



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**

## **SIXTH GRADE**

9:30 AM TO 12:30 PM

THURSDAY, 17 MAY 2007

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 (using narrow form IPA symbols) to represent Cultivated Australian speech. [10 marks]  
Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɤ] as they occur.

I was-am-a person of undisciplined mind, and in spite of the passion I had for poetry, I could seldom hold more than a few consecutive lines in my head. The poetry in my head was like a jumble of broken jewellery. Couplets, fragments, bits of bright alliteration, and some dark assonance.

Anderson, J. *Tirra lirra by the river* (Penguin Books, 1978) 9.

- (b) Explain how the process of elision occurs in connected speech. [6 marks]  
Support your answer with at least two examples written in phonetic script.
- (c) Explain how the pronunciations below have occurred and indicate [9 marks]  
whether the pronunciation of each is acceptable.
- (i) g ʌ n ə
- (ii) n ʌ ə ɪ ŋ k
- (iii) ʃ t u d ə n t

### Question 2

You are a member of an acting troupe offering two performances on the same day at two different high schools. [25 marks]

You and your troupe are responsible for bumping in and bumping out for each performance on the day.

One performance will be given in a classroom accommodating approximately sixty students.

The second performance will be to approximately two hundred students in an open air multi-purpose area at a different school.

What exercises and strategies would you undertake to ensure audibility and intelligibility without undue vocal strain for both performances? Consider relaxation, appropriate posture, physical release, breath support, resonance and articulation.

### Question 3

"I can't believe it!" "This isn't real!" How often do we say this about an overpoweringly real event in life? We are balancing the experience against the daily, ordinary manifestations of life. Christopher Fry once said: "*Reality is incredible*, reality is a whirlwind. What we call reality is a false god, the dull eye of custom."

Hagen, U. *Respect for acting* (Macmillan Publishing Company, 1973) 74.

Consider this statement in relation to your interpretation of **one** character from either *Henry V*, as given on the last page of this examination paper, or your own selection to be appended to the examination booklet.

[25 marks]

**[NB 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.]**

#### **Question 4a – related to the Drama and Performance syllabus**

The public theatres in which the Elizabethan actors played resembled in part the inn-yards utilised for theatrical performances by earlier groups of players.

[25 marks]

Cole, T. and Chinoy, H.K. *Actors on acting* (Crown Publishers, 1949), 76.

Discuss this statement with reference to the public playhouses, the use of the stage and the types of plays presented in the Elizabethan period. Refer to at least two plays in your answer.

**OR**

At the turn of the century many plays were written for the indoor or private theatres set up in the Blackfriars and elsewhere.

[25 marks]

Hartnoll, P. *A concise history of the theater* (Thames and Hudson, 1968), 84.

Explain the physical structure of a private theatre and discuss how plays of the Jacobean period utilised this new style of performance space. Refer to at least two plays in your answer.

#### **Question 4b – related to the Voice and Communication syllabus**

In the extract below the English naturalist David Attenborough is relating his experience of meeting with a group of New Guineans who had previously escaped all influences of Western European man. He is astounded by the efficacy of non-verbal communication.

[25 marks]

When I caught a glimpse of a man standing hesitantly at one side of the group and raised my eyebrows momentarily at the same time giving a slight backward jerk of my head, the Biimi man did the same, a gesture that seemed to be a recognition and a happy acceptance of one another's presence.

Attenborough, D. *Life on earth* (Reader's Digest Services, 1980) 350.

Outline your understanding of the features of non-verbal communication and discuss the importance of non-verbal language in your communication with others.

**This text is for Question 3.**

**Remember to detach it and hand it in with your examination answer booklet.**

In the play *Henry V*, having defeated France in battle, Henry wishes to take the young French princess Katherine as his wife. Not content with simply ordering her to marry him, he wants her to 'love' him. In the text, Henry has approximately 250 lines with which to woo her. Below is an excerpt from that scene.

From *Henry V*, Act V Sc ii L 167–187

*K. Hen.* Speak, my fair  
and fairly, I pray thee.

*Kath.* Is it possible dat I sould love de ennemie of  
France? 170

*K. Hen.* No, it is not possible you should love the  
enemy of France, Kate; but in loving me, you should  
love the friend of France; for I love France so well that  
I will not part with a village of it; I will have it all  
mine. And, Kate, when France is mine and I am yours,  
then yours is France and you are mine. 176

*Kath.* I cannot tell wat is dat.

*K. Hen.* No, Kate? I will tell thee in French,  
which I am sure will hang upon my tongue like a new-  
married wife about her husband's neck, hardly 180  
to be shook off. *Je quand sur le possession de France, et  
quand vous avez le possession de moi* – let me see, what  
then? Saint Denis be my speed! – *donc votre est France  
et vous êtes mienne*. It is as easy for me, Kate, to  
conquer the kingdom as to speak so much more 185  
French. I shall never move thee in French, unless it be  
to laugh at me.

181–84. **Je ... mienne.** A halting translation of the last sentence of Henry's  
preceding speech.

183. **Saint Denis:** patron saint of France. **be my speed:** aid me.

Shakespeare, W. *Henry V*, from Blakemore Evans, G. *The riverside Shakespeare*  
(Houghton Mifflin Company, 1974) 969.