



**Victorian Certificate of Education
2019**

THEATRE STUDIES
Monologue examination

Monday 7 October to Sunday 3 November 2019



Guidelines for students and teachers

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.
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. 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.
8. 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.

9. 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.

10. Students may bring a laptop, MP3 player, tablet 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.
11. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
12. 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.
13. Students are not to wear their school uniform during their monologue examination.
14. 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.
15. Students must not walk behind and/or touch and/or approach the assessors during their monologue examination.
16. Students are not permitted to ask assessors to touch design materials or other items during their monologue examination.
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.
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. For any enquiries about the monologues or to obtain a copy of the prescribed version of the monologues, contact Margaret Arnold, Curriculum Manager, telephone: (03) 9032 1681, email: <arnold.margaret.j@edumail.vic.gov.au>.
9. For any other enquiries, contact Glenn Martin, Project Manager, Assessment Operations, telephone: (03) 9225 2212, email: <martin.glenn.w1@edumail.vic.gov.au>.

Prescribed monologues

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

Prescribed monologue 1

Play:	<i>Sweeney Todd, The Demon Barber of Fleet Street</i>
Playwright:	Music and lyrics by Stephen Sondheim, book by Hugh Wheeler from an adaptation by Christopher Bond
Character:	MRS LOVETT
Monologue	Act I
From:	Spit it out, dear. (page 37)
To:	My, them handles is chased silver, ain't they? (page 41)
Omitting:	TODD's lines
Adding:	'Your wife?' before the line 'She poisoned herself.' (page 40) 'Your daughter,' before the line 'Johanna?' (page 40)
Replacing:	'He's got her.' with 'Judge Turpin's got her.' (page 40)
Specified scene	Act I
From:	ANTHONY: I have sailed the world, beheld its wonders [...]
To:	COMPANY: The Demon Barber of Fleet Street . . .
Page reference:	29–43
Prescribed edition:	Music and lyrics by Stephen Sondheim, book by Hugh Wheeler from an adaptation by Christopher Bond, <i>Sweeney Todd, The Demon Barber of Fleet Street</i> , Applause Theatre Book Publishers, New York, 1991 ISBN 978-1-557-83-066-1

Female character monologue

Prescribed monologue 2

Play: *The Sea-Gull*
Playwright: Anton Checkov
Character: NINA ZARIETCHNAYA

Monologue

Act I

From: [*Excitedly*] It can't be that I am late? No, I am not late. (page 7)
To: There is so little action; it seems more like a recitation. I think love should always come into every play. (page 9)
Omitting: All lines except lines from NINA
and
 NINA: I must. (page 8)
 NINA: That would be impossible; the watchman would see you, and Treasure is not used to you yet, and would bark. (page 8)
 NINA: Yes, sir. (page 9)
 NINA: Yes, very. (page 9)

and

From: All men and beasts, lions, eagles, and quails, horned stags, geese, spiders, silent fish [...] (page 11)
To: If you only knew how hard it is for me to leave you all. (page 15)
Omitting: All lines except lines from NINA
and
 NINA: Yes, there are. (page 14)
Note: This monologue comprises two sections of text and both sections must be used in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one section of text to another.

Specified scene

Act I

From: MEDVIEDENKO: Why do you always wear mourning?
To: DORN: Yes, her papa is a perfect beast, and I don't mind saying so—it is what he deserves.
Page reference: 4–16

Prescribed edition: Anton Checkov, *The Sea-Gull*, Project Gutenberg ebook (produced by An Anonymous Volunteer and David Widger), 2006, last updated 2016, <www.gutenberg.org/files/1754/1754-h/1754-h.htm>

Female character monologue

Prescribed monologue 3

Play: *Picnic at Hanging Rock*
Playwright: Tom Wright, adapted from the book by Joan Lindsay
Character: ELIZABETH APPELYARD

Monologue **Five, Fourteen**
From: I have been the headmistress [...] (page 39)
To: [...] Lurk / Waiting / Vigilance. (page 41)

and

From: Here is the gate that Miranda opened [...] (page 72)
To: [...] As we all should (page 74)

Note: This monologue comprises two sections of text and both sections must be used in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one section of text to another.

Specified scenes **Five, Fourteen**
From: The start of Five
To: The end of Five
Page reference: 39–43

and

From: The start of Fourteen
To: The end of Fourteen
Page reference: 68–74

Prescribed edition: Joan Lindsay (adapted for the stage by Tom Wright), *Picnic at Hanging Rock*, Nick Hern Books Ltd, London, 2017
 ISBN 978-1-84842-621-4
 This title is available as an ebook.

Female character monologue

Prescribed monologue 4

Play: *Carrying Shoes into the Unknown*

Playwright: R Johns

Character: ALICE

Monologue

Scene One, Scene Two, Scene Seventeen

From: What is this place? Where are Mum and Dad? (page 6)

To: Answer, will you. Answer! Help me! (page 9)

Omitting: LAURA LEE's line

and

ALICE: These aren't my parents! (page 9)

and

From: Never go with strangers to shut-up places where the walls crowd in on you. (page 36)

To: Then we're outside, walking in the sun. Mum a mirage. (page 37)

Omitting: MAN's lines

and

ALICE: He and Dad staring over the balustrade, I can't— (page 37)

Note: This monologue comprises two sections of text and both sections must be used in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one section of text to another.

Specified scenes

Pre show, Scene One, Scene Two, Scene Seventeen

Page references: 6–10 (page 7 is blank), 35–37

Prescribed edition:

R Johns, *Carrying Shoes into the Unknown*, Australian Script Centre Inc, trading as AustralianPlays.org, Hobart, 2006

Male character monologue

Prescribed monologue 5

Play: *Sweeney Todd, The Demon Barber of Fleet Street*
Playwright: Music and lyrics by Stephen Sondheim, book by Hugh Wheeler from an adaptation by Christopher Bond
Character: TODD

Monologue **Act I**
From: I beg your indulgence, boy. (page 31)
To: And the vermin of the world / Inhabit it . . . (page 33)
Omitting: ANTHONY's lines

and

From: Would no one have mercy on her? (page 40)
To: My right arm is complete again! (page 43)
Omitting: MRS LOVETT's lines
Note: This monologue comprises two sections of text and both sections must be used in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one section of text to another.

Specified scene **Act I**
From: ANTHONY: I have sailed the world, beheld its wonders [...]
To: COMPANY: The Demon Barber of Fleet Street . . .
Page reference: 29–43

Prescribed edition: Music and lyrics by Stephen Sondheim, book by Hugh Wheeler from an adaptation by Christopher Bond, *Sweeney Todd, The Demon Barber of Fleet Street*, Applause Theatre Book Publishers, New York, 1991
 ISBN 978-1-55783-066-1

Male character monologue

Prescribed monologue 6

Play: *The Sea-Gull*
Playwright: Anton Checkov
Character: TRIGORIN

Monologue

Act II

From: Excuse me, I must go at once, and begin writing again. (page 26)
To: [...] I come back to the conclusion that all I am fit for is to describe landscapes, and that whatever else I attempt rings abominably false. (page 27)
Omitting: NINA's lines

Specified scene

Act II

From: TREPLIEFF: All this began when my play failed so dismally.
To: NINA: It is a dream!
Page reference: 24–28

Prescribed edition: Anton Checkov, *The Sea-Gull*, Project Gutenberg ebook (produced by An Anonymous Volunteer and David Widger), 2006, last updated 2016, <www.gutenberg.org/files/1754/1754-h/1754-h.htm>

Male character monologue

Prescribed monologue 7

Play:	<i>The Encounter</i>
Playwright:	Complicite/Simon McBurney, inspired by the novel <i>Amazon Beaming</i> by Petru Popescu
Character:	LOREN and BARNACLE (LOREN <i>voice-over</i>)
Monologue	13. Burning the Past, 14. Cambio
From:	We walk. What's happening? Where are we going? (page 43)
To:	'They call me Over. Over.' (page 46)
Omitting:	CAMBIO's lines
Notes:	Lines from BARNACLE (LOREN <i>voice-over</i>) must be spoken live by the actor. Students may decide whether or not to include sound effects and voice recordings referred to in the script.
Specified scenes	13. Burning the Past, 14. Cambio
From:	The start of 13. Burning the Past
To:	LOREN: Maybe I'll live to find the answer.
Page reference:	42–48
Prescribed edition:	Complicite/Simon McBurney (inspired by the novel <i>Amazon Beaming</i> by Petru Popescu), <i>The Encounter</i> , Nick Hern Books Ltd, London, 2016 ISBN 978-1-84842-554-5

Male character monologue

Prescribed monologue 8

Play: *The Madness of George III*
Playwright: Alan Bennett
Character: KING (GEORGE III)

Monologue

Part One, Part Two

From: Talking of land we saw the sea first when we were thirty-five. (page 58)

To: Well, I won't, I won't. (page 61)

Omitting: Lines from WILLIS, GREVILLE and PAPANDIEK

and

KING: Yes, but he had not £700 a year for it. (page 60)

KING: Yes, but he had not £700 a year for it, eh? Not bad for a madman. (page 60)

KING: from 'I know Lincolnshire.' to 'But I know of no hospitals.' (page 60)

KING: In the hospital? Are they mad too? (page 60)

KING: from 'No, no. Leave me, boys.' to '[...] you Lincolnshire lickfingers . . .' (page 61)

Adding: 'You practise medicine?' before the line 'Then I am sorry for it.' (page 59)

and

From: Oh, God, please restore me to my senses, or let me die directly, for Thy Mercy's sake. (page 68)

To: No, oh oh, mercy. Oh my God. No, no. (page 69)

Omitting: Lines from GREVILLE, FITZROY and BRAUN

Note: This monologue comprises two sections of text and both sections must be used in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one section of text to another.

Specified scenes

Part One, Part Two

From: *Pitt alone. Lady Pembroke floats in.*

To: The end of Part One

Page reference: 54–63

and

From: The start of Part Two

To: I am here, Doctor Willis, but I am not all there.

Page reference: 64–72

Prescribed edition: Alan Bennett, *The Madness of George III*, Faber and Faber Ltd, London, 2014
 ISBN 978-0-571-31675-5

Gender-neutral character monologue

Prescribed monologue 9

Play: *Hoods*
Playwright: Angela Betzien
Character: HOODS

Monologue

From: He runs / Dunlops flailing / failing [...] (page 29)
To: [...] his Nikes / flight / ends. (page 31)

and

From: Pause. / Headlights hunt them [...] (page 32)
To: On the way to school / she finds a phone / and calls ... (page 33)

and

From: She gets back / to the one-bedroom flat / packs. (page 34)
To: [...] through the dark / back to the carpark. (page 34)

and

From: This is what happened. / Sun streaks [...] (page 38)
To: End game. / A suburban train station. (page 39)

Notes: This monologue comprises four sections of text and all four sections must be used in the interpretation. Students interpreting the monologue as an Actor and Director are free to decide how to transition from one section of text to another. Students may perform HOODS as one character or as more than one character.

Specified scene

From: The start of the monologue
To: The end of the play
Page reference: 29–39

Prescribed edition: Angela Betzien, *Hoods*, Currency Press Pty Ltd, Strawberry Hills (NSW), 2017
 ISBN 978-0-86819-800-2

Gender-neutral character monologue

Prescribed monologue 10

Play: *Hecuba*
Playwright: Euripides
Character: CHORUS

Monologue

From: Hecuba, I have slipped away to you in haste [...] (page 4)
To: [...] from her gold-decked throat in a darkly gleaming flood. (page 5)

and

From: Breeze, ocean breeze [...] (page 13)
To: [...] for a dwelling in Europe. (page 14)

Specified scene

From: Lead out, my girls, lead out the old woman in front of the tent [...]
To: [...] for a dwelling in Europe.
Page reference: 3–14

Prescribed edition: Euripides, *The Trojan Women and Other Plays*, James Morwood (trans.), 'Oxford World's Classics' series, Oxford University Press, 2008
ISBN 978-0-19-953881-2
This title is available as an ebook.

