

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education
2011**

THEATRE STUDIES

Monologue performance examination

Monday 10 October to Friday 4 November 2011

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 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 and/or approach assessors during the examination.
15. 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 2011 Statement of Intention is provided on page 11.
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 as indicated by a strike-through on the prescribed version 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 2011

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.

While the VCAA has ensured that no offensive language is used in the actual monologues, some plays (in particular *For Our Country's Good*) contain a variety of suggestive and potentially offensive words and phrases. This language occurs with intermittent frequency; however, it may invite adverse comment from some areas of the community and may be offensive to students. Before selecting plays for study and prior to students reading the play and/or studying the playscript, teachers should make themselves aware of these issues. Information provided in this examination about themes and/or language used in specific plays is a guide only.

A copy of the prescribed version of the Monologues is available by emailing examinations.vcaa@edumail.vic.gov.au. Any enquiries should be directed to Claudia Cicuttini, Project Manager, Examinations, telephone 9225 2356. Students **must** perform the version of the Monologue as provided by the VCAA. 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 copy of the monologue obtained from the VCAA 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.

2011 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: *Heartbreak House*

Playwright: Bernard Shaw

Character: ELLIE

Gender: Female

Monologue:

From: My poor father should never have been in business. (page 63)

To: I suppose I should call it an engagement – [*she is distressed and cannot go on*]. (page 65)

Omitting: All lines from Mrs Hushabye and the following lines from

Ellie: Oh no. Not like that. (mid page 63)

Ellie: Oh no, no, no. (end page 63)

Ellie: I don't know. I never could understand. But it was dreadful. (page 64)

Ellie: I think you are a little unfeeling about it. (page 64)

Ellie: Oh, that just shows how entirely you are mistaken about him. (page 64)

Ellie: I don't know. (page 64)

Ellie: He did indeed, and never uttered a reproach to my father. (top page 65)

Ellie: Oh, that was years after, quite lately. (page 65)

Specified Scene:

From: Ellie: At last! Captain Shotover: here is my father. (page 61)

To: Ellie: Oh, I'm so glad you think so. I think so too; but I was afraid it was only a silly fancy of my own. (page 68)

Source and Notes: Bernard Shaw, *Heartbreak House*, 2000, London: Penguin Classics.

Edited by Dan H Laurence, ISBN 978-0-140-43787-4

Monologue 2

Play: *Heartbreak House*
Playwright: Bernard Shaw
Character: MANGAN
Gender: Male

Monologue:

From: I like the place. (page 93)
To: . . . you don't want to marry me now, do you? (page 95)
Omitting: All lines from Ellie and
Mangan: Kindness of heart, eh? (page 93)
Mangan: Yes I did. (page 93)
Mangan: No. (top of page 94)
Mangan: Was mine! (Note that students may substitute the words 'the money' for 'it' in the line following this omission.) (page 94)
Mangan: Oh! Did she? And yet she'd have let you marry me. (page 95)
Mangan: Anyhow, (page 95)

Specified Scene:

From: Start of ACT II (page 92)
To: Ellie: . . . sleep, sleep, sleep, sleep, sleep. (page 98)
Source and Notes: Bernard Shaw, *Heartbreak House*, 2000, London: Penguin Classics.
Edited by Dan H Laurence, ISBN 978-0-140-43787-4

Monologue 3

Play: *Antigone*
Playwright: Jean Anouilh translated by Barbara Bray
Character: PROLOGUE-CHORUS
Gender: Neutral (male or female)

Monologue:

From: So. Now the spring is wound. (page 25)
To: She can be herself at last. (page 26)
Omitting: No lines are to be omitted.

Specified Scene:

From: So. Now the spring is wound. (page 25)
To: Antigone: You're wrong. I was sure you would have put me to death. (page 32)
Source and Notes: Jean Anouilh, translated by Barbara Bray, *Antigone*, 2005, London: Methuen Drama Student Edition, ISBN 978-0-413-69540-6

Monologue 4

Play: *Antigone*
Playwright: Sophocles
Character: SENTRY
Gender: Neutral (male or female)

Monologue:

From: My lord: if I am out of breath, it is not from haste. (page 132)
To: A bringer of bad news expects no welcome. (page 133)
Omitting: All lines from Creon and the following lines from the Sentry.
 Sentry: It is. So strange, it's very difficult to tell. (page 133)

Specified Scene:

From: *Enter the CHORUS of Theban elders.* (page 129)
To: *Enter the SENTRY, bringing ANTIGONE guarded by two more soldiers.*
 (page 136)
Source and Notes: Sophocles, translated by E F Watling, *The Theban Plays*, 1974,
 Penguin Classics, ISBN 978-0-140-44003-4 or ISBN 0-14-044003-8

Monologue 5

Play: *Our Country's Good*
Playwright: Timberlake Wertenbaker
Character: LIZ
Gender: Female

Monologue:

From: Liz: Luck? Don't know the word. (page 53)
To: Liz: It doesn't matter where you die when you're dead. (page 54)
Omitting: Wisenhammer's lines and Caesar's lines and
 Liz: . . . And you, Wisenhammer, how did you get here? (page 54)
 Liz: Speak in English, Wisenhammer. (page 54)
 Liz: What do you want to go back to England for? You're not English. (page 54)

Specified Scene:

From: Start of Act Two (page 53)
To: Ralph: Thank you, Sir. Thank you. (page 60)
Source and Notes: Timberlake Wertenbaker, *Our Country's Good*, London, 2003,
 Methuen Drama, ISBN 978-0-413-73740-3

Monologue 6

Play: *Our Country's Good*
Playwright: Timberlake Wertenbaker
Character: KETCH
Gender: Male

Monologue:

From: . . . Have you ever been to Ireland, Sir? (page 36)
To: Ketch: . . . I want to be an actor. (page 38)
Omitting: Ralph: Why have come here?
 Ketch: I'm coming to that, Sir?
 Ralph: Hurry up, then.
 Ketch: I'm speaking as fast as I can, Sir –
 Ralph: Ketch – (page 36)
and
 Ralph: I wouldn't have been in that situation, Freeman. (page 37)
and
 Ralph: Freeman, I'm going to go to bed now – (page 37)

Specified Scene:

From: Scene Nine (Ralph Clark Tries to Kiss His Dear Wife's Picture) (page 34)
To: Mary *laughs*. Laughter. (page 40)
Source and Notes: Timberlake Wertenbaker, *Our Country's Good*, London, 2003, Methuen Drama, ISBN 978-0-413-73740-3

Monologue 7

Play: *In Camera (Huis Clos)*
Playwright: Jean-Paul Sartre
Character: ESTELLE
Gender: Female

Monologue:

From: You mine! That's good! Well, which of you two would dare to call me his glancing stream, his crystal girl? (page 209)
To: Don't turn from me . . . please. Take me in your arms. (page 211)
Omitting: No lines are to be omitted.

Specified Scene:

From: Estelle [*raising her head*]: Please, Garcin. (page 208)
To: Estelle [*indignantly*]: Really! [*A pause.*] Didn't I tell you not to pay any attention to her? (page 213)
Source and Notes: Jean-Paul Sartre (Author), Kitty Black (Translator), Stuart Gilbert (Translator), *Three Plays*, Bungay, Suffolk, 1988, Penguin Modern Classics, ISBN 0-14-008511-4
or
 Jean-Paul Sartre (Author), Kitty Black (Translator), Stuart Gilbert (Translator), *Huis Clos and Other Plays*, Bungay, Suffolk, 2000, Penguin Modern Classics, ISBN 978-0-141-18455-5

This play is published under one of two names: either *Huis Clos* or *In Camera*. *Huis Clos* is the original French title. *In Camera* is the English translation of the title. Regardless of the title, the play is the same.

Monologue 8

Play: *Richard III*
Playwright: William Shakespeare
Character: RICHARD
Gender: Male

Monologue:

From: Now is the winter of our discontent . . . [Act 1, Scene I, line 1]
To: That waits upon your Grace? [Act 1, Scene I, line 43]
Omitting: No lines are to be omitted.

Specified Scene:

From: Start of Act 1, Scene I
To: End of scene [line 163]

Source and Notes: William Shakespeare, *Richard III*, Signet Classic Edition (newly revised), 1998, ISBN 978-0451526953

or

William Shakespeare, *Richard III*, Penguin Classics, 1968, ISBN 9780141013039

Monologue 9

Play: *Richard III*
Playwright: William Shakespeare
Character: QUEEN MARGARET
Gender: Female

Monologue:

From: Thou hadst a Clarence too, and Richard killed him. [Act IV, Scene iv, line 46]
To: Who sues and kneels and says, “God save the Queen”? [Act IV, Scene iv, line 94]
Omitting: All lines by Duchess of York and Queen Elizabeth

Specified Scene:

From: Enter old Queen Margaret. (Start of Act IV, Scene iv)
To: The trumpet sounds. Be copious in exclams. [Act IV, Scene iv, line 135]

Source and Notes: William Shakespeare, *Richard III*, Signet Classic Edition (newly revised), 1998, ISBN 978-0451526953

or

William Shakespeare, *Richard III*, Penguin Classics, 1968, ISBN 9780141013039

Monologue 10

Play: *The Visit*
Playwright: Friedrich Dürrenmatt
Character: CLAIRE ZACHANASSIAN
Gender: Female

Monologue: **This monologue comprises two separate sections of text.**
From: I can afford it. A million for Guellen if someone kills Alfred III. (page 39)
To: Justice for a million. (page 39)
Omitting: All lines from Mrs III and Alfred III.

and

From: Only it can't be done. I can't buy Sunshine Square, because I own it already. (page 67)
To: Come on, the pair of you, off we go! (page 68)
Omitting: All lines from Schoolmaster and Doctor.
 The following line from Claire Zachanassian: I own those too. (page 67)

Specified Scene:

From: Clare Zachanassian: Mister Mayor, Guelleners. (page 35)
To: Clare Zachanassian: I'll wait. (page 40)

and

From: Start of Act 3 (page 64)
To: Schoolmaster: The dictates of our conscience, Doctor Nuesslin. (page 68)

Source and Notes: Friedrich Dürrenmatt, translated by Patrick Bowles, *The Visit*, 1973, Jonathan Cape, London, distributed by Random House, ISBN 978-0-2240-0914-0

Monologue 11

Play: *The Visit*
Playwright: Friedrich Dürrenmatt
Character: MAYOR
Gender: Male

Monologue:

From: My dear lady, fellow-citizens. (page 34)
To: Hip, Hip, Hip, Hurrah! (page 35)
Omitting: No lines are to be omitted.

Specified Scene:

From: Clare Zachanassian: We kissed each other on this spot. (page 29)
To: Mayor: Hip, Hip, Hip, Hurrah! (page 35)

Source and Notes: Friedrich Dürrenmatt, translated by Patrick Bowles, *The Visit*, 1973, Jonathan Cape, London, distributed by Random House ISBN 978-0-2240-0914-0

Monologue 12

Play: *Dags*
Playwright: Debra Oswald
Character: GILLIAN
Gender: Female

Monologue: **This monologue comprises two separate sections of text.**

From: I guess you're all wondering why I've got this paper bag on my head. (page 1)
To: We always have the telly on at dinnertime, so it's not so obvious no one's talking. (page 4)

Omitting**and**

All lines from Bronwyn.
 Gillian: Leave me alone! (page 2)
 Gillian: All right! I will in a sec. (page 2)
 Gillian: I'm going. (page 2)

and

From: Bronwyn reckons people don't want to know you if you're a misery-guts. (page 7)
To: But I *used* to have friends. Like Wendy. Wendy was my *best* friend. (page 8)
Omitting: No lines are to be omitted.

Specified Scene:

From: Beginning of Monologue (page 1)
To: Don't be a wimp, Gilly. What else can we do? (page 13)
Source and Notes: Debra Oswald, *Dags*, Currency Press Pty Ltd, NSW, Reprinted 2006, ISBN: 9780868191805

Monologue 13

Play: *Così*
Playwright: Louis Nowra
Character: DOUG
Gender: Male

Monologue:

From: Women like to pretend they don't play around . . . (page 18)
To: If it wasn't for that damn cat, I wouldn't be here. (page 20)
Omitting: All lines by Lewis and Cherry and the following lines from Doug:
 Doug: Don't. (page 19)
 Doug: Through there. They've got no lights. I hope you'll fall in but you're too fat. (page 19)
 Doug: It's what I did. (page 19)
 Doug: Cats. (page 19)
 Doug: No, no, quite recently. (page 19)
 Doug: I think . . . from her. (page 19)

Specified Scene:

From: Ruth: Wild thing, you make my heart sing (page 13)
To: End of Doug's monologue (page 20)
Source and Notes: Louis Nowra, *Così*, Currency Press, 1992, ISBN 978-0-86819-403-5
 This edition is the **play** not the **screenplay**.



VCE Theatre Studies

Monologue Performance Examination 2011

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

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Monologue character

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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

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