



Drama (Higher): question paper

Candidate evidence

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candidate evidence – please store securely**

Candidate 1 evidence

2. In this essay i am writing about The Crucible, written by Arthur Miller.

In the Crucible, One of Abigail's characteristics is untrustworthy. This can be seen in act 1 whe she is trying to convince Reverend Parris that she is not responsible for Betty's illness. "We were just dancing, uncle."

This quote shows her untrustworthy characteristic as she refuses to tell the truth to her own uncle, someone she has known all her life. Her ability to lie in this moment also highlights her untrustworthy nature, as the fact she would lie in a situation such as this tells a lot about who she is as a person. This quote also highlights how much Abigail only cares for herself, and will go to extreme lengths so that she gets what she wants. Despite her cousin on the bed passed out with an immense sickness, Abigail is still trying to maintain her stable reputation in the village. as a director i would direct Abigail's actor to use nervous facial expressions, to highlight the fact she is struggling to maintain the lie she has created, as well as an upright posture to imply that she is attempting to appear confident and trustworthy, further showing that she is in fact not at all trustworthy. I will also have the actor use a shaky tone to emphasise her nerves at this point as she doesnt want to get caught. As well as this, a high pitch tone to imply innocence and trust, which due to the fact that this is a very manipulative way to behave, this further emphasises how untrustworthy she really is. For Parris i will direct his actor to have very upright posture and stern facial expressions, to assert his authority and strike fear into Abigail. this highlights that Parris doesn't beleive Abigail, and is trying to get the genuine truth out of her. as well as this he will use a loud volume and a strong amount of intonation to emphasise his panic at this point, as he is afraid he will not get the real truth out of Abigail leaving him unable to undersand Betty's current state. Parris's lack of faith in Abigail here further shows that she is incredibly untrustworthy,

in that she could help her cousin but refuses to sacrifice her own reputation for the sake of Betty's health. These acting concepts effectively display Abigail's untrustworthy personality through the variety of voice and movement used by the actors, and Parris's acting concepts emphasise this trait as he they show that he and likely many others do not trust her at all.

Another trait of Abigail's is her very aggressive quality. This can most certainly be noticed during the first act, where Abigail is attacking her very sick and unconscious cousin due to potentially ruining her reputation.

"I'll beat you Betty!"

This shows Abigail's aggressive qualities as the fact the quote is exclaimed and is posing a threat to a passed out human being shows the lengths at which her anger can take her. It shows how easily riled up she can get in a matter of seconds, as just before this she was acting innocent and fragile with Reverend Parris. This quote also shows the disrespect she has for her own family, and that even in a time where everyone is in panic and her cousin almost appears to be dying, she is still thinking of herself and will willingly scream into this dying cousin's face in order to get what she wants. As a director, I would direct Abigail's actor to use a slouched posture while on top of Betty and a very enraged facial expression, to emphasise the immense and unhinged nature of Abigail's outburst at this point, almost painting her as insane and incredibly aggressive. As well as this I would have Abigail's actor use an incredibly loud volume and a deeper voice, to show how extreme and intense this moment is, and emphasising the fact that her aggression has reached peak intensity. As for the girls around Abigail, I would have them use shocked facial expressions and sheltered body language, to imply that they are cowering away from Abigail and that they don't want this to happen to them, showing that Abigail's aggression is enough to strike fear even into those closest to her. As well as this they will use a lack of volume and a shaky tone, to show that Abigail's aggression has struck so much fear into them that they can barely talk or attempt to stop her. These acting concepts effectively highlight Abigail's aggression through the variety of voice and movement used, and further shows how easy it is for Abigail to swing from one emotion or characteristic to another.

Another characteristic that Abigail carries is that she is very intimidating. This can be very clearly seen in act 1 when Abigail has finished harassing her disease-ridden cousin and is now attempting to manipulate and threaten the other girls in the room.

"If either of you breathes a word, or even the edge of a word, I will come to you in the black of some terrible night with a pointy reckoning which will shudder you."

This quote shows that she is intimidating as the depth that she goes into is incredibly detailed and chilling, and is incredibly frightening to those who have to hear it directed towards them. This quote also shows how manipulative and selfish Abigail is, and that because she isn't getting her way she has resorted to violently threatening her friends for the sake of her own benefit. As a director I will direct Abigail's actor to use a slouched posture and an incredibly villainous facial expression, to show her unhinged and strikingly terrifying appearance at this moment, most certainly making the girls feel intimidated. I will also have Abigail use a loud volume and a deadly serious tone, to show that her intentions are very real and that she appears as if she will act on these threats, further intimidating the girls. As for the girls' movement, they will use shaky body language and a lack of eye contact with Abigail, as they are deeply frightened and intimidated by her. As well as this they will use a lack of volume as well as a high pitch, to show that they want to emphasise their innocence so Abigail doesn't hurt them, showing how intimidated they are. These acting concepts further highlight Abigail's intimidating characteristic as the variety of voice and movement used by the actors perfectly shows how much Abigail has struck the girls and left them deeply intimidated.

Another characteristic of Abigail's is how jealous she can be.

is a cold shivering woman .

highlights Abigail's jealousy as she deeply dislikes Proctor's wife, showing how she would rather him be with her than with Elizabeth. This quote also shows how emotional and unaware of others feelings she can be, as she has no hesitation in calling Proctor's wife directly in front of him. As a director i would direct Abigail's to use a very upright posture and a distraught facial expression, to show that she is confident in what she is saying and wants to convey her jealousy towards Elizabeth, and that Abigail believes that she is better for Proctor. I would also have her use a stern tone and a low pitch, to show that due to her jealousy, any mention of Elizabeth causes her to stop and to all of a sudden become more angry and distressed. In this scene i would have Proctor use very upright posture and direct eye contact, to assert his dominance and show that he does not like Abigail's very transparent display of jealousy. I will also have him use a very stern tone and a loud volume to show his anger in this moment, as he is tired and fed up of Abigail's insults towards his wife, further showing that Abigail is constantly displaying her jealousy and angering Proctor in the process. These acting techniques effectively highlight Abigail's tendencies to be jealous through strong use of movement from the actors, highlighting how riled up Abigail can get due to her jealousy.

Another quality of Abigail's is how lustful she can get. This characteristic is very prominent in the scene where Abigail and Proctor are together in act 1, and Abigail can be seen trying to seduce Proctor and make him fall for her.

"I cannot sleep for dreaming."

This quote shows her immense desire for Proctor, and shows that her lustful feelings are so strong that the thought of him keeps her awake at night. Her confession to this shows how much she wants Proctor to know this, and that she wants him to desire her and use her. This quote may also show that she can also be very manipulative, as she may be only saying this to trick Proctor into falling for her, whereas she is doing this so she can give into her lustful desires. As a director, i would direct Abigail to use a longing facial expression and breezy body language, to show that she is seduced and at peace in Proctor's presence. As well as this, the fact that she is longing for him shows her lustful tendencies, and that she is always thinking about him. Furthermore, i would have her use a soft tone, as well as a lower pitch, to show that she is trying to appear mature and lustful when around him, when in reality she is much younger than Proctor. In this scene, i will have Proctor use a lack of eye contact and a frustrated facial expression, to show that he is trying to deflect the lustful emotions being presented to him. In this scene, i will also have him use a stern tone yet a lack of fluency, showing that he is trying to be strong and not give in, however there is still a part of him that feels lustful.

7. a) During the closing moment of *The Crucible*, the mood and atmosphere is incredibly tense. This is clear through the very dramatic and intense image of Proctor walking slowly to his death, making this incredibly tense due to his relevance in the story.

b) During this closing moment, I would use a harsh, LED spotlight coloured white and set to 90%, pointed directly at Proctor at CS. This will enhance the fact that he is walking to his death, and that the blaring white light is almost him being lifted to heaven. The themes of death are very clear, making the whole mood and atmosphere rather tense. I would also use a harsh LED spotlight behind Proctor at UCS, set to 100% and set to white. This will enhance the tension as the brightness makes it quite difficult to face, much like it is for Proctor having to walk towards it. The power of the light emphasises how close Proctor is to the light, making this moment very dramatic and furthering the tense mood and atmosphere. I would also use soft red spotlight at 50%, pointed directly in front of Proctor. This will emphasise the tense mood and atmosphere as it symbolises blood and violence, something that Proctor is somewhat about to endure.

c) In the closing moments I would have Proctor stand at CS, to emphasise that he is the one that is being killed and that he is the one who is significant at this point. His presence at CS makes him appear very vulnerable and on the spot, making the mood and atmosphere very tense as Proctor is not usually seen in such a vulnerable and broken state. As for Reverend Hale in this scene I would have him stand at USR, behind Proctor. As Proctor moves towards the light behind him, Hale will move from USR to UCS to stop Proctor and say goodbye, as he is in distress due to him being hung. Hale's sudden movement creates a very immediate rush of emotion, and this rush creates a very tense mood and atmosphere. As the scene closes out, Proctor will walk from CS to UCS, to show that he is walking towards the light and to his death. This creates a very tense mood and atmosphere as a character that is very important and beloved is walking slowly towards a painful death, building up a slow anticipation and creating a heavily tense mood and atmosphere.

9. In this essay i will be discussing The National Theatre's Production of Frankenstein (2011)

Moments of shock are very present in Frankenstein. This is clearly shown when the monster is born from it's egg and runs around frantically. In this moment, the actor for the creature emerged from the egg at CS, and then used a very baby-like body language as well as distressed facial expressions, to show the monsters confusion at this point. The disturbing nature of a grown looking man acting baby like contributes to the shock factor. As well as this the creature used a severe lack of fluency and a loud volume, implying that the monster cannot speak very well however is incredibly terrified. These concepts create a moment of shock as the creature's very erratic and unpredictable behaviour makes for a very unnerving and surprising moment at the beginning of the play. These concepts enhance the audiences appreciation for the performance, as the fact that they are thrown straight into the birth sequence and are left to watch it for an extended time is very interesting and unlike other plays. The audience are already impacted from the first 10 minutes due to the shocking and surreal nature of the performance.

Another moment of surprise in Frankenstein is when the monster burns Delacey's house down. This is when the creature is attacked and yelled at due to his differences, and feels his trust has been broken by his friend and mentor Delacey. In this moment, the monster runs erratically around the house which is positioned at CS. The creature uses a loud volume and a lack of fluency, to emphasise how insane and unhinged he has become, as well as very frantic body language and villainous facial expressions to show he's gone completely mad. This makes for a moment of shock as it shows the creature in a very vulnerable and frightening state, as he feels that the morals he has been taught have all been lies, and due to this he is acting violently towards someone he once thought he loved. The audiences appreciation here is immensely heightened, as they feel concerned for the monster and they feel as if they have witnessed all of his progress as a human being completely disintegrate, making for an exciting turn of events. The audience feel surprised by this, as the character they once saw as innocent is now committing very violent acts.

another moment of shock in Frankenstein is when Victor and the creature first meet. This is when Victor is looking for the monster, and they both run into each other atop of a mountain. At this moment the creature is standing at CSR, whereas Victor is away over at CSR. In this moment the creature uses a loud volume and a broken tone, to emphasise that the creature is hurt and angered by Victor's abandonment of him. He will also use a stern facial expression, as well as tall posture to show that he is trying to impress Victor and show that he is a well kept human being. This moment is incredibly shocking as this is the first time that the two have been seen together, and it makes for a very tense and shocking moment of release. The audience's appreciation is heightened as they have been waiting for this moment the entire play, and they feel relieved to finally see the two characters interact with one and other. The audience are in a state of shock, as the moment they have been desperate for has finally arrived.

Another moment of surprise in Frankenstein is when the creature jumps out at Elizabeth. This is once Victor has left after telling Elizabeth about the creature, and shows the creature immediatly jumping out from its hiding place from under the bed covers and grabbing Elizabeth, holding her in his grasp. in this moment Elizabeth is at CSR, along with the creature behind her. She displayed a very shocked facial expression, as well as almost paralysed body language, due to her immense fear at this point. She also used a very quiet volume and shaky tone, showing that she was afraid and didn't want the creature to hurt her. This moment is incredibly shocking as it is quite upsetting, as it depicts a very deranged man holding a very innocent woman in his grasp and not letting go.

this enhances the appreciation of the audience as it shows the development of the creature and what he has become, due to the way he has been treated. The audience find this moment incredibly shocking also, as despite the creatures quick decline in sanity, they almost feel sorry for him as he has almost been raised to be this way.

Another moment of shock in Frankenstein is when the creature kills Elizabeth. This is after the creature has tried to get Elizabeth on his side, however she doesnt agree, and the creature then proceeds to violently rape her and snap his neck. At this point the creature and Elizabeth are at CSR, and on the bed. The creature will use a very villianous facial expression and erratic body language, to show he has reached peak insanity. He will also use a very loud volume and a demented tone, to make the moment all the more chilling and horrific. This is an incredibly shocking moment as it shows a character who we once believed was inñocent, doing one of the most twisted and distressing things imaginable. The audiences appreciation is heightened, as it highlights the message that the story is trying to convey, which is that if you treat someone like an animal they will inevitably act like one. The creature has been treated horrifically throughout the play, and the fact that he inevitably becomes an incredibly twisted and demented being was inevitable. The audience are immensely shocked by what happens here, as they all of a sudden feel a great hatred for a character who they once routed for.

Candidate 2 evidence

4.	
	The text I have studied is "A Taste of Honey" written by Shelagh Delaney in the 1950s. The play is set in a deprived area of Manchester and follows the story of Helen and her daughter Jo.
	In this play, the ^{high} status of Helen is important to the plot ^{and conveyed.} ↑ throughout the play.
	In the beginning of the play, Helen and Jo move into a small flat behind a slaughterhouse. When they first move in, Helen's status is shown clearly through the way she addresses Jo, showing her power over her daughter. Helen says " what ^{what} intrigued ^{intrigued} pass me that class Jo." This is an example of the way Helen bosses Jo around, telling her what to do. as As an actor, I would use poor eye contact with Jo to show Helen is uninterested with Jo and emphasise that she

thinks herself above Jo, showing her status. I would also use a demanding tone of voice and low pitch to show Helens status and to once again show her ability to order Jo about in an unkind matter. Finally, I would establish Helens high status by using upright, good posture to show that she holds herself highly and suggests she feels entitled to boss Jo around the way she does.

Helens high status is communicated when ~~she reveals~~ Jo reveals to her that she is getting married in act two. Helen spots the ring around Jo's neck and snatches it off her. While this argument is happening, Helen ~~then~~ firmly says "you silly little bitch!". This helps once again communicate her high status around Jo and shows how she believes she has the right to insult her

daughter simply because she doesn't agree with her actions. This also helps to communicate to the audience that Helen frequently speaks to her daughter the way she wants to, displaying clear characteristics of a character with a high status. As an actor, I would use the gesture of pointing my finger at Jo to convey aggression and to emphasise Helen's rage. I would also use an angry facial expression with furrowed brows and pursed lips to suggest Helen is attempting to frighten Jo, displaying more characteristics of a high status character. Finally, I would use loud volume to help show that Helen is eager to have control over Jo on all levels.

Helen's high status is communicated in act 3 when she arrives back at Jo's flat. She had

Just split up with her husband Peter and arrived at Jo's for a place to stay without warning. This already shows her entitlement and power over Jo's life which can be easily affected by Helen. Helen says "anybody at home? well i'm back. you see, I couldn't stay away, could I?" This effectively conveys Helen's high status as it shows how easily she can come back and invade Jo's space without any consequences, emphasising her power and influence on Jo's life. This is important because her influence on Jo's actions shapes the plot throughout the play. As an actor, I would use open body language with the gesture of throwing my arms out when I arrive to show Helen's ability to be a big character and invade the space. I would also use levels effectively by standing over Jo, who is sitting down, to

Symbolise Helens high status over Jo and show how Helen looks down over her. I would also use the space effectively by using a slow pace and covering all corners of the stage on entering in order to convey Helens influence over the whole set and the whole plot.

Helens high status is shown again in Act 3 when she has enough power over Geoff to scare him into leaving the flat. Geoff, Jos friend, had been living with Jo throughout her pregnancy and looking after her while Helen was absent. On Helens return, she demands that everything should go back to the way it was before. She says to Geoff "look love, I've come here to talk to my daughter, can you make yourself scarce for a bit?" Followed by

other remarks such as "I thought you said you were going.", "are you off now?" and "how long is he gonna stick around here." When Creff eventually leaves, this conveys Helens high status as it shows her ability to influence other characters decisions and is important to the plot as it leaves Jo without someone trustworthy to look after her. As an actor, I would use personal space with Creff and make sure to be looking down on him, maintaining good eyecontact and being close to him in order to frighten and intimidate him. I would also use good clarity and a slow pace when talking to him to emphasise Helens arguments and points, showing that she thinks what she has to say is important.

Helen's high status is communicated and ~~is~~ important to the plot at the very end of the final scene of the play. On discovering the race of Jo's baby, Helen leaves the flat, leaving Jo by herself without anybody to look after her. In previous scenes she has criticised Jo's living conditions, scared away her only friend and taken over her house without difficulty, then left Jo with nothing. This shows her high status and emphasises that, ultimately, Helen has the most control over the other characters and the way the plot develops. Helen says ~~"I don't know what to do with you"~~ ^{"I don't know what to do with you"} before leaving in a rush. This ~~circumstance~~ suggests she is leaving Jo again and ~~probably~~ ^{can't be bothered} with ~~over~~ her daughter. As an actor, I would use a panicked tone of voice to show that Helen is eager to leave the house in a hurry. I would also use emphasis on the word "you"

to show that Helen is trying to hurt Jo personally and deliberately. I would also use fast pace in my voice and movement ... to symbolise how quickly Helen is able to leave Jo's life and leave her with nothing. This would emphasise one final time that Helen has the majority of power and control in the play and her decisions are ultimately what leave Jo on her own at the end.

7.	
(a)	<p>In the closing moments of "A Taste of Honey", the atmosphere is dark^{somber} and the mood is sad and upsetting. There is a sense of loss disappointment and betrayal at the end of the play due to Helen and Jos' final argument in which Helen is distraught ^{and leave} because she finds out that Jos' baby is going to be mixed race. There is also a sense of expectation uncertainty and a feeling of empathy for Jos as she has been left on her own. This is because the audience is unsure whether Helen will come back for Jos and it is assumed she is left to have the baby by herself.</p>
(b)	<p>As a director^{designer}, I would use a wash of blue light over the stage. The light would be low intensity and used to emphasise the somber atmosphere.</p>

in the final moments of the play. I would also use a spotlight on Jo during her final monologue to symbolise her loneliness and show that she is the only person left at the end of the play. The spotlight would illuminate Jo who is sitting centre stage. I would also use strobe lights when Helen leaves to indicate a dramatic change in Jo's life and for dramatic effect. I would also use a high intensity wash of red light right before the curtain to indicate Jo's underlying feelings of anger and betrayal which she feels towards her mother.

(c) As a director, I would instruct the character of Helen to be upstage - right before leaving to make sure she was far away from Jo and was absent from her physically, representing how she is emotionally absent from her also. I would instruct the character

of Jo to be positioned centre-stage to represent her importance in the play and to symbolise that she stands alone, by herself in the end. I would instruct the character of Jo to ~~not~~ make little movements and only use small movements when she does to reflect Jo's sad mood and show that she has little energy. I would also instruct the character of Jo to use closed off body language and poor eye contact with the actor playing Helen to show the clear divide between the two of them. These decisions would help show the mood and atmosphere ~~as~~ as Jo's clear exhaustion and physical absence from Helen further represent the sad mood and somber atmosphere by emphasizing Jo's reluctance to look at her or be near her. Furthermore, Helen's physical absence

represents betrayal and Helen's inability
to be a good mother.

9.

A performance I have recently watched is 'All My Sons' by Arthur Miller and directed by Howard Davies. This play was recorded at the Apollo Theatre in London and is a story about Joe Keller and his family who live comfortably in America post war, however throughout the play, secrets are exposed about Joe and his work. The play is set in 1947 and throughout the play there are many moments of shock and surprise.

One moment of shock/surprise in the 'All My Sons' is the moment that Kate finds out that Chris plans to marry his brother, who is presumably dead, ex. In this moment Kate is shocked and distraught because she believes that Chris' brother Larry is still alive and that they should all wait for him to return. The actor playing Kate uses an aggressive tone to show she is unhappy with Chris'

~~decision~~ decision and to emphasise that she is angry with him. She also uses a high pitched voice to show that she is emotional and upset and is trying not to cry. The actor playing Kate also makes excellent use of dramatic pauses to convey her ~~scene~~ shock and surprise by stumbling on her words and pausing in the middle of sentences. This enhanced my appreciation of the performance because it helped show Kates disbelief that her son would do such a thing and that he doesn't believe that Larry is coming back. Furthermore it helps us understand Kates eternal faith in her son Larry and helps us see just how adamant she is that Larry is coming back.

Another moment of shock in the play is when George arrives with new information about Joe and Georges father who were once business partners.

George had visited his father in jail who had explained to him that Joe was responsible for killing 21 pilots due to faulty plane parts that Joe had made money from and sold regardless of their condition. This shocks the family and Chris and Kate are quick to defend Joe. To emphasize the shock, the actor playing George uses a loud volume to alert and shock the family. He also uses the gesture of pointing accusingly at Joe who he is angry with. He also uses strong, intense eye contact with Chris, attempting to alarm him and convince him of his father's wrongdoings. This enhanced my appreciation of the performance as it heavily shocked the audience and shows how there is a lot of lies and information about Joe that the audience don't know yet. Furthermore it also helps the audience understand that Joe would do anything, including

framing a man, to protect his comfortable life and family who he hopes to pass his business down to.

Another moment of shock is when Kate accidentally reveals that Joe has never had a sick day in his life. This is significant because Joe's excuse for not showing up to court to discuss the faulty plane parts was because he was sick. The actor playing Kate uses a shocked facial expression when she realises what she's done. She also uses poor articulation and stumbles on her words to indicate she has accidentally said something she shouldn't have and is nervous about it. She also uses the gesture of holding her hand up to her face to show frustration and guilt. This enhanced my appreciation of the performance because it ~~introduces~~ introduces new and shocking information about Joe to the audience and effectively,

develops the plot. Furthermore, it makes the audience wonder what other lies Joe tells to protect his family.

Another moment of shock was when it is revealed that Larry committed suicide. The family are presented with the letter that explains that Larry was so ashamed of what his father had done that he killed himself. This introduces the theme of social responsibility and family loyalties. To effectively convey this shock, the actor playing Joe falls to his knees. This use of levels helps show that Joe is distraught and upset by the news and symbolises that Joe is in a low place. The actor playing Joe also uses an upset and sad tone of voice, speaking through sobs to show his upset and distress. He also uses a closed body language and bad posture to indicate his mood and

show that he is distraught. This enhances my appreciation of the performance as it lets the audience realise that Joe has indirectly killed his son and that the shock is too much for him to bear that he can hardly stand. Furthermore, it helps the audience realise that Joe doesn't care for social responsibility and only reacts when someone in his family is affected, conveying his view that family come first.

Another moment of shock comes when Joe kills himself at the very end of the play. The audience hears a gunshot which indicates that Joe is dead and Kate falls to her knees. The actor playing Kate is positioned centre stage and is on the ground which is once again use of levels and shows his complete dismay over her husband's death. ~~The~~ The levels show her low mood

and convey how she feels. She also uses poor clarity as we cannot hear her through her sobs. She uses the gesture of clutching her heart to show that she is in physical pain due to his death. This enhanced my appreciation of the performance as it helped show how family was everything to Kate and she is now left alone without a husband to support her. Furthermore it shows that Joe cannot live with his mistakes and feels too guilty, only now that he has learned that his mistakes cost him his son's life, to go on living.

Director Howard Davies establishes a moment of shock in the opening sequence using sound effects while the scene portrays Kate's nightmare about Larry. He uses pre-recorded SFX of a plane flying over the house to represent Larry's death and thunder sound effects to

establish fear. He also uses a loud pre recorded crash to show Larry's memorial tree fall down. This enhanced my appreciation of the performance as it establishes initial shock for the audience and makes the audience interested. Furthermore, the opening sequence was written and added by Howard Davies and accurately foreshadows events to come in the play.

Director Howard Davies establishes a moment of shock during the opening sequence again using lighting cues. He uses a strobe light to represent lightning and a wash of white, low intensity light to represent moonlight showing it was nighttime. He then uses a sudden blackout which shocks the audience before the first scene. This enhanced my appreciation of the performance because it ~~also~~ gets the audience

interested in Larry's story and shows the horror of war accurately. Furthermore, it is a large contrast from the bright, warm lighting of the first scene which establishes a more comfortable atmosphere.

Director Howard Davies establishes a moment of shock when Chris and Joe fight about Joe's scandal. In this scene, Chris finds out about Joe's lies and shouts at him about his wrong-doings. Howard instructs Chris to stand in personal space with Joe, towering over him and establishing Chris' status over Joe, shocking the audience. He also instructs the actors to use levels with Joe on the floor and Chris above him ~~with~~ with Chris violently threatening him. This creates a tense atmosphere and surprises the audience with Chris' new power over Joe. The actor playing Chris

is instructed to use a loud volume due to his anger which startles the audience. This enhanced my appreciation of the play as it helped the audience feel Chris' shock with him and shows Chris' anger effectively. Furthermore it shows that Chris' previous perceptions of his dad have crumbled right in front of him and the strong, fair and smart man he knew him to be is gone.

Howard Davies establishes a moment of shock when Joe kills himself. He uses a pre-recorded SFX of a gun shot to indicate that Joe is dead and to shock the audience. He also uses somber, melodic clarinet music to establish the sadness of Joe's death and a wash of low-intensity blue light which has connotations of sadness. This enhanced

my appreciation of the performance as it helps bring this plot twist to life and the use of sound hopefully startles the audience as they weren't expecting it. Furthermore it is effective because it symbolises the darker side of the American dream that Joe hadn't seen before and the gunshot represents the end of the dream for him and his family.

Howard Davies establishes a moment of shock when ~~George~~ Ann tells George to leave and go home, as neither the audience nor George was expecting her to do so. Howard Davies instructs the actress playing Ann to be far away from George who is leaving upstage-left. These far away proxemics help show that Ann doesn't want her brother to be free. He also instructs the actress playing Ann to use a harsh

and firm tone of voice and good eye contact. This enhanced my appreciation of the performance as the audience wasn't expecting ~~her~~ ^{her} to stand up to her brother and take Joe's side. Furthermore, it shows that Ann has the same values as Joe and doesn't want George to cause trouble despite him being right, which shocked the audience.

Candidate 3 evidence

4.	<p>In "The Birthday" by Harold Pinter, there are four key scenes which are: Stanley's first appearance, the wheelbarrow scene, the interrogation scene and the wooing scene. Throughout these scenes, Harold Pinter tries to create an emotion for the audience, which are: confusion, fear, intimidation.</p> <p>In the first scene, the audience feel the emotional confusion. This is communicated to them by having Stanley enter for the first time, unshaven and in his pyjamas. This is unusual for a guest staying in a boarding house, as he shows that he has no manners:</p> <p>"the milk's off" and "all night I've been dreaming" and and now she won't give me any".</p> <p>Here, this shows Stanley's rudeness to another level, as this is his first interaction with a worker at the boarding house, he starts to speak to her as though she is his</p>
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4 mother and he is a stropky teenager. This confuses the audience massively, as it is not normal.

As an actor, I would try to convey this emotion by using a slouched posture when entering the room. I would also use a deep, fast paced voice when speaking to Meg, showing his disrespect for her.

I would act Stanley in this way to try to show his strange actions. Another key scene in "The Birthday Party" is the wheelbarrow scene. In this scene, Stanley tries to take advantage of Meg by playing on her gullible nature and trying to scare her into believing people are coming to get her. In this scene, the emotion of fear is trying to be conveyed, as Stanley is very frustrated with Meg and is trying to seek revenge on her, by trying to make her fear for her life:

"they're coming, they're coming today"

and

"do you know what they've got

In this scene, Stanley is trying to show his power over Meg, as he feels he can easily manipulate her. This makes me feel empathy for Meg, as she starts to become defenseless and has no way to defend herself against Stanley's ridicule.

As an actor, I would have Stanley on stage, standing next to Meg. He should slowly advance towards her closely, so that Stanley is trying to close in on her personal space. He should also use a condescending tone and a quiet volume when speaking to Meg. I would act Stanley in this way to show that he is enjoying ridiculing Meg and finding it easy.

In another key scene in "The Birth Party", Stanley is now being manipulated himself, by the two suspicious men who have come to stay in the boarding. During this scene, Stanley attempts to go to the house, but is stopped by Mecana at the door who tries to convince him to

4. Throughout the play, Stanley adds tension to the plot, as he claims that two men are coming to the boarding house to cause him pain and take him away - but he refuses to seek help from the people around him, and also refuses to tell them why they are coming in the first place:

"But guests are arriving, it's all laid on."

In this scene, Stanley loses all status and power that he once had, as he is now trapped in the house with Meehan and Goldberg. In this scene, I would have Stanley speak in a loud volume to show his fear. I would also have him walk with a quick pace, to show he's trying to shake Meehan off his back. He should also have a hand on Meehan's shoulder, showing that he's trying to gain access of the door from Meehan. I would act Stanley in this way to show that he is desperate and anxious to leave.

Another key scene, of "The Birthday Party," is the interrogation scene. In this

4 scene, the feeling of manipulation is trying to be shown here, as Meehan and Goldberg have now taken away security that Stanley had and have left him defenceless:

"wake him up, stick a needle in his eye."

and

"you're a plague webber"

In this scene, Meehan and Goldberg use violent language in order to try to break Stanley into submission, and try and convince him to leave. In this scene, the audience are still unclear about what Meehan and Goldberg need from Stanley, but they are aware that they are trying to create fear in him and cause him to break. In this scene, I would have Stanley sitting on a chair, in centre stage, clutching his knees. I would also have Meehan and Goldberg, also in centre stage, hovering over him. I would also have Meehan and Goldberg using a slow pace to circle Stanley on centre

4. stage. I would have Stanley acting in this way to show that he is defenceless and unable to go anywhere.

In another scene, in "The Birthday Party", Stanley has been verbally abused and has been left a vulnerable mess, unable to leave the boarding house. This is the wooing scene, where Goldberg and Meenane finalise their plans by trying to convince Stanley to come with them to an unknown destination. This makes the audience again afraid for Stanley, and fear for his life.³ ~~In this scene,~~ Throughout the play, this tension has been built, over Stanley being taken away and now that it's finally happening Stanley has no control over it, creating a frustrating feeling for Stanley. In this scene, I'd have Stanley gesturing his hands in his head, I would also have Stanley tapping his foot with a quiet volume and I would also have him using a slouched body posture. This shows his lack of movement and

4.	desperation to leave, as he has lost the will
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7.

(a) In the closing moments of "The Birthday Party", an ominous and fearful atmosphere is created, as Stanley is in danger of impending violence from Meccanne and Goldberg. This is created through very violent dialogue from Meccanne and Goldberg, where they manipulate him into feeling emotionally vulnerable about his life choices and situation. This creates this atmosphere as it creates the emotionⁱⁿ the audience of fear for Stanley and confusion around why Meccanne and Goldberg are doing this to him.

(b) In this scene, I would create this mood and atmosphere through a Franelle spotlight, that should be pointed towards Stanley, sitting in centre stage. I would also have a blackout around Stanley,

7(b)	helping to emphasise the pressure he is under. I would use a white gel on the Franelle spotlight in order to make it clear Stanley's emotions.
7(c)	As a director, I would have Stanley sitting in centre stage, I would also have Goldberg and Mecanne also positioned in centre stage, but circling round Stanley, creating the idea of intimidation and emphasizing the ominous and fearful atmosphere.

8. In "Frankenstein", by Nick Deere, there are five key scenes and these are: the birthing scene, the rabbit scene, the house burning, William's murder and the ~~chase~~ ^{chaise} scene.

In the first scene, Nick Deere shows an important plot development, as this is the first time that the monster is introduced to us. In this scene, the idea of birth and re-birth is shown through design concepts and acting development of characters. In this scene, the monster uses hand gestures to rip open the birthing pod he is surrounded by, when the monster arises, he falls down the stairs, making loud grunting noises, screaming in a high pitch and volume. The monster also attempts to stand, by using shaking leg movements, and using arm gestures to prop itself up. Throughout this scene, you can see the pain and uncomfortable nature of the birth for the monster. This makes us uncomfortable

8. as we feel responsible for the monster, as the monster is on its own, and the only witness to this is the audience, but the audience also feels disturbed by this, as they are forced to endure the uncomfortable sight of a grown man being born again and unable to walk.

In this scene, the theme of science and electricity is also shown, through ~~this scene~~ through the set, as there is thousands of bare lightbulbs suspended from the ceiling, flashing in sequence every five minutes, to the sound of an electrical surge. This creates the idea in our heads of the rhythm of a heart beating, but also a surge of electricity. Also, in this scene, there is a large sheet of white material stretched between two metal poles, in the centre of the stage, representing the birthing pod. Next to the two metal poles, there is a set of stairs where the monster inevitably falls down and also a red Franelle spotlight, lighting the back of the material sheet.

8. This shows the unnatural process of the monster being born, as they are big metal poles, which create the image in our heads of industrialisation and almost a sense of a factory. The light on the back of the sheet disperses a red, direct light, which creates the sense of heat and protection, creating a clash between the natural process of birth and the industrialised nature of the monster. This shows the monster's uncomfortable journey into the world and the difficult starting point that his life begins at. Another scene in "Frankenstein", is the rabbit scene. At this point, the monster has escaped from Frankenstein's lab and is looking for some form of safety and support as he has been chased out of the town, and has nowhere to go. In this scene, Frankenstein the monster enters from backstage left. He is limping and has a slouched body posture. He also has his hands gestured, holding a small cloak over his face. When the monster's

8. ~~thoughts~~ spots two ^{other} men sitting in centre stage, he begins to use a loud volume to grunt at them and tries to communicate. In this scene, the monster is coming into contact with the first human beings that he has ever met. He appears frightening and ill, which eventually scares off the two men sitting by the campfire, leaving the monster, once again, afraid and alone. In this scene, Nick Deere tries to create the effect of a lonely and afraid atmosphere, by using a blue-gelled flood light around centre stage and has a Franelle red spotlight to represent the fire in the centre stage. This shows the night-time effect in the woods, showing the monster's vulnerability and making us feel for it. The red Franelle light also makes us reflect back on the previous scene, where the monster was also alone and defenseless. Another key scene in Nick Deere's "Frankenstein", was the burning house

8. scene. In this scene, the monster uses hand gestures to ~~the~~^{hold} a flaming torch above his head and shake it around. In this scene, the monster is taking revenge out on the old man who tried to protect him from the rest of society, but failed to keep his existence a secret. So in this scene, the monster reverts back to its animalistic ways, by walking with a slouched back, positioning his knees to walk closer to the ground. The monster also uses a loud volume when he quotes the speeches of revenge that he learned from the old man, showing the dramatic irony of the old man teaching the monster. In this scene, the monster also uses a high pitch when he screams out and shouts. Throughout this scene, the monster shows the deterioration of all the progress the monster had made in becoming civilized.

In this scene, Nick Deere shows the plot development through the design

8. concepts, when he uses a Franelle red-gel spotlight - reflecting a silhouette of the victims inside the house, emphasizing the ~~dest~~ destruction that the monster is causing to his chances of having a future, as he is becoming a murderer. Nick Deere also uses a black-out around the house, showing that the monster is doing this in the dark, when nobody can see it. This also shows that the monster had planned this when he decided to take his revenge out on the old man. This gives the audience almost no hope for the monster's future and fear for what will happen next.

In another scene, in "Frankenstein," the monster decides to hunt down his creator, Frankenstein, by killing off members of his household. In this scene, ^{the monster} ~~Frankenstein~~ finds Frankenstein's younger brother standing at the end of the dock, looking out. In this scene, the monster uses a slouched posture

8. and a slow paced walk when approaching William. The monster uses hard eye-contact with William, creating the image in the audience's head, of an animal stalking its prey. The monster should also use a low pitched voice when speaking to William, as he does not want to alert others nearby. In this scene, William should remain looking out from the dock until the monster approaches him. In this scene, Nick Deere uses design concepts to create the theme of vulnerability for William. He does this by using a smoke machine, to create a misty idea around the dock, which also helps contribute to the effect of moving water around him. To create the effect of water, they use a large blue sheet material, which continuously shakes about, showing the concept of waves. In this scene there is also a blue floodlight over the stage, creating the impression of

8. an unclear lighting and an unsafe atmosphere, for William. In this scene, the monster is taking advantage of William's vulnerability, in order to take revenge out on Frankenstein. This shows the monster's knowledge on human concepts, as he has learned that revenge is a way to seek acceptance of the pain that Frankenstein has caused him.

Another key scene in Frankenstein is the final chase scene. In this scene, the monster has lured Frankenstein into the mountains and into isolation from anyone around him. In this scene, the monster uses a fast-paced run when moving around the stage. The monster also uses a dramatic monologue throughout the scene, setting a dramatic atmosphere for the final showdown between him and Frankenstein. When Frankenstein enters the scene, he walks with his head held low and does not have any

8 eye contact with Frankenstein, he walks with a very slow pace and he uses his sled to keep him balanced, as he uses a shaky leg movement to make himself appear like he is close to collapsing. This helps to show the monster's persistence and energy to keep going, whereas Frankenstein is weak and does not have any more energy left.

In this scene, Nick Deere uses a white floodlight to make the stage appear clean and white. As the monster has dragged Frankenstein far up into the hills, where the conditions are difficult and dangerous. There is also a Franelle spotlight on the monster, who persistently moves around Frankenstein, emphasizing the dramatic lighting. In this scene, there is also a revolving floor, ~~which~~ which gives Frankenstein

8. more movement around the stage - even though Frankenstein is weak and struggling to move.

This final scene shows the battle between Frankenstein and the monster and their motives to finish each other off.

Throughout the play, you can see the important plot developments, as all of the monster's bad experiences link back to the abandonment that Frankenstein has put on the monster, showing that their fates were interlocked and their final battle was bound to happen - until there was only one of them left standing. You can see this in the final scene.