



**Victorian Certificate of Education  
2021**

**THEATRE STUDIES**  
**Monologue examination**

**Monday 4 October 2021 to Sunday 31 October 2021**



## 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. Students must not walk behind and/or touch the assessors during their monologue examination.
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 are not permitted to ask assessors to touch design materials or other items during their monologue examination.
11. 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.

12. 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.
13. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
14. Students are responsible for cleaning up and removing, by the end of their allotted examination time, any materials, objects and substances they bring into the space for their examination.
15. 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.
16. 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.
17. 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.
18. 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. 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 monologues in which the gender of a character is not prescribed, students are permitted to portray the character as male, female or in 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 pages 17 and 18.
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. Students are required to identify two elements of theatre composition that are most evident in their interpretation of the monologue.
5. 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.
6. 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 (Version 2, February 2021) 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 Anne Smithies, Project Manager, VCE Assessment, telephone: (03) 9225 2349, email: <Anne.Smithies@education.vic.gov.au>.
10. For any other enquiries, contact Glenn Martin, Project Manager, Assessment Operations, telephone: (03) 9225 2212, email: <Glenn.Martin@education.vic.gov.au>.
11. For any enquiries regarding the study, contact Margaret Arnold, Curriculum Manager, telephone: (03) 9059 5140, email: <Margaret.Arnold@education.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. 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

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### Prescribed monologue 1

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**Play:** *The Threepenny Opera*  
**Playwright:** Bertolt Brecht  
**Character:** POLLY and POLLY as PIRATE JENNY

#### *Monologue*

**From:** Gentlemen, if none of you wishes to perform, I myself will sing a little song (page 19)  
**To:** Will vanish with me. (page 21)  
**Omitting:** All lines from WALTER and MATTHEW  
**Note:** Any edition of Kurt Weill's melody is acceptable.

#### *Specified scene*

**Act One (Scene Two)**  
**From:** Deep in the heart of Soho the bandit Mac the Knife is celebrating his marriage to Polly Peachum, the beggar king's daughter.  
**To:** BOTH: Regardless of where we are.  
**Page reference:** 12–26

**Prescribed edition:** Bertolt Brecht, *The Threepenny Opera*, Ralph Manheim and John Willett (trans), Methuen Drama, London, 2000  
ISBN 978-0-413-39030-1  
This title is available as an ebook.

## Female character

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### Prescribed monologue 2

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**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 6)  
**To:** [...] the Marriage Hymn, which had been specially composed for her by Henry Purcell himself! (page 11)  
**Omitting:** From: The tables were piled high [...] (page 6)  
 To: [...] stood salivating to consume them! (page 6)  
**and**  
 From: – in a *blaze of perfect diamonds* [...] (page 6)  
 To: [...] to her chaste looks! (page 6)  
**and**  
 LETTICE: as she did so – at that precise moment (page 6)  
**and**  
 From: Imagine the scene! (page 6)  
 To: [...] *her hair and clothes aggressively plain.* (page 10)

#### *Specified scene*

**ACT I Scene One: C and Scene One: D**  
**From:** LETTICE: You are looking now at what is indisputably the most famous staircase in England!  
**To:** LETTICE: ...Hailed to Judgement?  
**Page reference:** 6–16

**Prescribed edition:** Peter Shaffer, *Lettice and Lovage*, Samuel French  
 ISBN 978-0-573-01823-7



## Female character

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### Prescribed monologue 3

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**Play:** *Emilia*  
**Playwright:** Morgan Lloyd Malcolm  
**Character:** EMILIA 1, EMILIA 2 and EMILIA 3

#### *Monologue*

**From:** EMILIA 1: My voice feels too loud in here. (page 5)  
**To:** EMILIA 1: And yet... (page 5)  
**Omitting:** EMILIA 1: You see? I can be tamed. (page 5)

and

**From:** EMILIA 2: That there be women [...] (page 38)  
**To:** EMILIA 2: [...] the ills we do, their ills instruct us so. (page 38)  
**Omitting:** EMILIA 2: Imagine it so for you. Then see how my own desires languish in the dark. (page 38)  
 EMILIA 2: That we have less, to be able to survive? (page 38)  
 EMILIA 2: from 'What is it that they do' to 'It is so too.' (page 38)

and

**From:** EMILIA 3: I want to tell you about anger. (page 81)  
**To:** EMILIA 3: [...] our flames burn bright. (page 82)  
**Omitting:** EMILIA 3: from 'And that my hatred of the men' (page 81) to 'stone them and burn them.' (page 82)

#### *Specified scenes*

**From:** ACT 1, SCENE 1, ACT 1, SCENE 9, and ACT 2, SCENE 9 and SCENE 10  
 SUSAN BERTIE: Cheer up Emilia [...]  
**To:** *Time passes...*  
**Page reference:** 5–10

and

**From:** SHAKESPEARE: I heard. Are you alright?  
**To:** EMILIA 2: And for all my daughters I will never know.  
**Page reference:** 37–39

and

**From:** EMILIA 3: You died long ago old man.  
**To:** EMILIA 3: The stakes we have been tied to will not survive if our flames burn bright.  
**Page reference:** 80–82

**Prescribed edition:** Morgan Lloyd Malcolm, *Emilia*, Oberon Books Ltd, London, 2020  
 ISBN 978-1-786-82481-3  
 This title is available as an ebook.

## Female character

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### Prescribed monologue 4

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**Play:** *A Ghost in my Suitcase*  
**Playwright:** Vanessa Bates, adapted from the novel by Gabrielle Wang  
**Character:** POR POR

#### *Monologue*

**From:** First, eat, Little Cloud. (page 16)  
**To:** Follow me ... (page 25)  
**Including:** POR POR *takes up a position with sword and mirror.* (stage direction, page 21)  
 [*chanting and using the coin sword*] (stage direction, page 21)  
**Omitting:** All lines from CELESTE, MR GUO, MRS TAN, TING TING and BOATMAN  
**and**  
 POR POR: 'He' before 'was arrested' (page 17)  
 POR POR: Neither did your mother. (page 18)  
 POR POR: And so could you, Celeste (page 18)  
 POR POR: I told you (page 18)  
 POR POR: Perhaps. But (page 20)  
 POR POR: Who was the ghost, Mr Guo? (page 21)  
 POR POR: 'Yes.' before the line 'That is why I took in their little girl to live with me.' (page 25)  
**and**  
 From: CELESTE: There's something in here (page 21)  
 To: MR GUO: And thank you to your apprentice! (page 21)  
**and**  
 From: CELESTE: Por Por ... I was so scared. (page 22)  
 To: POR POR: Thank you, Mrs Tan. (page 24)  
**Adding:** 'Celeste,' before 'Bao Mansion' (page 16)  
 'My father' before 'was arrested' (page 17)  
 'where.' before 'I tried to find them' (page 17)  
 'Bells.' before 'No sword.' (page 19)  
 'Celeste.' before 'Mrs Tan mentioned' (page 24)  
 'Ting Ting.' after 'That is why I took in their little girl to live with me.' (page 25)

#### *Specified scene*

**From:** 6. *THE BUS RIDE*  
**To:** POR POR: Follow me ...  
**Page reference:** 12–25

**Prescribed edition:** Vanessa Bates, adapted from the novel by Gabrielle Wang, *A Ghost in my Suitcase*, Currency Press Pty Ltd, Strawberry Hills (NSW), 2019  
 ISBN 978-1-760-62288-6  
 This title is available as an ebook.

## Male character

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### Prescribed monologue 5

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**Play:** *Cyrano de Bergerac*  
**Playwright:** Martin Crimp, freely adapted from the play by Edmond Rostand  
**Character:** CYRANO

#### *Monologue*

**From:** But my nose is *huge* – (page 18)  
**To:** provided of course the invention's my own – (page 21)  
**Omitting:** All lines from DE GUICHE and VALVERT  
**and**  
 From: DE GUICHE: This is pathetic – what courtesy? – (page 18)  
 To: VALVERT: That was both barrels. (page 19)

#### *Specified scene*

**From:** THEATRE OWNER: Good evening, Monsieur de Bergerac.  
**To:** *Other stage hands repeat the warning 'Going dark! Going dark!'*  
*The lights dim. Everyone drifts out chatting ...*  
**Page reference:** 15–25

**Prescribed edition:** Martin Crimp, freely adapted from the play by Edmond Rostand, *Cyrano de Bergerac*, Faber and Faber Limited, London, 2019  
 ISBN 978-0-571-36140-3  
 This title is available as an ebook.

## Male character

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### Prescribed monologue 6

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**Play:** *A Month in the Country*  
**Playwright:** Brian Friel  
**Character:** DOCTOR (Ignaty Ilyich Shpigelsky)

#### *Monologue*

**From:** Matvey has the same idea as myself. (page 205)  
**To:** I hope you're not off simpering again? (page 208)  
**Omitting:** All lines from LIZAVETA  
DOCTOR: I'm not. (page 207)

#### *Specified scene*

**From:** *Afternoon the following day.*  
**To:** *He puts a confident arm around Lizaveta – to her alarm – and leads her and the Doctor off.*  
**Page reference:** 203–209

**Prescribed edition:** Brian Friel, *Brian Friel: Plays 3*, Faber and Faber Limited, London, 2014  
ISBN 978-0-571-30986-3  
This title is available as an ebook.

## Male character

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### Prescribed monologue 7

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**Play:** *Twelfth Night*  
**Playwright:** William Shakespeare  
**Character:** MALVOLIO

#### *Monologue*

**From:** Sweet lady, ho, ho! (page 190)  
**To:** Jove, not I, is the doer of this, and he is to be thanked. (page 198)  
**Omitting:** All lines from OLIVIA, MARIA and SERVANT

#### *Specified scene*

**ACT 3, SCENE 4**  
**From:** OLIVIA: [*aside*] I have sent after him; he says he'll come.  
**To:** MALVOLIO: You shall know more hereafter.  
**Page reference:** 188–202

**Prescribed edition:** William Shakespeare, *Twelfth Night*, Gretchen E Minton (ed.), 'The Arden Shakespeare' series, Bloomsbury Publishing Plc, London, 2020  
ISBN 978-1-350-00297-5  
This title is available as an ebook.

## Male character

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### Prescribed monologue 8

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**Play:** *Lake Disappointment*  
**Playwright:** Lachlan Philpott and Luke Mullins  
**Character:** DOUBLE

#### *Monologue*

**From:** There was this girl in my year at school. (page 1)  
**To:** Rowena! (page 4)  
**Omitting:** DOUBLE: from 'Past the church' to 'fishing.' (page 1)  
DOUBLE: from 'Check this out.' to 'Kids all love that line.' (page 4)

#### *Specified scenes*

**From:** **SCENE ONE, SCENE TWO, SCENE THREE and SCENE FOUR**  
**To:** DOUBLE: I don't need steroids.  
**Page reference:** 1–13

**Prescribed edition:** Lachlan Philpott and Luke Mullins, *Lake Disappointment*, Currency Press Pty Ltd, Strawberry Hills (NSW), 2017  
ISBN 978-1-760-62009-7  
This title is available as an ebook.

## Character without prescribed gender

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### Prescribed monologue 9

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**Play:** *The Threepenny Opera*  
**Playwright:** Bertolt Brecht  
**Character:** A BALLAD SINGER

#### *Monologue*

**From:** See the shark with teeth like razors. (page 3)  
**To:** Mackie, how much did you charge? (page 4)  
**Omitting:** No lines are to be omitted.

and

**From:** And the fish keep disappearing (page 85)  
**To:** Nobody can prove he's one. (page 85)  
**Omitting:** No lines are to be omitted.

**Notes:**

- The second part of the monologue, on page 85, is from the new closing verses to the ballad 'Mac the Knife'.
- Students are permitted to portray the character as male, female or in a non-specific gender.
- Any edition of Kurt Weill's melody is acceptable.

#### *Specified scene*

**From:** **PROLOGUE and ACT ONE: I**  
*Fair in Soho.*  
**To:** PEACHUM: Let's hope to God it is the wool merchant!  
**Page reference:** 3–11

**Prescribed edition:** Bertolt Brecht, *The Threepenny Opera*, Ralph Manheim and John Willett (trans), Methuen Drama, London, 2000  
 ISBN 978-0-413-39030-1  
 This title is available as an ebook.

## Character without prescribed gender

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### Prescribed monologue 10

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**Play:** *Salman Rushdie's Haroun and the Sea of Stories*  
**Playwright:** adapted by Tim Supple and David Tushingham  
**Character:** IFF

#### *Monologue*

**From:** I am the Water Genie, Iff, from the Ocean of the Streams of Story. (page 20)  
**To (and including):** *Iff throws the Hoopoe through the window into the night.*  
(stage direction, page 23)  
**Omitting:** All lines from HAROUN  
**Note:** Students are permitted to portray the character as male, female or in a non-specific gender.

#### *Specified scene*

**From:** CHORUS: It was dark when the coach arrived at the bus depot in K.  
**To:** HOOPOE: Three, two, one, zero. *Splashdown.*  
**Page reference:** 14–25

**Prescribed edition:** *Salman Rushdie's Haroun and the Sea of Stories*, adapted by Tim Supple and David Tushingham, Faber and Faber Limited, London, 1998  
ISBN 978-0-571-19693-7  
This title is available as an ebook.





## Victorian Certificate of Education 2021

STUDENT NUMBER           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.

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

**Option 1 – Actor and Director**

**Option 2 – Designer**

Select any two of the following:

costume <input type="checkbox"/>	make-up <input type="checkbox"/>
props <input type="checkbox"/>	set <input type="checkbox"/>
lighting <input type="checkbox"/>	sound <input type="checkbox"/>

2. **Elements of theatre composition**

Identify **two** elements of theatre composition that are most evident in your interpretation of the monologue.

- If you have selected the production role of **Actor and Director**, identify one element of theatre composition for Actor **and** one element of theatre composition for Director.
- If you have selected the production role of **Designer**, identify one element of theatre composition for **each** design area selected.

Production role (Actor **or** Designer – design area 1) \_\_\_\_\_

Element of theatre composition 1 \_\_\_\_\_

Production role (Director **or** Designer – design area 2) \_\_\_\_\_

Element of theatre composition 2 \_\_\_\_\_

**CONTINUES**

**3. 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.