

Candidate 1 evidence

David Greig, in his play *The Architect* does effectively portray the character of Leo through his interactions with Martin and Sheena. In allowing the initial portrayal of Leo to build an expectation of a character within the audience's mind, Greig then uses this idea to demonstrate the elements of his character that are fundamental to an understanding of the character Leo, and to the continuing dramatic urgency of the play. Indeed, through this two sets of interactions – initially with Martin, and then with Sheena, Greig presents the audience with a character whose primary function is pride, in both himself and his work, and whose entire being is ruled by this function. Here, this is then used to give the audience a greater understanding to the subtext of the dialogue, where Greig is able to use the conversations between the characters in order to both create dramatic tension, and to demonstrate to the audience the 'truth' within each interaction. From this, we can gain an understanding of Leo as a character when presented with characters who are willing to accept his pride, and those for whom it stands in their way. Greig weaponizes dialogue throughout the piece as the main form through which the action takes place, and is to a great degree successful in this – however, he does utilise stage positioning, visual storytelling, and physicality of the characters in order to achieve this, however, to a lesser degree.

However, stage positioning throughout the piece can be fundamentally observed to understand the dramatic ebb and flow of the characters and their relationships – indeed, our initial presentation of Leo is a man with total faith in himself, despite this faith clearly being presented to be misplaced, as when he enters, carrying an architectural model; 'it is bulky, he is struggling'. From the offset, Leo is demonstrated to believe himself capable of more than he is, all without use of dialogue. Indeed, whilst physical storytelling does not permeate the script, is utilised, again, as an opportunity to demonstrate to the audience Leo's shortcomings in his own ability, verses his beliefs. The model, too, can be seen to be a visual representation of Leo's ego – he carries it upon himself, and takes great pride in it, which again, Greig presents to the audience in a visual motif, allowing for a greater understanding of Leo as a character by the audience.

In the interaction surrounding the cigarette and his lighter, Leo is consistently shown to be incapable at lighting it, claiming that it is 'Too windy'. Of course, Greig offers an insight into Leo as a character consumed by pride in his reaction to this – in his attempts to block out the wind proving more and more outlandish with each try, 'He lifts his jacket to use as a windbreak. Again, he fails', Greig paints a larger and larger stage images of a man willing to go to extreme lengths in order to prove that he is capable – in this instance, the lighting of his cigarette. Indeed, Greig too uses Leo forcing his son into position, even until it is 'uncomfortably close', to represent the lengths he is willing to go to in order to achieve this. From this interaction, an audience is able to fully see the portrayal of a man who is driven by his pride, and whilst fundamentally the cigarette remains merely a function through which Greig can demonstrate it, the control and use of the stage in order to demonstrate this effectively shows the audience the extent of Leo's pride.

From this minimal use of stage positioning and visual storytelling, Greig uses dialogue to build character effectively; and in this too is the audience's idea of Leo's character built through his interactions with his son. We, through his initial dialogue, come to see Leo as a man consumed by his job, fundamentally unable to concentrate on any other aspect of his life, and who regards those close to him only in terms of his work. In every aspect of this, pride remains the underlying factor within all of Leo's interactions.

Greig opens with an extended monologue – which, in and of itself breaks naturalistic dialogue form – to create an image of the over-bearing and work obsessed Leo. This monologue, then, remains fundamental to an understanding of Leo. Here, it can be seen that it takes the form of a lecture, 'Some professions, Martin, exist only or mainly, to provide people with a congenial way of earning a living' – indeed, here, Greig has cemented Leo as not only a man who talks 'down' to those around him, the choice to use Martin's first name in the opening of this monologue cementing Leo as a character who thinks himself above Martin. But more than this, in his use of rich, verging on obtuse language, 'their surroundings are, if you like, seductive' being a notable example, an audience is able to come to see

Leo as not only a man who thinks himself above others, but more one who, in every aspect of his conversation, attempts to prove this. The language verges on un-naturalistic, at times faltering into the unbelievable. Unnatural here is just a word meaning out with the conventions of dramatic storytelling. This, however, allows Greig to cement Leo as a character whose pride, in all aspects of himself, is all consuming. In having Leo's dialogue rest so uneasily with the audience, he demonstrates this character to be large than would feasibly exist – from this then, it can be argued, all aspects of this character are demonstrated to be 'larger than life', and in this, Greig further demonstrates the lengths to which Leo's pride is capable of going. In the creation of a character slightly outwith the normal of naturalistic storytelling, Greig allows for Leo to entertain a heightened version of his emotions – most principally, his pride.

The function, too, of choosing his son to be the audience's initial reference point for Leo's character allows an audience to see the development of a character over time – in other words, Martin's reactions to Leo will be based upon a pre-existing relationship that they have had. Indeed, this understanding makes the opening of the piece so much more effective; Martin's 'look' to Leo struggling with a model is built on knowledge that Leo is a character filled with such pride that there is no point in helping. From this, purely in terms of their having known each other, their relationship is furthered.

This idea, too, is present within Leo's initial monologue. As previously mentioned, dramatic monologues break naturalistic form if a second character is on stage, as they argue that this second character must have a reason not to speak – indeed, in most instances, then, this would be poor storytelling. Greig, however, uses it to argue, again, for the existing relationship that has existed between Martin and Leo, demonstrating that interruption would be fruitless, as comes to be further explored later in the dialogue. Indeed, Greig takes this idea its furthest in the pause between 'blue prints, drawings' and 'The smallest line', where he shows us successfully Martin's understanding of his father, as someone not worthy interrupting. In this, Leo can be seen to be fully all consumed by his work and for the pride he holds in his work – the choice to pair him with his son a useful dramatic and narrative tool for an audience's understanding of his character.

Much of the dialogue that continues throughout the piece continues on this vein – proving, again, that Martin and Leo are incapable of maintaining a conversation;

'There's no tower here'
 'People live in them, work in them...'
 'There's some lumps'.

Proving, fundamentally, the different conversation paths that Leo and Martin are working on. In this, too, can Leo, as before, be demonstrated to be a person whose whole character is fixated on his work. However, more than this, where Greig provides the greatest insight into Leo as a character is in the fast wit, and genuinely damning way he regards his son, 'They're big', 'Well spotted' standing out as a fine example of the ways in which Leo regards those he does not believe to be worthy of his station. Furthermore, 'Is this a joke?' 'I'm only asking' 'it feels like you're making a joke' sits within the dialogue as another instance of this. He, in these particular examples amongst many, regards his son to have stated the obvious, and therefore resorts to sarcasm and hurtful remarks over kindness – the fact that they are father and son, too, demonstrates that this overarching desire to prove his own worth and ability overrides any and all emotional attachments he may have, being willing to demonstrate himself more knowledgeable than his son. Of course, this moment is underpinned by wit, which Greig utilises in order to keep the character of Leo likeable to an audience, but it remains a notable example of Greig's presentation of Leo as a character ready and willing to prove his worth over others.

These instances, too, allow Greig to demonstrate Leo's single-minded focus on his work – fully demonstrating that his first and only thought is to his architecture, and his job, 'Design, materials, and nature are what you have to think about', being his response to a harmless and jovial question. This,

whilst not necessarily proven to its full extent, will be vital to an understanding of Leo as a character when confronted by Sheena, someone who is not sympathetic to his idiosyncrasies, and who challenges both his opinion of himself, and his pride in his work.

Of course, this is not the only way in which Greig uses the dialogue between the two characters to build a convincing picture of Leo – consistently throughout the piece, Greig uses humour to underpin the eccentricities and pride of Leo, in a way that presents him as ridiculous.

‘Everyone on site has to wear a hard hat. It’s regulations.’

‘But there’s nothing above us. It’s flat. Only lumps.’

‘We’re on site, Martin. Accidents happen. You’ll wear a hard hat.’

This both allows Greig the ability to indulge in some visual humour – the yellow of the hard hat makes both characters look like fools on stage – but also to persuade the audience to side with Martin in this confrontation. He allows it to reveal the ridiculousness of Leo’s pride above all else – he is demonstrated to be a character who is fully able to follow his own set of rules and understating about the world to the point of ridiculousness. Having already demonstrated to the audience that his fundamental function is indeed pride, the combination of this is in this moment fully revealed to an audience, and so, through his initial interaction with his son, Leo is seen to be a character willing to follow his pride beyond a reasonable point. The majority of the scene continues in much the same idea, with Leo imposing himself as superior compared to his son in the majority of interactions. However, it is then that in taking these ideas that he has presented us with, and utilising them when Leo comes up against opposition that Greig is able to fully demonstrate all aspects of Leo’s pride driven character within this text. Again, this understanding of Leo’s feelings of superiority will be used by Greig fully with the appearance of Sheena. Allowing for this character to develop first allows for the audience to gain a fuller understanding of the tension between Sheena and Leo in the remainder of the scene.

Visually, the entry of Sheena disrupts the scene – where it had initially surrounded one table, centre stage, itself a stable and symmetrical image, a third person, standing to the side of the model sets the stage, visually, at odds. In this, she has clearly entered Leo’s ‘private’ world, and, through this subtle visual direction, Greig has signalled to the audience that this disruption will certainly have consequences.

More than this, Greig places Sheena within a scene that is already in full motion – in this, it again serves to demonstrate Leo’s single mindedness, ‘Dad – there’s a woman – “You mentioned radio. Maybe I could ring someone’, and this again, in as with the slightly unnatural sense to Leo that has already been created to be shown again in full force, reinforcing the nature of Leo’s pride in his work.

It is, however, in the creation of confrontation – and therefore narrative tension – that Greig most definitively shows us Leo as a character. Unable to understand the nature of Sheena’s visit, Greig utilises silence to indicate Leo’s thought process throughout the script, ‘there’s obviously been some – Some kind of mix up’ truly giving an audience the space in which to see Leo’s attempts to come to terms with, and better this challenge. Of course, this silence however, demonstrates too, the opposite. It allows Greig the opportunity to show the audience that Leo is fundamentally unable to cope with this confrontation to his pride – and even prior to the true moment that his work is challenged, Greig is able to foreshadow Leo’s inability to cope. Where before, Leo employed almost over the top dialogue in his use of language and address, now he is a character reduced to stumbling and silence.

So, it is in the changes that Greig presents the audience with that we can fully see the effects that this confrontation to his pride has had. This too, can be seen, merely through the characterisation of Leo, from his focus on the ‘superficial’ aspects of his work – ensuring that people wear hard hats, for instance – to the new confrontation that he has found himself with. His pride, therefore, consumes his ability to focus on anything else;

'I don't have a hat now'.
'Just get the phone'.

A distinct change from their earlier interaction. This change of thought process too allows an audience to fully understand a man attempting to understand the challenges to his pride – in it, Greig is able to demonstrate to an audience his inability to come to terms with this, and the extent to which it consumes him.

This is too seen in his failure to prevent Martin altering the model of his work – where it initially represented the stability of Leo's work and his unwavering faith in it, in order to challenge Sheena's commentary on his work, he allows Martin to alter it, to the extent that it is 'considerable rearranged' by the end of the piece. Indeed, whilst Leo does notice, 'Martin, don't do that!', we as an audience can come to see from the change in his reaction time that his mind filled with the challenges to his architecture, and not by his attention to his son, elegantly told, again, through a minor piece of visual storytelling. Through this change, again, does David Greig allow an audience to fully see the way in which Leo's mind, having been totally consumed by his pride, can become single focused in the reservation of this pride – in and of itself a potentially destructive quality. It being rearranged too, at the end of the scene is Greig signalling the ways in which Sheena's visitation has affected Leo's opinion of his work, and damaged his ego. The return of it as a visual metaphor remains consistent, and a useful piece of visual storytelling.

However, it is in dialogue where Greig truly demonstrates all aspects of the characters he presents the audience with within this piece, in keeping with the beginning of the piece. Leo employs the same biting commentary against Sheena as he did Martin;

'They can hardly argue with the architect, can they?'
'Or prince Charles'.

However, here, it is not underpinned by comedy, with Leo making no attempts to lighten the mood – Greig, too, makes no attempt to sympathise either character in this moment, allowing the dramatic tension and narrative drive for the play to be created instead. This moment, instead, is followed by silence, '...' in which neither character offers either one any ground. In presenting the audience with a character that sympathises with Leo, in Martin, and then one who does not, in Sheena, Greig is able to fully demonstrate the ways in which Leo's pride can affect his character – here, any and all kindness is not his first thought, and instead, this interaction ensures that he is seen as a character that is capable of being unnecessarily harsh if and when he wishes to be.

Again, this idea is created in the argument that ensues – Greig understands that an audience will already hold an idea of Leo as a character capable of arguing his position and proving his worth, and uses this to drive home his final point about Leo – he is unflinching and unchanging in the face of opposition. His pride drives all things about his character, and therefore will argue his case into the ground.

This then allows Greig to exploit an instance of subtext within the play – Sheena presents her argument based on facts, coming in carrying papers and petitions, where Leo roots his within his own emotions. Here, we can see that, whilst not necessarily important to these scenes within the play, this idea, that Leo is a character willing to ignore facts in the face of his own pride allows for Greig to build dramatic tension into the play – based, predominantly in the fact that Leo is an architect. So here, the 'truth' of Leo's pride is revealed. He is a character for whom his pride drives him make potentially dangerous and life-threatening decisions, that Greig does, to an extent, foreshadow in 'leave the place to fall apart' – certainly, in this, Greig does cement the idea that his pride is most certainly potentially dangerous.

The ways in which he both consistently holds his argumentative position, 'I don't see the need for destruction', and bombards Sheena with oppositions to hers, 'Tower blocks do cause... passion',

allows for Greig to finally cement the character of Leo. This is him at the logical conclusion of his presentation so far – arguing the case explicitly for his pride, in the face of reasonable evidence. This is the character that is presented to us throughout the drama, and this is the understanding of the character that David Greig wishes an audience to hold – whilst it may not be his final lines, ‘I won’t change my mind. I’m sorry’ are the lines that fundamentally ensure that the audience sees Leo in this way. A character whose pride is so all consuming that he is entirely incapable of changing.

Clearly, then, in his interactions with Martin and Sheena, Leo has been demonstrated to be a character who is driven by pride, who is incapable of changing, and who is single-minded in his purpose. Through this, Greig is able to exploit the audience’s understanding of his character in order to cement him as a potential danger and a threat to himself as others in his line of work, both creating narrative and dramatic tension for the coming scenes within the play, and effectively setting up his central character to have been fully revealed.

Candidate 2 evidence

ENTER NUMBER OF QUESTION	Part B	DO NOT WRITE IN THIS MARGIN
	<ul style="list-style-type: none"> Characterisation - the story is written in 3rd person perspective. 	
	<ul style="list-style-type: none"> "Only two people shared her 'special' seat" She is an important/well respected part of the community. 	
	<ul style="list-style-type: none"> "They did not speak. This was disappointing disappointing, for Miss Brill always looked forward to the conversation." She likes chatting to people and observe them. 	
	<ul style="list-style-type: none"> "Miss Brill had wanted to stroke her." She gets annoyed at people who are ungrateful. 	
	<ul style="list-style-type: none"> "Dear me! Miss Brill didn't know whether to admire that or not!" She regrets is quite entitled but knows that if others are being rude. 	
	<ul style="list-style-type: none"> "She was wearing the emine toque... was the same colour as the shabby emine." Shows she's an older woman, emphasised more on the word choice of "shabby." 	
	<ul style="list-style-type: none"> "How she loved sitting here, watching it all! It was like a play." Once again, observing 	
	<ul style="list-style-type: none"> "Yes, I have been an actress for a long time." She knows how to act, which is ironic as there is a 'play' and she does not. 	

ENTER NUMBER OF QUESTION	Part B	DO NOT WRITE IN THIS MARGIN
	have a part. "Long time" also once again suggests she is older.	
	◦ Symbolism - "They were odd... - even in cupboards." - ironic, Miss Brill sees every one as if they are old and she is still a young relevant actress. This is ironic as she herself is old and "went into the little dark room - her room like a cupboard."	
	◦ Why would an actress have a claustrophobic cupboard room unless she is irrelevant and fished out?	
	◦ "But he shook his head... and pattered away." This is a depiction of a toxic relationship, the band plays the woman's emotions aloud as she is not telling anyone what she is feeling. The band is symbolic of expressing feeling exposing everyone's emotions, the music being the emotions.	
	◦ Even though the woman was smiling, inside inside she was sad.	
	◦ "Just at that moment a boy and a girl came... they were in love." Symbolic of the saying "out with the old, in with the new." The older couple have now been replaced with a younger and more lively couple.	

ENTER NUMBER OF QUESTION	Part B	DO NOT WRITE IN THIS MARGIN
o	"But why? Because of that stupid old thing? ... silly old my at home?" This is the moment	
	Miss Brill has realised she is old and there	
	is a whole new generation taking her	
	place. She is not relevant to the world anymore.	
o	Mood - "And the band sounded louder and gayer."	
	It is a happy time, the sun is out and there	
	is only a little chill.	
o	Onomatopoeia - "Tum tum... blew the band." It is	
	an upbeat rhythm. Moves the story along	
	while also making the mood more lively.	
o	"But the band seemed to know... over and over."	
	The band is is a symbol of people's emotions	
	and whatever the change in music and may	
	be, the mood will match the emotions.	
o	Final two paragraphs - She always had a	
	routine on Sunday's.	
o	Something innocent and child-like about the	
	album being compared to a present.	
o	The first of two paragraphs are completely wholesome.	
o	Second paragraph is more sad.	
o	She does not follow her usual routine, brassy	
	tradition.	
o	She puts feels off her for that she loses	

ENTER NUMBER OF QUESTION	Part B	DO NOT WRITE IN THIS MARGIN
	so dearly.	
	◦ This is her realising that she is no longer relevant to this community.	
	◦ She is old and close to dying.	
	There are younger, smarter, stronger people who will take her place.	
	◦ "But when she put the bid on she thought she heard something of ." If this is a release to her closing this chapter in her life.	
	◦ Only older people respect her, while the young younger people don't and have no idea who she is.	
	◦ Although she loves her community she knows she must break tradition and stop coming every or Sunday.	
	◦ She is upset about it but it was easier to leave it sooner rather than later.	
	◦ Other - Soliloquy - "New world - a little club... little any room!" Miss Brille thoughts are spoken aloud. Optimistic it can be fixed/revised.	
	◦ Symbolism - "She had not taken... dim little eyes." She knows her her is old, but she is oblivious to the fact that she for is getting old, even though she is already quite elderly.	

ENTER NUMBER OF QUESTION	Part B	DO NOT WRITE IN THIS MARGIN
	Further analysis -	
0	The Characterisation explores the different aspects of Miss Brill's isolation. Out of the ^{three} people who have special seats, it is a couple and her.	
0	Third wheel.	
0	The couple don't speak, she wants to chat because she is usually lonely.	
0	With her old age, it is easy to assume if she had a spouse, they most likely passed away.	
0	The symbolism explores the different aspects of Miss Brill's isolation. Miss Brill makes it out as the older members of the community are not ^{more} older than her and seem to be alone and sad, when in reality, she is the exact same.	
0	It seems she is almost living in denial of her isolation. She does not want to accept it.	
0	Because there is no one in her life/home life, she is better at observing others due to isolation. This is how she thinks the music mimics people's emotions, or have influence on it.	
0	This shows she has not enough human interactions.	
0	The two last paragraphs show her isolation	

Part B

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most. Her happiness / treat is having a slice of cake. Her only happiness. This is because she is isolated.

o "The thing that makes her feel overjoyed is finding an almond in seed cake. The simplicity is ~~heartwarming~~ heartwarming. She has no one else to make her happy."

o "She lives in a 'dark room,' ^{and} this shows ~~that~~ ^{there} is no light in her life (like a person.)."

o "Cupboard" shows that it's too small even for one person. She lives alone, further emphasizing her isolation.

o "But why? Because of that stupid old thing at the end there?" The word choice of "end" creates an image of Miss Brill being showed off to the end, like a third wheel, and therefore making her feel excluded. This would add further to the isolation she already feels today.

o "She unclasped the necklace ^{gently} & ^{gently} without looking, laid it ~~inside~~ inside." The repetition shows that this for and community means a lot to her. She knows if she loses them she will have nothing left.

