

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2004**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 4 October to Sunday 31 October**

## GUIDELINES FOR STUDENTS AND TEACHERS

### Performance 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 Administrative Handbook*.
3. The performance venue is set annually by the VCAA.
4. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
5. Only the panel of assessors will be allowed in the examination room with the student during the examination.
6. Students are **not** permitted to bring any objects (including actual or imitation weapons) or substances deemed hazardous or illegal into the performance examination venue. The use of such items is **not** permitted in the performance.
7. The monologue will be presented as a single uninterrupted performance and last **not more than seven minutes**.
8. If a performance goes over the prescribed time limit the student will be asked to stop. A timing device will indicate when the seven minutes is over.
9. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. No additional time can be allowed. Students should be mindful of these time restrictions when preparing stagecraft for the monologue.
10. One table and two chairs will be provided in the examination room for students to use in performance if they wish.
11. Students may choose to perform to the assessors as audience or to an imagined audience, or both.

### Statement of Intention

1. A pro forma for the Statement of Intention will be published annually by the VCAA.
2. Immediately prior to performance students are required to present **three copies** of the Statement of Intention to the panel of assessors. The Statement of Intention should not exceed 100 words.
3. The Statement of Intention should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue.
4. The Statement of Intention will not be assessed.

### Practical applications and implications of the examination

- The monologue is the only aspect of the interpretation of a scene that is to be performed for the examination.
- The monologue performance should draw on the knowledge and skills developed in the interpretation.
- The interpretation should inform and contextualise the monologue within the scene and within the play.
- Some of the directional choices of the interpretation of the scene may not be apparent in the performance of the monologue. Rather, they may play an important role in the processes used in developing the interpretation of the monologue.
- Some of the directional choices and interpretative decisions of the interpretation of the scene may be relevant for mention in the Statement of Intention.

**Monologues**

1. Students are to develop a performance from **one** of the following monologues. The monologue should be developed in Unit 4 Outcome 1.
2. Students **must** select from the list of thirteen prescribed monologues. Marks will not be awarded for performances that do not use one of the monologues.
3. Reading does **not** constitute a performance.
4. All monologues may be performed by both male and female students.
5. In all monologues, students are to omit all spoken lines other than those allocated to the specified character.

**Notes:** Schools should note that some monologues and specified scenes may contain a variety of suggestive and/or potentially offensive language. Schools may substitute or delete such language from performances as they deem appropriate.

- Source materials listed include both Internet references and text references. Certain monologues include both type of reference. Use of either reference is acceptable and they are deemed to be equivalent.
- Teachers are advised that if they are uncertain whether the standard of the monologue they intend to use (if it is not exactly the one listed) is consistent with that identified in the VCAA monologue list, they should forward the following items to the VCAA:
  - a full copy of the monologue they propose to use
  - a copy of the publication details including publisher, date of publication and series (if any) to which the publication belongs.

These items are to be forwarded to:

VCE Examinations Unit  
Victorian Curriculum Assessment Authority  
41 St Andrews Place  
East Melbourne Vic 3002

Please mark the envelope with **Attention: Theatre Studies Monologues**

**Monologue 1**

<b>Play:</b>	<i>Tartuffe or The Imposter</i>
<b>Playwright:</b>	Moliere
<b>Published source:</b>	Penguin Classics – Moliere – <i>The Misanthrope and Other Plays</i> (1981), translated by John Wood
<b>Character:</b>	TARTUFFE
<b>Monologue:</b>	Act III
<b>From:</b>	A passion for the beauties which are eternal does not preclude a temporal love . . .
<b>To:</b>	. . . reflect that I'm not blind and that a man is but flesh and blood.
<b>Omitting:</b>	Elmire's lines
<b>Page reference:</b>	137–138
<b>Specified scene:</b>	From start of Act III to end of Act III
<b>Page reference:</b>	133–143
<b>Internet source:</b>	<a href="http://www.bartleby.com/26/4">http://www.bartleby.com/26/4</a>
<b>Internet mono from:</b>	Love for the beauty of eternal things . . . (Line 59)
<b>To:</b>	. . . That I'm not blind, and man is made of flesh. (Line 137)
<b>Omitting:</b>	Elmire's lines

**Monologue 2**

<b>Play:</b>	<i>Tartuffe or The Imposter</i>
<b>Playwright:</b>	Moliere
<b>Published source:</b>	Penguin Classics – Moliere – <i>The Misanthrope and Other Plays</i> (1981), translated by John Wood
<b>Character:</b>	ELMIRE
<b>Monologue:</b>	Act IV
<b>From:</b>	I don't think you'll have any cause to complain but I'm going to play a rather unusual role . . .
<b>To:</b>	. . . which would force me to share an affection I wanted entirely to myself?
<b>Omitting:</b>	Tartuffe's lines
<b>Page reference:</b>	148–149
<b>Specified scene:</b>	From start of Act IV to end of Act IV
<b>Page reference:</b>	143–153
<b>Internet source:</b>	<a href="http://www.bartleby.com/26/4">http://www.bartleby.com/26/4</a> Act IV Scenes IV and V
<b>Internet mono from:</b>	And then you'll have, I think, no more to say . . . (Line 11)
<b>To:</b>	. . . should such a match compel me to share a heart I want all to myself? (Line 52)
<b>Omitting:</b>	Tartuffe's lines

**Monologue 3**

<b>Play:</b>	<i>Phaedra</i>
<b>Playwright:</b>	Racine
<b>Published source:</b>	Penguin Classics – Racine – <i>Phaedra and Other Plays</i> (1963), translated by John Cairncross
<b>Character:</b>	PHAEDRA
<b>Monologue:</b>	Act II Scene V
<b>From:</b>	Ah, cruel, you have understood only too well . . .
<b>To:</b>	. . . Your hand, lend me, if not your arm, your sword. Give me it!
<b>Page reference:</b>	176–177
<b>Specified scene:</b>	Act II Scenes II–VI
<b>Page reference:</b>	168–177
<b>Internet source:</b>	<a href="http://www.gutenberg.net/etext99/phrdr10.txt">http://www.gutenberg.net/etext99/phrdr10.txt</a> Act II Scene V
<b>Internet mono from:</b>	Ah! Cruel Prince, too well you understood me . . .
<b>To:</b>	. . . Your hatred, lend me then your sword, if not your arm. Quick, giv't.

**Monologue 4**

<b>Play:</b>	<i>Phaedra</i>
<b>Playwright:</b>	Racine
<b>Published source:</b>	Penguin Classics – Racine – <i>Phaedra and Other Plays</i> (1963), translated by John Cairncross
<b>Character:</b>	HIPPOLYTUS
<b>Monologue:</b>	Act II Scene II
<b>From:</b>	I hate you, Princess? No. However my aloofness be decried . . .
<b>To:</b>	. . . Which, but for you, I never would have shown.
<b>Omitting:</b>	Aricia's lines
<b>Page reference:</b>	170–171
<b>Specified scene:</b>	Act II Scenes II–VI
<b>Page reference:</b>	168–177
<b>Internet source:</b>	<a href="http://www.gutenberg.net/etext99/phrdr10.txt">http://www.gutenberg.net/etext99/phrdr10.txt</a> Act II Scene II
<b>Internet mono from:</b>	To hate you? I, to hate you? . . .
<b>To:</b>	. . . So ill, which but for you had ne'er been formed.

**Monologue 5**

**Play:** *Antigone*  
**Playwright:** Jean Anouilh  
**Published source:** *Eyre Methuen* (1979), translated by Lewis Galantieri  
**Character:** CHORUS

**Monologue:**

**From:** The spring is wound up tight. It will uncoil of itself . . .  
**To:** . . . For the first time in her life, little Antigone is going to be able to be herself.  
**Page reference:** 34–35

**Specified scene:**

**From:** The spring is wound up tight. It will uncoil of itself . . .  
**To:** ANTIGONE: You are mistaken. Quite the contrary. I never doubted for an instant that you would have me put to death.  
**Page reference:** 34–42

**Monologue 6**

**Play:** *Marat/Sade*  
**Playwright:** Peter Weiss  
**Published sources:** Marion Boyars Publisher Ltd (1978), English version by Geoffrey Skelton, verse adaptation by Adrian Mitchell  
**Character:** HERALD

**Monologue:**

**From:** Act 1, 4. PRESENTATION  
 Already seated in his place here is Marat observe his face . . .  
**To:** . . . and see this woman after careful thought take up the dagger and cut him short.  
 Homage to Marat.  
**Page reference:** 14–17

**Specified scene:**

**From:** The start of 1. ASSEMBLY  
**To:** The conclusion of 7. CORDAY IS INTRODUCED  
**Page reference:** 12–23

**Monologue 7**

**Play:** *Medea*  
**Playwright:** Euripides  
**Published source:** Penguin Classics – Euripides – *Medea and Other Plays* (1968), translated by Philip Vellacott  
**Character:** MESSENGER

**Monologue:**

**From:** All this took place in a few moments, perhaps while a fast runner might run a hundred yards . . .  
**To:** Fortune may come now to one man, now to another, as prosperity increases, happiness never . . .  
**Page reference:** 53–55

**Specified scene:**

**From:** (*Enter a MESSENGER*)  
**To:** The end of the play  
**Page reference:** 51–61

**Internet source:** <http://classics.mit.edu/Euripides/medea.pl.txt>  
 Note that this version is complete, but another text on the ‘mit’ site is missing some of the concluding dialogue.

**Internet mono from:** By this time would a quick walker have made the turn in a course of six plethra and reached the goal . . .  
**To:** . . . for amongst mortals no man is happy; wealth may pour in and make one luckier than another, but none can happy be.

**Monologue 8**

**Play:** *A Midsummer Night's Dream*  
**Playwright:** Shakespeare  
**Published source:** Signet Classic (1987)  
**Character:** HELENA

**Monologue:**

**From:** Act III Scene II  
 Line 192 – Lo, she is one of this confederacy . . .  
**To:** Line 244 – . . . Tis partly my own fault, which death or absence soon shall remedy.  
**Page reference:** 85–87

**Specified scene:**

**From:** Act III Scene II  
 The start of Scene II  
**To:** The end of Scene II  
**Omitting:** Hermia's lines  
**Page reference:** 79–96

**Internet source:** <http://www.gutenberg.net/etext99/lws1711.txt>

**Internet mono from:** Lines identical to published text  
**To:** Lines identical to published text

**Monologue 9**

<b>Play:</b>	<i>A Midsummer Night's Dream</i>
<b>Playwright:</b>	Shakespeare
<b>Published source:</b>	Signet Classic (1987)
<b>Character:</b>	QUINCE, AS THE PROLOGUE
<b>Monologue:</b>	Act V Scene I
<b>From:</b>	If we offend, it is with our good will . . .
<b>To:</b>	. . . At large discourse, while here they do remain.
<b>Omitting:</b>	lines from Theseus, Lysander and Hippolyta (The spoken text of this passage is deliberately short to allow for physical business)
<b>Page reference:</b>	112–114
<b>Specified scene:</b>	Act V Scene 1
<b>Page reference:</b>	108–124
<b>Internet source:</b>	<a href="http://www.gutenberg.net/etext99/lws1711.txt">http://www.gutenberg.net/etext99/lws1711.txt</a>
<b>Internet mono from:</b>	Lines identical to published text
<b>To:</b>	Lines identical to published text

**Monologue 10**

<b>Play:</b>	<i>Doctor Faustus</i>
<b>Playwright:</b>	Christopher Marlowe
<b>Published source:</b>	Signet Classic (1969)
<b>Character:</b>	DOCTOR FAUSTUS
<b>Monologue:</b>	Act V Scene ii
<b>From:</b>	Oh Faustus! Now hast thou but one bare hour to live . . .
<b>To:</b>	. . . Come not Lucifer! I'll burn my books! – O Mephistophilis!
<b>Page reference:</b>	99–100
<b>Specified scene:</b>	Act V Scene ii
<b>From:</b>	LUCIFER: thus from infernal Dis do we ascend . . .
<b>To:</b>	The end of the monologue
<b>Page reference:</b>	94–100
<b>Internet source:</b>	<a href="http://www.gutenberg.net/etext97/dfsta10.txt">http://www.gutenberg.net/etext97/dfsta10.txt</a>
<b>Internet mono from:</b>	Lines identical to published text
<b>To:</b>	Lines identical to published text (except for spelling of 'Mephistophilis')



**Monologue 11**

<b>Play:</b>	<i>Les Liaisons Dangereuses</i>
<b>Playwright:</b>	Christopher Hampton
<b>Published source:</b>	Samuel French Ltd (1986) – <i>Les Liaisons Dangereuses</i>
<b>Character:</b>	LA MARQUISE DE MERTEUIL
<b>Monologue:</b>	Act 1 Scene 4
<b>From:</b>	I had no choice, did I, I'm a woman . . .
<b>To:</b>	. . . Always be sure they think they're the only one. Win or die.
<b>Omitting:</b>	Valmont's lines
<b>Page reference:</b>	16–17
<b>Specified scene:</b>	Act 1 Scene 4
<b>Page reference:</b>	15–22

**Monologue 12**

<b>Play:</b>	<i>Ruby Moon</i>
<b>Playwright:</b>	Matt Cameron
<b>Published source:</b>	Currency Press (2003) – <i>Ruby Moon</i>
<b>Character:</b>	SID
<b>Monologue:</b>	Scene Three
<b>From:</b>	Is that you . . . ? Please call me Sid . . .
<b>To:</b>	. . . I didn't do anything. But she liked me making her face disappear.
<b>Omitting:</b>	Sylvie's lines
<b>Page reference:</b>	15–20
<b>Specified scene:</b>	Scene Three
<b>Page reference:</b>	15–20

**Monologue 13**

<b>Play:</b>	<i>Ruby Moon</i>
<b>Playwright:</b>	Matt Cameron
<b>Published source:</b>	Currency Press (2003) – <i>Ruby Moon</i>
<b>Character:</b>	SYLVIE
<b>Monologue:</b>	Epilogue
<b>From:</b>	Grandma Moon wasn't asking to call where Ruby was . . .
<b>To:</b>	. . . Dear lady, behold the hands that can make things disappear.
<b>Omitting:</b>	Ray's lines
<b>Page reference:</b>	52–58
<b>Specified scene:</b>	Prologue
<b>Page reference:</b>	52–58



# VCE Theatre Studies

## Monologue Performance Examination 2004

### STATEMENT OF INTENTION

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Students should present the assessors with a written statement of intention of no more than 100 words. The statement should contain an elaboration of directional choices made by the student which affect the interpretation of their chosen monologue. The Statement of Intention will be used by the assessors to inform their considerations of the performance.

**Student number**

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**Monologue number**

**Monologue character**

**Students should elaborate their directional choices under one or more of the following headings.**

Stages and processes of development, Context, Interpretation, Performance style and conventions, Intended meaning

