

## Supplement 1

### VCE 2011

**Drama**  
**Solo performance examination**

and

**Theatre Studies**  
**Monologue performance examination**

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2011**

**DRAMA**

**Solo performance examination**

**Monday 10 October to Wednesday 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 will be presented as a single uninterrupted performance and last not more than **seven minutes**.
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 is 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. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
12. 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.
13. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
14. Students must not walk behind and/or touch assessors during the examination.
15. The assessors' table is for assessment purposes. Students are not to place objects on the assessors' table or to use the table in any way as part of their performance.

### Statement of Intention

1. A pro forma for the 2011 Statement of Intention is published on page 17.
2. Immediately prior to their 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 nine 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 convention, dramatic element, 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 which:
    - give background to the character
    - indicate where and when the performance takes place
    - identify the audience
    - provide insight into the emotional state of the character,
 and three dot points:
    - DP1** always begins with the word **re-creates** and requires students to present material researched directly from the stimulus
    - DP2** usually begins with the word **creates** and requires students to invent material which might or could have happened
    - DP3** requires students to move beyond the stimulus and to respond laterally using imagination and creativity.

### 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, one theatrical convention will be specifically **prescribed** for each character and it must be used during the performance. Additional conventions may be added as appropriate.
  - **Dramatic elements** – one dramatic element will be specifically **prescribed** for each character and it must be used during the performance. The dramatic element 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, and must be present in, 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. The emphasis in performance must be on action rather than narration; doing rather than telling.
  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 2011**

- 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 one theatrical convention 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 Drama Solo Performance examination should be forwarded to Claudia Cicuttini, Project Manager Assessment, telephone 9225 2356.

## PRESCRIBED STRUCTURE 1

### Character

The Sheriff of Nottingham

### Stimulus

The Graphic Novel *Outlaw: The Legend of Robin Hood*

### Performance focus

Create a solo performance based on the character of The Sheriff of Nottingham.

The Sheriff, frustrated with his demotion and King Richard's perception of him as a weak-willed listener to idiots, threatens his PR manager with unspeakable agony unless something is done to improve his image. He

- re-creates an example of how Prince John and/or Guy of Gisburn cruelly misinterpreted his instructions
- creates a montage of dramatic images that show him as a popular, responsible statesman: universally admired by the barons and the peasantry
- shows how a powerful man in the 21st century will suffer the same lack of understanding and sympathy, despite his deep concern for the ordinary citizen.

### Performance style

Non-naturalistic

### Theatrical convention

Satire

### Dramatic element

Conflict

### Reference material

*Outlaw: The Legend of Robin Hood* written by Tony Lee, illustrated by Sam Hart and Artur Fujita, published by Walker Books, 2009

[http://en.wikipedia.org/wiki/Sheriff\\_of\\_Nottingham](http://en.wikipedia.org/wiki/Sheriff_of_Nottingham)

<http://www.boldoutlaw.com/robbeg/robbeg4.html#sheriff>

[http://en.wikipedia.org/wiki/Forbes\\_Magazine's\\_List\\_of\\_The\\_World's\\_Most\\_Powerful\\_People](http://en.wikipedia.org/wiki/Forbes_Magazine's_List_of_The_World's_Most_Powerful_People)

## PRESCRIBED STRUCTURE 2

### Character

Modesty Blaise

### Stimulus

The Modesty Blaise comic strip *Dossier on Pluto*

### Performance focus

Create a solo performance based on the character of Modesty Blaise.

With her trademark panache, Modesty enthralls Sir Gerald Tarrant of the British Secret Service with details of her latest adventure and fills in some of the gaps in his knowledge of her past. She

- re-creates a montage of dramatic images which show how the dolphins were saved from the clutches of the ‘barking-mad’ villains
- creates a scene which shows how she took control of the criminal gang in Tangier which became known as ‘The Network’
- dramatically explores how an espionage method has changed from the 1960s to the 2000s.

### Performance style

Non-naturalistic

### Theatrical convention

Freeze frame

### Dramatic element

Conflict

### Reference material

*Dossier on Pluto* as found in *Modesty Blaise: The Lady Killers* by Peter O’Donnell, published by Titan Books, 2009

[http://en.wikipedia.org/wiki/Modesty\\_Blaise](http://en.wikipedia.org/wiki/Modesty_Blaise)

[http://www.martinfrost.ws/htmlfiles/art\\_spying.html](http://www.martinfrost.ws/htmlfiles/art_spying.html)

<http://www.eyespyimg.com/spyintro.pdf>

## **PRESCRIBED STRUCTURE 3**

### **Character**

Vincent Anton Freeman

### **Stimulus**

The film *Gattaca*

### **Performance focus**

Create a solo performance based on the character of Vincent Anton Freeman.

Grappling with security forces on his return from Saturn, Vincent finally reveals his true genetic make-up. He

- re-creates a scene which shows how his deception was almost discovered in the weeks prior to the launch
- creates a scene from his childhood which shows the genesis of his steely determination
- creates a parallel from history which shows that discrimination based on genetic factors can result in widespread persecution.

### **Performance style**

Non-naturalistic

### **Theatrical convention**

Pathos

### **Dramatic element**

Symbol

### **Reference material**

*Gattaca* directed by Andrew Niccol, 1997, [PG]

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

[http://en.wikipedia.org/wiki/Scientific\\_racism](http://en.wikipedia.org/wiki/Scientific_racism)

## PRESCRIBED STRUCTURE 4

### Character

Zhu Xiao-Mei

### Stimulus

The picture book *The Red Piano*

### Performance focus

Create a solo performance based on the person Zhu Xiao-Mei.

During her performance for members of the French Institut des Beaux Arts on Bastille Day 2011, Zhu Xiao-Mei champions the cause of contemporary Chinese artists. She

- re-creates an example of the hardships she faced as a young girl in Zhangjiake Camp 46–19
- creates a scene which explores a significant moment in her life after she was released from the camp
- shows how another world-renowned artist or performer overcame political restrictions to build a career in the arts.

### Performance style

Non-naturalistic

### Theatrical convention

Heightened use of language

### Dramatic element

Symbol

### Reference material

*The Red Piano* written by Andre Leblanc and illustrated by Barroux, published by Wilkins Farago Pty Ltd, 2010

[http://www.wilkinsfarago.com.au/Teachers\\_Notes\\_Red\\_Piano.pdf](http://www.wilkinsfarago.com.au/Teachers_Notes_Red_Piano.pdf)

[http://en.wikipedia.org/wiki/Cultural\\_Revolution](http://en.wikipedia.org/wiki/Cultural_Revolution)

People such as Jung Chang and her family, Rudolph Nureyev, Kurt Weill

## **PRESCRIBED STRUCTURE 5**

### **Character**

The Household Appliance

### **Stimulus**

[http://www.skwirk.com.au/p-c\\_s-14\\_u-189\\_t-505\\_c-1863/home-appliances/nsw/home-appliances/australia-social-and-cultural-history-in-the-post-war-period/the-impact-of-changing-technology-on-everyday-life](http://www.skwirk.com.au/p-c_s-14_u-189_t-505_c-1863/home-appliances/nsw/home-appliances/australia-social-and-cultural-history-in-the-post-war-period/the-impact-of-changing-technology-on-everyday-life)

### **Performance focus**

Create a solo performance based on the character of a Household Appliance named in the stimulus.

Refusing to step onto the conveyor belt of death, the Household Appliance defiantly challenges the notion of planned obsolescence and urges other appliances to do likewise. The household appliance

- re-creates a scene depicting its evolution
- creates a montage of dramatic images which show its impact on family life
- creates a scene which explores ‘planned obsolescence’ as a driver of the 21st century global economy.

### **Performance style**

Non-naturalistic with aspects of Physical Theatre

### **Theatrical convention**

Satire

### **Dramatic element**

Sound

### **Reference material**

[http://www.skwirk.com.au/p-c\\_s-14\\_u-189\\_t-505\\_c-1863/home-appliances/nsw/home-appliances/australia-social-and-cultural-history-in-the-post-war-period/the-impact-of-changing-technology-on-everyday-life](http://www.skwirk.com.au/p-c_s-14_u-189_t-505_c-1863/home-appliances/nsw/home-appliances/australia-social-and-cultural-history-in-the-post-war-period/the-impact-of-changing-technology-on-everyday-life)

[http://en.wikipedia.org/wiki/Planned\\_obsolescence](http://en.wikipedia.org/wiki/Planned_obsolescence)

## **PRESCRIBED STRUCTURE 6**

### **Character**

The King of Horror

### **Stimulus**

The careers of Boris Karloff and Bela Lugosi

### **Performance focus**

Create a solo performance based on the person Boris Karloff **or** Bela Lugosi.

At the wrap-up party for the 1939 film *Son of Frankenstein*, Bela or Boris blatantly monopolises the attention of an up-coming director in an attempt to secure the lead role in the next horror film. He

- re-creates a scene which shows the acting skills he uses to portray his favourite and most scary monster
- creates a scene from an unreleased film which shows his rival for the title King of Horror as incompetent and not at all frightening
- shows how people in the 21st century will become desensitised to the real ‘monsters’ in their midst.

### **Performance style**

Non-naturalistic with aspects of Gothic Horror

### **Theatrical convention**

Exaggerated movement

### **Dramatic element**

Symbol

### **Reference material**

<http://hubpages.com/hub/Boris-Karloff-and-Bela-Lugosi-Classic-Kings-of-Gothic-Horror>

<http://www.imdb.com/name/nm0000472/bio>

<http://www.imdb.com/name/nm0000509/bio>

<http://modernfolktales.com/modern-monsters/hello-world/>

## PRESCRIBED STRUCTURE 7

### Character

Elizabeth Bennet

### Stimulus

The novel *Pride and Prejudice and Zombies*

### Performance focus

Create a solo performance based on the character of Elizabeth Bennet.

While despatching a horde of zombies disturbing an afternoon tea party at Longbourn, Elizabeth persuades her father that she is happy to accept Mr Darcy's offer of marriage. She

- re-creates a turning point in her relationship with Mr Darcy
- creates a montage of dramatic images which show her training under Pei Liu of Shaolin
- shows how her descendant, Liz, will deal with the white-collar zombies stalking the streets and offices of 21st century Melbourne.

### Performance style

Non-naturalistic

### Theatrical convention

Exaggerated movement

### Dramatic element

Climax

### Reference material

*Pride and Prejudice and Zombies* by Jane Austen and Seth Grahame-Smith, published by Quirk Books, 2009.

*World War Z* from the newspaper column *All Men Are Liars*, published in *The Age*, 5 December 2010 and found at: <http://blogs.smh.com.au/executive-style/allmenareliars/2011/01/18/zombies.html>

## PRESCRIBED STRUCTURE 8

### Character

Baldrick

### Stimulus

*Blackadder Goes Forth* TV Series 4

### Performance focus

Create a solo performance based on the character of Private S Baldrick.

Rushing backwards and forwards as he gathers the ingredients for *Rat au Van*, Baldrick divulges to Captain Edmund Blackadder his latest ‘cunning plan’ to avoid death. He

- re-creates his view of life in the trenches on the Western Front
- creates a scene which compares his cunning plan with one used by his ancestor, transported Villain S Baldrick, to outwit Governor William Bligh in the colony of New South Wales
- dramatically warns future generations of the dangers of blindly following the orders of ‘lunatic generals’.

### Performance style

Non-naturalistic with aspects of farce

### Theatrical convention

Caricature

### Dramatic element

Climax

### Reference material

*Blackadder Goes Forth* TV Series 4, 1989 [PG]

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

[http://en.wikipedia.org/wiki/Rum\\_Rebellion](http://en.wikipedia.org/wiki/Rum_Rebellion)

## **PRESCRIBED STRUCTURE 9**

### **Character**

The Diva

### **Stimulus**

The life and times of Florence Foster Jenkins

### **Performance focus**

Create a solo performance based on the person Florence Foster Jenkins.

While going through her warm-up regime immediately before going on stage at Carnegie Hall, Florence demonstrates for the stage manager how her 'larger than life' persona ensured her success. She

- re-creates a significant moment from her rise to stardom
- creates a scene which depicts her inadvertent involvement in illegal activity at the Cotton Club
- demonstrates how a future female celebrity will follow her lead in being both entertainer and entrepreneur.

### **Performance style**

Non-naturalistic with aspects of comedy

### **Theatrical convention**

Exaggerated movement

### **Dramatic element**

Rhythm

### **Reference material**

[http://en.wikipedia.org/wiki/Florence\\_Foster\\_Jenkins](http://en.wikipedia.org/wiki/Florence_Foster_Jenkins)

[http://en.wikipedia.org/wiki/Cotton\\_Club\\_\(New\\_York\\_City\)](http://en.wikipedia.org/wiki/Cotton_Club_(New_York_City))

[http://findarticles.com/p/articles/mi\\_m0DTI/is\\_5\\_32/ai\\_n6023844/](http://findarticles.com/p/articles/mi_m0DTI/is_5_32/ai_n6023844/)

## **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 that may be informed by material other than the stimulus, such as reference material. 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 are informed by the stimulus. 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.

### **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**

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.

**Farce**

A style of comedy which aims to entertain by means of unlikely and extravagant, yet often possible, situations, disguise and mistaken identity. It is usually characterised by witty repartee, broad satire and improbable or absurd situations based on coincidence and misunderstanding. Farce uses rapid shifts in action and emotion, verbal humour and timing that often culminates in an elaborate chase scene.

**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.

**Gothic Horror**

Gothic Horror combines elements of horror and romance and features melodrama and parody. Stock characters include tyrants, villains, Byronic heroes, persecuted maidens, femme fatales, monsters and demons. The excesses, stereotypes and frequent absurdities of traditional Gothic Horror make it rich for satire.

**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.

**Montage**

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

**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.

**Physical theatre**

Physical theatre is a style of performance that pursues storytelling through physical means. The primary focus is on the physical work of the actor through the use of the body. It is a highly visual form of theatre. While text is one component of physical theatre, non-textual components can include mime, acrobatics/circus skills, mask, commedia, visual theatre and dance.

**Rhythm**

Rhythm is a regular pattern of sounds, words or actions.

**Satire**

Satire is 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.

**Sound**

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

**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. The addition 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 2011

### STATEMENT OF INTENTION

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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  
2011**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 10 October to Friday 4 November 2011**

## 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 the 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. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
12. 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.
13. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
14. Students must not walk behind and/or touch and/or approach assessors during the examination.
15. The assessors' table is for assessment purposes. Students are not to place objects on the assessors' table or use the table in any way as part of their performance.

### Statement of Intention

1. A pro forma for the 2011 Statement of Intention is provided on page 11.
2. Immediately prior to their 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 directorial 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 directorial 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 or the replaying of previously recorded lines from the monologue does **not** constitute a performance.
4. All monologues may be performed by both male and female students. However, all characters **must** be portrayed in the gender as identified.
5. Students are to deliver all spoken lines allocated to the specified character. Students are **not** to deliver lines which are omitted as indicated by a strike-through on the prescribed version including those of other characters and in some instances from the specified character.

### Text availability

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

### Notes for 2011

While the VCAA considers all plays on this list suitable for study, teachers should be aware that in some instances sensitivity might be needed where particular issues or themes are explored.

While the VCAA has ensured that no offensive language is used in the actual monologues, some plays (in particular *For Our Country's Good*) contain a variety of suggestive and potentially offensive words and phrases. This language occurs with intermittent frequency; however, it may invite adverse comment from some areas of the community and may be offensive to students. Before selecting plays for study and prior to students reading the play and/or studying the playscript, teachers should make themselves aware of these issues. Information provided in this examination about themes and/or language used in specific plays is a guide only.

A copy of the prescribed version of the Monologues is available by emailing [examinations.vcaa@edumail.vic.gov.au](mailto:examinations.vcaa@edumail.vic.gov.au). Any enquiries should be directed to Claudia Cicuttini, Project Manager, Examinations, telephone 9225 2356. Students **must** perform the version of the Monologue as provided by the VCAA. No other versions will be considered.

Students are to consider the stage directions as contained in the monologue when making interpretive and directorial choices.

The copy of the monologue obtained from the VCAA should be used in conjunction with the full playscript to complete work associated with Outcomes 1 and 2. Where the complete play is different from the edition selected by the VCAA, care should be taken to ensure that the correct scene is studied.

## 2011 Monologue choices

Page and/or line numbers are provided for assistance to find the relevant passages. These are highly likely to change between editions.

As far as possible ISBN numbers have been given where they are available. These will change between editions and reprints. They do, however, offer a guide to teachers wishing to locate editions of the play.

Where dialogue has been adapted to a monologue, students may respond freely to their interpretation of the omitted lines. There is no necessity to leave a pause for omitted lines.

### Monologue 1

**Play:** *Heartbreak House*

**Playwright:** Bernard Shaw

**Character:** ELLIE

**Gender:** Female

### *Monologue:*

**From:** My poor father should never have been in business. (page 63)

**To:** I suppose I should call it an engagement – [*she is distressed and cannot go on*]. (page 65)

**Omitting:** All lines from Mrs Hushabye and the following lines from

Ellie: Oh no. Not like that. (mid page 63)

Ellie: Oh no, no, no. (end page 63)

Ellie: I don't know. I never could understand. But it was dreadful. (page 64)

Ellie: I think you are a little unfeeling about it. (page 64)

Ellie: Oh, that just shows how entirely you are mistaken about him.(page 64)

Ellie: I don't know. (page 64)

Ellie: He did indeed, and never uttered a reproach to my father. (top page 65)

Ellie: Oh, that was years after, quite lately. (page 65)

### *Specified Scene:*

**From:** Ellie: At last! Captain Shotover: here is my father. (page 61)

**To:** Ellie: Oh, I'm so glad you think so. I think so too; but I was afraid it was only a silly fancy of my own. (page 68)

**Source and Notes:** Bernard Shaw, *Heartbreak House*, 2000, London: Penguin Classics.

Edited by Dan H Laurence, ISBN 978-0-140-43787-4

**Monologue 2**

**Play:** *Heartbreak House*  
**Playwright:** Bernard Shaw  
**Character:** MANGAN  
**Gender:** Male

**Monologue:**

**From:** I like the place. (page 93)  
**To:** . . . you don't want to marry me now, do you? (page 95)  
**Omitting:** All lines from Ellie and  
Mangan: Kindness of heart, eh? (page 93)  
Mangan: Yes I did. (page 93)  
Mangan: No. (top of page 94)  
Mangan: Was mine! (Note that students may substitute the words 'the money' for 'it' in the line following this omission.) (page 94)  
Mangan: Oh! Did she? And yet she'd have let you marry me. (page 95)  
Mangan: Anyhow, (page 95)

**Specified Scene:**

**From:** Start of ACT II (page 92)  
**To:** Ellie: . . . sleep, sleep, sleep, sleep, sleep. (page 98)  
**Source and Notes:** Bernard Shaw, *Heartbreak House*, 2000, London: Penguin Classics.  
Edited by Dan H Laurence, ISBN 978-0-140-43787-4

**Monologue 3**

**Play:** *Antigone*  
**Playwright:** Jean Anouilh translated by Barbara Bray  
**Character:** PROLOGUE-CHORUS  
**Gender:** Neutral (male or female)

**Monologue:**

**From:** So. Now the spring is wound. (page 25)  
**To:** She can be herself at last. (page 26)  
**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** So. Now the spring is wound. (page 25)  
**To:** Antigone: You're wrong. I was sure you would have put me to death. (page 32)  
**Source and Notes:** Jean Anouilh, translated by Barbara Bray, *Antigone*, 2005, London: Methuen Drama Student Edition, ISBN 978-0-413-69540-6

**Monologue 4**

**Play:** *Antigone*  
**Playwright:** Sophocles  
**Character:** SENTRY  
**Gender:** Neutral (male or female)

**Monologue:**

**From:** My lord: if I am out of breath, it is not from haste. (page 132)  
**To:** A bringer of bad news expects no welcome. (page 133)  
**Omitting:** All lines from Creon and the following lines from the Sentry.  
 Sentry: It is. So strange, it's very difficult to tell. (page 133)

**Specified Scene:**

**From:** *Enter the CHORUS of Theban elders.* (page 129)  
**To:** *Enter the SENTRY, bringing ANTIGONE guarded by two more soldiers.*  
 (page 136)  
**Source and Notes:** Sophocles, translated by E F Watling, *The Theban Plays*, 1974,  
 Penguin Classics, ISBN 978-0-140-44003-4 or ISBN 0-14-044003-8

**Monologue 5**

**Play:** *Our Country's Good*  
**Playwright:** Timberlake Wertenbaker  
**Character:** LIZ  
**Gender:** Female

**Monologue:**

**From:** Liz: Luck? Don't know the word. (page 53)  
**To:** Liz: It doesn't matter where you die when you're dead. (page 54)  
**Omitting:** Wisenhammer's lines and Caesar's lines and  
 Liz: . . . And you, Wisenhammer, how did you get here? (page 54)  
 Liz: Speak in English, Wisenhammer. (page 54)  
 Liz: What do you want to go back to England for? You're not English. (page 54)

**Specified Scene:**

**From:** Start of Act Two (page 53)  
**To:** Ralph: Thank you, Sir. Thank you. (page 60)  
**Source and Notes:** Timberlake Wertenbaker, *Our Country's Good*, London, 2003,  
 Methuen Drama, ISBN 978-0-413-73740-3

**Monologue 6**

**Play:** *Our Country's Good*  
**Playwright:** Timberlake Wertenbaker  
**Character:** KETCH  
**Gender:** Male

**Monologue:**

**From:** . . . Have you ever been to Ireland, Sir? (page 36)  
**To:** Ketch: . . . I want to be an actor. (page 38)  
**Omitting:** Ralph: Why have come here?  
 Ketch: I'm coming to that, Sir?  
 Ralph: Hurry up, then.  
 Ketch: I'm speaking as fast as I can, Sir –  
 Ralph: Ketch – (page 36)  
**and**  
 Ralph: I wouldn't have been in that situation, Freeman. (page 37)  
**and**  
 Ralph: Freeman, I'm going to go to bed now – (page 37)

**Specified Scene:**

**From:** Scene Nine (Ralph Clark Tries to Kiss His Dear Wife's Picture) (page 34)  
**To:** Mary *laughs*. Laughter. (page 40)  
**Source and Notes:** Timberlake Wertenbaker, *Our Country's Good*, London, 2003,  
 Methuen Drama, ISBN 978-0-413-73740-3

**Monologue 7**

**Play:** *In Camera (Huis Clos)*  
**Playwright:** Jean-Paul Sartre  
**Character:** ESTELLE  
**Gender:** Female

**Monologue:**

**From:** You mine! That's good! Well, which of you two would dare to call me his glancing stream, his crystal girl? (page 209)  
**To:** Don't turn from me . . . please. Take me in your arms. (page 211)  
**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** Estelle [*raising her head*]: Please, Garcin. (page 208)  
**To:** Estelle [*indignantly*]: Really! [*A pause.*] Didn't I tell you not to pay any attention to her? (page 213)  
**Source and Notes:** Jean-Paul Sartre (Author), Kitty Black (Translator), Stuart Gilbert (Translator), *Three Plays*, Bungay, Suffolk, 1988, Penguin Modern Classics, ISBN 0-14-008511-4  
**or**  
 Jean-Paul Sartre (Author), Kitty Black (Translator), Stuart Gilbert (Translator), *Huis Clos and Other Plays*, Bungay, Suffolk, 2000, Penguin Modern Classics, ISBN 978-0-141-18455-5

**This play is published under one of two names: either *Huis Clos* or *In Camera*. *Huis Clos* is the original French title. *In Camera* is the English translation of the title. Regardless of the title, the play is the same.**

**Monologue 8**

**Play:** *Richard III*  
**Playwright:** William Shakespeare  
**Character:** RICHARD  
**Gender:** Male

**Monologue:**

**From:** Now is the winter of our discontent . . . [Act 1, Scene I, line 1]  
**To:** That waits upon your Grace? [Act 1, Scene I, line 43]  
**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** Start of Act 1, Scene I  
**To:** End of scene [line 163]

**Source and Notes:** William Shakespeare, *Richard III*, Signet Classic Edition (newly revised), 1998, ISBN 978-0451526953

**or**

William Shakespeare, *Richard III*, Penguin Classics, 1968, ISBN 9780141013039

**Monologue 9**

**Play:** *Richard III*  
**Playwright:** William Shakespeare  
**Character:** QUEEN MARGARET  
**Gender:** Female

**Monologue:**

**From:** Thou hadst a Clarence too, and Richard killed him. [Act IV, Scene iv, line 46]  
**To:** Who sues and kneels and says, “God save the Queen”? [Act IV, Scene iv, line 94]  
**Omitting:** All lines by Duchess of York and Queen Elizabeth

**Specified Scene:**

**From:** Enter old Queen Margaret. (Start of Act IV, Scene iv)  
**To:** The trumpet sounds. Be copious in exclams. [Act IV, Scene iv, line 135]

**Source and Notes:** William Shakespeare, *Richard III*, Signet Classic Edition (newly revised), 1998, ISBN 978-0451526953

**or**

William Shakespeare, *Richard III*, Penguin Classics, 1968, ISBN 9780141013039

**Monologue 10**

**Play:** *The Visit*  
**Playwright:** Friedrich Dürrenmatt  
**Character:** CLAIRE ZACHANASSIAN  
**Gender:** Female

**Monologue:**

**This monologue comprises two separate sections of text.**

**From:** I can afford it. A million for Guellen if someone kills Alfred III. (page 39)

**To:** Justice for a million. (page 39)

**Omitting:** All lines from Mrs III and Alfred III.

**and**

**From:** Only it can't be done. I can't buy Sunshine Square, because I own it already. (page 67)

**To:** Come on, the pair of you, off we go! (page 68)

**Omitting:** All lines from Schoolmaster and Doctor.

The following line from Claire Zachanassian: I own those too. (page 67)

**Specified Scene:**

**From:** Clare Zachanassian: Mister Mayor, Guelleners. (page 35)

**To:** Clare Zachanassian: I'll wait. (page 40)

**and**

**From:** Start of Act 3 (page 64)

**To:** Schoolmaster: The dictates of our conscience, Doctor Nuesslin. (page 68)

**Source and Notes:** Friedrich Dürrenmatt, translated by Patrick Bowles, *The Visit*, 1973, Jonathan Cape, London, distributed by Random House, ISBN 978-0-2240-0914-0

**Monologue 11**

**Play:** *The Visit*  
**Playwright:** Friedrich Dürrenmatt  
**Character:** MAYOR  
**Gender:** Male

**Monologue:**

**From:** My dear lady, fellow-citizens. (page 34)

**To:** Hip, Hip, Hip, Hurrah! (page 35)

**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** Clare Zachanassian: We kissed each other on this spot. (page 29)

**To:** Mayor: Hip, Hip, Hip, Hurrah! (page 35)

**Source and Notes:** Friedrich Dürrenmatt, translated by Patrick Bowles, *The Visit*, 1973, Jonathan Cape, London, distributed by Random House ISBN 978-0-2240-0914-0

**Monologue 12**

**Play:** *Dags*  
**Playwright:** Debra Oswald  
**Character:** GILLIAN  
**Gender:** Female

**Monologue:** **This monologue comprises two separate sections of text.**

**From:** I guess you're all wondering why I've got this paper bag on my head. (page 1)  
**To:** We always have the telly on at dinnertime, so it's not so obvious no one's talking. (page 4)

**Omitting****and**

All lines from Bronwyn.  
 Gillian: Leave me alone! (page 2)  
 Gillian: All right! I will in a sec. (page 2)  
 Gillian: I'm going. (page 2)

**and**

**From:** Bronwyn reckons people don't want to know you if you're a misery-guts. (page 7)  
**To:** But I *used* to have friends. Like Wendy. Wendy was my *best* friend. (page 8)  
**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** Beginning of Monologue (page 1)  
**To:** Don't be a wimp, Gilly. What else can we do? (page 13)  
**Source and Notes:** Debra Oswald, *Dags*, Currency Press Pty Ltd, NSW, Reprinted 2006, ISBN: 9780868191805

**Monologue 13**

**Play:** *Così*  
**Playwright:** Louis Nowra  
**Character:** DOUG  
**Gender:** Male

**Monologue:**

**From:** Women like to pretend they don't play around . . . (page 18)  
**To:** If it wasn't for that damn cat, I wouldn't be here. (page 20)  
**Omitting:** All lines by Lewis and Cherry and the following lines from Doug:  
 Doug: Don't. (page 19)  
 Doug: Through there. They've got no lights. I hope you'll fall in but you're too fat. (page 19)  
 Doug: It's what I did. (page 19)  
 Doug: Cats. (page 19)  
 Doug: No, no, quite recently. (page 19)  
 Doug: I think . . . from her. (page 19)

**Specified Scene:**

**From:** Ruth: Wild thing, you make my heart sing (page 13)  
**To:** End of Doug's monologue (page 20)  
**Source and Notes:** Louis Nowra, *Così*, Currency Press, 1992, ISBN 978-0-86819-403-5  
 This edition is the **play** not the **screenplay**.



# VCE Theatre Studies

## Monologue Performance Examination 2011

### STATEMENT OF INTENTION

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Students should present the assessors with a written Statement of Intention of no more than 100 words. The statement should contain an elaboration of directorial 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 directorial 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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