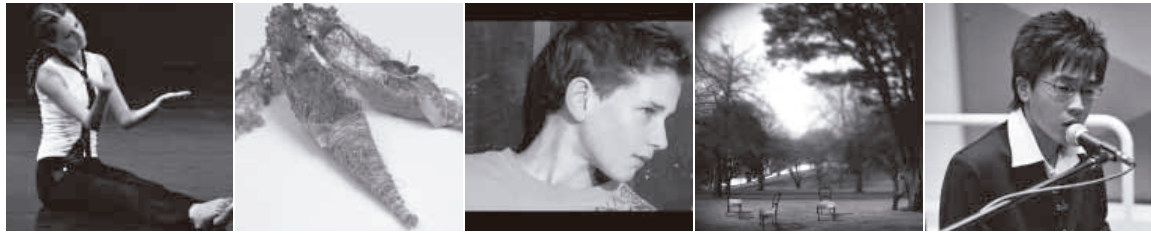


No. 47 April 2007

**Victorian Certificate of Education
Victorian Certificate of Applied Learning
Vocational Education and Training**



VCAA **Bulletin** VCE, VCAL and VET Supplement 1

VCE 2007

**Drama
Solo performance examination**

and

**Theatre Studies
Monologue performance examination**



VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2007**

DRAMA

Solo performance examination

Monday 8 October to Sunday 4 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 and VCAL 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 in and out of the examination space by the student **alone**, and within the allotted time.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. All actual and imitation weapons are prohibited. 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 and any personnel authorised by the VCAA 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:
 - explanation/clarification of 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. The following explanations should be used when preparing the solo performance.
 - **Character** – this is the main character who must have central focus within the performance.
 - **Stimulus** – this is the specified source of information which **must** be used in the development of the character and be referenced throughout the performance.

- **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 aspects of the performance focus must be included in the performance.** Each aspect of the performance focus does not have to be given equal emphasis during the performance. Unless otherwise indicated aspects of the performance focus may be performed in any order.
 - **Performance style(s)** – the prescribed performance style(s) is explained in the Terminology section of the examination paper. The prescribed style(s) must be used throughout the performance.
 - **Theatrical conventions** – the following theatrical conventions **will be assessed in all performances:** disjointed time sequences, transformation of character, transformation of place, transformation of object. In addition two theatrical conventions will be specifically **prescribed** for each structure and they must be used during the performance. Students may use additional conventions as appropriate.
 - **Dramatic elements** – two dramatic elements will be specifically **prescribed** for each character and they must be used during the performance. The dramatic elements to be prescribed will be selected from the following list: climax, conflict, contrast, language, mood, rhythm, sound and symbol. Students may use additional elements as appropriate.
Focus, space, tension and timing are dramatic elements that are essential to every performance.
 - **Reference material** – resources 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 also listed under **Stimulus**, it **must** be used in the development of the performance.
3. When a prescribed structure includes the term **creates** and/or **recreates**, students are required to enact and/or re-enact situations and conversations for an audience. The emphasis in the creation and/or 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.

Notes for Drama Solo Performance examination 2007

- Schools should check local availability of required stimulus material and resources prior to beginning Unit 4. Some materials may not be immediately available.
- Students and teachers should be aware that websites, including Wikipedia, may contain information that has been altered since the publication of the examination paper.
- Where dot points in a particular structure ask for images/key events/experiences/vignettes or the like, at least **two** instances of the requirement should be evident in the performance.
- While the VCAA considers all the structures in this examination suitable, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of the issues and themes contained in the structures prior to the commencement of Unit 4 so that they can advise students appropriately.
- All enquiries regarding the *VCE Drama Study Design* should be forwarded to Helen Champion, Curriculum Manager – Arts, telephone 9651 4668.

All enquiries regarding the Drama Solo Performance examination should be forwarded to Kris Allen, Project Manager Assessment, telephone 9651 4343 until 30 April or 9225 2356 after 30 April.

PRESCRIBED STRUCTURE 1

Character

Florence Broadhurst

Stimulus

The life and times of Florence Broadhurst

Performance focus

Create a solo performance based on the person Florence Broadhurst.

At a Sydney society gala function she has organised in the 1970s, Florence indulges in her usual flair for self-promotion. She boasts that her designs are ahead of their time and will be truly appreciated by international designers in 30 years time. To do this she

- recreates some of her experiences as a young woman overseas which later inspired her painting and wallpaper designs
- demonstrates her capacity for reinvention and the impact this had on her personal life
- explores possible motives for her murder.

Performance style

Non-naturalistic

Theatrical conventions

Pathos, caricature

Dramatic elements

Symbol, conflict

Reference material

www.adb.online.anu.edu.au/biogs/AS10059b.htm

www.filmaust.com.au/unfoldingflorence/

www.smh.com.au/news/Cover-Story/Go-with-the-Flo/2004/11/10/1100021847779.html

PRESCRIBED STRUCTURE 2

Character

The Migrant

Stimulus

The picture book *The Arrival*

Performance focus

Create a solo performance based on the character of the Migrant.

In an attempt to convince a panel from the Department of Immigration to approve his claim for family residency, the Migrant

- recreates a montage of dramatic images and vignettes which depict the world of the old country from which he has come
- recreates some of his experiences in the new world especially in the context of being a ‘stranger in a strange land’
- demonstrates social and/or cultural changes that occurred in Australia as a result of shifts in immigration policy in 1901, during the 1940s/50s, and after 1972.

Performance style

Non-naturalistic

Theatrical conventions

Stillness and silence, pathos

Dramatic elements

Sound, mood

Reference material

The Arrival, by Shaun Tan, Published by Lothian Books (2006) ISBN 0 7344 0694 0

www.immi.gov.au/media/fact-sheets/04fifty.htm

www.shauntan.net/books/the-arrival.html

PRESCRIBED STRUCTURE 3

Character

The Spirit of Australian Suburbia

Stimulus

The art of Howard Arkley depicting Australian suburbia

Performance focus

Create a solo performance based on a character called The Spirit of Australian Suburbia.

At the 48th Venice Biennale in 1999, the Spirit attempts to define the Australian way of life to attending representatives from different countries. To do this, the Spirit

- contrasts dramatic images of Arkley's suburbia with a more traditionally promoted Australian bush ideal
- recreates vignettes of Australian stereotypes, depicted in popular culture, who could inhabit Arkley's suburbia
- demonstrates an effect an environmental issue may have on the suburbs as the quintessential Australian place for bringing up children.

Performance style

Non-naturalistic including aspects of Soap Opera

Theatrical conventions

Exaggerated movement, caricature

Dramatic elements

Sound, language

Reference material

The art of Howard Arkley found at

www.ngv.vic.gov.au/arkley/

www.aber.ac.uk/media/Modules/TF33120/soaps.html

Australian popular music e.g. Paul Kelly, Skyhooks, Slim Dusty, etc.

PRESCRIBED STRUCTURE 4

Character

Eliza Doolittle **or** Alfred Doolittle

Stimulus

The musical *My Fair Lady*

Performance focus

Create a solo performance based on the character of Eliza Doolittle **or** Alfred Doolittle.

Eliza **or** Alfred accuses Higgins of being uncaring and demands that Higgins takes responsibility for her/him being ‘disclassed’ (not comfortable in either the world of the rich or the world of the poor). In asserting that all people are worthy of being treated with respect and dignity regardless of wealth and social class, she/he

- recreates dramatic images from life among the poor in and around London’s Covent Garden at the turn of the twentieth century
- recreates examples of the problems which she/he encountered as a result of being ‘disclassed’ in a world where appearance is everything
- demonstrates how the manipulation of the weak by the strong will be paralleled in a successful later musical(s).

Performance style

Non-naturalistic with aspects of Musical Theatre

Theatrical conventions

Song, comedy

Dramatic elements

Language, contrast

Reference material

The musical *My Fair Lady*, lyrics by Alan Jay Lerner and music by Frederick Loewe

Any edition of *Pygmalion* by George Bernard Shaw

The film *My Fair Lady* starring Audrey Hepburn and Rex Harrison, 1964, directed by George Cukor [G]

The film *Broadway: the American Musical*, 2004, directed by Michael Kantor, Episode 4, *Oh, What a Beautiful Mornin’* (1943–1960) [Not rated]

www.musicals101.com/erastage.htm

PRESCRIBED STRUCTURE 5

Character

Solembum

Stimulus

The novel *Eragon*

Performance focus

Create a solo performance based on the character of Solembum.

In the dragonhold at Tronjheim, Solembum educates Saphira about werecats, which were once as renowned as dragons. To do this Solembum

- recreates dramatic images which link the evolution of the werecats' powers to the goddess Bast in ancient Egypt
- recreates key events that have happened to Eragon and Saphira that led Solembum to choose to reveal significant information to Eragon in Angela's shop
- demonstrates the importance of magical creatures in the journey of human self-discovery.

Performance style

Non-naturalistic including aspects of Magic Realism

Theatrical conventions

Heightened use of language, exaggerated movement

Dramatic elements

Symbol, contrast

Reference material

Eragon, Inheritance Trilogy, Book One by Christopher Paolini, Any edition

<http://en.wikipedia.org/wiki/Solembum>

<http://en.wikipedia.org/wiki/Bast>

Novels and films in the fantasy genre e.g. *Lord of the Rings*, the Harry Potter series, *The Never Ending Story*, etc.

PRESCRIBED STRUCTURE 6

Character

Eva Smith

Stimulus

The play *An Inspector Calls*

Performance focus

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

Eva presents herself to the interviewing committee of the Brumley Women's Charity Organisation asking for assistance. To convince the committee of her desperate state of affairs, she

- recreates some of the hardships she is facing which connect her to the Birling family
- recreates dramatic images which contrast her life with momentous events occurring around the world during the 1910s
- creates a vision which examines some of the social changes in England between the 1910s and the 1940s.

Performance style

Non-naturalistic

Theatrical conventions

Pathos, satire

Dramatic elements

Language, conflict

Reference material

An Inspector Calls by J B Priestly, Any edition

www.history.uk.com/timeline/index.php?date

www.bbc.co.uk/print/schools/gcsebitesize/english_literature/dramainspectorcalls

PRESCRIBED STRUCTURE 7

Character

Announcer Two

Stimulus

The 1938 radio broadcast *The War of the Worlds*

Performance focus

Create a solo performance based on the character of Announcer Two.

Following the radio broadcast of *The War of the Worlds* on 30 October 1938, Announcer Two appears before a Broadcasting Tribunal hearing to justify Mercury Theatre's choice of its program. To do this, he

- recreates parts of the radio broadcast
- recreates examples of the 'hysteria and panic' caused by the radio broadcast
- dramatically explores examples of how the propaganda technique known as the 'Big Lie' might be used in the future.

Performance style

Non-naturalistic including aspects of Radio Plays

Theatrical conventions

Live sound effects, exaggerated movement

Dramatic elements

Conflict, rhythm

Reference material

www.mercurytheatre.info/

The War of the Worlds, by H G Wells, (1898) Any edition

<http://members.aol.com/jeff1070/script.html>

www.commondreams.org/views04/0826-02.htm

<http://members.aol.com/jeff1070/wotw.html>

PRESCRIBED STRUCTURE 8

Character

Detective Sergeant Mary Mary

Stimulus

The novel *The Fourth Bear*

Performance focus

Create a solo performance based on the character of Detective Sergeant Mary Mary.

Keen to improve her public profile and to have an unblemished entry in *The Bumper Book of Berkshire Records 2007 Edition*, DS Mary Mary enlists the support of journalist Josh Hatchett by

- recreating her involvement in the successful apprehension of the infamous Great Long Red-Legg'd Scissor-man
- exploring links between QuangTech, Jack and Jill, and the French Revolution
- creating a contemporary nursery rhyme which examines the political life of a current world leader.

Performance style

Non-naturalistic including aspects of comedy

Theatrical conventions

Exaggerated movement, satire

Dramatic elements

Rhythm, climax

Reference material

The Fourth Bear, by Jasper Fforde, Any edition

http://en.wikipedia.org/wiki/Nursery_rhyme

www.rhymes.org.uk

PRESCRIBED STRUCTURE 9

Character

The Screen Writer

Stimulus

The film *Water*

Performance focus

Create a solo performance based on the character of the Screen Writer.

Inspired by the film *Water*, the Screen Writer presents director Deepa Mehta with a film script about social and political changes in India during the 1940s. To convince Deepa that she is the right person to direct the film script, the Screen Writer

- recreates scenes from the film *Water* which inspired the writing of the new film script
- demonstrates how the character of Chuyia from *Water* will be a central character in the dramatic action of the new film
- recreates examples of controversy surrounding censorship in the arts.

Performance style

Non-naturalistic

Theatrical conventions

Storyboarding, stillness and silence

Dramatic elements

Symbol, mood

Reference material

The film *Water* starring Lisa Ray, 2005, directed by Deepa Mehta [M]

www.caslon.com.au/censorshipguide16.htm

PRESCRIBED STRUCTURE 10

Character

Soraya

Stimulus

The novel *Soraya the storyteller*

Performance focus

Create a solo performance based on the character of Soraya.

At the Melbourne Writers' Festival in 2030, Soraya promotes the newly published book of her own stories and fables by

- recreating a montage of dramatic images and vignettes which depict significant moments in her life in Afghanistan and in Australia up to the publication of her first short story in Chris Brown's book
- recreating a parallel between Scheherazade's tale of 'the Ebony Horse' and her own life
- creating scenes from one of the fables in her new book which show how life in Afghanistan has changed since the 1990s.

Performance style

Non-naturalistic

Theatrical conventions

Stillness and silence, heightened use of language

Dramatic elements

Mood, contrast

Reference material

Soraya the storyteller, by Rosanne Hawke, Published by Lothian Books ISBN 7344 0709 2

<http://classiclit.about.com/library/bl-etexts/arabian/bl-arabian-ebony.htm>

www.afghan-web.com/history/chron/index4.htm

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 character, time, place and object as well as the narrative elements of the drama.

Create

To enact situations and/or conversations taking place in the present and/or which may/will take place in the future. The emphasis in the creation must be on action rather than narration; doing rather than telling.

Recreate

To re-enact situations and/or conversations which took place in the past. The emphasis in the recreation must be on action rather than narration; doing rather than telling.

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.

Climax

The moment of highest dramatic tension in a performance. The moment when things change, or reach a crisis point, and may lead to a resolution.

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.

Conflict

A struggle within a character and/or between characters. Conflict may be between a character and some obstacle.

Contrast

Comparison so as to emphasise differences.

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.

Exaggerated movement

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

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.

Language

The use of verbal and vocal sounds to enhance dramatic meaning.

Magic Realism

Magic Realism mingles realistic portrayals of ordinary events and characters with elements of fantasy and myth, creating a rich, frequently disquieting world that is at once familiar and dreamlike.

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.

Mood

The emotional feeling created in a performance.

Musical Theatre

Musical Theatre is a form of theatre in which the emotional content of the piece and the story itself are communicated through music, songs, spoken dialogue and dance.

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.

Radio Plays

A form of audio storytelling broadcast on radio. With no visual component, radio drama depends on dialogue, music and sound effects to help the listener imagine the story.

Rhythm

A regular pattern of sounds, words or actions.

Satire

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

Soap Opera

A drama, typically performed as a serial on daytime television, characterised by stock characters and situations, sentimentality and melodrama. Soap Opera typically concerns the domestic and emotional lives and troubles of a regular group of characters.

Song

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

Sound

The use of voice, recorded/live music or noise in order to create an effect or aural accompaniment to action.

Live Sound Effects

Special effects using sounds **made by the actor at the time of broadcast** to suggest a story element such as background, time, place, character, etc. Also used to heighten and intensify action or evoke an emotional response.

Stillness and silence

To be found where an absence of sound **and** absence of movement are used to enhance dramatic effect.

Storyboarding

A series of visual representations which depict significant changes in action and scene. Although most common in the process of filmmaking, storyboarding may be created in a range of formats. For example: pencil sketches, photographs, freeze frames, tableaux.

Symbol

Something that suggests something else. Actors may use a prop symbolically or may make a symbolic gesture with their body or voice.

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 actor. 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 object

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

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.

Vignette

A short scene or sketch based around a character.



VCE Drama

Solo Performance Examination 2007

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:*

- *explanation/clarification of 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
2007**

THEATRE STUDIES

Monologue performance examination

Monday 8 October to Sunday 4 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 and VCAL 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 **alone**, and within the allotted time.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. All actual and imitation weapons are prohibited. 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 and any personnel authorised by the VCAA 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 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 performance 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.

Text availability

Some of the plays containing the set monologues may have limited availability. Teachers will need to ascertain the availability at the earliest opportunity.

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. Some monologues include both type of reference. Use of either reference is acceptable and they are deemed to be equivalent.
- Page numbers are a guide **only**. They may vary between editions and reprintings.
- All enquiries regarding the *VCE Theatre Studies Study Design* should be forwarded to Helen Champion, Curriculum Manager – Arts, telephone 9651 4668.

All enquiries regarding the Theatre Studies Monologue performance examination should be forwarded to Kris Allen, Project Manager, Assessment, telephone 9651 4343 until 30 April or 9225 2356 after 30 April.

- 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**

2007 Monologue choices

Page and line numbers are provided for assistance to find the passages, rather than prescription. They are highly likely to change between editions. The prescribed Internet choice is the suggested and preferred choice and an alternative should only be chosen with extreme discretion. Where dialogue has been adapted to monologue, students may respond freely to their interpretation of the omitted lines. There is no necessity to leave a pause for omitted lines.

As far as possible ISBN numbers have been given where they are available. These will change between editions and reprints.

Monologue 1

Play:	<i>Journal of the Plague Year</i>
Playwright:	Tom Wright, after Daniel Defoe
Character:	DEFOE
Monologue:	Prologue and First Scene (pages 7–9)
From:	London, a necropolis.
To:	But still the city proceeded about its busyness.
Omitting:	Lines from Worgret
Specified Scene:	Prologue and First and Second Scenes (pages 7–16)
Sources and Notes:	6th Draft, November 2004, available from Malthouse Theatre Education The CUB Malthouse, 113 Sturt St, Southbank, Telephone 9685 5165

Monologue 2

Play:	<i>All Souls</i>
Playwright:	Daniel Keene
Character:	PHILLIPA
Monologue:	Act One, Scene One (pages 1–4)
From:	See 'em? These are my hands.
To:	I'll tell thee.
Specified Scene:	Scenes One, Two and Three (pages 1–10)
Sources and Notes:	Currency Press, 1995 ISBN-(10) 086-819-431-X ISBN-(13) 978-086-819-431-8

Monologue 3**Play:** *Medea***Playwright:** Euripides**Character:** JASON**Monologue:****From:** I have to show myself a clever speaker, it seems. (line 522 approximately, page 32)**To:** Human life would be rid of all such miseries. (line 575 approximately, page 34)**Specified Scene:****From:** *Enter Jason* (line 426 approximately, page 30)**To:** *Exit Jason* (line 625 approximately, page 36)**Sources and Notes:** Euripides: *Medea-Hippolytus-The Bacchae*, The Heritage Press (1963), (Translated by Philip Vellacott) ASIN BOOOCQYCPQEuripides: *Medea And Other Plays* (Penguin Classics), Reprint (30 August 1968), (Translated by Philip Vellacott)

ISBN-(10) 014-044-129-8

ISBN-(13) 978-041-044-129-1

Euripides: *Medea And Other Plays* – Medea; Hecabe; Electra; Heracles (Translated with an introduction by Vellacott) Penguin 1963

ASBN BOOOIXIJ2C

Internet Source: <http://www.mala.bc.ca/~johnstoi/euripides/medea.htm>

Translated by Ian Johnston

Internet Notes: Save the playscript as a document and use Cntrl/F or Apple/F to find listed passages.**Internet Mono:****From:** Woman, it seems I'll need to give good reasons . . .**To:** With that, men should be rid of all their troubles.**Internet Scene:****From:** [*Enter Jason*]

JASON Right now is not the first time I've observed . . .

To: MEDEA . . . The gods will see to it your marriage will change into one of those which makes you wish you'd turned it down.[*Exit Jason*]

Monologue 4**Play:** *Medea***Playwright:** Euripides**Character:** MEDEA**Monologue:****From:** Yes, friend, I'll follow your advice. Now go indoors . . . (line 1018 approximately, page 48)**To:** . . . The spring of all life's horror, masters my resolve. (line 1080 approximately, page 50)**Specified Scene:****From:** *Enter JASON from the palace. Two maids come from the house to attend Medea.* (line 868 approximately, page 43)**To:** The end of the monologue. MEDEA *goes to stand looking towards the palace.* (line 1080 approximately, page 50)**Sources and Notes:** Euripides: *Medea-Hippolytus – The Bacchae*, The Heritage Press (1963)

ASIN B00OCQYCPQ

Euripides: *Medea And Other Plays* (Penguin Classics), Reprint (30 August 1968). (Translated by Philip Vellacott)

ISBN-(10) 014-044-129-8

ISBN-(13) 978-041-044-129-1

Euripides: *Medea And Other Plays – Medea; Hecabe; Electra; Heracles* (Translated with an introduction by Vellacott) Penguin 1963

ASBN B000IXIJ2C

Internet Source: <http://www.mala.bc.ca/~johnstoi/euripides/medea.htm>

Translated by Ian Johnston

Internet Notes: Save the playscript as a document and use Cntrl/F or Apple/F to find listed passages.**Internet Mono:****From:** I'll do so. But now go in the house. And carry on . . .**To:** . . . but my judgement can't check my anger, and that incites the greatest evils human beings do.**Internet Scene:****From:** (*Enter Medea from the house and, from the side, Jason with the nurse.*)

JASON I've come as you requested. You hate me, but I'm here . . .

To: The end of the monologue. [*Medea shepherds the children into the house, leaving the Chorus alone on stage*]

Monologue 5

- Play:** *Much Ado About Nothing*
- Playwright:** Shakespeare
- Character:** BEATRICE
- Monologue:**
- From:** How tartly that gentleman looks! I never can see
him but I am heart-burned an hour after. (Act 2, Scene 1, page 17, line 3)
- To:** I have a good eye, uncle; I can see a church by daylight. (Act 2, Scene 1, page 20,
line 73)
- Omitting:** Lines from all other characters – Hero, Leonato and Antonio
- Specified Scene:** (Act 2, Scene 1, pages 17 to 28)
- Sources and Notes:** Shakespeare, *Much Ado About Nothing*, R A Foakes (ed) Janette Dillon (Intro),
Penguin Books Ltd, New Ed edition (7 April 2005)
ISBN-(10) 014-101-230-7
ISBN-(13) 978-014-101-230-8
Shakespeare, *Much Ado About Nothing*, R A Foakes (ed), Penguin Classics re issue
edition (17 December 1981)
ISBN-(10) 014-070-709-3
ISBN-(13) 978-014-070-709-3
Shakespeare, *Much Ado About Nothing*, R A Foakes (ed) T J Spencer (ed) Tandem,
1981
- Internet Source:** http://www-tech.mit.edu/Shakespeare/much_ado/full.html
- Internet Notes:** Save the playscript as a document and use Cntrl/F or Apple/F to find listed
passages.
- Internet Mono/Scene:** Lines as above

Monologue 6

- Play:** *Much Ado About Nothing*
- Playwright:** Shakespeare
- Character:** BENEDICK
- Monologue:**
- From:** Troth, my lord, I have played the part of Lady Fame. (Act 2, Scene 1, page 24, line 195)
- To:** O God, sir, here's a dish I love not: I cannot endure my Lady Tongue. (Act 2, Scene 1, page 25, line 252)
- Omitting:** Lines from Don Pedro
- Specified Scene:** (Act 2, Scene 1, pages 17 to 28)
- Sources and Notes:** Shakespeare, *Much Ado About Nothing*, R A Foakes (ed), Janette Dillon (Intro), Penguin Books Ltd, New Ed edition (7 April 2005)
ISBN-(10) 014-101-230-7
ISBN-(13) 978-014-102-130-8
Shakespeare, *Much Ado About Nothing*, R A Foakes (ed), Penguin Classics re issue edition (17 December 1981)
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Shakespeare, *Much Ado About Nothing*, R A Foakes (ed) T J Spencer (ed) Tandem, 1981
- Internet Source:** http://www-tech.mit.edu/Shakespeare/much_ado/full.html
- Internet Notes:** Save the playscript as a document and use Cntrl/F or Apple/F to find listed passages.
- Internet Mono/Scene:** Lines as above

Monologue 7

- Play:** *Bombshells*
- Playwright:** Joanna Murray-Smith
- Character:** MERYL LOUISE DAVENPORT
- Monologue:**
- From:** Baby in car. Supermarket. Out of car. (page 5)
- To:** OKAY THAT'S IT. NEED A COFFEE! (page 7)
- Specified Scene:** Meryl Louis Davenport scene (pages 3–10)
- Sources and Notes:** Murray-Smith Joanna – *Bombshells*, Nick Hern Books, September 2005.
ISBN-(10) 185-459-850-3
ISBN-(13) 978-185-459-850-9
Murray-Smith Joanna – *Bombshells*, Currency Press, 2004.
ISBN-(10) 086-819-751-3
ISBN-(13) 978-086-819-751-7

Monologue 8

- Play:** *Babes in the Wood*
- Playwright:** Tom Wright
- Character:** AUNTY AVARICIA
- Monologue:** PROLOGUE (pages 1–3)
- From:** Welcome, (insert place-name here), to a night that shall CHANGE YOUR LIVES.
- To:** I'll represent for your pleasure, THE AUSTRALIAN FEMALE!
- Omitting:** But tonight I feel we must drag a THREATENING CLOUD over this night . . . to . . . ladies and gentlemen of (insert place-name here), at war.
- Specified Scene:** Prologue and Act One, Scene One (pages 1–12)
- Sources and Notes:** Currency Press, 2003
This playscript may have limited availability. It is available from Malthouse Theatre Education. The CUB Malthouse, 113 Sturt St, Southbank, Telephone 9685 5165

Monologue 9

- Play:** *A Doll's House*
- Playwright:** Henrik Ibsen
- Character:** TORVALD HELMER
- Monologue:**
- From:** Nora! (page 220)
- To:** Keep out of sight, Nora – say that you're ill. (page 222)
- Omitting:** Lines from Nora
- Specified Scene:** Act Three (page 207–232)
- Sources and Notes:** Penguin Classics 1987, translated by Peter Watts
ISBN 8000I1PFRE
Ibsen, *A Doll's House and Other Plays*, Translated by Peter Watts, Penguin New Impression edition 1965
ISBN-(10) 014-044-146-8
ISBN-(13) 978-014-044-146-8
- Internet Source:** <http://www.gutenberg.org/etext/2542>. Prepared by Martin Adamson.
- Internet Notes:** Save the playscript as a document and use Cntrl/F or Apple/F to find listed passages.
- Internet Mono:**
- From:** Nora!
- To:** Hide yourself, Nora. Say you are ill.

Monologue 10

- Play:** *A Doll's House*
- Playwright:** Henrik Ibsen
- Character:** NORA
- Monologue:**
- From:** It was this evening, when the miracle didn't happen . . . (page 229)
- To:** That our life together would be a real marriage. Goodbye. (page 232)
- Omitting:** Lines from Helmer
- Specified Scene:** Act Three (page 207–232)
- Sources and Notes:** Ibsen, *A Doll's House and Other Plays*, Translated by Peter Watts, Penguin New Impression edition 1965
ISBN-(10) 014-044-146-8
ISBN-(13) 978-014-044-146-8
- Internet Source:** <http://www.gutenberg.org/etext/2542>. Prepared by Martin Adamson.
- Internet Notes:** Save the playscript as a document and use Cntrl/F or Apple/F to find listed passages.
- Internet Mono:**
- From:** It was tonight, when the wonderful thing did not happen; then I saw you were not the man I had thought you were.
- To:** That our life together would be a real wedlock. Goodbye.

Monologue 11

- Play:** *The Talented Mr Ripley*
- Playwright:** Phyllis Nagy
- Character:** Tom
- Monologue:**
- From:** I wouldn't do that. I wouldn't even think about it. (page 82)
- To:** Of course, police involvement is inevitable. (page 84)
- Omitting:** Freddie's lines and Tom's line, "For future what?"
- Specified Scene:** *The sound of the motorboat is heard coming ever-closer . . . (page 76) to the end of the monologue*
- Sources and Notes:** Nagy Phyllis, *The Talented Mr Ripley*, (Methuen Drama Series), 1999
- Notes:** The playscript for the *Talented Mr Ripley* by arrangement with Methuen Publishing will be available **only** from Drama Victoria, c.2.35 Convent Building Abbotsford. Telephone 94192766. Playscript by Nagy **not** the screenplay by Minghella **must** be used for the monologue examination.

Monologue 12

- Play:** *The Talented Mr Ripley*
- Playwright:** Phyllis Nagy
- Character:** AUNT DOTTIE
- Monologue:**
- From:** There you are. Honestly, Tom . . . (page 98)
- To:** The end of the play. (page 100)
- Specified Scene:** *Tom bends to touch Richard's shoulder . . . (page 91) to the end of the play*
- Sources and Notes:** Methuen Drama, 1999
- Notes:** The playscript for the *Talented Mr Ripley* by arrangement with Methuen Publishing will be available **only** from Drama Victoria, c.2.35 Convent Building Abbotsford. Telephone 94192766. Playscript by Nagy **not** the screenplay by Minghella **must** be used for the monologue examination.



VCE Theatre Studies

Monologue Performance Examination 2007

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

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Monologue character

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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

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VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY

41 St Andrews Place East Melbourne Victoria 3002 Australia

TELEPHONE +61 3 9651 4300 FACSIMILE +61 3 9651 4324

EMAIL vcaa@edumail.vic.gov.au

WEB www.vcaa.vic.edu.au

