



**Victorian Certificate of Education  
2014**

**THEATRE STUDIES  
Stagecraft examination**

**Monday 6 October to Sunday 2 November 2014**

## GUIDELINES FOR STUDENTS AND TEACHERS

### Stagecraft 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 stagecraft examination venue is set annually by the VCAA.
4. Students will interpret a monologue using **either** Acting and Direction **or** Design. For Design, any **two** of the following areas **must** be applied: costume, make-up, properties, set, sound.
5. There will be 12 minutes for the entire examination. The stagecraft examination will be in three stages:
  - The oral Framing Statement will be delivered first and the delivery should be completed within 2 minutes.
  - Students will then present their interpretation of the monologue within 5 minutes. The interpretation of the monologue follows the oral Framing Statement without a break and these stages combined must not exceed 7 minutes.
  - Following stages one and two, assessors will question the student for up to 2 minutes.
  - The remaining 3 minutes will be used for entry and exit to the examination room, and transition time between the three stages of the examination.
6. The three stages of the examination will be assessed against common criteria and a total mark will be awarded for all of the stages combined.
7. A timing device will be used during the examination. If a response exceeds the prescribed time limit, the student will be asked to stop.
8. A total of 12 minutes per student will be allocated for preparation, the examination and clearing the space. No additional time is allowed. Students should be mindful of these time restrictions when preparing for the examination.
9. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
10. Two chairs will be provided in the examination room for students to use in the examination room if they wish. A table will **not** be provided. Any additional properties, if required, must be carried into the examination room, set up and later removed at the end of the examination by the **student alone** and within the allotted time.
11. In the examination room, the health and safety of both students and assessors is paramount. Students are advised that they must not endanger, or be seen to endanger, either themselves or others. Students are **not** permitted to bring into the examination room:
  - any objects or substances, including aerosols, deemed harmful, hazardous or illegal
  - actual or imitation weapons of any description, including swords, daggers and knives of any type
  - open flames, including candles and matches.Students are **not** to use any materials, objects or substances in their performance that may cause, or that may be seen to cause, injury to themselves or others. Great care must be taken to ensure that the use of any item is not seen as hazardous by assessors. In some cases, an object, material or substance that may be considered safe by the student may, in the actual performance, be considered hazardous. Consequently, students should give careful thought to the selection of properties and set items. Students are advised that if the use of any material, object or substance is deemed by any assessor to be potentially dangerous or hazardous, the student will **not** be allowed to use it. The decision of the assessors will be final.
12. Students must ensure that any properties, costumes (including footwear) or other aspects of their interpretation do not, in any way, damage the performance space. Students are responsible for cleaning up and removing any materials they bring into the space for their examination by the end of their allotted examination time.

13. Students will be allocated an examination room at the stagecraft examination venue in which they will undertake their examination. Students and their teachers are **not** permitted to request a change of room.
14. 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.
15. Students may choose to present their interpretation to the assessors as audience or to an imagined audience, or both.
16. Students must **not** walk behind and/or touch and/or approach assessors during the examination.
17. Students are **not** permitted to ask assessors to touch design materials during the examination.
18. 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 examination.

### Framing Statement

1. The 2014 Framing Statement template is provided on page 15.
2. The Framing Statement is delivered orally and is to refer to the key influences on the student's interpretation of the monologue. It may include reference to one or more of:
  - the context(s) of the monologue
  - the possibilities for interpretation of the playscript
  - intended meanings of the monologue, scene and playscript
  - the theatrical style(s) of the monologue, prescribed scene and playscript that will be used in the interpretation
  - the theatrical style(s) as it relates to the interpretation in general
  - themes, images and ideas
  - research
  - experimentation.
3. At the start of their examination, students are required to present an oral Framing Statement of up to 2 minutes in duration.
4. When delivering the Framing Statement, students are permitted to refer to the notes they have made on the Framing Statement template. Speaker's notes, other than those on the Framing Statement template, are **not** permitted.
5. At the conclusion of the examination, a single copy of the completed Framing Statement template **must** be given to assessors.

### Question(s)

1. Following their delivery of the interpretation in stage two of the examination, students will verbally respond to one or more questions about their interpretation of the monologue.
2. The question(s) will allow assessors to clarify points made in the Framing Statement or the interpretation.
3. Students are to respond to the question(s) without referring to notes or to the Framing Statement template.
4. The question(s) will be based on the interpretation the student has presented, and the key knowledge and key skills for Unit 4 Outcomes 1 and 2.
5. Students will have up to 2 minutes to answer the question(s).

## Practical applications and implications of the examination

1. The monologue section is the only aspect of the prescribed scene that is to be physically interpreted for the examination.
2. The monologue interpretation should draw on the knowledge and skills developed in the interpretation of the scene.
3. The scene interpretation should inform the interpretation of the monologue, including contextualising the monologue within the scene and within the play.
4. Other interpretative decisions may be relevant for mention in the Framing Statement.

## Monologues

1. Students are to develop an interpretation from **one** of the monologues in this document. The interpretation of the monologue should be developed in Unit 4 Outcomes 1 and 2.
2. Students **must** select from the list of prescribed monologues. Marks will **not** be awarded for interpretations that do not use one of the monologues.
3. In the interpretation stage (stage two of the examination), reading from notes or replaying previously recorded lines from the monologue is **not** permitted.
4. All monologues may be interpreted by both male and female students. However, all characters **must** be portrayed or referred to in the gender identified.
5. Students interpreting the monologue through Acting and Direction are to deliver all spoken lines allocated to the specified character. Students are **not** to deliver lines that 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.
6. Students interpreting the monologue through Design are to bring into the examination room only stagecraft related to the two areas they have applied to interpret the monologue.

## Text availability

Some of the plays containing the prescribed monologues may have limited availability. Teachers will need to check the availability of the prescribed monologues at the earliest opportunity. Where an ebook version of a play is available, this is indicated on the list of prescribed monologues.

## Notes

1. While the VCAA considers all plays on the list of prescribed monologues suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored.
2. While the VCAA has ensured that no offensive language is used in the actual monologues, some plays contain a variety of suggestive and potentially offensive words and phrases.
3. 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.
4. A copy of the prescribed version of the monologues can be obtained by emailing [examinations.vcaa@edumail.vic.gov.au](mailto:examinations.vcaa@edumail.vic.gov.au). Any enquiries should be directed to Helen Champion, Curriculum Manager, telephone: (03) 9032 1723 or Glenn Martin, Project Manager, Assessment, telephone: (03) 9225 2212.
5. The copy of the prescribed monologue obtained from the VCAA should be used in conjunction with the full playscript to complete the work associated with Unit 4 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.
6. Students **must** interpret the version of the prescribed monologue as set by the VCAA. No other versions will be considered.
7. Students may apply the stage directions as contained in the prescribed monologue or use them as a guide.

## 2014 Monologue choices

The following list of prescribed monologues applies to both the Acting and Direction option **and** the Design option. Students are to choose **one** character from the list for the examination.

Page numbers are provided for assistance with finding the relevant passages in the prescribed edition. These are highly likely to change between editions. ISBN numbers have been provided where they are available. These will change between editions. They do, however, offer a guide to teachers wishing to locate editions of the play. Where dialogue has been adapted to a prescribed monologue, students may respond freely in their interpretation of the omitted lines.

Students may choose to interpret any **one** of the following prescribed monologues. However, the gender of the character **must** remain as identified in this document.

### FEMALE MONOLOGUES

#### Monologue 1

**Play:** ‘Death of a Salesman’

**Playwright:** Arthur Miller

**Character:** LINDA

***Monologue***

**From:** Willy Loman never made a lot of money. (page 44)

**To:** How lonely he was till he could come home to you! (page 45)

**Omitting:** All lines from Happy and Biff

**and**

Linda: You never asked, my dear! (page 44)

Linda: Are they any worse than his sons? (page 44)

***Scene***

**From:** Linda: Willy, dear? Willy? (page 41)

**To:** End of Act One (page 54)

**Source:** Arthur Miller, *Death of a Salesman*, Penguin Twentieth-Century Classics,

London, 1961

ISBN: 0-14-018155-5

This title is available as an ebook.

**Monologue 2**

<b>Play:</b>	‘The Laramie Project’
<b>Playwright:</b>	Moisés Kaufman and the members of Tectonic Theater Project
<b>Character:</b>	REGGIE FLUTY
<b><i>Monologue</i></b>	
<b>From:</b>	I responded to the call. (page 35)
<b>To:</b>	I would have never recognized him. (page 38)
<b>Omitting:</b>	All lines from Narrator, Aaron Kreifels and Dr. Cantway
<b><i>Scene</i></b>	
<b>From:</b>	Aaron Kreifels: Well I, uh, I took off on my bicycle about five P.M. on Wednesday from my dorm. (page 35)
<b>To:</b>	End of Act One (page 38)
<b>Source:</b>	Moisés Kaufman and the members of Tectonic Theater Project, <i>The Laramie Project</i> , Vintage Books, New York, 2001 ISBN: 978-0-375-72719-1 This title is available as an ebook.

**Monologue 3**

<b>Play:</b>	‘The Curious Incident of the Dog in the Night-Time’
<b>Playwright:</b>	Adapted by Simon Stephens from the novel by Mark Haddon
<b>Character:</b>	SIOBHAN (and JUDY)
<b><i>Monologue</i></b>	
<b>From:</b>	I started by looking in the kitchen. (page 36)
<b>To:</b>	the letter was posted eighteen months after Mother had died. (page 39)
<b>Omitting:</b>	All lines from Christopher and Ed <b>and</b> From: Siobhan: There were seven shoes and a comb (page 36) To: Siobhan: And when I opened the shirt box I saw my book was inside it. (page 37)
<b>Note:</b>	In the monologue, the persona of Judy is portrayed by Siobhan.
<b><i>Scene</i></b>	
<b>From:</b>	Ed: What is this? (page 33)
<b>To:</b>	Judy: And I felt really lonely. (page 44)
<b>Source:</b>	Simon Stephens, <i>The Curious Incident of the Dog in the Night-Time</i> , based on <i>The Curious Incident of the Dog in the Night-Time</i> by Mark Haddon, Bloomsbury Methuen Drama, London, 2013 ISBN: 978-1-4081-7335-0 This title is available as an ebook.

## Monologue 4

**Play:** ‘Lettice and Lovage’

**Playwright:** Peter Shaffer

**Character:** LETTICE

### *Monologue*

**From:** You are looking now at what is indisputably the most famous staircase in England! (page 11)

**To:** Tokens of appreciation. (page 13)

**Omitting:** All lines from Surly Man

**and**

The dialogue between Lettice and Surly Man

From: Surly Man: Excuse me. (page 12)

To: Surly Man: I ask you again, please, for your reference. (page 12)

### *Scene*

**From:** Lettice: We come now to the most remarkable feature of Fustian House. (page 7)

**To:** Lettice: I’m sorry – but I cannot myself get beyond your own behaviour. (page 17)

**Source:** Peter Shaffer, *Lettice and Lovage and Yonadab*, Penguin Plays, London, 1989  
ISBN: 0-14-048218-0

## Monologue 5

**Play:** ‘Dinkum Assorted’

**Playwright:** Linda Aronson

**Character:** MILLIE

### *Monologue*

**From:** Mrs Finch? I thought it was you, I saw you from the path. (page 22)

**To:** Do you believe in fate, Mrs Finch? (page 26)

**Omitting:** All lines from Joan

**and**

From: Joan: I didn’t know you had a baby. (page 25)

To: Joan: I always think if it ended tomorrow we wouldn’t know what to do with ourselves. (page 25)

### *Scene*

**From:** Quarry hill. Night. Searchlights crisscross the sky, and distant dance music can be heard. (page 22)

**To:** [MILLIE exits. JOAN stares after her.] (page 26)

**Source:** Linda Aronson, *Dinkum Assorted: An all female, all singing and dancing musical*, Currency Plays, NSW, 1993  
ISBN: 0-86-819249-X

## MALE MONOLOGUES

### Monologue 6

**Play:** ‘Death of a Salesman’

**Playwright:** Arthur Miller

**Character:** WILLY

#### *Monologue*

**From:** Business is definitely business, but just listen for a minute. (page 63)

**To:** If I had forty dollars a week – that’s all I’d need. Forty dollars, Howard. (page 64)

**Omitting:** All lines from Howard

#### *Scene*

**From:** Willy: Pst! Pst! (page 59)

**To:** Howard: Pull yourself together, kid, there’s people outside. (page 66)

**Source:** Arthur Miller, *Death of a Salesman*, Penguin Twentieth-Century Classics, London, 1961

ISBN: 0-14-018155-5

This title is available as an ebook.

### Monologue 7

**Play:** ‘Citizens’ from *The Serpent’s Teeth*

**Playwright:** Daniel Keene

**Character:** RASID

#### *Monologue*

**From:** We’ll stop. We have time. Is there any water left? (page 3)

**To:** I want to see the looks on their faces. (page 6)

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

#### *Scene*

**From:** *Noon. Pale earth and stone. Rubble.* (page 3)

**To:** *He and TARIQ move off as the light fades to darkness.* (page 6)

**Source:** Daniel Keene, *The Serpent’s Teeth: Two plays*, Currency Press, NSW, 2008

ISBN: 978-0-86819-838-5

## Monologue 8

**Play:** ‘Ubu Rex’ from *The Ubu Plays*

**Playwright:** Alfred Jarry

**Character:** PA UBU

### *Monologue*

**From:** Ah, so you’re making fun of me, are you? (page 41)

**To:** Now let’s beat a hasty retreat while Laski isn’t watching. (page 42)

**Omitting:** All lines from General Laski, A Russian Officer, The Tsar and The Poles

### *Scene*

**From:** A Captain (*coming in*): Lord Ubu, Sire, the Russians are attacking. (page 39)

**To:** Pa Ubu: that’s the life for a Phynance-extortioner, and the Master of Phynances revels in such joys. (page 47)

**Source:** Alfred Jarry, *The Ubu Plays: Ubu Rex, Ubu Cuckolded, Ubu Enchained*, Cyril Connolly and Simon Watson Taylor (trans.), Methuen Drama, 1993

ISBN: 978-0-413-67990-1

This title is available as an ebook.

## Monologue 9

**Play:** ‘Realism’

**Playwright:** Paul Galloway

**Character:** DINSKY

### *Monologue*

**From:** You could see the faces of the audience upturned towards you, staring in wonder at the spectacle. (page 79)

**To:** Because the reality is the scream! (page 80)

**Omitting:** All lines from Nadia and Kamev

### *Scene*

**From:** Babelev: Give that to me! (page 74)

**To:** *The music turns into something atonal and strange.* (page 84)

**Source:** Paul Galloway, *Realism*, Currency Press, NSW, 2009

ISBN 978-0-86819-852-1

This title is available as an ebook.

**Monologue 10**

**Play:** ‘The Insect Play’  
**Playwright:** Josef and Karel Čapek  
**Character:** TRAMP

***Monologue***

**From:** ’Ullo! What yer doin’? Ketchin’ butterflies? (page 109)  
**To:** It’s worth while learnin’ what it’s all about. (page 111)

**and**

**From:** Chuck it, General! (page 171)  
**To:** ’Aven’t I jest learned ’ow to live and let live? (page 174)  
**Omitting:** All lines from Lepidopterist (pages 109–111)  
All lines from A Voice, Voice of Ant-Soldier, Voice of Ant- Commander, Voice of Mr. Beetle, Voice of A Butterfly, Voice of Cricket, Voice of Ichneumon Fly, Voices, Chrysalis, Moths, Voices of Moths, First Moth, Second Moth, Third Moth, Chorus, Chrysalis-Moth and A Few Last Moths (pages 171–174)

***Scene***

**From:** THE TRAMP *is discovered, stretched out in sleep; a bottle at his side.*  
(page 109)  
**To:** Tramp: It’s worth while learnin’ what it’s all about. (page 111)

**and**

**From:** SCENE: *Interior of the forest. Pitch-black night.* (page 171)  
**To:** *Enter WOODCUTTER* (page 175)

**Source:** Josef Čapek and Karel Čapek, *R.U.R and The Insect Play*, Oxford University Press, New York, 2011  
ISBN: 978-0-19-281010-6

## NEUTRAL (male or female) MONOLOGUES

### Monologue 11

**Play:** ‘Ion’  
**Playwright:** Euripides  
**Character:** SLAVE

#### *Monologue*

**From:** My lady, I feel as you do: we have been betrayed by your husband. (page 65)  
**To:** in every other point a loyal slave is as good as a free man. (page 67)  
**Omitting:** All lines from the Chorus  
**Note:** In some editions of the play, the SLAVE is referred to as being male, but for the purposes of this examination, the character may be male or female.

#### *Scene*

**From:** *Enter CREUSA with an old SLAVE.* (page 63)  
**To:** Slave: Tell me again. (page 68)  
**Source:** Euripides, *The Bacchae and Other Plays*, Philip Vellacott (trans.), Penguin Classics, London, 1973  
ISBN: 0-14-044044-5  
This title is available as an ebook.

**Monologue 12**

**Play:** ‘The Tempest’  
**Playwright:** William Shakespeare  
**Character:** ARIEL

***Monologue***

**From:** All hail, great master; grave sir, hail! (Act 1, Scene 2, page 184)  
**To:** And his great person perish. (Act 1, Scene 2, page 188)  
**Omitting:** All lines from Prospero  
**and**  
Ariel: Not a soul  
But felt a fever of the mad and played  
Some tricks of desperation. (pages 185 and 186)

**and**

**From:** Thy thoughts I cleave to. What’s thy pleasure? (Act 4, Scene 1, page 277)  
**To:** I go, I go. (Act 4, Scene 1, page 278)  
**Omitting:** All lines from Prospero

***Scene***

**From:** Ariel: All hail, great master; grave sir, hail! (Act 1, Scene 2, page 184)  
**To:** Prospero: And hither come in’t. Go! Hence with diligence. (Act 1, Scene 2, page 193)

**and**

**From:** Iris: You sunburned sicklemen, of August weary (Act 4, Scene 1, page 274)  
**To:** Prospero: Even to roaring. Come, hang them on this line. (Act 4, Scene 1, page 279)

**Source:** William Shakespeare, *The Tempest*, Bloomsbury Arden Shakespeare, London, 2013  
ISBN: 978-1-4081-3347-7  
This title is available as an ebook.

**Monologue 13**

**Play:** ‘The School for Scandal’  
**Playwright:** Richard Brinsley Sheridan  
**Character:** PROLOGUE

***Monologue***

**From:** A School for Scandal! Tell me, I beseech you (page 187)  
**To:** Till every drop of blood – that’s ink – is spilt for you. (page 188)  
**Omitting:** No lines are to be omitted.

***Scene***

**From:** A School for Scandal! Tell me, I beseech you (page 187)  
**To:** Till every drop of blood – that’s ink – is spilt for you. (page 188)

**and**

**From:** Lady Sneerwell: Nay, positively, we will hear it. (page 209)  
**To:** Sir Oliver: ’tis like ivy round a sapling and spoils the growth of the tree.  
(page 219)

**Source:** Richard Brinsley Sheridan, *The School for Scandal and Other Plays*, Penguin Classics, London, 1988  
ISBN: 978-0-14-043240-4  
This title is available as an ebook.

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# VCE Theatre Studies

## Stagecraft examination 2014

### FRAMING STATEMENT

*At the conclusion of the examination, one copy of this written Framing Statement (about 250–300 words), highlighting the key influences on the stagecraft interpretation, must be given to assessors.*

**Student number**

**Monologue number**  **Character**

**Stagecraft option** *(Tick the appropriate boxes.)*

**Acting and Direction**  **Design**  *(Any two of the following)*

- Make-up**
- Costume**
- Set pieces**
- Properties**
- Sound**

#### **KEY INFLUENCES ON STAGECRAFT INTERPRETATION** *(about 250–300 words)*

*Students may reference any of the following: contextual background, research, stagecraft application, theatrical style(s), decision-making, theatrical possibilities, intended meaning(s), themes, images and ideas.*

