

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2012**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 8 October to Wednesday 31 October 2012**

## 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 the 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 the 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. Students are responsible for the cleaning up and removal of any materials they bring into the performance space.
13. 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.
14. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
15. Students must not walk behind and/or touch and/or approach assessors during the examination.
16. 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 performance.

### Statement of Intention

1. A pro forma for the 2012 Statement of Intention is provided on page 13.
2. Immediately prior to their 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 thirteen prescribed monologues. Marks will not be awarded for performances that do not use one of the monologues.
3. Reading or the replaying of previously recorded lines from the monologue 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.
5. Students are to deliver all spoken lines allocated to the specified character. Students are **not** to deliver lines which are omitted including those of other characters and in some instances from the specified character.

### Text availability

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

### Notes for 2012

While the VCAA considers all plays on this list suitable for study, teachers should be aware that in some instances sensitivity might be needed where particular issues or themes are explored. Teachers should make themselves aware of the issues and themes contained in the monologues prior to the commencement of Unit 4 so they can advise students appropriately.

Any enquiries should be directed to Kris Allen, Project Manager, Examinations, telephone 9225 2356 or email [examinations.vcaa@edumail.vic.gov.au](mailto:examinations.vcaa@edumail.vic.gov.au).

Students **must** perform the version of the Monologue as detailed in the examination paper. No other versions will be considered.

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

The monologue should be used in conjunction with the full playscript 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.

## 2012 Monologue choices

Page and/or line numbers are provided for assistance to find the relevant passages. These are highly likely to change between editions.

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.

Where dialogue has been adapted to a monologue, students may respond freely to their interpretation of the omitted lines. There is no necessity to leave a pause for omitted lines.

### Monologue 1

**Play:** *The Importance of Being Earnest*

**Playwright:** Oscar Wilde

**Character:** LADY BRACKNELL

**Gender:** Female

#### *Monologue:*

**From:** I feel bound to tell you that you are not down on my list of eligible young men . . . (page 308)

**To:** Good morning, Mr Worthing! (page 311)

**Omitting:** All lines from Jack and the dialogue sequence between Lady Bracknell and Jack from Lady Bracknell: What between the duties expected of one during one's lifetime . . . (page 309) to Lady Bracknell: Oh, they count as Tories. They dine with us. Or come in the evening, at any rate. Now to minor matters. (page 310)

#### *Specified Scene:*

**From:** Lady Bracknell: Good afternoon, dear Algernon, I hope you are behaving very well. (page 303)

**To:** Jack: For goodness' sake don't play that ghastly tune, Algy! How idiotic you are! (page 311)

**Source:** Oscar Wilde, *The Importance of Being Earnest and Other Plays*, 2000, London, Penguin Classics, ISBN 978-0-140-43606-8

## Monologue 2

**Play:** *The 39 Steps*  
**Playwright:** Adapted by Patrick Barlow from the novel by John Buchan, from the movie of Alfred Hitchcock and from an original concept by Simon Corble and Nobby Dimon  
**Character:** HANNAY  
**Gender:** Male

### *Monologue:*

**From:** Well – ladies and gentlemen I must apologise for my ... (page 48)  
**To:** There! That's all I have to say. Thank you. (page 50)  
**Omitting:** Pamela: Hello. (page 48)  
**Note:** Students may choose to incorporate the music of 'Jerusalem' in the scene but this is an option.

### *Specified Scene:*

**From:** Hannay: Excuse me! I wonder if you can help me – I'm afraid I'm – (page 46)  
**To:** Heavy 1: Come on come on! (page 54)  
**Source:** Patrick Barlow, *The 39 Steps*, 2010, London: Samuel French, ISBN 978-0-573-11440-3

## Monologue 3

**Play:** *The Rain*  
**Playwright:** Daniel Keene  
**Character:** HANNA  
**Gender:** Female

### *Monologue:*

**From:** People used to give me all kinds of things . . . (page 3)  
**To:** For God's rain (page 10)  
**Omitting:** From Hanna: I was just there you see standing there . . . (page 3) to Hanna: I'd grown old by then so terribly old (page 7)  
**and**  
 From Hanna: A woman and a man both as dark as Gypsies . . . (page 7) to Hanna: . . . as she walked away the heel of her shoe was broken she limped (page 8)

### *Specified Scene:*

**Source:** Daniel Keene, *The Rain*, 1998, Hobart, Australian Script Centre <http://australianplays.org/>  
**Note:** Available in PDF format. Single or multiple copies can be obtained from the website.

**Monologue 4****Play:** *Summer of the Seventeenth Doll***Playwright:** Ray Lawler**Character:** BARNEY**Gender:** Male**Monologue:****From:** You dunno what a bloody awful season it's been, (page 23)**To:** I didn't see him after that till I picked him up at Brisbane a week ago. (page 24)**Omitting:** All of Olive's lines and  
Barney: Oh it wasn't that, (page 23)

Barney: Yeah. (page 23)

Barney: Well, that's the point. (page 23)

Barney: That's what I told him. (page 24)

Barney: I dunno. (page 24)

Barney: Pretty bad. (page 24)

**Specified Scene:****From:** Olive: Just your own, then. Don't take Barney's up. (page 20)**To:** End of Act 1, Scene 1 (page 27)**Source:** Ray Lawler, *Summer of the Seventeenth Doll*, 1978, Sydney, Currency Press, ISBN 978 0 86819 011 2**Monologue 5****Play:** *Saint Joan***Playwright:** Bernard Shaw**Character:** JOAN**Gender:** Female**Monologue:****From:** Ah! if, if, if, if! If ifs and ans were pots and pans there'd be no need of tinkers.  
(page 115)**To:** . . . and shewed you the way to fight in earnest. (page 116)**Omitting:** No lines are to be omitted.**and****From:** Where would you all have been now if I had heeded that sort of truth?  
(page 119)**To:** And so, God be with me! (page 119)**Omitting:** No lines are to be omitted.**Specified Scene:****From:** Well, your Majesty is an anointed king at last. (page 111)**To:** The end of Scene 5 (page 120)**Source:** George Bernard Shaw, *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue* (Penguin Classics, New Edition), 2003, London, Penguin Books, ISBN 978-0-140-43791-1

**Monologue 6**

**Play:** *Shirley Valentine*

**Playwright:** Willy Russell

**Character:** SHIRLEY

**Gender:** Female

***Monologue:***

**From:** I hadn't fallen in love with Costas. (page 33)

**To:** I've come back for the job. The job in your taverna. (page 34)

**Omitting:** No lines are to be omitted.

***Specified Scene:***

**From:** I'll bet y' didn't recognise me did y'? (page 24)

**To:** Would you like to join me for a drink? (page 36)

**Source:** Willy Russell, *Shirley Valentine and One for the Road*, 1993, London, Methuen Drama, ISBN 978-0-413-18950-9

**Monologue 7****Play:** *That Scoundrel Scapin***Playwright:** Molière**Character:** SCAPIN**Gender:** Male**Monologue:****From:** Your son, sir, is safe, but you yourself are now in very serious danger. (page 96)**To:** ‘Right, then – look out – take what’s coming to you.’ (page 100)**Omitting:** All lines from Geronte and the following lines from Scapin:

I would give a good deal to see you safe in your own house. (page 96)

Yes. (page 96)

**and**

The dialogue sequence between Geronte and Scapin from Scapin: The brother of the girl Octavio has married. (page 96) to Geronte: You shall have this suit of clothes – when I have worn it a bit longer. (page 97)

**and**

The dialogue sequence between Geronte and Scapin from Geronte: Ah – (page 97) to Geronte: Rely on me – I’ll keep still. (page 97)

**and**

The dialogue sequence between Geronte and Scapin from Geronte: Oh, Scapin, I can’t bear any more. (page 98) to Geronte: Well, why didn’t you move away to save me from – (page 98)

**and**

The lines from Scapin from ‘Com’ – you tell me der truth now – (page 98) to ‘You von’t never do?’ No. (page 99)

**Specified Scene:****From:** Beginning of Act 3 (page 94)**To:** Geronte: Oh, infamous! The traitor! The fraud! The scoundrel – that’s how you treat me! (page 100)**Source and Notes:** Molière (translated by John Wood), *Five Plays: The Would-be Gentleman; That Scoundrel Scapin; The Miser; Love’s the Best Doctor; Don Juan*, 1953, Middlesex, Penguin Books**or**Molière (translated by John Wood), *The Miser and Other Plays*, 1964/1966, Middlesex, Penguin Books, ISBN 0140440364 or ISBN 978-01-4-044036-2The edition *The Miser and Other Plays: A New Edition* **does not** include the required play.



**Monologue 8**

**Play:** *Lost in Yonkers*  
**Playwright:** Neil Simon  
**Character:** LOUIE  
**Gender:** Male

**Monologue:**

**From:** I hated that soup worse than you. (page 72)  
**To:** Lousy soup but it works . . . (page 75)  
**Omitting:** All lines from Arty and the following lines from Louie  
 Hey, you're gettin' there. You took her on, kid. That took guts. That took moxie. (page 72)  
*That's moxie! . . . Where's Jay-Jay?* (page 72)  
 For me? (page 72)  
 But they left a message, right? (page 72)  
 Yeah. Well, that don't mean nothin'. A couple a Bronx boys like to talk tough. It's just horsin' around. You know what I mean? Huh? (page 73)  
 Then where's the lesson? There's no respect for paper plates. (page 73)  
 I didn't say "hate". I didn't like her. That's different. (page 75)  
**Note:** Students **may** choose to add the words  
 'Your father?' prior to the line Louie: Not a chance. (page 74)  
**and**  
 'run away' after the line Louie: I did. (page 74)

**Specified Scene:**

**From:** Beginning of Act 2, Scene 1 (page 67)  
**To:** Arty: Artur and Yakob, the gangsters. I can't believe it. (page 77)  
**Source:** Neil Simon, *Lost in Yonkers*, 1993, New York, Plume, ISBN 978-0-452-26883-4

**Monologue 9**

**Play:** *Lost in Yonkers*  
**Playwright:** Neil Simon  
**Character:** BELLA  
**Gender:** Female

**Monologue:**

**From:** No! You *have* to listen, Momma . . . (page 111)  
**To:** I think we've both said enough for today . . . don't you? (page 114)  
**Omitting:** All lines from Grandma

**Specified Scene:**

**From:** Beginning of Act 2, Scene 3 (page 104)  
**To:** End of Act 2, Scene 3 (page 114)  
**Source:** Neil Simon, *Lost in Yonkers*, 1993, New York, Plume, ISBN 978-0-452-26883-4

**Monologue 10**

**Play:** *Cahoot's Macbeth*  
**Playwright:** Tom Stoppard  
**Character:** INSPECTOR  
**Gender:** Neutral (male or female)

**Monologue:**

**From:** Now let's see who we've got here. (page 191)  
**To:** Would you care to make a statement? (page 193)  
**Omitting:** All lines from 'Macbeth', Cahoot and Hostess

**Specified Scene:**

**From:** Inspector: Look, just because I didn't laugh out loud it doesn't mean I wasn't enjoying it. (pages 190 and 191)  
**To:** Easy: Pan-stick-trog. (page 204)  
**Source:** Tom Stoppard, *Tom Stoppard: Plays 1*, 1996, London, Faber and Faber, ISBN 978-0-571177653

**Monologue 11**

**Play:** *A Woman Alone*  
**Playwright:** Franca Rame and Dario Fo  
**Character:** WOMAN  
**Gender:** Female

**Monologue:**

**From:** The baby's crying! Oh my God, what'll I do? (page 19)  
**To:** I'll use hot water, that'll be better . . . (page 22)  
**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** Woman: I went back the next day and the next day and the day after that. (page 16)  
**To:** End of the play (page 25)  
**Source:** Franca Rame and Dario Fo, *A Woman Alone & Other Plays*, 1991, London, Methuen Drama, ISBN 978 0 413 64030 7

## Monologue 12

**Play:** *Frankenstein*, based on the novel by Mary Shelley

**Playwright:** Nick Dear

**Character:** THE CREATURE

**Gender:** Male

### *Monologue:*

**From:** If I'm a murderer, you made me one. (page 38)

**To:** All I ask is the possibility of love. (page 42)

**Omitting:** All lines from Victor and  
Creature: I liked it. (page 39)

Creature: Yes, I use it to remember being hunted like a rat, running from human places, finding refuge in the woods. I use it to remember being beaten and whipped. And I was good, I wanted to be good! (page 39)

Creature: 'to' in the line 'You alone have the power to –' (page 40)

Creature: A living creature! (page 41)

Creature: Why not? (page 41)

Creature: Is it? (page 41)

Creature: Because I am lonely! (page 42)

### *Specified Scene:*

**From:** Victor: Are you here? Where are you? Are you here? (page 37)

**To:** Victor: Thank you. (page 49)

**Source:** Nick Dear, *Frankenstein*, based on the novel by Mary Shelley, 2011, London, Faber and Faber, ISBN 978-0-571-27721-6

**Monologue 13**

**Play:** *The Two Noble Kinsmen*  
**Playwright:** John Fletcher and William Shakespeare  
**Character:** SPEAKER OF THE PROLOGUE **and** SPEAKER OF THE EPILOGUE  
**Gender:** Neutral (male or female)

**Monologue:**

**From:** New plays and maidenheads are near akin; (page 137)  
**To:** Our losses fall so thick, we must needs leave. (page 139)  
**Omitting:** No lines are to be omitted.

**and**

**From:** I would now ask ye how ye like the play, (page 328)  
**To:** Rest at your service. Gentlemen, goodnight! (page 329)  
**Omitting:** No lines are to be omitted.

**Specified Scene:**

**From:** New plays and maidenheads are near akin; (page 137)  
**To:** Forward to th' temple! Leave not out a jot O'th' sacred ceremony. (page 150)  
**and**

**From:** Oh miserable end of our alliance! (page 324)  
**To:** Rest at your service. Gentlemen, goodnight! (page 329)  
**Source:** John Fletcher and William Shakespeare, Edited by Lois Potter, *The Two Noble Kinsmen*, 2007, London, The Arden Shakespeare, ISBN 978-1-904271-18-5



# VCE Theatre Studies

## Monologue Performance Examination 2012

### 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 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

