



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, 18 MAY 2006

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 text into phonetic script (using narrow form IPA symbols) to represent Cultivated Australian speech. Indicate primary stress, vowel length, syllabic consonants, linking (r) and dark (ɨ) as they occur.

[10 marks]

Taking advantage of the selective feeding habits of geese, some farmers in the United States, and in the last few years in Southern Italy, are experimenting with the use of geese on farmland planted with crops – such as potatoes, sugarcane, cotton, maize and orchard fruits – that geese will not touch.

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- (b) Transcribe the following words into phonetic script to represent Cultivated Australian speech. Discuss how these pronunciations have occurred and indicate whether the pronunciation of each word is acceptable.

k ə 'n ɛ ɪ

p r oʊ 'n aʊ n s i eɪ ʃ n

'm ʌ n s

'm ɛ ɪ b ə m

's p oʊ z

[15 marks]

- (i)

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(ii)

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(iii)

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(v)

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QUESTION 2

(a) What strategies and/or activities do you suggest to achieve relaxation, appropriate posture, functional resonance and secure articulation?

[15 marks]

- (b) (i) In which of the following performance spaces would you find it most challenging to achieve appropriate projection without any electronic support? Explain why.
- open air with a strong wind
 - small studio
 - large auditorium with poor acoustics

[5 marks]

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(ii) What strategies would you apply in the space you have selected to ensure you are heard and understood?

[5 marks]

[illegible]

QUESTION 3

Laurence Olivier
On Acting
(Great Britain: George Weidenfeld & Nicholson Ltd. 1986) p49

Consider this statement in relation to your interpretation of either the text from *Much Ado about Nothing* as given on the last page of this examination paper, or your own selection to be appended to the examination booklet.

[25 marks]

[N.B. You may write on the copy of the scene on the last page of this paper. Remember to detach it and hand it in with your examination booklet.]

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QUESTION 4A – FOR ALL CANDIDATES EXCEPT VOICE AND COMMUNICATION

- (a) Who attended the Elizabethan public theatre?
(b) What part did the audience play in shaping Shakespeare's plays and the style of theatre in which they were performed?

[25 marks]

OR

Give a description of the Globe Theatre.
Consider the structure, the plays performed there and how the playing areas accommodated the playwright.

[25 marks]

Handwriting practice lines consisting of multiple rows of dotted lines on a solid background, intended for the student to write their answer.

QUESTION 4B – FOR VOICE AND COMMUNICATION CANDIDATES ONLY

Select a person in the public arena.
Discuss what messages you receive from his/her non-verbal communication.

[25 marks]

[illegible]

This is the text for Question 3.

Remember to detach it and hand it in with your examination booklet

[TEXT] Shakespeare, W. *Much ado about nothing* (Act 3 Scene 1) (Australia: Currency Press Pty Ltd, 1988) 74 - 75

Hero

Hero is the daughter of Leonato, the governor of Messina. On the surface she is a well brought up young lady. However, she is perfectly capable – as in this scene – of having fun. She is with her two gentlewomen, Margaret and Ursula – who are her close friends whilst also being her servants. Everybody knows that Hero's cousin Beatrice is madly in love with Benedick (and vice-versa), but neither will admit it to the other. This is Hero setting up a ploy to trick Beatrice into following her true feelings. The stage directions say that they are in Leonato's orchard and there is a definite feeling of a carefree summer's day to the scene. She could be any age between mid-teens and early twenties.

1	<i>parlour</i>	(In a big house like Leonato's the parlour was for family use
3	<i>Proposing</i>	Talking together
7	<i>steal</i>	come secretly
	<i>pleachèd bower</i>	(natural shelter formed by branches intertwining)
12	<i>listen our propose</i>	overhear our conversation (as line 3 above)
	<i>office</i>	task
9-11	<i>like favourites...bred it</i>	like royal favourites who turn against their masters
15	<i>alley</i>	pathway
	<i>trace</i>	walk
20	<i>Of this matter</i>	In this way
22	<i>only wounds</i>	wounds only
23-34	<i>lapwing, runs/ Close by</i>	(The lapwing, or pewit, draws predators from its nest by
	<i>the ground</i>	moving through the grass in this manner
25	<i>conference</i>	conversation