



**Victorian Certificate of Education
2023**

THEATRE STUDIES
Monologue examination

Monday 2 October to Sunday 29 October 2023



Guidelines for students and teachers

Monologue examination conditions

1. The monologue examination will be set and assessed by panels appointed by the Victorian Curriculum and Assessment Authority (VCAA).
2. [VCAA examination rules](#) will apply.
3. The monologue examination venue is set annually by the VCAA.

Examination room conditions

1. Students will be allocated an examination room at the monologue examination venue in which they will undertake their examination. Students and their teachers are not permitted to request a change of room.
2. Only the assessors and any personnel authorised by the VCAA will be permitted in the examination room with the student during the monologue examination.
3. The performance will use a single clearly lit space. No changes to the lighting grid, or to the lighting provided in the examination room, are permitted. Any use of lighting by the student for the production roles of **either** Actor and Director **or** Designer will be in addition to the lighting state provided.
4. The room will be equipped with a power outlet. Any electrical equipment that the student intends to use in the room and that will be plugged into the power outlet must be tested and tagged beforehand.
5. The student should interpret the monologue in such a manner that their performance uses an area no larger than 5 m × 5 m. This performance space will be delineated in the examination room and students must work within this designated area. Designers should design for an interpretation of the monologue that could be performed within this area. Students must not walk behind and/or touch the assessors during their monologue examination.
6. Two chairs will be provided in the examination room. Any other items, if required by the student, must be carried into the room, set up and removed from the room by the student alone, and within the allotted time.
7. Students must ensure that all materials and equipment fit through a door of standard size in order to allow efficient entry to and exit from the examination room. If any materials or equipment do not fit through the door, they cannot be used during the performance examination.
8. 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 monologue examination.
9. The assessors are the audience for the interpretation. In this context, the assessors are fulfilling the role of those for whom the interpretation is intended.
10. Students are not permitted to ask assessors to touch design materials or other items during their monologue examination.
11. Students are required to be aware of safe and ethical working practices associated with theatre production when interpreting the monologue. In the examination room, the health and safety of both students and assessors is paramount. Students must not endanger, or be seen to endanger, either themselves or others. Students are not permitted to bring into the examination room:
 - any objects or substances (including aerosols) deemed harmful, hazardous or illegal
 - actual or imitation weapons of any description (including laser lights, tasers, swords, daggers and knives of any type)
 - open flames (including candles and matches).

Students are not to use any materials, objects or substances in their performance that may cause, or that may be perceived to cause, injury to themselves or others. In some cases, an object, material or substance that may be considered safe by the student may be considered hazardous in the actual performance. Consequently, careful consideration must be given to the selection of props or set items. Students are advised that if the use of any material, object or substance is deemed by any assessor to be potentially dangerous or hazardous, the student will not be permitted to use it. The decision of the assessors will be final.

12. Students may bring into the examination room only props and materials that will directly assist them in communicating their interpretation. Students must only enter the examination room **once** with their props and materials. Once they are in the room students are not to leave until the completion of the examination.
13. Students must ensure that any props, costumes (including footwear) or other aspects of their performance do not, in any way, damage the performance space.
14. Students are responsible for cleaning up and removing, by the end of their allotted examination time, any materials, objects and substances they bring into the space for their examination.
15. Students may bring a laptop, MP3 player, tablet, mobile phone or other such portable audio devices into the examination room. Recording functions on audio equipment must be disabled during the examination. Where a laptop is used, the student should direct the screen of the device towards the assessors. A mobile phone is permitted in the examination room if it is to be used as a prop or as an audio replay device. Note: The phone must be in 'flight mode' and wi-fi functions on any device must be disabled before the student enters the examination room.
16. Students are not to wear their school uniform during the examination and should be mindful of any props or other materials that may identify them or their school.
17. All student performances will be recorded. An audiovisual recording of all student performances will provide a valuable additional quality assurance measure. Recordings will not be used for any other purpose without first obtaining student consent.
18. Any updates to the conditions for this examination will be published in the *VCAA Bulletin*.

Format of the monologue examination

1. Students will select and interpret a prescribed monologue in the production role of **either** Actor and Director **or** Designer. For the production role of Designer, any **two** of the following design areas must be applied: costume, make-up, props, set, lighting, sound.
2. There will be **no more than 12 minutes** for the entire examination. A timing device will be used during the examination.
3. The examination will be in two stages and these stages combined **must not exceed eight minutes**.
 - Students will have a maximum of two minutes to set up the materials for their monologue examination and this will be timed. If a student is still setting up at the two-minute mark, they will be instructed to commence Stage 1 – Interpretation. It is recommended that Stage 1 of the examination not exceed six minutes.
 - Stage 2 – Interpretation Statement will follow Stage 1 **without a break**. If a student is still undertaking their monologue examination at the eight-minute mark, they will be instructed to stop.
4. The two stages of the examination will be assessed against common criteria and a total mark will be awarded for both Stage 1 and Stage 2 combined.

Stage 1 – Interpretation

1. Students are required to develop an interpretation of **one** of the prescribed monologues in this document. The interpretation should be developed as part of Unit 4, Area of Study 1 and Area of Study 2.
2. Students **must** use the prescribed edition of the play as indicated in this document.
3. Marks will not be awarded for an interpretation that does not use one of the prescribed monologues in this document.
4. The monologue is the only aspect of the specified scene that is to be interpreted for the examination.
5. The interpretation should draw on the knowledge and skills developed in the interpretation of the scene, as well as knowledge of the wider contexts of the play. Students should ensure that the contexts of the monologue are presented in their interpretation and referred to in the oral Interpretation Statement.
6. The interpretation of the scene in Unit 4, Area of Study 1 and Area of Study 2, should inform the interpretation of the monologue presented in the examination, including contextualising the monologue within the scene and within the full script.

7. Other interpretative decisions may be relevant, and these may be mentioned in the Interpretation Statement.
8. Reading from notes is not permitted in Stage 1 of the examination. Students are also not permitted to replay previously recorded lines from the monologue, dialogue from other characters or lines from any other omitted text. Students are not to sing to or recite to previously recorded song words/lyrics.
9. The singing of song lyrics contained within the prescribed monologue must be consistent with the published score of the music. For students interpreting the monologue as an Actor and Director, singing the song lyrics without enactment will not constitute a performance as required by this examination.
10. Students are required to make a clear distinction between the completion of Stage 1 – Interpretation and the commencement of Stage 2 – Interpretation Statement.
11. The VCE Theatre Studies monologue examination is not a public performance and therefore is not subject to current community standards. Students are encouraged to consider all 10 monologues before making a final selection, regardless of their own or their character’s cultural background, race, gender or sexual orientation. Careful and sensitive consideration of the portrayal and/or reference to any specified character should be paramount but not a deterrent when interpreting a monologue.
12. Students are permitted to portray and/or refer to the gender of a specified character(s) according to the original text or to change the gender of a specified character(s). Any change to the gender of a character(s) from that in the original text will be considered a contextual choice.
13. Students may apply the stage directions as contained in the prescribed monologue or use them as a guide.
14. Students are expected to interpret their selected prescribed monologue in the production roles of **either** Actor and Director **or** Designer.

- **Option 1 – Actor and Director**

- Students interpreting the monologue as an Actor and Director are required to deliver all spoken lines allocated to the specified character(s). Students are not to deliver lines that are omitted. This may include the lines of other characters and, in some instances, lines from the specified character(s).
- Students interpreting the monologue as an Actor and Director will not be prompted during the delivery of the monologue in Stage 1 – Interpretation.
- Students interpreting the monologue as an Actor and Director may choose to apply design areas such as costume, make-up, props, set, lighting and/or sound to their interpretation.
- In addition to the lines, students interpreting the monologue as an Actor and Director may present actions, movements and gestures without words at any time once they commence the interpretation of the monologue. This can be before and/or during and/or after the delivery of the prescribed lines.
- Timing of the examination begins once the student starts performing.

- **Option 2 – Designer**

- For the production role of Designer, any **two** of the following design areas must be applied: costume, make-up, props, set, lighting, sound.
- Students interpreting the monologue as a Designer and who have selected ‘costume’ as one of their design areas may choose to wear the costume. Alternatively, they may choose to wear theatre blacks and present the costume on a mannequin or on another type of stand. Designers should not wear costume(s) and/or make-up if these are not their chosen design areas.
- Students interpreting the monologue as a Designer are permitted to bring models into the examination room. However, they should not bring in an item that is so small that the assessors are unable to see relevant detail.

Stage 2 – Interpretation Statement

1. A template for the Interpretation Statement is published on the [VCAA website](#) in April with the examination materials.
2. Students are required to deliver the Interpretation Statement orally after they have completed Stage 1 – Interpretation.
3. Students are required to describe, explain and justify their interpretative decisions as demonstrated in Stage 1. Students can reference any one or more of the following: dramaturgy, application of production roles, contexts, elements of theatre composition, structure, plot, character(s), themes, images and ideas, intended meanings, theatre style(s), theatrical possibilities, language of the script, actor–audience relationship, and understanding of audience culture.
4. Students are required to identify two elements of theatre composition that are most evident in their interpretation of the monologue. Students selecting the production role of **Actor and Director** must identify one element of theatre composition for Actor, and one element of theatre composition for Director. Students selecting the production role of **Designer** must identify one element of theatre composition for **each** design area selected.
5. When delivering the Interpretation Statement, students are permitted to refer to the notes they have written on their Interpretation Statement. Speaker notes, other than those written by the student on their Interpretation Statement, are not permitted.
6. Once students have completed the delivery of their Interpretation Statement, they are to submit to the assessors a single hard copy of the Interpretation Statement that they used/referred to during the examination.

Notes

1. While the VCAA considers all of the plays on the list of prescribed monologues to be suitable for study, teachers are expected to be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored.
2. While the VCAA has made every effort to ensure that no offensive language is used in the actual monologues, some plays contain a variety of suggestive and/or potentially offensive words and phrases. This language occurs with intermittent frequency. However, it may invite adverse comments from some areas of the community and may be considered offensive to some students.
3. Where a term may cause offence to students, this term may be removed from the dialogue. In songs, another appropriate word(s) may be used as a substitute.
4. Before selecting plays for study and prior to students reading the play and/or studying the script, teachers are expected to familiarise themselves with these issues. Information provided in this examination about themes and/or language used in specific plays is a guide only.
5. The prescribed monologues in this document should be used in conjunction with their full scripts to complete the work associated with Unit 4, Area of Study 1 and Area of Study 2. Where the version of the complete play is different from the version selected by the VCAA, care should be taken to ensure that the correct scene is studied.
6. Students must interpret the version of the prescribed monologue as set by the VCAA. No other versions will be considered.
7. Some of the plays containing the prescribed monologues may have limited availability. Teachers are required to check the availability of the prescribed monologues at the earliest opportunity. Where an ebook version of a play is available, this will be indicated on the prescribed monologues.
8. Teachers should consult the examination specifications (Version 3, January 2022) on the VCAA website for more details regarding the examination and the assessment criteria.
9. For any enquiries about the conduct of the examination, contact Anne Smithies, VCE Arts Performance Project Manager, Assessment Operations, telephone: (03) 9225 2349, email: <Anne.Smithies@education.vic.gov.au>.
10. For any enquiries regarding the study design or the content of the examination, contact Meg Upton, Curriculum Manager, telephone: (03) 7022 0074, email: <Meg.Upton@education.vic.gov.au>.

Prescribed monologue 1

Play *Roald Dahl's Matilda the Musical*

Playwright: Adapted from Roald Dahl's *Matilda* by Dennis Kelly. Music and lyrics by Tim Minchin.

Character: TRUNCHBULL

Synopsis: In this musical adaptation, Matilda Wormwood is a very intelligent young girl trapped in an abusive family who care little for her. She commences school and learns the wonder of education and friendship. Her bullying nemesis, Trunchbull, the school principal, makes everyone's life a misery.

Monologue

From: This school of late has start-ed reek-ing. Qui-et, mag-gots, when I'm speak-ing! (page 107)

To: Till glo-rious, sweat-y dis-ci-pline has washed this sick-en-ing scent a-way! (page 117)

Omitting: No lines are to be omitted.

Specified scene

From: The Smell of Rebellion
This school of late has start-ed reek-ing.

To: Till glo-rious, sweat-y dis-ci-pline has washed this sick-en-ing scent a-way!

Page reference: 107–117

and

The Hammer

From: Look at these tro-phies. See how they gleam in the sun-light?

To: [...] and al-ways keep your feet in-side the line. *Spoken: Now get out!*

Page reference: 56–62

Note: This scene is prescribed to provide additional contextual information about the character.

Prescribed edition: Tim Minchin, *Roald Dahl's Matilda the Musical*, Wise Publications, part of The Musical Sales Group, London, 2015
ISBN: 978-1-78038-777-2
ISBN-10: 1480364134

Prescribed monologue 2

Play *Blithe Spirit – An Improbable Farce in Three Acts*

Playwright: Noël Coward
Character: MADAME ARCATI
Synopsis: In this comedy, writer Charles Condomine is conducting research for his new novel. He engages the services of spiritualist Madame Arcati to conduct a seance. When Madame Arcati conjures up the spirit of Charles' first wife, a series of farcical situations take place.

Monologue

From: Will you all sit round the table, please, and place your hands downwards on it? (page 31)

To: MADAME ARCATI *suddenly gives a loud scream* [...] (page 37)

Omitting: All lines from RUTH, CHARLES, MRS. BRADMAN, DR. BRADMAN
 MADAME ARCATI: All in good time, Mr. Condomine. Sit down, please. (page 31)

MADAME ARCATI: Very well, I understand. (page 32)

MADAME ARCATI: Oh, my dear, one can never tell. (page 33)

MADAME ARCATI: That really is not necessary, Mrs. Condomine. (page 33)

MADAME ARCATI: (*Gently.*) I'm afraid I must. It would be imprudent to change horses in midstream, if you know what I mean. (page 37)

Adding: 'my spirit guide' directly **after** the word 'Daphne' (page 32)

'Think of' **before** the words 'Absolutely nothing' (page 33)

'Mr. Condomine' **after** the line 'Do you know anybody who has passed over recently' (page 36)

Note: With reference to the recitation of 'Little Tommy Tucker' (page 37) the lines **to be included** are 'Little Tommy Tucker sings for his supper, what shall he have but brown bread and butter?' (page 30). These lines may be pre-recorded by the student performing them and played from a device, or performed live.

Specified scene

Act One, Scene Two

From: RUTH, MRS. BRADMAN and MADAME ARCATI *are sitting having their coffee*

To: MADAME ARCATI: Goodnight, everyone. Next time we must really put our backs into it!

Page reference: 25–43

Prescribed edition: Noël Coward, *Blithe Spirit – An Improbable Farce in Three Acts*, Samuel French (Concord Theatricals), United Kingdom, 1941, 1968
 ISBN 978-0-573-60614-4
 ISBN-10: 0573606145

Prescribed monologue 3

Play *The Two Noble Kinsmen*

Playwright: John Fletcher and William Shakespeare

Character: JAILER'S DAUGHTER

Synopsis: Cousins and friends, Palamon and Arcite (two noble kinsmen), nephews to the King of Thebes, are captured and imprisoned in Athens for being enemies of the city. There they catch sight of Emilia, sister-in-law to Theseus, Duke of Athens, and instantly fall in love with her. They vow to fight each other to win her love once they are free. Arcite is set free and banished from Athens but chooses to remain, disguising himself so that he can pursue Emilia. Palamon remains in prison, where the Jailer's Daughter falls in love with him and helps him escape. The Jailer's Daughter, devastated that her love for Palamon is unrequited, goes mad. A doctor recommends that the man her father intended her to marry woos her by pretending to be Palamon. The deception works and they marry. Meeting up again, Palamon and Arcite duel for Emilia, who cannot choose between them. Arcite wins the duel but is later fatally injured falling from a horse. He declares Palamon worthy of Emilia before he dies. After a period of mourning for Arcite, it is agreed that Emilia and Palamon shall wed.

Monologue

From: Let all the dukes and all the devils roar: (page 117)

To: And shortly you may keep yourself. Now to him. (page 119)

Omitting: No lines are to be omitted.

Specified scene Act II, Scene IV to Act III, Scene II

From: *Enter Jailer's DAUGHTER alone*

To: DAUGHTER: An end, and that is all.

Page reference: 112–127

Prescribed edition: John Fletcher and William Shakespeare, *The Two Noble Kinsmen*, Robert Kean Turner and Patricia Tattspagh (eds), The New Cambridge Shakespeare, Cambridge University Press, Cambridge, 2012
 ISBN 978-0-521-68699-0
 ISBN-10: 0521686997

Prescribed monologue 4

Play *Dead Man's Cell Phone*

Playwright: Sarah Ruhl

Character: JEAN

Synopsis: This play has black comedic undertones. It begins as Jean sits alone in a cafe while the cell phone at another table rings constantly. In an attempt to help, Jean answers the phone and enters the mysterious world that Gordon inhabits, except that he's dead. So begins Jean's adventures in a no man's land where dreams and the real world are intermingled.

Monologue

From: Excuse me—are you going to get that? (page 8)

To: For as long as you need me. / I'll stay with you. / Gordon. (page 12)

Omitting: No lines are to be omitted.

Specified scene **Part One, Scenes One and Two**

From: *An almost empty café.*

To: *She holds his hand. / She keeps hold of it. / The sound of sirens, rain and church.*

Page reference: 7–12

Prescribed edition: Sarah Ruhl, *Dead Man's Cell Phone*, Theatre Communications Group, New York, 2008

ISBN 978-1-55936-325-9

ISBN-10: 1559363258

Prescribed monologue 5

Play *Today We're Alive*

Playwright: Linden Wilkinson
Character: PEGGY
Synopsis: This verbatim theatre play focuses on the creation of a memorial to those First Nations Australians who died at Myall Creek in the massacre of 1838. The dialogue is composed of the words spoken by those who were interviewed by the playwright. The play was first produced in 2011. Peggy is a Bingara resident, non-Aboriginal.

Monologue

From: In 1965 Len Payne developed a proposal to erect a memorial ... (page 20)
To: I don't want a rock through my window and refused to print Len's refute. (page 21)
and
From: I was just at home and I really needed to — do a degree. (page 22)
To: And the Reverend said: this is where we should have it. You sort of stand there and look out over those paddocks. (page 25)
and
From: And it just took off from there [...] (page 28)
To: John Howard there [*laughs*]. (page 28)
Omitting: All lines from JAYSON, SALLY, JIM, PATRICK
 PEGGY: Apex for funding and the Lions Club — (page 21)
 PEGGY: Yes. (page 23)
 PEGGY: Always. (page 23)
 PEGGY: The Reverend was amazing really. (page 24)
 PEGGY: ... and a descendent from the magistrate, Edward Denny Day, also came. (page 24)
 PEGGY: And Sally says: (page 28)
 PEGGY: A woman of few words. (page 28)

Specified scene

From: PEGGY: In 1965 Len Payne developed a proposal to erect a memorial ...
To: PEGGY: What do you mean?
Page reference: 20–31
Prescribed edition: Linden Wilkinson, *Today We're Alive*, Playlab, Brisbane, 2014
 ISBN 978-1-921390-68-5
Recommended resource: K Bell-Wykes, R Forgasz, D Hradsky, *Teaching First Nations Content and Concepts in the Drama Classroom, advice for teachers in Victorian schools*, 2020, in particular pages 33–34
 <<https://ilbijerri.com.au/wp-content/uploads/2022/07/Teaching-First-Nations-Content-and-Concepts.pdf>>

Prescribed monologue 6

Play *Today We're Alive*

Playwright: Linden Wilkinson
Character: JAYSON
Synopsis: This verbatim theatre play focuses on the creation of a memorial to those First Nations Australians who died at Myall Creek in the massacre of 1838. The dialogue is composed of the words spoken by those who were interviewed by the playwright. The play was first produced in 2011. Jayson is an Aboriginal activist, intellectual and artist.

Monologue

From: So here I am at University reading stories about Myall Creek for the first time. (page 11)
To: [...] who stood up and supported those people. (page 12)
and
From: And on the evening of ... Sunday, June 10, 1838 [...] (page 13)
To: You know what I mean? (page 15)
and
From: If we can respect Aboriginal history [...] (page 17)
To: [...] is the best documented example. (page 17)
Omitting: All lines from SALLY, PATRICK, LETITIA
Adding: 'for the murder of a little boy, Charley' **after** 'Seven men were charged' (page 14)
 'The seven were found guilty in the second trial' **after** 'The jury took three quarters of an hour this time,' (page 14)

Specified scene

From: SALLY: Knowing how my people were treated in the past, it hurts, it still hurts.
To: JAYSON: [...] the Myall Creek massacre is the best documented example.
Page reference: 10–17
Prescribed edition: Linden Wilkinson, *Today We're Alive*, Playlab, Brisbane, 2014
 ISBN 978-1-921390-68-5
Recommended resource: K Bell-Wykes, R Forgasz, D Hradsky, *Teaching First Nations Content and Concepts in the Drama Classroom: Advice for teachers in Victorian schools*, 2020, in particular pages 33–34
 <<https://ilbijerri.com.au/wp-content/uploads/2022/07/Teaching-First-Nations-Content-and-Concepts.pdf>>

Prescribed monologue 7

Play *R.U.R. (Rossum's Universal Robots)*

Playwright: Karel Čapek

Character: ALQUIST

Synopsis: R.U.R. is set in an isolated factory that mass produces robots that provide the world with cheap labour. The Robots are aware, having an ability to think, but are not original or creative thinkers. At first, they appear happy to serve humankind. Much of humankind now live lives of leisure and human beings have started to lack any purpose, resulting in rapidly declining fertility rates. The highly efficient and purposeful Robots see no reason for the continuation of humans and kill all but one of their former masters. All hope for the future seems to rest with an elderly robot builder, Alquist, the only remaining human.

Monologue

From: Will I never find it?—Will I never understand? (page 71)

To: Oh, what lunacy chemistry is! (page 73)

Omitting: All lines from SERVANT

ALQUIST: Let him wait (page 72)

ALQUIST: Show the Committee in! (page 73)

Specified scene ACT THREE

From: *One of the factory's experimental laboratories.*

To: *Curtain*

Page reference: 71–84

Prescribed edition: Karel Čapek, *R.U.R. (Rossum's Universal Robots)*, Penguin Classics, New York, 2004

ISBN 978-0-14-118208-7

ISBN-10: 0141182083

Prescribed monologue 8

Play *Empire of the Son*

Playwright: Tetsuro Shigematsu
Character: TETSURO
Synopsis: In this one-person play, playwright, actor and broadcaster Tetsuro reflects on the parallels between his own life and that of his seemingly distant father. Through a series of interviews, Tetsuro traces his father's life from Hiroshima during World War II through to moving to Canada in the 1970s. As he discovers more about his father's life, Tetsuro comes to better understand his father and himself.

Monologue

From: Every time my father went into the hospital, it seemed less and less likely that he would ever come out. (page 39)
To: [...] to lie next to him, to touch him. (page 42)
and
From: My sisters are multilingual in the languages of love. (page 42)
To: And I leaned over, and I patted his knee like no one was watching. (page 43)
Omitting: The photograph captions on page 40
Note: The lines on page 41 from HANA, RIÉ and SETSU are delivered by TETSURO, who is impersonating them. These lines are to be performed live.

Specified scene

From: TETSURO: It's my father's back I remember most.
To: END OF PLAY
Page reference: 36–49

Prescribed edition: Tetsuro Shigematsu, *Empire of the Son*, Talon Books, Vancouver, 2017
 ISBN 978-1-77201-104-3
 ISBN-10: 1772011045

Prescribed monologue 9

Play *Paradise*

Playwright:	Kae Tempest
Character:	PHILOCTETES
Synopsis:	Philoctetes lives in a cave on a desolate island: the wartime hero is now a wounded outcast. Stranded for ten years, he sees a chance of escape when a young soldier appears with tales of Philoctetes' past glories. But with hope comes suspicion – and, as an old enemy emerges, he is faced with an even greater temptation: revenge.
Note:	There is overt and/or implied violence in the play.

Monologue

From:	[...] everything's lost already. (page 115)
To:	Leave me here. With my bow. So I can be myself. (page 116)
Omitting:	All lines from NEOPTOLEMUS

Specified scene

From:	ODYSSEUS: Do you know how he got that wound?
To:	PHILOCTETES: [...] You better go and see to him.
Page reference:	107–118

Prescribed edition:	Kae Tempest, <i>Paradise</i> , Picador, UK, 2021 ISBN 978-1-5290-4526-0 ISBN-10: 1529045266
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Prescribed monologue 10

Play *Antigone*

Playwright:	Jean Anouilh
Character:	CHORUS
Synopsis:	Anouilh's version of the Greek tragedy <i>Antigone</i> was released during the Occupation in France in World War II and prompted a debate as to its possible interpretations. It tells the story of the young Antigone, who fights against the authority of her uncle, King Creon, and is eventually sentenced to death.
Note:	There is overt and/or implied violence in the play.

Monologue

From:	So. Now the spring is wound. (page 25)
To:	Fit for a king! (page 26)
Omitting:	No lines are to be omitted.

Specified scene

	PROLOGUE
From:	PROLOGUE: The people gathered here are about to act the story of Antigone.
To:	CHORUS: But tragedy is gratuitous. Pointless, irremediable. Fit for a king!
Page reference:	3–26

Prescribed edition:	Jean Anouilh, <i>Antigone</i> , Barbara Bray (trans.), Methuen Drama, UK, 2005 ISBN 978-0-413-69540-6 ISBN-10: 0413695409
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