

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 and Training and Minister for the Arts in Queensland.

DRAMA AND PERFORMANCE

ASSOCIATE - SECTION II (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. Indicate primary and secondary stress, vowel length, syllabic consonants, linking [r] and dark [ɤ] as they occur. [10 marks]

[material has been removed for copyright reasons]

Brook, P. *The empty space* (Atheneum, 1968) 117.

- (b) (i) Discuss the elements of pronunciation an actor should consider when adopting a role in which the character's speech style differs from the actor's own. [5 marks]
- (ii) Indicate possible causes of intrusion. With reference to two examples, discuss where intrusion is considered unacceptable in connected speech. [8 marks]
- (iii) Identify strategies you may implement to avoid intrusive [ə] and [j] in your own speech. [7 marks]

Question 2

- (a) You are anxious about appearing in a major role to be staged in a theatre which seats approximately thirteen hundred audience members. You are aware that when you are over-anxious your vocal tone is breathy. [15 marks]

Indicate a vocal warm-up routine that will help you to reduce anxiety, increase breath capacity and assist with appropriate projection in the venue.

- (b) (i) Jocelyn Bell and Christabel Burniston, in *Into the life of things*, state that **[material has been removed for copyright reasons]**. [10 marks]

Discuss this statement with reference to achieving a flexible and dynamic vocal range in performance.

- (ii) Explain how elements of phrasing, pace and stress contribute to the rhythmic flow of speech in performance. [10 marks]

Question 3

- (a) A professional theatre company is holding auditions for actors who wish to be part of a permanent ensemble. This will be a group audition. [10 marks]

How will you ensure that you are sufficiently prepared to work co-operatively and creatively with other actors in the audition?

- (b) Identify a character from a play studied for the memorised programme of literary material presented for the practical examination. Explain the physical adjustments you made to achieve appropriate period movement, gesture and vocal style for your character. [10 marks]

Question 4

You are the oldest member of the cast in the play you are currently rehearsing. The other cast members are children ranging in age from eight to fourteen years.

- (a) What do you see as your responsibilities to the rest of the cast in this situation? Consider how you might assist in overcoming issues arising from working with a young cast, such as bullying and restlessness while waiting for their turn to go on stage. [8 marks]

- (b) As a role model for the young cast members, suggest ways in which you would help them develop their understanding of the actor's craft. [7 marks]