

## **THEORY OF SPEECH AND DRAMA**

### **ASSOCIATE – (PERFORMER)**

9.30 AM TO 12.30 PM

THURSDAY, 25 AUGUST 2005

Time Allowed : Three hours

NB. The candidate's written expression will be taken into consideration.

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#### **QUESTION 1**

- (a) Transcribe phonetically (using narrow form IPA symbols) the following text to represent Cultivated Australian speech.

One famous actor said that when he was to act in one of his ordinary suits, he would take it off on arriving at the theatre and hang it up. When his make-up was on and it was time for his entrance he would put it on again. But it was no longer an ordinary suit, it was converted into the outer mantle of the character he was playing.

Constantin Stanislavsky [10 marks]

- (b) You have been engaged by a theatre company to develop a General Australian accent with the cast of a play.

- (i) How would you explain the elements of a General Australian accent?
- (ii) What strategies would you apply to ensure all cast members have a consistent General Australian accent by opening night?

[20 marks]

#### **QUESTION 2**

Actors need to develop secure vocal technique as part of their craft.

- (a) What elements of voice are associated with secure technique?
- (b) Outline a vocal warm-up that ensures a relaxed, flexible voice with functional diction?

[20 marks]

### QUESTION 3

- (a) You are about to audition for a place in the drama department of a tertiary institution.

How will you prepare for this audition?

Refer to at least one audition 'piece' in your response.

[15 marks]

- (b) What adjustments do costume and language require when performing in a period play?

Refer to a specific nineteenth century play to support your statements.

[15 marks]

### QUESTION 4

You have been cast in a play which is to be presented in an intimate theatre with limited facilities.

How would you deal with the following:

- (i) One character has learned her part inaccurately and constantly gives you the wrong cues.
- (ii) There is a scene where the focus should be on you and another character in the scene constantly upstages you.
- (iii) Two of the cast members are in perpetual conflict.
- (iv) The performance of an actor you have a major scene with has lapsed into caricature.

[20 marks]