



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, 30 AUGUST 2007

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

[Material has been removed for copyright reasons].

Johnston, G. *My brother Jack* (Collins, 1964) 92.

- (b) Describe how the process of similitude occurs in connected speech. Support your answer with at least two examples written in phonetic script. [6 marks]
- (c) Explain how the pronunciations below have occurred and indicate whether the pronunciation of each example is acceptable. [9 marks]
- (i) t k æ m b i
- (ii) p t ə
- (iii) t d r ə n

Question 2

You have devised a one-person show.

You are to record a performance of your show in a studio. Some hours later you are to perform the same show in front of a live audience in a theatre restaurant where the audience will be able to order refreshments during your performance. You will not have access to a microphone at this venue.

Outline strategies to ensure audibility and intelligibility without undue vocal strain in both venues. [25 marks]

Consider relaxation, appropriate posture, physical release, breath support, resonance and articulation in your response.

Question 3

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Barrymore, J. *Maxims of an actor*, from Cole, T. and Krich Chinoy, H. *Actors on acting* (Crown Publishers, 1949) 593.

Consider this statement in relation to an interpretation of an extract from either *The winter's tale* **or** *King Lear*, as given on the last pages of this examination paper, or your own selection to be appended to the examination booklet. [25 marks]

[NB You may write on your own selection or on the copy of one of the scenes on the last pages of this paper. Remember to write your candidate number in the space provided, detach them and hand them in with your examination booklet.]

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

Question 4a – Theatre history

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[25 marks]

Self, D. *The drama and theatre arts course book* (Macmillan Education, 1981) 51.

Discuss this statement in relation to plays performed in public playhouses in either the Elizabethan or Jacobean period.

Consider the physical structure of the playhouses, use of the thrust stage and types of plays presented.

Refer to at least two plays in your answer.

Question 4b – Communication skills/theory

You are applying for a position of your choice. One requirement of the interview process is that you make a ten minute oral presentation to a panel of three individuals, outlining the reasons why you feel you would be an asset to your prospective employer.

You have organised the content of the presentation.

What aspects of your own non-verbal communication will you need to consciously control to ensure you make the most desirable impact on the panel?

[25 marks]

Explain why 'non-verbals' are such an important element of communication style.

The texts on the next two pages are for Question 3.

Remember to write your candidate number in the space provided, detach them and hand them in with your examination answer booklet.

In this scene from *The winter's tale*, Hermione, queen to Leontes, has been falsely accused of treason, adultery and conspiracy. She is standing trial in court and defends herself thus–

From *The winter's tale*, Act III Sc ii L 22–45

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Shakespeare, W. *The winter's tale*, from Blakemore Evans, G. *The riverside Shakespeare* (Houghton Mifflin Company, 1974) 1582.

Edgar has been betrayed by his brother Edmund. Edgar must hide from his family and friends to preserve his own life. He devises a plan to ensure survival.

From *King Lear* Act II Sc iii L 1–21

[Material has been removed for copyright reasons].

Shakespeare, W. *King Lear* from Abrams, M. H. *The Norton Anthology of English Literature*, 4th Ed. (W. W. Norton and Company, 1979) 888–971.