

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

SEVENTH 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 [15 marks]
representing Cultivated Australian speech. Indicate
primary stress, vowel length, syllabic consonants, linking
[r] and dark [ɪ] as they occur

AND

- (ii) Transcribe the direct speech for *Teck* into Educated
Southern English (RP) and the Australian Officer's speech
into General Australian

One day, a troop of Australian Horse were in sight of the Boers. When the Boers began to move, the Australian officer galloped over to Teck, for advice. "Tell each man to get behind a rock immediately and shoot for all he's worth; that's all you can do." "Well, I've done that, but what should I do myself while the attack is on? What would you do if you were me?" "I would lie flat on my face till the danger was over. Then, when you're absolutely sure the Boers are running, get up and have a shot at them." This sage advice was duly followed, with the best results.

A.B. Paterson *Prince Alexander of Teck* The Sydney Morning Herald,
4th May 1901

- (b) [a cardinal vowel diagram was displayed on the examination paper]
- (i) What is actually represented in the diagram of the Cardinal Vowel chart shown above? [5 marks]
 - (ii) What is its relevance to today's student of speech and drama? [5 marks]

2. There are two verse selections printed on the final pages of this examination paper for your interpretation.

- (i) *Winter Heavens* by George Meredith
- (ii) *Warty Bliggins* from *archy and mehitabel* by Don Marquis

[The concept of our place in eternity is explored in both these poems, but whereas Warty Bliggens is egocentric and rooted in the here and now, George Meredith's poem affirms the notion of a higher realm to which we may aspire.]

Discuss the tonal quality of each poem and comment on the vocal techniques needed to point the meaning, structure and style of each. [25 marks]

[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]

3. Explain how an actor's handling of: [25 marks]
- (i) character
 - (ii) language
 - (iii) subtext
- are essential elements in the interpretation of seventeenth and eighteenth century drama.
 Relate this discussion to EITHER the following extract from *The Rivals* OR your own selection, to be appended to your examination answer booklet.

The Rivals
 Richard Brinsley Sheridan
 Act III Scene 3

Mrs Malaprop Sir, you overpower me with good-breeding. *[Aside]* He is the very pineapple of politeness! — You are not ignorant, Captain, that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eavesdropping ensign, whom none of us have seen, and nobody knows anything of.

Absolute O, I have heard the silly affair before. I'm not at all prejudiced against her on *that* account.

Mrs Malaprop You are very good, and very considerate, Captain. I am sure I have done everything in my power since I exploded the affair! Long ago I laid my positive conjunctions on her never to think on the fellow again. I have since laid Sir Anthony's preposition before her; but I'm sorry to say she seems resolved to decline every particle that I enjoin her.

Absolute It must be very distressing indeed, ma'am.

Mrs Malaprop O, it gives me the hydrostatics to such a degree! I thought she had persisted from corresponding with him; but behold, this very day I have interceded another letter from the fellow! I believe I have it in my pocket.

Absolute *[aside]* O the devil! My last note!

Mrs Malaprop Ay, here it is.

Absolute *[aside]* Ay, my note indeed! O the little traitress Lucy.

Mrs Malaprop There, perhaps you may know the writing. *[Mrs Malaprop gives Captain Absolute the letter.]*

Absolute I think I have seen the hand before. Yes, I certainly must have seen this hand before.

Mrs Malaprop Nay, but read it, Captain.

Absolute *[reads]* 'My soul's idol, my adored Lydia!' Very tender indeed!

Mrs Malaprop Tender! Ay, and profane too, o' my conscience!

Absolute I am excessively alarmed at the intelligence you send me. The more so as my new rival—

Mrs Malaprop That's you, sir.

Absolute '—has universally the character of being an accomplished gentleman and a man of honour.' Well, that's handsome enough.

Mrs Malaprop O, the fellow has some design in writing so.

Absolute That he had. I'll answer for him, ma'am.

Mrs Malaprop But go on, sir; you'll see presently.

Absolute 'As for the old weather-beaten she-dragon who guards you—' Who can he mean by that?

Mrs Malaprop Me, sir, me; he means me there. What do you think now? But go on a little further.

Absolute Impudent scoundrel! '— it shall go hard but I will elude her vigilance, as I am told that the same ridiculous vanity, which makes her dress up her coarse features and deck her dull chat with hard words which she don't understand—'

Mrs Malaprop There, sir! An attack upon my language! What do you think of that? An aspersion upon my parts of speech! Was ever such a brute! Sure if I reprehend anything in this world, it is the use of my oracular tongue and a nice derangement of epitaphs!

Absolute He deserves to be hanged and quartered! Let me see, 'same ridiculous vanity—'

Mrs Malaprop You need not read it again, sir.

4. Write an essay on ONE of the following:

EITHER

Satire in seventeenth and eighteenth century drama.

Discuss with reference to at least two plays of the period.

OR

"The naming of characters by the qualities they represent (eg Fainall; Absolute, Pinchwife, Languish) is an integral aspect of the drama of the period."

Discuss the implications of this custom, with reference to at least two plays of the period.

OR

Describe the development of the playhouse in the seventeenth and eighteenth century and how this affected the drama of the period. Discuss with reference to at least two plays.

WINTER HEAVENS

George Meredith

Sharp is the night, but stars with frost alive
Leap off the rim of earth across the dome.
It is a night to make the heavens our home
More than the nest whereto apace we strive.
Lengths down our road each fir-tree seems a hive,
Its swarms outrushing from the golden comb.
They waken waves of thoughts that burst to foam:
The living throb in me, the dead revive.
Yon mantle clothes us: there, past mortal breath,
Life glistens on the river of the death.
It folds us, flesh and dust; and have we knelt.
Or never knelt, or eyed as kine* the springs
Of radiance, the radiance enrings:
And this is the soul's haven to have felt.

* Old plural form for 'cattle'

Warty Bliggins
from archy and mehitabel
Don Marquis

[Archy is a cockroach who types letters to Don Marquis each night by jumping on the keys of a typewriter. He cannot manage capitals and punctuation.]

i
met a toad
the other day by the name
of warty bliggins
he was sitting under
a toadstool
feeling contented
he explained that when the cosmos
was created
that toadstool was especially
planned for his personal
shelter from sun and rain
thought out and prepared
for him

do not tell me
said warty bliggins
that there is not a purpose
in the universe
the thought is blasphemy

a little more
conversation revealed
that warty bliggins
considers himself to be
the centre of the said
universe the earth exists
to grow toadstools for him
to sit under the sun to give him light

by day and the moon
and wheeling constellations
to make beautiful
the night for the sake of
warty bliggins

to what act of yours
do you impute
this interest on the part
of the creator
i asked him
why is it that you
are so greatly favoured
ask rather
said warty bliggins
what the universe
has done to deserve me

if i were a human being i would
not laugh
too complacently
at poor warty bliggins
for similar
absurdities
have only too often
lodged in the crinkles
of the human cerebrum

archy

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