

SPEECH AND PERFORMANCE THEORY SEVENTH GRADE

9.30 a.m. to 12.30 p.m.

Time allowed: three hours

Thursday, 9th May, 2002

NB: The candidate's written expression will be taken into consideration.

QUESTION 1

- (a) (12 marks)
Transcribe the following short passage into phonetic script representing Cultivated Australian speech. Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɫ] as they occur.

Text from Brewer J. *The Pleasures of the Imagination*
(London: Virgin Books, 1993) 49

- (b) (8 marks)
Transcribe the following sentence into Educated Southern Speech (RP):

Chop the rhubarb finely before adding further ingredients

Then transcribe once again into General Australian (GA).

- (c) (5 marks)
Explain how the Cardinal Vowel Diagram is interpreted. Illustrate your answer by referring to **two** pure vowel sounds in Educated Southern Speech (Received Pronunciation).

NOTE:

You may like to draw the diagram and write your answer alongside it.

QUESTION 2

(25 marks)

There are two texts printed on the final page of this examination paper. The first selection is from *Tobermory* by Saki (H. H. Munro). The second is *The Ballad of Tough Tom* by Paul Gallico.

- (a) How will you differentiate the two genres and styles?
- (b) Discuss your vocal interpretation of each selection, with particular reference to
- Phrasing, rhythm and flow
 - Emphasis
 - The handling of direct speech

[NB it may be helpful to place markings on the actual text to demonstrate the points you are making. If so, remember to detach it and hand it in with your examination answer booklet.]

QUESTION 3

(25 marks)

'Character is revealed through language and movement.'

Discuss how language and movement convey the characters in:

either the following scene from *The Way of The World* by William Congreve

or Your own selection, to be appended to the examination booklet.

from *The Way of the World*

Act 4 Scene V (edited)

by William Congreve

Mirabell Do you lock yourself up from me, to make my search more curious? Or is this pretty artifice contrived, to signify that here the chase must end, and my pursuit be crowned, for you can fly no further.

Mrs Millamant Vanity! Oh, I hate a lover, that can dare to think, he draws a moment's air, independent on the bounty of his mistress. There is not so impudent a thing in nature, as the saucy look of an assured man, confident of success. The pedantic arrogance of a very husband, has not so pragmatical an air. Ah! I'll never marry, unless I am first made sure of my will and pleasure.

Mirabell Would you have 'em both before marriage? Or will you be contented with the first now, and stay for the other 'till after grace?

Mrs Millamant Ah, don't be impertinent – My dear liberty, shall I leave thee? My faithful solitude, my darling contemplation must I bid thee then adieu? Ay-h adieu – my morning thoughts, agreeable wakings, indolent slumbers, all ye *douceurs*, ye *someils du matin* adieu – I can't do't, 'tis more than impossible – positively Mirabell, I'll lie abed in the morning as long as I please.

Mirabell Then I'll get up in a morning as early as I please.

QUESTION 3 (continued)

Mrs Millamant Ah! Idle creature, get up when you will – And d’ye hear, I won’t be called names after I’m married; positively I won’t be called names.

Mirabell Names!

Mrs Millamant Aye as wife, spouse, my dear, joy, jewel, love, sweetheart and the rest of that nauseous cant, in which men and their wives are so fulsomely familiar, – I shall never bear that, – good Mirabell don’t let us be familiar or fond, nor kiss before folks, like my lady Fadler and Sir Francis: nor go to Hyde Park together the first Sunday in a new chariot, to provoke eyes and whispers; and then never to be seen there together again; as if we were proud of one another the first week, and ashamed of one another for ever after. Let us never visit together, nor go to a play together, but let us be very strange and well bred: let us be as strange as if we had been married a great while; and as well bred as if we were not married at all.

Mirabell Have you any more conditions to offer? Hitherto your demands are pretty reasonable.

Mrs Millamant Trifles, – as liberty to pay and receive visits to and from I please, to write and receive letters, without interrogatories or wry faces on your part. To wear what I please; and choose conversation with regard only to my own taste; to have no obligation upon me to converse with wits that I don’t like, because they are your acquaintance; or to be intimate with fools because they may be your relations. Come to dinner when I please, dine in my dressing room when I’m out of humour, without giving a reason. To have my closet inviolate; to be sole empress of my tea-table, which you must never presume to approach without first asking leave. And lastly, wherever I am, you shall always knock at the door before you come in. These articles subscribed, if I continue to endure you a little longer, I may by degrees dwindle into a wife.

QUESTION 4

(25 marks)

Write an essay on **one** of the following:

- either** 'Restoration drama marks a period of innovation for theatre, both technically and in acting.'
Consider this statement in relation to at least two plays.
- or** The use of costumes, wigs, make-up and accessories in the performance of a Comedy of Manners.
Refer to both a male and a female rôle in your discussion and indicate the significance of these adornments in terms of the rôle portrayal and/or plot development
- or** 'Pace, plot and personality – these are key ingredients in the performance of a Comedy of manners.'
Discuss this statement with reference to at least **one** play.

Tobermory

Saki (H.H. Monro)

(Tobermory is a cat that has learned to speak)

Tobermory entered the room and made his way with velvet tread and studied unconcern across to the group seated round the tea-table.

A sudden hush of awkwardness and constraint fell on the company. Somehow there seemed an element of embarrassment in addressing on equal terms a domestic cat of acknowledged mental ability.

"Will you have some milk, Tobermory?" asked Lady Blemley in a rather strained voice.

"I don't mind if I do," was the response, couched in a tone of even indifference. A shiver of suppressed excitement went through the listeners, and Lady Blemley might be excused for pouring out the saucerful of milk rather unsteadily.

"I'm afraid I've spilt a good deal of it," she said apologetically.

"After all, it's not my Axminster," was Tobermory's rejoinder.

Another silence fell on the group, and then Miss Resker, in her best district-visitor manner, asked if the human language had been difficult to learn. Tobermory looked squarely at her for a moment and then fixed his gaze serenely on the middle distance. It was obvious that boring questions lay outside his scheme of life.

"What do you think of human intelligence?" asked Mavis Pellington lamely. "Of whose intelligence in particular?" asked Tobermory coldly. "Oh, well, mine for instance," said Mavis, with a feeble laugh. "You put me in an embarrassing position," said Tobermory, whose tone and attitude certainly did not suggest a shred of embarrassment. "When your inclusion in this house-party was suggested Sir Wilfrid protested that you were the most brainless woman of his acquaintance, and that there was a wide distinction between hospitality and the care of the feeble-minded. Lady Blemley replied that your lack of brain-power was the precise quality which had earned you your invitation, as you were the only person she could think of who might be idiotic enough to buy their old car. You know, the one they call '*The Envy of Sisyphus*,' because it goes quite nicely up-hill if you push it".

Lady Blemley's protestations would have had greater effect if she had not casually suggested to Mavis only that morning that the car in question would be just the thing for her down at her Devonshire home.

Major Barfield plunged in heavily to effect a diversion. "How about your carryings-on with the tortoise-shell puss up at the stables, eh?"

The moment he had said it everyone realised the blunder.

"One does not usually discuss these matters in public," said Tobermory frigidly. "From a slight observation of your ways since you've been in this house I should imagine you'd find it inconvenient if I were to shift the conversation on to your own little affairs."

The panic which ensued was not confined to the Major.

You may use this copy of the prose passage to illustrate your answer. [If you do, remember to detach it and hand it in with your examination answer booklet.]

Text from Gallico, P. *The Ballad of Tough Tom* from Surès J.C. and
Chwast, S. (ed) *The Literary Cat* (New York: Push Pin Press, 1977) 39