

Commentary on candidate evidence

Assessors awarded the candidate evidence the following marks for each section of the question paper.

Candidate 1

Section 1 question 1 (*Antigone*)

The candidate was holistically awarded **11 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates good knowledge and understanding of the selected text, with appropriate and accurate quotations and/or textual references (12 marks):

- 'Oh Antigone your so rash – im worried for you'.
- 'Not till we string you alive and wring the imorality out of you'.
- 'I did it, I do not deny a thing'.
- 'Your on her side, the woman's side'.
- 'im in no mood to trade insults with a seer'.

Contextual analysis: Basic analysis which considers some of the implications of the question (8 marks):

- Ismene is afraid of what may happen to Antigone. This conflict foreshadows what happens later in the play. They are both strong-minded characters.
- Creon is punishing the Sentry for not knowing who the culprit is. This is the first time Creon has conflict with another. Creon easily became confrontational.
- Antigone is proud of what she did, annoying Creon as it is the first time anyone has stood up to him, building tension and conflict.
- Creon's misogyny. Creon doesn't care unless he is agreed with. First conflict between the father and son.
- Creon thinks he is above everyone else, including the Gods. This highlights Creon's confrontational side.

Acting/Design/Directing concepts: Good and mostly justified performance concepts with mainly accurate use of terminology (12 marks):

- Antigone and Ismene are downstage centre on their knees, Antigone has an upright posture, Ismene has a long pause after 'so rash'.
- Creon centre stage on a throne, loud volume, stern tone, throne is gold with rust, Sentry centre stage left and avoids eye contact.
- Face to face down stage centre. Antigone has sustained eye contact with Creon, use of gesture (Creon clenches his fist and points). Eight red LED lanterns at 100% intensity to flood the stage.
- Wooden table centre stage with two wooden chairs (centre stage left, centre stage right), Haemon on right, Creon on left. Fast paced voice from Creon, and Haemon would be avoiding eye contact.
- Creon has a slouched posture (hunched back), he is centre stage on his throne, he has a bored tone. Tiresias use of space (walking back and forth).

Section 2 question 7 (*Things I Know To Be True*)

The candidate was holistically awarded **8 marks** as an average of the three marks indicated below:

Identify: Demonstrates basic knowledge and understanding of a performance they have seen, with appropriate examples (9 marks):

Message: 'Family brings you together.'

- Rosie comes home from travelling, after being heartbroken.
- Pip goes to the family garden.
- Ben comes home on drugs to get something off his chest.
- Fran's death brings everyone together again.

Describe: Basic description of the use of a minimum of two production areas from the given list, with some accurate use of terminology (8 marks):

- Rosie stage left, open body language (arms ready to hug), Bob stage right, shocked facial expression which rapidly changes to a happy facial expression.

- Pip is sitting centre stage left, she has an upset facial expression and a slow pace. Fran is standing centre stage with an angry facial expression and an upright posture.
- Bob and Ben centre stage right, use of gesture (Ben covers his face), Fran uses eye contact with Bob to tell him to back off.
- Bob has a high pitch scream and an upset facial expression.

Analyse: Limited performance analysis which considers some of the implications of the question (6 marks):

- When the kids don't know what to do, they return home (a reoccurring act in the play). Bob and Rosie are close. What happened when Rosie was away, doesn't matter.
- Pip goes to the garden to escape from how she is feeling. Pip cannot gather words like she cannot gather her life. Pip and mum look distant but secretly being near is Pip's place of comfort. This moment foreshadows their relationship later in the play.
- Even when Ben is in his worst state, Fran is there. She continues to stick up for him.
- Everyone instantly comes back to not only say goodbye to their mum, but to see Bob. Fran gave up everything for her kids; they returned the favour. The moment shows how in love Bob was with Fran, everyone felt his pain. Family all show up in dark times.

Total mark — 19 out of 40

Candidate 2

Section 1 question 5 (*Black Watch*)

The candidate was holistically awarded **11 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates very good knowledge and understanding of the selected text, with mainly accurate use of quotations and/or textual references (13 marks):

- Ten second fight scene 'You fucking two. Ten fucking seconds'.
- Stewarty and the writer 'Let me give you a broken arm and see if you can write it down way a broken arm'.
- Sergeant, Fraz and Kenzie killed 'He'll be trying tay pull some poor lassie or something'.

Contextual analysis: Good and mostly relevant analysis which considers the implications of the question (13 marks):

- Nature of war affords the soldiers no time to fall out with each other and little time to resolve disputes. The design highlights the growing conflict between the soldiers.
- Stewarty thinks writer needs to experience pain to understand what Iraq is like. This moment gives insight into how Stewarty has been affected by the trauma of war. It also shows the government's mistreatment of the soldiers and mishandling of the Black Watch.
- They live in constant danger, facing an invisible enemy. Juxtaposition of the comedy immediately followed by tragic deaths.

Acting/Design/Directing concepts: Basic performance concepts with some justification and some accurate use of terminology (8 marks):

- Projection of ten second timer on proscenium, non-diegetic pre-recorded sound of ticking clock, red LED spotlight.
- Projection of headlines onto cyclorama, spotlight on Stewarty and the writer.

- Three white spotlights, three wounded dropped from the flies, a pre-recorded voice over of the codes, then complete blackout.

Section 2 question 7 (*Small Island*)

The candidate was holistically awarded **11 marks** as an average of the three marks indicated below:

Identify: Demonstrates very good knowledge and understanding of a performance they have seen, with relevant and appropriate examples (15 marks):

Purpose: To explore issues of racial prejudice and discrimination.

- Gilbert is at work.
- Queenie visited by neighbour.
- Queenie has given birth.

Describe: Limited description of the use of a minimum of two production areas from the given list, with some accurate use of terminology (7 marks):

- Use of performance space to close in on Gilbert, he uses fixed eye contact and a sarcastic tone. A projection of drab station walls projected onto cyclorama.
- Gilbert and the workers grey, dull, muted uniforms.
- Miss Todd uses a straight posture, broken eye contact. Queenie uses the performance space to create distance between herself and Miss Todd.
- Gilbert uses a desperate tone. Bernard uses a loud volume to convey anger.

Analyse: Good performance analysis which mainly considers the implications of the question (11 marks):

- Gilbert hopes to become a lawyer but needs to work in a Post Office to make ends meet. Gilbert is blamed for the fight because of the colour of his skin. The scene highlights racial prejudice and the discrimination faced by immigrants in the workplace at this time. Black Jamaican immigrants had difficulty finding jobs, this is also highlighted in the scene where Hortense faces setbacks in her hopes to continue a teaching career in England.

- Racist attitudes were present in many neighbourhoods at the time, which black people had to endure. Miss Todd tries to portray her feeling of being superior to Queenie. The animosity between Queenie and Miss Todd is shown here.
- Queenie gives up the baby, doubting Bernard's sentiments and her own capabilities. Gilbert addresses Bernard, challenging his racial superiority and attempting to change his views but Bernard cannot understand Gilbert, showing it is falling on deaf ears. This scene highlights the protest against racism and the ignorance displayed by many white people at the time, Gilbert's acting demonstrates these attempts.

Total mark — 22 out of 40

Candidate 3

Section 1 question 4 (*Macbeth*)

The candidate was holistically awarded **14 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates very good knowledge and understanding of the selected text, with relevant and accurate quotations and/or textual references (15 marks):

- ‘Stay you imperfect speakers, tell me more. By Sinel’s death, I know I am Thane of Glamis, but how of Cawdor?’.
- ‘I have no spur to prick the sides of my intent, but only vaulting ambition which o’erleaps itself and falls on the other’.
- ‘Though Birnam Wood be come to Dunsinane, and thou opposed of no woman born, yet I will try the last. Before my body I throw my warlike shield!’.

Contextual analysis: Good analysis which mainly considers the implications of the question (11 marks):

- Many unanswered questions and we do not know what Macbeth will do. The events of the play set in motion. We understand the friendship between Macbeth and Banquo will no longer be steady due to their dual claims to the throne.
- Will he become a cold-blooded killer or remain innocent and ignore the witches’ prophecy? Macbeth must decide which path he will follow, and the plot hinges on this moment.
- Macduff was born by c-section and can kill Macbeth, according to the witches’ prophecy. Macbeth unwilling to give in, even though he will die. The fight with Macduff is now skill-based and could go either way.

Acting/Design/Directing concepts: Effective and justified performance concepts with accurate use of terminology (15 marks):

- Gesture — reaching out to the witches, low pitch, open body language (not fully described), perplexed facial expression and tone, and loud volume.

- Quiet volume, slow pace, even gait (walking back and forth), clear articulation, low pitch, closed body language with arms crossed and body hunched over.
- Loud volume, emphasising the word 'last', good posture (back straight and head looking forward), far proxemics and slow pace backing away from Macduff, scared tone.

Section 2 question 8 (*The Woman in Black*)

The candidate was holistically awarded **11 marks** as an average of the three marks indicated below:

Identify: Demonstrates good knowledge and understanding of a performance they have seen, with basic examples (10 marks):

- Kipps and the Actor meet for the first time, creating an implied uncomfortable atmosphere.
- Kipps attends the funeral of the firm's late client, where we see the Woman in Black for the first time, creating a scared atmosphere.
- Kipps in the park with his wife and son, seeing the Woman in Black for the final time, creating a horrified and sad atmosphere.

Describe: Good description of the use of a minimum of two production areas from the given list, with accurate use of terminology (12 marks):

- Poor fluency, quiet volume. Fast pace utilising the entire stage. Good articulation. Flood lanterns at 70% intensity, black leather folder in good condition with his manuscript in it.
- Bad posture, uneven gait, shocked facial expression, loud volume. Fresnel lanterns, yellow gels, 40% intensity. Gobo of a cross.
- Low pitch, upset, tortured facial expression. Flood lanterns at 80% intensity, recorded bird song.

Analyse: Good and mostly relevant performance analysis which mainly considers the implications of the question (11 marks):

- Kipps is uncomfortable in the space, while the actor is trying to prove his confidence. Despite Kipps' discomfort, the audience were reassured by the actor's attempts to make him feel at ease and the practical lighting.
- Shock at seeing the figure of the Woman in Black. The unknown adds to the fear of the scene, where anything could be lurking in the shadows.
- No parent should attend their child's funeral. The contrast between the tragic events of the day and the bright design make the scene more upsetting and shocking. Audience feel horrified and moved to sadness.

Total mark — 25 out of 40

Candidate 4

Section 1 question 3 (*The Pillowman*)

The candidate was holistically awarded **13 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates good knowledge and understanding of the selected text, with appropriate and accurate quotations and/or textual references (12 marks):

- 'The first duty of a storyteller is to tell a story'.
- 'I used to love you so much'.
- 'The bulldog of a policeman chose not to put my stories in the burning trash'.

Contextual analysis: Good and relevant analysis which considers the implications of the question (13 marks):

- Motivated to leave a legacy. He sees his most important role as writing and telling stories. Shows his desire to stay out of trouble and expresses his innocence, his only wish is to write stories for people to read.
- Killing is motivated by his love for Michal. Katurian wants his brother to pass peacefully, instead of suffering pain and distress. Mercy killing shows moral ambiguity.
- His motivation is to save his stories as his legacy. He desires to be remembered only for his achievement and not by his immoral actions.

Acting/Design/Directing concepts: Good and justified performance concepts (though not always effective) with accurate use of terminology (14 marks):

- Noble tone, loud volume, upright posture, direct eye contact.
- Emphasis on 'so much', clear clarity, indirect eye contact with Michal. Sad facial expression with eyebrows tilted upwards, frowning mouth and eyes closed.
- Use of levels — standing up when Ariel sits down. Gesture of crossing arms playfully. Joking, playful tone, slow pace.

Section 2 question 8 (*A Streetcar Named Desire*)

The candidate was holistically awarded **13 marks** as an average of the three marks indicated below:

Identify: Demonstrates very good knowledge and understanding of a performance they have seen, with relevant and appropriate examples (16 marks):

- Blanche's arrival, creating a tense mood as the illusion she portrays unravels.
- Blanche's assault creates a tense atmosphere through its trauma and the partial destruction of her character.
- Blanche's departure, where she unwittingly faces harsh medical treatment, creates a tense atmosphere.

Describe: Basic description of the use of a minimum of two production areas from the given list, with some accurate use of terminology (8 marks):

- Blanche's beige A-line dress and a matching button-up jacket. Stella's bright yellow cropped shirt and blue tight fitting jeans. Use of revolve.
- Blanche is wearing a pink ball gown which is not fully zipped up and a plastic tiara. Her lipstick is smudged across her face. Stanley is wearing scarlet red satin pyjamas. Use of a pink gel and lighting at an 80% intensity.
- Blanche wears a yellow dress and a blue coat. She sprints back to the bathroom and is hesitant to walk by the men at the poker table. Lipstick smudged across Blanche's face, with wet, un-styled hair.

Analyse: Detailed and mostly relevant performance analysis (though occasionally analysing the text, and not the live performance), with some insight, which mainly considers the implications of the question (14 marks):

- Clothing demonstrates class difference between the sisters. Reference to Elysian fields an ominous indication of a final resting place, contrasting Blanche's desire to escape real life. This becomes a place where her mental state unravels and a part of her dies. Revolve is symbolic of her unravelling mental state.
- Stanley wore the pyjamas on his wedding night, symbolising lust and attraction, though also aggression. Lighting symbolises Blanche's vulnerability and that she is taken advantage of in her fragile mental state. Blanche's costume symbolic of

fantasy versus reality. Stanley searching through the layers of Blanche's dress shows an unravelling of the deceit, deconstructing her identity. The covering of her face further evokes images of death.

- Blanche's costume is the same colour as Stella's in the beginning, showing this foreshadowed her departure and final mental state. Blanche looked down on Stella's home and now clings to this life. She is no longer seeking male attention, showing the trauma of the assault. Her pretence has now been fully removed.

Total mark — 26 out of 40

Candidate 5

Section 1 question 6 (*Angels in America*)

The candidate was holistically awarded **13 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates very good knowledge and understanding of the selected text, with highly relevant and accurate quotations and/or textual references (17 marks):

- 'K.S. baby, lesion number one, lookit. The wine dark kiss of the angel of death' and 'I'm going to die' — showing the emotion of fear.
- 'I don't think there's any uninfected part of me, my heart is pumping polluted blood. I feel dirty' and 'DON'T TOUCH MY LEG' — showing the emotion of pain.
- 'oh my queen....you know you've hit rock bottom when even drag is a drag' — showing the emotion of sadness.
- 'I want my boyfriend I want my fucking boyfriend' — Showing the emotions of love and betrayal.

Contextual analysis: Relevant and effective analysis, with some insight, which mainly considers the implications of the question (15 marks):

- Prior has accepted his fate, with underlying fear, knowing he is going to die. In the 1980's an AIDS diagnosis was a death sentence. He is also afraid of Louis leaving him.
- Prior knows the disease has infected every part of him. His time is limited, he is actively deteriorating, and he fears infecting Louis.
- Prior's mental state has deteriorated, and he can no longer show his most expressive side. Illness is impacting his physical and mental health.
- Even when in great pain, he still thinks of Louis, despite Louis's heartless betrayal and lack of care.

Acting/Design/Directing concepts: Good and justified performance concepts with mainly inaccurate use of terminology (8 marks):

- Pale foundation, dark circles under eyes, lesion on his arm. Oversized and loose fit shirt, trousers too big, held up by a belt.
- Darker circles under eyes, contoured cheekbones, greasy but styled hair, large lesion on leg. Reduced rhinestones, loose fitting t-shirt, loose jeans with belt, fur jacket.
- Foundation, one false eyelash, rhinestones on the face. Tight fitted corset dress, petticoat underneath, bodice with rhinestones.
- Prop of hand drawn card, messy and unwashed hair, lesions on his body. Black boxers and loose fitted white t-shirt.

Section 2 question 8 (*Yerma*)

The candidate was holistically awarded **14 marks** as an average of the three marks indicated below:

Identify: Demonstrates very good knowledge and understanding of a performance they have seen, with highly relevant and appropriate examples (16 marks):

- Opening scene, in their new home, showing a mood of love.
- Babysitting scene, showing a mood of care and love.
- Festival scene conveying a mood of fear.
- Final scene, chasing John with a knife, creating a mood of dread and emptiness.

Describe: Good description of the use of a minimum of two production areas from the given list, with some accurate use of terminology (11 marks):

- Prop champagne bottle, birth control box stamped on by John, with an authoritative, though sarcastic stance.
- Fully furnished set — coffee table, sofa, drawers. Orchestral music. Use of performance space, carrying the baby around and smiling with John.
- Rain pouring from above. Loose fitting dress, wet and caked in mud. White strobe lighting and use of blackouts. Soundscape of a festival. Use of multi-rolling.
- Fast pace, quiet volume, threatening body language, knife being swung around. Stabs herself in the womb, screaming with a loud volume, leaning against the glass box of the set.

Analyse: Relevant and effective performance analysis which considers the implications of the question (15 marks):

- New beginning for a playful and happy couple with a bright future ahead. Milestone in their life, a new chapter with a seemingly happy ending.
- The furniture symbolises the fullness in her life, with audience made to believe she has realised her dream. Contrasts with the minimalism of other scenes, suggesting that only a baby will make her life full. Music symbolises triumph and victory. Emptiness when sister returns.
- The set and costume illustrate her instability, suggesting she is on drugs and creating a sense of panic in the audience. Multi-rolling gives a sense of hope for her safety, though taken away when it is revealed they are strangers.
- Consumed by her racing thoughts, she has defined her whole life around a family, and her obsession has had devastating consequences.

Total mark — 27 out of 40

Candidate 6

Section 1 question 3 (*The Crucible*)

The candidate was holistically awarded **17 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates very good knowledge and understanding of the selected text, with highly relevant and accurate quotations and/or textual references (17 marks):

- Motivation of lust for Abigail — ‘Ah you’re wicked yet’.
- Motivation to defend his wife — ‘He counts back on his fingers, knowing one is missing’.
- Motivation to defend himself in court — ‘You are pulling down heaven and raising up a whore!’.
- Motivation to destroy his confession — ‘God knows how black my sins are! It is enough!’.

Contextual analysis: Good and mostly relevant analysis which considers the implications of the question (with one moment of insight) (15 marks):

- Consequences for an affair are severe in strict 1600’s theocracy. John suppresses his lust, but eventually gives in, showing his abuse of power in a patriarchal society.
- John fears the wrath of the church. He loves Elizabeth too much to see her punished. Reminder of Elizabeth’s loss of trust increases Proctor’s guilt.
- Proctor is used to higher status in this patriarchal society; however he is unable to be heard over girls. Will not accept being treated as subservient and loses all composure.
- Proctor is malnourished and expressing a dying wish for his name not to be ridiculed after death. His self-respect has deteriorated in contrast to his previous masculinity.

Acting/Design/Directing concepts: Detailed, effective, and fully justified performance concepts with highly accurate use of terminology (18 marks):

- Flirtatious tone, low pitch, use of pause, direct eye contact, grinning facial expression.
- Nervous tone, loud volume, tall posture, avoiding eye contact.
- Loud volume, authoritative tone, angry facial expression (furrowed eyebrows), angry gesture (clenched fist).
- Slouched posture (weakened stance), sad facial expression, high pitch, loud volume.

Section 2 question 8 (*Frankenstein*)

The candidate was holistically awarded **15 marks** as an average of the three marks indicated below:

Identify: Demonstrates good knowledge and understanding of a performance they have seen, with relevant and appropriate examples (though second half of production missing) (14 marks):

- Birth scene, creating a maternal atmosphere.
- Creature is taught by De Lacey, exploring a loving atmosphere.
- Burning of the family house, creating a frightening atmosphere.
- William's death, exploring an uneasy atmosphere.

Describe: Detailed description of the use of a minimum of two production areas from the given list, with accurate use of terminology (16 marks):

- Empty stage, red gel and 70% intensity lighting. Pre-recorded humming sound grows louder in volume. Large wooden circular structure USL covered in tight sheer fabric with brown stitching. White profile lantern shining through the fabric. Pre-recorded heartbeat. Cumberbatch shouting and with limited mobility.
- Varying body language with De Lacey, close proxemics, calm tone, loud volume.
- Use of pyrotechnics to show fire. Structure of house CS created from metal beams and sheer fabric. Red gels and increased intensity, smoke machine.
- Loud volume, high pitch, angry hand gestures (clenched fist).

Analyse: Relevant and effective performance analysis which considers the implications of the question (15 marks):

- Represents internal environment of mother's womb, representative of maternal experience of a sonogram. Audience feel responsible for the creature with nobody to care for it.
- Creature lost trust in humans, De Lacey makes creature feel safe through care and compassion. De Lacey's love enables creature to progress and develop.
- Creature is morally flawed, plots to kill family in revenge of their judgement. Overwhelming industrial feel. Creature has no moral compass, frightens the audience due to uncertainty of the future.
- Conveying grief of Elizabeth. Frankenstein's own creation killed his brother, provoking his rage.

Total mark — 32 out of 40

Candidate 7

Section 1 question 4 (*Things I Know To Be True*)

The candidate was holistically awarded **19 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates excellent knowledge and understanding of the selected text, with highly relevant and accurate quotations and/or textual references (19 marks):

- 'Your happiness is not what matters here' and 'too bad. you've got kids you make it work!'.
- 'I am a mother and I am losing something I don't want to lose.' and 'I will look for my son in her eyes and mourn his loss' and 'My cunt. Don't flinch at the word if you're going to go out and get one!'.
- 'It was my get out money Bob. I saw it happen to my mother, trapped in a miserable marriage because she couldn't afford to leave, I wasn't going to let it happen to me' and 'You can't love someone for thirty years'.

Contextual analysis: Relevant and effective analysis, with moments of insight, which considers the implications of the question (18 marks):

- Fran is outraged and disagrees with Pip's decision. Internal conflict as Fran was in a similar situation when she was going to leave Bob, but she stayed because of the kids and believes Pip should do the same. Fran believes that a mother's happiness should not be the priority, placing children first. This mindset creates a rift between Fran and Pip, both characters are stubborn and do not back down, creating tension. Fran is trying to persuade Pip to do the same thing she did even if that means tearing their unstable relationship apart. Fran is intimidating with her method of persuasion. She is a harsh mother, even though she is just looking out for her children.
- Mark is brave for telling their parents they are transgender. Fran is hurt and tries to take in the last moments of Mark. She needs time to accept what she is hearing, Fran is trying to make herself heard but knows it is Mark's decision even if it breaks her life apart too. Fran will no longer have the child she has always

known, the one that made her a mother, this will cause distance in their relationship. Mark's outward appearance can change, but their eyes will remain the same and she will remember who he was.

- Bob is angry that he was unaware of the money, Fran is frustrated but not embarrassed that Bob has found out, she had to do the best for herself, she is not ashamed, this foreshadows the next conversation between Bob and Fran where she tells him that she did consider leaving. She wants to be honest with Bob, but it breaks her heart and this puts a new-found strain on their relationship, despite Bob suspecting Fran wanted to leave many years ago.

Acting/Design/Directing concepts: Detailed, mainly creative, and fully justified performance concepts with highly accurate use of terminology (19 marks):

- Angry facial expression (furrowed brows, eyes squinted and lips pursed), furious tone, loud volume and emphasis on 'your', straight posture, direct eye contact, gesture pointing at Pip on the words 'you make it work', loud volume, emphasis on the word 'kids', annoyed facial expression (eyes squinted, teeth gritted and brows furrowed).
- Direct eye contact, quiet volume, upset tone, slouched posture, gesture pointing both hands to chest and then both hands flat on her chest to clutch her heart, sad tone and loud volume, emphasis on the word 'cunt', the tone then becomes angry, together with facial expression (pursed lips and furrowed brows).
- Quiet volume, emphasis on the word 'afford', indirect eye contact, later on eye contact becomes more direct, straight posture, posture then becomes slouched, upset facial expression (brows turned in, eyes wide and mouth slightly frowned).

Section 2 question 7 (*Trainspotting*)

The candidate was holistically awarded **15 marks** as an average of the three marks indicated below:

Identify: Demonstrates good knowledge and understanding of a performance they have seen, with relevant and appropriate examples (14 marks):

Message: 'drug use and their effect on individuals, families and societies'.

- Opening into the toilet scene.

- Job interview.
- Baby dies.
- Tommy dying.

Describe: Mainly detailed description of the use of a minimum of two production areas from the given list, with mainly accurate use of terminology (14 marks):

- Naked with the thin blanket covered in faeces, dirty couch at the end of the avenue staging, walking the stage before breaking the fourth wall, the toilet is placed on the right side of the avenue staging in the middle of the large audience, there is interaction with the audience, he pulls fake excrement out of the toilet and flings it across the theatre.
- Broken chair far left side of the traverse staging, interviewer stands far right-side using proxemics to show social class, Tommy sitting and the interviewer standing — use of levels to show status, Tommy hyper and the interviewer still. Tommy wearing dark colours; black trousers, dark shoes, dark green hoodie, all baggy clothes. Interviewer wearing white shoes, a red tight-fitting pencil skirt and a white tight-fitting blouse.
- Begbie/Mother Superior and Mark have loud volume, slouched posture, happy facial expressions, then 30 seconds later Alison enters crying, drops to the floor centre stage, she has a loud volume, distraught facial expression, gestures to point at Sickboy who is at the far-left side of the avenue stage clutching the baby. Indirect eye contact and distraught facial expression from Sickboy who has tears and struggles to keep his eyes open.
- Tommy on one end of the avenue staging and Mark on the other, dirty mattress on the floor, Tommy staggers centre stage and collapses, Mark runs to him. Tommy is stripped of his clothes; they carry him to the mattress. Blackout, blue flashing strobe light at high speed. Song 'Comfortably Numb' by Pink Floyd plays at a loud volume.

Analyse: Detailed, mostly relevant, and sometimes insightful performance analysis which fully considers the implications of the question (18 marks):

- Drugs take over individuals' lives, Mark is left with very little, flat is sparse because all money has gone to drugs, drugs consume him. He is naked to show

vulnerability and loss of dignity, interactions with the audience make them feel uncomfortable, on edge and panicked. This helps the audience understand how they would feel when under the influence of drugs, drugs not only affect addicts but everyone in society.

- Emphasis on the stability that drug use takes away. Tommy does not know what is going to come next because his life is unstable, shows how drug use affects individuals. Tommy can't afford expensive clothes, emphasis on the difference in social class,
- The addiction has caused them to neglect their child, leading to its death, this has impacted them individually and as a family. Mark and Begbie/Mother Superior don't know what is going on and want their high to stop so they can help but their addiction will not allow them.
- Sparse set shows how much of Tommy's life he has lost because of the growing addiction, shows how drug addiction leads to loss of dignity and vulnerability. The strobe symbolising how Tommy feels in that moment, distorted and waiting for it all to end, the song foreshadows Tommy's death.

Total mark — 34 out of 40

Candidate 8

Section 1 question 2 (*The Birthday Party*)

The candidate was holistically awarded **17 marks** as an average of the three marks indicated below:

Knowledge and understanding: Demonstrates very good knowledge and understanding of the selected text, with highly relevant and accurate quotations and/or textual references (16 marks):

Interrogation scene:

- Beginning of the scene shows confrontation: 'Your skin's crabby...what are you but a corpse waiting to be washed?'.
- After McCann enters, Goldberg wants the job to go quickly & smoothly: 'Mr Webber, sit down', Stanley replies 'Why should I?'.
- Continuing interrogation: '(McCann snatches Stanley's glasses as Stanley rises, reaching for them)'.
- At the end of the scene, Stanley reaches breaking point leading to 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)'.

Contextual analysis: Detailed, relevant and some insightful analysis which fully considers the implications of the question (19 marks):

- Audience begin to understand that this is a 'job' for Goldberg and McCann, they question why they are here, is Stanley in danger? Goldberg changes from charming, to charismatic, to sinister and disconcerting. The tone shifts from mundane, to absurdist, to eerie, to sinister, showing first signs of threat.
- There is conflict between Goldberg and Stanley. Stanley attempts to try and stay in control and have status over Goldberg and McCann. His last true moment of his own identity before the pair strip him of his sense of self. He knows what his fate is. Stanley attempts to gain power again. The audience root for Stanley in his failure to comply and this endearment creates sympathy for him as the pair rob him of his identity.

- Stanley's glasses are symbolic of his identity. The moment McCann takes his glasses is the exact moment he strips him of his identity. The nature of abuse switches, as the threat becomes more physical, showing the danger Stanley is in. This moment shows Stanley's abuse is inescapable; his fate is sealed. The audience fear for his physical wellbeing, showing the brutality of Goldberg and McCann.
- This moment shows the divide of power. Stanley becomes violent and is at breaking point, we see this again later in the play in the party scene. Goldberg and McCann have dehumanised him so much that he is now an animalistic being, no longer has a sense of self. Stanley is running on instinct, adrenaline and fear. The extreme pace of the manic violence leads to the climax of the play.

Acting/Design/Directing concepts: Detailed, creative, and fully justified performance concepts with accurate use of terminology (17 marks):

- Goldberg has slow speech and a controlled pace, to a quicker pace, emphasis on 'corpse', moving closer to Stanley using proxemics, Stanley cautiously looking and glancing around the room. Goldberg has a strong stance.
- Stanley stiff upright posture, direct eye contact with Goldberg; Goldberg looks at his gold leather analogue watch, which he glances at to show status, power and that this is just work for him. Stanley will deliver his line with an assertive tone and loud volume.
- Lights 80% fluorescent white profile spot on Stanley and the chair to show isolation; Stanley rises with a slow speed and poor balance; McCann has a smug facial expression by smirking and chuckling.
- Snap to red wash at 70% intensity. Stanley is holding the prop chair close to his head, McCann using the chair more liberally and thrusting it towards Stanley; Stanley breathes heavily and audibly.

Section 2 question 7 (*Medea*)

The candidate was holistically awarded **18 marks** as an average of the three marks indicated below:

Identify: Demonstrates very good knowledge and understanding of a performance they have seen, with highly relevant and appropriate examples (18 marks):

Purpose: Carrie Cracknell's purpose of interpreting this production through feminist 'goggles'.

- Opening scene, the nurses' monologue tells events of play and introduces us to Medea.
- Kreon visits Medea to exile her and she pleads to stay.
- Jason attempts to pay off Medea which leads to an argument, she refuses his offer.
- Final moment of the play, Medea takes revenge on Jason as she kills her children after already poisoning his new wife.

Describe: Highly detailed description of the use of a minimum of two production areas from the given list, with accurate use of terminology (18 marks):

Full stage pictures are given for each moment:

- Medea enters up stage right. The set description states: rusting pipes, cracked tiles, peeling wallpaper, the threadbare rug and tired discoloured flooring. Costume: Medea is wearing oversized Khaki cargo trousers, loose mud brown tank top (Jason's clothes) and is barefoot. Her hair is in a messy bun, mascara under eyes. Prop toothbrush. Medea sunken tone, surrounded by chorus of women wearing neat pastel blouses.
- Kreon enters from upper level of stage, ornately decorated with balloons and white dressed tables, this contrasts Medea's decaying living quarters below. Kreon has a crisp charcoal grey blazer and suit trousers, white button up shirt, polished black leather shoes, contrasting with Medea. Kreon uses condescending tone and quick pace. Kreon's men have stiff body language, bold stances, upright posture. Medea descends to her knees using levels. As she is dragged away, she hits and kicks then runs back with fast speed to Kreon and pleads with him.
- Jason descends the treads with a loud volume, an aggressive tone and good clarity. He uses her prop whisky and glass. He uses a dismissive gesture of pulling out the cheque book. During the argument they are positioned far apart, circling with a slow speed, then quickened pace of speech. Jason kisses her and

leaves, back up the treads. Medea makes doglike gestures with hands raised like paws and panting.

- Medea hugs two bloodied sleeping bags to her chest, cradling them. The blood stains her white jumpsuit. Jason descends to his knees using levels to show his despair, he has a distraught facial expression and is crying. Medea hauls bags onto her back trying to walk, grunts with loud volume and low pitch. She moves at a slow speed and with poor balance. A blinding white LED screen is upstage making her appear as a dark shadowy figure.

Analyse: Detailed, relevant and effective performance analysis which fully considers the implications of the question (17 marks):

- Set design shows her state of dire poverty, creating sympathy, clothes once belonged to Jason (though not describing the importance), she no longer cares on how she looks. The contrast of the chorus shows she is cast out by society. Medea has not given up but shows strength of character in this feminist retelling.
- Set and costume contrast to show the difference between Kreon and Medea. He has higher status and power; Kreon has a lack of care for Medea. His men try to intimidate and gain power over Medea. Medea's desperation shows her refusal to give into people with more power and status which generates sympathy and respect from the audience.
- Jason's use of the whisky glass shows lack of respect and invades her space. Medea defiantly refuses his money, which adds to the feminist purpose. Medea's failure to comply to societal views of women; her mockery of Jason.
- Medea hugs the bodies, painting her as a maternal figure, blood on jumpsuits shows her tainted innocence and loss of hope. Carrying the bags shows Medea's physical strength and endeavour. Despite the brutal murders, she is still shown as a maternal figure through her physical efforts and the lengths she is willing to go to find a new start. The audience still feel sympathy for Medea despite her unforgivable acts.

Total mark — 35 out of 40