



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, 12 MAY 2005

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 phonetically (using narrow form IPA symbols) the following text to represent Cultivated Australian speech.

Indicate primary stress, vowel length, syllabic consonants, linking **r** and dark **Ũ** as they occur.

[10 marks]

- (b) Transcribe phonetically into General Australian speech the following sentence.

Potato salad with chives sounds delicious, Lucy.

[5 marks]

- (c) Give one example of each of the following indicating whether the example you give is acceptable or negligent. Write your answers phonetically, indicating primary stress.

Assimilation

Similitude

Elision

Intrusion

Transferred consonant

[10 marks]

QUESTION 2

What exercises would you use prior to a performance to be held in a large auditorium to ensure you are relaxed, have sufficient breath support to project without vocal strain and are at all times intelligible?

Give reasons for the exercises you suggest.

[25 marks]

QUESTION 3

Analyse the text printed on the next page OR your own selection to be appended to the examination booklet, so that your performance will be physically, vocally, intellectually and emotionally appropriate.

Give particular attention to the climax of the scene and discuss how you will achieve intensity in your orchestration.

[25 marks]

Act 3 Sc. ii From *As you like it* by W. Shakespeare.

Rosalind

Love is merely a madness; and, I tell you, deserves as well a dark house

and whip as madmen do: and the reason why they are not so punished and cured is, that the lunacy is so ordinary that the whippers are in love to: yet I profess curing it by counsel.

Orlando

Did you ever cure any so?

Rosalind

Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: at which time would I (being but a moonish youth), grieve, be effeminate, changeable, longing and liking: proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something, and for no passion truly anything, as boys and women are for the most part cattle of this colour: would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love, to a living humour of madness; which was, to forswear the full stream of the world, and to live in a nook merely monastic. And thus I cured him: and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in 't.

QUESTION 4A – FOR ALL CANDIDATES EXCEPT VOICE AND COMMUNICATION

Write an essay on ONE of the following topics.

Discuss the ways in which the playing areas of the Elizabethan/Jacobean public playhouse were used by Shakespeare to serve as different locations.

Refer to at least two plays.

OR

Discuss a performance of a Shakespearean play as an Elizabethan audience might have experienced it in a private theatre.

Consider the physical composition of the private theatre, the audience and the adjustments actors needed to make in meeting the demands of such a space.

[25 marks]

QUESTION 4B – FOR VOICE AND COMMUNICATION CANDIDATES ONLY

Albert Mehrabian stated that only 7 percent of the meaning of communication derives from words, the remaining 93 percent was non-verbal.

Discuss the elements of non-verbal communication and demonstrate how independently and collectively they affect the meaning of communication. Use specific examples to support your answer.

[25 marks]