

Candidate 3 evidence

ENTER NUMBER OF QUESTION	SECTION 1 - THEATRE PRODUCTION :	DO NOT WRITE IN THIS MARGIN
	TEXT IN CONTEXT.	
4.	<p>In "The Birthday" by Harold Pinter, there are four key scenes which are: Stanley's first appearance, the wheelbarrow scene, the interrogation scene and the wooing scene. Throughout these scenes, Harold Pinter tries to create an emotion for the audience, which are: confusion, fear, intimidation</p>	
	<p>In the first scene, the audience feel the emotional confusion. This is communicated to them by having Stanley enter for the first time, unshaven and in his pyjamas. This is unusual for a guest staying in a boarding house, as he shows that he has no manners:</p>	
	<p>"the milk's off" and "all night I've been dreaming" and now she won't give me any "now she won't give me any". Here, this shows Stanley's rudeness to another level, as this is his first interaction with a worker at the boarding house, he starts to speak to her as though she is his</p>	

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4	mother and he is a stropky teenager. This confuses the audience massively, as it is not normal.	
	As an actor, I would try to convey this emotion by using a slouched posture when entering the room. I would also use a deep, fast paced voice when speaking to Meg, showing his disrespect for her.	
	I would act Stanley in this way to try to show his strange actions. Another Another key scene in "The Birthday Party" is the wheelbarrow scene. In this scene, Stanley tries to take advantage of Meg by playing on her gullible nature and trying to scare her into believing people are coming to get her. In this scene, the emotion of fear is trying to be conveyed, as Stanley is very frustrated with Meg and is trying to seek revenge on her, by trying to make her fear for her life: "they're coming, they're coming today"	
	and "do you know what they've got	

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4.	in the van?"
<p>In this scene, Stanley is trying to show his power over Meg, as he feels he can easily manipulate her. This makes us feel empathy for Meg, as she starts to become defenseless and has no way to defend herself against Stanley's ridicule.</p>	
<p>As an actor, I would have Stanley centre stage, standing next to Meg. He should slowly advance towards her closely, showing that Stanley is trying to close in on her personal space. He should also use a condescending tone and a quiet volume when speaking to Meg. I would act Stanley in this way to show that he is enjoying ridiculing Meg and finding it easy.</p>	
<p>In another key scene in "The Birthday Party", Stanley is now being manipulated himself, by the two suspicious men who have come to stay in the boarding house. During this scene, Stanley attempts to leave the house, but is stopped by Meehan at the door, who tries to convince him to stay.</p>	

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4.	<p>Throughout the play, Stanley adds tension to the plot, as he claims that two men are coming to the boarding house to cause him pain and take him away - but he refuses to seek help from the people around him, and also refuses to tell them why they are coming in the first place:</p> <p>"But guests are arriving, it's all laid on."</p> <p>In this scene, Stanley loses all status and power that he once had, as he is now trapped in the house with Meehan and Goldberg. In this scene, I would have Stanley speak in a loud volume to show his fear. I would also have him walk with a quick pace, to show he's trying to shake Meehan off his back. He should also have a hand on Meehan's shoulder, showing that he's trying to gain access of the door from Meehan. I would act Stanley in this way to show that he is desperate and anxious to leave.</p> <p>The Another key scene, of "The Birthday Party", is the interrogation scene. In this</p>	

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4	<p>scene, the feeling of manipulation is trying to be shown here, as Meehan and Goldberg have now taken away security that Stanley had and have left him defenceless:</p> <p>"wake him up, stick a needle in his eye."</p> <p>and</p> <p>"you're a plague webber"</p> <p>In this scene, Meehan and Goldberg use violent language in order to try to break Stanley into submission, and try and convince him to leave. In this scene, the audience are still unclear about what Meehan and Goldberg need from Stanley, but they are aware that they are trying to create fear in him, and cause him to break. In this scene, I would have Stanley sitting on a chair, in centre stage, clutching his knees. I would also have Meehan and Goldberg, also in centre stage, hovering over him. I would also have Meehan and Goldberg using a slow pace to circle Stanley on centre</p>	

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4.	<p>stage. I would have Stanley acting in this way to show that he is defenseless and unable to go anywhere.</p> <p>In another scene, in "The Birthday Party", Stanley has been verbally abused and has been left a vulnerable mess, unable to leave the boarding house. This is the wooing scene, where Goldberg and Meenane finalise their plans by trying to convince Stanley to come with them to an unknown destination. This makes the audience again afraid for Stanley, and fear for his life. In this scene, Throughout the play, this tension has been built, over Stanley being taken away and now that it's finally happening, Stanley has no control over it, creating a frustrating feeling for Stanley. In this scene, I'd have Stanley gesturing his hands in his head, I would also have Stanley tapping his foot with a quiet volume and I would also have him using a slouched body posture. This shows his lack of movement and</p>	

ENTER NUMBER OF QUESTION	SECTION 2 - THEATRE PRODUCTION:	DO NOT WRITE IN THIS MARGIN
	APPLICATION.	
7.		
	<p>(a) In the closing moments of "The Birthday Party", an ominous and fearful atmosphere is created, as Stanley is in danger of impending violence from Mecanne and Goldberg. This is created through very violent dialogue from Mecanne and Goldberg, where they manipulate him into feeling emotionally vulnerable about his life choices and situation. This creates this atmosphere as it creates the emotionⁱⁿ the audience of fear for Stanley and confusion around why Mecanne and Goldberg are doing this to him.</p>	
	<p>(b) In this scene, I would create this mood and atmosphere through a Franelle spotlight, that should be pointed towards Stanley, sitting in centre stage. I would also have a blackout around Stanley,</p>	

ENTER NUMBER OF QUESTION	SECTION 3 - PERFORMANCE	DO NOT WRITE IN THIS MARGIN
	ANALYSIS.	
8.	<p>In "Frankenstein", by Nick Deere, there are five key scenes and these are: the birthing scene, the rabbit scene, the house burning, William's murder and the chase ^{chase} scene.</p>	
	<p>In the first scene, Nick Deere shows an important plot development, as this is the first time that the monster is introduced to us. In this scene, the idea of birth and re-birth is shown through design concepts and acting development of characters. In this scene, the monster uses hand gestures to rip open the birthing pod he is surrounded by, when the monster awakes, he falls down the stairs, making loud grunting noises, screaming in a high pitch and volume. The monster also attempts to stand, by using shaking leg movements, and using arm gestures to prop itself up. Throughout this scene, you can see the pain and uncomfortable nature of the birth for the monster. This makes us uncomfortable</p>	

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8.	<p>as we feel responsible for the monster, as the monster is on its own, and the only witness to this is the audience, but the audience also feels disturbed by this, as they are forced to endure the uncomfortable sight of a grown man being born again and unable to walk.</p> <p>In this scene, the theme of science and electricity is also shown, through this scene through the set, as there is thousands of bare lightbulbs suspended from the ceiling, flashing in sequence every five minutes, to the sound of an electrical surge. This creates the idea in our heads of the rhythm of a heart beating, but also a surge of electricity. Also, in this scene, there is a large sheet of white material stretched between two metal poles, in the centre of the stage, representing the birthing pod. Next to the two metal poles, there is a set of stairs where the monster inevitably falls down and also a red Franelle spotlight, lighting the back of the material sheet.</p>

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8.	<p>This shows the unnatural process of the monster being born, as they are big metal poles, which create the image in our heads of industrialisation and almost a sense of a factory. The light on the back of the sheet disperses a red, direct light, which creates the sense of heat and protection, creating a clash between the natural process of birth and the industrialised nature of the monster.</p> <p>This shows the monster's uncomfortable journey into the world and the difficult starting point that his life begins at.</p> <p>Another scene in "Frankenstein", is the rabbit scene. At this point, the monster has escaped from Frankenstein's lab and is looking for some form of safety and support as he has been chased out of the town, and has nowhere to go. In this scene, Frankenstein the monster enters from backstage left. He is limping and has a slouched body posture. He also has his hands gestured, holding a small cloak over his face. When the monster's</p>

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8.	<p>thoughts spots two ^{other} men sitting in centre stage, he begins to use a loud volume to grunt at them and tries to communicate. In this scene, the monster is coming into contact with the first human beings that he has ever met. He appears frightening and ill, which eventually scares off the two men sitting by the campfire, leaving the monster, once again, afraid and alone.</p> <p>In this scene, Nick Deere tries to create the effect of a lonely and afraid atmosphere, by using a blue-gelled flood light around centre stage and has a Franelle red spotlight to represent the fire in the centre stage. This shows the night-time effect in the woods, showing the monster's vulnerability and making us feel for it. The red Franelle light also makes us reflect back on the previous scene, where the monster was also alone and defenceless.</p> <p>Another key scene in Nick Deere's "Frankenstein", was the burning house</p>	

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8.	<p>scene. In this scene, the monster uses hand gestures to the^{hold} a flaming torch above his head and shake it around.</p> <p>In this scene, the monster is taking revenge out on the old man who tried to protect him from the rest of society, but failed to keep his existence a secret.</p> <p>So in this scene, the monster reverts back to its animalistic ways, by walking with a slouched back, positioning his knees to walk closer to the ground.</p> <p>The monster also uses a loud volume when he quotes the speeches of revenge that he learned from the old man, showing the dramatic irony of the old man teaching the monster. In this scene, the monster also uses a high pitch when he screams out and shouts. Throughout this scene, the monster shows the deterioration of all the progress the monster had made in becoming civilized.</p> <p>In this scene, Nick Deere shows the plot development through the design</p>	

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8.	<p>concepts, when he uses a Franelle red-gel spotlight - reflecting a silhouette of the victims inside the house, emphasizing the dece destruction that the monster is causing to his chances of having a future, as he is becoming a murderer. Nick Deene also uses a black-out around the house, showing that the monster is doing this in the dark, when nobody can see it. This also shows that The monster had planned this when he decided to take his revenge out on the old man. This gives the audience almost no hope for the monster's future and fear for what will happen next.</p> <p>In another scene, in "Frankenstein," the monster decides to hunt down his creator, Frankenstein, by killing off members of his household. In this scene, ^{the monster} Frankenstein finds Frankenstein's younger brother standing at the end of the dock, looking out. In this scene, the monster uses a slouched posture</p>	

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8.	<p>and a slow paced walk when approaching William. The monster uses hard eye-contact with William, creating the image in the audience's head, of an animal stalking its prey. The monster should also use a low pitched voice when speaking to William, as he does not want to alert others nearby. In this scene, William should remain looking out from the dock until the monster approaches him. In this scene, Nick Deere uses design concepts to create the theme of vulnerability for William. He does this by using a smoke machine, to create a misty idea around the dock, which also helps contribute to the effect of moving water around him. To create the effect of water, they use a large blue sheet material, which continuously shakes about, showing the concept of waves. In this scene there is also a blue floodlight over the stage, creating the impression of</p>	

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8.	<p>an unclear lighting and an unsafe atmosphere, for William. In this scene, the monster is taking advantage of William's vulnerability, in order to take revenge out on Frankenstein. This shows the monster's knowledge on human concepts, as he has learned that revenge is a way to seek acceptance of the pain that Frankenstein has caused him.</p> <p>Another key scene in Frankenstein is the final chase scene. In this scene, the monster has lured Frankenstein into the mountains and into isolation from anyone around him. In this scene, the monster uses a fast-paced run when moving around the stage. The monster also uses a dramatic monologue throughout the scene, setting a dramatic atmosphere for the final showdown between him and Frankenstein. When Frankenstein enters the scene, he walks with his head held low and does not have any</p>	

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8	<p>eye contact with Frankenstein, he walks with a very slow pace and he uses his sled to keep him balanced, as he uses a shaky leg movement to make himself appear like he is close to collapsing. This helps to show the monster's persistence and energy to keep going, whereas Frankenstein is weak and does not have any more energy left.</p>
	<p>In this scene, Nick Deere uses a white floodlight to make the stage appear clean and white. As the monster has dragged Frankenstein far up into the hills, where the conditions are difficult and dangerous. There is also a Franelle spotlight on the monster, who persistently moves around Frankenstein, emphasizing the dramatic lighting. In this scene, there is also a revolving floor, which which gives Frankenstein</p>

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8.	more movement around the stage - even though Frankenstein is weak and struggling to move.	
	This final scene, shows the battle between Frankenstein and the monster and their motives to finish each other off.	
	Throughout the play, you can see the important plot developments, as all of the monster's bad experiences link back to the abandonment that Frankenstein has put on the monster, showing that their fates were interlocked and their final battle was bound to happen - until there was only one of them left standing. You can see this in the final scene.	