

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2013**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 7 October to Tuesday 29 October 2013**

## 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 examination 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 are 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 room 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. Students are advised not to use any materials or props in the performance that may cause or that may be seen to cause injury to themselves or others.
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. Students are responsible for the cleaning up and removal of any materials they bring into the space for their performance.
12. Students will be allocated an examination room at the performance examination venue in which to perform. Students and their teachers are not permitted to request a change of room.
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. The form for the 2013 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 directorial 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 the performance of the monologue, including contextualising 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.
- Other 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 13 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 identified.
5. Students are to deliver all spoken lines allocated to the specified character. Students are **not** to deliver lines that 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 2013

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 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 can be obtained by emailing [examinations.vcaa@edumail.vic.gov.au](mailto:examinations.vcaa@edumail.vic.gov.au). Any enquiries should be directed to Kris Allen, Project Manager, Assessment, telephone: (03) 9225 2356 or Glenn Martin, Project Manager, Assessment, telephone: (03) 9225 2212.

Students **must** perform the version of the monologue as set 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 the 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.

## 2013 Monologue choices

Page numbers are provided for assistance with finding the relevant passages in the prescribed edition. These are highly likely to change between editions.

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 in their interpretation of the omitted lines. There is no necessity to leave a pause for omitted lines.

### Monologue 1

**Play:** 'King Oedipus'  
**Playwright:** Sophocles  
**Character:** CHORUS  
**Gender:** Neutral (male or female)

#### *Monologue:*

**From:** In Thebes, City of Light, from the Pythian House of Gold (page 30)  
**To:** God whom all other gods abhor to see. (page 31)

**and**

**From:** From the Delphian rock the heavenly voice denounces (page 39)  
**To:** To think him other than good. (page 39)  
**Omitting:** No lines are to be omitted.

#### *Specified scene:*

**From:** Oedipus: Children, new blood of Cadmus' ancient line – (page 25)  
**To:** Chorus: To think him other than good. (page 39)  
**Source:** Sophocles, *The Theban Plays*, translated by EF Watling, Penguin Books, London, 1974  
 ISBN: 978-0-140-44003-4

**Monologue 2**

**Play:** 'The Skin of Our Teeth'  
**Playwright:** Thornton Wilder  
**Character:** SABINA (Miss Somerset)  
**Gender:** Female

**Monologue:**

**From:** We've rattled along, hot and cold, for some time now – (page 100)  
**To:** It's easier being dead. (page 103)  
**Omitting:** All lines from Mrs Antrobus  
**and**  
 Voice: [off stage]: Make up something! Invent something! (page 101)  
 Mr Fitzpatrick: Miss Somerset! Miss Somerset! (page 102)

**Specified scene:**

**From:** Sabina: Oh, oh, oh! Six o'clock and the master not home yet. (page 99)  
**To:** Sabina: I don't know why that is. (page 109)  
**Source:** Thornton Wilder, *Our Town and Other Plays*, Penguin Modern Classics, London, 2000  
 ISBN: 978-0-141-18458-6

**Monologue 3**

**Play:** *Woza Albert!*  
**Playwrights:** Percy Mtwa, Mbongeni Ngema, Barney Simon  
**Character:** MBONGENI  
**Gender:** Male

**Monologue:**

**From:** Jaaa. And where do we go from there? (page 43)  
**To:** What country is this? (page 44)  
**Omitting:** All lines from Percy

**and**

Mbongeni: What (from 'What spies?') (page 44)  
 Mbongeni: What security police? (page 44)

**Note:** The following line **is** included in the monologue, as performed by Mbongeni  
 BOTH: Speech! Morena, speech! (page 43)

**and**

**From:** Cell number six! Morena! (page 46)  
**To:** Cell number six! Morena! Morena ... Cell number six .. (page 46)  
**Note:** Where lines in the playscript are written in one of the various African languages used by the playwrights as well as in English, students may deliver them in the African language or English or both.

**Specified scene:**

**From:** Mbongeni: Address! Ssshhooo! Attention! (page 40)  
**To:** Mbongeni: Cell number six! Morena! Morena ... Cell number six .. (page 46)  
**Source:** Percy Mtwa, Mbongeni Ngema, Barney Simon, *Woza Albert!*, Methuen Drama, London, 1983 (reissued 2009)  
 ISBN: 978-0-413-53000-4

**Monologue 4**

**Play:** *Songs for Nobodies*  
**Playwright:** Joanna Murray-Smith  
**Character:** BEATRICE ETHEL APPLETON  
**Gender:** Female

**Monologue:**

**From:** April twenty-third 1961 started out a dull night. (page 2)  
**To:** At me. Bea Appleton, philosopher. (page 4)  
**Omitting:** No lines are to be omitted.

**Specified scene:**

**From:** Beatrice: Pretty much everyone has it wrong about happiness. (page 1)  
**To:** Beatrice: I never brought Patsy Cline any luck, but Patsy Cline brought me plenty. (page 10)  
**Source:** Joanna Murray-Smith, *Songs for Nobodies*, Currency Press, Strawberry Hills, NSW, 2010  
 ISBN: 978-0-868-19893-4

**Monologue 5**

**Play:** 'Babes in the Wood'  
**Playwright:** Tom Wright  
**Character:** AUNTY AVARICIA  
**Gender:** Neutral (see note below)

**Monologue:**

**From:** Now look it's time someone told the truth (page 23)  
**To:** A sort of biological black armband brigade, well I have an opinion on that – (page 24)  
**Omitting:** All 'voices' from Boingle and Flapgherkin

**Specified scene:**

**From:** Reggie: What is this place? (page 20)  
**To:** Song: How we introduce fauna! (page 27)  
**Note:** The monologue is contained in a play-within-a-play. In the play-within-a-play, the character of Aunty Avaricia can be interpreted as if played by a male or female actor.  
**Source:** Australian Script Centre, <http://australianplays.org/>  
 Available in PDF format. Single or multiple copies can be obtained from the website.

**Monologue 6****Play:** *The Glass Menagerie***Playwright:** Tennessee Williams**Character:** JIM**Gender:** Male**Monologue:****From:** You must have been doing something these six long years. (page 72)**To:** Ahhh, a waltz! (page 75)**Omitting:** All lines from Laura**Specified scene:****From:** Jim: People are not so dreadful when you know them. (page 68)**To:** Laura: Now he will feel more at home with the other horses, the ones that don't have horns ... (page 77)**Source:** Tennessee Williams, *The Glass Menagerie*, Penguin Modern Classics, London, 2009

ISBN: 978-0-141-19026-6

**Monologue 7****Play:** *The Glass Menagerie***Playwright:** Tennessee Williams**Character:** AMANDA**Gender:** Female**Monologue:****From:** Well, well, well, so this is Mr O'Connor. (pages 56–57)**To:** Is Laura all right now? (page 59)**Omitting:** All lines from Tom, Jim and Laura**Specified scene:****From:** Amanda: Laura, sweetheart! The door! (page 50)**To:** Tom: God's Holy Name be praised— (page 59)**Source:** Tennessee Williams, *The Glass Menagerie*, Penguin Modern Classics, London, 2009

ISBN: 978-0-141-19026-6

**Monologue 8****Play:** *Lloyd Beckmann, Beekeeper***Playwrights:** Tim Stitz and Kelly Some**Character:** LLOYD**Gender:** Male**Monologue:****From:** So as the years rolled by, bees were always a constant. (page 12)**To:** Those were the days ... (page 13)**Omitting:** Grandson: Can you eat it?

Lloyd: Yeah! (page 13)

**Specified scene:****From:** Lloyd: So as the years rolled by, bees were always a constant. (page 12)**To:** Lloyd: Also got some mango for you wimps that don't like pawpaw. (page 19)**Source:** Tim Stitz and Kelly Some, *Lloyd Beckmann, Beekeeper*, Currency Press, Strawberry Hills, NSW, 2011  
ISBN: 978-0-868-19914-6**Monologue 9****Play:** *The Entertainer***Playwright:** John Osborne**Character:** PHOEBE**Gender:** Female**Monologue:****From:** You don't know what it's like. (page 49)**To:** He's something you'll never be. (page 52)**Omitting:** All lines from Archie and Jean**and**

Phoebe: Well of course you did. (page 50)

**Specified scene:****From:** Billy: I knew they couldn't keep him. They wouldn't dare. (page 43)**To:** Archie: You're a long time dead, Mrs. Murphy, let's make it a party, Mick the soldier's coming back, let's just whoop it up! (page 59)**Source:** John Osborne, *The Entertainer*, Faber and Faber Limited, London, 1995  
ISBN: 978-0-571-06367-3 or 0-571-06367-5

**Monologue 10****Play:** 'On the Harmfulness of Tobacco'**Playwright:** Anton Chekhov**Character:** NYUKHIN**Gender:** Male**Monologue:****From:** I am a failure at everything; (page 234)**To:** Dixi et animam levavi! (page 236)**Omitting:** No lines are to be omitted.**Specified scene:** The entire play**From:** Nyukhin: Ladies and gentlemen, so to say! (page 233)**To:** Nyukhin: Dixi et animam levavi! (page 236)**Source:** Anton Chekhov, *The Plays of Anton Chekhov: Nine plays including The Sea-Gull, The Cherry Orchard, The Three Sisters and Others*, Kessinger Legacy Reprints, New York, 2010  
ISBN: 978-1-162-72544-4**Monologue 11****Play:** *Ruby Moon***Playwright:** Matt Cameron**Character:** SYLVIE**Gender:** Female**Monologue:****From:** Bad things happen in houses like that. (page 3)**To:** So why after all this time would someone send this? (page 7)**Omitting:** All lines by Ray**Specified scene:****From:** Ruby: It begins like a fairytale... (page 1)**To:** Sylvie: We have to. One side each. Just like that first night. (page 8)**Source:** Matt Cameron, *Ruby Moon*, Currency Press, Strawberry Hills, NSW, 2011  
ISBN: 978-0-868-19774-6

**Monologue 12****Play:** ‘Tamburlaine the Great, Part One’**Playwright:** Christopher Marlowe**Character:** TAMBURLAINE**Gender:** Male**Monologue:****From:** Your fearful minds are thick and misty, then, (page 140)**To:** And fashions men with true nobility. (page 142)**Omitting:** All lines from Techelles**and**

Virgins: O, pity us! (page 140)

**Specified scene:****From:** Tamburlaine: What, are the turtles frayed out of their nests? (page 139)**To:** Zabina: Can quench or cool the torments of my grief. (page 145)**Source:** Christopher Marlowe, *The Complete Plays*, Penguin Books, London, 2003  
ISBN: 978-0-140-43633-4**Monologue 13****Play:** ‘Tamburlaine the Great, Part One’**Playwright:** Christopher Marlowe**Character:** ZENOCRATE**Gender:** Female**Monologue:****From:** Wretched Zenocrate, that livest to see

Damascus’ walls dyed with Egyptian blood, (page 147)

**To:** Send like defence of fair Arabia. (page 149)**Omitting:** All lines by Anippe and Philemus**Specified scene:****From:** Zenocrate: Wretched Zenocrate, that livest to see

Damascus’ walls dyed with Egyptian blood, (page 147)

**To:** Tamburlaine: We will our celebrated rites of marriage solemnize. (page 153)**Source:** Christopher Marlowe, *The Complete Plays*, Penguin Books, London, 2003  
ISBN: 978-0-140-43633-4



# VCE Theatre Studies

## Monologue Performance Examination 2013

### 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**

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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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