

The Universities of Melbourne, Adelaide, Western Australia and Tasmania, the Minister for Education and Youth Affairs in New South Wales, and the Minister for Education in Queensland.

SPEECH AND PERFORMANCE THEORY

SIXTH GRADE

9.30 AM TO 12.30 PM

THURSDAY 8 MAY 2003

Time Allowed : Three hours

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

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

The situation of Ophelia is that of a young girl brought into the circle of a court at once rude, magnificent, and corrupted. Beyond every character that Shakespeare has drawn, that of Ophelia makes us forget the poet in his own creation. Whenever we bring her to mind, we forget that in her perfect artlessness, it is the supreme and consummate triumph of art which has called her into life.

[10 marks]

- (ii) Select three words from the above and show how these would be pronounced in GA.

[3 marks]

- (b) Elision is defined as the disappearance of a sound. There are historical elisions, and there are contextual elisions. Explain, with two examples of each, both historical and contextual elision. How and why have these occurred?

[8 marks]

- (c) Give two examples of negligent elision, and discuss whether these are ever acceptable pronunciations, and if so, in what circumstances.

[4 marks]

2. You are participating in a scene from a Shakespeare play that has been selected for a community festival. The scene is to be staged in the Town Hall.
You have also agreed to publicise the festival with a street theatre version of the scene.

Specify the scene and explore the vocal demands that will need to be met for:

- the text itself
- each venue
- and the audience at each venue

[25 marks]

3. *Don't generalise! Because it's a speech too many people tend to generalise, and it all comes out sounding the same. In life, very few people anticipate speaking at such length except in specific circumstances. You should think of it as a series of connected thoughts and ideas — the circumstances stimulate the first thought to come out as words, then another arrives and needs to be spoken, and another, and so on.*

Simon Dunmore *Alternative Shakespeare Auditions for Women* (A.& C. Black, 1997)

Using EITHER the text below from *Twelfth Night* by Shakespeare OR your own selection, to be appended to the examination booklet, explore the train of thoughts and feelings that are the subtext to the script. How may the actor communicate this subtext?

[25 marks]

Twelfth Night
Act II Scene 2
William Shakespeare

Malvolio Were not you ev'n now with the Countess Olivia?

Viola Even now, sir, on a moderate pace, I have since arrived but hither.

Malvolio (*offering a ring*) She returns this ring to you, sir. You might have saved me my pains to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him. And one thing more: that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

Viola She took the ring of me. I'll none of it.

Malvolio Come, sir, you peevishly threw it to her, and her will is it should be so returned. (*He throws the ring down*) If it be worth stooping for, there it lies, in your eye; if not, be it his that finds it. (*Exit*)

Viola (*picking up the ring*)
 I left no ring with her. What means this lady?
 Fortune forbid my outside have not charmed her.
 She made good view of me, indeed so much
 That straight methought her eyes had lost her tongue,
 For she did speak in starts, distractedly.
 She loves me, sure. The cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring! Why, he sent her none.
 I am the man. If it be so—as 'tis—
 Poor lady, she were better love a dream!
 Disguise, I see thou art a wickedness
 Wherein the pregnant enemy does much.
 How easy is it for the proper false
 In women's waxen hearts to set their forms!
 Alas, our frailty is the cause, not we,
 For such as we are made of, such we be.
 How will this fadge? My master loves her dearly,
 And I, poor monster, fond as much on him,
 And she, mistaken, seems to dote on me.
 What will become of this? As I am man,
 My state is desperate for my master's love.
 As I am woman, now, alas the day,
 What thriftless sighs shall poor Olivia breathe!
 O time, thou must untangle this, not I.
 It is too hard a knot for me t' untie. (*Exit*)

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

4. Write an essay on ONE of the following topics. Support your discussion by referring to at least ONE dramatist and ONE of their works.

EITHER

The Elizabethan theatre relied for its impact on the language and action supported by rich costumes and music.

Discuss this statement in relation to at least one play in the Elizabethan period.

OR

How did Jacobean drama evolve from and differ from Elizabethan drama? Consider theme, plot, character and structure, and refer to at least two plays in your discussion.

[25 marks]