



**Victorian Certificate of Education
2016**

THEATRE STUDIES
Stagecraft examination

Monday 3 October to Sunday 30 October 2016



GUIDELINES FOR STUDENTS AND TEACHERS

Stagecraft examination conditions

1. The examination will be set and assessed 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 organised 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 its 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 deemed to be 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, careful thought must be given 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, 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 2016 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 Framing Statement, on the interpretation the student has presented, and on 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 is the only aspect of the prescribed scene that is to be 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 presented in the examination, 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.

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. Students are **not** to sing to or recite to previously recorded song words/lyrics.
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 of the monologues, 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.
10. Any use of songs in the text is optional, unless otherwise stated in the instructions for the particular 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. For any enquiries about the monologues or to obtain a copy of the prescribed version of the monologues, contact Helen Champion, Curriculum Manager <champion.helen.h@edumail.vic.gov.au>.
5. For any other enquiries, contact Glenn Martin, Project Manager, Assessment <martin.glenn.wl@edumail.vic.gov.au>.
6. The copy of the prescribed version of the monologues 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.
7. Students **must** interpret the version of the prescribed monologue as set by the VCAA. No other versions will be considered.

2016 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. ISBN numbers do, however, offer a guide to teachers wishing to locate the monologue in an edition 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.

Unless otherwise stipulated, students may apply the stage directions as contained in the prescribed monologue or use them as a guide.

FEMALE CHARACTER MONOLOGUES

Monologue 1

Play: 'A Chorus Line'

Playwright: Conceived, choreographed and directed by Michael Bennett, book by James Kirkwood and Nicholas Dante, music by Marvin Hamlisch, lyrics by Edward Kleban

Character: DIANA MORALES

Monologue

From: ... So excited because I'm gonna go to the High School of Performing Arts!
(page 64)

To: I mean, I didn't want him to die or anything, but ... (page 67)

Omitting: No lines are to be omitted.

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. Acting and Direction students should note that 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: Connie: But you see, the only thing about me that grew was my desire.
(page 63)

To: Don: SWEAR TO GOD AND HOPE TO DIE. (page 73)

Source: **Script/libretto**

A Chorus Line: The Book of the Musical, Michael Bennett et al., Applause Theatre & Cinema Books, New York, 1995

ISBN: 978-1-55783-364-8

The vocal score, book and libretto are available in electronic form.

Monologue 2

Play: 'Arcadia'
Playwright: Tom Stoppard
Character: THOMASINA

Monologue

From: I know who it is, it is your friend Byron. (page 36)
To: How can we sleep for grief? (page 38)
Omitting: All lines from Septimus

and

Thomasina: Correct? What was incorrect in it? (*She looks into the book.*) Alpha minus? Pooh! What is the minus for? (page 37)

Thomasina: A gibe is not a rebuttal. (page 37)

Thomasina: Then (in the line 'Then why do your equations only describe the shapes of manufacture?') (page 37)

Thomasina: What a faint heart! (page 37)

Thomasina: Is it Cleopatra? (page 38)

Scene

From: SCENE THREE *The schoolroom. The next morning.* (page 35)
To: Chater: Oh! But ... Captain Brice ...! (*He hurries out after BRICE.*) (page 42)
Source: Tom Stoppard, *Arcadia*, Samuel French, New York
 ISBN: 978-0-573-69566-7
 This title is available as an ebook.

Monologue 3

Play: 'On the Wallaby'
Playwright: Nick Enright
Character: MARGARET

Monologue

From: We lived in Happy Valley, until today. (page 60)
To: I've seen one little house there I wouldn't mind living in myself. (page 61)
Omitting: No lines are to be omitted.

Scene

From: Stage direction: *He exits. Begin slide sequence seventeen. 'SYDNEY, 1932'. The Harbour Bridge near completion and a row of Redfern backyards.* (page 58)
To: Stage direction: *She runs out. KATH folds the letter carefully and follows her.* (page 62)
Source: Nick Enright, *On the Wallaby*, <<http://australianplays.org/script/CP-1966>>
 The PDF from the web page given above was sourced and adapted from the 1982 Currency Press published edition of the play (ISBN: 978-0-868-19060-8). Page numbers in the published edition and the PDF may vary.

Monologue 4

Play: 'Blithe Spirit'
Playwright: Noël Coward
Character: MADAME ARCATI

Monologue

From: Presently, when the music begins, I am going to switch out the lights. (page 27)
To: Madame Arcati *suddenly gives a loud scream* (page 31)
Including: Madame Arcati *starts to moan and a child's voice is heard reciting rather breathlessly: 'Little Tommy Tucker' (page 31) but excluding and comes back slowly to stool and sits – then in the darkness.*
Omitting: All lines from Charles, Ruth, Dr Bradman and Mrs Bradman
and
 Madame Arcati: Oh, my dear, one can never tell – (page 28)
 Madame Arcati (*indulgently*): That really is not necessary, Mrs Condomine – I assure you I have my own methods of dealing with Elementals. (page 28)
 Madame Arcati: Absolutely nothing, Dr Bradman. (page 28)
 From: Madame Arcati: Is your cold better, dear? (page 29)
 To: Madame Arcati: Oh, oh, oh! ... be good, there's a dear child. (page 29)

Scene

From: Madame Arcati: Please stay where you are – I can manage. (page 26)
To: Madame Arcati: – we must try again some other evening. (page 36)
Source: Noël Coward, *Blithe Spirit*, Methuen Drama, London
 ISBN: 978-0-413-77197-1
 This title is available as an ebook.

Monologue 5

Play: 'Sylvia'
Playwright: AR Gurney
Character: SYLVIA

Monologue

From: Where shall I sit? (page 64)
To: After all, her majesty won't be there to object. (page 68)
Omitting: All lines from Greg

and

Sylvia: A what? (page 66)
 Sylvia: It's in the shape of a cat. (Page 66)
 Sylvia: Amused? ... But not good enough. (page 66)
 Sylvia: Thanks for letting me in on it. (page 66)
 Sylvia: That Akita ... How many? (page 66)
 Sylvia: They forget to feed you ... they leave you locked in some car for hours on end – (page 67)
 Sylvia: When? (page 67)
 Sylvia: B*****t! That's just b*****t, Greg! (page 68)
 Sylvia: Never! (page 68)

Scene

From: Greg: You look particularly glamorous today, Sylvia. (page 63)
To: The end of the play
Source: AR Gurney, *Sylvia*, Dramatists Play Service, Inc., New York
 ISBN: 978-0-8222-1496-0

Monologue 6

Play: 'A Midsummer Night's Dream'
Playwright: William Shakespeare
Character: TITANIA

Monologue

From: These are the forgeries of jealousy: (Act 2 Scene 1, line 81, page 31)
To: And for her sake I will not part with him. (Act 2 Scene 1, line 137, page 36)
Omitting: All lines from Oberon

Scene

From: Start of Act 2 Scene 1 (page 26)
To: End of Act 2 Scene 1 (page 43)
Source: William Shakespeare, *A Midsummer Night's Dream*, Bloomsbury Arden
 Shakespeare, London, 2013
 ISBN: 978-1-903436-60-8

MALE CHARACTER MONOLOGUES

Monologue 7

Play: ‘The Drowsy Chaperone’
Playwright: Music and lyrics by Lisa Lambert and Greg Morrison,
 book by Bob Martin and Don McKellar
Character: MAN

Monologue

From: Hello. How are we today? (page 5)
To: The curtain is going up. I can’t wait! (page 6)
Omitting: No lines are to be omitted.
Note: If a student chooses to use music, it must come from the published score of the musical.

Scene

From: Prologue: The theatre is dark. A voice from the stage addresses the waiting audience. (page 5)
To: The curtain is going up. I can’t wait! (page 6)
Source: Lisa Lambert and Greg Morrison (music and lyrics), Bob Martin and Don McKellar (book), *The Drowsy Chaperone – A Musical within a Comedy*, <www.scribd.com/doc/265506350/The-Drowsy-Chaperone-Script>

Monologue 8

Play: ‘Arcadia’
Playwright: Tom Stoppard
Character: BERNARD

Monologue

From: On April 16th 1809 (page 53)
To: By the way, Valentine, do you want a credit? – ‘the game book recently discovered by.’? (page 55)
Omitting: All lines from Hannah, Chloe and Valentine
and
 Bernard: Do you mind? (page 53)
 Bernard: It’s all right, I’ll read it to myself. (page 54)
 Bernard: I don’t have to do this. I’m paying you a compliment. (page 55)
 Bernard: Hannah’s not even paying attention. (page 55)
 Bernard: Oh thanks! (page 55)
 Bernard: Where was I? (page 55)

Scene

From: BERNARD *is pacing around, reading aloud from a handful of typed sheets.* (page 53)
To: Bernard: There you are, he wrote it after coming home from a party. (page 61)
Source: Tom Stoppard, *Arcadia*, Samuel French, New York
 ISBN: 978-0-573-69566-7
 This title is available as an ebook.

Monologue 9

Play: 'Children of the Black Skirt'
Playwright: Angela Betzien
Character: HORROCKS

Monologue

From: Dear Miss Emily Greenant, Governess, Golgotha Orphanage. (page 24)
To: It's unacceptable, entirely unacceptable. (page 28)
Omitting: All lines from New One and Old One

and

From: Horrocks: I have dreamt about those fine fat fingers (page 24)
To: Horrocks: Yours-in-service, Harrold Horrocks. (page 24)

Scene

From: *THE BLACK SKIRT* claps again. A macabre grooming ritual begins. (page 21)
To: *NEW ONE* reaches out to touch *OLD ONE*'s raw, scrubbed skin. She flinches with pain. (page 28)

Source: Angela Betzien, *Children of the Black Skirt*, Currency Press Pty Ltd, Strawberry Hills, 2015
 ISBN: 978-0-868-19760-9
 This title can be obtained from <www.australianplays.org/script/CP-135>.

Monologue 10

Play: 'Metamorphoses'
Playwright: Mary Zimmerman
Character: PHAETON

Monologue

From: And I'm like, well, if it's true how come there's no proof of it? (page 63)
To: O-V-E-R. Over. (page 67)
Omitting: All lines from Therapist and Apollo

Scene

From: Therapist: Go on. (page 62)
To: Phaeton: O-V-E-R. Over. (page 67)

Source: Mary Zimmerman, *Metamorphoses*, Northwestern University Press, Evanston, 2002
 ISBN: 978-0810119802

Monologue 11

Play: 'A Midsummer Night's Dream'
Playwright: William Shakespeare
Character: OBERON

Monologue

From: Well, go thy way; thou shalt not from this grove (Act 2 Scene 1, line 146, page 36)

To: And make her full of hateful fantasies. (Act 2 Scene 1, line 258, page 43)

Omitting: All lines by Puck, Demetrius and Helena

and

Oberon: But who comes here? I am invisible; / And I will overhear their conference. (lines 186 and 187, page 39)

Oberon: Fare thee well, nymph; ere he do leave this grove / Thou shalt fly him, and he shall seek thy love. (lines 245 and 246, page 42)

Scene

From: Start of Act 2 Scene 1 (page 26)

To: End of Act 2 Scene 1 (page 43)

Source: William Shakespeare, *A Midsummer Night's Dream*, Bloomsbury Arden Shakespeare, London, 2013
 ISBN: 978-1-903436-60-8

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

Play: 'The Melon Thief'
Playwright: Translation by Shio Sakanishi
Character: MELON THIEF
Note: For the purposes of this examination, the character may be male or female.

Monologue

From: I implore you, folding my already seven-folded knees into eight-fold. (page 72)

To: I am tricked. Forgive me, forgive me. (page 74)

Omitting: All lines from Gentleman

Scene

From: Gentleman: I am a country gentleman who dwells in this neighborhood. (page 71)

To: Gentleman: Do not let him get away. (page 74)

Source: *The Ink-smeared Lady and Other Kyogen*, Shio Sakanishi (trans.), Charles E Tuttle Company, Tokyo, 1960
 This title is available as an ebook.

Monologue 13

Play: 'The Burial at Thebes'
Playwright: Seamus Heaney
Character: TIRESIAS
Note: For the purposes of this examination, the character may be male or female.

Monologue

From: I know things once I sit in that stone chair / And the birds begin to skirl above my head. (page 57)

To: When enemy cities rise to avenge each corpse / You left dishonoured on the battlefield. (page 62)

Omitting: All lines from Creon

and

Tiresias: This is bad. Does nobody realize – (page 59)

Tiresias: Honest advice is not a thing you buy. (page 60)

Tiresias: As you should know. It is your problem, Creon. (page 60)

Tiresias: It's an insult to imply I am a fake. (page 60)

Tiresias: Rulers too have a name for being corrupt. (page 60)

Tiresias: A king my words once helped to save this city. (page 60)

Tiresias: My second sight scares me and should scare you. (page 61)

Tiresias: Talk of bribes won't shield you from the truth. (page 61)

Scene

From: Antigone: No flinching then at fate. (page 53)

To: Creon: And therefore I'll be there to bring her out. (page 63)

Source: Seamus Heaney, *The Burial at Thebes*, Farrar, Straus and Giroux, New York, 2005

ISBN: 978-0-374-53007-5

This title is available as an ebook.



VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY

VCE Theatre Studies

Stagecraft examination 2016

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)

- Costume
- Make-up
- Properties
- Set
- 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.