



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**

## **SEVENTH 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 General Australian speech. [10 marks]  
Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɨ] as they occur.

I've said this before, but it's worth repeating. When you first begin to work on your selected piece, *do not* immediately jump up and *perform it*. Simply understand the text, discover the ideas, think about the choices, feel the language, claim the content of the speech as your own.

- (b) Transcribe the following passage into phonetic script representing Educated Southern English speech (R.P.) [7 marks]

It was once the custom to suspend a Rose over the dinner-table as a sign that all confidences were to be held sacred. Even now the plaster ornament in the centre of a ceiling is known as 'the rose'.

- (c) (i) Define the term 'cardinal vowel'. [3 marks]  
(ii) Draw the Cardinal Vowel diagram and on it indicate the position of the pure vowel sounds in Cultivated Australian speech. [5 marks]

## Question 2

- (a) What constitutes a flexible vocal range? [10 marks]  
(b) Describe how the application of a flexible vocal range will contribute to the meaningful performance of the poem below. [15 marks]

### *Meditation on a bone*

A piece of bone, found at Trondhjem in 1901, with the following runic inscription (about A.D. 1050) cut on it:

*I loved her as a maiden; I will not trouble Erlend's detestable wife;  
better she should be a widow.*

Words scored upon a bone,  
Scratched in despair or rage—  
Nine hundred years have gone;  
Now, in another age,  
They burn with passion on  
A scholar's tranquil page.

The scholar takes his pen

And turns the bone about,  
And writes those words again.  
Once more they seethe and shout,  
And through a human brain  
Undying hate rings out.

"I loved her when a maid;  
I loathe and love the wife  
That warms another's bed:  
*Let him beware his life!"*  
The scholar's hand is stayed;  
His pen becomes a knife

To grave in living bone  
The fierce archaic cry.  
He sits and reads his own  
Dull sum of misery.  
A thousand years have flown  
Before that ink is dry.

And, in a foreign tongue,  
A man, who is not he,  
Reads and his heart is wrung  
This ancient grief to see,  
And thinks: When I am dung,  
What bone shall speak for me?

Hope, A. D. *Meditation on a bone* from Colmer, J. and Colmer, D. *Mainly modern* (Rigby, 1969) 112.

### Question 3

As an actor, consider the elements of sense, tone(s), character, language, writer's intention, character's intention, structure, form, sub-text, movement and period and any other aspects you consider relevant that need to be investigated to ensure an insightful and stylish performance of either the text printed on the last page of this paper or your own selection.

[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**

Starting with the assumption that almost every married woman was potentially 'frail', and the average husband a predestined cuckold, the Restoration dramatist built up a picture of society that was neither entirely imaginative nor completely realistic, yet sufficiently close to the facts of real life to keep his worldly audience amused.

Quennell, P. *A history of English literature* (Ferndale Editions, 1981), 186.

Discuss this statement in relation to the Restoration period. [25 marks]  
Support your answers with specific reference to at least two plays.

**OR**

A middle-class reaction against the immorality of situation and the frequent indecency of dialogue in the courtly Restoration comedy resulted in the sentimental comedy of the eighteenth century.

Abrams, M.H. *A glossary of literary terms* (Holt, Rinehart and Winston, 1957), 26.

Consider how sentimental comedy differed from the earlier comedy of manners. [25 marks]

Discuss with specific reference to at least two plays of the period.

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

In their book, *Speaking persuasively: how to make the most of your presentations*, Patsy McCarthy and Caroline Hatcher caution readers against "[letting] technology drive [their] presentation".

Discuss this statement in relation to the role taken by technology and audio-visual aids in complementing verbal communication. [25 marks]

**This text is for Question 3.**

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

From the play, *Love for love*, Act I sc ii

VALENTINE. Well, Lady Galloper, how does Angelica?

MRS. FRAIL. Angelica? Manners!<sup>1</sup>

VALENTINE. What, you will allow an absent lover–

MRS. FRAIL. No, I'll allow a lover present with his mistress to be particular. But otherwise I think his passion ought to give place to his manners.

VALENTINE. But what if he have more passion than manners?

MRS. FRAIL. Then let him marry and reform.

VALENTINE. Marriage indeed may qualify the fury of his passion, but it very rarely mends a man's manners.

MRS. FRAIL. You are the most mistaken in the world. There is no creature perfectly civil but a husband. For in a little time he grows only rude to his wife, and that is the highest good breeding, for it begets his civility to other people. Well, I'll tell you news; but I suppose you hear your brother Benjamin is landed. And my brother Foresight's daughter is come out of the country – I assure you, there's a match talked of by the old people. Well, if he be but as great a sea beast as she is a land monster, we shall have the most amphibious breed. The progeny will be all otters; he has been bred at sea, and she has never been out of the country.

VALENTINE. Pox take 'em, their conjunction bodes no good, I'm sure.

MRS. FRAIL. Now you talk of conjunction, my brother Foresight has cast both their nativities, and prognosticates an admiral and an eminent justice of the peace to be the issue male of their two bodies; 'tis the most superstitious old fool! He would have persuaded me that this was an unlucky day, and would not let me come abroad. But I invented a dream, and sent him to Artimodorus<sup>2</sup> for interpretation, and so stole out to see you. Well, and what will you give me now? Come, I must have something.

<sup>1</sup> ie: Valentine's use of Angelica's first name is impolite or 'particular'.

<sup>2</sup> Ancient authority on the meaning of dreams.

Congreve, W. *Love for love*, from Abrams, M. H. *The Norton anthology of English literature fourth edition* (W. W. Norton & Company, 1979) 1839–1840.