



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**

## **SEVENTH GRADE**

9:30 AM TO 12:30 PM

THURSDAY, 13 MAY 2004

Time Allowed : Three hours

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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 General Australian Speech. Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɨ] as they occur. [10 marks]

It was hard to believe that anyone could possibly stuff at least a dozen fresh prawns into their mouth all at once! But I saw it with my own eyes...in the person of a fragile, little old lady dressed in a black and white pom-pom hat, black and white cardigan and black knitted dress. And to top off her outfit she was wearing a pair of blue and white runners with no socks – hardly dressed to kill, eh?

- (b) Transcribe the following passage into phonetic script representing Educated Southern Speech (R.P.). [7 marks]

Lady Violet Bonham-Carter asked Margot Asquith if she planned to wear a certain hat, trimmed with ostrich feathers, at Lord Kitchener's memorial service. Margot answered, "How can you ask me? Dear Kitchener saw me in that hat twice."

- (c) Draw a Cardinal Vowel Diagram and on it indicate four diphthong glides of Cultivated Australian Speech. [8 marks]

## QUESTION 2

You have been invited to present a prose reading and a memorised interpretation of a poem. The focus of the evening is "Alexandria – a retrospective".

Both texts are printed on the back of this examination paper. You may wish to indicate specific details on these texts. If so, do not forget to detach them.

The prose selection is a transcript from a speech given by E.M. Forster who admired the city as a centre of learning and a great civilisation.

- (a) What vocal adjustments will you need to make to convey the obvious contrasts within the text? [8 marks]
- (b) How will you ensure that you have sufficient breath and vocal control to sustain the momentum and passion of the very demanding long sentence? [10 marks]

In September 31 B.C. Antony and Cleopatra were finally defeated by Octavius at the sea-battle of Actium. Cleopatra tried to hide the defeat from her subjects and staged a triumphant return to Alexandria.

- (c) With this background knowledge discuss how you will employ vocal variation to recreate the subtle changes of mood and meaning.

[7 marks]

### QUESTION 3

With references either to the following text from *The Country Wife* by William Wycherley or your own selection, to be appended to the examination booklet, comment on how the text guides the performer to realise the style of drama written in the seventeenth and eighteenth centuries.

[25 marks]

#### **Horner**

Ask but all the young fellows of the town if they do not lose more time, like huntsmen, in starting the game than in running it down; one knows not where to find 'em, who will or will not. Women of quality are so civil, you can hardly distinguish love from good breeding and a man is often mistaken; but now I can be sure, she that shows an aversion to me loves the sport, as those women that are gone, whom I warrant to be right.

And the next thing is, your women of honour, as you call 'em, are only chary of their reputations not their persons, and 'tis scandal they would avoid, not men. Now may I have, by the reputation of an eunuch, the privileges of one and be seen in a lady's chamber in a morning as early as her husband, kiss virgins before their parents or lovers and may be, in short, the *passe partout* of the town.

#### QUESTION 4

At the end of the seventeenth century only one company was staging plays in London. Regular theatregoers, in the main, comprised members of the Court, minor bureaucrats, the upper middle classes and law students. Accordingly, new plays were designed for this smaller, sophisticated audience and many were highly topical and included specific, personal satire.

From the seventeenth and/or eighteenth century discuss TWO playwrights who wrote comedies of manners, burlesques or farces. Illustrate how their styles of writing plot, characterization and dialogue met the demands of their audience.

[25 marks]

Candidate Number.....

**This text is for Question 2.**

**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 booklet.**

You Egyptians do not appreciate the value of Alexandria. You look upon it simply as a summer resort, beautiful beaches, lovely sea breeze with all the delights of a holiday. This is your Alexandria. But mine is different. It is Alexander the Great; it is the Pharos lighthouse. It is the great Library, which stored the best books in the world and which was the centre of research in all branches of knowledge: language, literature, science, astronomy, art, philosophy, mathematics, geography, and medicine. Alexandria exported knowledge to Europe and to the whole world.

E.M. Forster

*In Alexandria, 31 B.C.*

From his village near the outskirts of town,  
still dust-covered from the journey in,  
the peddler arrives. And "Incense!" "Gum!"  
"The best olive oil!" "Perfume for your hair!"  
he hawks through the streets. But with all the hubbub,  
the music, the parades, who can hear him?  
The crowd shoves him, drags him along, knocks him around.  
And when he asks, now totally confused, "What the hell's going on here?"  
one of them tosses him the huge palace lie:  
that Antony is winning in Greece.

C.P. Cavafy