

Candidate's No



The Universities of Melbourne, Adelaide, Western Australia and Tasmania,
the Minister of Education and Training in New South Wales and the Minister for Education
and Training and Minister for the Arts in Queensland.

SPEECH AND PERFORMANCE THEORY

FOURTH GRADE

2:00 PM TO 4:00 PM

THURSDAY, 30 AUGUST 2007

Time Allowed : Two 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 sentence from phonetic script into English. [5 marks]

[m] [n] i [p] i [p] [ə] n d [] [] [w] [k] []
f ə r [k] s ə s a [z] | - |

- (b) Transcribe the following two sentences into phonetic script representing Cultivated Australian speech. Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɤ] as they occur. [10 marks]

I don't want to hear anymore whale music in shops because it irritates me!

She looks uncomfortable in her outlandish costume.

- (c) (i) Describe the formation of the pure vowels heard in the word **sloppy**. [6 marks]
(ii) Write one example of each of the following in phonetics: [4 marks]

nasal consonant

voiced velar plosive consonant

voiced alveolar fricative consonant

voiceless bi-labial plosive
consonant

Question 2

- (a) (i) Draw a sketch of the human body and on it indicate the diaphragm, intercostal muscles, lungs, trachea (windpipe) and vocal cords/folds. [5 marks]
(ii) Explain how these parts of the body are employed in producing an effective breathing method for speakers. Discuss the process of exhalation in detail. [10 marks]
- (b) (i) What is resonance? [2 marks]
(ii) What is projection? [2 marks]
(iii) Name three main human resonators. [3 marks]
(iv) Select one of the main resonators and describe the particular quality it brings to the voice. [3 marks]

Question 3

You are to be involved in a programme of performance poetry with two other speakers. You are to perform *What the chairman told Tom*, printed below. Your audience will be approximately twenty teenagers.

[25 marks]

Discuss:

- (a) The performance space you would use for such an event.
- (b) How you would dress the space with lighting, furniture and props.
- (c) How you would perform the poem to ensure it has audience appeal.
- (d) How you would develop the persona of the chairman. Consider vocal, physical and emotional adjustments you would make.
- (e) The allocation of parts of the poem to the other speakers.

[Material has been removed for copyright reasons].

Bunting, B. *What the chairman told Tom*, from McGough, R. *Strictly private* (Penguin Books, 1988) 172–173.

Answer **one** of the following (Question 4a OR Question 4b)

Question 4a – Theatre history

- (a) Discuss **three** of the following in relation to classical Greek theatre. [12 marks]
 - (i) *periaktoi*
 - (ii) *deus ex machina*
 - (iii) altar of Dionysus
 - (iv) chorus
 - (v) dithyramb
 - (vi) proscaenium
- (b) The classical Greek theatre was an extremely large performance space.

Explain how the actors overcame the challenges of being seen and heard in such a performance space. [13 marks]

Question 4b – Communication skills/theory

In their book *Speaking persuasively: how to make the most of your presentations*, Patsy McCarthy and Caroline Hatcher suggest that:

[Material has been removed for copyright reasons].

You are to make a formal presentation to a group of people largely unknown to you.

- (a) How will you choose appropriate subject matter for the presentation? [6 marks]
- (b) How will you organise/structure your content? [9 marks]
- (c) How will you ensure that your manner of presentation is like 'an enlarged conversation'? [10 marks]