

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2005**

DRAMA

Solo performance examination

Monday 3 October to Sunday 30 October

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 and VCAA Administrative Handbook.
3. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.
4. The solo performance must not last more than **SEVEN MINUTES** and will be presented as a single uninterrupted performance.
5. If a performance goes over the **SEVEN MINUTES** time limit the student will be asked to stop. A timing device will indicate when the **SEVEN MINUTES** are over.
6. 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 restrictions.
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. Any additional props, if required, must be carried into the examination space by the student on their own, and within the allotted time.
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. The use of open flames including candles and matches is not permitted in the performance.
11. Only the panel of assessors will be allowed in the examination room with the student during the examination.
12. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
13. Students must not walk behind and/or touch assessors during the examination.

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 ten prescribed structures. Marks will not be awarded for performances that do not use one of the prescribed structures.
2. 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 opening sentences 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.
3. 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. (See Terminology)
 4. 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

Pride

Stimulus

The novel *The Picture of Dorian Gray*

Performance focus

Create a solo performance based on the character of Pride. Pride confronts Dorian Gray on his arrival at ‘Purgatory’. While gloating that vanity is a human frailty, Pride demonstrates

- how Pride has manipulated Dorian’s downfall through the vice of vanity
- how people’s obsession with the pursuit of youth and beauty has evolved over time
- examples of Pride’s influence in world affairs.

Performance style

Non-naturalistic

Theatrical conventions

Exaggerated movement, caricature

Dramatic elements

Conflict, climax

Reference material

The Picture of Dorian Gray by Oscar Wilde

The Divine Comedy by Dante (Book 2 Purgatory, Canto X to XII)

www.newadvent.org/cathen/12405a.htm

PRESCRIBED STRUCTURE 2

Character

The Resident

Stimulus

The news feature article: ‘The war we fought without an enemy’

Performance focus

Create a solo performance based on the character of a Resident living in St Kilda during the years following the Crimean War. At a public meeting to galvanise support from local business people and residents, the Resident recreates

- events that led to the formation of militia groups in the bayside suburbs of the Port Phillip District
- incidents that occurred throughout the Port Phillip District as a result of training and preparation for possible invasion from the Russians
- a parallel from any time in Australia’s history that demonstrates the defence of its borders.

Performance style

Non-naturalistic

Theatrical conventions

Transformation of character, caricature

Dramatic elements

Contrast, symbol

Reference material

The Emerald Hill Times news feature article, ‘The war we fought without an enemy’, published 13 October 2004.

A reprint is available on the VCAA website.

www.theemeraldhilltimes.com.au

BBC 1968–1970 TV Series *Dad’s Army*

PRESCRIBED STRUCTURE 3

Character

The Security Guard

Stimulus

Due to copyright restriction,
this material is not supplied.

The cartoon *Non Sequitur* ‘Great moments in Security Screening’

Performance focus

Create a solo performance based on the character of The Security Guard. During a review of security procedures at an Australian airport, the enthusiastic Security Guard attempts to convince a superior officer that ‘all is not well’. In demonstrating that appearances can be deceptive, the Security Guard recreates

- aspects of the Trojan War that led to the use of the ‘Trojan Horse’
- security breaches at the airport that led to the review
- a change in an event in history and its consequences had security been different.

Performance style

Non-naturalistic: comedy

Theatrical conventions

Disjointed time sequences, transformation of character

Dramatic elements

Contrast, symbol

Reference material

Non Sequitur by Wiley – Titled ‘Great moments in Security Screening’, published in *The Age*, 5 October 2004.

www.royalty.nu/legends/Troy.html

BBC series ‘Whistleblowers’ episode relating to Manchester International Airport

http://www.bbc.co.uk/manchester/content/articles/2004/09/06/manchester_airport_hys_feature.shtml

PRESCRIBED STRUCTURE 4**Character**

The Country Women's Association (CWA) member

Stimulus

The website of the Country Women's Association of Australia

Performance focus

Create a solo performance based on the character of The CWA member. In 2005, a local branch of the Country Women's Association is meeting to plan its celebrations as part of the sixtieth year anniversary of the Country Women's Association of Australia. The planning is overshadowed by a crisis that has arisen. A passionate member recreates for others in the local branch

- ways the local branch has supported the community in the past
- the heroism of women living in rural Australia
- how the current crisis may affect the work of the CWA and its sixtieth year celebrations.

Performance style

Non-naturalistic including aspects of Epic theatre

Theatrical conventions

Song, lyrical and symbolic

Dramatic elements

Contrast, mood

Reference material

www.cwaa.org.au

www.womenaustralia.info/biogs/IMP0209b.htm

www.cwaofvic.asn.au/home.asp

PRESCRIBED STRUCTURE 5

Character

The Shakespearean Character

Stimulus

The plays *A Midsummer Night's Dream* and *Romeo and Juliet*

Performance focus

Create a solo performance based on a character from *A Midsummer Night's Dream*. The Character visits William Shakespeare while he is refining a draft of his play *Romeo and Juliet*. In trying to convince William Shakespeare that the Character should be included in more of his plays, the Character demonstrates

- the benefits to be gained from incorporating the Character into the plot of *Romeo and Juliet*, Act I, Scene V
- an interaction between the Character and another character(s) from *Romeo and Juliet*, Act I, Scene V
- how this interaction impacts on some of the subsequent events in the play, *Romeo and Juliet*.

Performance style

Non-naturalistic including aspects of Elizabethan theatre

Theatrical conventions

Heightened use of language, pathos

Dramatic elements

Symbol, rhythm

Reference material

A Midsummer Night's Dream by William Shakespeare

Romeo and Juliet by William Shakespeare

The film *A Midsummer Night's Dream*, 1999, directed by Michael Hoffman

The film *Romeo and Juliet*, 1996, directed by Baz Lurhmann

PRESCRIBED STRUCTURE 6**Character**

Asahina Daigo

Stimulus

The comic books featuring Asahina Daigo

Performance focus

Create a solo performance based on the character of Asahina Daigo. During a break in a hard day's back-burning operation in the Blue Mountains where Daigo is on an exchange program, he recreates for his Australian firefighting colleagues

- some of his experiences working as a firefighter with Company M at the Medaka-Ga-Hama fire station
- how he has had to adapt his firefighting methods when working in Australia
- how, after being visited by an ancient ancestor, he has learnt some of the practices of Jinja Shinto and the new insight this has given him into his work as a firefighter.

Performance style

Non-naturalistic

Theatrical conventions

Exaggerated movement, stillness and silence

Dramatic elements

Sound, climax

Reference material

Any of the Manga Comic Books in the series, *Firefighter! Daigo of Company M*, by Masahito Soda

<http://www.jinja.or.jp/english/s-0.html>

PRESCRIBED STRUCTURE 7

Character

The Enemy Alien

Stimulus

The film *The Dunera Boys*

Performance focus

Create a solo performance based on the character of an Enemy Alien interred temporarily in Britain and then shipped to Australia in 1940 on the HMT Dunera. At a reunion of fellow internment camp inmates who remained and settled in Australia, the Enemy Alien recreates

- political events in Europe that led to him being rounded up in Britain
- life on board the HMT Dunera during the journey to Australia and experiences he had while interred at the No 7 Camp at Hay, NSW
- contributions he made to society in Australia in the years after the war.

Performance style

Non-naturalistic

Theatrical conventions

Transformation of place, lyrical and symbolic

Dramatic elements

Conflict, mood

Reference material

The film *The Dunera Boys*, 1985, starring Bob Hoskins, directed by Ben Lewin

www.thejewishweek.com/news/newscontent.php3?artid=8483

<http://nla.gov.au/nla.pic-an13743930>

PRESCRIBED STRUCTURE 8**Character**

Precious Ramotswe

Stimulus

The novel *The No 1 Ladies' Detective Agency*

Performance focus

Create a solo performance based on the character of Precious Ramotswe. While at an international convention for detectives in Johannesburg, Precious recreates for her colleagues

- a montage of dramatic images and vignettes which depict the world of a black African woman in Botswana
- the impact of diamond mining on village life in Botswana
- how she solved her latest case that began on her arrival in Johannesburg.

Performance style

Non-naturalistic

Theatrical conventions

Transformation of character, transformation of object

Dramatic elements

Rhythm, contrast

Reference material

The No 1 Ladies' Detective Agency by Alexander McCall Smith – An Abacus Book, 2003. ISBN 034911675X
www.randomhouse.com/features/mccallsmith/no1.html

PRESCRIBED STRUCTURE 9

Character

Ford Prefect

Stimulus

The novel *The Hitch Hiker’s Guide to the Galaxy*

Performance focus

Create a solo performance based on the character of Ford Prefect. At a gathering of the Greater Galactic Tourism Network, Ford Prefect seeks to promote sales of *The Hitch Hiker’s Guide to the Galaxy*. While doing this, Ford unashamedly promotes himself through recreating

- experiences he had which he documented in his unedited report about Earth for *The Hitch Hiker’s Guide to the Galaxy*
- adventures he had with Zaphod Beeblebrox that promote inter-planetary travel
- why and how he convinced NASA to fabricate the Apollo 11 moon landing.

Performance style

Non-naturalistic

Theatrical conventions

Satire, heightened use of language

Dramatic elements

Sound, climax

Reference material

The Hitch Hiker’s Guide to the Galaxy by Douglas Adams

www.batesmotel.8m.com/

PRESCRIBED STRUCTURE 10**Character**

The Beauty Queen

Stimulus

The lives of Helena Rubinstein and Elizabeth Arden

Performance focus

Create a solo performance based on the person of Helena Rubinstein **or** Elizabeth Arden. In an attempt to win a takeover bid for a rival company, ACNE (American Centre for Natural Exfoliants), the Beauty Queen meets the owner of the company and recreates

- strategies and innovations that underpinned the successful building of her business empire
- how the industrial rivalry of Helena/Elizabeth motivated her, and the cost to her personally
- her vision for the beauty industry in the next 100 years.

Performance style

Non-naturalistic

Theatrical conventions

Pathos, disjointed time sequences

Dramatic elements

Conflict, contrast

Reference material

War Paint – Elizabeth Arden and Helena Rubinstein – their lives, their times, their rivalry by Lindy Woodhead

Published by Little Brown ISBN 0471487783

http://collections.ic.gc.ca/heirloom_series (Select volume 4)

www.jewishvirtuallibrary.org/jsource/biography/hrubinstein.html

TERMINOLOGY

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

Non-naturalistic

This term is a broad category for all performance styles that are not dependent on the lifelike representation of everyday life. Non-naturalistic performance styles are not dependent on naturalistic characteristics to establish meaning. In non-naturalistic performance, the actor does not attempt to recreate, on the stage, life as it is lived. Non-naturalistic performance is characterised by a manipulation of time and space as well as the narrative elements of the drama.

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.

Elizabethan theatre

The plots of Elizabethan plays were often structured to include one or more of comedy, tragedy, romance, revenge and/or historical events. The action was continuous and performed on the stage on different levels. Changes in time and place in the plot were usually indicated through the dialogue. Notable conventions of this style of theatre included blank verse using iambic pentameter, the play-within-a-play, the soliloquy, the aside, the dumb show, and the masque. Acting was stylised and gestured. The actors, known as ‘players’, often wore contemporary Elizabethan dress. Fixed scenery was minimal. The players relied more on easily portable props.

Epic theatre

A style of presentation which tells a story, usually historical, on a large scale, and 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, signs, use of mask, and movement.

Montage

In contemporary theatre a montage is a juxtaposition of dramatic images and vignettes, often presented in rapid succession. The dramatic images and vignettes are closely linked and presented to create an overall impression, and/or a summary of events/actions, and/or an introduction to events/actions.

Stillness and silence

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

Transformation of character

The actor manipulates expressive skills to create characters in performance. A change in character therefore requires modification of the focus and manner of use of expressive skills by the actors. Additions of mask or costume may enhance the character transformation but does not constitute transformation unless accompanied by communicable changes in the use of expressive skills.

Transformation of place

The actor creates more than one place or setting during the performance and does so without the use of scenery. The actor can communicate transformation of place to an audience through the context they create for the performance and through the use of objects and space in symbolic ways. Transformation of place can be achieved through the transformation of properties (real and imagined) and/or through the use of expressive skills alone.

Transformation of object

An object(s) is endowed with a variety of meanings by the actor.

Song

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

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.

Pathos

Pathos is a state which evokes a feeling of pity or sadness in the audience, for example the power of stirring tender or melancholy emotion. Pathos may be associated with comedy and tragedy.

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.

Exaggerated movement

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

Satire

The use of sarcasm, irony and ridicule in denouncing, exposing or deriding vice, folly and abuse. Can be achieved through gesture, tone, word.

Caricature

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

Comedy

A dramatic style associated with such notions as amusement, jollity, gaiety, fun and humour. May include complex and sophisticated techniques sometimes referred to as 'high' comedy, or 'low' comic aspects such as slapstick and bawdiness.

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.

Vignette

A short scene or sketch based around a character.



VCE Drama

Solo Performance Examination 2005

STATEMENT OF INTENTION

Student number

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Prescribed structure number	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 (for example, for use of costume, prop, accent, symbol)*

DO NOT SIMPLY REWRITE THE PERFORMANCE FOCUS

These comments should not exceed 100 words

3 copies of this completed form must be handed to the assessors on entering the examination room.



VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2005**

THEATRE STUDIES

Monologue performance examination

Monday 3 October to Sunday 30 October

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 monologue will be presented as a single uninterrupted performance and last **not more than seven minutes**.
5. 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.
6. 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.
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. Any additional props, if required, must be carried into the examination space by the student on their own, and within the allotted time.
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. The use of open flames including candles and matches is not permitted in performance.
11. Only the panel of assessors will be allowed in the examination room with the student during the examination.
12. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
13. Students must not walk behind and/or touch assessors during the examination.

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.

Notes: 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.

- Source materials listed include both Internet references and text references. Certain monologues include both type of reference. Use of either reference is acceptable and they are deemed to be equivalent.
- Teachers are advised that if they are unable to access the edition(s) cited they must ensure that the edition chosen is consistent with that identified in the VCAA monologue list.

If the edition chosen is different from the one(s) cited teachers must forward the following items to the VCAA by Friday 30 September:

- a full copy of the monologue they propose to use
- a copy of the publication details including publisher, date of publication and series (if any) to which the publication belongs.

These items are to be forwarded to:

VCE Examinations Unit
Victorian Curriculum Assessment Authority
41 St Andrews Place
East Melbourne Vic 3002

Please mark the envelope with **Attention: Theatre Studies Monologues**

Monologue 1**Play:** *The Bacchae***Playwright:** Euripides**Character:** MESSENGER**Monologue:** 1109 to 1150**From:** They came; a thousand hands gripped on the pine and tore it . . .**To:** . . . Is wisest too, I think, for those who practise it.**Specified Scene:** 916 to the end of the monologue. Pages 224 to 233**From:** DIONYSUS: Come, perverse man, greedy for sights you should not see . . .**To:** The end of the monologue.**Sources and Notes:** *The Bacchae and Other Plays*, Penguin (1970), translated by Philip Vellacott, pages 232 to 233**Internet Source:** <http://www.mala.bc.ca/~johnstoi/euripides/euripides.htm>**Internet Mono** 1109 to 1431, translated by Ian Johnston**From:** Thousands of hands grabbed the tree and pulled . . .**To:** . . . That , in my view is the wisest custom for those who can conduct their lives in that way.**Specified Scene:** 912 to the end of the Monologue**From:** DIONYSUS: You who are so desperately eager to see the things you should not look upon . . .**To:** The end of the monologue**Monologue 2****Play:** *The Shoemaker's Prodigious Wife***Playwright:** Federico Garcia Lorca**Character:** THE AUTHOR**Monologue:** Prologue, pages 63 and 64**From:** Worthy spectators . . . (*Pause.*) No, not 'worthy spectators', merely 'spectators' . . .**To:** . . . I beg your pardon.**Specified Scene:** Pages 63 to 71**From:** The start of the play**To:** SHOEMAKER: . . . Therefore, you're warned. Have I spoken clearly?**Sources and Notes:** *Five plays – Comedies and Tragi-comedies*, Penguin (1987), translated by James Graham-Lujan and Richard L O'Connell**OR***Lorca Plays: 2*, Methuen (1990), translated by Gwynne Edwards

Monologue 3**Play:** *Lear***Playwright:** Edward Bond**Character:** LEAR**Monologue:** Act 2, Scene 1, pages 34 and 35**From:** How ugly that voice is . . .**To:** . . . I hear all their victims cry, where is the justice?

Omitting: All lines from other characters

Specified Scene: Act 2, Scene 1, pages 31 to 37**Sources and Notes:** *Bond Plays 2*, Eyre Methuen (1978)**Monologue 4****Play:** *Lear***Playwright:** Edward Bond**Character:** BODICE**Monologue:** Act 2, Scene 4, pages 47 to 49**From:** There are a number of old matters it's politically dangerous to leave open . . .**To:** . . . Pellet! Pellet! (*Picks up the map and starts to go*) Are you asleep?

Omitting: All lines from other characters.

Specified Scene: Act 2, Scene 4, pages 46 to 49**Sources and Notes:** *Bond Plays 2*, (World Dramatists), Eyre Methuen (1978)**Monologue 5****Play:** *The Ham Funeral***Playwright:** Patrick White**Character:** LANDLADY**Monologue:** Pages 17 to 19**From:** I'm just about sick of peelin' bloody pertaters . . .**To:** . . . I say, Will, wot about you in them old underwars?**Omitting:** Lines from Landlord and these lines from Landlady:

Wot! D'you mean Phyllis Pither? Oh, my!

Yes.

Specified Scene: Act One, Scenes 1 and 2, pages 15 to 20**Sources and Notes:** *Patrick White: Collected Plays Volume 1*, Currency (1985)

Monologue 6

Play:	<i>A Stretch of the Imagination</i>
Playwright:	Jack Hibberd
Character:	MONK O'NEILL
Monologue:	Pages 43 to 45
From:	There was something I had to remember today . . .
To:	That's what he said. <i>(Pause)</i> Nothing.
Specified Scene:	Pages 43 to 49
From:	The start of the monologue
To:	The end of the play
Sources and Notes:	<i>A Stretch of the Imagination</i> , Currency (1973)

Monologue 7

Play:	<i>A Slight Ache</i>
Playwright:	Harold Pinter
Character:	FLORA
Monologue:	Pages 175 to 177
From:	I say, you are perspiring, aren't you?
To:	On your deathbed. Why shouldn't you die happy?
Specified Scene:	Pages 170 to 184
From:	The start of the Edward's monologue (below)
To:	The end of the play
Sources and Notes:	<i>Harold Pinter: Plays I</i> , Faber and Faber (1997)

Monologue 8

Play:	<i>A Slight Ache</i>
Playwright:	Harold Pinter
Character:	EDWARD
Monologue:	Pages 170 and 171
From:	Eh, these matches are all wet . . .
To:	. . . <i>He goes to the door.</i> Flora!
Specified Scene:	Pages 170 to 184
From:	The start of the monologue
To:	The end of the play
Sources and Notes:	<i>Harold Pinter: Plays I</i> , Faber and Faber (1997)

Monologue 9**Play:** *Cat on a Hot Tin Roof***Playwright:** Tennessee Williams**Character:** MARGARET**Monologue:** Act 1, pages 25 to 27**From:** Well, sooner or later it's bound to soften you . . .**To:** . . . Get dressed, Brick.**Specified Scene:** Pages 18 to 27**From:** The start of the play**To:** The end of the monologue**Sources and Notes:** *Cat on a Hot Tin Roof and Other Plays*, Penguin (1990)**Monologue 10****Play:** *Cat on a Hot Tin Roof***Playwright:** Tennessee Williams**Character:** BIG DADDY**Monologue:** Act 2, pages 59 to 61**From:** We got that clock the summer we went to Europe . . .**To:** . . . Did you say something?**Omitting:** Brick's lines**Specified Scene:** Act 2, pages 46 to 61**From:** The beginning of Act 2**To:** The end of the monologue**Sources and Notes:** *Cat on a Hot Tin Roof and Other Plays*, Penguin (1990)**Monologue 11****Play:** *The Winter's Tale***Playwright:** William Shakespeare**Character:** HERMOINE**Monologue:** Act 111, Scene ii, Lines 21 to 53, pages 80 and 81**From:** Since what I am to say must be but that . . .**To:** . . . Cry fie upon my grave!**Specified Scene:** Act 111, Scene ii, pages 78 to 87**Sources and Notes:** Signet Classic, 1994 ed: Frank Kermode**Internet Source:** <http://www.gutenberg.org/dirs/etext97/1ws4010.txt>**From:** Since what I am to say must be but that . . .**To:** . . . Cry fie upon my grave!

Monologue 12

Play: *The Winter's Tale*

Playwright: William Shakespeare

Character: ANTIGONUS

Monologue: Act 111, Scene iii, pages 88 to 90

From: Come, poor babe; I have heard the spirits o' th' dead . . .

To: This is the chase; I am gone forever.

Specified Scene: Act 111, Scene iii

Sources and Notes: Signet Classic, 1994 ed: Frank Kermode

Internet Source: <http://www.gutenberg.org/dirs/etext97/1ws4010.txt>

From: Come, poor babe. I have heard, but not believed, the spirits o' th' dead . . .

To: This is the chase; I am gone forever.



VCE Theatre Studies

Monologue Performance Examination 2005

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 number

Monologue character

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

