



**Victorian Certificate of Education
2017**

THEATRE STUDIES
Stagecraft examination

Monday 9 October to Sunday 5 November 2017



GUIDELINES FOR STUDENTS AND TEACHERS

Stagecraft examination conditions

1. The examination will be set and assessed 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 stagecraft examination venue is organised annually by the VCAA.
4. Students will interpret a monologue using **either** Acting and Direction **or** Design. For Design, any **two** of the following areas **must** be applied: costume, make-up, properties, set, sound.
5. There will be 12 minutes for the entire examination. **No additional time is allowed.** The stagecraft examination will be in three stages:
 - Students will have up to 2 minutes to set up their materials for the examination and this will be timed. If the student is still setting up at the 2-minute mark, they will be instructed to commence the delivery of their oral Framing Statement.
 - The oral Framing Statement will be delivered first and its delivery should be completed within 2 minutes. If a student is still delivering the oral Framing Statement at the 2-minute mark, they will be instructed to commence their interpretation of the monologue.
 - Students will then present their interpretation of the monologue within 5 minutes.
 - The interpretation of the monologue follows the oral Framing Statement without a break and these stages combined must not exceed 7 minutes.
 - Following stages one and two, assessors will question the student for up to 2 minutes.
 - The remaining 3 minutes will be used for entry to and exit from the examination room, and transition time between stages one and two combined and stage three of the examination.
6. The three stages of the examination will be assessed against common criteria and a total mark will be awarded for all of the stages combined.
7. A timing device will be used during the examination. If a response exceeds the prescribed time limit, the student will be asked to stop.
8. The performance will use a single clearly lit space. No changes to the lighting grid are allowed.
9. Two chairs will be provided in the examination room for students to use in the examination room if they wish. A table will **not** be provided. Any additional properties, if required, must be carried into the examination room, set up and later removed at the end of the examination by the **student alone** and within the allotted time.
10. In the examination room, the health and safety of both students and assessors is paramount. Students are advised that they 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 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 seen to cause, injury to themselves or others. Great care must be taken to ensure that the use of any item is not deemed to be hazardous by assessors. In some cases, an object, material or substance that may be considered safe by the student may, in the actual performance, be considered hazardous. Consequently, careful thought must be given to the selection of properties and 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 allowed to use it. The decision of the assessors will be final.
11. Students must ensure that any properties, costumes (including footwear) or other aspects of their interpretation do not, in any way, damage the performance space. Students are responsible for cleaning up and removing any materials they bring into the space for their examination by the end of their allotted examination time.
12. Students will be allocated an examination room at the stagecraft examination venue in which they will undertake their examination. 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 present their interpretation to the assessors as audience, to an imagined audience, or both.
15. Students must **not** walk behind and/or touch and/or approach assessors during the examination.
16. Students are **not** permitted to ask assessors to touch design materials or stagecraft items during the examination.
17. The assessors' table is for assessment purposes. Students are **not** to place objects on the assessors' table or to use the table in any way as part of their examination.
18. **Additional condition for VCE Theatre Studies stagecraft examination**

In 2017, all VCE Theatre Studies stagecraft examinations will be recorded. An audiovisual recording of all student presentations will provide a valuable additional quality assurance measure. Refer to the 22 March 2017 'Notices to Schools' for details of this change to the examination conditions.

Recording equipment will be placed discreetly in a fixed position on the assessors' desk in the examination room and will be operated by one of the allocated assessors. Recordings will not be used for any other purpose without first obtaining student consent. There will be no other changes to the examination room procedures and protocols.

Framing Statement

1. The 2017 Framing Statement template is provided on page 16.
2. The Framing Statement is delivered orally and is to refer to the key influences on the student's interpretation of the monologue. It may include reference to one or more of:
 - the context(s) of the monologue
 - the possibilities for interpretation of the playscript
 - intended meanings of the monologue, scene and playscript
 - the theatrical style(s) of the monologue, prescribed scene and playscript that will be used in the interpretation
 - the theatrical style(s) as it relates to the interpretation in general
 - themes, images and ideas
 - research
 - experimentation
 - stagecraft application
 - decision-making.
3. At the start of their examination, students are required to present an oral Framing Statement of up to 2 minutes in duration.
4. When delivering the Framing Statement, students are permitted to refer to the notes they have made on the Framing Statement template. Speaker's notes, other than those on the Framing Statement template, are **not** permitted.
5. Once students have completed the delivery of their oral Framing Statement, they are to hand the hard copy of the Framing Statement template to the assessors **before** commencing their interpretation (stage two of the examination).

Question(s)

1. Following their delivery of the interpretation in stage two of the examination, students will verbally respond to one or more questions about their interpretation of the monologue.
2. The question(s) will allow assessors to clarify points made in the Framing Statement and/or the interpretation.
3. Students are to respond to the question(s) without referring to notes or to the Framing Statement template.
4. The question(s) will be based on the Framing Statement, on the interpretation the student has presented, and on the key knowledge and key skills for Unit 4, Outcomes 1 and 2.
5. Students will have up to 2 minutes to answer the question(s).

Practical applications and implications of the examination

1. The monologue is the only aspect of the prescribed scene that is to be interpreted for the examination.
2. The monologue interpretation should draw on the knowledge and skills developed in the interpretation of the scene and knowledge of the wider contexts of the play.
3. The interpretation of the scene in Unit 4, Outcomes 1 and 2 should inform the interpretation of the monologue presented in the examination, including contextualising the monologue within the scene and within the full playscript.
4. Other interpretative decisions may be relevant for mention in the Framing Statement.

Monologues

1. Students are to develop an interpretation from **one** of the monologues in this document. The interpretation of the monologue should be developed in Unit 4, Outcomes 1 and 2.
2. Students **must** select from the list of prescribed monologues. Marks will **not** be awarded for interpretations that do not use one of the monologues.
3. In the interpretation stage (stage two of the examination), reading from notes is **not** permitted. Students are 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.
4. Students should make a clear distinction between the completion of their oral Framing Statement and the commencement of their interpretation.
5. All monologues may be interpreted by both male and female students. However, all characters **must** be portrayed or referred to in the gender identified.
6. Students interpreting the monologue through Acting and Direction 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 of the monologues, including those of other characters and, in some instances, from the specified character.
7. Acting and Direction students will **not** be prompted during the delivery of the monologue in the interpretation stage (stage two of the examination).
8. Students interpreting the monologue through Design are to bring into the examination room only stagecraft related to the two areas they have applied to interpret the monologue and should be mindful of the time limit regarding the set-up of materials.
9. Design students are **not** to annotate their design materials. They may label (with a single word per label and up to a total of seven labels per presentation) a feature(s) of an image(s) and/or a component(s) of their design. If used, the labels should be clearly visible to assessors.
10. Students may use the stage directions from the prescribed monologue in their interpretation, but this is **not** obligatory.
11. The singing of song lyrics contained within the prescribed monologue **must** be consistent with the published score of the music. Any published version of the score is acceptable. For Acting and Direction students, singing the song lyrics without enactment will **not** constitute a performance as required by this examination.

Text availability

Some of the plays containing the prescribed monologues may have limited availability. Teachers will need to check the availability of the prescribed monologues at the earliest opportunity. Where an ebook version of a play is available, this is indicated on the list of prescribed monologues.

Notes

1. While the VCAA considers all plays on the list of prescribed monologues suitable for study, teachers should be aware that, in some instances, sensitivity might be needed where particular issues or themes are explored.
2. 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.

3. 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.
4. For any enquiries about the monologues or to obtain a copy of the prescribed version of the monologues, contact Helen Champion, Curriculum Manager <champion.helen.h@edumail.vic.gov.au>.
5. For any other enquiries, contact Glenn Martin, Project Manager, Assessment <martin.glenn.w1@edumail.vic.gov.au>.
6. The copy of the prescribed version of the monologues obtained from the VCAA should be used in conjunction with the full playscript to complete the work associated with Unit 4, 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.
7. Students **must** interpret the version of the prescribed monologue as set by the VCAA. No other versions will be considered.

2017 Monologue choices

The following list of prescribed monologues applies to both the Acting and Direction option **and** the Design option. Students are to choose **one** monologue from the list for the examination.

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 provided where they are available. These will change between editions. They do, however, offer a guide to teachers wishing to locate editions of the play. Where dialogue has been adapted to a prescribed monologue, students may respond freely in their interpretation of the omitted lines.

Students may choose to interpret any **one** of the following monologues. However, the gender of the character **must** remain as identified in this document.

Unless otherwise stipulated, students may apply the stage directions as contained in the prescribed monologue or use them as a guide.

If a student chooses to sing some or all of the song lyrics contained within a monologue, the melody **must** be consistent with the published score of the music. Any published version of the score is acceptable. For Acting and Direction students, singing the song lyrics without enactment will **not** constitute a performance as required by this examination.

FEMALE CHARACTER MONOLOGUES

Monologue 1

Play: 'Into the Woods'
Playwright: Music and lyrics by Stephen Sondheim, book by James Lapine
Character: LITTLE RED RIDINGHOOD

Monologue

This monologue comprises three sections of text and all three 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.

From: Into the woods,/It's time to go,/I hate to leave,/I have to, though. (page 9)
To: And home before dark! (page 10)
and
From: Good day, Grandmother. (page 33)
To: Oh, Grandmother. What a terrible, big, wet mouth you have! (page 33)
and
From: Mother said,/ "Straight ahead," (page 34)
To: Isn't it nice to know a lot!/ ... and a little bit not ... (page 36)
Omitting: All lines from Wife and Baker are to be omitted. (page 9)
 All lines from Wolf are to be omitted. (page 33)

Scene

From: *Two knocks on the Baker's door; Wife opens door; it is Little Red Ridinghood.* (page 6)
To: Little Red Ridinghood: And home before dark! (page 10)
and
From: *Another part of the woods. Little Red Ridinghood, skipping to the accompaniment of "Into the Woods," is surprised by the Wolf. Music stops.* (page 24)
To: *He howls and exits in the direction of the cottage.* (page 26)
 (**Note:** This excerpt is intended to provide additional contextual information but does not contain any lines from the monologue.)
and
From: Baker: Hello there, little one. (page 31)
To: *They exit in different directions.* (page 36)
Source: Stephen Sondheim and James Lapine, *Into the Woods*, Theatre Communications Group Inc., New York, 2013
 ISBN: 978-0-930452-93-3

Monologue 2

Play: 'The Weir'
Playwright: Conor McPherson
Character: VALERIE

Monologue

From: I don't know if he actually, blamed me, there was nothing I could do. (page 39)
To: I heard her. (page 40)
Omitting: The line from Jack is to be omitted.

Scene

From: Valerie: No, see, something happened to me. (page 37)
To: Valerie: Yeah, I think I'm going to hang on for another little while. (page 42)
Source: Conor McPherson, *The Weir*, Nick Hern Books, London, 2014
ISBN: 978-1-85459-643-7
This title is available as an ebook.

Monologue 3

Play: 'Jane Eyre'
Playwright: The Jane Eyre Company (A Bristol Old Vic and National Theatre co-production, devised by the Company based on the novel by Charlotte Brontë)
Character: JANE

Monologue

This monologue comprises three sections of text and all three 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.

From: I've been with my aunt, sir, who is dead. (page 74)
To: Tell me sir, have you been making enquiries regarding a new situation for me? (page 75)

and

From: Must I move on sir? (page 77)
To: Then I will marry you. (page 80)

and

From: I passed a strange night sir. (page 82)
To: ...in two pieces, lying on the floor. (page 82)

Omitting: All lines from Rochester are to be omitted.

and

Jane: That would be past the power of magic, sir. (page 75)

Jane: The sea is a barrier – (page 78)

Jane: Yes, sir. (page 78)

Jane: That I never would sir, you know. (page 78)

Jane: Where? (page 78)

Jane: But you will have. (page 79)

Jane: Then (page 79)

Jane: Entirely. (page 80)

Scene

From: Rochester: Jane Eyre! How very like you to walk all the way from Millcote and not send for the trap. (page 74)

To: Jane: Enough! (page 83)

Source: The Jane Eyre Company, *Jane Eyre*, Oberon Books Ltd, London, 2015
 ISBN: 978-1-78319-905-1

Monologue 4**Play:** 'Vanya and Sonia and Masha and Spike'**Playwright:** Christopher Durang**Character:** MASHA*Monologue***From:** Well, it's not as if my career has been without disappointments (page 25)**To:** Sonia, what's new with you? (page 27)**Omitting:** All lines from Sonia and Vanya**and**

Masha: Exactly! (page 25)

*Scene***From:** Vanya: I must say, I'm a trifle surprised to see you with this young, young man. How old is he? (page 24)**To:** Sonia: I don't want to be Dopey! (*starts to cry*) (page 30)**Source:** Christopher Durang, *Vanya and Sonia and Masha and Spike*, Grove Press, New York, 2013

ISBN: 978-0-8021-2238-4

This title is available as an ebook.

Monologue 5**Play:** 'The Jewish Wife'**Playwright:** Bertolt Brecht (English versions by Eric Bentley)**Character:** THE WIFE*Monologue***From:** Judith Keith speaking. Is that you, doctor? (page 11)**To:** Thank you so much, Gertrude, and we'll write each other—Good-bye. (page 12)**Omitting:** No lines are to be omitted.*Scene***From:** Wife: Judith Keith speaking. Is that you, doctor? (page 11)**To:** Husband (*he gives it to her*): After all, it's only for a couple of weeks. (page 17)**Source:** Bertolt Brecht, *The Jewish Wife and Other Short Plays*, English versions by Eric Bentley, Grove Press, New York

ISBN: 978-0-8021-5098-1

Monologue 6

Play: 'Othello'
Playwright: William Shakespeare
Character: DESDEMONA

Monologue

From: My lord? (page 293)
To: God me such usage send/Not to pick bad from bad, but by bad mend!
 (page 299)
Omitting: All lines from Othello and Emilia are to be omitted.

and

Desdemona: So would not I: (page 294)

Desdemona: He speaks well. (page 295)

Scene

From: Desdemona: Alas, what ignorant sin have I committed? (page 281)
To: Desdemona: God me such usage send/Not to pick bad from bad, but by bad mend!
 (page 299)

Source: William Shakespeare, *Othello*, Bloomsbury Arden Shakespeare, London, 2016
 ISBN: 978-1-4725-7176-2
 This title is available as an ebook.

MALE CHARACTER MONOLOGUES**Monologue 7**

Play: 'The Last 5 Years'
Playwright: Book, music and lyrics by Jason Robert Brown
Character: JAMIE

Monologue

From: Schmuell would work 'til half-past ten at his tailor shop in Klimovich (page 24)
To: Dreams that you could feel/Coming real. (page 26)
Omitting: No lines are to be omitted.

Scene

From: *Their second Christmas together. JAMIE hits a switch and the lights on the Christmas tree are illuminated.* (page 23)
To: Jamie: To be in love with you? *The lights fade.* (page 28)

Source: Jason Robert Brown, *The Last 5 Years: The Complete Book and Lyrics of the Musical*, Applause Theatre & Cinema Books, Milwaukee, 2011
 ISBN: 978-1-55783-770-7
 This title is available as an ebook.

Monologue 8

Play: 'The Weir'
Playwright: Conor McPherson
Character: FINBAR

Monologue

From: But she wanted me to come down to the house (page 26)
To: Because I thought there was something on the stairs. (page 27)
Omitting: All lines from Jack are to be omitted.

and

Finbar: Like he'd be more Vatican two. There wouldn't be much of all the demons or that kind of carry-on with him. (page 26)

Finbar: But Dr. Joe gave her a sedative and off she went then, you know. And we all had a little drink, and poor Mrs. Walsh was understandably, very, you know, shaken and everything. (page 26)

Scene

From: Finbar: Ah Janey. Sure you have her in a haunted house already! She won't be able to sleep. (page 24)
To: Finbar: Ha? I'm the header says you, ha? I'm going to powder my nose I think. (page 27)
Source: Conor McPherson, *The Weir*, Nick Hern Books, London, 2014
 ISBN: 978-1-85459-643-7
 This title is available as an ebook.

Monologue 9

Play: 'Jasper Jones'
Playwright: Adapted by Kate Mulvany (based on the novel by Craig Silvey)
Character: CHARLIE

Monologue

From: Jasper Jones has come to my window! (page 1)
To: ... which are both essential to the stealing of Mad Jack Lionel's peaches. (page 4)
Omitting: All lines from Jasper.
 Charlie: Yep. (page 1)

Scene

From: Start of ACT 1, Scene 1 (page 1)
To: End of ACT 1, Scene 1 (page 5)
Source: Adapted by Kate Mulvany (based on the novel by Craig Silvey), *Jasper Jones*, Currency Press Pty Ltd, Strawberry Hills, NSW, 2016
 ISBN: 978-1-92500-563-9

Monologue 10**Play:** 'The Play of George Orwell's Animal Farm'**Playwright:** Adapted by Peter Hall**Character:** MAJOR*Monologue***From:** Last night I had a strange dream. (page 2)**To:** Shall be trod by beasts alone. (page 5)**Omitting:** All lines from Clover, Mollie, Cows, Hens, Y'ng Pigs, Boxer, Snowball, Boy, All, 'and all the animals'*Scene***From:** *A BOY'S bedroom. A large bookcase. A toy chest on it, a child's brightly coloured farm set.* (page 1)**To:** *The lights fade as the meeting of the ANIMALS breaks up quickly and silently.* (page 5)**Source:** Adapted by Peter Hall, with lyrics by Adrian Mitchell and music by Richard Peaslee, *The Play of George Orwell's Animal Farm*, Heinemann, Essex, 1993
ISBN: 978-0-435-23291-7**Monologue 11****Play:** 'Charles Dickens' The Christmas Carol'**Playwright:** Adapted by Brian Way**Character:** SCROOGE*Monologue***From:** Spirit, I feel the time is soon coming when we must part. (page 66)**To:** They can do anything they like. Of course they can. Of course they can. (page 68)**Omitting:** All lines from The Boy are to be omitted.**and**

Scrooge: But how beautiful. Beautiful..no mist, no fog. Just the beautiful air – crisp and bright and cold and clear. And the sunlight...and the blue of the sky... it's glorious, glorious. And the bells are wonderful, heavenly. (page 68)

Scrooge: What's today, my fine fellow? (page 68)

*Scene***From:** Scrooge: (*To SPIRIT.*) Spirit, I begin to understand. (page 61)**To:** Bob Cratchit: And so, as Tiny observed, God bless us, Every One. (page 73)**Source:** Brian Way, *Charles Dickens' The Christmas Carol*, Baker's Plays c/o Samuel French, Inc., New York
ISBN: 978-0-87440-902-4

Monologue 12

Play: 'Othello'
Playwright: William Shakespeare
Character: IAGO

Monologue

From: You, or any man living, may be drunk at some time, man. I'll tell you what you shall do. (page 204)
To: Dull not device by coldness and delay! (page 208)
Omitting: All lines from Cassio and Roderigo are to be omitted.
and
 Iago: I protest, in the sincerity of love and honest kindness. (page 205)
 Iago: How now, Roderigo? (page 207)
Note: Students may decide whether or not to acknowledge the entrance and exit of Roderigo (pages 207 and 208).

Scene

From: Cassio: Welcome, Iago, we must to the watch. (page 188)
To: Iago: Dull not device by coldness and delay! (page 208)
Source: William Shakespeare, *Othello*, Bloomsbury Arden Shakespeare, London, 2016
 ISBN: 978-1-4725-7176-2
 This title is available as an ebook.

NEUTRAL CHARACTER MONOLOGUES**Monologue 13**

Play: 'Phaedra'
Playwright: Seneca
Character: MESSENGER

Monologue

From: My fear still trembles on my lips.... (page 139)
To: To a pretender Sun, flung Phaethon down/From his wild orbit in the upper air. (page 141)
Omitting: Confronting with a scowl the quivering horses. (page 140)

Scene

From: Chorus: Why does a messenger come hurrying hither/With tears of sorrow watering his cheeks? (page 138)
To: Chorus: Has still his victim, and the debt is paid. (page 144)
Source: Seneca, *Four Tragedies and Octavia*, Penguin Books, London, 1966
 ISBN: 978-0-14-044174-1
 This title is available as an ebook.

Monologue 14

Play: 'Oh What a Lovely War'
Playwright: Theatre Workshop and Joan Littlewood
Character: BAND and FRENCH OFFICER

Design students are free to choose how they address the challenge of designing for two characters in their interpretation. Acting and Direction students are free to choose how they address the challenge of transitioning from one character to the other in their interpretation.

Monologue

From: A silly German sausage (page 14)
To: Two or three men go mad every day. (page 16)
Omitting: The cavalry rise and join in (page 16)
 Newspanel: BRUSSELS FALLS. (page 16)

Scene

From: Newspanel: AUG 4 BRITAIN DECLARES WAR ON GERMANY. (page 12)
To: German Officer: ... the men were done for, the shells fell like hail. (page 16)
Source: Theatre Workshop and Joan Littlewood, *Oh What a Lovely War*, Bloomsbury Methuen Drama, London, 2015
 ISBN: 978-0-413-77546-7



VCE Theatre Studies

Stagecraft examination 2017

FRAMING STATEMENT

At the conclusion of stage one of the examination, one copy of this written Framing Statement (about 250–300 words), highlighting the key influences on the stagecraft interpretation, **must** be given to assessors.

Student number

Monologue number **Character**

Stagecraft option (Tick the appropriate boxes.)

Acting and Direction **Design** (Any two of the following)

- Costume**
- Make-up**
- Properties**
- Set**
- Sound**

KEY INFLUENCES ON STAGECRAFT INTERPRETATION (about 250–300 words)

Students may reference any of the following: contextual background, theatrical possibilities, intended meaning(s), theatrical style(s), themes, images and ideas, research, experimentation, stagecraft application, decision-making.