



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, 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. [10 marks]
Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɤ] as they occur.

[Material has been removed for copyright reasons].

Davidson, R. *Desert places* (Penguin Books, 1996) 2.

- (b) Transcribe the following passage into phonetic script twice, representing both Educated Southern English speech (Received Pronunciation) **and** General Australian speech. [8 marks]

Clean glasses were requested to accompany the arrival of each course.

- (c) Discuss how knowledge of the Cardinal Vowel Diagram assists in understanding the differences between the pure vowel sound [ɪ] in Educated Southern Speech (Received Pronunciation) and the pure vowel sound [a] in Cultivated Australian speech. [7 marks]

Question 2

There are two prose passages printed on page 5 of this examination paper:

An extract from Mary Shelley's introduction to her novel *Frankenstein*,

AND

An extract from Edgar Allan Poe's short story *The premature burial*.

Discuss your approach to the interpretation of each extract. Consider style, genre and the demands made on the performer's ability to phrase, sustain energy levels, suggest persona and adjust vocally to highlight the differences between the texts. [25 marks]

[NB You may write on the copy of the texts printed on page 5 of this paper. Remember to write your candidate number in the space provided, detach the page and hand it in with your examination booklet.]

Question 3

Simon Callow, in *Acting in Restoration comedy*, states that

[25 marks]

[Material has been removed for copyright reasons].

Consider this statement as it relates to plays of the seventeenth or eighteenth centuries. Discuss how an actor might **[material has been removed for copyright reasons]** when playing either a character from the scene printed on the last page of this paper or a character of your own selection, to be appended to your examination booklet.

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

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

Question 4a – Theatre history

With reference to one play, outline the experience an audience member would have had attending either of the two patented theatres in London operating after 1660. Make specific reference to the style of playhouse, stage, scenery, costumes, properties and actors.

[25 marks]

OR

Comedy of Manners is the type of comedy which is concerned with the dress, fashions and behaviour of men and women living according to a special social code.

Outline how this social code was articulated in the theatre of the seventeenth or eighteenth centuries.

[25 marks]

Make reference to at least two plays, as well as playwrights, playhouses, costumes and properties in your answer.

Question 4b – Communication skills/theory

In their book, *Speaking persuasively: how to make the most of your presentations*, Patsy McCarthy and Caroline Hatcher recommend that speakers **[material has been removed for copyright reasons]**.

Discuss technological and audio-visual aids that may be used in a presentation. Give reasons for the use of each aid and outline strategies the speaker might implement to ensure the appropriate and pertinent use of each.

[25 marks]

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working, this
page has been
left blank.

These texts are for Question 2.

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

From the author's introduction to *Frankenstein*:

[Material has been removed for copyright reasons].

Shelley, M. *Frankenstein* (Signet Classics, 1965) x.

From *The premature burial*

[Material has been removed for copyright reasons].

Poe, E.A. *The premature burial* from *Maine, G.F. Tale, poems and essays of Edgar Allan Poe* (Collins, 1952) 258.

This text is for Question 3.

From the play *The rivals*, Act V, Sc i L 224–247

[Material has been removed for copyright reasons].

Sheridan, R. B. *The rivals* from Quennell, P. *A history of English literature* (Ferndale Editions, 1981) 290.