



VCE Bulletin Supplement 1

VCE 2003

Drama

Solo performance examination

and

Theatre Studies

Monologue performance examination

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2003**

DRAMA

Solo performance examination

Monday 6 October to Sunday 2 November

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. 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.
5. The solo performance will be presented as a single uninterrupted performance and last not more than seven minutes.
6. 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.
7. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
8. One table and two chairs will be provided in the examination room for students to use in performance if they wish.
9. Students are **not** permitted to bring any objects (including actual or imitation weapons) or substances deemed hazardous or illegal into the performance examination venue. The use of such items is **not** permitted in the performance.
10. Only the panel of assessors will be allowed in the examination room with the student during the examination.
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, for 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 in 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. **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 Stereotype

Stimulus

The film *Dudley Do-Right*

Performance focus

Create a solo performance that includes each of the following stereotypes from the film *Dudley Do-Right*: the hero (Dudley Do-Right), the villain (Snidely Whiplash) and the heroine (Nell Fenwick). While attempting to persuade the membership subcommittee of Theatrical Entities Inc. of the validity of stereotypes, and their right to join the organisation, the characters act out an entertaining and exciting plot which involves

- a potential environmental disaster
- a social commentary which mirrors the life and times of the society of the day
- a resolution which offers hope, as good always wins over evil.

Performance style

Non-naturalistic, in the style of melodrama

Theatrical conventions

Caricature, aside

Dramatic elements

Climax, conflict

Reference material

Any history of Victorian melodrama

The film *Dudley Do-Right*, starring Brendan Fraser, Universal Pictures 1999. Director: Hugh Wilson

PRESCRIBED STRUCTURE 2**Character**

The Public Servant

Stimulus

The novel *Skymaze* by Gillian Rubinstein

Performance focus

Create a solo performance based on the character of the Public Servant. While addressing an allegation of hacking into a restricted computer site, the embittered Public Servant recreates for a supervisor

- the trivial incident that led him/her to attempt revenge upon a colleague and how he/she planned to use the computer to do this
- the dangers and obstacles he/she experienced after being drawn physically into the world of the computer
- the changes in his/her understanding and behaviour which enabled him/her to be released by the computer.

Performance style

Non-naturalistic

Theatrical conventions

Transformation of place, exaggerated movement

Dramatic elements

Sound, climax

Reference material

Space Demons by Gillian Rubinstein – Omnibus Books 1986

Skymaze by Gillian Rubinstein – Omnibus/Puffin (Penguin Books) 1989

PRESCRIBED STRUCTURE 3

Character

The Double Agent

Stimulus

The Age newspaper article ‘Mrs Petrov’s death brings bizarre affair to end’

Performance focus

Create a solo performance based on the character of the Double Agent working in the Department of External Affairs. At a debriefing with his/her controller, the Double Agent recreates

- highlights of his/her training and secret life
- his/her involvement in the Petrov Affair where he/she found himself/herself in an unpredictable situation
- the wider implications of the Petrov Affair on Australian politics.

Performance style

Non-naturalistic, in the style of comedy

Theatrical conventions

Caricature, dramatic metaphor

Dramatic elements

Mood, contrast

Reference material

The Age newspaper article ‘Mrs Petrov’s death brings bizarre affair to end’ by Robert Manne, published 27 July 2002

www.theage.com.au

Television shows such as *Get Smart* or films such as *True Lies*

PRESCRIBED STRUCTURE 4

Character

Marvellous Melbourne

Stimulus

The poem 'The Jubilee of Melbourne' by J F Daniell

Here, fifty winters since, by Yarra's stream,

A scattered hamlet found its modest place:

What mind would venture then in wildest dream

Its wondrous growth and eminence to trace?

What seer predict a stripling in the race

Would, swift as Atalanta, win the prize

Of progress, 'neath the world's astonished eyes?

Performance focus

Create a solo performance based on the life of Melbourne in 1888. Using vignettes and dramatic images, recreate for a visiting painter

- actual events that occurred during 1888 that demonstrate fifty years of progress
- a person living in Melbourne in 1888 whose life has been affected by the Centennial International Exhibition
- an ideal that Melbourne is striving for in 1888.

Performance style

Non-naturalistic

Theatrical conventions

Lyrical and symbolic, use of fact

Dramatic elements

Sound, mood

Reference material

Any history of Melbourne

www.marrinertheatres.com.au/prhistory.htm

www.ngv.vic.gov.au/collection/australian/painting/m/apa00046.html

PRESCRIBED STRUCTURE 5

Character

Tenterfield Saddler

Stimulus

The song ‘Tenterfield Saddler’ by Peter Allen

Performance focus

Create a solo performance based on the following three people: George Woolnough, his son and grandson. Aspects of their lives are recreated for a music historian as he/she examines family memorabilia in 1973. The music historian sees

- George and some of the people he meets during his 52 years as a saddler
- George’s son, and his experiences after he ‘went off and got married and had a war baby’
- George’s grandson’s drive to move away from his home town, some of his subsequent experiences, and the need to return home in 1972.

Performance style

Non-naturalistic

Theatrical conventions

Song, pathos

Dramatic elements

Rhythm, mood

Reference material

Any biography of Peter Allen

PRESCRIBED STRUCTURE 6**Character**

Meyer Wolfsheim

Stimulus

The novel *The Great Gatsby* by F Scott Fitzgerald

Performance focus

Create a solo performance based on the character of Meyer Wolfsheim. After Gatsby's funeral, Wolfsheim summons Nick Carraway to his office and proposes a business 'gonnegtion'. To persuade Nick to accept his proposal, Meyer Wolfsheim recreates his involvement

- in the 'making' of Gatsby and Gatsby's fortune
- in the fixing of the 1919 world series baseball
- with prohibition and other illegal activities.

Performance style

Non-naturalistic

Theatrical conventions

Disjointed time sequences, satire

Dramatic elements

Climax, symbol

Reference material

Any history of the USA which includes the prohibition era

Any edition of *The Great Gatsby* by F Scott Fitzgerald

PRESCRIBED STRUCTURE 7

Character

Mitsy Sennosuke

Stimulus

The novel *The Divine Wind* by Garry Disher

Performance focus

Create a solo performance based on the character of Mitsy Sennosuke. After her return to Broome in 1947, Mitsy explores the possibility of rebuilding a relationship with Hartley Penrose. To do this, she recreates for him

- aspects of her life growing up as an Australian born Japanese girl in Broome
- experiences she and her mother had during their internment
- how the Noh play *Ama (The Diver)* helped her to come to terms with her father's death.

Performance style

Non-naturalistic – including aspects of Noh theatre

Theatrical conventions

Disjointed time sequences, pathos

Dramatic elements

Contrast, symbol

Reference material

www.kt.rim.or.jp/~snoo/

www-staff.mcs.uts.edu.au/~don/pubs/noh.html

Any edition of *The Divine Wind* by Garry Disher

PRESCRIBED STRUCTURE 8**Character**

Gertrude Bell

Stimulus

The Age newspaper article ‘Queen of the desert’

Performance focus

Create a solo performance based on the person Gertrude Bell. Returning from a recent mission into Northern Arabia, Gertrude recreates for the Chief of Cairo Intelligence

- dangers she encountered while exploring the vast desert regions
- her involvement in Arabian affairs which include the ‘establishment of King Faisal’
- problems she experienced as a woman not typical of her time.

Performance style

Non-naturalistic

Theatrical conventions

Heightened use of language, disjointed time sequences

Dramatic elements

Conflict, contrast

Reference material

Any history of Arabia

The Age newspaper article ‘Queen of the desert’ by Alan Veitch, published 9 October 2002

www.ralphmag.org/AG/new.html

PRESCRIBED STRUCTURE 9

Character

Isabella of Castile

Stimulus

The painting *Queen Isabella's Will* by Eduardo Rosales Gallina

Can be found at www.mcu.es/prado/cason/48_eng.html

Performance focus

Create a solo performance based on the person Isabella of Castile. After completing the dictation of her will she relives, for one of more of the people in the painting, moments from her past. She shows ploys and strategies that she used to succeed to the throne and to hold power which include

- her ongoing contest with the nobles and the turbulent times of the Inquisition
- the campaign to recover Granada
- her controversial patronage of Christopher Columbus.

Performance style

Non-naturalistic, in the style of Epic theatre

Theatrical conventions

Transformation of place, disjointed time sequences

Dramatic elements

Symbol, contrast

Reference material

www.mcu.es/prado/cason/48_eng.html

http://womanshistory.about.com/library/bio/blbio_isabella_I_spain.htm

Any history of Spain

PRESCRIBED STRUCTURE 10**Character**

Maria Von Trapp

Stimulus

The life of Maria Von Trapp

Performance focus

Create a solo performance based on the person Maria Von Trapp. While entertaining guests at the Trapp Family Lodge, Maria recreates

- aspects of her life working as a governess in 1926
- the struggle to escape from Austria through Italy and aspects of her life as a refugee in 1938
- her concerns with the making of the Hollywood film *The Sound of Music* in 1965.

Performance style

Non-naturalistic

Theatrical conventions

Disjointed time sequences, use of fact

Dramatic elements

Symbol, contrast

Reference material

www.trappfamily.com/history.html

The film *The Sound of Music*, starring Julie Andrews, 20th Century Fox 1965. Director: Robert Wise

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 lifelike 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.

Non-naturalistic in the style of epic theatre

A style of presentation which tells a story, usually historical, on a large scale, including a number of people in a series of events over a long time. It aims at the intellect rather than engaging the emotions and often uses devices such as ‘alienation’. Its episodic style may contain conventions such as narrative, songs, vocal sounds, signs, use of mask and movement.

Non-naturalistic in the style of melodrama

This performance style presents an unambiguous confrontation between good and evil. Characterisation is often shallow and stereotypical; stock characters are used and there is clear definition of villains, heroes and heroines. The moral conflict is externalised, action is emphasised and the happy ending demonstrates the eventual triumph of good. Conventions such as overacting, asides, interaction with the audience, sound effects and music, can be used to heighten the dramatic mood.

Non-naturalistic – including aspects of Noh theatre

A form of Japanese drama, Noh combines music, dance, and lyrics with a highly stylised and ritualistic presentation. Every aspect of the production, including costumes, masks, and a highly symbolic setting, is prescribed by tradition. Characters suggest the essence of the tale through simile or metaphor made visual. Some conventions of Noh include defined actor roles, specific character types, bare stage, use of mask, use of movement, chorus, and specified stage design. It is intended that aspects of Noh theatre are shown in part of the performance; they need not be shown throughout the entire performance.

Non-naturalistic in the style of comedy

A performance style associated with amusement, jollity, gaiety, fun and humour. It may include complex and sophisticated techniques sometimes referred to as ‘high’ comedy (such as irony), or ‘low’ comedy (such as slapstick and bawdiness).

Recreate

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.

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 enhance the dramatic statement. Intended meaning is enhanced through the use of non-conventional and non-naturalistic dialogue.

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.

Aside

Words spoken by an actor directly to the audience, which are not 'heard' by other characters on stage during a play. This can reveal the character's thoughts, feelings and aspects of the story unknown to the audience.

Lyrical and symbolic

This requires that the student characterise the work with poetic motion. This may be done by the use of verse, dialogue or movement. It may also be achieved through the selection of imagery and action. It is allied to the use of symbol which provides definition for metaphors, gestures or objects and gives specific meanings to the written and performance texts.

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 list of facts.

Song

Musical interpretation of text using the actor's own voice at the time of performance (not prerecorded).

Pathos

A state which evokes a feeling of pity or sadness in the audience. May be associated with comedy and tragedy.

Dramatic metaphor

The endowment of a word, object or feeling with an intensity of meaning other than the literal. Emphasis is on isolating specifics within the performance that best provide an enhancement of meaning for the work, or at least indicate complexity of intended meaning.

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.

Vignette

A short scene or sketch based around a character.



VCE Drama

Solo Performance Examination 2003

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
2003**

THEATRE STUDIES

Monologue performance examination

Monday 6 October to Sunday 2 November

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 (VCAA).
2. VCAA 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 VCAA.
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. Students are **not** permitted to bring any objects (including actual or imitation weapons) or substances deemed hazardous or illegal into the performance examination venue. The use of such items is **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. Students should be mindful of these time restrictions when preparing stagecraft for the monologue.
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 VCAA.
2. Immediately prior to performance students are required to present **three copies** of the Statement of Intention to the panel of assessors. The Statement of Intention 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.
5. In all monologues, students are to omit all spoken lines other than those allocated to the specified character.

Note: Schools should note that some monologues and specified scenes may contain a variety of suggestive and/or potentially offensive language. Schools may substitute or delete such language from performances as they deem appropriate.

Monologue 1

Play: *Salome*
Playwright: Oscar Wilde
Can be found at: <http://etext.lib.virginia.edu/etcbin/toccer-salome?id=WilSalo&tag=public&images=images/modeng&data=/web/data/subjects/salome&part=0>
Character: SALOME

Monologue

From: There is no sound. I hear nothing. Why does he not cry out, this man?
To: ... and the mystery of Love is greater than the mystery of Death.

Specified scene

From: HEROD
 What is it to me? Ah! look at the moon! She has become red. She has become red as blood. Ah! the prophet prophesied truly. He prophesied that the moon would become as blood.
To: End of play.

Monologue 2

Play: *Salome*
Playwright: Oscar Wilde
Can be found at: <http://etext.lib.virginia.edu/etcbin/toccer-salome?id=WilSalo&tag=public&images=images/modeng&data=/web/data/subjects/salome&part=0>
Character: HEROD

Monologue

From: Peace! You are always crying out. You cry out like a beast of prey ...
To: Let her be given what she asks! Of a truth she is her mother's child.

Specified scene

From: HEROD
 What is it to me? Ah! look at the moon! She has become red. She has become red as blood. Ah! the prophet prophesied truly. He prophesied that the moon would become as blood.
To: End of play.

Monologue 3

Play: *Lysistrata*
Playwright: Aristophanes
Can be found at: <http://eawc.evansville.edu/anthology/lysistrata.htm>
Character: FEMALE CHORUS parts includes Leader of the Chorus of Women and Chorus of Women

Notes: In this interpretation, the original Chorus has been adapted to incorporate individuals rather than offering the Chorus as a group. Students may choose to portray the passage utilising a single Chorus with a number of voices or through the voices of separate individuals.

Monologue

From: Nay, never play the brave man, else when you go back home, your own mother won't know you.

To: You, Lysistrata, you who are leader of our glorious enterprise, why do I see you coming towards me with so gloomy an air.

Specified scene

From: Beginning of the Male Chorus monologue.

To: End of the Female Chorus monologue.

Monologue 4

Play: *Lysistrata*

Playwright: Aristophanes

Can be found at: <http://eawc.evansville.edu/anthology/lysistrata.htm>

Character: MALE CHORUS parts includes Leader of the Chorus of Old Men, First Semi-Chorus of Old Men and Second Semi-Chorus of Old Men

Notes: In this interpretation, the original Chorus has been adapted to incorporate individuals rather than offering the Chorus as a group. Students may choose to portray the passage utilising a single Chorus with a number of voices or through the voices of separate individuals.

Monologue

From: Go easy, Draces, go easy; why, your shoulder is all chafed by these heavy olive stocks.

To: ... and may we raise a trophy of triumph for success! (*They begin to build a fire. The CHORUS OF WOMEN now enters, carrying pots of water.*)

Specified scene

From: Beginning of the Male Chorus monologue.

To: End of the Female Chorus monologue.

Monologue 5

Play: *Agamemnon*

Playwright: Aeschylus

Can be found at: <http://classics.mit.edu/Aeschylus/agamemnon.html>

Character: HERALD

Notes: Traditionally, a Herald would be male. Artistically and theatrically, for the purposes of the monologue, the Herald may be played with equal application by either gender.

Monologue

From: Nay, ill it were to mar with sorrow's tale
The day of blissful news.

To: Enough – thou hast the truth unto the end.

Specified scene

From: *A HERALD enters. He is an advance messenger from AGAMEMNON'S forces, which have just landed.*

To: The HERALD departs at the conclusion of the monologue.

Monologue 6

Play: *Oedipus the King*
Playwright: Sophocles
Can be found at: <http://classics.mit.edu/Sophocles/oedipus.html>
Character: SECOND MESSENGER

Monologue

From: Most grave and reverend senators of Thebes,
 What Deeds ye soon must hear, what sights behold ...
To: Woe, lamentation, ruin, death, disgrace,
 All ills that can be named, all, all are theirs.

Specified scene

From: (*Enter SECOND MESSENGER.*)
To: OEDIPUS Then had I never come to shed . . .

Monologue 7

Play: *Krapp's Last Tape*
Playwright: Samuel Beckett
Can be found at: <http://www.msu.edu/user/sullivan/BeckettKrapp.html>
Character: KRAPP
Notes: Although the passage specifies that a tape recorder should be used, the playback of the voice may be accomplished in any chosen manner, including live.

Monologue

From: Just been listening to that stupid bastard I took myself for thirty years ago, hard to believe I was ever as bad as that.
To: No, I wouldn't want them back.
 (*KRAPP motionless staring before him. The tape runs on in silence*) CURTAIN.

Specified scene

Including: The whole play.

Monologue 8

Play: *One Day of the Year*
Playwright: Alan Seymour
Publisher: Penguin Books, *Three Australian Plays*
Character: ALF

Monologue

From: Act Three – ALF: Hughie! (*Turns to address him directly, with attempt at dignity*)
 Just one thing my lad.
To: Where's yr heart, Hughie? Hearts outa style with your new mob?
Omitting: ALF: That's real cunning, Hughie. Real cunning.
Page reference: Pages 84 to 87.

Specified scene

Including: All of Act Three.
Page reference: Pages 82 to 96.

Monologue 9

Play: *Rhinoceros*
Playwright: Eugene Ionesco
Publisher: Penguin Twentieth-Century Classics
Character: BERENGER

Monologue

From: Men aren't so bad looking, you know.
To: End of play.
Page reference: Pages 121 to 124.

Specified scene

From: *The telephone rings.* BERENGER: Who could that be?
To: End of play.
Page reference: Pages 114 to 124.

Monologue 10

Play: *A Woman Alone*
Playwright: Franca Rame and Dario Fo; translated by Gillian Hannah
Publisher: Methuen Drama
Character: THE WOMAN

Monologue

From: The baby's crying! Oh my God, what'll I do?
To: *She picks up the bowl on the table*
Page reference: 19 to 22.

Specified scene

From: I went back the next day and the next day and the day after that.
To: End of play.
Page reference: 16 to 25.

Monologue 11

Play: *Morning Sacrifice*
Playwright: Dymphnia Cusack
Publisher: Currency Press, Sydney
Character: MISS WOODS

Monologue

From: Ladies, this meeting has been postponed on several occasions, through circumstances beyond our control.
To: Someone else will take your classes for the day.
Page reference: Pages 73 to 75.

Specified scene

Including: All of Act Three.
Page reference: Pages 72 to 83.

Monologue 12

Play: *All Souls*
Playwright: Daniel Keene
Publisher: Currency Press, Sydney
Character: PHILLIPA

Monologue

From: Start of play.
To: End of Scene One.
Page reference: Pages 1 to 4.

Specified scene

From: Start of play.
To: End of Scene Three.
Page reference: Pages 1 to 10.



VCE Theatre Studies

Monologue Performance Examination 2003

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

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Student 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





Published by

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