



**Victorian Certificate of Education
2018**

THEATRE STUDIES
Stagecraft examination

Monday 8 October to Sunday 4 November 2018



GUIDELINES FOR STUDENTS AND TEACHERS

Stagecraft examination conditions

1. The examination will be set and assessed by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The stagecraft examination venue is organised annually by the VCAA.
4. Students will interpret a monologue using **either** Acting and Direction **or** Design. For Design, any **two** of the following areas **must** be applied: costume, make-up, properties, set, sound.
5. There will be 12 minutes for the entire examination. **No additional time is allowed.** A timing device will be used during the examination.

The stagecraft examination will be in three stages:

- Students will have up to 2 minutes to set up their materials for the examination and this will be timed. If the student is still setting up at the 2-minute mark, they will be instructed to commence the delivery of their oral Framing Statement.
 - The oral Framing Statement will be delivered prior to the interpretation of the monologue and its delivery should be completed within 2 minutes. If a student is still delivering the oral Framing Statement at the 2-minute mark, they will be instructed to commence their interpretation of the monologue.
 - Students will then present their interpretation of the monologue within 5 minutes.
 - The interpretation of the monologue follows the oral Framing Statement without a break and these stages combined must not exceed 7 minutes. If a student is still delivering their interpretation at the 7-minute mark, they will be instructed to stop.
 - Following stages one and two, assessors will question the student for up to 2 minutes. The timing of this stage will commence at the point at which the student begins to answer the question.
6. The three stages of the examination will be assessed against common criteria and a total mark will be awarded for all of the stages combined.
 7. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
 8. Two chairs will be provided in the examination room for students to use if they wish. A table will **not** be provided. Any additional properties, if required, must be carried into the examination room, set up and later removed at the end of the examination by the **student alone** and within the allotted time.
 9. In the examination room, the health and safety of both students and assessors is paramount. Students are advised that they must not endanger, or be seen to endanger, either themselves or others. Students are **not** permitted to bring into the examination room:
 - any objects or substances (including aerosols) deemed harmful, hazardous or illegal
 - actual or imitation weapons of any description, including swords, daggers and knives of any type
 - open flames, including candles and matches.Students are **not** to use any materials, objects or substances in their performance that may cause, or that may be seen to cause, injury to themselves or others. Great care must be taken to ensure that the use of any item is not deemed to be hazardous by assessors. In some cases, an object, material or substance that may be considered safe by the student may, in the actual performance, be considered hazardous. Consequently, careful thought must be given to the selection of properties and set items. Students are advised that if the use of any material, object or substance is deemed by any assessor to be potentially dangerous or hazardous, the student will **not** be allowed to use it. The decision of the assessors will be final.
 10. Students must ensure that any properties, costumes (including footwear) or other aspects of their interpretation do not, in any way, damage the performance space. Students are responsible for cleaning up and removing any materials they bring into the space for their examination by the end of their allotted examination time.
 11. Students will be allocated an examination room at the stagecraft examination venue in which they will undertake their examination. Students and their teachers are **not** permitted to request a change of room.

12. Only the panel of assessors and any personnel authorised by the VCAA will be allowed in the examination room with the student during the examination.
13. Students may choose to present their interpretation to the assessors as audience, to an imagined audience, or to both.
14. Students must **not** walk behind and/or touch and/or approach assessors during the examination.
15. Students are **not** permitted to ask assessors to touch design materials or stagecraft items during the examination.
16. The assessors' table is for assessment purposes. Students are **not** to place objects on the assessors' table or to use the table in any way as part of their examination.
17. **Additional condition for VCE Theatre Studies stagecraft examination**

In 2018, all VCE Theatre Studies stagecraft examinations will be recorded. An audiovisual recording of all student presentations will provide a valuable additional quality assurance measure. Refer to the 22 March 2017 'Notices to Schools' for details of the conditions for this examination.

Recording equipment will be placed discreetly in a fixed position on the assessors' table in the examination room and will be operated by one of the allocated assessors. Recordings will not be used for any other purpose without first obtaining student consent. There will be no other changes to the examination room procedures and protocols.

Framing Statement

1. The 2018 Framing Statement template is provided on page 16.
2. The Framing Statement is delivered orally and is to refer to the key influences on the student's interpretation of the monologue. It may include reference to one or more of:
 - the context(s) of the monologue
 - the possibilities for interpretation of the playscript
 - intended meanings of the monologue, scene and playscript
 - the theatrical style(s) of the monologue, prescribed scene and playscript that will be used in the interpretation
 - the theatrical style(s) as it relates to the interpretation in general
 - themes, images and ideas
 - research
 - experimentation
 - stagecraft application
 - decision-making.
3. At the start of their examination, students are required to present an oral Framing Statement of up to 2 minutes in duration.
4. When delivering the Framing Statement, students are permitted to refer to the notes they have made on the Framing Statement template. Speaker's notes, other than those on the Framing Statement template, are **not** permitted.
5. Once students have completed the delivery of their oral Framing Statement, they are to hand the hard copy of the Framing Statement template to the assessors **before** commencing their interpretation (stage two of the examination).

Question(s)

1. Following their delivery of the interpretation in stage two of the examination, students will verbally respond to one or more questions about their interpretation of the monologue.
2. The question(s) will allow assessors to clarify points made in the Framing Statement and/or the interpretation.
3. Students are to respond to the question(s) without referring to notes or to the Framing Statement template.
4. The question(s) will be based on the Framing Statement, on the interpretation the student has presented, and on the key knowledge and key skills for Unit 4, Outcomes 1 and 2.
5. Students will have up to 2 minutes to answer the question(s).

Practical applications and implications of the examination

1. The monologue is the only aspect of the prescribed scene that is to be interpreted for the examination.
2. The monologue interpretation should draw on the knowledge and skills developed in the interpretation of the scene and knowledge of the wider contexts of the play.
3. The interpretation of the scene in Unit 4, Outcomes 1 and 2 should inform the interpretation of the monologue presented in the examination, including contextualising the monologue within the scene and within the full playscript.
4. Other interpretative decisions may be relevant for mention in the Framing Statement.

Monologues

1. Students are to develop an interpretation of **one** of the monologues in this document. The interpretation of the monologue should be developed in Unit 4, Outcomes 1 and 2.
2. Students **must** select from the list of prescribed monologues. Marks will **not** be awarded for interpretations that do not use one of the monologues.
3. In the interpretation stage (stage two of the examination), reading from notes is **not** permitted. Students are not permitted to replay previously recorded lines from the monologue, dialogue from other characters or lines from any other omitted text. Students are **not** to sing to or recite to previously recorded song words/lyrics.
4. Students should make a clear distinction between the completion of their oral Framing Statement and the commencement of their interpretation.
5. All characters in monologues **must** be portrayed or referred to in the gender identified. For neutral character monologues, students are permitted to determine the gender of the character.
6. Students interpreting the monologue through Acting and Direction are to deliver all spoken lines allocated to the specified character. Students are **not** to deliver lines that are omitted, as indicated by a strike-through on the prescribed version of the monologues, including those of other characters and, in some instances, from the specified character.
7. Acting and Direction students will **not** be prompted during the delivery of the monologue in the interpretation stage (stage two of the examination).
8. Students interpreting the monologue through Design are to bring into the examination room **only** stagecraft related to the two areas they have applied to interpret the monologue and should be mindful of the time limit regarding the set-up of materials. If these students have **not** selected costume design as one of their two stagecraft areas, they should not wear costume items pertaining to the selected character or monologue.
9. Design students are **not** to annotate their design materials. They may label (with a single word per label and up to a total of seven labels per presentation) a feature(s) of an image(s) and/or a component(s) of their design. If used, the labels should be clearly visible to assessors.
10. Students may use the stage directions from the prescribed monologue in their interpretation, but this is **not** obligatory.
11. The singing of song lyrics contained within the prescribed monologue **must** be consistent with the published score of the music. Any published version of the score is acceptable. For Acting and Direction students, singing the song lyrics without enactment will **not** constitute a performance as required by this examination.

Text availability

Some of the plays containing the prescribed monologues may have limited availability. Teachers will need to check the availability of the prescribed monologues at the earliest opportunity. Where an ebook version of a play is available, this is indicated on the list of prescribed monologues.

Notes

1. While the VCAA considers all plays on the list of prescribed monologues suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored.
2. While the VCAA has ensured that no offensive language is used in the actual monologues, some plays contain a variety of suggestive and potentially offensive words and phrases. This language occurs with intermittent frequency; however, it may invite adverse comment from some areas of the community and may be offensive to students.
3. Where a term may cause offence to students, this term may be removed from the dialogue. In songs, another appropriate word(s) may be substituted. For example, 'she' or 'they' may replace 'he'.
4. Before selecting plays for study and prior to students reading the play and/or studying the playscript, teachers should make themselves aware of these issues. Information provided in this examination about themes and/or language used in specific plays is a guide only.
5. For any enquiries about the monologues or to obtain a copy of the prescribed version of the monologues, contact <vcaa.vce.curriculum@edumail.vic.gov.au>.
6. For any other enquiries, contact Glenn Martin, Project Manager, Assessment <martin.glenn.w1@edumail.vic.gov.au>.
7. The copy of the prescribed version of the monologues obtained from the VCAA should be used in conjunction with the full playscript to complete the work associated with Unit 4, Outcomes 1 and 2. Where the complete play is different from the edition selected by the VCAA, care should be taken to ensure that the correct scene is studied.
8. Students **must** interpret the version of the prescribed monologue as set by the VCAA. No other versions will be considered.

2018 Monologue choices

The following list of prescribed monologues applies to both the Acting and Direction option **and** the Design option. Students are to choose **one** monologue from the list for the examination.

Page numbers are provided for assistance with finding the relevant passages in the prescribed edition. These are highly likely to change between editions. ISBN numbers have been provided where they are available. These will change between editions. They do, however, offer a guide to teachers wishing to locate editions of the play. Where dialogue has been adapted to a prescribed monologue, students may respond freely in their interpretation of the omitted lines.

Students may choose to interpret any **one** of the following monologues. However, the gender of the character **must** remain as identified in this document.

Unless otherwise stipulated, students may apply the stage directions as contained in the prescribed monologue or use them as a guide.

If a student chooses to sing some or all of the song lyrics contained within a monologue, the melody **must** be consistent with the published score of the music. Any published version of the score is acceptable. For Acting and Direction students, singing the song lyrics without enactment will **not** constitute a performance as required by this examination.

FEMALE CHARACTER MONOLOGUES

Monologue 1

Play: 'Falsettos'
Playwright: Music and lyrics by William Finn, book by William Finn and James Lapine
Character: TRINA

Monologue

From: I'd like to be a princess on a throne, (page 47)
To: But me, I'm breaking down. Down. (page 50)
Omitting: No lines are to be omitted.

Scene

From: This Had Better Come to a Stop (page 42)
To: BLACKOUT (page 50)
Source: William Finn and James Lapine, *Falsettos*, Samuel French, New York
 ISBN: 978-0-573-69424-0

Monologue 2

Play: 'The Merry Wives of Windsor'
Playwright: William Shakespeare
Character: MISTRESS QUICKLY

Monologue

From: Marry, this is the short and the long of it: (page 32)
To: Old folks, you know, have discretion, as they say, and know the world.
 (page 34)
Omitting: All lines from Falstaff are to be omitted.
and
 Mistress Quickly: Why, you say well. (page 33)
 Mistress Quickly: Blessing on your heart for't! (page 34)
 Mistress Quickly: That were a jest indeed! They have not so little grace, I hope
 – that were a trick indeed! But (page 34)

Scene

From: *Enter Falstaff and Pistol* (page 30)
To: Ford: Fie, fie, fie! Cuckold, cuckold, cuckold! (page 40)
Source: William Shakespeare, *The Merry Wives of Windsor*, Penguin Random House
 UK, 2015
 ISBN: 978-0-14-139657-6
 This title is available as an ebook.

Monologue 3

Play: 'The Ferryman'
Playwright: Jez Butterworth
Character: AUNT MAGGIE

Monologue

From: Aunt Pat wasn't always the oldest. (page 58)
To: Screaming and pointing at the sky. (page 59)
Omitting: No lines are to be omitted.

Scene

From: Start of ACT TWO (page 54)
To: *Exit* QUINN. (page 64)
Source: Jez Butterworth, *The Ferryman*, Nick Hern Books, London, 2017
 ISBN: 978-1-84842-638-2
 This title is available as an ebook.

Monologue 4

Play: 'A Dybbuk'
Playwright: Adapted by Tony Kushner, translated from S Ansky by Joachim Neugroschel
Character: LEAH

Monologue

From: Don't leave me alone, if you leave a bride alone unmarried, the envious ones on the Other Side . . . (page 50)
To: Come stand with me under the canopy, stand close so I can feel you near me . . . (page 53)
Omitting: All lines from Fradde and Gitl are to be omitted.

Scene

From: Start of Act Two, Scene 2 (page 44)
To: The Messenger: And such a soul is called a dybbuk. (page 54)
Source: Tony Kushner and Joachim Neugroschel, *A Dybbuk*, Theatre Communications Group, New York, 2005
 ISBN: 978-1-55936-137-8
 This title is available as an ebook.

Monologue 5

Play: 'Love, Loss and What I Wore'
Playwright: Nora Ephron and Delia Ephron, based on the book by Ilene Beckerman
Character: NORA

Monologue

From: I hate my purse. (page 39)
To: Buy one. (page 41)
Omitting: From: Nora: I realized many years ago that I was no good at purses, and for quite a while, I did without one. (page 40)
 To: Nora: What's the solution? (page 40)
and
 From: Nora: How much is this purse going to cost, I asked. (page 40)
 To: Nora: I may not be good at purses, but I know that any purse that hangs over your arm (instead of on your shoulder) immobilizes half your body and more important, adds ten years. (page 41)
and
 Nora: Thank God it was time for lunch. (page 41)
and
 From: Nora: She would get old (although her Kelly bag would not) ... (page 41)
 To: Nora: ... metamorphose into a monument to what happens to people who care too much about purses. (page 41)

Scene

From: I hate my purse. (page 39)
To: Buy one. (page 41)
Source: Nora Ephron and Delia Ephron (based on the book by Ilene Beckerman), *Love, Loss and What I Wore*, Dramatists Play Service, New York
 ISBN: 978-0-8222-2355-9

Monologue 6

Play: 'The Secret River'
Playwright: Kate Grenville, an adaptation for the stage by Andrew Bovell
Character: DHIRRUMBIN

Monologue

From: The tide was with them, Windsor no more than a couple of hours away. (page 82)
To: Until the birds lifted from the trees at the sound of the first gunshot. (page 85)
Omitting: All lines from Smasher, Turnkey, Thornhill, Dan and Loveday are to be omitted.

Scene

From: The tide was with them, (page 82)
To: Build it up with iron and steel,/My fair lady. (page 86)
Source: Kate Grenville (an adaptation for the stage by Andrew Bovell), *The Secret River*, Currency Press, Strawberry Hills, NSW, 2013
 ISBN: 978-1-92500-500-4
 This title is available as an ebook.

MALE CHARACTER MONOLOGUES**Monologue 7**

Play: 'Falsettos'
Playwright: Music and lyrics by William Finn, book by William Finn and James Lapine
Character: MARVIN

Monologue

From: What would I do (page 151)
To: My friend. .../My friend./My friend. (page 154)
Including: All lines from Both (pages 153 and 154) are to be included.
Omitting: All lines from Whizzer are to be omitted.

Scene

From: It bounced twice. (page 112)
To: Everything will be all right! (page 116)
 (**Note:** This excerpt is intended to provide additional contextual information but does not contain any lines from the monologue.)

and

From: How did you turn out so great? (page 151)
To: *END OF PLAY* (page 155)

Source: William Finn and James Lapine, *Falsettos*, Samuel French, New York
 ISBN: 978-0-573-69424-0

Monologue 8

Play: 'The Merry Wives of Windsor'
Playwright: William Shakespeare
Character: FORD

Monologue

From: There is a gentlewoman in this town – her husband's name is Ford. (page 36)
To: Fie, fie, fie! Cuckold, cuckold, cuckold! (page 40)
Omitting: All lines from Falstaff are to be omitted.
and
 Ford: Never. (page 37)
 Ford: Never. (page 37)
 Ford: O good sir! (page 38)

Scene

From: *Enter Falstaff and Pistol* (page 30)
To: Ford: Fie, fie, fie! Cuckold, cuckold, cuckold! (page 40)
Source: William Shakespeare, *The Merry Wives of Windsor*, Penguin Random House UK, 2015
 ISBN: 978-0-14-139657-6
 This title is available as an ebook.

Monologue 9

Play: 'The Ferryman'
Playwright: Jez Butterworth
Character: MAGENNIS

Monologue

From: Morning, Father. Please... (page 6)
To: Can you help us, Father? (page 9)
Omitting: All lines from Horrigan are to be omitted.
and
 Magennis: No. Not 'Listen' ... 'Yes' or 'no'. (page 9)

Scene

From: Prologue (page 6)
To: End of prologue (page 10)
Source: Jez Butterworth, *The Ferryman*, Nick Hern Books, London, 2017
 ISBN: 978-1-84842-638-2
 This title is available as an ebook.

Monologue 10

Play: 'The Crocodile'
Playwright: Tom Basden, after Fyodor Dostoyevsky
Character: IVAN/CROCODILE

Monologue

This monologue comprises three sections of text and all three sections must be used in the interpretation. Acting and Direction students are free to choose how they address the challenge of transitioning from one section of text to another.

From: Good evening. And thank you all for coming. (page 76)
To: Thank you. I love you all. Thank you so much. (page 77)
Omitting: No lines are to be omitted.

and

From: Well, no, hang on, don't go! (page 78)
To: ... the chance to see and admire these most marvellous creatures. (page 78)
Omitting: The line from Sasha is to be omitted.

and

From: ... where are you going? (page 78)
To: This is some kind of... valve off one of the organs in here that, it's not an official engagement ring, but you get the idea – (page 79)
Omitting: All lines from Sasha, Zack, Anya and Dimitri are to be omitted.

and

Ivan/Crocodile: Not now, Zack – (page 79)

and

Ivan/Crocodile: Love is madness, Zack. (page 79)

Scene

From: Ivan/Crocodile: Who are these people? (page 65)
To: *Blackout.* (page 82)

Source: Tom Basden (after Fyodor Dostoyevsky), *The Crocodile*, Nick Hern Books, London, 2015
 ISBN: 978-1-84842-504-0

Monologue 11

Play: 'The Woman in Black: A Ghost Play'
Playwright: Adapted by Stephen Mallatratt (from the book by Susan Hill)
Character: ACTOR

Monologue

From: And so, imagine if you would, this stage an island, (page 26)
To: A nightmare walk, until ... (page 29)
Omitting: All lines from Kipps are to be omitted.

Scene

From: *The Lights come up to suggest the dawning of a crisp, clear day,* (page 18)
To: CURTAIN (page 31)

Source: Adapted by Stephen Mallatratt (from the book by Susan Hill), *The Woman in Black: A Ghost Play*, Samuel French, London
 ISBN: 978-0-573-04019-1

Monologue 12

Play: 'Accidental Death of an Anarchist'
Playwright: Dario Fo
Character: MANIAC

Monologue

This monologue comprises two sections of text and both sections must be used in the interpretation. Acting and Direction students are free to choose how they address the challenge of transitioning from one section of text to another.

From: Hello, Inspector Bertozzo's office, (page 11)
To: Take it easy. Four! (page 12)
Omitting: No lines are to be omitted.
and
From: Who do you think I am... (page 12)
To: Yes I see what you mean. (page 13)
Including: Maniac: (*Blows a huge raspberry down the phone*) (page 13)
 Maniac: (*Raspberry*) (page 13)
Omitting: Heil Himmler!! (page 13)

Scene

From: Bertozzo: Lock the window. (page 9)
To: Maniac: I'll busk the rest. (page 14)

Source: Dario Fo, *Accidental Death of an Anarchist*, Methuen Drama, London, 2001
 ISBN: 978-0-413-15610-5

NEUTRAL CHARACTER MONOLOGUES

Monologue 13

Play: 'Letters to Lindy'
Playwright: Alana Valentine
Character: FIGURE 1, FIGURE 2, FIGURE 3, SUSAN GLASSON [FIGURE 1], ALL

Monologue

This monologue comprises three sections of text and all three sections must be used in the interpretation. Acting and Direction students are free to choose how they address the challenge of transitioning from one section of text to another. The characters 'Figure 1', 'Figure 2', 'Figure 3', 'Susan Glasson [Figure 1]' and 'All' can be portrayed as one character, or as two or more separate characters. The student is free to determine the gender of each character.

From: The rumours continue to fly (page 11)
To: We want another full inquest (page 11)
and
From: During a period of between five and ten minutes: (page 17)
To: —after you consider the other evidence. (page 18)
and
From: Something's been found at the Rock (page 36)
To: Figure 2: A single, one-word fax./Figure 1: 'Free'. (page 36)
Omitting: Lindy: Like most things in this case ... the prison common area.

Scene

From: Figure 1: A dingo couldn't do this thing (page 8)
To: Figure 1: We want another full inquest (page 11)
and
From: Lindy: I mean, there was nothing else, so the letters became ... (page 16)
To: Lindy: Nineteen days after I went to jail (page 20)
and
From: Lindy: [*quoting from her own letters*] (page 35)
To: Figure 2: A single, one-word fax./Figure 1: 'Free'. (page 36)
Source: Alana Valentine, *Letters to Lindy*, Currency Press, Strawberry Hills, NSW, 2017
 ISBN: 9781760620240
 This title is available as an ebook.

Monologue 14

Play: 'The War of the Worlds'
Playwright: Howard E Koch
Character: ANNOUNCER

Monologue

This monologue comprises three sections of text and all three sections must be used in the interpretation. Acting and Direction students are free to choose how they address the challenge of transitioning from one section of text to another.

From: Ladies and gentlemen, I have a grave announcement to make. (page 8)

To: We take you now to Washington for a special broadcast on the National Emergency . . . the Secretary of the Interior . . . (page 9)

Omitting: From: Announcer: The monster is now in control . . . (page 8)

To: Announcer: At this time martial law prevails throughout New Jersey and eastern Pennsylvania. (page 9)

and

From: You have just heard the secretary of the Interior speaking from Washington. (page 9)

To: . . . paralyze communication, and disorganize human society. (page 9)

Omitting: No lines are to be omitted.

and

From: I'm speaking from the roof of the Broadcasting Building, New York City. (page 11)

To: Fifth Avenue . . . one hundred yards away . . . it's fifty feet . . . (page 12)

Omitting: No lines are to be omitted.

Scene

From: Announcer Two: Ladies and gentlemen, I have just been handed a message that came in from Grovers Mill by telephone. Just a moment. (page 7)

To: Announcer: The performance will continue after a brief intermission. This is the Columbia . . . Broadcasting System. (page 12)

Source: Howard E Koch, *The War of the Worlds*, <www.sacred-texts.com/ufo/mars/wow.htm>



VCE Theatre Studies

Stagecraft examination 2018

FRAMING STATEMENT

At the conclusion of stage one of the examination, one copy of this written Framing Statement (about 250–300 words), highlighting the key influences on the stagecraft interpretation, **must** be given to assessors.

Student number

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Monologue number

Character

Stagecraft option *(Tick the appropriate boxes.)*

Acting and Direction

Design

(Any two of the following)

Costume

Make-up

Properties

Set

Sound

KEY INFLUENCES ON STAGECRAFT INTERPRETATION *(about 250–300 words)*

Students may reference any of the following: contextual background, theatrical possibilities, intended meaning(s), theatrical style(s), themes, images and ideas, research, experimentation, stagecraft application, decision-making.