



**Victorian Certificate of Education
2022**

THEATRE STUDIES

Monologue examination

Monday 3 October to Sunday 30 October 2022



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.
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.
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. The VCE Theatre Studies monologue examination is not a public performance and therefore is not subject to current community standards. Students are encouraged to consider all 10 monologues before making a final selection, regardless of their own or a specified character’s cultural background, race, gender or sexual orientation. Careful and sensitive consideration of the portrayal of any specified character should be paramount but not a deterrent when interpreting a monologue.
11. Students are permitted to portray the gender of a specified character(s) according to the original text or to change the gender of a specified character(s). Any change to the gender of a specified character(s) from that of the original text will be considered a contextual choice.
12. Students may apply the stage directions as contained in the prescribed monologue or use them as a guide.
13. 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(s). Students are not to deliver lines that are omitted. This may include the lines of other characters and, in some instances, lines from the specified character(s).
- 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 prescribed monologues in this document should be used in conjunction with their full scripts 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 3, January 2022) on the VCAA website for more details regarding the examination and the assessment criteria.
9. For any enquiries about the conduct of the examination, contact Anne Smithies, VCE Arts Performance Project Manager, Assessment Operations, telephone: (03) 9225 2349, email: <Anne.Smithies@education.vic.gov.au>.
10. For any enquiries regarding the study design or the content of the examination, contact Meg Upton, Curriculum Manager, telephone: (03) 7022 0074, email: <Meg.Upton@education.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.

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.

Prescribed monologue 1

Play *Come From Away*

Playwright: Irene Sankoff and David Hein
Character: BEVERLEY

Monologue

From: My parents must have thought they had a crazy kid (page 151)
To: Hello? I'm on my way. (page 153)
Omitting: Annotations

Specified scene

Chapter Six

From: BEVERLEY: My parents must have thought they had a crazy kid
To: DIANE & NICK: *They look at each other for a second and then turn away.*
Stop the world please
Page reference: 151–160

Notes: Annotations in yellow type on these pages are not to be included in the interpretation of the monologue.
The stage direction '(WITH FLIGHT ATTENDANTS)' is not to be included in the interpretation of the monologue. BEVERLEY delivers the corresponding lines on their own.

Prescribed edition: Irene Sankoff, David Hein and Laurence Maslon, *Come From Away: Welcome to the Rock*, Omnibus Press, United Kingdom
ISBN 978-1-913-17227-5

Prescribed monologue 2

Play *Switzerland*

Playwright: Joanna Murray-Smith
Character: PATRICIA HIGHSMITH

Monologue

From: A newsstand in New York City. (page 24)

To: That's as far as I've got. (page 26)

Omitting: All lines from EDWARD

and

PATRICIA: If I need a cheer squad I'll ask for one. (page 24)

Adding: EDWARD: 'Excuse me, miss, but I think you may have dropped this?' (page 25)

Note: EDWARD's line is to be delivered by PATRICIA.

and

From: Writers are exceptional [...] (page 28)

To: [...] the act of killing. (page 29)

Omitting: All lines from EDWARD

and

PATRICIA: In *Switzerland*. (page 28)

PATRICIA: *We all might*. (page 28)

Specified scene

ACT ONE

From: PATRICIA: I can't *stand* people who see the best.

To: [...] *with clear and devilish intent, climbs the stairs towards the sleeping EDWARD.*

Page reference: 18–29

Prescribed edition: Joanna Murray-Smith, *Switzerland*, Currency Press, Strawberry Hills (NSW), 2016

ISBN 978-1-925-00556-1

This title is available as an ebook.

Prescribed monologue 3

Play *Our Country's Good*

Playwright: Timberlake Wertenbaker

Character: LIZ MORDEN

Monologue

From: Luck? Don't know the word. (page 53)

To: It doesn't matter where you die when you're dead. (page 54)

Omitting: All lines from WISEHAMMER and CAESAR

Specified scenes

From: The start of Act Two

To: RALPH: Thank you, Sir. Thank you.

Page reference: 53–60

Prescribed edition: Timberlake Wertenbaker, *Our Country's Good*, Methuen Drama, London, 2003

ISBN 978-0-413-73740-3

This title is available as an ebook.

Prescribed monologue 4

Play *The Tempest*

Playwright: William Shakespeare
Character: ARIEL

Monologue

From: All hail, great master; grave sir, hail! I come / To answer thy best pleasure [...] (page 184)

To: What shall I do? Say what? What shall I do? (page 193)

Omitting: All lines from PROSPERO

and

ARIEL: Past the mid-season. (page 188)

ARIEL: No. (page 189)

ARIEL: I do not, sir. (page 189)

ARIEL: No, sir. (page 189)

ARIEL: Sir, in Algiers. (page 190)

ARIEL: Ay, sir. (page 190)

ARIEL: Yes, Caliban, her son. (page 191)

ARIEL: I thank thee, master. (page 192)

Specified scene

Act One, Scene Two

From: The start of Act One, Scene Two

To: The end of Act One, Scene Two

Page reference: 171–207

Prescribed edition: William Shakespeare, *The Tempest*, Virginia Mason Vaughan and Alden T Vaughan (eds), 'The Arden Shakespeare' series, Bloomsbury Publishing Plc, London and New York, 2013
 ISBN 978-1-408-13347-7
 This title is available as an ebook.

Prescribed monologue 5

Play *The Last 5 Years*

Playwright: Jason Robert Brown

Character: JAMIE

Monologue

From: Schmucl would work 'til half-past ten at his tailor shop in Klimovich (page 24)

To: Had knocked at her kitchen door. (page 26)

Omitting: No lines are to be omitted.

Specified scene

SCENE 6: THE SCHMUEL SONG

From: *Their second Christmas together. JAMIE hits a switch and the lights on the Christmas tree are illuminated.*

To: JAMIE: To be in love with you? *The lights fade.*

Page reference: 23–28

Prescribed edition: Jason Robert Brown, *The Last 5 Years: The Complete Book and Lyrics of the Musical*, Applause Theatre & Cinema Books, Milwaukee (WI), 2011

ISBN 978-1-557-83770-7

This title is available as an ebook.

Prescribed monologue 6

Play *The Talented Mr Ripley*

Playwright: Phyllis Nagy, adapted from the novel by Patricia Highsmith
Character: TOM RIPLEY

Monologue

From: Please don't touch what's not yours. (page 82)
To: Of course, police involvement is inevitable. (page 84)
Omitting: All lines from FREDDIE
and
TOM: For future *what?* Please. Give me more credit than that. (page 83)

Specified scene

Act Two
From: FREDDIE: You're a hard man to pin down, Greenleaf.
To: ROVERINI: I'll be in touch. Signor Ripley.
Page reference: 76–90

Prescribed edition: Phyllis Nagy, adapted from the novel by Patricia Highsmith, *The Talented Mr Ripley*, Methuen Drama, United Kingdom, 1999
ISBN 0-413-73220-7
This title is available as an ebook.

Prescribed monologue 7

Play *Man Covets Bird*

Playwright: Finegan Kruckemeyer
Character: MAN

Monologue

From: We are looking, you and I, at a baby being rocked to sleep for the very first time in his life. (page 3)
To: And with this, all agreed. (page 5)
Omitting: No lines are to be omitted.

Specified scenes

1. The bit where the play begins, 2. The next day, and 3. The bit where he and the bird decide to take flight

From: MAN: We are looking, you and I, at a baby being rocked to sleep for the very first time in his life.
To: MAN: And then the man – this man, the man with the bird – he left.
Page reference: 3–8

Prescribed edition: Finegan Kruckemeyer, *Man Covets Bird*, Australian Script Centre Inc, trading as AustralianPlays.org, Hobart
This title is available as an ebook from Australian Plays Transform, <<https://apt.org.au/script/ASC-1188>>.

Prescribed monologue 8

Play *To Kill A Mockingbird*

Playwright: Christopher Sergel
Character: ATTICUS FINCH

Monologue

From: Gentlemen, this case is not a difficult one [...] (page 78)
To: In the name of God, do your duty! (page 81)
Omitting: From: ATTICUS: Not an old uncle, but a strong, young black man. (page 79)
To: JUDGE TAYLOR: Shut your mouth, sir, or you'll be fined for contempt! (page 80)

Specified scene

ACT TWO
From: The start of Act Two
To: JEM: I think he said—'In the name of God, believe him!'
Page reference: 58–81

Prescribed edition: Christopher Sergel, *To Kill A Mockingbird*, from the book by Harper Lee, The Dramatic Publishing Company, Woodstock (IL)
ISBN 0-871-29086-3

Prescribed monologue 9

Play *Where in the World is Frank Sparrow?*

Playwright: Angela Betzien

Character: CHORUS

Monologue

From: Listen / this is how it begins. (page 14)

To: and living creatures were few and far between. (page 18)

Omitting: No lines are to be omitted.

Specified scene

From: CHORUS: Listen / this is how it begins.

To: CHORUS: Let's lend an ear to these proceedings.

Page reference: 14–21

Prescribed edition: Angela Betzien, *Where in the World is Frank Sparrow? & Girl Who Cried Wolf*,
Playlab Theatre, 2013
ISBN 978-1-921-39022-7

Prescribed monologue 10

Play *Under Milk Wood*

Playwright: Dylan Thomas
Character: FIRST VOICE

Monologue

From: *To begin at the beginning* (page 3)
To: [...] *flight and fall and despairs and big seas of their dreams.* (page 4)
Omitting: No lines are to be omitted.

Specified scenes

From: [Silence] FIRST VOICE [Very softly]
To: FIRST VOICE: [...] *and the long drowned nuzzle up to him ...*
Page reference: 3 and 4

and

From: FIRST VOICE: *Now behind the eyes and secrets of the dreamers* [...]
To: FIRST VOICE: [...] *than a spider.*
Page reference: 17

and

From: FIRST VOICE: *Can you hear the dumb goose-hiss* [...]
To: FIRST VOICE: [...] *hatchets, whistles.*
Page reference: 34

and

From: FIRST VOICE: *And the morning school is over* [...]
To: GIRLS' VOICES: *Aiee! / Hush!*
Page reference: 43–45

Prescribed edition: Dylan Thomas, *Under Milk Wood: The Definitive Edition*, Walford Davies and Ralph Maud (eds), Weidenfeld & Nicolson, London, 2015
 ISBN 978-1-780-22724-5
 This title is available as an ebook.



Victorian Certificate of Education 2022

STUDENT NUMBER Letter

THEATRE STUDIES

Monologue examination

INTERPRETATION STATEMENT

Prescribed monologue number Character

Instructions

- Write your student number in the space provided above and on page 18.
- 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 make-up

props set

lighting sound

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

STUDENT NUMBER									Letter

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.

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