



The Universities of Melbourne, Adelaide, Western Australia and Tasmania,
the Minister of Education and Training 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, 13 MAY 2004

Time Allowed : Three hours

NB The Candidate's written expression will be taken into consideration.
The paper may be written in 2B pencil.

QUESTION 1

- (a) Transcribe the following passage into phonetic script representing Cultivated Australian Speech. Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɪÚ] as they occur. [10 marks]

They followed the shore line inside the dangerous Barrier Reef along the Queensland Coast. For a thousand miles they picked their way by soundings over the jagged coral and then, near disaster, a sickening thud and the sound of splintering hull planks and the little "Endeavour" was hard on the reef without an out-tide.

- (b) Discuss similitude.

Support your response through examples. [9 marks]

- (c) Define two of the following

Consonant transference
Vowel substitution
Elision

[6 marks]

QUESTION 2

The music students are performing a lunch time concert in the school auditorium. You are compering this event for the first time. What preparations must you consider physically and vocally to ensure an audible and intelligible presentation?

[25 marks]

QUESTION 3

Analyse the text printed on the adjacent page making particular reference to the way in which Portia builds her argument. Discuss how you would incorporate the motivation of the text physically, vocally and emotionally.

OR

Analyse the text you have selected (to be appended to the examination booklet) and discuss how Shakespeare's language motivates the intellectual, physical, vocal and emotional interpretation you aim to achieve.

[25 marks]

From *The Merchant of Venice* by W. Shakespeare.

Portia

Then must the Jew be merciful.

Shylock

On what compulsion must I? tell me that.

Portia

The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest,
It blesseth him that gives, and him that takes,
'Tis mightiest in the mightiest, it becomes
The throned monarch better than his crown.
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings:
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice: therefore Jew,
Though justice be thy plea, consider this,
That in the course of justice, none of us
Should see salvation: we do pray for mercy,
and that same prayer, doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

QUESTION 4

Discuss the performance of one play from either the Elizabethan or Jacobean periods at either a large outdoor playhouse such as The Globe or at the more intimate indoor theatre, Blackfriars.

Consider how the physical structure of the venue you have selected to discuss was used to advantage in the staging of your selected play. [25 marks]