

Candidate 6 evidence

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5.	In 'The Crucible' by Arthur Miller, John Proctor is a character who displays 4 main motivations in the play. These are lust, guilt, anger and desperation.
	In Act 1, Proctor's motivation of lust is displayed to enhance the theme of abuse of power towards Abigail Williams. Previously, John's wife, Elizabeth, had hired Abigail to help in the Proctor home, however, after discovering the affair John was having with her, she was immediately fired. The play is set in Salem in the 1600's which was a strict theocracy, whereby christianity as a religion was the law, meaning the consequences for an affair would be severe. Elizabeth loved John too much to spread word on his affair, so instead, him and Abigail were cut off from interacting. However, Abigail's cousin, Betty became sick, and on John's visit, the pair interact again. Throughout the scene, Abigail is seen begging John for their past affairs and wishing him to respond to her desire. While John suppresses any reciprocation for Abigail's words due to regret of their history,

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	he eventually gives into his thoughts, saying "Ah you're wicked yet" in a suggestive manner. As an actor, I would use a flirtatious tone to contradict John's previous repressed emotion and allow the lustful meaning of the phrase be heard by Abigail. John's underlying intentions are the abuse of power, which is fueled by his lust for Abigail, who is easily manipulated. I would also use a low pitch to create a strong sense of masculinity from Proctor. on stage This would impact the importance of this line as it would display raw desire in his voice for a relationship with Abigail to arise again. I would also use a pause after saying the line to emphasise John's change in tone and create tension between the pair on stage. This would allow the shock of John's his sudden lust to be perceived as a deliberate change, to see how Abigail would react, and creates physical attraction to be witnessed from the characters. I would also emphasise this through direct eye-contact. This would show the audience the deep connection that the two share, and have previously shared, which

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	creates a longing from the characters for their past and what they once were. I would also use a grinning facial expression from John to show ^{pride in his} achievement in his of abusing the power he has as a man in a patriarchal society, to seduce Abigail and ^{have formed a} relationship relationship with her. This further portrays lust as a motivation for an intimate relationship but not lust or power as he is changing to make himself more attractive to Abigail. Overall, John Proctor uses lust for Abigail as motivation for abusing his power as a patriarchal figure in society, and breaking the laws of the theocracy. In Act 2, Proctors motivation of guilt allows him to defend his wife and himself from the wrath of the church and from witchcraft accusations. Reverend Hale visits the Proctor home due to suspicion of John's loyalty to the church, as he has not been to the church for a long time. This leads to ^{the} questioning of John's knowledge of his 10 commandments which are the core theocracy laws. On recital of the commandments, John quickly

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	realises that he has forgotten a commandment, as it says in the stage directions "He counts back on his fingers, knowing one is missing". He quickly repeats a commandment he has already said in the hopes to avoid confrontation. As an actor, I would use a nervous tone to display a sense of fear from John of what consequences he may face for forgetting a commandment. This would display guilt at forgetting as he also knows that this could impact Elizabeth, who he loves too much to see be punished. I would also use a loud volume in an attempt to show Hale confidence to try and distract from the fact that he is repeating a commandment. I would pair this with tall posture to show authority from John and to try and convince Hale that he is a respectable man, who should not be punished for his forgetfulness. I would also avoid eye-contact and put my head down to shy away from Hales view and prevent him from seeing any fear on Proctors face. Proctors overall guilt is enhanced when Elizabeth stands in and says the missing

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	commandment which is adultery, the sin he had committed. This reminder that he had lost the trust of his wife would make him feel increasingly guilty for putting their family under watch from the church.
	In act 3, Proctor's motivation of anger helps him to try and defend himself and his in court following Elizabeth's arrest under suspicion of witchcraft. He is up against Abigail Abigail and her friends who drive the theme of hysteria in the play by creating chaos in the courtroom by painting and shouting at a non-existent bird. In their patriarchal society, Proctor is used to being of a higher social status than the girls, however, in this case, he is unable to stand be heard over the hysterics of the girls. In a fit of rage, he says "You are pulling down heaven and raising up a whore" in attempt to silence the courtroom and be listened to. As an actor I would use a loud volume. This would display anger as he has lost patience and has resorted to a frustrated outburst of

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	emotion, which can be heard over the noise of the girls. I would also use an authoritative tone to show that he is attempting to regain his normal societal power. This would display that John is used to getting what he wants and will not settle for being treated as a subservient. It also shows that he is clinging to any power that he can to try and be listened to. I would also use angry facial expressions such as furrowed eyebrows to show that he has physically lost all composure and is unable to do anything to help his case. I would pair this with angry hand gestures of clenched fists to display a need for violence to solve his problems. This would show that Proctor is willing to do anything has lost all composure and is willing to fight for what he wants. Overall, Proctor's anger is a motivation for his fight for his wife and himself in court against the witchcraft allegations that Abigail created.
	In Act 4, Proctor uses his desperation as a

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	motivation for destroying his confession. After the court, Proctor was arrested on suspicion of witchcraft, and after writing his confession on his affair with Abigail, and therefore, proof of his disloyalty to the church, was sentenced to death by hanging. In Act 4, Proctor is seen begging Danforth to let his name be clear in the town by not having his confession publicly placed for all to see. He is weak from the jail and has resorted to pleading, after he ripped his confession in rage. He tries to get Danforth to understand, saying "God knows how black my sins are! It is enough!". As an actor, I would use a weakened stance, with slouched posture to show his malnourishment after being in jail. This would emphasise the fact that this is the final fight from Proctor and that it is his dying wish. I would also use sad facial expressions and crying to show the raw desperation in his character for his name to not be ridiculed after his death. This would also potentially make Danforth feel guilty enough to comply with his wishes. I would use a high pitch to

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3.	contrast to his previous masculinity, to show that his self respect has deteriorated. I would use a loud volume to show that despite his weakness, he is willing to fight for his name before his death. This would also show that he wants to be listened to by Danforth and not just heard. Overall, proctor uses his desperation to motivate himself to clear his name of impurities in the village before he is killed.
	In conclusion, in 'The Crucible' by Arthur Miller, John proctor is a character who uses 4 main motivations to motivate him of desire for lust, guilt, anger and desire desperation.

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8.	I will be discussing The National Theatre production of Frankenstein, directed by Danny Boyle in 2011, with Benedict Cumberbatch as the creature. I will explore how mood and atmosphere was displayed through acting and directing intentions.
	During the birth scene, a maternal atmosphere is displayed. The scene follows the birth of a manmade creature through directing intentions. The scene begins in an empty on an empty stage, with red gel lighting at 70%. This creates a warm, loving environment, much like that of a mother's, creating an immediately comforting environment. The red is a deliberate choice of colour as it also represents the internal environment of the mother's womb before labour, further creating a maternal atmosphere on stage. As the scene begins, a pre-recorded humming sound is played which grows louder in volume, to signal the beginning of the scene and the beginning of the birth of the creature. A large, wooden, circular structure was placed upstage left by Danny Boyle, which was covered in a tight sheer fabric

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	and covered with brown stitching. This was to make it look like created to look like a woman's body during labour, further displaying a maternal atmosphere, as it is an experience that mothers may relate to, and remember well. Prior to the birth of the creature, a white profile lantern was used to shine through the sheer fabric of the structure to create a silhouette of the creature behind it. This allows the audience to visualise this new-creature before it is born, which relates to the maternal experience of a sonogram of their child. As labour of the creature begins, Danny Boyle used a pre-recorded heart-beat, to signal both a mother's internal environment preparing for birth, and the beginning of the creature's life. Danny Boyle directed benedict cumberbatch to act confused and helpless after the birth of his character from the womb. He did so by using his voice shouting in attempt to communicate, similar to the cries of a newborn baby, and also by struggling to be mobile, like being unable to walk or crawl. This creates a maternal atmosphere in the audience, as it makes them feel responsible for

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	the creature on stage, as it is alone and has no one to help it. The contrast of the creature's birth experience to most human birth experiences is that he receives no care, and this is what makes the audience feel particularly maternal towards it. Through these directing techniques, Danny Boyle creates a maternal atmosphere both on stage, and in the audience.
	In the scene where the creature receives an education from a man named De Lacey, a loving atmosphere is explored. Prior to the creature meeting De Lacey, it had a very negative experience with a handful of villagers, who judged him it and bullied it based on its appearance. This experience was traumatising, as the creature lost trust in humans, furthering the maternal, sympathetic emotions from the audience. When the creature meets De Lacey, it ^{it} is very skeptical and nervous, but is determined to find food in the man's house. Through acting intentions, we see the development in the creature's life. De Lacey interacts with the creature with care and compassion, making the creature feel safe and

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	loved, comparatively to the life it has known so far. De Lacey is a blind man, therefore, he doesn't judge the creature initially on appearance. At the beginning of the scene, Benedict Cumberbatch uses closed body language, such as having his back to De Lacey. This shows his initial wariness and skepticism of humans and continues to help build an emotional connection from the audience to the creature. This contrasts to later in the scene, where the creature has open body language towards De Lacey, when he is teaching it how to speak. The open body language represents its its comfort with the man and allows the audience to witness the trust that they have built, helping the bond between them to display a loving atmosphere. the creature This close proxemics of the characters is paired with a calm tone from De Lacey, showing his patience towards the creature's learning, creating a parental environment which satisfies the audience, who want the creature to feel loved and looked after. De Lacey also uses a loud volume in order to enhance his enunciation of words. This allows us to visualise the teaching

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	aspect of their relationship, which is further developed in the creature through his speech. During the birth scene, Clambrbatch only communicated through cries and shouts, however in this scene, he uses full sentences, also displaying progression to the audience. This overall sense of achievement created clearly displays the loving atmosphere in which De Lacey created in order to enhance the development of the creature for the better, and shows how much he cares for its existence.
	In the burning of De Lacey's house scene, a frightening atmosphere is explored. Through directing intentions, Danny Boyle creates fear of the the creature in the audience. When the creature meets De Lacey's family, they negatively react based on his appearance. This is where the audience realise, that though the creature is able to speak and read, it it is morally flawed. The creature plots to kill the family in revenge for their judgement, and he does so by setting their house on fire. To display this plan, Boyle uses an initial

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	due to the uncertainty of the future, giving rise to curiosity and fear. The red gels display danger to the audience and create a negative environment on stage.
	In Williams death scene, an uneasy atmosphere is explored through acting techniques. After the creature ran from the destruction it caused with the fire, it began looking for the creator of the itself, using the diary left from him titled 'Frankenstein' William's search ^(William) on it's search, it instead found Frankenstein's brother, ^(Elizabeth) who was playing hide and seek with Frankenstein's fiancée. Following a blackout, the villagers of Frankenstein's town are seen searching for William, who went missing after his interaction from the creature. As a boat appears on the harbour, the audience and villagers feel uneasy about what may be approaching on it. One villager pulls out Williams body, which is limp and then lifeless. By acting limp, William is able to be seen as dead, or very unwell, beginning the uneasy feeling in the audience, as panic rises. Elizabeth uses loud volumes to express the guilt

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	she feels for leaving William alone. The loud display of grief makes the audience feel uneasy as they know what killed her brother in law. The loud shouts break the silence from the villagers creating upset and fear. Frankenstein's father uses a high pitch to display audible pain from the death of his son. This makes the audience feel uneasy as the loss of a child is an experience that no one should go through, but the murder of a child is extremely especially by murder. Frankenstein uses angry hand gestures of clenched fists to portray his rage for the murder of his brother, showing that he is ready to fight for him and honour his death. The reason this creates unease in the audience is because Frankenstein's own creation was what killed his brother, and this all knowing realisation means that William would be alive if it had not been for Frankenstein. Overall the acting techniques create unease as they show death and pain to the audience.
	In conclusion, the National Theatre Production of Frankenstein, directed by Danny Boyle in

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