



VCE Bulletin Supplement 1

VCE 2002

Drama

Solo performance examination

and

Theatre Studies

Monologue performance examination

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2002**

DRAMA

Solo performance examination

Monday 7 October to Sunday 3 November 2002

INSTRUCTIONS TO STUDENTS

Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority.
2. Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE Administrative Handbook*.
3. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.
4. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
5. Only the panel of assessors will be allowed in the examination room with the student during the examination.
6. Use of any objects or substances deemed hazardous are not permitted in the performance.
7. The solo performance will be presented as a single uninterrupted performance and last not more than seven minutes.
8. If a performance goes over the prescribed time limit the student will be asked to stop. A timing device will indicate when the seven minutes is over.
9. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. No additional time can be allowed. When preparing stagecraft for the solo performance students should be mindful of these time restrictions.
10. One table and two chairs will be provided in the examination room for students to use in performance if they wish.
11. Students may choose to perform to the assessors as audience or to an imagined audience, or both.

Statement of Intention

1. A pro forma for the Statement of Intention will be published annually by the Victorian Curriculum and Assessment Authority.
2. Immediately prior to performance students are required to present three copies of the Statement of Intention to the panel of assessors. The Statement should not exceed 100 words.
3. The purpose of the Statement of Intention is to highlight aspects of the student's interpretation that they would like to bring to the assessors' attention, for example:
 - clarify decisions made in their interpretation of the prescribed structure
 - give reasons for choices made (for example, the use of costume, prop, accent, symbol).
4. Students should not simply describe their character by rewriting the performance focus.
5. The Statement of Intention will not be assessed.

Prescribed structures

1. Students are required to prepare a solo performance using **one** of the following prescribed structures.
2. Students **must** select from the list of ten prescribed structures. Marks will not be awarded for performances that do not use one of the prescribed structures.
3. Each prescribed structure is made up of the following: character, stimulus, performance focus, performance style, theatrical conventions, dramatic elements, reference material.

Character: the main character to be depicted in the performance.

Stimulus: the source of information which must be used to begin the development of the character.

Performance focus: information about the character that **must** be portrayed in the performance. This information is given in an opening sentence(s) and a series of dot points. All of this must be included in the performance. The dot points do not have to be given equal emphasis during the performance, nor do they have to be performed in the same order as in the prescribed structure.

Performance style: the prescribed performance style is explained in the Terminology section of the examination paper. The prescribed style must be used throughout the performance.

Theatrical conventions: two theatrical conventions are given for each prescribed structure and they must be used during the performance. Additional conventions may be added as appropriate.

Dramatic elements: the following dramatic elements will be assessed in all performances: focus, space, tension and timing. In addition two dramatic elements will be specifically **prescribed** for each character. The dramatic elements to be prescribed will be selected from the following list: climax, conflict, contrast, mood, rhythm, sound and symbol.

Reference material: resource(s) are provided as recommendations. This list is not exhaustive and students should undertake research in developing their character(s) for performance. The World Wide Web can be used to research material for most of the characters. **Please note:** if a resource is listed under **Stimulus**, it **must** be used in the development of the performance.

4. When a prescribed structure includes the word **recreates** students are required to re-enact situations and conversations for an audience. The emphasis in the recreation must be on action rather than narration, doing rather than telling.
5. A Terminology section is provided. Students should consult this for explanations of performance styles and theatrical conventions as prescribed in the examination.

PRESCRIBED STRUCTURE 1

Character

The Boaster

Stimulus

A Midsummer Night's Dream by William Shakespeare

Performance focus

Create a solo performance based on the character of Bottom the Weaver from *A Midsummer Night's Dream*. After the performance of *Pyramus and Thisbe* at the Athenian court, the players relive their performance.

Bottom the Weaver boasts as he recreates

- highlights from his performance in *Pyramus and Thisbe*
- impersonations of fellow players
- experiences from his magical night with the Fairy creatures in the woods.

Performance style

Non-naturalistic

Theatrical conventions

Exaggerated movement, comedy

Dramatic elements

Mood, sound

Reference material

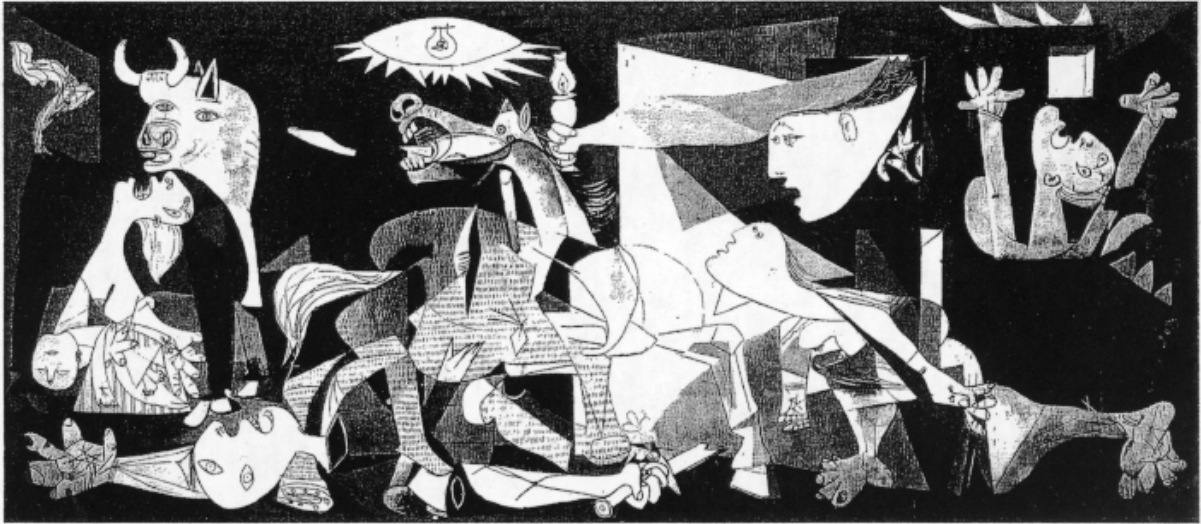
A Midsummer Night's Dream, Shakespeare, W. (Any version)

PRESCRIBED STRUCTURE 2**Character**

The Survivor

Stimulus

The painting *Guernica* by Pablo Picasso, 1937

**Performance focus**

Create a solo performance based on a person in the painting *Guernica*.

After escaping the bombing of the Spanish town Guernica in 1937, the survivor recreates for other escapees

- positive changes that occurred in his/her life when the Republic of Spain was proclaimed in 1931
- how he/she actively supported the republican cause against Franco's fascism
- efforts he/she made to survive and help others during the bombing of Guernica.

Performance style

Non-naturalistic

Theatrical conventions

Stillness and silence, disjointed time sequences

Dramatic elements

Conflict, contrast

Reference material

The painting *Guernica* by Pablo Picasso, 1937

<http://www.cc.emory.edu/PHILOSOPHY/ART/guesteer.html>

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PRESCRIBED STRUCTURE 3

Character

The Olympic Spirit

Stimulus

The Olympic Games

Performance focus

Create a solo performance based on the Olympic Spirit.

At a meeting of the International Olympic Committee (IOC) in 2004, the Olympic Spirit, concerned by developments in the forthcoming Games in Athens, presents the IOC with dramatic images of

- the original values of the Games held during the Golden Age of Greece (477–431 BC)
- significant developments in the evolution of the Games during the twentieth century
- possibilities for the future of the Olympic Games.

Performance style

Non-naturalistic

Theatrical conventions

Transformation of place, lyrical

Dramatic elements

Rhythm, mood

Reference material

Wallechinsky, D., *The Complete Book of the Olympics*, Aurum Press Ltd., 2000

Greenberg, S., *Whitakers Olympic Almanac (An Encyclopaedia of the Games)*, The Stationery Office Ltd., London, 2000

PRESCRIBED STRUCTURE 4**Character**

The Pesky Ghost

Stimulus

Harry Potter and the Philosopher's Stone by J. K. Rowling

Performance focus

Create a solo performance based on the character of Peeves the Poltergeist.

While attempting to scare the 'Ickle Firsties', Peeves recreates

- how he died and ended up haunting the corridors of Hogwarts
- his first meeting with the Bloody Baron and a demonstration of the terrifying power of the Baron
- one of the most satisfying pranks he has played on pupils of Hogwarts.

Performance style

Non-naturalistic

Theatrical conventions

Exaggerated movement, disjointed time sequences

Dramatic elements

Sound, climax

Reference material

Harry Potter and the Philosopher's Stone, Rowling, J. K.

Note: This character does not appear in the film of the same name.

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PRESCRIBED STRUCTURE 5

Character

The Last Pharaoh

Stimulus

The life of Cleopatra VII (69–30 BC)

Performance focus

Create a solo performance based on the person Cleopatra.

After Antony’s death and her audience with Octavian, Cleopatra meets with her children to impress upon them the importance of maintaining the Ptolemaic line.

To do this she recreates

- some of the dangerous situations she experienced as a young woman during her father’s reign
 - tactics she used to gain Roman protection and to maintain Egypt’s political influence
- and she demonstrates
- strategies that her children can use to ensure their survival.

Performance style

Non-naturalistic

Theatrical conventions

Character transformation, disjointed time sequences

Dramatic elements

Symbol, climax

Reference material

<http://interoz.com/egypt/cleopatr.htm>

PRESCRIBED STRUCTURE 6

Character

The Innkeeper

Stimulus

Song: ‘Master of the House’ from *Les Miserables*, the musical

Performance focus

Create a solo performance based on the character of Monsieur **or** Madame Thenardier.

In 1825, Monsieur and Madame try to sell their inn at Montfermeil.

To impress and entertain a potential buyer, Monsieur **or** Madame recreates

- his/her involvement in revolutionary intrigues
- how he/she manipulates and extorts customers
- impersonations of the French aristocracy during the Revolution.

Performance style

Non-naturalistic

Theatrical conventions

Comedy, caricature

Dramatic elements

Contrast, rhythm

Reference material

Any version of the song ‘Master of the House’ from *Les Miserables*, the musical. Music by Claude-Michael Schonberg; lyrics by Alain Boubil, Herbert Kretzmer and Jean Marc Natel

Les Miserables, Hugo, V. (any version). Part 1, Book IV – *To Trust is Sometimes to Surrender*; Part 2, Book III – *Fulfilment of a Promise*

PRESCRIBED STRUCTURE 7

Character

The Aussie Bloke

Stimulus

Digger Smith by C. J. Dennis

Performance focus

Create a solo performance based on the character of Digger Smith.

After his return from the war and while living on Dad Flood’s farm, he recreates for Bill (the Sentimental Bloke)

- aspects of life before the war which comment on Australian society
- some of his experiences of mateship at Gallipoli
- his struggle to regain his place in society as ‘arf a man’.

Performance style

Non-naturalistic

Theatrical conventions

Black comedy, heightened use of language

Dramatic elements

Contrast, mood

Reference material

Dennis, C. J., *The Complete Sentimental Bloke* (Ed. James, N.), Harper Collins, 2001
 or any edition of the complete works of C. J. Dennis

PRESCRIBED STRUCTURE 8**Character**

The Aussie Sheila

Stimulus

Rose of Spadgers by C. J. Dennis

Performance focus

Create a solo performance based on the character of Rose.

During her visit to Bill and Doreen, Rose recreates for Doreen

- images of her life in Spadgers Lane which comment on social customs of the day
- the circumstances leading up to the invitation to visit Bill and Doreen

and creates

- aspects of her future without Ginger Mick.

Performance style

Non-naturalistic

Theatrical conventions

Character transformation, heightened use of language

Dramatic elements

Rhythm, symbol

Reference material

Dennis, C. J., *The Complete Sentimental Bloke* (Ed. James, N.), Harper Collins, 2001
or any edition of the complete works of C. J. Dennis

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PRESCRIBED STRUCTURE 9

Character

The Cartoon Character

Stimulus

The life and works of Walt Disney

Performance focus

Create a solo performance based on the cartoon character of Donald Duck.

Following his 1943 Academy Award, Donald meets with Walt Disney to demand increased screen time and more pay.

To justify his demands he demonstrates

- his diverse acting skills in a variety of screen roles
- how he has evolved through the animation process
- his marketing potential within the Disney empire.

Performance style

Non-naturalistic

Theatrical conventions

Use of fact, caricature

Dramatic elements

Conflict, mood

Reference material

Any text about Walt Disney and Donald Duck

PRESCRIBED STRUCTURE 10**Character**

The Writer

Stimulus

Pride and Prejudice by Jane Austen

Performance focus

Create a solo performance based on the person Jane Austen.

While struggling with characterisation in her first novel *Pride and Prejudice*, Jane recreates for her sister Cassandra

- the history of the courtship between Mr and Mrs Bennett
- experiences from her own life which inspired the character of Mrs Bennett
- observations of ‘society’ which are reflected in the character of Lady Catherine de Bourgh.

Performance style

Non-naturalistic

Theatrical conventions

Satire, character transformation

Dramatic elements

Symbol, contrast

Reference material

Pride and Prejudice, Austen, J. (any version)

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TERMINOLOGY

The explanations listed below provide direction for teachers and students in the development of the Drama Solo Performance examination.

Non-naturalistic

Non-naturalistic and non-realistic performance styles are not dependent on the life-like representation of everyday life. In non-naturalistic performance, the actor does not attempt to recreate life as it is lived on the stage. Non-naturalistic performance is characterised by a manipulation of time and space as well as the narrative elements of the drama.

Black comedy

The use of comedy with a dark and cynical tone. Laughter is used as a defense against the complexities of life. Humour is injected into situations that might otherwise be unbearable.

Character transformation

The actor plays more than one role during the performance, shifting from one to another without going off stage. Transformation is made through the use of the expressive skills of voice, movement and gesture. It may also be achieved through the use of costume and properties.

Disjointed time sequences

Dramatic structure that does not unfold chronologically. Past, present and future events in the plot are performed in a non-sequential order.

Transformation of place

The actor creates more than one place or setting during the performance and does so without the use of scenery. This can also be achieved through the transformation of properties (real and imagined) and/or through the use of expressive skills alone.

Heightened use of language

Heightened use of language is poetic and exaggerated use of language. It includes the deliberate choice of words whose syntax, alliteration and rhyming patterns lead to heightened delivery. Intended meaning is enhanced through the use of non-conventional and non-naturalistic dialogue.

Use of fact

Research is used to provide the basis for selective and informed scripting. The narrative should be shaped into a continuous piece and not consist of a lists of facts.

Exaggerated movement

Exaggerated movement includes action that is overstated, drawn larger-than-life; often for purposes of ridicule.

Satire

Satire is the use of sarcasm, irony and ridicule in denouncing, exposing or deriding vice, folly and abuse. Can be achieved through language, gesture and tone.

Caricature

Caricature is an exaggeration of character that is often ludicrous or grotesque. It is comic, at times derogatory, and with the intention of ridicule.

Comedy

Comedy is associated with amusement, jollity, gaiety, fun and humour. It may be ‘high’ comedy (such as irony),

or 'low' comedy (such as slapstick and bawdiness).

Stillness and silence

To be found where there is an absence of sound and absence of movement. Used to enhance dramatic effect.

Lyrical

Achieved by the use of verse, heightened dialogue, song or movement; including the use of poetic imagery.

END OF BOOKLET

Statement of Intention form appears on page 17.

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



VCE Drama Solo Performance Examination 2002

STATEMENT OF INTENTION

Student number

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Name of character (from prescribed structure)

Comment Use the space below to highlight aspects of your interpretation that you would like to bring to the assessors' attention, for example:

- clarify decisions made in your interpretation of the prescribed structure
- give reasons for choices made (eg. for use of costume, prop, accent, symbol)

DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS

These comments should not exceed 100 words

This completed form must be handed to the assessors on entering the examination room.



VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2002**

THEATRE STUDIES

Monologue performance examination

Monday 7 October to Sunday 3 November 2002

GUIDELINES FOR STUDENTS AND TEACHERS

Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority.
2. Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE Administrative Handbook*.
3. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.
4. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
5. Only the panel of assessors will be allowed in the examination room with the student during the examination.
6. Use of any objects or substances deemed hazardous are not permitted in the performance.
7. The monologue will be presented as a single uninterrupted performance and last not more than seven minutes.
8. If a performance goes over the prescribed time limit the student will be asked to stop. A timing device will indicate when the seven minutes is over.
9. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. No additional time can be allowed. When preparing stagecraft for the monologue students should be mindful of these time restrictions.
10. One table and two chairs will be provided in the examination room for students to use in performance if they wish.
11. Students may choose to perform to the assessors as audience or to an imagined audience, or both.

Statement of Intention

1. A pro forma for the Statement of Intention will be published annually by the Victorian Curriculum and Assessment Authority.
2. Immediately prior to performance students are required to present three copies of the Statement of Intention to the panel of assessors. The Statement should not exceed 100 words.
3. The Statement of Intention should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue.
4. The Statement of Intention will not be assessed.

Practical applications and implications of the examination

- The monologue is the only aspect of the interpretation of a scene that is to be performed for the examination.
- The monologue performance should draw on the knowledge and skills developed in the interpretation.
- The interpretation should inform and contextualise the monologue within the scene and within the play.
- Some of the directional choices of the interpretation of the scene may not be apparent in the performance of the monologue. Rather, they may play an important role in the processes used in developing the interpretation of the monologue.
- Some of the directional choices and interpretative decisions of the interpretation of the scene may be relevant for mention in the Statement of Intention.

Monologues

1. Students are to develop a performance from **one** of the following monologues.
The monologue should be developed in Unit 4 Outcome 1.
2. Students **must** select from the list of twelve prescribed monologues. Marks will not be awarded for performances that do not use one of the monologues.
3. Reading does not constitute a performance.
4. All monologues may be performed by both male and female students.

Note: Where no edition is stipulated, students are free to choose any version of the standard text. Students and teachers should be aware that, where a specific publication is suggested, individual editions of the same published text commonly change page numbers and update text, however superficially.

Monologue 1

Play:	<i>Six Characters in Search of an Author</i>
Playwright:	Luigi Pirandello, translated by John Linstrum
Publisher/Edition:	Methuen Drama, London, 1991
Character:	STEPDAUGHTER
From:	Act Three – (Crossing to the PRODUCER) It's alright. Let him go.
To:	You idiot, if I'd been you, instead of killing myself, I'd have killed one of those two: either or both, the father and the son.
Omitting:	Lines by SON and FATHER.
Page Reference:	pages 58 to 60
Specified scene	
From:	The beginning of the monologue.
To:	The end of the play.
Page Reference:	pages 58 to 64

Monologue 2

Play:	<i>Emma</i>
Playwright:	Graham Pitts
Publisher/Edition:	Currency Press, Sydney, 1996
Character:	CONCETTA
From:	Act One – Did someone speak?
To:	Carmella, you are burning those eggplants!
Omitting:	Lines by EMMA.
Page Reference:	pages 25 to 27
Specified scene	
From:	EMMA: Domenico goes to the cinema.
To:	End of Act One.
Page Reference:	pages 19 to 27

Monologue 3

Play:	<i>Richard the Third</i>
Playwright:	William Shakespeare
Can be found at:	http://simplyscripts.com/plays.html
Character:	QUEEN MARGARET
From:	Act IV, Scene IV Bear with me; I am hungry with revenge, And now I cloy me with beholding it.
To:	Farewell, Yorke's wife, and queen of sad mischance! These English woes shall make me smile in France.
Omitting:	Lines by QUEEN ELIZABETH.
Specified scene	
From:	The start of Act IV, Scene IV.
To:	KING RICHARD: Bear her truelove's kiss; and so farewell. <i>Exit QUEEN (ELIZABETH).</i>

Monologue 4

Play: *Atlanta*
Playwright: Joanna Murray-Smith
Publisher/Edition: Currency Press, Sydney, 1990
Character: ATLANTA
From: If nothing surprised me anymore, I would just die.
To: They have access to my other world.
Page Reference: pages 8 to 11
Omitting: Lines by Grace and Jack. Also omitting words:
 ATLANTA: Oh, for years, on and off.

Specified scene

From: The start of the play.
To: The end of the monologue.
Page Reference: pages 1 to 11

Monologue 5

Play: *The Chairs*
Playwright: Eugene Ionesco, translated by Donald Watson
Publisher/Edition: Penguin, London, 1994
Character: THE OLD MAN
From: I should like to thank all those who, by their financial and moral encouragement . . .
To: With Your Majesty's permission . . . Farewell, to all of you. Farewell, Semiramis.
Omitting: Lines from THE OLD WOMAN.
Page Reference: pages 173 to 175
Specified scene
From: THE OLD MAN: Here he is!
To: CURTAIN.
Page Reference: pages 170 to 177

Monologue 6

Play: *Meat Party*
Playwright: Duong Le Quy
Publisher/Edition: Currency Press, Sydney, 2000
Character: AN
From: Act One, Scene Two – A lot of people smile but it doesn't mean they're happy.
To: The model citizen of the White Sand Desert.
Omitting: Lines from MARY.
Page Reference: pages 11 to 13
Specified scene: Act One, Scene Two.
Page Reference: pages 9 to 14

Monologue 7

Play: *Richard the Third*
Playwright: William Shakespeare
Can be found at: <http://simplyscripts.com/plays.html>
Character: KING RICHARD
From: Act IV – Scene IV
 Look what is done cannot now be amended.
 Men shall deal unadvisedly sometimes . . .
To: To whom I will retail my conquest won,
 And she shall be sole victoress, Caesar’s Caesar.
Specified scene:
From: The start of Act IV, Scene IV.
To: KING RICHARD: Bear her truelove’s kiss; and so farewell.
Exit QUEEN (ELIZABETH).

Monologue 8

Play: *Accidental Death of an Anarchist*
Playwright: Dario Fo, adapted by Gavin Richards from a translation by Gillian Hanna
Publisher/Edition: Methuen, London, 1990
Character: MANIAC
From: Act One, Scene One – Inspector?... Please don’t be angry with me again, I’ve just come back to collect my papers.
To: I’ll busk the rest.
Page Reference: pages 11 to 14
Specified scene: Act One, Scene One.
Page Reference: pages 1 to 15

Monologue 9

Play: *Rosencrantz and Guildenstern are Dead*
Playwright: Tom Stoppard
Publisher/Edition: Faber and Faber, London, 1984
Character: THE PLAYER
From: Act Two – Not yet! You left us.
To: We took off our crowns and swords and cloth of gold and moved silent on the road to Elsinore.
Omitting: Lines from Rosencrantz and Guidenstern.
Page Reference: pages 46 and 47
Specified scene
From: The start of Act Two.
To: *The PLAYER passes into one of the wings.*
Page Reference: pages 40 to 51

Monologue 10

Play:	<i>The Resistible Rise of Arturo Ui</i>
Playwright:	Bertolt Brecht, translated by Ralph Manheim
Publisher/Edition:	Methuen, London, 1981
Character:	THE ANNOUNCER
From:	Prologue – Friends, tonight, we're going to show . . .
To:	The gangster play that we present Is known to our whole continent.
Page Reference:	pages 5 to 7
Specified scene:	Prologue and Scene One.
Page Reference:	pages 5 to 16

Monologue 11

Play:	<i>The Women of Troy</i>
Playwright:	Euripides
Publisher/Edition:	Penguin Classics, London 1975
Can be found at:	http://simplyscripts.com/plays.html
Character:	CHORUS
From:	Come, Muse, in tears begin, And sing strange dirges over Ilion's grave.
To:	. . . Shall dedicate in distant temples of Thessaly?
Page Reference:	pages 107 to 109
Specified scene	
From:	The start of the play.
To:	The end of the monologue.
Page Reference:	pages 89 to 109

Monologue 12

Play:	<i>The School for Scandal</i>
Playwright:	Richard Brinsley Sheridan
Publisher/Edition:	Nick Hern Books, London, 1998
Can be found at:	http://www.bartleby.com/18/2/ http://digital.library.upenn.edu/webbin/gutbook/lookup?num=1929 http://schwinger.harvard.edu/~terning/Books/scandal.txt
Character:	PROLOGUE
From:	A School for Scandal! Tell me, I beseech you,
To:	. . . Till every drop of blood – that's ink – is spilt for you.
Page Reference:	pages 3 and 4
Specified scene:	Prologue and Act I Scene i
Page Reference:	pages 3 to 17

END OF BOOKLET

Statement of Intention form appears on page 9.



VCE Theatre Studies Monologue Performance Examination 2002

STATEMENT OF INTENTION

Students should present the assessors with a written statement of intention of no more than 100 words. The statement should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue. The Statement of Intention will be used by the assessors to inform their considerations of the performance.

Student number

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Monologue selected

Students should elaborate their directional choices under one or more of the following headings.

Stages and processes of development
Context
Interpretation
Performance style and conventions
Intended meaning

