

## THEORY OF SPEECH AND DRAMA

### ASSOCIATE – (PERFORMER)

9.30 AM TO 12.30 PM

THURSDAY, 17 MAY 2007

Time Allowed : Three hours

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

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#### Question 1

- (a) Transcribe the following passage 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]

Michael Shurtleff says that every audition speech he has ever seen has been too long. Remember that the auditioners are looking for a certain quality whether it be vocal, physical, personal or a combination of all three. As soon as you begin your piece they can usually tell whether you can act, and after ten lines they may have decided whether you have what they are after. Why then plunge on with another hundred lines of monologue?

Carey, D. *The actor's audition manual* (Currency Press, 1998) 17.

- (b) (i) An actor who uses Cultivated Australian speech in daily life is required to adopt General Australian speech for a role in a play. [12 marks]
- Specify the changes necessary to achieve this adjustment.
- (ii) Suggest strategies the actor can implement to ensure sustained authenticity of the General Australian accent throughout the performance season. [8 marks]

## Question 2

You have been cast in a play to be performed in a theatre-in-the-round that requires you to adopt three different characters. Each character requires a distinctly different vocal quality, emotional state and physical appearance.

[20 marks]

Discuss the vocal techniques required to achieve convincing characterisations.

Include a description of the persona of each of these characters.

## Question 3

- (a) You are to attend a general audition for a well known, professional theatre company. The casting director conducting the audition has not seen your work before so this will be an opportunity to showcase your skills as an actor.

You have been asked to prepare two contrasting monologues from two different plays.

- (i) What considerations will guide your choice of monologues? [7 marks]
- (ii) On the all-important audition day, what strategies will you implement to ensure that the characterisations selected are convincing and have dimension? [8 marks]
- (b) Malcolm Morrison in his book *Classical acting* alerts actors to “beware of playing characteristics rather than a character” when performing in period drama. [15 marks]

Select a character from a nineteenth century play you have studied and discuss how you might approach the performance of that role ensuring:

- (i) that you adopt appropriate period movement, gesture and speech style
- (ii) that your characterisation remains authentic and truthful.

#### Question 4

You are an actor who believes strongly in undertaking physical and vocal warm ups prior to rehearsals and performance. [20 marks]

You are involved in a profit share production of a fully scripted drama; the venue is a school hall with poor acoustics.

The other actors in the cast prefer not to warm up nor do they see the value of such exercises.

Backstage areas are cramped and when you do your warm ups you will have to work in close proximity to the other actors.

- (a) Outline the physical and vocal warm up you would do under these conditions.
- (b) Discuss the benefits of such a routine.
- (c) What strategies will you implement to ensure that your relationship with other cast members remains positive and co-operative?