

# Theatre Studies

## VCE Monologue Examination

Monday 6 October to Monday 27 October 2025

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## Guidelines for students and teachers

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### 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 2025 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 will be 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.

## 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.
- Students must interpret their selected prescribed monologue in the production roles of **either** Actor and Director **or** Designer.

## 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 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

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**Play** *Once*

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- Playwrights:** Book by Enda Walsh, based on the film by John Carney; music and lyrics by Glen Hansard and Markéta Irglová
- Character:** GIRL
- Synopsis:** The play revolves around an Irish busker known as ‘Guy’, who has recently experienced a heartbreak and is on the verge of giving up on his music. After a chance meeting, he forms an unexpected friendship with a Czech immigrant known as ‘Girl’, who has her own dreams of becoming a musician. After hearing Guy play, Girl encourages him to record his songs and helps him with the process. Over the course of the play, their bond deepens as they open up about their personal struggles. Through their shared passion for music, the play explores themes of self-discovery, emotional healing and the transformative power of art.

### *Monologue (first part)*

- From:** That song you play – is it yours? (page 5)
- To:** His name is Billy. (page 8)
- Omitting:** All lines from GUY  
The following lines from GIRL  
I made you talk just now. (page 5)  
‘You’re welcome’ **before** ‘Hello’ (page 5)  
‘I’m always serious’ **before** ‘– I’m Czech. Are you enjoying your life right now?’ (page 6)  
Where? (page 6)  
What is ‘Hoovers’?! (page 6)  
That’s interesting. (page 7)  
Oh fascinating. (page 7)  
‘Your tools!’ **before** ‘My God, this is exciting!’ (page 7)  
‘– then he gets sad [...]’ **before** ‘he teach me to play the piano’ (page 7)  
I am still alive [...] myself. (page 7)  
‘Five minutes ago you want [...]’ **before** ‘but now I come to play you music and you to save my Hoover’ (page 8)  
‘Sure – only your guitar’ **before** ‘But now I saved your guitar, too’ (page 8)  
No. (page 8)  
‘Oh’ **before** ‘a piano in Ireland is too expensive!’ (page 8)  
‘This is the small shop and this is the big man’ **before** ‘His name is Billy’ (page 8)
- Replacing:** No lines are to be replaced.
- Adding:** ‘On a piano’ **after** ‘I pay you with music, yes?’ (page 8)

*Monologue (second part)*

- From:** Walking up the hill tonight (start of song) (page 55)
- To:** I'm lookin' for a sign. (end of song) (page 56)
- Omitting:** No lines are to be omitted.
- Replacing:** No lines are to be replaced.
- Adding:** No lines are to be added.
- Notes:** Students are **not** required to play the piano as an accompaniment to the monologue interpretation.  
Musical interludes are **not** required to be part of the monologue interpretation.

*Specified scenes*

- From:** FIRST HALF
- To:** GIRL: You will not die if you play this song with me. (*Pause*). Please.
- Page reference:** 4–12
- AND
- From:** SECOND HALF
- To:** *The sound of the sea.*
- Page reference:** 41–57
- Prescribed edition:** Enda Walsh (book), based on the film by John Carney, Glen Hansard and Markéta Irglová (music and lyrics), *Once*, Nick Hern Books, London, 2013.  
ISBN: 978-1-84842-310-7

## Prescribed monologue 2

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**Play** *Once*

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**Playwrights:** Book by Enda Walsh, based on the film by John Carney; music and lyrics by Glen Hansard and Markéta Irglová

**Character:** GUY

**Synopsis:** The play revolves around an Irish busker known as ‘Guy’, who has recently experienced a heartbreak and is on the verge of giving up on his music. After a chance meeting, he forms an unexpected friendship with a Czech immigrant known as ‘Girl’, who has her own dreams of becoming a musician. After hearing Guy play, Girl encourages him to record his songs and helps him with the process. Over the course of the play, their bond deepens as they open up about their personal struggles. Through their shared passion for music, the play explores themes of self-discovery, emotional healing and the transformative power of art.

### *Monologue*

**From:** I used to come here as a boy on the good Sundays [...] (page 49)

**To:** And where did you go? (end of song) (page 51)

**Omitting:** All lines from GIRL  
The following lines from GUY  
**from:** ‘Me, too’ **to:** ‘What does that mean?’ (page 50)

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

**Notes:** Students are **not** required to play the guitar as an accompaniment to the monologue interpretation.  
Musical interludes are **not** required to be part of the monologue interpretation.

### *Specified scene*

**From:** SECOND HALF

**To:** *The sound of the sea.*

**Page reference:** 41–57

**Prescribed edition:** Enda Walsh (book), based on the film by John Carney, Glen Hansard and Markéta Irglová (music and lyrics), *Once*, Nick Hern Books, London, 2013.  
ISBN: 978-1-84842-310-7

## Prescribed monologue 3

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**Play** *A Midsummer Night's Dream*

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**Playwright:** William Shakespeare

**Character:** TITANIA

**Synopsis:** Shakespeare's comedy intertwines the romantic calamities of four young lovers, a quarrel between the king and queen of the fairies, and the antics of a group of tradespeople (known as 'mechanicals') who are rehearsing a play to be staged at the royal wedding. Much of the action takes place in the woods outside Athens, where the young lovers fall victim to the mischievous fairy Puck (also known as Robin Goodfellow), who mistakenly uses a magical flower to manipulate their affections, causing chaos and confusion. Meanwhile, the fairy queen Titania is tricked into falling in love with the transformed, donkey-headed Nick Bottom, one of the mechanicals. Eventually, order is restored, true love triumphs, and the play concludes with three weddings and an unintentionally comedic performance by the mechanicals.

### *Monologue (first part)*

**From:** What, jealous Oberon? Fairies, skip hence. (page 39)

**To:** We shall chide downright if I longer stay. (page 45)

**Omitting:** All lines from OBERON

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Monologue (second part)*

**From:** Come, now a roundel and a fairy song; (page 53)

**To:** Then to your offices and let me rest. (page 53)

**Omitting:** No lines are to be omitted.

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Specified scene*

**From:** ROBIN: How now, spirit? Whither wander you?

**To:** OBERON: Wake when some vile thing is near.  
[*He exits.*]

**Page reference:** 35–55

**Prescribed edition:** [www.folger.edu/explore/shakespeares-works/a-midsummer-nights-dream/read/](http://www.folger.edu/explore/shakespeares-works/a-midsummer-nights-dream/read/)

**Note:** This edition has odd-numbered pages only.

## Prescribed monologue 4

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**Play** *A Midsummer Night's Dream*

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**Playwright:** William Shakespeare

**Character:** BOTTOM

**Synopsis:** Shakespeare's comedy intertwines the romantic calamities of four young lovers, a quarrel between the king and queen of the fairies, and the antics of a group of tradespeople (known as 'mechanicals') who are rehearsing a play to be staged at the royal wedding. Much of the action takes place in the woods outside Athens, where the young lovers fall victim to the mischievous fairy Puck (also known as Robin Goodfellow), who mistakenly uses a magical flower to manipulate their affections, causing chaos and confusion. Meanwhile, the fairy queen Titania is tricked into falling in love with the transformed, donkey-headed Nick Bottom, one of the mechanicals. Eventually, order is restored, true love triumphs, and the play concludes with three weddings and an unintentionally comedic performance by the mechanicals.

### *Monologue (first part)*

**From:** [...] Now, good Peter Quince, call forth your / actors by the scroll. (page 25)

**To:** What beard were I / best to play it in? (page 29)

**Omitting:** All lines from QUINCE, FLUTE, STARVELING, SNOUT, SNUG and ALL

The following lines from BOTTOM

'Ready' **before** 'Name what part I am for, and proceed' (page 25)

Well, proceed. (page 27)

**from:** 'I grant you, friends [...]' **to:** 'I will roar you an 'twere any nightingale' (page 29)

**Replacing:** 'it' **with** 'Pyramus' in the line 'Well, I will undertake it' (page 29)

**Adding:** 'A lover.' **before** 'That will ask some tears in the true performing of it' (page 25)

### *Monologue (second part)*

**From:** Peter Quince? (page 69)

**To:** Who would give a bird the lie though he cry / "cuckoo" never so? (page 77)

**Omitting:** All lines from QUINCE, SNOUT, STARVELING, ROBIN, FLUTE and TITANIA

The following lines from BOTTOM

'Not a whit!' **before** 'I have a device to make all well' (page 69)

No, make it two more. Let it be written in / eight and eight. (page 71)

'Nay' **before** 'you must name his name [...]' (page 71)

A calendar, a calendar! [...] find out moonshine. (page 71)

Why, then, may you leave a casement [...] may shine in at the casement. (page 71)

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

**Note:** The following stage directions for BOTTOM **must** be interpreted within the designated performance space:

*He [BOTTOM] exits. (page 73)*

*[Enter ... Bottom as Pyramus with the ass-head.] (page 75)*

*Specified scenes*

**From:** Act I, Scene 2

**To:** BOTTOM: Enough. Hold or cut bowstrings.

*They exit.*

**Page reference:** 25–31

AND

**From:** Act 3, Scene 1

**To:** TITANIA: Tie up my lover's tongue. Bring him silently.

*[They exit.]*

**Page reference:** 69–81

**Prescribed edition:** [www.folger.edu/explore/shakespeares-works/a-midsummer-nights-dream/read/](http://www.folger.edu/explore/shakespeares-works/a-midsummer-nights-dream/read/)

**Note:** This edition has odd-numbered pages only.

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## Prescribed monologue 5

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**Play** *Amadeus*

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**Playwright:** Peter Shaffer

**Character:** SALIERI

**Synopsis:** The play is a fictionalised account of the life of composer Wolfgang Amadeus Mozart, as told by Antonio Salieri, a fellow composer consumed with jealousy over Mozart's talent. Salieri, a devout Catholic who has vowed to dedicate his life to composing music in the name of God, is horrified by Mozart's debauched behaviour and vulgarity. He cannot understand why God has blessed such a morally flawed man with such incredible musical gifts. Over the course of the play, Salieri's resentment grows, leading him to abandon his religious beliefs. Ultimately his obsession and envy cause him to sabotage Mozart's career, with tragic consequences.

### *Monologue*

**From:** Fiasco! ... Fiasco! ... The sordidness of it! (page 53)

**To:** In the waging of which, of course, the Creature had to be destroyed. (page 56)

**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 FIRST PERFORMANCE OF  
*The Abduction from the Seraglio*

**To:** END OF ACT I

**Page reference:** 35–57

**Prescribed edition:** Peter Shaffer, *Amadeus*, Penguin Classics, London, 2007.  
ISBN: 978-0-141-18889-8

## Prescribed monologue 6

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**Play** *boy girl wall*

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**Playwrights:** Matthew Ryan and Lucas Stibbard

**Characters:** NARRATOR and ALETHEA and ALAN and DAVE

**Synopsis:** Thom and Alethea are neighbours, floating through their separate lives in worlds populated by annoying bosses, vicious magpies, unreliable technology and a matchmaking wall. Using physical theatre and non-linear storytelling, *boy girl wall* employs narration, puppetry, theatre technology, string theory and chalk to introduce the audience to office worker Thom and children’s author Alethea.

### *Monologue (first part)*

**From:** ALETHEA *wakes, sleepy*. (page 19)

**To:** [...] the rest of the day on the phone to her publisher Marko. (page 21)

**Omitting:** ALAN: ‘(she is [...]) and deodorant’ **after** ‘I dislike: sunlight’ (page 20)

**Replacing:** No lines are to be replaced.

**Adding:** ‘and’ **after** ‘I dislike: sunlight’ (page 20)

**Note:** The stage direction ‘ALETHEA *wakes, sleepy*’ is to be included in the monologue interpretation.

### *Monologue (second part)*

**From:** ALETHEA *wakes with her computer DAVE, in her lap*. (page 24)

**To:** And her bicycle Penelope, came crashing to the ground, its bent, broken, buckled body bugged. (page 26)

**Omitting:** NARRATOR: It’s university. You try things. (page 25)

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

**Note:** The stage direction ‘ALETHEA *wakes with her computer DAVE, in her lap*’ is to be included in the monologue interpretation.

### *Specified scenes*

**From:** 9. WEDNESDAY  
*A chime.*

**To:** MARKO: Knock it out of the park. Call me!

**Page reference:** 17–21

AND

**From:** 12. THE LAST STAND—PART II

**To:** *He drops the handlebars to the ground.*

**Page reference:** 24–26

**Prescribed edition:** Matthew Ryan and Lucas Stibbard, *boy girl wall*, Currency Press, Sydney, 2012.  
ISBN: 978-0-86819-955-9

## Prescribed monologue 7

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**Play** *The Venetian Twins*

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**Playwrights:** Nick Enright and Terence Clarke, based on the play by Carlo Goldoni

**Character:** ARLECCHINO

**Synopsis:** The play is a contemporary Australian version of Carlo Goldoni's 18th-century commedia dell'arte script of the same name. Themes include mistaken identity, love, revenge, and the relationships between servants and their masters. Arlecchino is a servant to Zanetto, and much of the comedy in the play revolves around Zanetto being mistaken for his twin brother, Tonino.

### *Monologue (first part)*

**From:** Twins! Twins! (page 1)

**To:** Can tell one from the other! (page 3)

**Omitting:** All lines from LELIO, ROSINA, COLOMBINA, JUDGE and FLORINDO  
The following lines from ARLECCHINO

'Tonino' **before** JUDGE: 'But they're both orphans' (page 3)

'Tonino' **before** 'Tonino and Zanetto' (page 3)

**Replacing:** No lines are to be replaced.

**Adding:** **from:** 'No opening in Venice' **to:** 'One day in old Verona ...' (page 1)

'But not a soul knew who was who, / Not even Dad or Mother' **after** 'Zanetto was his brother' (page 2)

**from:** 'Twins, twins, shook from the pod' **to:** 'Can tell one from the other!' (page 3)

**Notes:** All prescribed lines delivered by Lelio on page 1 are to be delivered by Arlecchino.

All prescribed lines delivered by Florindo and Company on pages 2 and 3 are to be delivered by Arlecchino.

Students may choose to sing some or all of the lines in 'Monologue (first part)'. Sung lines can be performed to any melody.

### *Monologue (second part)*

**From:** So this is Verona! (page 22)

**To:** I'll take the trunk in there, all right? (page 23)

**Omitting:** All lines from TONINO

**Replacing:** 'slow' **with** 'late' in the line 'What, are these seats for [...]' (page 22)

**Adding:** 'No?' **after** 'Now do you recognise me?' following the stage direction '*He takes a jewel-box from the trunk*' (page 23)

'No?' **after** 'Now do you recognise me?' following the stage direction '*ARLECCHINO produces a purse*' (page 23)

'Take them away?' **before** 'After I brought them all the way from Bergamo? No way!' (page 23)

*Specified scenes*

**From:** PROLOGUE  
**To:** PANCRAZIO: My rival here? I must win her by tonight. But how? How? How?  
**Page reference:** 1–6

AND

**From:** ARLECCHINO *enters with a trunk and a travelling cloak.*  
**To:** ZANETTO: Let's have a look in the hotel-motel.  
*They go.*  
**Page reference:** 22–27  
**Prescribed edition:** Nick Enright and Terence Clarke, based on the play by Carlo Goldoni,  
*The Venetian Twins*, Currency Press, Sydney, 1996.  
ISBN: 978-0-86819-474-5

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## Prescribed monologue 8

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**Play** *The Picture of Dorian Gray*

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**Playwright:** Kip Williams, adapted from the novel by Oscar Wilde

**Characters:** DORIAN GRAY and JAMES VANE and SIR THOMAS

**Synopsis:** Oscar Wilde’s late-Victorian novel about a young man who sells his soul for youth and beauty was adapted into a one-person play by Kip Williams. After meeting Lord Henry Wotton, Dorian Gray devotes his life to pleasure and excess, with only his hidden portrait showing the decay of his soul over time.

### *Monologue*

**From:** He walked with a determined focus, venturing further into the dark heart of the forest [...] (page 69)

**To:** “Lord Henry.” (page 73)

**Omitting:** DORIAN: **from** ‘It was cool amongst the shadows of the wood’ **to** ‘For all that he had become’ (page 70)

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Specified scene*

**From:** DORIAN: He hurried on, past the sleeping sailor but was halted [...]

**To:** DORIAN: “Lord Henry.”

**Page reference:** 62–73

**Note:** In this monologue there are numerous references to lines of dialogue being ‘pre-recorded’. Prescribed lines in this monologue **must** be delivered live or designed to be performed live.

**Prescribed edition:** Kip Williams, adapted from the novel by Oscar Wilde, *The Picture of Dorian Gray*, Samuel French, Ltd, Sydney, 2024.  
ISBN: 978-0-573-00046-1

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## Prescribed monologue 9

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**Play** *The 7 Stages of Grieving*

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**Playwrights:** Wesley Enoch and Deborah Mailman

**Character:** WOMAN

**Synopsis:** This one-person play explores the emotional journey of grief through the eyes of an Aboriginal woman referenced only as 'Woman'. The Woman guides the audience through 23 short vignettes, each exploring a different aspect of the traditional seven stages of grief. Through a series of interconnected moments, she reflects on her own mourning, while also confronting the impact of colonisation, racism and the loss of identity and Country. Through her story, the play blends personal loss with the broader historical and cultural trauma experienced by First Nations peoples. The result is a powerful reflection on the importance of kinship, telling your own story, and moving forward while honouring past struggles.

### *Monologue (first part)*

**From:** Aunty Grace came back especially for Nana's funeral. (page 39)

**To:** Crying, at last, crying. (page 40)

**Omitting:** No lines are to be omitted.

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Monologue (second part)*

**From:** Now I want to tell you a story. (page 47)

**To:** [...] the children are taken away from this. Are you with me? (page 49)

**Omitting:** No lines are to be omitted.

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Specified scenes*

**From:** 1 PROLOGUE

**To:** Thank you.

**Page reference:** 22

**Note:** This scene is prescribed to provide additional contextual information.

AND

**From:** 13 AUNTY GRACE

**To:** *The WOMAN flays her arm through the remaining large pile and circle, destroying it.*

**Page reference:** 39–49

**Prescribed edition:** Wesley Enoch and Deborah Mailman, *The 7 Stages of Grieving* (25th Anniversary Edition), Playlab, Brisbane, 2019.  
ISBN: 978-1-925338-96-6

OR

The following edition may be used; however, page numbers will vary.

Wesley Enoch and Deborah Mailman, *The 7 Stages of Grieving* (3rd Edition – Revised), Playlab, Brisbane, 2002.  
ISBN: 0-908-156-53-7

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## Prescribed monologue 10

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Play *Watermark*

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**Playwright:** Alana Valentine

**Character:** NARRATOR

**Synopsis:** *Watermark* chronicles the devastation experienced by the community of Katherine, Northern Territory, following a catastrophic flood on 26 January 1998. The work is based on written and oral testimonies from flood survivors, capturing the tensions, grief, friendships and acts of kindness that emerged during the disaster. As the river rises, it tests the resilience and unity of the townspeople. Stories emerge of families clinging to rooftops, neighbours rescuing each other and lives changed forever. Amid the chaos, bonds are forged and acts of kindness shine through, revealing the humanity that persists even in the darkest of times. At the heart of the story is the collective voice of the town's residents, each contributing their experiences and emotions through a mix of poetic narration and personal monologues. The floodwaters, personified as a relentless force of nature, play a pivotal role in driving the narrative, embodying both destruction and renewal.

### *Monologue (first part)*

**From:** Days tick along (page 10)

**To:** it's banks (page 11)

**Omitting:** No lines are to be omitted.

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Monologue (second part)*

**From:** The river is a teenager on a tearing up trail bike (page 18)

**To:** of water holding all in submission. (page 18)

**Omitting:** No lines are to be omitted.

**Replacing:** No lines are to be replaced.

**Adding:** No lines are to be added.

### *Monologue (third part)*

**From:** The flood is spent (page 24)

**To:** but unforgotten. (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*

**From:** NARRATOR: Days tick along

**To:** NARRATOR: but unforgotten.

**Page reference:** 10–25

**Prescribed edition:** Alana Valentine, *Watermark*, Australian Script Centre, SKU: ASC-1180, 2008

<https://apt.org.au/product/watermark-2/>

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