

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**

### **ASSOCIATE – (PERFORMER)**

9.30 AM TO 12.30 PM

THURSDAY, 18 MAY 2006

Time Allowed : Three hours

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

---

#### **QUESTION 1**

- (a) Transcribe the following text into phonetic script (using narrow form IPA symbols) to represent Cultivated Australian speech. Indicate primary and secondary stress, vowel length, syllabic consonants, linking (r) and dark (ɨ) as they occur.

[10 marks]

---

---

---

---

---

---

---

- (b) (i) Specify the differences between Cultivated and General Australian speech.

[8 marks]

This image shows a full page of white paper with horizontal dashed lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- (ii) Transcribe the following text into phonetic script to represent General Australian speech.

[7 marks]

[illegible]

- (iii) Explain the strategies you would use to achieve a convincing, consistent, sustained accent for a character you are to play.

[5 marks]

[illegible]

## QUESTION 2

An actor requires a voice capable of adjusting projection to different locations and mediums, rich and relaxed, with secure diction and a flexible range.

Specify vocal warm-ups that will address all of the above.

[20 marks]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**QUESTION 3**

- (a) You have an audition where the choice of material has not been indicated. What will determine your selection? Use a specific text to support your answer.

[15 marks]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- (b) Period movement is very much determined by what people wore and their station in life. What adjustments to movement and gesture would you make in a play of your choice from an era or style in the nineteenth century? [15 marks]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**QUESTION 4**

You have been cast in a play that is to be presented in an amphitheatre where microphones will aid projection. All rehearsal has been in a small room. Your only rehearsals in the space will be a technical run and the final dress rehearsal.

Discuss the adjustments you will need to make if your performance is to have 'theatrical truth'.

[20 marks]

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Handwriting practice lines consisting of 28 horizontal dotted lines.