

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2005**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 3 October to Sunday 30 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 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 on their own, and within the allotted time.
9. Students are **not** permitted to bring any objects (including actual or imitation weapons) or substances deemed hazardous or illegal into the performance examination venue. 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. Only the panel of assessors will be allowed in the examination room with the student during the examination.
12. Students may choose to perform to the assessors as audience or to an imagined audience, or both.
13. 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 of the interpretation of the scene 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 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.
5. In all monologues, students are to omit all spoken lines other than those allocated to the specified character.

**Notes:** Schools should note that some monologues and specified scenes may contain a variety of suggestive and/or potentially offensive language. Schools may substitute or delete such language from performances as they deem appropriate.

- Source materials listed include both Internet references and text references. Certain monologues include both type of reference. Use of either reference is acceptable and they are deemed to be equivalent.
- 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 chosen is different from the one(s) cited teachers must forward the following items to the VCAA by Friday 30 September:

- 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 Assessment Authority  
41 St Andrews Place  
East Melbourne Vic 3002

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

**Monologue 1****Play:** *The Bacchae***Playwright:** Euripides**Character:** MESSENGER**Monologue:** 1109 to 1150**From:** They came; a thousand hands gripped on the pine and tore it . . .**To:** . . . Is wisest too, I think, for those who practise it.**Specified Scene:** 916 to the end of the monologue. Pages 224 to 233**From:** DIONYSUS: Come, perverse man, greedy for sights you should not see . . .**To:** The end of the monologue.**Sources and Notes:** *The Bacchae and Other Plays*, Penguin (1970), translated by Philip Vellacott, pages 232 to 233**Internet Source:** <http://www.mala.bc.ca/~johnstoi/euripides/euripides.htm>**Internet Mono** 1109 to 1431, translated by Ian Johnston**From:** Thousands of hands grabbed the tree and pulled . . .**To:** . . . That , in my view is the wisest custom for those who can conduct their lives in that way.**Specified Scene:** 912 to the end of the Monologue**From:** DIONYSUS: You who are so desperately eager to see the things you should not look upon . . .**To:** The end of the monologue**Monologue 2****Play:** *The Shoemaker's Prodigious Wife***Playwright:** Federico Garcia Lorca**Character:** THE AUTHOR**Monologue:** Prologue, pages 63 and 64**From:** Worthy spectators . . . (*Pause.*) No, not 'worthy spectators', merely 'spectators' . . .**To:** . . . I beg your pardon.**Specified Scene:** Pages 63 to 71**From:** The start of the play**To:** SHOEMAKER: . . . Therefore, you're warned. Have I spoken clearly?**Sources and Notes:** *Five plays – Comedies and Tragi-comedies*, Penguin (1987), translated by James Graham-Lujan and Richard L O'Connell**OR***Lorca Plays: 2*, Methuen (1990), translated by Gwynne Edwards

**Monologue 3****Play:** *Lear***Playwright:** Edward Bond**Character:** LEAR**Monologue:** Act 2, Scene 1, pages 34 and 35**From:** How ugly that voice is . . .**To:** . . . I hear all their victims cry, where is the justice?

Omitting: All lines from other characters

**Specified Scene:** Act 2, Scene 1, pages 31 to 37**Sources and Notes:** *Bond Plays 2*, Eyre Methuen (1978)**Monologue 4****Play:** *Lear***Playwright:** Edward Bond**Character:** BODICE**Monologue:** Act 2, Scene 4, pages 47 to 49**From:** There are a number of old matters it's politically dangerous to leave open . . .**To:** . . . Pellet! Pellet! (*Picks up the map and starts to go*) Are you asleep?

Omitting: All lines from other characters.

**Specified Scene:** Act 2, Scene 4, pages 46 to 49**Sources and Notes:** *Bond Plays 2*, (World Dramatists), Eyre Methuen (1978)**Monologue 5****Play:** *The Ham Funeral***Playwright:** Patrick White**Character:** LANDLADY**Monologue:** Pages 17 to 19**From:** I'm just about sick of peelin' bloody pertaters . . .**To:** . . . I say, Will, wot about you in them old underwars?**Omitting:** Lines from Landlord and these lines from Landlady:

Wot! D'you mean Phyllis Pither? Oh, my!

Yes.

**Specified Scene:** Act One, Scenes 1 and 2, pages 15 to 20**Sources and Notes:** *Patrick White: Collected Plays Volume 1*, Currency (1985)

**Monologue 6**

<b>Play:</b>	<i>A Stretch of the Imagination</i>
<b>Playwright:</b>	Jack Hibberd
<b>Character:</b>	MONK O'NEILL
<b>Monologue:</b>	Pages 43 to 45
<b>From:</b>	There was something I had to remember today . . .
<b>To:</b>	That's what he said. <i>(Pause)</i> Nothing.
<b>Specified Scene:</b>	Pages 43 to 49
<b>From:</b>	The start of the monologue
<b>To:</b>	The end of the play
<b>Sources and Notes:</b>	<i>A Stretch of the Imagination</i> , Currency (1973)

**Monologue 7**

<b>Play:</b>	<i>A Slight Ache</i>
<b>Playwright:</b>	Harold Pinter
<b>Character:</b>	FLORA
<b>Monologue:</b>	Pages 175 to 177
<b>From:</b>	I say, you are perspiring, aren't you?
<b>To:</b>	On your deathbed. Why shouldn't you die happy?
<b>Specified Scene:</b>	Pages 170 to 184
<b>From:</b>	The start of the Edward's monologue (below)
<b>To:</b>	The end of the play
<b>Sources and Notes:</b>	<i>Harold Pinter: Plays I</i> , Faber and Faber (1997)

**Monologue 8**

<b>Play:</b>	<i>A Slight Ache</i>
<b>Playwright:</b>	Harold Pinter
<b>Character:</b>	EDWARD
<b>Monologue:</b>	Pages 170 and 171
<b>From:</b>	Eh, these matches are all wet . . .
<b>To:</b>	. . . <i>He goes to the door.</i> Flora!
<b>Specified Scene:</b>	Pages 170 to 184
<b>From:</b>	The start of the monologue
<b>To:</b>	The end of the play
<b>Sources and Notes:</b>	<i>Harold Pinter: Plays I</i> , Faber and Faber (1997)

**Monologue 9****Play:** *Cat on a Hot Tin Roof***Playwright:** Tennessee Williams**Character:** MARGARET**Monologue:** Act 1, pages 25 to 27**From:** Well, sooner or later it's bound to soften you . . .**To:** . . . Get dressed, Brick.**Specified Scene:** Pages 18 to 27**From:** The start of the play**To:** The end of the monologue**Sources and Notes:** *Cat on a Hot Tin Roof and Other Plays*, Penguin (1990)**Monologue 10****Play:** *Cat on a Hot Tin Roof***Playwright:** Tennessee Williams**Character:** BIG DADDY**Monologue:** Act 2, pages 59 to 61**From:** We got that clock the summer we went to Europe . . .**To:** . . . Did you say something?**Omitting:** Brick's lines**Specified Scene:** Act 2, pages 46 to 61**From:** The beginning of Act 2**To:** The end of the monologue**Sources and Notes:** *Cat on a Hot Tin Roof and Other Plays*, Penguin (1990)**Monologue 11****Play:** *The Winter's Tale***Playwright:** William Shakespeare**Character:** HERMOINE**Monologue:** Act 111, Scene ii, Lines 21 to 53, pages 80 and 81**From:** Since what I am to say must be but that . . .**To:** . . . Cry fie upon my grave!**Specified Scene:** Act 111, Scene ii, pages 78 to 87**Sources and Notes:** Signet Classic, 1994 ed: Frank Kermode**Internet Source:** <http://www.gutenberg.org/dirs/etext97/1ws4010.txt>**From:** Since what I am to say must be but that . . .**To:** . . . Cry fie upon my grave!

**Monologue 12**

**Play:** *The Winter's Tale*

**Playwright:** William Shakespeare

**Character:** ANTIGONUS

**Monologue:** Act 111, Scene iii, pages 88 to 90

**From:** Come, poor babe; I have heard the spirits o' th' dead . . .

**To:** This is the chase; I am gone forever.

**Specified Scene:** Act 111, Scene iii

**Sources and Notes:** Signet Classic, 1994 ed: Frank Kermode

**Internet Source:** <http://www.gutenberg.org/dirs/etext97/1ws4010.txt>

**From:** Come, poor babe. I have heard, but not believed, the spirits o' th' dead . . .

**To:** This is the chase; I am gone forever.





# VCE Theatre Studies

## Monologue Performance Examination 2005

### 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 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

