

Theatre Studies

VCE Monologue Examination

Monday 5 October to Monday 26 October 2026

Guidelines for students and teachers

Relevant references

The Victorian Curriculum and Assessment Authority (VCAA) specifies the requirements of the VCE Theatre Studies monologue examination. Students are advised to refer to this examination, the examination specifications and the performance advice throughout the development of their monologue. Caution should be exercised when using information from other sources, including social media.

The 2026 Theatre Studies monologue examination is to be used in conjunction with the following documents:

- [VCE Theatre Studies Study Design \(From 2025\)](#)
- [examination specifications](#) (This document includes the following information: examination format, production roles, gender, singing and lyrics, safety and hazardous materials, technology, examination centre and room, additional conditions, assessment criteria, relevant references, advice and VCAA contact information.)
- [performance advice](#)

Format of the performance examination

The examination contains 10 prescribed monologues, with guidance material and an Interpretation Statement template (see 'Stage – Interpretation Statement').

Students are to select **one** prescribed monologue for their examination.

The examination comprises two stages: the monologue interpretation and the delivery of the Interpretation Statement. Students can choose the order of the two stages.

All parts of the examination will be timed. A total of **15 minutes** per student will be allocated for preparation, interpretation and clearing the space. No additional time is permitted.

Students should make a clear distinction between each stage of the examination.

Students must adhere to the following timing allocations:

- entrance and set-up – no more than 3 minutes
- Stage – Interpretation Statement – no more than 3 minutes, inclusive of the transition between stages
- Stage – Monologue interpretation – no more than 7 minutes
- pack-down and exit – no more than 2 minutes

Stage – Interpretation Statement

An Interpretation Statement template is provided for the examination for the year in question on the VCE Theatre Studies [Examination specifications, past examinations and examination reports](#) webpage of the VCAA website. Students are required to deliver the Interpretation Statement orally and may refer to the notes they have written on their Interpretation Statement template. Speaker notes, other than those written by the student on their Interpretation Statement template, are not permitted.

The completed Interpretation Statement template used by the student must be given to the assessors at the conclusion of the examination.

The Interpretation Statement:

- must refer directly to the student's interpretation of the monologue. It must focus on the production roles chosen by the student (**either** Actor and Director **or** Designer). Information about required content for the Interpretation Statement is included in the monologue examination for the year in question
- can be completed using shorthand notes, dot points or full paragraphs
- must describe, explain, highlight and justify the interpretative decisions that are demonstrated in their monologue interpretation
- must use study-specific terminology and expressions with reference to any one or more of the following: contexts, plot, structure, language of the script, character(s), themes, images and ideas, theatre style(s) and/or movements, intended meanings, theatrical possibilities, application of dramaturgy, application of production roles, elements of theatre composition, and understanding of audience and audience culture
- must be delivered in English.

Stage – Monologue interpretation

- The interpretation will draw on the key knowledge and key skills developed across Unit 4, Area of Study 1 and Area of Study 2. Students are required to present an interpretation of their selected prescribed monologue that is informed by, and contextualised in relation to, the specified scene within the script and the world of the whole script.
- The term 'script' refers to a text used for a theatre performance. A script may be an entire play or excerpts from plays. A script may also be an adaptation of a screenplay from a film or a novel, or a libretto/score from a musical.
- Students must interpret their selected prescribed monologue in the production roles of **either** Actor and Director **or** Designer.
- Where a monologue comprises multiple sections of text, all sections must be used in the interpretation. Acting and Direction students are free to choose how they address the challenge of transitioning from one section of text to another.

Additional information

1. The VCE Theatre Studies monologue examination is not a public performance and therefore is not subject to current community standards. Careful and sensitive consideration of the portrayal of and/or reference to any specified character should be paramount but not a deterrent when interpreting a monologue. For information regarding the gender identity of scripted characters, refer to the examination specifications.
2. It is recommended that suitable and considered research is undertaken when students are creating a performance that contains First Nations cultures and/or perspectives.
3. Some plays may contain a variety of suggestive and/or potentially offensive words and phrases. This language occurs with intermittent frequency. Where a term may cause offence to students, this term may be removed from the dialogue. Another appropriate word(s) may be used as a substitute. Permission for this does not need to be sourced from the VCAA.

Prescribed monologue 1

Play *You're a Good Man, Charlie Brown (Revised)*

Playwrights: Based on the comic strip *Peanuts* by Charles M Schulz; book, music and lyrics by Clark Gesner, additional dialogue by Michael Mayer, additional music and lyrics by Andrew Lippa

Character: CHARLIE BROWN

Synopsis: Originating off-Broadway in 1967, *You're a Good Man, Charlie Brown* is an episodic musical comedy depicted in short vignettes and songs, presenting a similar style to the comic strip *Peanuts*, on which the show is based. The musical follows an average day in the life of Charlie Brown and presents ordinary moments of the joys and frustrations of growing up. Set against the backdrop of a primary school in the United States, Charlie Brown, his loyal sidekick Snoopy and their friends must deal with Valentines Day, a baseball game, a book report, and more highs and lows of childhood.

Monologue (first part)

From: I think lunch time is about the worst time of the day for me. (page 11)

To: I wonder why she never looks at me. (page 13)

Omitting: All lines from SALLY and LUCY

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Monologue (second part)

From: Little more speed, little more rope (page 24)

To: I can really / fly a ... (page 25)

Omitting: No lines are to be omitted.

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene (first part)

From: LINUS. I really don't think you have anything to worry about, Charlie Brown.

To: CHARLIE BROWN. And I'm not the kind of guy / Who gives up easily—

Page reference: 5–13

Specified scene (second part)

From: SNOOPY. Suppertime?

To: LUCY. That'll be five cents, please.

Page reference: 23–29

Prescribed edition: Based on the comic strip *Peanuts* by Charles M Schulz; book, music and lyrics by Clark Gesner, additional dialogue by Michael Mayer, additional music and lyrics by Andrew Lippa

A perusal copy of this text can be purchased at

<www.concordtheatricals.com/s/65775/youre-a-good-man-charlie-brown-revised>.

Prescribed monologue 2

Play *You're a Good Man, Charlie Brown (Revised)*

Playwrights: Based on the comic strip *Peanuts* by Charles M Schulz; book, music and lyrics by Clark Gesner, additional dialogue by Michael Mayer, additional music and lyrics by Andrew Lippa

Character: SNOOPY

Synopsis: Originating off-Broadway in 1967, *You're a Good Man, Charlie Brown* is an episodic musical comedy depicted in short vignettes and songs, presenting a similar style to the comic strip *Peanuts*, on which the show is based. The musical follows an average day in the life of Charlie Brown and presents ordinary moments of the joys and frustrations of growing up. Set against the backdrop of a primary school in the United States, Charlie Brown, his loyal sidekick Snoopy and their friends must deal with Valentines Day, a baseball game, a book report, and more highs and lows of childhood.

Monologue (first part)

From: They like me. (page 16)

To: I wonder if it will snow tonight. / How!! (page 17)

Omitting: All lines from SALLY and LUCY

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Monologue (second part)

From: Here's the World War I flying ace ... (page 42)

To: Someday, someday I'll get you, Red Baron! (page 42)

Omitting: No lines are to be omitted.

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene (first part)

From: LINUS. Happiness is a fleeting thing Sally ...

To: SNOOPY. I, the dog, could not be less interested.

Page reference: 14–18

Specified scene (second part)

From: SNOOPY. Here's the World War I flying ace ...

To: ALL. TEAM!

Page reference: 42–47

Prescribed edition: Based on the comic strip *Peanuts* by Charles M Schulz; book, music and lyrics by Clark Gesner, additional dialogue by Michael Mayer, additional music and lyrics by Andrew Lippa

A perusal copy of this text can be purchased at
<www.concordtheatricals.com/s/65775/youre-a-good-man-charlie-brown-revised>.

Prescribed monologue 3

Play *Vanya and Sonia and Masha and Spike*

Playwright: Christopher Durang

Character: CASSANDRA

Synopsis: This comedy is set in Pennsylvania, United States. Middle-aged siblings Vanya and Sonia live together in their family home, a large country house, with their housekeeper, Cassandra. Vanya and Sonia own the home with their sister, Masha, an actress, who brings her new boyfriend, Spike, along when she visits her siblings. Masha plans to convince Vanya and Sonia of the need to sell the family home, so that they can all move on with their lives and be happy. This play makes references to the tragi-comic works of Anton Chekhov (including *Uncle Vanya*, *The Three Sisters*, *The Seagull* and *The Cherry Orchard*) as well as references to Ancient Greek plays.

Monologue (first part)

From: Beware the ides of March! (page 13)

To: Someone will sell the house right from under you and you will become homeless. (page 16)

Omitting: All lines from VANYA and SONIA

The following lines from CASSANDRA

from: 'My name? What do you mean?' (page 14) **to:** 'I see doom and destruction swirling around you.' (page 15)

'And yet' **before** 'what's good about it?' (page 15)

I don't know. Just beware of her. Or it. (page 15)

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Monologue (second part)

From: Lunch will be a little delayed. (page 35)

To: Lunch in about 20 minutes! (page 35)

Omitting: All lines from MASHA

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Monologue (third part)

From: Did your brain hear that ... (page 60)

To: I will go make coffee. (*exits*) (page 64)

Omitting: All lines from MASHA, VANYA and SPIKE

The following lines from CASSANDRA

Everything. (page 61)

'You're welcome.' **before** 'Why don't I go make that coffee for you?' (page 61)

from: 'Nothing.' (page 61) **to:** 'Women often do.' (page 63)

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene (first part)

From: Enter CASSANDRA.

To: Cassandra exits.

Page reference: 13–18

Specified scene (second part)

From: Sonia looks out the front window, by chance.

To: NINA Yes, he told me.

Page reference: 31–36

Specified scene (third part)

From: SCENE 2

Lights up. Morning.

To: *Music, lights dim to black.*

Page reference: 59–67

Prescribed edition: Christopher Durang, *Vanya and Sonia and Masha and Spike*, Grove Press, New York, 2013.

ISBN: 978-0-802-12238-4

Prescribed monologue 4

Play *Vanya and Sonia and Masha and Spike*

Playwright: Christopher Durang

Character: VANYA

Synopsis: This comedy is set in Pennsylvania, United States. Middle-aged siblings Vanya and Sonia live together in their family home, a large country house, with their housekeeper, Cassandra. Vanya and Sonia own the home with their sister, Masha, an actress, who brings her new boyfriend, Spike, along when she visits her siblings. Masha plans to convince Vanya and Sonia of the need to sell the family home, so that they can all move on with their lives and be happy. This play makes references to the tragi-comic works of Anton Chekhov (including *Uncle Vanya*, *The Three Sisters*, *The Seagull* and *The Cherry Orchard*) as well as references to Ancient Greek plays.

Monologue

From: Excuse me. What are you doing? It's very rude. (page 78)

To: I don't know why I exploded. Sorry. (page 83)

Omitting: All lines from SPIKE and MASHA

The following lines from VANYA

from: 'We had telephones ...' (page 78) **to:** 'We had to have PATIENCE then.' (page 78)

from: 'There was the *Perry Como Show*.' (page 79) **to:** 'She was charming.' (page 79)

from: 'You're right. I'm inconsistent.' (page 80) **to:** 'Be quiet. BE QUIET.' (page 80)

from: 'Tell me, do they have any older characters on *Entourage 2?*' (page 80) **to:** 'I have the remainder of my life to nap.' (page 81)

from: 'But *Adventures* was a strange word ...' (page 81) **to:** '... and creating serial killers.' (page 81)

from: 'When I was 13 I saw *Goldfinger* ...' (page 81) **to:** '... they know what Pussy Galore means.' (page 81)

from: '*I Love Lucy* was pretty wonderful.' (page 81) **to:** 'But he's had to go through the same changes I have—' (page 82)

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene

From: SCENE 4

Later in the afternoon.

To: *Sonia and Nina exit after Vanya.*

Page reference: 73–83

Prescribed edition: Christopher Durang, *Vanya and Sonia and Masha and Spike*, Grove Press, New York, 2013.

ISBN: 978-0-802-12238-4

Prescribed monologue 5

Play *Romeo and Juliet*

Playwright: William Shakespeare

Character: MERCUTIO

Synopsis: *Romeo and Juliet* is a famous tale of young love, destined to end tragically because of an ancient feud between the families of the titular characters. The play is set in the Italian city of Verona. Romeo and Juliet meet at a party hosted by Juliet's parents and feel an instant attraction. Soon after, and with the help of their friends, Romeo and Juliet secretly marry. But before the end of their wedding day, Romeo is involved in a public brawl, which ends in the deaths of his friend Mercutio and Juliet's cousin Tybalt. Romeo is exiled from Verona for killing Tybalt, but before he leaves he speaks with his priest, who assures Romeo that he will shortly be reunited with Juliet. When an important message from the priest does not reach Romeo, he believes that Juliet is dead. The play concludes with the death of the young lovers and a commitment from their families to end the feud that was responsible for their deaths.

Monologue

From: ... gentle Romeo, we must have you dance. (page 43)

To: Turning his side to the dew-dropping south. (page 49)

Omitting: All lines from ROMEO and BENVOLIO

The following lines from MERCUTIO

from: 'And to sink in it ...' **to:** '... for a tender thing.' (page 43)

from: 'Tut, dun's the mouse ...' **to:** 'Up to the ears' (page 45)

from: 'I mean, sir, in delay ...' **to:** 'That dreamers often lie.' (page 45)

'True' **before** 'I talk of dreams,' (page 49)

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene

From: *Enter Benvolio and Romeo.*

To: *They march about the stage
and [then withdraw to the side.]*

Page reference: 29–49

Prescribed edition: www.folger.edu/explore/shakespeares-works/romeo-and-juliet/read/

Note: This edition has odd-numbered pages only.

Prescribed monologue 6

Play *Rebecca*

Playwright: Daphne Du Maurier

Character: MRS. DANVERS

Synopsis: A young woman aged 21, who is working as a paid companion to a rich American woman, meets a wealthy widower, Maxim de Winter, in Monte Carlo. They marry and move to de Winter's imposing ancestral home, Manderley. Shy and deeply insecure, the second Mrs de Winter finds herself living in the formidable shadow of Rebecca, Maxim's first wife. The housekeeper, Mrs Danvers, is obsessively devoted to Rebecca, and this devotion is revealed through her cruel behaviour towards the new Mrs de Winter. In one calculated act, Mrs Danvers persuades the second Mrs de Winter to wear a particular dress to the Manderley costume ball, fully aware that she will be humiliated and that it will deeply upset Mr de Winter.

Monologue

From: Is anything the matter, madam? (page 34)

To: It must mean there's a ship gone ashore there in the bay ... (page 38)

Omitting: All lines from MRS. DE WINTER

The following lines from MRS. DANVERS

'I would never have chosen a gypsy, not if I'd been you.' **before** '(A pause. She picks up ...' (page 35)

Yes. (page 36)

Yes. Yes, I think it will. (page 36)

I expect he's with Mr. Crawley. He'll not return till lunch-time. (page 36)

Replacing: No lines are to be replaced.

Adding: 'Would it' **before** 'Suit you? Yes, of course it would suit you.' (page 35)

Specified scene

From: MRS. DE WINTER. Darling, I must tell you at once ...

To: CURTAIN.

Page reference: 31–38

Prescribed edition: Daphne du Maurier, *Rebecca*, Samuel French, London, 2015.

ISBN: 978-0-573-01373-7

Prescribed monologue 7

Play *Lake Disappointment*

Playwrights: Lachlan Philpott and Luke Mullins

Character: DOUBLE

Synopsis: *Lake Disappointment* is a contemporary Australian play for one actor. The central character is on location for a film, where they stand in for the lead actor for shots that can be outsourced to their 'double'. As the Double recounts moments from their life, their tenuous grip on reality is revealed, along with their lifelong alienation from others. Employing tropes from filmmaking, *Lake Disappointment* blurs reality and fantasy to explore themes of identity and belonging.

Monologue

From: This is the bathroom scene in the guesthouse with the dripping taps. (page 20)

To: The lake bubbles. The water, the mud, the wrapper all being sucked away. (page 28)

Omitting: No lines are to be omitted.

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene

From: Things I have found disappointing in my life ...

To: The lake bubbles. The water, the mud, the wrapper all being sucked away.

Page reference: 14–28

Prescribed edition: Lachlan Philpott and Luke Mullins, *Lake Disappointment*, Currency Press, Sydney, 2017.

ISBN 978-1-760-62009-7

Prescribed monologue 8

Play *Julia*

Playwright: Joanna Murray-Smith

Character: JULIA GILLARD

Synopsis: *Julia* is a sharp, intimate contemporary play that follows Julia Gillard, Australia's first female prime minister, as she reflects on the turbulent path that led her to the nation's highest office and the sexism-fuelled challenges she faced while in power. Framed around her now-iconic 'misogyny speech', this fictional imagining of true events moves fluidly between political and professional memory, public triumph and personal vulnerability, illustrating how Gillard's resilience was forged in the heat of scrutiny and expectation. Through its direct conversational style and the candour of its central protagonist, the play offers both a portrait of a leader under pressure and a wider commentary on gender, power and the cost of breaking barriers in contemporary politics.

Monologue

From: I thrill to politics. (page 12)

To: Not now. Not yet.

I will not. (page 15)

Omitting: No lines are to be omitted.

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Specified scene

From: The 1980s!

To: '*... And in coming months ... choose their Prime Minister.*'

Lights change.

Page reference: 6–17

Prescribed edition: Joanna Murray-Smith, *Julia*, Currency Press, Sydney, 2023.

ISBN: 978-1-760-62853-6

Prescribed monologue 9

Play *Miss Peony*

Playwright: Michelle Law

Character: ADELINE

Synopsis: Lily, a defiant 26-year-old Australian-born Chinese woman, makes a promise to her dying grandmother, who was once an iconic beauty queen throughout Asia. When Lily later refuses to honour that promise by entering and winning the Chinese-community beauty contest Miss Peony, her grandmother Adeline returns as a glamorous, straight-talking but judgemental ghost, relentlessly driving Lily to fulfil her commitment. The pressures of cultural expectation, tradition and competition collide in this comedic intergenerational battle of wits. Part competitive beauty pageant, part magical realism, the play explores rivalry, acceptance, misogyny and stereotypes as Lily navigates the expectations of her heritage, modern life and family duty.

Monologue

From: Is this the afterlife? When did you die, Dong Dong! (page 5)

To: Yes ... So do you agree to my terms or not? (page 9)

Omitting: All lines from LILY

The following lines from ADELINE

'Ha!' **before** 'I don't know how ...' (page 6)

Horrible! ... a sad snail— (pages 6–7)

'You tell me!' **before** 'We must have unfinished business.' (page 7)

And yet here I am! (page 7)

'If that's how you feel, then' **before** 'listen to me!' (page 9)

Replacing: 'Then' with 'Or' at the start of the line '[Then] you won't stand a chance.' (page 9)

Adding: No lines are to be added.

Notes: For students choosing the Acting and Direction option, the monologue may be performed entirely in English. Alternatively, students may elect to perform it, entirely or partially, in Cantonese. The Statement of Intention must be delivered in English.

Specified scene

From: SCENE 3

A hotel room at the casino.

To: LILY: [*acquiescing*] Do I have a choice?

Page reference: 5–9

Prescribed edition: Michelle Law, *Miss Peony*, Currency Press, Sydney, 2023.

ISBN: 978-1-760-62817-8

Prescribed monologue 10

Play *Realism*

Playwright: Paul Galloway

Character: DINSKY/MEYERHOLD

Synopsis: Set in a theatre in Moscow in 1939, a group of actors is endeavouring to rehearse a play that will be featured in a celebration of Communist Party leader Joseph Stalin. The mood in the rehearsal room is tense, due not only to time pressures, but also to the knowledge that some of the actors cannot be trusted. The totalitarian regime under which the actors live and work encourages citizens to report their friends, family and colleagues if they suspect them of being disloyal to the Party. Some members of the acting company long for a time when they were free to create theatre that stimulated ideas, experimentation and individuality. They recall Meyerhold's response to the theatre style of Realism: his creation of a new system of expression known as Biomechanics. Tensions among the theatre company grow as the actors reveal where their artistic and political loyalties lie.

Monologue

From: Now, now, come on. Let's calm down. Please, Babelev. Babelev. Please. This doesn't solve anything. Please. (page 77)

To: *Peasant dance music.*

The dance evolves into biomechanical movements. (page 83)

Omitting: All lines from BABELEV, KLIMENKO, KAMEV, MOKHOVA, YAKONOVA and NADIA

The following lines from DINSKY

Yes, but this. (page 77)

But this! (page 77)

But I got us out of Odessa. *I did.* I got you out of that hole. Got you back to Moscow. (page 78)

But mine. (page 78)

Yes, you would, Kamev. (page 78)

'Good for you. Take the day off.' **before** 'Maybe we should all ...' (page 79)

from: 'Comrades, embrace a brother-in-arms.' **to:** 'Comrades, the construction needs a finishing touch.' (pages 82–83)

The following stage directions

from: 'YAKONOVA/REVOLUTIONARY *takes off.*' **to:** '... *the celebration turns into a dance.*' (pages 82–83)

Replacing: No lines are to be replaced.

Adding: No lines are to be added.

Note: Students are expected to include the action on page 81; however, a direct copy of the detailed études is not required, and individual interpretations of this moment will be accepted.

Specified scene

From: DINSKY: Scene seven, then? Is that where we're going from?

To: *The dance evolves into biomechanical movements.*

Page reference: 71–83

Prescribed edition: Paul Galloway, *Realism*, Currency Press, Sydney, 2009.
ISBN: 978-0-868-19852-1

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