



**Victorian Certificate of Education
2015**

THEATRE STUDIES
Stagecraft examination

Monday 5 October to Sunday 1 November 2015

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 stages one and two combined and stage three 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 2015 Framing Statement template is provided on page 13.
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 and/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 in Unit 4 Outcomes 1 and 2 should inform the interpretation of the monologue, including contextualising the monologue within the scene and within the full playscript.
4. Other interpretative decisions may be relevant for mention in the Framing Statement.

TURN OVER

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. Acting and Direction students will **not** be prompted during the delivery of the monologue in the interpretation stage (stage two of the examination).
7. 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.
8. Design students are **not** to annotate their design materials. They may label (with a single word per label and up to a total of seven labels per presentation) a feature(s) of an image(s) and/or a component(s) of their design. If used, the labels should be clearly visible to assessors.
9. Students may use the stage directions from the prescribed monologue in their interpretation, but this is **not** obligatory.

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. Any enquiries and/or a copy of the prescribed version of the monologues can be obtained by emailing Helen Champion, Curriculum Manager, champion.helen.h@edumail.vic.gov.au. For any other enquiries, contact Glenn Martin, Project Manager, Assessment, martin.glenn.w1@edumail.vic.gov.au.
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.

2015 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 CHARACTER MONOLOGUES

Monologue 1

Play: 'Into The Woods'
Playwright: Music and lyrics by Stephen Sondheim, book by James Lapine
Character: WITCH

Monologue

From: In the past, when you were no more than a babe (page 12)
To: Especially the beans. (page 15)
Omitting: All lines from Narrator, Baker and Baker's Wife
Note: Students may choose to sing some or all of the **song lyrics** (with or without musical accompaniment). If a student chooses to sing some or all of the song lyrics, the melody **must** be consistent with the published score of the music. For Acting and Direction students, singing the song lyrics without enactment will **not** constitute a performance as required by this examination. Any published version of the score and/or song lyrics is acceptable.

Scene

From: Narrator: Once upon a time – (page 3)
To: All: And home before dark! (page 21)
Source: Stephen Sondheim and James Lapine, *Into The Woods*, Theatre Communications Group, New York, 2013
 ISBN-13: 978-0-930452-93-3

Resources:

Libretto

<http://static1.squarespace.com/static/5361a359e4b0faf273432b4f/t/53ade20be4b0e1a0edadd982/1403904523876/Into+the+Woods+Jr+Script+%26+score.pdf>
 (pages 43–45)

Vocal score

www.scribd.com/doc/44393836/Sondheim-Into-the-Woods-1987-Vocal-Score#scribd
 Act One opening – parts 4 & 5, page 31 (bar 15) to page 39 (bar 67)

Monologue 2**Play:** 'The Lady in the Van'**Playwright:** Alan Bennett**Character:** MISS SHEPHERD**Monologue****From:** Flowers? What do I want with flowers? (page 76)**To:** Just having a bit of shut-eye. People do. (page 78)**Omitting:** All lines from A Bennett are to be omitted.**and**

Miss Shepherd: Who says? (page 76)

Miss Shepherd: Yes (in the line 'Yes. He was my teacher.')

(page 78)
Also the stage direction, 'After a bit Alan Bennett joins in and they sing together.' (page 78)**Adding:** 'To' to commence the line, 'An ordained priest' (page 77), i.e. 'To an ordained priest'**Scene****From:** Doctor: As you can appreciate, it's difficult to take a history but I'm right in thinking she hasn't been a smoker? (page 63)**To:** A Bennett: Good night. True to form, she does not reply. There has been some talk about lying. (page 78)**Source:** Alan Bennett, *The Lady in the Van*, Faber and Faber, London, 2000

ISBN: 978-0-571-20471-7

This title is available as an ebook.

Monologue 3**Play:** 'The Government Inspector'**Playwright:** Nikolay Gogol**Character:** ANNA ANDREYEVNA**Monologue****From:** So, we've been waiting a whole hour, thanks to you and your stupid preening. (page 249)**To:** Oh dear! We must hurry! Mishka! Are you there? (page 251)**Omitting:** All lines from Marya Antonovna and Dobchinsky**and**

Anna Andreyevna: Where? (page 249)

Anna Andreyevna: Please tell us about it. (page 250)

Scene**From:** Anna Andreyevna: So, we've been waiting a whole hour, thanks to you and your stupid preening. (page 249)**To:** Mishka: That's right. (page 253)**Source:** Nikolay Gogol, *The Diary of a Madman, The Government Inspector and Selected Stories*, Penguin Classics, London, 2005

ISBN: 978-0-14-044907-5

This title is available as an ebook.

Note: This title is contained in a collection of plays.

Monologue 4

Play: 'Salt Creek Murders'
Playwright: Melissa Reeves
Character: NELLIE

Monologue

From: This isn't the first time he's gone and lost himself (page 18)
To: once it's done, it's done for ever. (page 20)
Omitting: All lines from Jane
and
 Nellie: Does she? (page 19)

Scene

From: Jane: What shall I do about his dinner Mrs. Robinson? (page 18)
To: Black Tracker: his right hand was withered away (page 23)
Source: Melissa Reeves, *Salt Creek Murders*, Australian Script Centre, Hobart, 2002
 This title is available in PDF format. Single or multiple copies can be obtained from the Australian Script Centre website <<http://australianplays.org/>>.

Monologue 5

Play: 'Minefields and Miniskirts'
Playwright: Adapted by Terence O'Connell from Siobhán McHugh's book
Character: RUTH

Monologue

From: I arrived at my new home (page 7)
To: Ruth: 'I could be dead tomorrow, why shouldn't I enjoy this?'. (page 14)
Omitting: All lines from Margaret, Eve, Kathy and Sandy
Including: Amazing grace how sweet the sound ...
 that saved a wretch like me ... (page 8)
Note: Students **must** perform 'Amazing Grace' (page 8), but singing the lines is optional.

Scene

From: Margaret: I never came to the March, or hadn't for a few years (page 1)
To: Ruth: 'I could be dead tomorrow, why shouldn't I enjoy this?'. (page 14)
Source: Terence O'Connell, *Minefields and Miniskirts*, based on *Minefields and Miniskirts* by Siobhán McHugh, Currency Press, Sydney, 2010
 ISBN: 978-0-86819-762-3

Monologue 6

Play: 'Cymbeline'
Playwright: William Shakespeare
Character: IMOGEN

Monologue

From: False to his bed? What is it to be false? (page 90)
To: Thou art too slow to do thy master's bidding / When I desire it too. (page 94)
Omitting: All lines from Pisanio

Scene

From: Imogen: Thou told'st me when we came from horse (page 89)
To: Imogen: Amen: I thank thee. (page 100)
Source: William Shakespeare, *Cymbeline*, Bloomsbury Arden Shakespeare, London, 2014
 ISBN: 978-1-903436-02-8

MALE CHARACTER MONOLOGUES**Monologue 7**

Play: 'The Threepenny Opera'
Playwright: Bertolt Brecht, translated by Ralph Manheim and John Willett
Character: PEACHUM

Monologue

From: Not at all, sir, not at all. (page 61)
To: England, or you'll be brought down, Mr Brown. (page 63)
Omitting: All lines from Brown
 Peachum: Excellent, but ... what beggars? (page 61)

and

Peachum: You're seeing it now. (page 63)

Note: Students may choose to sing some or all of the **song lyrics** (with or without musical accompaniment). If a student chooses to sing some or all of the song lyrics, the melody **must** be consistent with the published score of the music. For Acting and Direction students, singing the song lyrics without enactment will **not** constitute a performance as required by this examination. Any published version of the score of the song lyrics is acceptable.

Scene

From: Brown: Here we are. And now, Mr Beggar's Friend (page 60)
To: Peachum: Slug him on the head. (page 64)

Source: Bertolt Brecht, *The Threepenny Opera*, Ralph Manheim and John Willett (trans.), Methuen Drama, London, 2000
 ISBN: 978-0-413390-30-1

Resources: 'Song of the Insufficiency of Human Endeavour'
www.universaledition.com/sheet-music-and-more/5-songs-from-die-dreigroschenoper-the-threepenny-opera-fuer-chor-satb-weill-kurt-ue33663

Monologue 8

Play: 'Stray'
Playwright: R Johns
Character: TIGA

Monologue

From: I run off the train and down the path. (page 28)
To: I'M HOME. (page 30)
Omitting: No lines are to be omitted.

Scene

From: Tiga: Hurry down hill. (page 25)
To: Alfonso: That got him. (page 31)

Source: R Johns, *Stray*, Currency Press (in association with La Mama Theatre), Sydney, 2014
 ISBN: 978-1-92500-509-7
 This title is available as an ebook.

Note: This title is contained in a collection of two plays.

Monologue 9

Play: 'The Drawer Boy'
Playwright: Michael Healey
Character: MORGAN

Monologue

From: One night in an air raid the drawer boy was outside. (page 25)
To: the farmer farms and tends to the place on the hill. (page 26)
Omitting: All lines from Angus

Scene

From: Angus: Tell it. (page 24)
To: Angus: Nineteen thousand, four hundred and forty ... five. (page 27)

Source: Michael Healey, *The Drawer Boy*, 2nd edition, Playwrights Canada Press, Toronto, 2011
 ISBN: 978-0-88754-814-7

Monologue 10

Play: 'Julius Caesar'
Playwright: William Shakespeare
Character: MARK ANTONY

Monologue

From: If you have tears, prepare to shed them now. (page 262)
To: The stones of Rome to rise and mutiny. (page 265)
Omitting: All lines from the Plebeians and 'All' (on page 264)

Scene

From: Plebeians: We will be satisfied: let us be satisfied. (page 252)
To: Antony: How I had moved them. Bring me to Octavius. (page 268)
Source: William Shakespeare, *Julius Caesar*, Bloomsbury Arden Shakespeare, London, 1998
 ISBN: 978-1-903436-21-9

Monologue 11

Play: 'Moonlight and Magnolias'
Playwright: Ron Hutchinson
Character: DAVID O SELZNICK

Monologue

From: I'll give you ten thousand dollars. (page 12)
To: We left a few things out. (page 16)
Omitting: All lines from Hecht with the exception of Selznick and Hecht's shared line, 'No spurs –' (page 15)

Scene

From: Beginning of stage directions for Act One, Scene One, 'The lights rise on an office on a Hollywood studio lot in 1939.' (page 7)
To: The stage direction, 'He slams it shut again.' (page 25)
Source: Ron Hutchinson, *Moonlight and Magnolias*, Oberon Books, London, 2012
 ISBN: 978-1-84002-810-2

NEUTRAL (male or female) CHARACTER MONOLOGUES**Monologue 12**

Play: 'boy girl wall'
Playwright: Matthew Ryan and Lucas Stibbard
Character: NARRATOR/CEILING/WALL/FLOOR
Note: For the purposes of this examination, the character(s) may be male or female.

Monologue

From: So, that's them. (page 12)
To: Oh. That's right. I'm the floor. Walk all over me. (page 13)
Omitting: No lines are to be omitted.

Scene

From: *The NARRATOR draws a wall between the two apartments.* (page 12)
To: Narrator: he made himself a cheese and pickled onion sandwich and went to bed. (page 14)
Source: Matthew Ryan and Lucas Stibbard, *boy girl wall*, Currency Press, Sydney, 2013
 ISBN: 978-0-86819-955-9

Monologue 13

Play: 'Agamemnon'
Playwright: Aeschylus
Character: CHORUS
Note: For the purposes of this examination, the character may be male or female.

Monologue

From: So towering Zeus the god of guests / drives Atreus' sons at Paris (page 106)
To: Cry, cry for death, but good win out in glory in the end. (page 107)
Omitting: No lines are to be omitted.

Scene

From: Watchman: Dear gods, set me free from all the pain (page 103)
To: Clytaemnestra: Priam's citadel – the Greeks have taken Troy! (page 112)
Source: Aeschylus, *The Oresteia*, Robert Fagles (trans.), Penguin Classics, New York, 1979
 ISBN: 978-0-14-044333-2
Note: This title is contained in a collection of three plays.

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VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY

VCE Theatre Studies

Stagecraft examination 2015

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.

