

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2006**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 2 October to Sunday 29 October**

## GUIDELINES FOR STUDENTS AND TEACHERS

### Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. VCAA examination rules will apply. Details of these rules are published annually in the *VCE 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 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.

**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.
- Teachers are advised that if they are unable to access the edition(s) cited, they must ensure that the edition chosen is consistent with that identified in the VCAA monologue list.

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

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

These items are to be forwarded to:

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

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

**Monologue 1****Play:** *The Good Person of Szechwan***Playwright:** Bertolt Brecht**Character:** WANG – THE WATER-SELLER**Monologue:** The Water-Seller's Song in the Rain (pages 36–37), followed by the Prologue – A Street in the Capital of Szechwan (page 3)**Song from:** I sell water. Who will taste it?**Song to:** (Buy water, you devils!)**Prologue from:** I am a water-seller in the capital of Szechwan province.**Prologue to:** Yours to command, Illustrious Ones!**Additional instructions:** The song may be interpreted as prose or musically.**Specified Scene:** The Prologue – A Street in the Capital of Szechwan (pages 3–11)**From:** The start of the monologue, with the inclusion of the song.**To:** The end of the Prologue.**Sources and Notes:** *Bertolt Brecht Collected Plays* – Volume Six Part One, translated by John Willett, Methuen Publishing, 1990, ISBN 041603280X, 2001 Edition, ISBN 0413685802**Monologue 2****Play:** *Under Milk Wood* – A Play for Voices**Playwright:** Dylan Thomas**Character:** FIRST VOICE**Monologue:** Pages 1–2**From:** To begin at the beginning:**To:** From where you are, you can hear their dreams.**Omitting:** From 'You can hear the dew falling...' to 'It is night neddying among the snuggeries of babies'.**Specified Scene:** Pages 1–8**From:** The start of the monologue.**To:** . . . and, dripping in the dark, he dreams of . . .**Sources and Notes:** *Under Milk Wood* – A Play for Voices, Gardners Books, Penguin, 2000, ISBN 0140188886

**Monologue 3**

**Play:** *Antigone*  
**Playwright:** Sophocles  
**Character:** MESSENGER

**Monologue:** Pages 158–9, lines approximately 1190–1242  
**From:** Madame, it was I that saw it, and will tell you all.  
**To:** Through man's perversity.

**Specified Scene:** Page 157, lines approximately 1153 to the end of the play.  
**From:** *Enter a MESSENGER, from the side of the stage.*  
**To:** The end of the play.

**Sources and Notes:** *The Theban Plays*, translated by E F Watling, Penguin Classics, 1986, ISBN 0140440038

**Internet Source:** <http://classics.mit.edu/Sophocles/antigone.html>

**Internet Mono**  
**From:** Translated by R C Jebb  
 Dear lady, I will witness of what I saw, and will leave no word of the truth untold.  
**To:** ... and he hath witnessed to mankind that, of all curses which cleave to man, ill counsel is the sovereign curse.

**Specified Scene:**  
**From:** *Enter MESSENGER, on the spectators' left.*  
**To:** The end of the play.

**Monologue 4**

**Play:** *Hamlet*  
**Playwright:** William Shakespeare  
**Character:** HAMLET

**Monologue:** Act 111 Scene 1, lines 56–89, pages 93–94  
**From:** To be, or not to be: that is the question:  
**To:** Be all my sins remembered.

**Specified Scene:** Act 111 Scene 1, pages 91–97  
**Sources and Notes:** Signet Classic, 2nd Revised edition, 1998, ISBN 0451526929  
**Internet Source:** <http://www.gutenberg.org/catalog/world/results> E-Text number 1524  
**Additional instructions:** Enter the Project Gutenberg site and type in the E-Text number. Select and copy 'all' as a Word or text document so that you can search for required passages.

**Internet Mono:** As above.

**Specified Scene:** As above.

**Monologue 5**

**Play:** *Macbeth*  
**Playwright:** William Shakespeare  
**Character:** LADY MACBETH

**Monologue:** Act 1 Scene vii, line 35–72, pages 56–57

**From:** Was the hope drunk . . .

**To:** . . . of our great quell?

**Omitting:** Macbeth's lines

**Specified Scene:** Act 1 Scenes v, vi and vii, 49–57

**Sources and Notes:** Signet Classic, Rebound by Sagebrush, Revised edition, 1999, ISBN 0613182081 or 1986, ISBN 0451524446

**Internet Source:** <http://www.gutenberg.org/catalog/world/results> E-Text number 1129

**Additional instructions:** Enter the Project Gutenberg site and type in the E-Text number. Select and copy 'all' as a Word or text document so that you can search for required passages.

**Internet Mono:** As above.

**Specified Scene:** As above.

**Monologue 6**

**Play:** *Meat Party*  
**Playwright:** Duong Le Quy  
**Character:** AN

**Monologue:** Act 1 Scene Two, pages 11–13

**From:** A lot of people smile but it doesn't mean they're happy.

**To:** The model citizen of the White Sand Desert.

**Omitting:** Mary's lines

**Specified Scene:** Act 1 Scene Two, pages 9–14

**Sources and Notes:** Currency Theatre Series, Currency Press, 2001, ISBN 0868196177

**Monologue 7**

**Play:** *Mavis Goes to Timor*  
**Playwright:** Katherine Thomson  
**Character:** MARIANA

**Monologue:** Pages 5–7

**From:** I can't find my baby!

**To:** This is not choice.

**Specified Scene:** From the beginning of the play to the end of the monologue.

**Sources and Notes:** Currency Theatre Series, Currency Press, 2003, ISBN 0868197025

**Monologue 8**

**Play:** *Cyrano De Bergerac*  
**Playwright:** Edmond Rostand, English text by Brian Hooker  
**Character:** CYRANO

**Monologue:** Act 1, pages 25–27  
**From:** Ah, no, young sir!  
**To:** But I allow none else to utter them.

**Specified Scene:** Pages 25–32  
**From:** DE GUICHE: Presently this fellow will grow tiresome.  
**To:** End of Act 1.

**Sources and Notes:** Bantam Classics: Reissue Ed 1959, ISBN 0553213601  
**Internet Source:** <http://www.gutenberg.org/dirs/etext98/cdben10.txt>  
 Translated from the French by Gladys Thomas and Mary F Guillemard

**Internet Mono** Act 1 Scene 1. IV.  
**From:** Ah, no! young blade!  
**To:** But not from any other man that breathes!

**Specified Scene:** Act 1 Scene 1. IV.  
**From:** DE GUICHE: But he becomes a nuisance!  
**To:** End of Act 1.

**Monologue 9**

**Play:** *An Ideal Husband*  
**Playwright:** Oscar Wilde  
**Character:** MABEL CHILTERN

**Monologue:** Second act, pages 192–4  
**From:** Well, Tommy has proposed to me again.  
**To:** Did you ask her?

**Specified Scene:** Second act, pages 188–195  
**From:** *Enter LADY CHILTERN in walking dress.*  
**To:** *MABEL CHILTERN goes out.*

**Omitting:** Lady Chiltern's lines.  
**Sources and Notes:** Oscar Wilde – PLAYS, Penguin Classics, New Edition, 2001, ISBN 0140436065

**Monologue 10**

**Play:** *Amadeus*  
**Playwright:** Peter Shaffer  
**Character:** SALIERI

**Monologue:** Act 1, pages 55–57  
**From:** *Capisco!* I know my fate.  
**To:** End of Act 1.

**Specified Scene:** SALIERI'S SALON, pages 49–57  
**Sources and Notes:** Harper perennial, 1st perennial edition, 2001, 0060935499

**Monologue 11**

**Play:** *The Maids*  
**Playwright:** Jean Genet  
**Character:** SOLANGE

**Monologue:** Pages 39–40  
**From:** You see her dressed in red.  
**To:** Claire . . . we're raving!

**Specified Scene:** Page 34 to the end of the play.  
**From:** Begin...

**Sources and Notes:** *The Maids and Deathwatch Two Plays*, Jean Genet, translated from the French by Bernard Frechtman, Grove Press 1954, ISBN 080215056X

**Monologue 12**

**Play:** *Dancing at Lughnasa*  
**Playwright:** Brian Friel  
**Character:** MAGGIE

**Monologue:** Act 1, page 20  
**From:** When I was sixteen I remember slipping out one Sunday night . . .  
**To:** . . . those judges, whoever they were . . .

**Specified Scene:** Act 1, pages 20–26  
**From:** The start of the monologue.  
**To:** CHRIS: Well, you're here now.

**Sources and Notes:** *Dancing at Lughnasa. A Play.* Brian Friel, Faber and Faber, 1998, ISBN 0571144799

**OR**

Brian Friel Plays 2, Faber and Faber, 1999, ISBN 0571197108

**Monologue 13**

**Play:** *Dancing at Lughnasa*  
**Playwright:** Brian Friel  
**Character:** MICHAEL

**Monologue:** Act 2, pages 70–71  
**From:** As I said, Father Jack was dead within twelve months.  
**To:** The end of the play.

**Specified Scene:** Act 2, pages 64–71  
**From:** GERRY: Dance with me, Agnes.  
**To:** The end of the play.

**Sources and Notes:** *Dancing at Lughnasa. A Play.* Brian Friel, Faber and Faber, 1998, ISBN 0571144799

**OR**

Brian Friel Plays 2, Faber and Faber, 1999, ISBN 0571197108





# VCE Theatre Studies

## Monologue Performance Examination 2006

### 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 directional choices made by the student which affect the interpretation of their chosen monologue. The Statement of Intention will be used by the assessors to inform their considerations of the performance.

**Student number**

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**Monologue number**

**Monologue character**

**Students should elaborate their directional choices under one or more of the following headings.**

Stages and processes of development, Context, Interpretation, Performance style and conventions, Intended meaning

