

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2009**

THEATRE STUDIES

Monologue performance examination

Monday 5 October to Thursday 29 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 and VCAL Administrative Handbook*.
3. The performance venue is set annually by the VCAA.
4. The monologue will be presented as a single uninterrupted performance and last **not more than seven minutes**.
5. 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.
6. 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.
7. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
8. One table and two chairs will be provided in the examination room for students to use in performance if they wish. Any additional props, if required, must be carried into the examination space by the student **alone**, and within the allotted time.
9. Students are **not** permitted to bring any objects or substances deemed hazardous or illegal into the performance examination venue. **All** actual and imitation weapons are prohibited. The use of such items is **not** permitted in the performance.
10. The use of open flames including candles and matches is not permitted in performance.
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. Only the panel of assessors and any personnel authorised by the VCAA will be allowed in the examination room with the student during the examination.
13. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
14. Students must not walk behind and/or touch assessors during the examination.

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 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 performance monologue should be developed in Unit 4 Outcome 1.
2. Students **must** select from the list of twelve 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. However, all characters **must** be portrayed in the gender as identified by the playwright.
5. In all monologues, students are to omit all spoken lines other than those allocated to the specified character(s).

Text availability

Some of the plays containing the set monologues may have limited availability. Teachers will need to ascertain the availability at the earliest opportunity.

Notes:

- While the VCAA considers all the monologues in this examination suitable, in some instances, sensitivity might be needed where particular issues or themes are explored. Teachers should note that some specified scenes may contain a variety of suggestive and/or potentially offensive language. Teachers should make themselves aware of the issues and themes contained in the monologues prior to the commencement of Unit 4 so that they can advise students appropriately.
- Page numbers are a guide **only**. They may vary between editions and reprintings.
- All enquiries regarding the Theatre Studies Monologue performance examination should be forwarded to Kris Allen, Project Manager, Assessment, telephone 9225 2356 or email allen.kristin.m@edumail.vic.gov.au
- Teachers are advised that if they are unable to access the edition(s) cited, they must ensure that the edition chosen is consistent with that identified in the VCAA monologue list.

If the edition, or translation, chosen is different from the one(s) cited, teachers **must** forward the following items to the VCAA by Friday 14 August:

- 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 and Assessment Authority
41 St Andrews Place
East Melbourne Vic 3002

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

2009 Monologue choices

Page and line numbers are provided for assistance to find the passages, rather than prescription. They are highly likely to change between editions. Where dialogue has been adapted to monologue, students may respond freely to their interpretation of the omitted lines. There is no necessity to leave a pause for omitted lines.

As far as possible ISBN numbers have been given where they are available. These will change between editions and reprints. They do, however, offer a guide to teachers wishing to locate editions of the play.

Monologue 1

Play: *Who's Afraid of Virginia Woolf?*
Playwright: Edward Albee
Character: MARTHA

Monologue:

This monologue consists of two parts.

From: Hey, hey . . . Where is everybody . . . ? (start of Act 3, page 109)
To: CLINK! . . . CLINK! . . . CLINK! . . . CLINK! (page 110)
And: resume at You're all flops. (page 111)
To: while Martha-poo sits there with her dress up over her head . . . suffocating – (page 112)
Omitting: All lines from Martha and from Nick between the two speeches

Specified Scene:

From: Start of Act 3 (page 109)
To: NICK [*with great rue*]: Christ. (page 115)
Sources and Notes: Penguin Plays (1976)
 ISBN 0140480617

Monologue 2

Play: *Who's Afraid of Virginia Woolf?*
Playwright: Edward Albee
Character: GEORGE

Monologue:

From: When I was sixteen and going to prep school, (Act 2, page 61)
To: he has . . . not . . . uttered . . . one . . . sound. (page 62)
Omitting: All lines from Nick

Specified Scene:

From: Start of Act 2 (page 58)
To: MARTHA [*Sticking her head in*]: Hey! (page 65)
Sources and Notes: Penguin Plays (1976)
 ISBN 0140480617

Monologue 3

Play: *Oh What a Lovely War*
Playwright: Charles Cilton and Joan Littlewood
Character: SERGEANT MAJOR

Monologue:

From: Now then you lousy lot, (page 28)
To: Oh my God look at that! (page 31)

Specified Scene:

From: *French Officer:* The battlefield is unbelievable: heaps of corpses, (page 27)
To: End of the Sergeant Major's monologue (page 31)
Sources and Notes: Methuen: First published 1965, ISBN 0413302105

Students are reminded that, even though the monologue refers to a rifle and bayonet being used, no weapons or imitation weapons are to be brought into the Assessment Centre.

The revised versions of this play do not contain the monologue. Teachers and students are advised to look for the edition above. Editions published after 2000 are unlikely to contain the prescribed monologue.

Monologue 4

Play: *Mother Courage*
Playwright: Bertolt Brecht
Character: MOTHER COURAGE

Monologue:

From: That's how it goes. (page 30)
To: You're not to start exhibiting yourself till it's peacetime. (page 32)
Omitting: All lines by Swiss Cheese and the Chaplain

Specified Scene:

From: Scene 3, A morning, three days later (page 30)
To: Mother Courage: . . . He's not that stupid. And don't you twist his shoulder! (page 35)
Sources and Notes: Methuen from *Collected Plays*, Translated by John Willet
 ISBN 0413307904

Monologue 5

Play: *Oedipus Rex/King Oedipus*
Playwright: Sophocles
Character: TEIRESIAS

Monologue:

From: King, though you are, one right (page 36, lines 442–463)
To: When you can prove me wrong then call me blind (page 38, lines 482–496)
Omitting: All lines by Oedipus

Specified Scene:

From: Enter Teresias (page 34)
To: “Exeunt” (bottom of page 38)
Sources and Notes: Penguin Classics (1950) translation by EF Watling
http://www.ancient-mythology.com/greek/oedipus_rex.php
 ISBN 0140440038

Many versions of this play are available but it is advisable that students use a translation by EF Watling.

Monologue 6

Play: *Women of Troy*
Playwright: Euripides
Character: CASSANDRA

Monologue:

From: Mother, wreath a triumphal garland round my head (page 102, line 353)
To: A tongue tuned to the holy muse of prophecy (page 103, line 416)

Specified Scene:

From: Hecabe: Hephaestus! In our weddings . . . (page 101)
To: Cassandra goes out with Talthybius (page 105)
Sources and Notes: Penguin Classics *“The Bacchae” and Other Plays*, translated by Philip Vellacott (1973)

Many versions of this play are available but it is advisable that students use a translation by Philip Vellacott.

Monologue 7

Play: *Zigzag Street*
Playwright: Philip Dean (adapted from the novel by Nick Earls)
Character: RICHARD

Monologue:

From: (*To the Audience*) I basically blew my University days in the pursuit of one girl (page 1)
To: I can't believe I pursued that girl for all that time when it would never have worked. (page 2)

Specified Scene:

From: Beginning of the play (page 1)
To: Richard. Dick. Miniature Dick. Jeff's little joke. (page 6)
Sources and Notes: Currency Press, Sydney, 2004
 ISBN 0868197302

Monologue 8

Play: *Bombshells*
Playwright: Joanna Murray-Smith
Character: MARY O'DONNELL

Monologue:

From: *No-one* can sing or dance like me (page 18)
To: *What did he say?* (page 20)
Omitting: All lines from the Announcer

Specified Scene:

From: Start of monologue (page 18)
To: End of monologue (page 23)
Sources and Notes: Currency Press, Sydney, 2004
 (also available through Malthouse Theatre)
 ISBN 8681975133

Note: This monologue specifies a 'showtune not unlike Macavity the Mystery Cat' from *Cats*. Due to copyright, students are advised not to use the actual melody of Macavity but to devise another melody for use in the performance.

Monologue 9

Play: *Six Characters in Search of an Author*
Playwright: Luigi Pirandello
Character: THE STEPDAUGHTER

Monologue:

From: *(Running over and addressing The Producer)* Do you mind? (page 62)
To: Father and son together! (page 64)

Specified Scene:

From: Stepdaughter: Let him go (page 62)
To: Son: Once and for all, let's have done with it (page 66)

Sources and Notes:

Heinemann Educational Books London
 ISBN 0435207202
 Teachers and students are advised that the prescribed monologue has been translated by Frederick May. In other translations the monologue is quite different.

Monologue 10

Play: *The Real Inspector Hound*
Playwright: Tom Stoppard
Character: MOON

Monologue:

From: Stage Direction: *Moon stares blankly ahead* (page 9)
To: (Beat) Sometimes I dream of Higgs. (page 11)
Omitting: All lines of the dialogue exchange between Birdboot and Moon.

Specified Scene:

From: Beginning of the play (page 9)
To: *(For Mrs Drudge has entered.)* (page 12)
Sources and Notes: Faber and Faber Limited for Faber Paperbacks, Great Britain (1979)
 ISBN 0571047270

Monologue 11

Play: *The Resistible Rise of Arturo Ui*
Playwright: Bertolt Brecht
Character: PROLOGUE AND EPILOGUE

Monologue

From: (Prologue) Friends, tonight we're going to show –
To: Is known to our whole continent.
And: (Epilogue) Therefore learn to see and not to gape
To: The womb he crawled from is still going strong.

Specified Scene:

From: The start of the play (page 5)
To: End of Scene 1b (page 16)
Sources and Notes: *Methuen Modern Plays*, Methuen Publishing Limited, London,
 ISBN 0-413-47810-6
 Translation copyright by Stefan S Brecht (1981)
 or *Brecht Collected Plays 6* – Methuen
 ISBN 0-413-685-802

Monologue 12

Play: *Henry the Fifth*
Playwright: William Shakespeare
Character: CHORUS

Monologue:

From: (Prologue) Now entertain conjecture of a time
To: Minding true things by what their mockeries be

Specified Scene:

From: Chorus and Act IV, Scene 1
To: End of Act IV Scene 2
Sources and Notes: Signet Classic Shakespeare, 1965.

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VCE Theatre Studies

Monologue Performance Examination 2009

STATEMENT OF INTENTION

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

