

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



**Victorian Certificate of Education  
2002**

**THEATRE STUDIES**

**Monologue performance examination**

**Monday 7 October to Sunday 3 November 2002**

## 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.

### 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.

Note: Where no edition is stipulated, students are free to choose any version of the standard text. Students and teachers should be aware that, where a specific publication is suggested, individual editions of the same published text commonly change page numbers and update text, however superficially.

**Monologue 1**

<b>Play:</b>	<i>Six Characters in Search of an Author</i>
<b>Playwright:</b>	Luigi Pirandello, translated by John Linstrum
<b>Publisher/Edition:</b>	Methuen Drama, London, 1991
<b>Character:</b>	STEPDAUGHTER
<b>From:</b>	Act Three – (Crossing to the PRODUCER) It's alright. Let him go.
<b>To:</b>	You idiot, if I'd been you, instead of killing myself, I'd have killed one of those two: either or both, the father and the son.
<b>Omitting:</b>	Lines by SON and FATHER.
<b>Page Reference:</b>	pages 58 to 60
<b>Specified scene</b>	
<b>From:</b>	The beginning of the monologue.
<b>To:</b>	The end of the play.
<b>Page Reference:</b>	pages 58 to 64

**Monologue 2**

<b>Play:</b>	<i>Emma</i>
<b>Playwright:</b>	Graham Pitts
<b>Publisher/Edition:</b>	Currency Press, Sydney, 1996
<b>Character:</b>	CONCETTA
<b>From:</b>	Act One – Did someone speak?
<b>To:</b>	Carmella, you are burning those eggplants!
<b>Omitting:</b>	Lines by EMMA.
<b>Page Reference:</b>	pages 25 to 27
<b>Specified scene</b>	
<b>From:</b>	EMMA: Domenico goes to the cinema.
<b>To:</b>	End of Act One.
<b>Page Reference:</b>	pages 19 to 27

**Monologue 3**

<b>Play:</b>	<i>Richard the Third</i>
<b>Playwright:</b>	William Shakespeare
<b>Can be found at:</b>	<a href="http://simplyscripts.com/plays.html">http://simplyscripts.com/plays.html</a>
<b>Character:</b>	QUEEN MARGARET
<b>From:</b>	Act IV, Scene IV Bear with me; I am hungry with revenge, And now I cloy me with beholding it.
<b>To:</b>	Farewell, Yorke's wife, and queen of sad mischance! These English woes shall make me smile in France.
<b>Omitting:</b>	Lines by QUEEN ELIZABETH.
<b>Specified scene</b>	
<b>From:</b>	The start of Act IV, Scene IV.
<b>To:</b>	KING RICHARD: Bear her truelove's kiss; and so farewell. <i>Exit QUEEN (ELIZABETH).</i>

**Monologue 4**

**Play:** *Atlanta*  
**Playwright:** Joanna Murray-Smith  
**Publisher/Edition:** Currency Press, Sydney, 1990  
**Character:** ATLANTA  
**From:** If nothing surprised me anymore, I would just die.  
**To:** They have access to my other world.  
**Page Reference:** pages 8 to 11  
**Omitting:** Lines by Grace and Jack. Also omitting words:  
 ATLANTA: Oh, for years, on and off.

**Specified scene**

**From:** The start of the play.  
**To:** The end of the monologue.  
**Page Reference:** pages 1 to 11

**Monologue 5**

**Play:** *The Chairs*  
**Playwright:** Eugene Ionesco, translated by Donald Watson  
**Publisher/Edition:** Penguin, London, 1994  
**Character:** THE OLD MAN  
**From:** I should like to thank all those who, by their financial and moral encouragement . . .  
**To:** With Your Majesty's permission . . . Farewell, to all of you. Farewell, Semiramis.  
**Omitting:** Lines from THE OLD WOMAN.  
**Page Reference:** pages 173 to 175  
**Specified scene**  
**From:** THE OLD MAN: Here he is!  
**To:** CURTAIN.  
**Page Reference:** pages 170 to 177

**Monologue 6**

**Play:** *Meat Party*  
**Playwright:** Duong Le Quy  
**Publisher/Edition:** Currency Press, Sydney, 2000  
**Character:** AN  
**From:** Act One, Scene Two – A lot of people smile but it doesn't mean they're happy.  
**To:** The model citizen of the White Sand Desert.  
**Omitting:** Lines from MARY.  
**Page Reference:** pages 11 to 13  
**Specified scene:** Act One, Scene Two.  
**Page Reference:** pages 9 to 14

**Monologue 7**

<b>Play:</b>	<i>Richard the Third</i>
<b>Playwright:</b>	William Shakespeare
<b>Can be found at:</b>	<a href="http://simplyscripts.com/plays.html">http://simplyscripts.com/plays.html</a>
<b>Character:</b>	KING RICHARD
<b>From:</b>	Act IV – Scene IV Look what is done cannot now be amended. Men shall deal unadvisedly sometimes . . .
<b>To:</b>	To whom I will retail my conquest won, And she shall be sole victoress, Caesar’s Caesar.
<b>Specified scene:</b>	
<b>From:</b>	The start of Act IV, Scene IV.
<b>To:</b>	KING RICHARD: Bear her truelove’s kiss; and so farewell. <i>Exit QUEEN (ELIZABETH).</i>

**Monologue 8**

<b>Play:</b>	<i>Accidental Death of an Anarchist</i>
<b>Playwright:</b>	Dario Fo, adapted by Gavin Richards from a translation by Gillian Hanna
<b>Publisher/Edition:</b>	Methuen, London, 1990
<b>Character:</b>	MANIAC
<b>From:</b>	Act One, Scene One – Inspector?... Please don’t be angry with me again, I’ve just come back to collect my papers.
<b>To:</b>	I’ll busk the rest.
<b>Page Reference:</b>	pages 11 to 14
<b>Specified scene:</b>	Act One, Scene One.
<b>Page Reference:</b>	pages 1 to 15

**Monologue 9**

<b>Play:</b>	<i>Rosencrantz and Guildenstern are Dead</i>
<b>Playwright:</b>	Tom Stoppard
<b>Publisher/Edition:</b>	Faber and Faber, London, 1984
<b>Character:</b>	THE PLAYER
<b>From:</b>	Act Two – Not yet! You left us.
<b>To:</b>	We took off our crowns and swords and cloth of gold and moved silent on the road to Elsinore.
<b>Omitting:</b>	Lines from Rosencrantz and Guidenstern.
<b>Page Reference:</b>	pages 46 and 47
<b>Specified scene</b>	
<b>From:</b>	The start of Act Two.
<b>To:</b>	<i>The PLAYER passes into one of the wings.</i>
<b>Page Reference:</b>	pages 40 to 51

**Monologue 10**

**Play:** *The Resistible Rise of Arturo Ui*  
**Playwright:** Bertolt Brecht, translated by Ralph Manheim  
**Publisher/Edition:** Methuen, London, 1981  
**Character:** THE ANNOUNCER  
**From:** Prologue – Friends, tonight, we're going to show . . .  
**To:** The gangster play that we present  
 Is known to our whole continent.  
**Page Reference:** pages 5 to 7  
**Specified scene:** Prologue and Scene One.  
**Page Reference:** pages 5 to 16

**Monologue 11**

**Play:** *The Women of Troy*  
**Playwright:** Euripides  
**Publisher/Edition:** Penguin Classics, London 1975  
**Can be found at:** <http://simplyscripts.com/plays.html>  
**Character:** CHORUS  
**From:** Come, Muse, in tears begin, And sing strange dirges over Ilion's grave.  
**To:** . . . Shall dedicate in distant temples of Thessaly?  
**Page Reference:** pages 107 to 109  
**Specified scene**  
**From:** The start of the play.  
**To:** The end of the monologue.  
**Page Reference:** pages 89 to 109

**Monologue 12**

**Play:** *The School for Scandal*  
**Playwright:** Richard Brinsley Sheridan  
**Publisher/Edition:** Nick Hern Books, London, 1998  
**Can be found at:** <http://www.bartleby.com/18/2/>  
<http://digital.library.upenn.edu/webbin/gutbook/lookup?num=1929>  
<http://schwinger.harvard.edu/~terning/Books/scandal.txt>  
**Character:** PROLOGUE  
**From:** A School for Scandal! Tell me, I beseech you,  
**To:** . . . Till every drop of blood – that's ink – is spilt for you.  
**Page Reference:** pages 3 and 4  
**Specified scene:** Prologue and Act I Scene i  
**Page Reference:** pages 3 to 17

**END OF BOOKLET**

*Statement of Intention form appears on page 9.*







## VCE Theatre Studies Monologue Performance Examination 2002

### 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

