

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, 30 AUGUST 2007

Time Allowed : Three hours

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

Question 1

- (a) Transcribe the following passage into phonetic script (using narrow form IPA symbols) to represent Cultivated Australian speech. [10 marks]
Indicate primary and secondary stress, vowel length, syllabic consonants, linking [r] and dark [ɤ] as they occur.

[Material has been removed for copyright reasons].

Dann, C. and Wyber, T. *Cottage gardening in Australia* (Allen & Unwin, 1990) 39.

- (b) (i) Transcribe the following text into phonetic script to represent General Australian speech. [7 marks]

[Material has been removed for copyright reasons].

- (ii) Explain the principal differences between Cultivated Australian and General Australian speech. [8 marks]

- (iii) How does knowledge of the differences between Cultivated Australian and General Australian speech assist the actor? [5 marks]

Question 2

An actor's successful use of voice in the theatre depends on their ability to maintain the health and flexibility of both voice and body. [20 marks]

Discuss this statement.

Question 3

(a) You are to audition for a director who is renowned for insisting on an actor's flexibility and creativity. It is possible that the director will ask you to perform your audition piece in response to a variety of motivations. [15 marks]

(i) What strategies will you implement to ensure that you are capable of the required flexibility and creativity during the audition?

(ii) Outline an appropriate vocal warm-up routine.

(b) Consider a nineteenth century play studied for the practical section of this examination. Answer the following questions with reference to one character you performed from that play. [15 marks]

(i) Specify physical and vocal adjustments you made to suggest period movement and style when acting the character.

(ii) Explain how you ensured that your movement, gesture and vocal patterns were adjusted during the performance.

Question 4

You are touring for six weeks as a member of a three-person Theatre-in-Education team. One of the actors has learned their part inaccurately, does not always assist with raising and striking the set and fails to take any responsibility for liaising with school administrations. [20 marks]

(a) Indicate what you believe to be the responsibilities of an actor in this situation.

(b) What strategies will you implement to encourage a more co-operative attitude from the actor in question?

(c) How will you attempt to avoid potential conflict within the group?