

The Universities of Melbourne, Adelaide, Western Australia and Tasmania, the Minister for Education and Youth Affairs in New South Wales, and the Minister for Education in Queensland.

THEORY OF SPEECH AND DRAMA

LICENTIATE – (PERFORMER)

2:00 PM TO 5:00 PM

THURSDAY, 25 AUGUST 2005

Time Allowed : Three hours

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

QUESTION 1

- (a) You are to play the Chorus in Henry V. The performance will occur in a large theatre notorious for its poor acoustics.

Discuss your approach to the vocal orchestration of the opening prologue printed at the end of this examination paper.

[15 marks]

- (b) You are to present a programme of readings of Australian bush ballads.

What adjustments would you make to achieve a General Australian accent?

[10 marks]

QUESTION 2

Indicate and discuss the speech and communication techniques you consider vital when making a presentation on a subject of your choice in an outdoor setting where the microphone has malfunctioned irreparably just before you are due to commence.

[25 marks]

QUESTION 3

You have been asked to organise an Elizabethan Festival involving a range of activities and events. The festival will occur during an entire weekend, during daylight and under lights.

- (a) What are the main factors you would consider when organising the weekend?
- (b) Outline the programme you would devise.

[25 marks]

QUESTION 4

You have been invited to adjudicate a public speaking competition for secondary school students and provide guidelines for the speakers to observe.

- (a) Specify the content of your guidelines.
- (b) Discuss the criteria you would use to evaluate individual speakers' skills.

[25 marks]

Text for Question 1:

From *Henry V* by W.Shakespeare

Enter Prologue

O for a Muse of fire, that would ascend
The brightest heaven of invention:
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene.
Then should the warlike Harry; like himself,
Assume the port of Mars, and at his heels
(Leashed in, like hounds) should famine, sword and fire
Crouch for employment. But pardon, gentles all:
The flat unraised Spirits, that hath dared,
On this unworthy scaffold, to bring forth
So great an object. Can this cock-pit hold
The vasty fields of France? Or may we cram
Within this wooden O, the very *casques*
That did affright the air at Agincourt?
O pardon: since a crooked figure may
Attest in little place a million,
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high, up-reared, and abutting fronts
The perilous narrow Ocean parts asunder.
Piece out our imperfections with your thoughts:
Into a thousand parts divide one man
And make imaginary puissance;
Think when we talk of horses, that you see them
Printing their proud hooves in the receiving earth:
For 'tis your thoughts that now must deck our kings,
Carry them here and there, jumping o'er times;
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who prologue-like, your humble patience pray,
Gently to hear, kindly to judge our play.

Exit