

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2010**

THEATRE STUDIES

Monologue performance examination

Monday 4 October to Wednesday 27 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 is 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 directorial 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 directorial 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 their availability at the earliest opportunity.

Notes for 2010:

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.

A copy of all the Monologues is now available from the VCAA. Please phone or email Kris Allen on (03) 92252356 or email: allen.kristin.m@edumail.vic.gov.au

The copy of the monologue obtained from the VCAA should be used in conjunction with the full play-script to complete work associated with Outcomes 1 and 2. Where the complete play is different from the edition selected by the VCAA care should be taken to ensure that the correct scene is studied.

Students *MUST* perform the version of the Monologue as provided by the VCAA at the Theatre Studies Monologue Performance Examination. No other versions will be considered.

Students are to consider the stage directions as contained in the monologue when making interpretive and directorial choices.

2010 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: *Exit the King*
Playwright: Eugene Ionesco
Character: KING BERENGER

Monologue:

From: When I've gone, when I've gone. (page 48)
To: Oh dear, oh dear, oh dear, oh dear! (page 54)
Omitting: All lines from Marie, Marguerite, Juliette, Guard, Doctor

Specified Scene:

From: Beginning of Monologue (page 48)
To: End of King's speech (page 54)
Sources and Notes: Grove Press, *Three Plays by Ionesco*, Translated by Charles Marowitz and Donald Watson, ISBN 13 978-0-8021-5110-0

Monologue 2

Play: *Exit the King*
Playwright: Eugene Ionesco
Character: QUEEN MARGUERITE

Monologue:

From: This is not the real you. (page 90)
To: He's holding the whole kingdom in his hand. In miniature, on microfilm . . . in tiny grains. (page 92)
Omitting: All lines by King

Specified Scene:

From: Start of Monologue (page 90)
To: End of Play (page 95)
Sources and Notes: Grove Press, *Three Plays by Ionesco*, Translated by Charles Marowitz and Donald Watson, ISBN 13-978-0-8021-5110-0

Monologue 3

Play: *Volpone*
Playwright: Ben Jonson
Character: VOLPONE

Monologue:

From: Good morning to the day; and the next, my gold! (page 51)
To: How now! (*Enter MOSCA with NANO, ANDROGYNO and CASTRONE*) (page 53)
Omitting: All lines from Mosca's and Volpone's lines: True, my beloved Mosca . . . Right Mosca, I do loathe it.

Specified Scene:

From: Start of Play
To: Volpone: He comes, I hear him-uh! Uh! Uh! Uh! O! (*VOLPONE gets into bed.*) (page 58)

Sources and Notes: Ben Jonson, *Three Comedies*, 1966, London: Penguin Classics. Edited by Michael Jamieson, ISBN 0-14-043013X/9 780140430134

Monologue 4

Play: *Volpone*
Playwright: Ben Jonson
Character: LADY WOULD-BE

Monologue:

From: Alas, good soul! the passion of the heart. (page 102)
To: How we did spend our time and loves together, For some six years. (page 105)
Omitting: All lines from Volpone **and** the following line from Lady Would-Be: No, fear not that.

Specified Scene:

From: Volpone: Who's there? My couch, away, look, Nano see (page 100)
To: Mosca: I pray you, take him (*Exit LADY WOULD-BE*) (page 106)

Sources and Notes: Ben Jonson, *Three Comedies*, 1966, London: Penguin Classics, Edited by Michael Jamieson, ISBN 10 0141441186/ISBN 13 978-0141441184

Monologue 5

Play: *The Matchmaker*
Playwright: Thornton Wilder
Character: HORACE VANDERGELDER

Monologue:

From: Here's a dollar. A train leaves in a minute. (Act 1, page 193)
To: Think it over. (page 195)
Omitting: All lines by Malachi

Specified Scene:

From: I had a talk with that artist of yours. He's a fool, (page 190)
To: End of Monologue (page 195)
Sources and Notes: Thornton Wilder: *Our Town, The Skin of Our Teeth, The Matchmaker*, Penguin Classics, New Edition, 2000, Preface Thornton Wilder, ISBN 13 9780141184586

Monologue 6

Play: *The Matchmaker*
Playwright: Thornton Wilder
Character: MRS LEVI

Monologue:

From: Ephraim Levi, I'm going to get married again. (Act 4, page 277)
To: Anyway – that's the opinion of the second Mrs Vandergelder. (Act 4, page 278)

Specified Scene:

From: Start of Monologue (page 277)
To: End of Play (page 281)
Sources and Notes: Thornton Wilder: *Our Town, The Skin of Our Teeth, The Matchmaker*, Penguin Classics, New Edition, 2000, Preface Thornton Wilder, ISBN 13 9780141184586

Monologue 7

Play: *Antony and Cleopatra*
Playwright: William Shakespeare
Character: ANTONY

Monologue:

From: Their preparation is today by sea; (Act 4, Scene 10, page 103)
To: . . . and I fall under this plot; she dies for't. Eros, ho! (Act 4, Scene 12, page 106)
Omitting: All lines by Scarus, Cleopatra and Caesar

Specified Scene:

From: Start of Monologue
To: End of Monologue
Sources and Notes: Penguin Books 1977, reissued in Penguin Shakespeare Series 2005, ISBN 978-0-14-101228-5

Monologue 8

Play: *Antony and Cleopatra*
Playwright: William Shakespeare
Character: CLEOPATRA

Monologue:

From: Now, Charmian! Show me, my women, like a queen. Go fetch My best attires.
 (Act 5, Scene 2, page 129)
To: What should I stay – (Act 5, Scene 2, page 132)
Omitting: All lines by Guardsman, Clown and Charmian

Specified Scene:

From: Start of Act 5 Scene 2
To: End of Play
Sources and Notes: Penguin Books 1977, reissued in Penguin Shakespeare Series 2005,
 ISBN 978-0-14-101228-5

Monologue 9

Play: *Rockabye*
Playwright: Joanna Murray-Smith
Character: JOLYON

Monologue:

From: But this sounds rivetting, Jules: (page 54)
To: . . . *he's never going to see her again* because it's war, Jules. It's *war*. (page 55)
Omitting: All lines by Julia

Specified Scene:

From: Beginning Scene 14 (page 52)
To: End of Scene 14 (page 55)
Sources and Notes: Currency Press, 2009, ISBN 9780868198606

Monologue 10

Play: *Secret Bridesmaids' Business*
Playwright: Elizabeth Coleman
Character: ANGELA

Monologue:

From: I like Lucy, I really do, but she makes me feel like I'm the kind of person who
 buys all their clothes at *Katies*. (Act 1, Scene 4, page 31)
To: . . . I don't want to be responsible for Meg missing out on that. (Act 1, Scene 4,
 page 32)

Specified Scene:

From: Act 1, Scene 3 (page 22)
To: End of Monologue (page 32)
Sources and Notes: Two Plays: *Secret Bridesmaids' Business/It's My Party and I'll Die if I Want To*,
 Elizabeth Coleman, 2006, Currency Press, ISBN 0868197017

Monologue 11

Play: *Marat/Sade*
Playwright: Peter Weiss
Character: HERALD

Monologue:

From: Already seated in his place (Act 1, Scene 4, page 14)
To: Homage to Marat (Act 1, Scene 4, page 17)
Omitting: Lines by Roux

Specified Scene:

From: Start of Monologue (page 14)
To: End of Scene (page 17)
Sources and Notes: Marion Boyars LTD, London, 2006, English Version by Geoffrey Skelton, ISBN 0-7145-0361-4

Monologue 12

Play: *Everyman*
Playwright: Anon
Character: DEATH

Monologue:

From: Almighty God, I am here at your will, (page 5, line 64)
To: For suddenly I do come. (page 10, line 170)
Omitting: All lines from God, Everyman **and** the following lines from Death:
 Yea, sir, I will show you. (line 89)
 Yea, certainly. (line 93)
 That shall I show thee. (line 98)
 No, Everyman; and thou be once there, Thou mayst never more come here, (lines 150/151)
 Yea, if any be so hardy That would go with thee and bear thee company. (lines 157/158)
 Nay, nay, it was but lent thee. (line 164).

Specified Scene:

From: Start of Play (page 3)
To: Everyman: Well met, good Fellowship, and good morrow! (line 205, page 11)
Sources and Notes: Royal Shakespeare Company, London: Nick Hearn Books, 1996, available from Currency Press, ISBN 1 85459 386 2



VCE Theatre Studies

Monologue Performance Examination 2010

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 directorial 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 directorial choices under one or more of the following headings.

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

