

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2001**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 8 October to Thursday 1 November 2001**

## 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.
2. Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE Administrative Handbook*.
3. The performance venue is set annually by the Victorian Curriculum and Assessment Authority.
4. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
5. Only the panel of assessors will be allowed in the examination room with the student during the examination.
6. Use of any objects or substances deemed hazardous are not permitted in the performance.
7. The monologue will be presented as a single uninterrupted performance and last not more than seven minutes.
8. 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.
9. A total of ten minutes per student will be allocated for preparation, performance and clearing the space. No additional time can be allowed. When preparing stagecraft for the monologue students should be mindful of these time restrictions.
10. One table and two chairs will be provided in the examination room for students to use in performance if they wish.
11. Students may choose to perform to the assessors as audience or to an imagined audience, or both.

### Statement of Intention

1. A pro forma for the Statement of Intention will be published annually by the Victorian Curriculum and Assessment Authority.
2. Immediately prior to performance students are required to present three copies of the Statement of Intention to the panel of assessors. The Statement 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.

### Monologues

1. Students are to develop a performance from **one** of the following monologues.
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.

#### Monologue 1

##### *Play title*

From *Look at Everything Twice, for Me*, by Craig Sherborne.

##### *Monologue*

Billy: (pp. 24–27) *We said we'd manage to go away somewhere . . . I said yes.*

Resume at: (p. 26) *I changed my decision . . . (Billy weeps. Silence).*

##### *Specified scene*

From (*Heather alone in a spotlight*) (p. 23) to (*Blackout*) (p. 30).

Published by: Currency Press, Sydney.

**Monologue 2***Play title*

*Antigone*, by Jean Anouilh.

*Monologue*

Chorus: (pp. 34–35) *The spring is wound up tight . . . little Antigone is going to be able to be herself.*

*Specified scene*

From “*Creon: A private of the guards you say?*” (p. 30) to the end of the monologue (p. 35).

Published by: Methuen, London.

**Monologue 3***Play title*

*Dancing at Lughnasa*, by Brian Friel.

*Monologue*

Combining Michael’s first and last speech.

(p. 2) (NB, not p.1, which has the same opening line.) and pp. 70–71.

And when I cast my mind back to that summer of 1936, these two memories . . . and for the first time in my life I had a chance to observe him.

Resume at: (p. 70) *As I said, Father Jack was dead within twelve months . . . because words were no longer necessary . . .*

*Specified scene*

Include the designated opening speech, followed by the scene from (*MAGGIE, CHRIS, KATE, and AGNES now resume their tasks*) (p. 61) to the end of the play.

Published by: Faber and Faber, London.

**Monologue 4***Play title*

*Pygmalion*, by Bernard Shaw.

*Monologue*

Doolittle: (pp. 119–122) *Oh! Drunk am I? . . . And that’s what your son has brought me to.*

Omitting lines by Higgins and Pickering.

*Specified scene*

From the start of Act V (p. 115) to the end of the monologue.

Published by: Penguin Plays, Ringwood.

**Monologue 5***Play title*

*Pygmalion*, by Bernard Shaw.

*Monologue*

Eliza: (pp. 136–138) *I want a little kindness . . . I could just kick myself.*

Omitting lines by Higgins. Also omitting Eliza’s lines *That’s not a proper answer to give me* and *Wring away. What do I care? I knew you’d strike me one day.*

*Specified scene*

From (*Eliza goes out on the balcony*) (p. 131) to the end of the play.

Published by: Penguin Plays, Ringwood.

**Monologue 6***Play title*

*Hamlet*, by Shakespeare.

*Monologue*

Player: (pp. 86–87) *Anon he finds him . . . And passion in the gods.*

Omitting lines by Hamlet and Polonius.

*Specified scene*

From (*Enter Polonius*) (p. 83) to (*Exeunt Polonius and Players*) (p. 88).

Published by: Signet Classic, New York

**Monologue 7***Play title*

*The Bacchae*, by Euripides.

*Monologue*

Messenger: (pp. 215–217) *The whole air fell silent . . . If he will but use it.*

*Specified scene*

From the start of the monologue to *Agauë*: . . . *Dionysus has destroyed us* (p. 222).

Published by: Penguin Classics, Ringwood.

**Monologue 8***Play title*

*Who's Afraid of Virginia Woolf?*, by Edward Albee.

*Monologue*

Martha: (Act Three pp.109–110) *Hey, hey . . . Where is everybody . . . CLINK! . . . CLINK! . . . CLINK! . . . CLINK! . . .*

*Specified scene*

From the start of the monologue to *Martha: Oh, how lovely* (p. 115).

Published by: Penguin Plays, Ringwood.

**Monologue 9***Play title*

*Who's Afraid of Virginia Woolf?*, by Edward Albee.

*Monologue*

George: (Act Two pp. 61–62) *When I was sixteen . . . That was thirty years ago.*

Omitting Nick's lines and George: *I won't tell you.*

*Specified scene*

From the start of Act Two (p. 58) to *Nick: Well, if you're going to . . .* (p. 64).

Published by: Penguin Plays, Ringwood.

**Monologue 10***Play title*

*Murder in the Cathedral*, by T S Eliot.

*Monologue*

Chorus: (Part 1 pp. 29–31) *Here is no continuing city . . . leave us, leave us for France.*

*Specified scene*

From the start of the play to the end of the monologue (pp. 23–31)

Published by: Faber and Faber, London.

**Monologue 11***Play title*

*After Dinner*, by Andrew Bovell.

*Monologue*

Monika: (pp. 21–22) *I'm fine now. Honestly . . . not out on the town having a good time.*

Omitting lines by Dympie and Paula.

*Specified scene*

From (*Dympie takes her menu . . .*) (p. 14) to the end of the monologue.

Published by: Currency Press, Sydney.

**Monologue 12***Play title*

*Mother Courage*, by Bertolt Brecht.

*Monologue*

Mother Courage: (pp. 41–44) *Young man, don't scream at me . . . I'm not complaining.*

*Omitting lines by other characters. Also omitting Mother Courage: Just the opposite.*

\* Students should note that they may interpret the song musically or as spoken text.

*Specified scene*

From the beginning of Scene Four (p. 40) to the conclusion of Scene Five (p. 47).

Published by: Methuen, London.

**END OF BOOKLET**

*Statement of Intention form appears on page 7.*





## VCE Theatre Studies Monologue Performance Examination 2001

### 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 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 selected**

**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                    |

