

GCE

Drama Example Materials

Candidate Two - Example Work with Comments

Edexcel

GCE Drama (6DR02 paper 01)

Section A - Monologues & Duologues

2010

Dubai College 91535

Advanced Subsidiary Drama and Theatre Studies

Performers Written Concept

Candidate Number 0106

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The monologue I am performing is from the play *Alfie* by Bill Naughton. The role of Alfie is an example of a real *man* of the 1960s, which is when this play was written. He even might have been a little extreme as at the time the role of Alfie was quite a daring role to play as the realistic treatment of premarital and sometimes even extramarital sex was something which was not acceptable by the 1960s' society.

The character of Alfie seems to have a different moral view to the people of modern time. Alfie is not extremely interested in the development of his career, for example, as he is quite satisfied and stable where he is as long as the women keep an interest in him. Then one of the women Alfie had premarital sex with becomes pregnant and while Alfie watches his child grow, a more caring side of Alfie develops. Then being forced to separate from his child, Alfie is left with almost the same personality as before.

The extract I have chosen to perform is the turning point in Alfie's character; his moment of realisation. After getting the wife to a friend of his pregnant he persuades her to have an abortion. The monologue is about when Alfie lays eyes on the unborn child. He feels a connection to it and he realises that everything he does have an affect on the people around him.

When characterising Alfie, I imagine a very confident man who is used to being in control of everything; especially himself. That is why the most important part of this monologue, in my eyes, is when Alfie starts to lose that self control but you can see that he does not let himself break down and start to cry because of the man that he is used to being.

To show this I start my monologue describing what happened and the atmosphere of how the abortion took place in a very casual tone and very matter of fact. My focus of attention remains with the examiner as if I am speaking directly to him. Then as the monologue progresses and I am describing how the still being that lay in front of him so silent and still quite touched me it hits me. I realise that the death of the unborn child, my son, was a consequence to my actions. It makes me think of all the things I've done and how troubled I have been acting for some time. This recognition of myself makes me very insecure but I fight the tears that want to form in my eyes because that is not the person I want everyone to see.

What I want the audience to see is a man fighting with himself to keep in control and man that suddenly understands everything around him. I want the audience to feel sympathy for this man and to forgive him for the selfishness he shows at the beginning of the monologue.

500 words

Alfie

NAUGHTON

Alfie

A play

Bill Naughton

ALFIE

ISBN 0 573 01008 0

FREN

Samuel French Ltd

in your mouth when you feel like crying out. Don't look at me like that—as though I wasn't 'uman. I could flannel you up, but where would it get you? I'll lock you in—I'll be back. Think of 'Arry.

(ALFIE exits R. LILY whimpers. The lights on the room fade.)

LILY exits in the darkness.

ALFIE enters down R and crosses to L. A spotlight comes up on Alfie)

ALFIE (to the audience) I didn't like goin' off an' leavin' her—but that din was getting on my nerves. There's times in life when a bloke 'as got to scarper just to save his own skin. I know it don't look nice—but wot do look nice when you get close up to it? I was away about an hour—or it mighta been more—I was walkin' about the streets, see—with my own thoughts an' wotnot. When I gets back it was all dead quiet, an' the first thing crossed my mind as I opened the door was that Lily had snuffed it. I admit I was real glad to see she 'adn't. Blimey, I'd have been in real trouble if anything 'ad 'appened to her in my place. (He lights a cigarette thoughtfully) She said nothing—I suppose there's nothing much a woman would want to say at a time like that—so I went into the next room, because behind my mind was the thought I didn't want no evidence or nothing lying around—an' she had been locked in. Now, when I comes up against this I gets the shock of my life. This—this thing was only small—but it was so real, so human. I coulda dropped on the spot with the shock. All I was expectin' to see was—well, come to it I don't rightly know wot I was expectin' to see—but certainly not this—this beautifully formed little being. (He holds his hands outwards as though holding a child) I 'ad expected it to cry out. It didn't, of course—it couldn't have done—it could never 'ave 'ad life in it, I mean, proper life on its own. It must 'ave 'ad some life. An' the way it lay there, so silent, so still—quite touched me. Know wot I mean? I thought, "I'm your dad." Strange I should think that, but it's exactly wot I did think. This is my son—an' I'm one o' them as 'as done this to 'im. See wot I mean? After that I 'ad this job to do of gettin' rid of it, an' as I was doin' it I started a-prayin' or summink, sayin' words like "God", an' "Christ help me", an' things like that, an' the next thing I'm cryin'—straight up, tears rushin' outa my eyes an' runnin' down my face, all salty; like I was only a kid myself. Not for 'im I wasn't cryin'—nah, he was past it—for my bleedin' self. Oh, but it don't 'alf bring it 'ome to you wot you are when you see an' elpless little thing like that lyin' in front of you in your own 'ands. He 'ad been quite perfect. Then I thinks, "Know wot you done, Alfie, you murdered him." So then I goes into the kitchen an' put my head under the cold-water tap, an' has a good sluice with carbolic soap, so' where the tears 'ad been wouldn't show. An' as I was dryin' myself a funny thing 'appened—you know 'ow you sometimes 'ear sounds an' take no notice—well, I could hear a little baby cryin'. There was no kid in sight, so it couldna been,

but on an' on it went. I thought it mighta been the wind—outside moanin' or summink, so I shut the window tight—but it kept on, an' then I thought it musta been water in the pipes, but it wasn't. It musta been the imagination an' it went wailin' away. So I went in to Lily. It all seemed to 'ave drawn me to her in some way. It makes you understand how a woman must feel.

(The spotlight fades on Alfie.)

ALFIE exits L. The lights come up on the room.

LILY enters up L, moves slowly to the table, picks up her coat and puts it on.

ALFIE enters L and crosses to C)

(Sprightly) O.K.? That job's done. (He whistles and tidies up) Now, are you all ready? I might run you back 'ome to Ascot.

LILY. I'd sooner go alone.

ALFIE. If you say that once more, gal, you will go alone.

LILY. Yes.

ALFIE. O.K. by me. (He moves up C) You can get a bus to Waterloo or there's a Green Line all the way. (He picks up a large brown paper bag. Casually) Here y'are, that's for young Phil. Mind, it's a bit dusty. (He blows)

LILY. For who?

ALFIE. Phil—that youngest of your'n who writes them squiggly letters.

LILY. What is it?

ALFIE. Like to see it? (He takes a teddy bear from the bag) I've had it a long time—I got it for a little kid I used to know. (He tosses the teddy bear to Lily)

(LILY catches the teddy bear in mid-air and holds it up almost as if it were a child. ALFIE goes suddenly silent. LILY slowly lets the teddy bear down to her)

(He puts his arm on her shoulder) Come on, mate, I will run you home after all. Tell him it's from his Uncle Tom.

LILY moves weakly R. ALFIE keeps his arm round her for support and they exit R.

BLACK-OUT

During the BLACK-OUT the next scene is set.

SCENE 2

SCENE—The corridor outside Ruby's flat.

The right-hand screen C runs from C to R. The left-hand screen C runs from C to up L. The right-hand screen up C runs up C to up R. The left-hand screen up L runs from up L to down LC, forming a corridor L of the left-hand screen C. A bell-push is fixed to the screen C.

Candidate Two - Examiner's Comments to WPC & DVD

Note to centres: The Examiner commentary has been specifically produced to support centres by providing examples of marking bands. Examiners are only required to make brief comments to support the marks awarded. The comments below are based on the real examiner's comments for the real candidate's work. Please note that bands have been given instead of marks.

Written Performance Concept (WPC)

Examiner's Comments

WPC has reference to social/cultural context e.g. taking the lid off society. Clear explanation of moral viewpoint insufficient detail on preparation process.

Principal Examiner's Comments

The WPC makes clear reference to the social and cultural context of the complete text. The historical context is clear reference to being a real man of the 1960s.

The preparation process is unclear. Students should detail the type of work they completed in preparing the monologue for performance.

The intended interpretation is very clear and indicates to the examiner the subtext to be conveyed in the performance. The reference to consideration of the audience supports the intended interpretation.

It is an uneven WPC in relation to meeting all three elements needed for the WPC which places it in the middle band overall. The student did not annotate the text as performed but clearly indicated the cuts the student had made in order to meet the time limit.

Band 3

DVD Commentary

Examiner's Comments

Vocal skills - Showed reflective sections pace pause and hesitant inflection, clear contrast with happy go lucky Alfie. Band 2

Movement skills - Clear somewhat underplayed in the body language/facial expression the living out of the horror scene. Band 3

Characterisation - Moment of realisation showed high level of understanding e.g Alfie before and after. Convincing portrayal. Band 2