

Candidate 8 evidence

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2.	Harold Pinter's 'The Birthday Party' tells of a seaside Bed and Breakfast in the South of England and two mysterious visitors who come to the establishment to find a long-term guest of the inn whom they have an ominous dark past connection with. The most important scene in the play is the interrogation scene ^{in Act 2} as the two visitors confront the long-term inhabit ^{and} the their confrontation slowly descends into manic violence.
	At the beginning of the scene, the confrontation then begins between ^{between} as Goldberg begins to put Stanley into discomfort through ordinary language but with sinister undertones. Goldberg states 'Your skins crabby ... What are you but a corpse waiting to be washed?' This moment has further importance as the audience finally understands that this is the 'job' him and McCann have come here to do as Goldberg's character switches for the first time from being charming and charismatic to being more sinister and an disconcerting. These verbal threats evoke the first sense of danger in the play as the audience starts to question why they are here for Stanley and if he is in danger. I would direct Goldberg to begin

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	This speech with a slow and controlled pace before escalating to a far quicker pace by his last question highlighting the increasing tension and fast descent into danger^{danger} in the scene. I would also have him put on a strong emphasis on 'corpse' to indicate a sign of physical threat and danger that he is about to unleash on Stanley. I would have him beginning further away but slowly moving closer proxemics-wise to Stanley as he starts to physically entrap him. * To help with this I would have Stanley cautiously look at Goldberg whilst also frequently glancing around the room for some form of escape even though he knows there probably isn't one, starting to show his desperation. These concepts easily highlight the tone shift from mundane yet absurdist to eerie and sinister at this point in the play making this scene important as this is the first real sign of threat that we see as the audience anticipates what will unfold. * I would also have him use a strong stance to show his own^{ominous} comfort with the much darker threats After McCann enters, Goldberg again tries to take control of the situation as he wants his job to go as quickly and as smoothly as possible. He commands Stanley 'Mr Webber, sit down.' as

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	Stanley quips back 'Why should I?' reiterating the conflict between the pair. This moment has further importance as it shows Stanley's attempts (albeit in vain) to try and gain any control and status over Goldberg and McCann highlighting the scene as important as Stanley's bold defiance is the last true moment of his own identity that he can control as the pair strip him of all of his status and sense of self within mere minutes. I would direct Stanley to use a stiff upright posture showing him feigning courage (as he knows what his fate is but wants to delay it as long as possible) and have him make direct eye contact with Goldberg indicating his lack of intimidation. I would have the costume designer give Goldberg a gold, leather analogue watch which he can glance down at during this moment not only showing his wealth status and power over Stanley too, but also directing from Goldberg to use it by glancing at it indicates the fact that this is just work for him and that he knows he will get the job done he just doesn't want to deal with Stanley's antics. ^{showing a sense of inevitability} I would have Stanley deliver his line with an assertive tone and loud volume indicating

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	his attempt at power control again. This moment shows the importance of the scene as the audience can root for Stanley in his failure to comply and this endearment later creates sympathy for him as the pair rob him of his identity.
	As the interrogation continues Goldberg and McClann begin to violate Stanley by physically abusing his space and personal belongings. 'McClann snatches Stanley's glasses as Stanley rises, reaching for them.' This is significant as Stanley's glasses are symbolic in the play of his identity so McClann stripping him of them, it indicates the exact moment that his identity is taken from him. Stanley does not say any more words in the play after this moment except to ask for his glasses back showing his need for identity. This also marks the moment that the nature of the abuse switches to become more physical as it shows the severity of the danger Stanley is in. I would have the lighting designer use an intense (80% brightness) profile spot in fluorescent white on Stanley and his chair in this moment to show how he is fully isolated and trapped ^{imprisoned} by the pair the stark white colour and brightness as well showing

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	The intensity of this moment and scene. I would have Stanley rise with a slow speed and poor balance highlighting the sheer physical effort he is putting in with to try gain back his identity. I would also have McCann use a smug facial expression and ^{by smirking} chuckle with a low volume to himself to highlight the fact he is taunting Stanley and that he is aware of the cruelty of his actions yet finds it amusing. These concepts highlight the importance of the scene as they indicate Stanley's desperation and shows to the audience that this abuse is inescapable. It shows his fate is sealed which makes the scene importance as they fear for his physical wellbeing as well now. It also shows the actual brutality of Goldberg and McCann for the first time.
	At the very end of the scene, Stanley end reaches his breaking point and ends up in a one-on-one physical altercation with McCann. '(McCann seizes a chair and lifts it over his head. Stanley seizes a chair and covers his head with it. McCann and Stanley circle.)' This has further importance as it shows the divide of power - how McCann is acting offensively and that Stanley

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	is instead trying to defend himself. It now shows Stanley as a violent figure too as he becomes aggressive showing this to be his breaking point, his violent tendencies are again shown in the party scene as he is brutal to Lulu and Meg. In this moment I would have the lighting designer use a snap to red wash of the acting area at 70% intensity to show how Stanley is literally seeing red in this moment as McCann and Goldberg have dehumanised him so much that he is now no longer human and just an animalistic being. I would have Stanley use the prop chair by holding it very close to his head showing his need to protect himself. I would have McCann use his chair more liberally by even thrusting it towards Stanley, encouraging him to strike to gain some sort of reaction out of him. I would have Stanley breathe very heavily and audibly to show how he is running on pure instinct, adrenaline and fear also. These concepts highlight the scene as important as this descent into mad physical violence shows the danger Stanley is in and that he no longer has any sense of self as he is just an animalistic

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7.	

I watched the National Theatre production of 'Medea' directed by Carrie Cracknell. This performance's purpose was to take a feminist view on a classic Greek story. With Cracknell saying that she saw the text through 'feminist goggles' the main way she does this is by creating sympathy for a ^{female} character who has done unforgivable things.

In the opening scene of the play the nurse delivers a monologue to the audience telling of the events leading up to the play how Medea's former husband "Jason" had abandoned her to marry the daughter of the king of Corinth: Kreusa. And that the events of the play take place on the wedding day. We then see Medea enter as she tries to explain her view to the chorus. She enters from the decrepit bathroom on upstage right the rusting pipes and cracked tiles as well as the peeling wallpaper and threadbare rug and tired, discoloured flooring show the state of dire poverty.

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	she is living in which creates sympathy for her. She Through the use of design concepts and set. These are also used through costume as she is wearing oversized khaki-cargo trousers and a loose mud-brown tank top and is bare foot. These indicate that her clothes once belonged to Jason and that she no longer cares for how she looks as her hair is in a messy bun with mascara under her eyes indicating she has been crying. She enters by using a prop toothbrush and brushing her teeth showing her casual demeanour as she speaks with a low volume and sunken tone of voice showing her tiredness. The use of performance space is also effective as she is ^{who are her proxemics} surrounded by women of the chorus who are dressed in neat pastel blouses, and they stare inward towards her showing how Medea has been cast out and abandoned by Corinthian society. These concepts communicate the feminist purpose as it becomes apparent the hardship and struggle that Medea has had to endure by society and that she is living in poverty yet she is still coping and

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	surviving through her pain which demonstrates to the audience very effectively the strength ^{strength} of her character and showing the feminist view. the end * (see end)
	Later, Medea is visited by Kreon, the king of Corinth as he attempts calls for her immediate exile from Corinth and she pleads with him for more time to make plans for other accommodation. Kreon enters from the upper level of the stage which is ornately decorated with balloons and white dressed tables in preparation for the wedding, this set also directly contrasts Medea's decaying living quarters below. He ascends the treads on stage right showing high his higher status and power over Medea. He is also dressed in a crisp charcoal grey blazer and suit trousers with a white button up and polished black leather shoes in contrast to her in her same tank top and cargoes. He speaks with a condescending tone and quick pace showing his misogyny and lack of care for Medea and him and his men use stiff body language and bold stances with an

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	upright posture to show the power of intimidation they have over her. Medea descends to her knees and the use of levels reiterates their status divide and her desperation. As Kreon's men attempt to drag her away she aggressively kicks and hits them before running back to Kreon with a fast speed to keep pleading with him and he grants her one day to make arrangements before exile. I found this to be effective as Medea's desperation shows her refusal to give in to people with more power and status than her which generates sympathy and respect for her from the audience and conveying the feminist purpose effectively.
	After, Jason visits Medea as he tries to pay her off to leave and set up their children and the pair conflict within a passionate argument. Jason descends the stairs with a loud volume, aggressive tone and good clarity as he calls her name. He uses her prop whisky and glass showing his lack of respect for her and her things as he invades her space. He also uses a dismissive gesture by

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	pulling out his checkbook and trying to buy her compliance which she defiantly refuses and adding to the feminist purpose of the production. The pair argue and begin by being positioned far apart from one another slowly circling each other with a slow speed like boxers in a ring waiting for the other to strike. As the conflict continues the pair both end up quickening their pace of speech before their argument ends in a passionate kiss. Jason then leaves again up the heads as Medea mocks him and makes dog-like gestures with her hands raised like paws and loud panting noises. The Medea's bold argument with Jason I found to be effective as it shows her failure to comply to normal societal views of women adding to the feminist purpose and her mockery of Jason shown through the acting paints her as a feisty character.	
	In the final moments of the play Medea exacts her revenge on Jason as she kills their children in her final brutal act Jason then returns	

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	from the wedding (which already resulted in Medea poisoning his new wife) to discover the horror. Medea hugs two bloodied sleeping bags - containing her children's corpses - to her chest almost cradling them which paints her as a maternal figure. As the blood on the bags stains her white jumpsuit showing her tainted innocence and loss of hope and creates sympathy for her. The prop sleeping bags also show the lack of dignity in her children's deaths. Jason descends to his knees in grief the using levels to show his new despair as he has a distraught facial expression and is crying. After he leaves Medea hauls the bags onto her back trying to walk to a new beginning as she grunts with a low volume and low pitch and moves at a slow speed with poor balance highlighting her physical strength and endeavour of this feat. A blinding white LED screen is upstage making her appear as a dark shadow figure to the audience. I still found the feminist purpose to be communicated here as despite their brutal murders Medea is still shown as a maternal figure and her physical

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	efforts show the lengths she is willing to go to in order to find a new start. The audience feels sympathy for her despite her horrific actions through the use of production areas and this lasting sympathy for unforgivable acts communicates the feminist purpose.
	Overall, I thoroughly enjoyed this production as I found Craiknell's modern and feminist new of the classic story proved how stories like these are timeless. I still found I was able to sympathise with and understand Medea's strength and desperation even though she had done terrible things which I found con successfully conveyed the feminist purpose through the production areas.
	* I found this to convey the feminist purpose as it didn't just show Medea had given up on her life it showed that she chose the light through it no matter how hard it got which highlighted the goal of a feminist retelling.