

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

This page is blank



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

--	--	--	--	--	--	--	--	--

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

--

