

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2007**

THEATRE STUDIES

Monologue performance examination

Monday 8 October to Sunday 4 November

GUIDELINES FOR STUDENTS AND TEACHERS

Performance examination conditions

1. The examination will be set and marked by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. VCAA examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
3. The performance venue is set annually by the VCAA.
4. The monologue will be presented as a single uninterrupted performance and last **not more than seven minutes**.
5. If a performance goes over the prescribed time limit the student will be asked to stop. A timing device will indicate when the seven minutes is over.
6. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. No additional time can be allowed. Students should be mindful of these time restrictions when preparing stagecraft for the monologue.
7. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
8. One table and two chairs will be provided in the examination room for students to use in performance if they wish. Any additional props, if required, must be carried into the examination space by the student **alone**, and within the allotted time.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. All actual and imitation weapons are prohibited. The use of such items is **not** permitted in the performance.
10. The use of open flames including candles and matches is not permitted in performance.
11. Only the panel of assessors and any personnel authorised by the VCAA will be allowed in the examination room with the student during the examination.
12. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
13. Students must not walk behind and/or touch assessors during the examination.

Statement of Intention

1. A pro forma for the Statement of Intention will be published annually by the VCAA.
2. Immediately prior to performance students are required to present **three copies** of the Statement of Intention to the panel of assessors. The Statement of Intention should not exceed 100 words.
3. The Statement of Intention should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue.
4. The Statement of Intention will not be assessed.

Practical applications and implications of the examination

- The monologue is the only aspect of the interpretation of a scene that is to be performed for the examination.
- The monologue performance should draw on the knowledge and skills developed in the interpretation.
- The interpretation should inform and contextualise the monologue within the scene and within the play.
- Some of the directional choices of the interpretation of the scene may not be apparent in the performance of the monologue. Rather, they may play an important role in the processes used in developing the interpretation of the monologue.
- Some of the directional choices and interpretative decisions may be relevant for mention in the Statement of Intention.

Monologues

1. Students are to develop a performance from **one** of the following monologues. The performance monologue should be developed in Unit 4 Outcome 1.
2. Students **must** select from the list of twelve prescribed monologues. Marks will not be awarded for performances that do not use one of the monologues.
3. Reading does **not** constitute a performance.
4. All monologues may be performed by both male and female students.
5. In all monologues, students are to omit all spoken lines other than those allocated to the specified character.

Text availability

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

Notes:

- Schools should note that some monologues and specified scenes may contain a variety of suggestive and/or potentially offensive language. Schools may substitute or delete such language from performances as they deem appropriate.
- Source materials listed include both Internet references and text references. Some monologues include both type of reference. Use of either reference is acceptable and they are deemed to be equivalent.
- Page numbers are a guide **only**. They may vary between editions and reprintings.
- All enquiries regarding the *VCE Theatre Studies Study Design* should be forwarded to Helen Champion, Curriculum Manager – Arts, telephone 9651 4668.

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

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

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

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

These items are to be forwarded to:

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

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

2007 Monologue choices

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

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

Monologue 1

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

Monologue 2

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

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

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

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

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

ASBN BOOOIXIJ2C

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

Translated by Ian Johnston

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

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

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

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

ASIN B00OCQYCPQ

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

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

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

ASBN B000IXIJ2C

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

Translated by Ian Johnston

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

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

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

Monologue 5

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

Monologue 6

- Play:** *Much Ado About Nothing*
- Playwright:** Shakespeare
- Character:** BENEDICK
- Monologue:**
- From:** Troth, my lord, I have played the part of Lady Fame. (Act 2, Scene 1, page 24, line 195)
- To:** O God, sir, here's a dish I love not: I cannot endure my Lady Tongue. (Act 2, Scene 1, page 25, line 252)
- Omitting:** Lines from Don Pedro
- Specified Scene:** (Act 2, Scene 1, pages 17 to 28)
- Sources and Notes:** Shakespeare, *Much Ado About Nothing*, R A Foakes (ed), Janette Dillon (Intro), Penguin Books Ltd, New Ed edition (7 April 2005)
ISBN-(10) 014-101-230-7
ISBN-(13) 978-014-102-130-8
Shakespeare, *Much Ado About Nothing*, R A Foakes (ed), Penguin Classics re issue edition (17 December 1981)
ISBN-(10) 014-070-709-3
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Shakespeare, *Much Ado About Nothing*, R A Foakes (ed) T J Spencer (ed) Tandem, 1981
- Internet Source:** http://www-tech.mit.edu/Shakespeare/much_ado/full.html
- Internet Notes:** Save the playscript as a document and use Cntrl/F or Apple/F to find listed passages.
- Internet Mono/Scene:** Lines as above

Monologue 7

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

Monologue 8

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

Monologue 9

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

Monologue 10

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

Monologue 11

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

Monologue 12

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



VCE Theatre Studies

Monologue Performance Examination 2007

STATEMENT OF INTENTION

Students should present the assessors with a written statement of intention of no more than 100 words. The statement should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue. The Statement of Intention will be used by the assessors to inform their considerations of the performance.

Student number

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Monologue number

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Monologue character

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

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

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