

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

9:30AM TO 12:30PM

THURSDAY 21 AUGUST 2003

Time Allowed : Three hours

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

1. (a) 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.

To accommodate their Majesties with a good Bed, I made interest with Mr Hill to lend us his superb State Bed, which we brought to Wilton without the least damage, at no small expense, but what signifies money when we were to entertain the Princes of the Land. When we had bustled our hearts out for a week, lo and behold! when they arrived, they brought a snug double Tent Bed, had it put up in the Colonnade Room and slept, for any thing I know to the contrary, extremely quiet and well.

[15 marks]

- (b) Transcribe the following into Educated Southern English (RP)

The beast of prey had succumbed to heart failure, caused by the sudden report of the rifle, accelerated by senile decay.

Saki: from *Mrs Packletide's Tiger* [15 marks]

- (c) Identify 5 vowel sounds from the above lines and use the Cardinal Vowel diagram to show where these sounds are enunciated in RP speech.

[5 marks]

2. You are planning a programme of verse and prose on the subject of War. Included in your programme are two selections which you will find printed on the final page of this examination paper.

Texts

K. Amis *The Last War* in **G. Grigson (ed.)** *The Oxford Book of Satirical Verse* (Oxford: Oxford University Press, 1980)

L. Marks *Between Silk and Cyanide: A codemaker's war 1941-1945* (London: Harper Collins, 1998)

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

3. "Most classical plays that represent something of the everyday life of the people were written in a time when appearance and good manners were considered as important as the inner emotional and intellectual life of a person. Indeed, the outward appearance and physical condition of a person were considered a true reflection of who that person was."

M. Morrison *Classical Acting* (London: A.&C. Black, 1995)

Explain how an actor's handling of the characters' appearance, movement, costume and the handling of props can contribute to an insightful and stylish performance in seventeenth and eighteenth century drama. [25 marks]

Relate this discussion to

Either

The following extract from *The Beaux Stratagem*

Or

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

The Beaux Stratagem
George Farquhar
Edited from Act 3 Scene I and Scene III

The Gallery in Lady Bountiful's House. Enter Mrs. Sullen and Dorinda.

Mrs. Sullen My dear sister, let me embrace thee! now we are friends indeed; for I shall have a secret of yours as a pledge for mine. Now tell me, don't you like the gentleman that we saw at church just now ?

Dorinda The man's well enough.

Mrs. Sullen Well enough! is he not a demigod, a Narcissus, a star?
Come, unlace your stays, unbosom yourself. The man is perfectly a pretty fellow; I saw him when he first came into church.

Dorinda I saw him too, sister, and with an air that shone, methought, like rays about his person.

Mrs. Sullen Well said, up with it!

Dorinda No forward coquette behaviour, no airs to set him off, no studied looks nor artful posture — but Nature did it all

Mrs. Sullen Better and better! one touch more — come! But then his looks — did you observe his eyes?

Dorinda Sprightly, but not wandering; they seemed to view, but never gazed on anything but me. — And then his looks so humble were, and yet so noble, that they aimed to tell me that he could with pride die at my feet, though he scorned slavery anywhere else. Oh, here comes our Mercury! [*Enter Scrub*]. Well, Scrub, what news of the gentleman?

Scrub Madam, I have brought you a packet of news

Dorinda Open it quickly, come.

Scrub I inquired who the gentleman was; they told me he was a footman! Lord, madam, I took him for a captain, he's so bedizzened with lace! And then he has tops to his shoes, to his mid leg, a silver-headed cane dangling at his knuckle, he carries his hands in his pockets just so — [*walks in the French air*] — and has a fine long periwig tied up in a bag. — Lord madam, he's clear another sort of man than I.

Dorinda I could wish we might talk to that fellow.

Mrs. Sullen So do I; for I think he's a very pretty fellow. [*Enter Archer, masquerading as a footman.*] Come this way, I'll throw out a lure for him presently. [*Dorinda and Mrs. Sullen walk a turn towards the opposite side of the stage. Mrs. Sullen drops her glove, Archer runs, takes it up, bows and gives to her.*]

Archer Madam — your ladyship's glove.

Mrs. Sullen O sir, I thank you! — [*To Dorinda*] What a handsome bow the fellow has!

Dorinda Bow! why, I have known several footmen come down from London set up here for dancing-masters, and carry off the best fortunes in the country.

Archer Brother Scrub, why don't you introduce me?

4. Write an essay on ONE of the following:

[25 marks]

either

Discuss the work and influence on the drama of the seventeenth and eighteenth Century on *one* of the following:

Congreve

Farquhar

Sheridan

Goldsmith

4. Cont'd

Or

"New opportunities arose for women in the theatres of the Restoration, both as playwrights and as actresses."

Discuss this development with reference to at least two women and/or plays.

Or

"From the letters written by provincial visitors, it is clear that a night at one of the London theatres was experienced in terms of magical transport."

A. Vickery *The Gentleman's Daughter: Women's Lives in Georgian England*. (Yale University Press, 1998).

Or

Describe the whole experience of a theatre goer attending a performance in the seventeenth and/or eighteenth Century.