

# Commentary on candidate evidence

The candidate evidence has achieved the following marks for each question of the Textual Analysis assessment.

## Candidate A

### Drama

**Discuss in detail the dramatic techniques used to present the character of Margaret to the audience.**

The candidate was awarded **12 marks** for this piece.

In the opening section of the textual analysis, we can see evidence of understanding of the central concerns of the text provided in the comments on how dialogue establishes Maggie as 'very devout in her beliefs'. There is a relevant approach to the question in the analysis of this dialogue as the candidate notes how Baldwin is 'setting up' Margaret as a character for whom status is important and also how the use of repetition suggests her 'great religious belief'. Much of this analysis and comment seems fairly straightforward. There is use of textual evidence to address the demands of the question.

The candidate then develops their analysis of Margaret. Reference in this section to 'interactions'; use of repetition and 'an open scene of conflict' further illustrates the analysis of a range of literary techniques and features of language by the candidate. Understanding of the central concerns of the text is evident in the inferences made about Margaret's past relationship with Luke; her flight from 'the stink of whiskey' and the consequences of that course of action.

In the next paragraph, the candidate recognises the importance of 'the big movement (moment?) in the extract' and the significance of the stage directions. This adds to the range of literary techniques under discussion. The significance of Margaret 'keeping her distance' is analysed and ultimately linked to the presentation of the character as 'a hard-headed and also hurt woman'. Further analysis of the stage directions highlight Margaret's status and 'power over' the others. The candidate again refers to how dialogue is used 'to present Maggie's very complex character'. The tension between the 'surface level' resentment and the 'subtle signs' indicating her care for Luke is a perceptive point and indicative of the understanding shown throughout.

The candidate ends with an explicitly evaluative comment and this, along with the evaluation implicit in the analysis offered in the rest of the response, is evidence of an evaluative stance with respect to the text provided and the question. Reference to Baldwin's use of 'dialogue' and 'stage directions' is reiterated.

Overall, this response offers analysis of some of the more salient elements about how Margaret is presented to the audience in the extract without developing any of them in any great depth. It can be placed in the 12-10 range and as it fully meets the criteria of that band, a mark of 12 is awarded.

## Candidate B

### Drama

**Discuss in detail the dramatic techniques used to present the character of Margaret to the audience.**

The candidate was awarded **18 marks** for this piece.

The opening statements immediately suggest the candidate's secure understanding of the central concerns of the text and identify the techniques which will be the focus of the analysis.

In the second paragraph, we see evidence of the candidate's relevant analysis of a task-appropriate range of literary techniques. Analysis of the 'sharp introduction to religion', Margaret's interaction with David, the 'skilful timing and placing of stage directions', foreshadowing, dramatic irony, tension, the 'subtle use and choice of religious song', and power dynamic is deployed effectively to strengthen the approach adopted by the candidate. The extensive use of textual evidence clearly supports the candidate's discussion of how Margaret is presented to the audience. Secure understanding is shown again in the comments on how Margaret's 'identity revolves around her religion'.

The analysis of Luke and David is relevant as it allows the candidate to shed further light on the playwright's presentation of Margaret to the audience. Secure understanding of the central concerns of the text is clearly shown in the discussion of how the tensions in the relationships between the three of them are suggested on stage. The continued use of extensive textual evidence in this section allows the candidate to support the points they make very effectively. The analysis of the dramatic effect of Luke's repeated question is handled neatly and leads to the perceptive point that 'her character is now beginning to show more flaws than (than?) she had ever intended to be shown'. This is a good example of the 'complex characterisation' referred to by the candidate in the opening of the response.

In the next paragraph, the candidate recognises the significance of Luke's fall and how it is linked to the depiction of Margaret. The contrast between Margaret ('calculating and callous') and David ('more sensible and humane') is discussed and this section culminates in some effective evaluation of Margaret ('self-aware of what she is doing'). This is securely based on evidence discussed within the response.

The following section sees the candidate offering further analysis of the characterisation of Margaret, her 'influence and power' and the price she has paid to achieve this. Relevant analysis of dialogue, stage direction and the significance of the closing prayer again strengthens the approach adopted by the candidate.

The closing section offers a neat summation of the clearly identifiable evaluative stance with respect to the text provided and the question. The candidate's reading of the presentation of Margaret to the audience has been securely based on the evidence selected. Understanding is secure and analysis is relevant throughout the response. The response can be placed in the 18-16 range. It fully meets the criteria within the range and is awarded 18 marks.