressmaker* and Arthur Miller's *The Crucible*. In *The Dressmaker* Tilly's acceptance of her shameful spot in society ultimately enables her to raze Dungatar to the ground, whereas Proctor, also guilty of a shameful past, desperately seeks penance and 'goodness' before his ultimate sacrifice and destruction of the Salem witch trials. Both Ham and Miller explore the existential crises their protagonist must endure and how publicly and proudly they display their identity. However, both authors also suggest it is not only individual actions that lead to a town's demise; figures of authority too are largely responsible for propelling and inciting crisis. Farrat is oblivious to his contribution to the cataclysm that leaves Dungatar in ashes, and in *The Crucible* Miller points to the poor leadership of characters such as Danforth and Hale; while Hale recognises the mounting travesty and attempts to in some capacity rectify his role in the upheaval, Danforth shirks all responsibility. Ultimately, it is through the physical and social destruction of Dungatar and Salem and the distress of its remaining citizens, rather than that of the protagonists, that both Ham and Miller suggest that violent, catastrophic ends are a symptom of hateful and bitter societies.

Essay activity – Body paragraph 1

Activity: Read this body paragraph and highlight all the different kinds of evidence that are used (quotations, references to setting, paraphrasing, structure of the texts, characters).

Topic: “The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained.” (*The Dressmaker*)

“The final drumroll crashes, then heightens violently.” (*The Crucible*)

Compare how the two texts explore crises.

Edrolo

KEY

Dialogue/quotes

References to setting

Paraphrasing/
'justified retelling'

Characters

~~Structure of the texts~~

Body paragraph 1

Essay activity – Teacher's analysis

Activity: Read this body paragraph and highlight all the different kinds of evidence that are used (quotations, references to setting, paraphrasing, structure of the texts, characters).

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

Both Miller and Ham suggest that individuals are not only burdened by the 'weight' of their actions, but by the perception others have of their past transgressions. When tragedy strikes Salem and Dungatar, both Proctor and Tilly struggle to accept their fundamental 'goodness' not only from within, but from the wider community in which they exist. While Proctor is 'respected even feared' in Salem, he cannot overlook his own shortcomings; he is not only a product of society but of humanity, and Miller suggests there is room to forgive Proctor, even if Proctor cannot forgive himself. This is echoed to a similar extent in *The Dressmaker* as Tilly too is haunted and burdened by guilt at a wave of deaths that she feels responsible for. With the death of Teddy McSwiney, Tilly is catapulted back to the death of Stewie Pettyman twenty years prior and the whispers that spread at the hand she played in his death, and reverts to her childhood name 'Myrtle...I'm still Myrtle. When Mad Molly dies, Tilly's grief curdles, overruns, and finally begins to spill down The Hill into the 'sour' lives of the citizens of Dungatar.

KEY

Dialogue/quotes

References to setting

Paraphrasing/
'justified retelling'

Characters

Structure of the texts

Body paragraph 1**Essay activity – Teacher's analysis (cont.)**

Activity: Read this body paragraph and highlight all the different kinds of evidence that are used (quotations, references to setting, paraphrasing, structure of the texts, characters).

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)

Compare how the two texts explore crises.

Where Proctor must come to terms with external and internal moralistic restraints of his own to accept his crisis, Tilly breaks out of her existential dilemma, recognising the injustice that 'some people have more pain than they deserve'. Tilly promises 'pain will no longer be our curse', exemplifying her reluctance to succumb to tragedy or fall victim to the town. Thus, by pain being 'revenge and reason' we see Tilly 'catalys[ed] and propelle[d]' through her tragedy to take vengeance on those that she sees most deserving. However, what ultimately sets Proctor and Tilly apart is that Proctor strives for external forgiveness, not so much from the 17th Century witch trials though confession will save his family from desolation; rather, he seeks absolution from Elizabeth. Her earlier echoes of 'the magistrate sits in your heart that judges you' suggest Proctor's exoneration of his past sins cannot be absolved by her if he cannot look to forgive himself. Both texts therefore stress it is through common humanity that one's trials and tribulations, given the opportunity, will be communally paraded - however they both empower themselves by taking control of their past and harnessing their guilt and accepting their fundamental 'goodness'.

KEY

Topic sentence ✓

Elaboration/
consolidating sentences ✓

1st key moment (T.C.) ✓

Link to *The Dressmaker*

2nd key moment (T.D.) ✓

3rd key moment (T.D.) ✓

Link to *The Crucible*

4th key moment (T.D.)

5th key moment (T.C.)

Body paragraph 1

Structure analysis

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*) ✓

"The final drumroll crashes, then heightens violently." (*The Crucible*) ✗
Compare how the two texts explore crises.

Both Miller and Ham suggest that individuals are not only burdened by the 'weight' of their actions, but by the perception others have of their past transgressions. ✓
When tragedy strikes Salem and Dungatar, both Proctor and Tilly struggle to accept their fundamental 'goodness' not only from within, but from the wider community in which they exist. ✓
While Proctor is 'respected even feared' in Salem, he cannot overlook his own shortcomings; he is not only a product of society but of humanity, and Miller suggests there is room to forgive Proctor, even if Proctor cannot forgive himself. ✓
This is echoed to a similar extent in *The Dressmaker* as Tilly too is haunted and burdened by guilt at a wave of deaths that she feels responsible for. ✓
With the death of Teddy McSwiney, Tilly is catapulted back to the death of Stewie Pettyman twenty years prior and the whispers that spread at the hand she played in his death, and reverts to her childhood name 'Myrtle...I'm still Myrtle.' ✓
When Mad Molly dies, Tilly's grief curdles, overruns, and finally begins to spill down The Hill into the 'sour' lives of the citizens of Dungatar. ✓

KEY

Topic sentence

Elaboration/
consolidating sentences

1st key moment (T.C.)

Link to *The Dressmaker*

2nd key moment (T.D.)

3rd key moment (T.D.)

Link to *The Crucible*

4th key moment (T.D.)

5th key moment (T.C.)

Body paragraph 1

Structure analysis (cont.)

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

Where Proctor must come to terms with external and internal moralistic restraints of his own to accept his crisis, Tilly breaks out of her existential dilemma, recognising the injustice that 'some people have more pain than they deserve.' Tilly promises 'pain will no longer be our curse', exemplifying her reluctance to succumb to tragedy or fall victim to the town. Thus, by pain being 'revenge and reason' we see Tilly 'catalys[ed] and propelle[d]' through her tragedy to take vengeance on those that she sees most deserving. However, what ultimately sets Proctor and Tilly apart is that Proctor strives for external forgiveness, not so much from the 17th Century witch trials, though confession will save his family from desolation; rather, he seeks absolution from Elizabeth. Her earlier echoes of 'the magistrate sits in your heart that judges you' suggest Proctor's exoneration of his past sins cannot be absolved by her if he cannot look to forgive himself. Both texts therefore stress it is through common humanity that one's trials and tribulations, given the opportunity, will be communally paraded - however they both empower themselves by taking control of their past and harnessing their guilt and accepting their fundamental 'goodness'.

Essay activity – Body paragraph 2

Activity: Highlight any words or phrases that demonstrate an understanding of Miller and Ham's authorial messages – remember, one colour for Miller, one for Ham, one for similarities in authorial intent.

Topic: “The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained.” (*The Dressmaker*)

“The final drumroll crashes, then heightens violently.” (*The Crucible*)

Compare how the two texts explore crises.

KEY

Miller's authorial message

Ham's authorial message

Similarity between authors' messages

Body paragraph 2

Essay activity – Teacher's analysis

Activity: Highlight any words or phrases that demonstrate an understanding of Miller and Ham's authorial messages – remember, one colour for Miller, one for Ham, one for similarities in authorial intent.

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

Fundamental to each text is the difficulty leaders face when seeking to overcome or address injustice in the face of crisis. In Salem and Dungatar, town authority figures must effectively govern and lead their community in times of crisis, though they garner varying outcomes. Hale's arrival in Salem is one of eagerness, however not 'to look to superstition'. His fervent and seemingly unshakeable belief that 'the court is just', is ultimately shaken as Hale is able to realise not only his flaws but the flaws of the court system. Despite his denouncement of the proceedings and his noble attempts to pardon the condemned, Miller suggests that there is little power authoritatively or morally in men like Hale who have so much 'blood on [their] head.' Unlike Hale, who recognises his flaws by the play's end, Ham emphasises that Sergeant Farrat is oblivious to his flaws and 'just wanted his quiet evenings back'.

KEY

Miller's authorial message

Ham's authorial message

Similarity between authors' messages

Body paragraph 2

Essay activity – Teacher's analysis (cont.)

Activity: Highlight any words or phrases that demonstrate an understanding of Miller and Ham's authorial messages – remember, one colour for Miller, one for Ham, one for similarities in authorial intent.

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)

Compare how the two texts explore crises.

When he sees the beginning of the decimation of Dungatar, 'for the first time in forty years he bolted'. While Farrat may have believed in his actions, which governed Dungatar, Tilly had no such illusions and in the face of her own crises, took vengeance on the entire town, including the oblivious Sergeant Farrat. In contrast, Danforth in *The Crucible* is aware of his shortcomings, but does not renege; stating 'postponement now speaks a floundering on my part,' he is so brazen to declare 'I should hang ten thousand that dared rise up against the law, and an ocean of salt tears could not melt the resolution.' Danforth, a member of the court, does not or will not challenge the authority he wields; he has fully placed his belief in them at the expense of his own integrity. Miller suggests that characters such as Danforth are above retribution at the hands of minor citizens, however *Echoes Down the Corridor* addresses the dissolution of Salem's theocracy decades later, affirming that Proctor's sacrifice was a turning point for a town that was ripe for destruction and a system that was hypocritical and morally weak. Both texts emphasise the importance of strong leadership, although Miller and Ham suggest that being pre-emptively cognisant of one's flaws and mistakes as a leader is more effective than retrospectively rectifying a crumbling society.

KEY

Context

Features of the text

Themes, issues, ideas

Character values

Evidence

Comparative analysis

Body paragraph 2

Content analysis

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

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10 varied sentence stems

Body paragraph 2

Content analysis (cont.)

KEY

Context ✓

Features of the text ✓

Themes, issues, ideas ✓

Character values

Evidence

Comparative analysis ✓✓✓

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

In contrast Danforth in *The Crucible* is aware of his shortcomings, but does not renege; stating 'postponement now speaks a floundering on my part,' he is so brazen to declare 'I should hang ten thousand that dared rise up against the law, and an ocean of salt tears could not melt the resolution.' Danforth, a member of the court, does not or will not challenge the authority he wields; he has fully placed his belief in them at the expense of his own integrity. Miller suggests that characters such as Danforth are above retribution at the hands of minor citizens, however *Echoes Down the Corridor* addresses the dissolution of Salem's theocracy decades later, affirming that Proctor's sacrifice was a turning point for a town that was ripe for destruction and a system that was hypocritical and morally weak. Both texts emphasise the importance of strong leadership, although Miller and Ham suggest that being pre-emptively cognisant of one's flaws and mistakes as a leader is more effective than retrospectively rectifying a crumbling society.

language

Essay activity – Body paragraph 3

Activity: Read this body paragraph and highlight all the different kinds of evidence that are used (dialogue/quotations, features of texts, paraphrasing/justified retelling, characters).

Topic: “The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained.” (*The Dressmaker*)

“The final drumroll crashes, then heightens violently.” (*The Crucible*)

Compare how the two texts explore crises.

Edrolo

KEY

Dialogue/quotes

* Features of texts
(symbols, setting,
stage directions, etc)

* Paraphrasing/
'justified retelling'

Characters

Body paragraph 3

Essay activity – Teacher's analysis

Activity: Read this body paragraph and highlight all the different kinds of evidence that are used (dialogue/quotations, features of texts, paraphrasing/justified retelling, characters).

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

Both texts use **fire** as a **symbol** of the powerful emotions and responses crises evoke. Just as *The Crucible* is set in a world where the Massachusetts 'houses are snuggled against the raw winter', so too is the town of Dungatar in *The Dressmaker*, 'a dark blot shimmering at the edge of the flatness.' Both towns are isolated and thus relatively barren of kindness or compassion; both Miller and Ham suggest that harsh conditions allow personal trauma to smoulder. Therein begins the first sparks of fire. In Miller's play, characters repeatedly refer to evil as a 'hot fire'; Ann Putnam's entrance declares the witchcraft accusations as 'fires within fires', implying a duplicity to everyone's motivations. Indeed, the name of the text itself is a reference to a vessel in which metals and other substances are heated at very high temperatures, and of course a crucible conjures up imagery of a cauldron burning over a fire like in a Shakespearean classic. In *The Dressmaker* fire is much more ritualistic; it is a scalding rebirth, employed by the McSwiney mob to render 'their happy family home a crumpled shrouded black heap' when Teddy McSwiney dies, before stumbling away to find a 'new place to start.'

KEY

Dialogue/quotes

Features of texts
(symbols, setting,
stage directions, etc)

Paraphrasing/
'justified retelling'

Characters

Body paragraph 3

Essay activity - Teacher's analysis (cont.)

Activity: Read this body paragraph and highlight all the different kinds of evidence that are used (dialogue/quotations, features of texts, paraphrasing/justified retelling, characters).

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)*

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

However, despite the cleansing nature of fire in *The Dressmaker*, Ham suggests it is also a device for reckoning. The description of Tilly's ignition of her own dwelling, which leads to the destruction of all of Dungatar, 'The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains' implies that this too is punishment for their fiery hatred of Tilly and her mother. The return of the citizens, their 'pancake run[ning], the glue which held their eyelashes melted, a mirror of their smouldering town, all 'burned out of existence is an opportunity for rebirth and growth like the McSwiney family, however Windswept Crest sits untouched, and the 'motley bunch moved toward it. Had the selfish residents used their money on insurance rather than historically-inaccurate Macbeth costumes they too would have their homes, and perhaps, learnt a lesson. What separates these texts is that whereas Miller employs fire as a symbol of humans' potential to withstand extreme pressurised predicaments, Ham deploys it as a positive, ritualistic force, that can be utilised as retribution or escape.

KEY

Topic sentence

Links to *The Crucible*

Links to *The Dressmaker*

Elaboration/
consolidating sentences

1st key moment (T.C.)

2nd key moment (T.C.)

3rd key moment (T.D.)

4th key moment (T.D.)

Body paragraph 3

Structure analysis

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

Both texts use fire as a symbol of the powerful emotions and responses crises evoke. Just as *The Crucible* is set in a world where the Massachusetts 'houses are snuggled against the raw winter', so too is the town of Dungatar in *The Dressmaker*, 'a dark blot shimmering at the edge of the flatness.' Both towns are isolated and thus relatively barren of kindness or compassion; both Miller and Ham suggest that harsh conditions allow personal trauma to smoulder. Therein begins the first sparks of fire. In Miller's play, characters repeatedly refer to evil as a 'hot fire'; Ann Putnam's entrance declares the witchcraft accusations as 'fires within fires', implying a duplicity to everyone's motivations. Indeed, the name of the text itself is a reference to a vessel in which metals and other substances are heated at very high temperatures, and of course a crucible conjures up imagery of a cauldron burning over a fire like in a Shakespearean classic. In *The Dressmaker* fire is much more ritualistic; it is a scalding rebirth, employed by the McSwiney mob to render 'their happy family home a crumpled shrouded black heap' when Teddy McSwiney dies, before stumbling away to find a 'new place to start.'

KEY

Topic sentence

Links to *The Crucible*

Links to *The Dressmaker*

✂ Elaboration/
consolidating sentences

1st key moment (T.C.)

2nd key moment (T.C.)

3rd key moment (T.D.)

4th key moment (T.D.) ✓

Body paragraph 3

Structure analysis (cont.)

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*) ✂

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

However, despite the cleansing nature of fire in *The Dressmaker*, Ham suggests it is also a device for reckoning. The description of Tilly's ignition of her own dwelling, which leads to the destruction of all of Dungatar, 'The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains' implies that this too is punishment for their fiery hatred of Tilly and her mother. The return of the citizens, their 'pancake run[ning], the glue which held their eyelashes melted', a mirror of their smouldering town, all 'burned out of existence' is an opportunity for rebirth and growth like the McSwiney family, however Windswept Crest sits untouched, and the 'motley bunch' moved toward it. Had the selfish residents used their money on insurance rather than historically-inaccurate Macbeth costumes they too would have their homes, and perhaps, learnt a lesson. What separates these texts is that whereas Miller employs fire as a symbol of humans' potential to withstand extreme pressurised predicaments, Ham deploys it as a positive, ritualistic force, that can be utilised as retribution or escape.

town
Tilly
title

KEY

Context ✓

Features of the text

Themes, issues, ideas

Character values ✓

Evidence ✓

Comparative analysis ✓

Body paragraph 3

Content analysis

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises ↘

Both texts use fire as a symbol of the powerful emotions and responses crises evoke. Just as *The Crucible* is set in a world where the Massachusetts 'houses are snugged against the raw winter', so too is the town of Dungatar in *The Dressmaker*, 'a dark blot shimmering at the edge of the flatness.' Both towns are isolated and thus relatively barren of kindness or compassion; both Miller and Ham suggest that harsh conditions allow personal trauma to smoulder. Therein begins the first sparks of fire. In Miller's play characters repeatedly refer to evil as a 'hot fire'; Ann Putnam's entrance declares the witchcraft accusations as 'fires within fires', implying a duplicity to everyone's motivations. Indeed, the name of the text itself is a reference to a vessel in which metals and other substances are heated at very high temperatures, and of course a crucible conjures up imagery of a cauldron burning over a fire like in a Shakespearean classic. In *The Dressmaker* fire is much more ritualistic; it is a scalding rebirth, employed by the McSwiney mob to render 'their happy family home a crumpled shrouded black heap' when Teddy McSwiney dies, before stumbling away to find a 'new place to start.' ✓

KEY

Context

Features of the text

Themes, issues, ideas

Character values

Evidence

Comparative analysis

Body paragraph 3**Content analysis (cont.)**

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*) *h*

"The final drumroll crashes, then heightens violently." (*The Crucible*)
Compare how the two texts explore crises.

However, despite the cleansing nature of fire in *The Dressmaker*, Ham suggests it is also a device for reckoning. The description of Tilly's ignition of her own dwelling, which leads to the destruction of all of Dungatar, 'The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains' implies that this too is punishment for their fiery hatred of Tilly and her mother. The return of the citizens, their 'pancake run[ning], the glue which held their eyelashes melted', a mirror of their smouldering town, all 'burned out of existence' is an opportunity for rebirth and growth like the McSwiney family, however Windswept Crest sits untouched, and the 'motley bunch' moved toward it. Had the selfish residents used their money on insurance rather than historically-inaccurate Macbeth costumes they too would have their homes, and perhaps, learnt a lesson. What separates these texts is that whereas Miller employs fire as a symbol of humans' potential to withstand extreme pressurised predicaments, Ham deploys it as a positive, ritualistic force, that can be utilised as retribution or escape.

Themes/ideas/issues

Essay activity 1 – Conclusion

Activity: Highlight any words or phrases that demonstrate an understanding of Miller and Ham's authorial messages – remember, one colour for Miller, one for Ham, one for similarities in authorial intent.

Topic: “The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained.” (*The Dressmaker*)

“The final drumroll crashes, then heightens violently.” (*The Crucible*)
Compare how the two texts explore crises.

KEY

Miller's authorial message

Ham's authorial message

Similarity between authors' messages

Conclusion

Essay activity 1 – Teacher's analysis

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

"The final drumroll crashes, then heightens violently." (*The Crucible*)

Compare how the two texts explore crises.

Ultimately both Ham's novel and Miller's play explore the deluge of crisis that can plague the personal, through to communal. The unforgiving nature of both Salem and Dungatar do not accommodate for error; however, for Tilly she has always been an outcast, 'Murderer! Witch!' whereas Miller writes in his commentary that Proctor is 'respected and even feared in Salem.' Thus, the dilemma of Tilly losing face in Dungatar is not as cataclysmic as Proctor who must 'cast away his good name' and pay a price for the loss of his reputation. Both towns prove through their desolation and poor leadership that when trauma mounts cataclysm ensues, and it is through the oscillating symbolism of fire that both authors represent the town's downfall in one way or another. While Ham focuses more on individuals embracing their trauma and using it to fuel their forward trajectory, Miller takes a more poetic sacrificial approach and suggests all plights begin and must end internally, with the external correcting itself. Both texts serve as a reminder that vitriolic closed-in living will only result in a violent end.

Conclusion

Essay activity 2

Activity: Re-read this conclusion and highlight one sentence that demonstrates the overall message of the text(s).

Topic: “The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained.” (*The Dressmaker*)

“The final drumroll crashes, then heightens violently.” (*The Crucible*)
Compare how the two texts explore crises.

Conclusion

Essay activity 2 – Teacher's analysis

Activity: Re-read this conclusion and highlight one sentence that demonstrates the overall message of the text(s).

Topic: "The cast stood in wafting smoke, hankies to their eyes and noses, trying to block out the smell of burned rubber, scorched timber, paint, cars, curtains. They had been burned out of existence. Nothing remained." (*The Dressmaker*)

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Summary

Key characteristics of this Advanced essay:

- Sophisticated understanding of the texts and how they convey ideas, issues and themes.
- Sustained and insightful comparison of the texts, with complex analysis of similarities and differences.
- Evidence is used consistently and thoughtfully to support the analysis. *purple blend it!*
- Analysis is insightful, and there is significant consideration of how authors use textual features to shape meaning.
- Essay and paragraph structure is skilful and highly proficient.
- Written language is highly expressive, fluent and coherent, with use of sophisticated and varied vocabulary.



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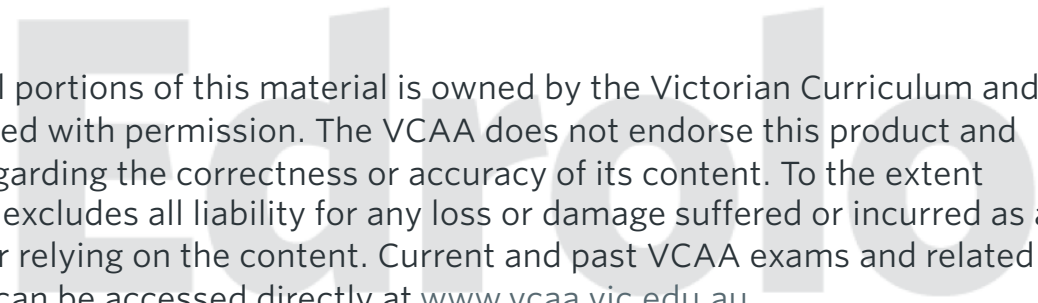
exam / SAC

The capacity to set up a point that explores the topic in a way that demonstrates true comparison is a primary focus of the task. All responses do not have to be constructed in the same way, but they must fulfil the task through comparison.

Must be selective with 'use of texts' Many spent much time telling the story or setting the scene at the expense of selecting parts of the text that allowed for exploration and comparison in relation to the set topic.

* Highest-scoring responses analyse the topic thoroughly, engage with ideas of the topic, set out the response with a strong introduction and then develop the response using comparison as the basis for the exploration of the topic.

doesn't how to set out do what works for YOU



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We do our best to make these slides comprehensive and up-to-date, however there may be errors. We'd appreciate it if you pointed these out to us!