



**Victorian Certificate of Education  
2020**

**THEATRE STUDIES**

**Monologue examination 2020**



## Guidelines for students and teachers

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### Monologue examination conditions

1. The monologue 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 monologue examination venue is set annually by the VCAA.

### Examination room conditions

1. Students will be allocated an examination room at the monologue examination venue in which they will undertake their examination. Students and their teachers are not permitted to request a change of room.
2. Only the assessors and any personnel authorised by the VCAA will be permitted in the examination room with the student during the monologue examination.
3. The performance will use a single clearly lit space. No changes to the lighting grid, or to the lighting provided in the examination room, are permitted. Any use of lighting by the student for the production roles of **either** Actor and Director **or** Designer will be in addition to the lighting state provided.
4. The room will be equipped with a power outlet. Any electrical equipment that the student intends to use in the room and that will be plugged into the power outlet must be tested and tagged beforehand.
5. The student should interpret the monologue in such a manner that their performance uses an area no larger than 5 m × 5 m. This performance space will be delineated in the examination room and students must work within this designated area. Designers should design for an interpretation of the monologue that could be performed within this area.
6. Two chairs will be provided in the examination room. Any other items, if required by the student, must be carried into the room, set up and removed from the room by the student alone, and within the allotted time.
7. Students should be aware that some venues have standard-sized doors/doorways (some examination rooms have single, not double, doors/doorways) and that items to be used in the examination need to fit through this opening (height and width).
8. 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 monologue examination.
9. The assessors are the audience for the interpretation. In this context, the assessors are fulfilling the role of those for whom the interpretation is intended.
10. Students must not walk behind and/or touch and/or approach the assessors during their monologue examination.
11. Students are not permitted to ask assessors to touch design materials or other items during their monologue examination.
12. Students are required to be aware of safe and ethical working practices associated with theatre production when interpreting the monologue. In the examination room, the health and safety of both students and assessors is paramount. Students 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 laser lights, tasers, 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 perceived to cause, injury to themselves or others. 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 consideration must be given to the selection of props or 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 permitted to use it. The decision of the assessors will be final.

13. Students may bring into the examination room only items or materials that will directly assist them in communicating their interpretation. Students should be mindful of the time limit regarding the set-up and removal of materials.
14. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
15. Students are responsible for cleaning up and removing, by the end of their allotted examination time, any materials they bring into the space for their examination.
16. Students may bring a laptop, MP3 player, tablet, mobile phone or other such portable audio devices into the examination room. Recording functions on audio equipment must be disabled during the examination. Where a laptop is used, the student should direct the screen of the device towards the assessors. A mobile phone is permitted in the examination room if it is to be used as a prop or as an audio replay device. Note: The phone must be in 'flight mode' and wi-fi functions on any device must be disabled before the student enters the examination room.
17. Students are not to wear their school uniform during their monologue examination and should be mindful of any props or other materials that may identify them or their school.
18. All student performances will be recorded. An audiovisual recording of all student performances will provide a valuable additional quality assurance measure. Recordings will not be used for any other purpose without first obtaining student consent.
19. Any updates to the conditions for this examination will be published in the *VCAA Bulletin*.

### **Format of the monologue examination**

1. Students will select and interpret a prescribed monologue in the production role of **either** Actor and Director **or** Designer. For the production role of Designer, any **two** of the following design areas must be applied: costume, make-up, props, set, lighting, sound.
2. There will be **no more than 12 minutes** for the entire examination. A timing device will be used during the examination.
3. The examination will be in two stages and these stages combined **must not exceed eight minutes**.
  - Students will have a maximum of two minutes to set up the materials for their monologue examination and this will be timed. If a student is still setting up at the two-minute mark, they will be instructed to commence Stage 1 – Interpretation. It is recommended that Stage 1 of the examination not exceed six minutes.
  - Stage 2 – Interpretation Statement will follow Stage 1 **without a break**. If a student is still undertaking their monologue examination at the eight-minute mark, they will be instructed to stop.
4. The two stages of the examination will be assessed against common criteria and a total mark will be awarded for both Stage 1 and Stage 2 combined.

### **Stage 1 – Interpretation**

1. Students are required to develop an interpretation of **one** of the prescribed monologues in this document. The interpretation should be developed as part of Unit 4, Area of Study 1 and Area of Study 2. A copy of the prescribed version of the monologues is available from the VCAA. This document clearly indicates any lines to be omitted or added.
2. Marks will not be awarded for an interpretation that does not use one of the prescribed monologues in this document.
3. The monologue is the only aspect of the specified scene that is to be interpreted for the examination.
4. The interpretation should draw on the knowledge and skills developed in the interpretation of the scene, as well as knowledge of the wider contexts of the play. Students should ensure the contexts of the monologue are presented in their interpretation and referred to in their oral Interpretation Statement.
5. The interpretation of the scene in Unit 4, Area of Study 1 and Area of Study 2, should inform the interpretation of the monologue presented in the examination, including contextualising the monologue within the scene and within the full script.

6. Other interpretative decisions may be relevant and these may be mentioned in the Interpretation Statement.
7. Reading from notes is not permitted in Stage 1 of the examination. Students are also not permitted to replay previously recorded lines from the monologue, dialogue from other characters or lines from any other omitted text. Students are not to sing to or recite to previously recorded song words/lyrics.
8. The singing of song lyrics contained within the prescribed monologue must be consistent with the published score of the music. Any published version of the score is acceptable. For students interpreting the monologue as an Actor and Director, singing the song lyrics without enactment will not constitute a performance as required by this examination.
9. Students are required to make a clear distinction between the completion of Stage 1 – Interpretation and the commencement of Stage 2 – Interpretation Statement.
10. All characters in the student’s selected prescribed monologue must be portrayed or referred to in the gender identified. For gender-neutral monologues, students are permitted to portray the character as male, female or a non-specific gender.
11. Students may apply the stage directions as contained in the prescribed monologue or use them as a guide.
12. Students are expected to interpret their selected prescribed monologue in the production roles of **either** Actor and Director **or** Designer.
  - **Option 1 – Actor and Director**
    - Students interpreting the monologue as an Actor and Director are required 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 monologue. This may include those of other characters and, in some instances, lines from the specified character.
    - Students interpreting the monologue as an Actor and Director will not be prompted during the delivery of the monologue in Stage 1 – Interpretation.
    - Students interpreting the monologue as an Actor and Director may choose to apply design areas such as costume, make-up, props, set, lighting and/or sound to their interpretation.
  - **Option 2 – Designer**
    - For the production role of Designer, any **two** of the following design areas must be applied: costume, make-up, props, set, lighting, sound.
    - Students interpreting the monologue as a Designer and who have selected ‘costume’ as one of their design areas may choose to wear the costume. Alternatively they may choose to wear theatre blacks and present the costume on a mannequin or on/by using another type of stand. Designers should not wear costume(s) and/or make-up if these are not their chosen design areas.
    - Students interpreting the monologue as a Designer are permitted to bring models into the examination room. However, they should not bring in an item that is so small that the assessors are unable to see relevant detail.

### **Stage 2 – Interpretation Statement**

1. An Interpretation Statement template has been provided on page 17.
2. Students are required to deliver the Interpretation Statement orally after they have completed Stage 1 – Interpretation.
3. Students are required to describe, explain and justify their interpretative decisions as demonstrated in Stage 1. Students can reference any one or more of the following: dramaturgy, application of production roles, contexts, elements of theatre composition, structure, plot, character(s), themes, images and ideas, intended meanings, theatre style(s), theatrical possibilities, language of the script, and understanding of audience culture.
4. When delivering the Interpretation Statement, students are permitted to refer to the notes they have written on their Interpretation Statement. Speaker notes, other than those written by the student on their Interpretation Statement, are not permitted.
5. Once students have completed the delivery of their Interpretation Statement, they are to submit to the assessors a single hard copy of the Interpretation Statement that they used/referred to during the examination.

## Notes

1. While the VCAA considers all of the plays on the list of prescribed monologues to be suitable for study, teachers are expected to be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored.
2. While the VCAA has made every effort to ensure that no offensive language is used in the actual monologues, some plays contain a variety of suggestive and/or potentially offensive words and phrases. This language occurs with intermittent frequency. However, it may invite adverse comments from some areas of the community and may be considered offensive to some students.
3. Where a term may cause offence to students, this term may be removed from the dialogue. In songs, another appropriate word(s) may be used as a substitute.
4. Before selecting plays for study and prior to students reading the play and/or studying the script, teachers are expected to familiarise themselves with these issues. Information provided in this examination about themes and/or language used in specific plays is a guide only.
5. The copy of the prescribed version of the monologues obtained from the VCAA should be used in conjunction with the full script to complete the work associated with Unit 4, Area of Study 1 and Area of Study 2. Where the version of the complete play is different from the version 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. Some of the plays containing the prescribed monologues may have limited availability. Teachers are required to check the availability of the prescribed monologues at the earliest opportunity. Where an ebook version of a play is available, this will be indicated on the prescribed monologues.
8. Teachers should consult the examination specifications (February 2019) on the VCAA website for more details regarding the examination and the assessment criteria.
9. For any enquiries about the monologues or to obtain a copy of the prescribed version of the monologues, contact Kristin Allen, VCE Assessment Project Manager, telephone: (03) 9225 2356, email: <allen.kristin.m@edumail.vic.gov.au>.
10. For any other enquiries, contact Glenn Martin, Project Manager, Assessment Operations, telephone: (03) 9225 2212, email: <martin.glenn.w1@edumail.vic.gov.au>.
11. For any enquiries regarding the study, contact Margaret Arnold, Curriculum Manager, telephone: (03) 9032 1681, email: <arnold.margaret.j@edumail.vic.gov.au>.

## Prescribed monologues

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The prescribed monologues on pages 7–16 of this document apply to both Option 1 – Actor and Director and Option 2 – Designer. For the examination, students are to select **one** monologue from the prescribed monologues.

Page numbers are provided for assistance with finding the relevant passages in the prescribed edition of the play. These page numbers are highly likely to change between editions. ISBN numbers have been provided where they are available. These may change between editions. ISBN numbers do, however, offer a guide to teachers wishing to locate specific editions of a play.

Where dialogue has been adapted into a prescribed monologue, students may respond freely in their interpretation of the omitted lines.

The gender of the character, if stated, 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.

If a student chooses to sing some or all of the song lyrics contained within a monologue, the melody must be consistent with the published score of the music. Any published version of the score is acceptable. For students interpreting the monologue as an Actor and Director, singing the song lyrics without enactment does not constitute a performance as required by this examination.

## Female character monologue

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### Prescribed monologue 1

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**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 13)  
**To:** And I laid a little spell on them. (page 15)  
**Omitting:** Lines from NARRATOR, BAKER and BAKER'S WIFE

#### *Specified scene*

**From:** NARRATOR: Once upon a time –  
**To:** ALL: And home before dark!  
**Page reference:** 3–21

**Prescribed edition:** Stephen Sondheim and James Lapine, *Into The Woods*, Theatre Communications Group Inc., New York, 2013  
ISBN 978-0-930452-93-3

## Female character monologue

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### Prescribed monologue 2

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**Play:** *Faith Healer*  
**Playwright:** Brian Friel  
**Character:** GRACE

#### *Monologue*

**From:** But the real trouble was the faith healing. (page 351)  
**To:** And I knew at once – I knew it instinctively – that before the night was out he was going to measure himself against the cripple in the wheelchair. (page 352)  
**Omitting:** No lines are to be omitted.

#### *Specified scene*

**From:** **PART TWO: GRACE**  
*We discover GRACE HARDY on stage, the same set as Part One, with the rows of seats removed.*  
**To:** GRACE: – Oh my God I don't know if I can go on without his sustenance.  
**Page reference:** 341–353

**Prescribed edition:** Brian Friel, *Brian Friel: Plays I*, Faber and Faber Limited, London, 1996  
ISBN 978-0-571-17767-7  
This title is available as an ebook.

## Female character monologue

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### Prescribed monologue 3

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**Play:** *Euripides' Medea* (a new version)  
**Playwright:** Tom Paulin  
**Character:** NURSE

#### *Monologue*

**From:** It's a lunk day today (page 3)  
**To:** I'm so frightened you may come to harm. (page 8)  
**Omitting:** Lines from TUTOR and MEDEA  
**and**  
 NURSE: from 'Old teacher' to 'for our master and for us.' (page 5)  
 NURSE: from 'I envy you your innocence.' to 'Her grief has only just begun.'  
 (page 6)  
 NURSE: 'What news old man? Don't keep it to yourself.' (page 6)  
 NURSE: from 'Please. Please.' to 'If I must keep a secret –' (page 6)  
 NURSE: from 'Jason would never let that happen.' to 'It is not with them.'  
 (page 7)  
 NURSE: from 'We're done for then.' to 'but now it's turned to storm.' (page 7)  
 NURSE: 'And why do you hate them so?' (page 8)

#### *Specified scene*

**From:** NURSE: It's a lunk day today  
**To:** CHORUS: and you have every reason to grieve.  
**Page reference:** 3–15

**Prescribed edition:** Tom Paulin, *Euripides' Medea*, Nick Hern Books Limited, London, 2010  
 ISBN 978-1-84842-094-6

## Female character monologue

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### Prescribed monologue 4

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**Play:** *Murder at Warrabah House*  
**Playwright:** May Jasper and Sam Wilson, with development from Samantha Hill  
**Character:** HATTIE and the character of ARTHUR, which HATTIE recreates

#### *Monologue*

**From:** [...] you. You, so observant, you so conscious of things above your station (page 34)  
**To:** *HATTIE [...] considers the letter for a time before scrunching it up, and throwing it away.* (page 36)  
**Including:** ARTHUR's lines  
**Omitting:** PEGGY's lines

#### *Specified scene*

**From:** HATTIE: When we returned to the house, everyone was in their own room.  
**To:** HATTIE: *It is quite exhausting to go digging through one's past, and I would prefer not to make a habit out of it.*  
**Page reference:** 28–36  
**Notes:** This monologue comprises two characters. Both characters must be portrayed in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one character to another.  
 Where indicated in the script, students may read from Hattie's letter or may choose not to do so. If students read from the letter, the prop must **not** have the scripted lines written/printed on it.  
 Except for the following, all other lines in italics are dialogue that HATTIE delivers:

- *She draws the candlestick out from behind ARTHUR's chair.* (page 34)
- *HATTIE [...] considers the letter for a time before scrunching it up, and throwing it away.* (page 36)

**Prescribed edition:** May Jasper and Sam Wilson, with development from Samantha Hill, *Murder at Warrabah House*, A Playlab Indie Publication, Brisbane, 2015  
 ISBN 978-1-925-33-809-6  
 This title is also available at Australian Plays, <australianplays.org>.

## Male character monologue

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### Prescribed monologue 5

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

#### *Monologue*

**From:** There are giants in the sky (page 59)  
**To:** Where is Milky-White? (page 61)  
**Omitting:** BAKER's lines

#### *Specified scene*

**From:** The start of Act One Scene Three  
**To:** The end of Act One Scene Three  
**Page reference:** 59–82

**Prescribed edition:** Stephen Sondheim and James Lapine, *Into The Woods*, Theatre Communications Group Inc., New York, 2013  
ISBN 978-0-930452-93-3

## Male character monologue

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### Prescribed monologue 6

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**Play:** *Faith Healer*  
**Playwright:** Brian Friel  
**Character:** FRANK

#### *Monologue*

**From:** We'd arrive in the van usually in the early evening. (page 335)  
**To:** [...] they would have sought us out. (page 337)  
**Omitting:** No lines are to be omitted.

#### *Specified scene*

**From:** *The stage is in darkness. Brief pause.*  
**To:** *(He looks at the audience for about three seconds. Then quick black.)*  
**Page reference:** 331–341

**Prescribed edition:** Brian Friel, *Brian Friel: Plays 1*, Faber and Faber Limited, London, 1996  
ISBN 978-0-571-17767-7  
This title is available as an ebook.

## Male character monologue

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### Prescribed monologue 7

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**Play:** *Faith Healer*  
**Playwright:** Brian Friel  
**Character:** TEDDY

#### *Monologue*

**From:** Let me tell you about two dogs I had once. (page 355)  
**To:** God! Bloody artists! (page 357)  
**Omitting:** No lines are to be omitted.

#### *Specified scene*

**From:** *We discover TEDDY on stage.*  
**To:** *(He stands for some seconds just looking at the audience. Then he does not see them any more. He sits on his chair and puts on the record. After the first few lines fade rapidly to black.)*  
**Page reference:** 353–369

**Prescribed edition:** Brian Friel, *Brian Friel: Plays I*, Faber and Faber Limited, London, 1996  
ISBN 978-0-571-17767-7  
This title is available as an ebook.

## Male character monologue

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### Prescribed monologue 8

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**Play:** *Private Peaceful*  
**Playwright:** Michael Morpurgo, adapted by Simon Reade  
**Character:** TOMMO and the characters of SERGEANT MAJOR and TOOTHLESS OLD LADY, which TOMMO recreates

#### *Monologue*

**From:** At home, I tried never to be alone with Molly – (page 16)  
**To:** I ran all the way home. (page 19)  
**Omitting:** No lines are to be omitted.  
**Note:** This play was written for one actor who portrays all of the characters.

#### *Specified scene*

**From:** TOMMO: At home, I tried never to be alone with Molly –  
**To:** TOMMO: I would do it with Charlie.  
**Page reference:** 16–20

**Prescribed edition:** Michael Morpurgo and Simon Reade, *Private Peaceful*, Samuel French  
ISBN 978-0-573-14202-4  
This title is available as an ebook.

## Gender-neutral character monologue

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### Prescribed monologue 9

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**Play:** *Our Town*  
**Playwright:** Thornton Wilder  
**Character:** STAGE MANAGER

#### *Monologue*

**From:** This is certainly an important part of Grover's Corners. (page 86)  
**To:** Aren't they waitin' for the eternal part in them to come out clear? (page 88)  
**Omitting:** STAGE MANAGER: from 'You come up here, on a fine afternoon and you can see range on range of hills' to '*Then pointing down in the audience.* there, quite a ways down, is Grover's Corners.' (page 86)

#### *Specified scene*

**From:** *During the intermission the audience has seen the stagehands arranging the stage.*  
**To:** STAGE MANAGER: And here comes a Grover's Corners boy, that left town to go out West.  
**Page reference:** 85–88

**Prescribed edition:** Thornton Wilder, *Our Town*, Harper Perennial Modern Classics, New York, 2003  
ISBN 978-0-06-051263-7  
This title is available as an ebook.

## Gender-neutral character monologue

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### Prescribed monologue 10

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**Play:** *boy girl wall*  
**Playwright:** Matthew Ryan and Lucas Stibbard  
**Character:** NARRATOR, SOCK THOM, SHADOW TERRY, SOCK ALETHEA,  
POWER BOX

#### *Monologue*

**From:** NARRATOR: In the middle of the night Thom woke in a dream to discover that he was a sock puppet. (page 15)  
**To:** NARRATOR: [...] shook his head and went to leave his apartment. (page 18)  
**Omitting:** Lines from WEDNESDAY and FRIDAY  
**and**  
NARRATOR: from 'But he couldn't get the girl from the party out of his head.' to 'And all the success he'd ever wanted for himself.' (page 16)

#### *Specified scene*

**From:** NARRATOR: Let us now move back through space and time to a distant star called RS Ophiuchi.  
**To:** MEL: Okay-pokey. Smell you later.  
**Page reference:** 14–19

**Prescribed edition:** Matthew Ryan and Lucas Stibbard, *boy girl wall*, Currency Press Pty Ltd, Strawberry Hills (NSW), 2018  
ISBN 978-0-86819-955-9  
This title is also available at Australian Plays, <[australianplays.org](http://australianplays.org)>.

STUDENT NUMBER

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Letter

## THEATRE STUDIES

### Monologue examination

#### INTERPRETATION STATEMENT

Prescribed monologue number

Character

**Instructions**

At the conclusion of Stage 2 of the examination, this copy of the written Interpretation Statement, highlighting the key influences on your interpretation of the monologue, **must** be given to the assessors.

**Production role** (Tick the appropriate box or boxes.)

Option 1 – Actor and Director Option 2 – Designer 

(Select any two of the following.)

costume  make-up props  set lighting  sound **Key influences on the interpretation of the monologue**

Students are required to describe, explain and justify their interpretative decisions as demonstrated in Stage 1. Students can reference any one or more of the following: dramaturgy, application of production roles, contexts, elements of theatre composition, structure, plot, character(s), themes, images and ideas, intended meanings, theatre style(s), theatrical possibilities, language of the script, and understanding of audience culture.