

Candidate 1 evidence

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<p>*4. In 'A Grain in the Blood' by Rob Drummond, Isaac is a character who has motivations behind his actions. Firstly, when picking up the knife, Isaac is motivated by the need to prove that he is capable of being reformed to those around him. This is an important moment because it proves Isaac believes himself to be safe around objects that symbolise violence such as the knife. This develops the theme of reformation when Isaac says "I can hold them now, look". This is also a key moment because it highlights how Isaac's own motivations and desperation prove himself as reformed are highly contingent on how the other characters respond to his actions, as reform is shown here to be highly contingent on the response of his family, also highlighting family as a theme. As an actor playing Isaac, I would highlight that the motivation behind Isaac holding the knife is him trying to prove himself by placing emphasis on the word "them" to show my reverence for the ideals of being safe around violence. I would speak with clarity in a loud volume to project confidence and determination in trying to prove myself to those around me and myself. I would position myself in direct view of the audience and Sophia, to ensure that she can clearly see how I am motivated by reform and I have made the active step to show this to her. By using these concepts an audience would ponder if goals for reform in criminals are actually good hearted in their motivations as Isaac seems desperate to prove reform around violent objects which makes his treatment of them seem somewhat unnatural. This makes us consider how our methods of reform must be conducive to helping criminals, become better members of society authentically, rather than solely focus on the image of violence reduction.</p>	
<p>Secondly, Isaac's motivations around admitting that he doesn't feel comfortable around his daughter Autumn are motivated by the fact that he feels as if he would prefer to be distant and uninvolved in her life. This is a key moment because it proves how Isaac's absence from Autumn whilst she has grown has meant he feels uncomfortable fostering a relationship with her beyond the time they lost together. Therefore, the motivation of justifying his distance from his daughter highlights the theme of family relationships when Isaac says "I don't know her". This is also a key moment because it foreshadows character development in Isaac who goes on to befriend his daughter and get to know her as the play goes on, beyond his initial fears of her, proving how his justifying motivations are shortlived and overcome by innate parental motivations later in the play that he is yet to grow to develop. As an actor playing Isaac in this moment, I would look down at the floor with bad, hunched posture, refusing to make eye contact with Sophia to suggest that my distance from Autumn is something I am dismissive of because I want her to believe that I don't care much for coming into Autumn's life. I would speak in quiet volume and fast pace to show that I am in part humiliated by the fact that I am unable to be motivated by fatherhood, and am instead motivated by a desperate attempt to remain distant from unpacking the difficulties forging a connection might have, which suggests I am overthinking the action, in my attempt to be motivated by distant. This would be further developed by my choice to use a skin-picking gesture which in its self-harm adjacent connotations proves how my actions of refusing to get to know Autumn are foils for my own self-consciousness as someone portrayed as a criminal, therefore, the audience would see that I am motivated by a need to be distant as a result of this innate nervousness around my own self. By using these acting concepts, an audience would consider how 'blood could not be thicker than water' because my choice to distance myself from Autumn as a motivation for not being comfortable around her feels incredibly hurtful and rude. This insensitivity of my motivations as Isaac here would therefore leave an audience considering that some people are simply not born into families that love them but, through people like Sophia who have raised children like Autumn, can find found families (or just extended family, like Autumn has grown up around) made of people who will care and show love where, blood parents are motivated by things outside of putting their kids first.</p>	

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<p>Isaac action of autonomously asking to go and speak to Autumn is motivated by his motivations of wanting to be a good father. This is a key moment because it proves how Isaac sees fatherhood as important to his actions beyond this one in the play, in a key moment where he chooses to engage with the vital conventions of parenthood, devoping the crucial theme of fatherhood when he says "I would like to see her on my own", being a willing motivator to improve his relationships. This is also a key moment because it develops the theme of maturity with Isaac now being aware of how his previous motivations and fears of Autumn were perhaps selfish, with his maturity meaning he is willing and motivated to take on responsibility in this growth. As an actor playing Isaac I would speak with clarity in a convincing tone to prove how I am committed and willing to dedicate my motivations towards father hood and Autumn. This would be emphasised by placing emphasis on the phrase "on my own" to suggest that my motivations to become a better father are autonomously motivated ones. I would use open body language to suggest a readiness in my motivation to get to know my daughter which would be further emphasised through making maintained eye contact with Sophia in this line to prove how I want her to trust that I am motivated by my want to be a good father. By using these concepts the audience would be proud of Isaac as his fatherly motivations are made clear, making them consider how reform of criminals is possible when they are welcomed into a family unit and allowed to build relationships. This makes an audience also consider the importance of having creches in prisons so criminals can continue to have relationships with their kids and be motivated to get to know them when they leave prison, to help criminals retain parental motivations</p>	
<p>Isaac is motivated by honest guilt for killing his wife in the action of when he reveals how guilty and ashamed he feels about his actions of the past to Vicky. This is a key moment because it proves the extent to which Isaac has been plagued by guilt beyond killing Sophia, which is symbolic of the honesty he conjures up in his motivations behind admitting how he feels about his wife. This is shown when he says "I just want things to go back to the way they were before", exemplifying the theme of remorse through Isaac's guilty motivations. This is also a key moment because it develops the theme of family as in being motivated by guilt and the need to be honest and open to Vicky, Isaac is sharing that he wants to repair the family unit - even if Vicky is sceptical of this. As an actor playing Isaac, I would use levels to sit down beside Vicky to be at a shared performance level with her to suggest my honest motivations of guilt when speaking to her. I would make maintained eye contact with her so she can regain my trust as I explain my thoughts on my previous actions, this is motivated by the overbearing otivation of guilt I am honestly experiencing in this moment whcih would eb shown by talking in a convincing tone with a high degree of clarity to ensure that Vicky totally understnads that I truly feel guilty and that my motivations here are honest. By using these acting concepts, an audience would feel a great amount of empathy for Isaac's situation because his motivation of honest guilt is clearly coming from a place of vulnerability which is something we often doubt criminals to have. Thus we would consider the ability for criminals to have survivors' guilt beyond their crime and the burden of trauma they too can experience as shown through my heartbreaking motivations of honest guilt, making us consider how we should take care of criminals and humanise them as far as possible in processing their own trauma, like the role of some prison chaplains</p>	

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<p>A final action where Isaac is motivated by wanting to follow the wishes of his daughter is when he refuses to donate his kidney to her, despite this being the wishes of other characters. This is a key moment because it proves how Isaac is motivated by his daughter, rather than the overwhelming pressure of those around him to do what they believe is the right thing, because they do not know of Autumn's wishes, yet Isaac stays true to her. This develops the theme of family relationships and responsibility when Isaac says "dont you get it? I'm not doing it". This is also a key moment because it raises the moral question of organ harvesting with the other characters going onto consider doing this due to their motivation of wanting to save Autumn's life through the transplant, which contradicts the motivations and jeopardises autonomy of Isaac and Autumn. As an actor playing Isaac, I would speak with total clarity in a loud volume to convey my utter need of protectiveness through being motivated by protecting my daughter's wishes. I would make maintained eye contact with Sophia to try to convince her to respect that my motivations are that of protection and are not selfish, as seen through my honest facial expression, characterised by having widened eyes. I would use levels to be standing where the other characters are seated to suggest to the audience that my protective motivations are that of prioritising justice for my daughter, as this would mirror the image of a lawyer speaking to a jury in a courtroom. By using these acting concepts an audience would feel proud of Isaac's ability to stand up for what is right in the eyes of his daughter through the fact he seems so intrinsically motivated by her wishes in this action. They would therefore question the issue of utilitarianism in medical ethics because while a majority of the characters believe the kidney donation is the correct thing to do, Isaac has made clear through his motivations, that the patient herself does not want the transplant and her issues should be honoured, despite being a minority number wise. Therefore, 'the greatest good for the greatest number' is not how the audience themselves should always be motivated, as Isaac proves it is possible to be protective and well motivated, without following the utilitarain response.</p>	

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<p>8.</p> <p>In Yerma, SHE has a low status when she is reunited with her ex, victor and they reflect on their time spent apart, and it is revealed that his life has grown in different ways from that of HER. The characters shift between open and closed body language with wide proxemics, creating a distance between the couple being constant. SHE speaks in a high pitch to suggest humiliation in her low status, as she leaves awkward dramatic pauses among lines. The use of movement suggests the lower status of HER because it suggests how SHE wants to feel more open with Victor, as she might have been in the past but this is clearly not natural for the couple now, as conveyed through the distance maintained. The voice concepts make the awkward atmosphere palpable in this scene as SHE humiliates herself in her cringeworthy reunification to suggest her lower status through her discomfort around Victor. This leads to appreciation of the performance from an audience because they can relate to the cringeworthy, self-deprecating of her in this moment, actively lowering her own status as a foil for the awkwardness of reuniting with an ex and realising how they have moved on without you. This develops the theme of relationships because it shares the well known experience of watching others we once shared status with in a relationship, reaching different milestones without us and growing at different rates, like people who have kids while others haven't thought about this milestone yet, who at one point were reaching milestones together</p> <p>Secondly, SHE has a lower status than her younger colleague Des, when they discuss the relevancy of her blog in the modern world, and SHE is revealed to be out of date with the current trend cycle. SHE is wearing formal grey office wear which contrasts the bright yellow costume of Des. The props belonging to Des spread across the floor space, infiltrating the compact space in which the props belonging to HER fill. The set is lit with cool fresnel lighting at 50% intensity. This lighting is typical of an office setting and thus develops the lowered status of HER at work as something she regularly experiences as she is tasked with the modern world, specifically on their views regarding privacy. This is made most clear through the costume presentation of HER as dull compared to a jovial Des, whose own props, representative of her up-to-date and dynamic ideas are given space to infiltrate her boss's ideas, depreciating the work status of HER as the person responsible for the ideas. This lowered status of HER assists the audience appreciation of the play because they come to realise how the younger generation are taking the edge in terms of ideas with technology, thus the lowered status of HER in this moment allows her to jeopardise her own private information, at the encouragement of the younger generations, by making it public due to reviews of its reliability. This is controversial and makes an audience therefore, consider exploitation such as seen through family bloggers who photograph their children non-consensually for profit online.</p>	

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<p>Another key moment in Yerma where SHE has a lower status is when SHE interviews her mother, Helen for HER's blog about motherhood. Helen makes a disgusted facial expression, squinting her face, during the hug gesture. She emphasises adjectives critically when comparing motherhood to "alien" like experiences, leaving dramatic pauses between any line that questions intimacy. This shows the lowered status of SHE in this moment because of the clear discomfort her mum has when doing things associated with motherhood, as seen especially through Helen's movement techniques. The descriptions of motherhood lower HER status because her mother's brutality contrasts what should be a loving experience. This makes an audience appreciate the play as we see that SHE has had a lack of a loving maternal role model in her life, and when the opportunity for intimacy arrives, SHE faces awkward experiences lowering her status within a mother daughter relationship because of Helen's active rejection of any opportunity for a mother-daughter relationship of a conventional nature. This develops the theme of maternity and generational as s the dissapointingly low status in which SHE is left with makes us consider the wider impact of 'hardiness' attitudes of some older generations, can result in a perpetuating cycle of an inability to be intimate and forge maternal relationships, isolating and diminishing the status of these vital relationships viciously. An audience, reflects on the need for family therapy to prevent familial status eroding thereofe,</p>	
<p>Another key moment in Yerma where she has a lowered status is when she is babysitting her sister's baby because the idolised scene, is revealed to be false. The scene is lit with warm yellow fresnel lighting at 50% intensity, there is the pre-recorded sound effect of choral music as the only sound of the scene. The set is fully furnished with a table set for a family of four, SHE wears her hair in a messy bun, contrasting the severe professional hair styling she typically sports. This conveys her lower stauts because while she may appear ncare-free in this moment, through her messy hair, this is an experience she will never get for herself, this is furthered through the knowledge that the hair-do is a replica of her sister, whom she idolises for her ability to have children but lowers her status because of its replica nature as something SHE will never experience. This is made more emphatic in the knowledge that this is the only scene where the set is fully dressed, therefore, while SHE seems content here we realise that she will only be 'whole' when she has a child of her own, diminishing her status when we realise this is something she will never get for her own self. The sound and lighting have binblical allusions to new life, like how she hopes for new life for herself yet cannot receive it, we see how her status has been greatly diminished, just through the fact that she is hoping and reveres life like the bible will, yet it is an unrealistic expectation to have. This therefore develops the theme of the nuclear family as the audience truly empathise with HER as she is able to idealise the experience of motherhood, and yet her status remains low due to it being only a temporary, and never true for herself fulfillment, and her ability to reach the ultimate status of mother is inaccessible. THis makes an audience question the validity of the expectations of the nuclear family because the pressures and ideals of it can clearly be unfair on people unable to achieve this for themselves through the heartbreaking theme of conventionality.</p>	

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<p>Another key moment where SHE has a low status is when she discusses why SHE married John with John after their wedding. She initially speaks in a jovial tone with a loud volume but snaps to sitting up with a straight posture and serious facial expression, leaving a long dramatic pause when John reveals his relationship with the concept of marriage. This effectively conveys the lowered status of HER as her quick transition in movement and behaviour makes it appear as if the words have John have seriously disaappointed HER and hurt her, lowering her status as she has clearly been emotionally manipulated by him which is something she is seen to be consdiering during the dramatic pause. This develops the theme of relationships because the audience see the dangers of rushing into marriage in a couple who have not ironed out key values beforehand, becuase had they done so, SHE would not be left at such a low status in the knowledge of John's compartivate indifferenece to marriage that she cherishes. This can be seen in many celebrity marriages that don't last long and are rumoured to breakdown due to key moral differences that were not discussed, which bring down the status of the vulnerable - often like with HER, younger - partner.</p>	
<p>Another key moment where SHE has an incredibly low status is when she attends a music festival and begins to disassociate. There is bright white strobe lighting to convey rain and thunder. There is a pre-recorded sound effect of a percussive metronome that transitions to an electronic version of the metronome that distorts throughout the scene. SHE sees John's actor in a bright yellow Hawaiian shirt, to represent how SHE is hallucinating strangers as loved ones. This shows her low status becuase she is clearly at a mental breaking point as a result of how, even at an allegedly relaxing place of a festival, still is totally immersed by and afraid of her fears of infidelity causing dangerous things like her hallucinations. The audience resonate with the low status of her as we vicraiously experience her deterioration with her through the naturalistic lighting and sound effects that transition into distorted ones alongside her mental health and the diminishing of her stability and thus status as a mentally functioning women. This makes an audience consider how love haunts us, as it is clear through the heartbreaking disassociations of HER in this moment that love and relationships a key theme of the play can contribute to a loss of mental control, obliterating the status and wellbeing of people, as an unfair reality of the trials and intensity of love.</p>	
<p>Another key moment where John has a low status is when John returns home late and reveals he is cheating on HER. John tries to reduce the distance between himself and his wife but SHE retaliates by widening the proxmeics between the couple while John begs for forgiveness in a desperate tone. John speaks with a loud volume and has an unsteady stance. This characterises his low status because it shows how he is drunk and irresponsible, talking loudly, possibly waking neighbours at night, further showing his carelessness for his wife who is incredibly hurt by his actions, retaining a distance between the couple through HER use of proxemics to signal how she feels incredibly betrayed and disgusted by her husband's actions, lowering his status in her view considerably. The audience feel a deep amount of empathy for HER in this moment because the lowly behaviour of John has resulted in her own heartbreak, and makes us question if their relationship could survive any longer, as John has stooped so low in status as to cheat, and in ruinign their trust has simultaneously brought HER down with him. Some relationships do surivve beyond cheating scandals like Beyonce and Jay Z, yet HER rejection of John in this moment lowers his status and thus makes their marriage seem irrevocable.</p>	

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<p>Another key moment where John has a low status is where he sends voicemails to HER when SHE goes missing. There is a pre-recorded sound effect of electronic feedback which crescendos as the scene goes on and the worries of John intensify. He is in a wet, dishevelled costume. He is top-lighted by a profile spotlight. This shows his low status because he is seen as isolated without her, and incredulously worried as shown through the distorted sound which mirrors his own concerns and lowered status in his worried isolation, moreover, the use of costume makes him seem desperate to find HER as he is outside and searching selflessly, despite lowering his status due to the fact he probably looks very flustered and unprofessional to any passer's by. The fact that John feels so isolated without HER and is willing to lower his status looks wise to find her, develops to an audience the theme of interconnectedness as we see clearly how - despite the couple having rough patches - they clearly care deeply about one another, with both being affected mentally in the mental breakdown of HER, a common experience of many high-intensity couples causing the audience to resonate with John's low worried status here!</p>	
<p>Another key moment where John has a low status is when it is revealed SHE has had her civil liberties removed and he withdraws his consent for IVF. He begins by using levels to kneel on the floor pleading to her in a desperate tone with total clarity to convey his perspective, when this does not work, he transitions to using close proxemics to shout using a loud volume in the face of HER as the only way to get his point across. This shows his low status in this moment because we see how he is no longer listened to by HER through conventional, and even emotive methods of explanation and has to resort to violence and dominance to be heard. This is not a healthy means of expressing desires within a relationship and thus develops the theme of communication in a relationship as we see how desperate John is, lowering his status and collected emotions, just to try to convey his perspective. This has a particular impact on the audience because it questions the wider mechanisms of consent within IVF adjacent relationships because we see how communication is vital for the gruelling IVF process to not cause a relationship breakdown, which diminishes the status of both characters in their inability to effectively communicate.</p>	
<p>The final key moment where SHE has a low status is when John reveals she is leaving and she subsequently kills herself. The scene is lit with bright white floodlighting which then snaps to a blackout. She inserts a prop kitchen knife into her womb which fake blood make up then pours from. This develops her low status because we see the brutality of her pain through this brutally memorable scene as she, seems totally defeated using a kitchen knife, a conventional home item, as the instigator of the end of her own life due to her inability to create a home with a family as a result of infertility, lowering her status as even in her final moments, she is cursed by the pressures of her ideals of a perfect home and family. This is furthered by the clinical lighting which reflects a hospital as her means of death is a pseudo- c-section as a means to prove to the audience totally diminished status of her at the mercy of fertility. This poignantly tells an audience how the pressures we place on women to have children is unreasonable because it has clear impacts on their mental wellbeing with suicide rates among infertile people growing overtime, we cannot let these people be seen as low status wise, because it is something SHE could never have autonomy over, and her autonomy was therefore only found when she got to take it away for herself, in an incredibly heartbreaking ending of Yerma.</p>	

