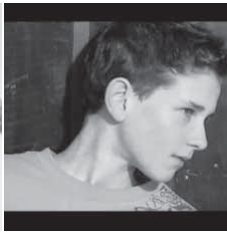
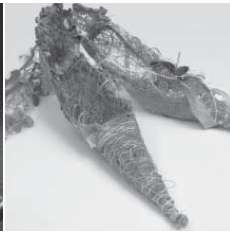


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Victorian Certificate of Education
Victorian Certificate of Applied Learning
Vocational Education and Training



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

VCE 2008

Drama
Solo performance examination

and

Theatre Studies
Monologue performance examination



VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2008**

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 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** – the main character to be depicted in the performance.
 - **Stimulus** – the 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** – 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 character and they must be used during the performance. Additional conventions may be added 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 listed under **Stimulus**, it **must** be used in the development of the performance.
3. When a prescribed structure includes the term **creates** and/or **re-creates**, students are required to enact and/or re-enact situations and conversations for an audience. The emphasis in the creation and/or re-creation 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 2008

- 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 must be evident in the performance.
- Students and teachers are reminded that, in addition to the two theatrical conventions prescribed in each structure, **disjointed time sequences, transformation of character, transformation of place and TRANSFORMATION OF OBJECT** must be demonstrated in every performance.
- When making performance choices, students and teachers need to note that all characters must be portrayed in the gender as identified in the prescribed structure.
 - 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 – Performing Arts, telephone 9651 4668 or email champion.helen.h@edumail.vic.gov.au
 - All enquiries regarding the Drama Solo Performance examination should be forwarded to Kris Allen, Project Manager Assessment, telephone 9225 2356 or email allen.kristin.m@edumail.vic.gov.au

PRESCRIBED STRUCTURE 1

Character

Mrs Coulter **or** Lord Asriel

Stimulus

The novel *The Northern Lights*

Performance focus

Create a solo performance based on the character of Mrs Coulter or Lord Asriel.

At the gateway to the Aurora, Coulter or Asriel attempts, through an impassioned plea, to convince the other of the rightness of her/his actions. To do this she/he

- re-creates her/his active involvement in the discovery of Dust before Lyra's birth
- re-creates events which demonstrate the lengths to which she/he has gone to pursue her/his own ambitions
- draws parallels with times in human history where 'free thinking' has been discouraged.

Performance style

Non-naturalistic

Theatrical conventions

Stillness and silence, heightened use of language

Dramatic elements

Conflict, sound

Reference material

The Northern Lights by Philip Pullman, any edition

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

PRESCRIBED STRUCTURE 2

Character

The Cat in the Hat

Stimulus

The Cat in the Hat, *The Cat in the Hat Comes Back*, and the life of Dr Seuss

Performance focus

Create a solo performance based on the character of the Cat in the Hat.

At a campaign rally for the 2008 United States presidential election, the mischievous Cat in the Hat announces his candidacy and reveals the major points of his agenda. To do this he

- re-creates some of his adventures in the two books named after him and demonstrates how these books helped improve literacy in children
- re-creates a montage of dramatic images which show Dr Seuss's fight against political, racial and social injustice and demonstrates how he will use 'some new tricks' to continue the fight
- demonstrates how 'Voom' will help clean up US foreign policy and bring peace to world trouble spots.

Performance style

Non-naturalistic

Theatrical conventions

Heightened use of language, satire

Dramatic elements

Rhythm, contrast

Reference material

The Cat in the Hat by Dr Seuss, 1957, published by Random House

The Cat in the Hat Comes Back by Dr Seuss, 1958, published by Random House

<http://www.suessville.com>

<http://www.state.gov/www/policy.html>

PRESCRIBED STRUCTURE 3

Character

Fortuna

Stimulus

The painting *The Wheel of Fortune*

Performance focus

Create a solo performance based on the character of Fortuna as represented in the painting *The Wheel of Fortune*.

Fortuna boasts to Jupiter that the cyclic nature of human history is controlled through her 'Wheel'. She justifies the imminent rise of the person who is currently in the 'unseen' position by

- creating a montage of dramatic images which show who the Slave, King and Poet represent and why they are in the positions depicted in the painting
- creating a series of vignettes which show how an important woman, living or dead, has contributed to the rise of the 'unseen' person
- re-creating significant events which show how she, Fortuna, in her persona as 'Lady Luck', has changed the course of human history.

Performance style

Non-naturalistic

Theatrical conventions

Lyrical, exaggerated movement

Dramatic elements

Contrast, mood

Reference material

The Wheel of Fortune 1871–85 painted by Sir Edward Coley Burne-Jones and located in the National Gallery of Victoria

<http://www.ngv.vic.gov.au/education>

[http://en.wikipedia.org/wiki/Fortuna_\(mythology\)](http://en.wikipedia.org/wiki/Fortuna_(mythology))

PRESCRIBED STRUCTURE 4

Character

The Jester

Stimulus

The film *The Court Jester*

Performance focus

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

Called before the court of King Charles I of England to give account of the failed attempt to arrest members of the House of Commons in January 1642, the Jester skilfully avoids punishment by

- re-creating errors of judgment made during King Charles I's reign and neatly deflecting blame away from the King
- re-creating one of the predicaments Giacomo, King of Jesters and Jester of Kings, found himself in at the court of King Roderick, and comparing this with the Jester's own situation
- exploring through dramatic images the importance of jesters in history. This may include up to the present day.

Performance style

Non-naturalistic

Theatrical conventions

Caricature, song

Dramatic elements

Symbol, language

Reference material

The film *The Court Jester* starring Danny Kaye, 1955, directed by Melvin Frank & Norman Panama [G]

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

<http://politicalhumor.about.com/od/comedians/Comedians.htm>

PRESCRIBED STRUCTURE 5

Character

Voice

Stimulus

The poems *Song of Hope*, *The Dawn is at Hand*, *An Appeal*, *Community Rain Song*. All four poems constitute the stimulus.

An Appeal and *Community Rain Song* are published below. *Song of Hope* and *The Dawn is at Hand* can be found at <http://publib.slq.qld.gov.au/poantry/noonuccal.htm>.

Performance focus

Create a solo performance based on the character called Voice.

At a gathering of enthusiastic children Voice demonstrates the important role of the storyteller in keeping Indigenous Australian stories alive. To do this, Voice creates

- dramatic images from the poem *Community Rain Song* which show ways in which culture and traditional wisdom are passed down by Indigenous Australian people
- a montage of dramatic images and vignettes which show how the relationship between Indigenous and Non-Indigenous Australians has evolved
- dramatic comparisons between the post-white settlement experiences of Indigenous people in Australia and Indigenous people in Canada
- a vision of Australia after 2008 which shows how ‘the new Dream Time’ may emerge.

Performance style

Non-naturalistic

Theatrical conventions

Lyrical, stillness and silence

Dramatic elements

Language, sound

Reference material

Song of Hope, *The Dawn is at Hand*, *An Appeal*, *Community Rain Song* by Oodgeroo Noonuccal

<http://www.dramaaustralia.org.au/documents/ATSIguidelinesFinalSept07.pdf>

<http://www.api-network.com/cgi-bin/altitude21c/fly?page=Issue6&n=2>

An Appeal

Statesmen, who make the nation's laws,
With power to force unfriendly doors,
Give leadership in this our cause
That leaders owe.

Writers, who have the nation's ear,
Your pen a sword opponents fear,
Speak of our evils loud and clear
That all may know.

Unions, who serve democracy,
Guardians of social liberty,
Warm to the justice of our plea,
And strike your blow.

Churches, who preach the Nazarene,
Be on our side and intervene,
Show us what Christian love can mean
Who need it so.

The Press, most powerful of all,
On you the underprivileged call:
Right us a wrong and break the thrall
That keeps us low.

All white well-wishers, in the end
On you our chiefest hopes depend;
Public opinion's our best friend
To beat the foe.

Community Rain Song

At the old tribal squatting-place
 Behind the camp gunyas
 Tonight they were doing their Wyambi rain song
 Under the bright stars.
 This was nardoo-gathering season
 But now little nardoo. Too long dry,
 Grass all brown, birds not breeding,
 Creeks not running, clouds gone long time.
 This not a ritual secret and sacred,
 This a camp game, a community playabout,
 Even the women there, even the children.
 But some of the old men, aloof and grave
 Throughout all the laughter muttered strange words
 Of magic-making as old as the race,
 Handed down through countless generations,
 Not understood now but faithfully repeated,
 Lost rain-words from ancestral times.
 Behind the bushes sounded
 The weird whirring drone of the dread bullroarer,
 While all waited motionless
 As a great figure-group carved in stone
 Dim in the firelight.

Now into view with dance steps advancing
 A line of painted song-men
 Chanting in unison:
*'Rain come down!
 Rain come down!'*
 And the squatting horde in chorus:
'Rain come down!'
*'Creek run soon!
 Creek run soon!
 You great sky ones, fill dry waterhole,
 Send rain down!'*
*'Creek run soon!
 Send rain down!'*

*'Rainbird come,
 That fellow know, he talk and tell us
 Rain fall down!'*
 At once the whole Wyambi people
 Took up the loud toneless scream
 Of the giant cuckoo they called the rainbird
 Whose coming always predicted rain.

A rhythm of 'Rain fall down!' mingled
 With the harsh calls of the bird.
*'Frog talk now,
 Wake up now,
 Frog fellow singing out, they telling all about
 Rain come down!'*
 Joyously then the tribe came in
 With the croaking of frogs little and big,
 Filling a swamp with bedlam of joy
 At the nearness of rain:
*'Wark, awark, wark!'
 'Eek, eek, cree-eek!'
 'Ork! Ork!'*

*'Plover here now,
 Plover loud now,
 He sure rain-bringer, he tell blackfellow
 Rain fall down!'*
 From all the rows of people now
 Came perfectly the spurwinged plover's sharp
 Excited staccato:
*'Karra-karak!'
 'Keerk-keerk!'
 'Karaka-karra-karak!'*

*'Wind he come,
 Little wind first time,
 He say soon big blow follow him
 And rain fall down!'*
*'Wee-oo, whoo-oo!' came the wail of the wind,
 'Whish-awhee-ee!'
 'A whoo-whooh!'*

*'Thunder up there,
 Rumble up there,
 Dooloomai the Thunderer he tumble all about,
 Shake rain down!'*
 Like answer came a deep rolling thunder
 From the men, while the women with open palms
 Beat rapidly upon skin rugs
 Stretched taut between their knees like drums
 Till the hollow sound
 Swelled to a loud booming and then

Gradually died away.

'Rain come down! Rain come down!'

Chorused the line of dancers, threw
 Into the air handfuls of water
 From bark yorlis as they stamped and swayed,
 Chanting
 The repetitions of the rain song,
 While from the ranked Wyambis rose
 The toneless monotone of showers,
 Hard to do and done superbly—
 Leafy boughs, rattling gravel, voices, all
 Blended as one to reproduce
 The universal sound of steady rain.

The tempo increased, all the rain symbols now
 Mingled in pandemonium. Frogs croaked,
 Rainbird screamed, thunder rolled,
 The rising whine of wind
 Cut across cries of plover, and
 As background to it all
 The deep steady drumming of the rain:
 'Wark, awark-wark!'
 'Wee-who-awhoo!'
 'Karra-karak-karak!'
 'Boom! Bombomba-oom-m-m!'
 'Cree-eek! Ork! Ork!'
 'Whish-awhee-ee!'
 'Rain come down! Rain come down!'
 It looked like going on half the night.
 A dingo on a low ridge
 Half a mile away
 Stood motionless with pricked ears looking down
 On the strange goings-on below, dim-lit
 By the dying Wyambi fires. These
 Were the feared and hated men-creatures
 Nothing in all the bush could understand.
 He turned away into the dark.

Down on the squatting-place,
 Lost in the merry-making, no one marked
 The rising of a little wind
 That rustled the belahs and then began
 To sway them; none saw
 That the clear stars above them had disappeared.

Suddenly

A blinding white fork of lightning
 Stood for an instant close above them
 And instantaneously
 A double shattering crash of thunder
 That shook the world. All sprang up
 Laughing and screaming,
 Half in terror and half in joy as the first
 Slow drops of rain began to fall; the wind
 Whipped up to a gale and whooped about them,
 Sparks from the fires
 Went whirled in showers across the dark
 As the rain roared to a downpour.
 'The caves! The caves!'
 Some snatched up firesticks and in a straggling line
 The excited Wyambi people
 Went streaming off along the empty creek
 Towards the great red caves of sandstone where
 They sheltered at night in the worst wet weather.
 Oi! Oi! Good playabout that time!
 Oi! Oi! A night to be remembered.

PRESCRIBED STRUCTURE 6

Character

Noor Inayat Khan

Stimulus

The life and times of Noor Inayat Khan

Performance focus

Create a solo performance based on the person Noor Inayat Khan, known as the Princess Spy.

During an interrogation by suspicious members of her Paris Résistance cell, Noor attempts to persuade them that she is a genuine British agent by

- re-creating at least one aspect of her family life and at least one aspect of her military training which have prepared her for resistance work
- re-creating ways in which she has surpassed expectations by avoiding, and/or assisting others to avoid, capture by the Nazis
- creating dramatic images which compare her contribution to the fight for French liberation to that of Nancy Wake and/or Violette Szabo.

Performance style

Non-naturalistic

Theatrical conventions

Stillness and silence, exaggerated movement

Dramatic elements

Climax, sound

Reference material

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

<http://www.moreorless.au.com/heroes/wake.html>

http://www.64-baker-street.org/agents/agent_fany_violette_szabo.html

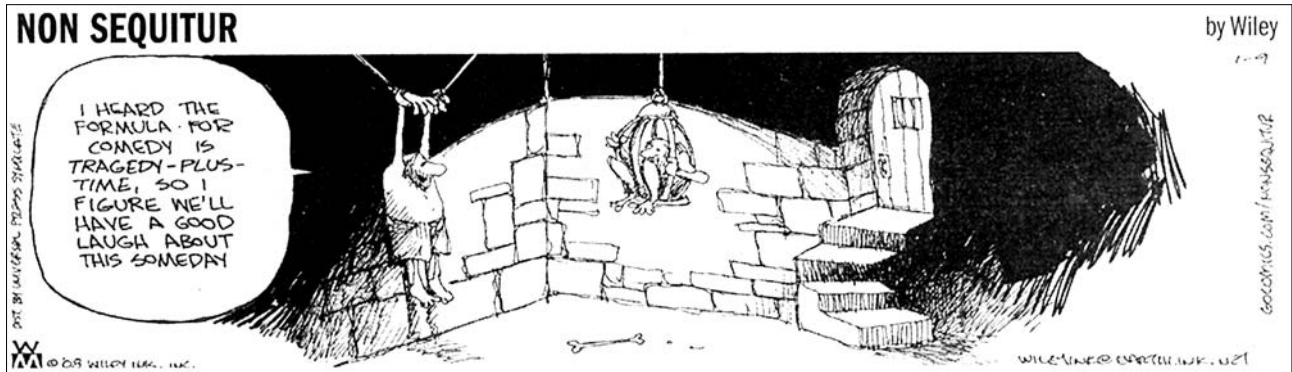
PRESCRIBED STRUCTURE 7

Character

The Prisoner

Stimulus

The comic *Non Sequitur*



Published in *The Age* 09/01/08

Performance focus

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

Boasting to his dungeon mate about how his noble background and education have helped him to outmanoeuvre the Committee of Public Safety up to this point, the optimistic Prisoner

- demonstrates an example from history which supports the formula ‘comedy is tragedy plus time’
- re-creates events leading up to his incarceration in this dungeon
- creates images which draw on the experiences of his friend ‘the Scarlet Pimpernel’ in outwitting Citizen Chauvelin after the fall of the Bastille
- creates a vision of how his escapades will provide inspiration for future superheroes.

Performance style

Non-naturalistic with aspects of Pythonesque comedy

Theatrical conventions

Exaggerated movement, freeze frame

Dramatic elements

Conflict, language

Reference material

The comic *Non Sequitur* by Wiley Miller syndicated by Universal Press Syndicate

The Scarlet Pimpernel by Baroness Emmuska Orczy, any edition

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

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

PRESCRIBED STRUCTURE 8

Character

Greed

Stimulus

The legend of King Midas as found at <http://pantheon.org/articles/m/midas.html>

Performance focus

Create a solo performance based on the character of Greed.

In Purgatory, Greed is jealous that Midas has reformed and is able to move on. At Midas' urging, Greed dons appropriate guise and searches in the 21st century for enlightenment which could enable her/him to move on. On returning to Purgatory, Greed demonstrates a discovery about herself/himself by recreating encounters with

- an individual who parallels the Midas legend by ignoring warnings about the lust for wealth and manipulating others for personal gain
- a national or global entity which exhibits an unwillingness to bring about change at the expense of the bottom line
- people experiencing a strange phenomenon known as a sea or tree change.

Performance style

Non-naturalistic

Theatrical conventions

Heightened use of language, pathos

Dramatic elements

Symbol, climax

Reference material

http://www.whitestonejournal.com/seven_deadly_sins/greed.html

Films such as *Wall Street*, *An Inconvenient Truth* and *Erin Brockovich*

<http://www.pantheon.org/articles/m/midas.html>

PRESCRIBED STRUCTURE 9

Character

The Broadway Producer

Stimulus

The Dastardly Book For Dogs

Performance focus

Create a solo performance based on the character of the Broadway Producer.

The doggedly determined Broadway Producer meets with canny canine authors Rex and Sparky to discuss plans for a new show called 'DOGZ, the Musical', based on their work *The Dastardly Book For Dogs*. Using material from the book, the Broadway Producer

- re-enacts the climax of Act 1 which celebrates how dogs train their human masters
- re-enacts the love song from Act 2 which glorifies canine qualities
- uses dramatic images to encapsulate the political and/or social message(s) expressed in the show
- demonstrates how 'DOGZ, the Musical' has been influenced by the 1930s musical 'Showboat'.

Performance style

Non-naturalistic including aspects of music theatre

Theatrical conventions

Song, caricature

Dramatic elements

Rhythm, symbol

Reference material

The Dastardly Book For Dogs by Rex and Sparky, published by HarperCollins (2007)

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

PRESCRIBED STRUCTURE 10

Character

Phryne Fisher

Stimulus

The novel *The Castlemaine murders: a Phryne Fisher mystery*

Performance focus

Create a solo performance based on the character of Phryne Fisher.

When Phryne's father sails into Melbourne unexpectedly, Phryne takes advantage of the opportunity to challenge his negative view of her independent life. She demonstrates her resourcefulness and her value to police in solving difficult cases by

- re-creating key events in the recent Castlemaine murders that directly involved her and helped her to solve the mystery
- re-creating significant moments from her new case where she reveals the connections between: a missing gold and jade Chinese family heirloom, Castlemaine of the 1850s, the infamous bushranger Dan Morgan, and the residents of Union Street, Castlemaine in 1928
- creating a montage of dramatic images and vignettes which showcase positive aspects of living in Melbourne in the 1920s.

Performance style

Non-naturalistic

Theatrical conventions

Heightened use of language, exaggerated movement

Dramatic elements

Mood, contrast

Reference material

The novel *The Castlemaine murders: a Phryne Fisher mystery* by Kerry Greenwood, published by Allen & Unwin

<http://www.egold.net.au/biogs/EG00193b.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 re-create, 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 for an audience situations and conversations taking place in the present 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.

Re-create

To re-enact situations and conversations which took place in the past. The emphasis in the re-creation 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 when things change, or reach a crisis point, and may lead to a resolution.

Conflict

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

Contrast

Highlight differences through the juxtaposition of dramatic action and sound.

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.

Freeze frame

A freeze frame is a frozen moment of a scene. During a performance the actor freezes action and sound at a premeditated time to enhance dramatic tension and/or to highlight an important moment in a scene. It can be compared to pressing 'pause' on a video at a significant moment in the narrative.

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.

Lyrical

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

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.

Music Theatre

Music 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.

Pythonesque comedy

Denoting a type of British humour that is absurd, radical and zany. It tends towards the surreal and was first seen in the 1970s TV comedy show 'Monty Python's Flying Circus'. Sketches were often unpredictable and rarely had a punchline. The style included parodied figures of social classes, political and religious commentary.

Rhythm

A regular pattern of sounds, words or actions.

Satire

The use of wit and comedy to attack, denounce or deride a target. Satire exposes or questions the presence of vice, folly, abuse or pretence. It can be achieved through the manipulation of language, caricature, parody, parable or other comedic theatrical conventions. The satirist laughs at, punishes or questions a target and/or an audience. The target may be an individual or a system.

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.

Stillness and silence

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

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 2008

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
2008**

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 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 thirteen 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(s).

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 – Performing Arts, telephone 9651 4668 or email champion.helen.h@edumail.vic.gov.au

All enquiries regarding the Theatre Studies Monologue performance examination should be forwarded to Kris Allen, Project Manager, Assessment, telephone 9225 2356 or email allen.kristin.m@edumail.vic.gov.au

- 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 22 August:

- 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**

2008 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: *The Merchant of Venice*

Playwright: William Shakespeare

Character: PORTIA

Monologue:

From: (Act III, Scene II) I pray you tarry; pause a day or two . . .

To: . . . I view the fight than thou that mak'st the fray.

Omitting: All lines from Bassanio and Portia from and including BASSANIO: Let me choose . . . to BASSANIO: But let me to my fortune and the caskets.

Specified Scene: Act III, Scene II

Sources and Notes: Any standard text, such as Signet, Oxford, Cambridge and Folger. Avoid all editions that refer to such things as 'Special Student Version', 'Shakespeare Made Easy', 'Cut-down Version', 'Youth Edition' or anything that might suggest that the text is not standard.

Internet Source: <http://www.gutenberg.org/etext/1114>

Internet Notes: Avoid the earlier First Folio versions (such as Gutenberg #2243) that use more authentic speech and spellings but are more difficult to understand. If in doubt, check the text against the specified etext version.

Internet Mono: Lines as above

Internet Scene: Scene as above

Monologue 2

Play: *The Merchant of Venice*
Playwright: William Shakespeare
Character: BASSANIO

Monologue:

From: (Act III, Scene II) So may the outward shows be least themselves . . .
To: And claim her with a loving kiss.
Omitting: All lines from Portia

Specified Scene: Act III, Scene II

Sources and Notes: Any standard text, such as Signet, Oxford, Cambridge and Folger. Avoid all editions that refer to such things as ‘Special Student Version’, ‘Shakespeare Made Easy’, ‘Cut-down Version’, ‘Youth Edition’ or anything that might suggest that the text is not standard.

Internet Source: <http://www.gutenberg.org/etext/1114>

Internet Notes: Avoid the earlier First Folio versions (such as Gutenberg #2243) that use more authentic speech and spellings but are more difficult to understand. If in doubt, check the text against the specified etext version.

Internet Mono: Lines as above

Internet Scene: Scene as above

Monologue 3

Play: *Long Day’s Journey into Night*
Playwright: Eugene O’Neill
Character: MARY TYRONE

Monologue:

From: What was that, Cathleen? (Act 3, page 62)
To: I showed the letter to all the girls, and how envious they were! (page 62)
Omitting: Lines from Cathleen

Specified Scene:

From: The start of Act 3 (page 56)

To: Cathleen’s exit (page 62)

Sources and Notes: Royal National Theatre and Nick Hern Books, Random Century Company (1991)
 ISBN: 1-85459-102-9

Monologue 4

Play: *Long Day's Journey into Night*
Playwright: Eugene O'Neill
Character: JAMES TYRONE

Monologue:

From: I don't know. Mine I guess. No it's yours. (Act 4, page 91)
To: My play, isn't it? (page 92)

Specified Scene:

From: The start of the monologue (page 91)
To: The end of the play (page 110)
Sources and Notes: Royal National Theatre and Nick Hern Books, Random Century Company (1991)
 ISBN: 1-85459-102-9

Monologue 5

Play: *Murder in the Cathedral*
Playwright: T S Eliot
Character: CHORUS

Monologue:

From: Here is no continuing city, here is no abiding stay. (Part 1, page 29)
To: . . . leave us, leave us for France. (page 31)
Omitting:

Specified Scene:

From: The start of the play (page 23)
To: End of the monologue (page 31)
Sources and Notes: Faber, 1965
 ISBN: 10-057-106-327-6
 ISBN: 13-978-0571063277

Monologue 6

Play: *It Just Stopped*
Playwright: Stephen Sewell
Character: BILL

Monologue:

From: There I was carrying on like a two bob watch about the end of the world . . . (page 35)
To: This is it lady, we've bought the big one! (page 37)

Specified Scene:

From: The start of Act One (page 32)
To: The end of the monologue (page 37)
Sources and Notes: Currency Press (2007)
 ISBN: 10-086819817X

Monologue 7

Play: *Carrying Shoes into the Unknown*
Playwright: Rosemary Johns
Character: ALICE

Monologue:

From: What is this place? Where are mum and dad? They should be here? (page 7)
To: Have all my money . . . if you take me. (page 8)

Specified Scene:

From: The start of the monologue
To: End of Scene Two (page 10)

Sources and Notes: Currency (2006)
 ISBN: 13-978-0868197876
 ISBN: 0868197874

Monologue 8

Play: *Oleanna*
Playwright: David Mamet
Character: JOHN

Monologue:

From: You see, (pause) I love to teach. (Act 2, page 43)
To: It's going to *humiliate* you, and it's going to cost me my *house* and . . . (page 48)
Omitting: All lines from both John and Carol from and including CAROL: What do you want of me? to CAROL: . . . To the tenure committee.

Specified Scene: Act 2 (pages 48 to 57)

Sources and Notes: Vintage books, a division of Random House (1993)
 ISBN 978-0-679-74536-5

Monologue 9

Play: *Oleanna*
Playwright: David Mamet
Character: CAROL

Monologue:

From: The issue here is not what I 'feel'. (Act 3, page 63)
To: YOU BELIEVE IN NOTHING. YOU BELIEVE IN NOTHING AT ALL. (page 67)
Omitting: Lines from John and all lines from both John and Carol from and including JOHN: Don't you have feelings? to JOHN: I never . . .

Specified Scene: Act 3 (pages 59 to 80)

Sources and Notes: Vintage books, a division of Random House (1993)
 ISBN 978-0-679-74536-5

Monologue 10

Play: *Blood Wedding*
Playwright: Federico Garcia Lorca
Character: MOON **and** BEGGAR WOMAN*

Monologue:

From: (Act III Scene One) MOON: I'm a round swan on the river . . . (page 46)
To: BEGGAR WOMAN: That moon, that moon! (page 47)
Including: All lines from Moon and Beggar Woman

Specified Scene: Act III, Scene 1 (pages 43–55)

Sources and Notes: Three Plays, Penguin Books (1992) ISBN 0-14-018383-3

Translated by Michael Dewell and Carmen Zapata

*Students are free to choose how they interpret the challenge of playing two characters. Students may use partial or complete transformation between characters or play the characters as two aspects of one entity.

Monologue 11

Play: *Death and the Maiden*
Playwright: Ariel Dorfman
Character: PAULINA

Monologue:

From: Good morning, Doctor . . . Miranda, isn't it? (Act I, Scene 4, page 13)
To: It's him (page 15) (*the second time that she says this, before Gerardo says, 'Who?'*)
Omitting: Paulina's lines from, 'I had a chum from university . . .' to 'The real truth is that you look slightly bored' and all lines from Gerardo

Specified Scene: Act 1, Scene Four (pages 13–18)

Sources and Notes: Currency Press, Sydney and Nick Hern Books, London (1994) ISBN 1-85459-208-4

Translated from the Spanish original LA MUERTE Y LAS DONCELLA by Ariel Dorfman. Students are reminded that, even though the monologue refers to a gun being brandished, no weapons or imitation weapons are to be brought into the Assessment Centres.

Monologue 12

Play: *Death of a Salesman*
Playwright: Arthur Miller
Character: WILLY LOMAN

Monologue:

From: Oh, yeah, my father lived many years in Alaska. (Act Two, page 63)
To: How you put your hand on my shoulder, and Frank . . . (page 64)
Omitting: All lines from Howard

Specified Scene:

From: The start of Act Two (page 55)
To: The end of the monologue (page 64)
Sources and Notes: Penguin Books (1961) ISBN 0-14-018155-5

Monologue 13

Play: *Antigone*
Playwright: Sophocles
Character: MESSENGER

Monologue:

From: I – dear lady, I’ll speak as an eye-witness . . . (page 121, approx. line 1312)
To: Creon shows the world that of all the ills afflicting men the worst is lack of judgement. (page 123, approx. line 1373)

Specified Scene:

From: The start of the monologue (page 121)
To: The end of the play (page 128)
Sources and Notes: *The Three Theban Plays*, Penguin Classics (1984). Translated by Robert Fagles ISBN 0-14-044425-4

Internet Source: <http://www.gutenberg.org/etext/31>

Internet Notes: Download as a text file and use a search function (Cntrl F) to find the specified text. Translated by F Storr. Originally published by Harvard University Press, Cambridge, MA and William Heinemann Ltd, London

Internet Mono:

From: Dear Mistress, I was there and will relate
The perfect truth, omitting not one word
To: A witness that of ills whate’ver befall
Mortals’ unwisdom is the worst of all

Internet Scene:

From: The start of the monologue
To: The end of the play

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VCE Theatre Studies

Monologue Performance Examination 2008

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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Published by

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