

Candidate's No



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

SPEECH AND PERFORMANCE THEORY

THIRD GRADE

2:00 PM TO 3:30 PM

THURSDAY, 17 MAY 2007

Time Allowed : One and a half hours

NB The candidate's written expression will be taken into consideration.
The paper may be written in 2B pencil.

Question 1

Read the following text and then complete the **five** tasks.

From *Danny the Champion of the World*

I stood in the dark caravan and for the first time in my life I felt a touch of panic. The filling-station was a long way from the nearest farmhouse. I took the blanket from my bunk and put it round my shoulders. Then I went out the caravan door and sat on the platform with my feet on the top step of the ladder. There was a new moon in the sky and across the road the big field lay pale and deserted in the moonlight. The silence was deathly.

I don't know how long I sat there. It may have been one hour. It could have been two. But I never dozed off. I wanted to keep listening all the time. If I listened very carefully I might hear something that would tell me where he was.

Then, at last, from far away, I heard the faint tap-tap of footsteps on the road.

The footsteps were coming closer and closer.

Tap ... tap ... tap ... tap ...

Was it him? Or was it somebody else?

I sat still, watching the road. I couldn't see very far along it. It faded away into a misty moonlit darkness.

Tap ... tap ... tap ... tap ... came the footsteps.

Then out of the mist a figure appeared.

It was him!

Dahl, R. *Danny the champion of the world* (Puffin Books, 1975) 28–29.

- (a) Identify the changes of mood that you understand from the text. Make specific reference to the text to support your answer. [10 marks]

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- (b) Discuss the vocal adjustments you would make to convey to an audience the changes in mood that you have noted. Refer to specific examples from above to support your answer. Consider such elements as variation in pitch, pace, pause, emphasis, tone colour, volume and intonation. [20 marks]

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[illegible]

(c) Where does the climax occur in the above text? [2 marks]

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(d) Explain why you consider this to be a climax. [3 marks]

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(e) How would you suggest the climax vocally? [5 marks]

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Question 2

Using the Phonetic Symbols Chart as reference (see last page, which you may detach):

(a) (i) Transcribe the following into English. [5 marks]

aɪ həd 'nevə 'fɛlt sʊ ɛm'bærəst ɪn maɪ
'hoʊt 'laɪf | bət sə'moʊn həz 'noʊ 'sens
əv 'ʃeɪm |-|

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(ii) Transcribe the following into phonetic script to represent Cultivated Australian speech. Indicate primary stress and vowel length. [10 marks]

Johnny Depp plays a terrific pirate.
He enjoys his work as an actor.

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- (b) (i) Underline the short pure vowels heard in the following text [5 marks]
when it is spoken aloud.

Handy dandy
Riddledy ro,
Which hand will you have,
High or low?

- (ii) Write five words in phonetics. [10 marks]

One that contains a long pure vowel

One that contains a nasal consonant

One that contains a voiceless
(breathed) affricative consonant

One that contains a clear [l]

One that contains a lateral
consonant

- (c) Mark the pauses with | on the following text to communicate [10 marks]
the meaning when it is spoken aloud. Give reasons for your
choices.

While grinding coffee at the store
Will disappeared, was seen no more.
Said Pa, who's handy with a quip,
"I do hope that it was set for drip."

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Question 3

Read the following **three** texts and then complete the questions below.

[20 marks]

From *Pippi Longstocking*

‘Eat it!’ she cried. ‘Eat it before it gets cold!’
Tommy and Annika ate, and thought it a very good pancake. Afterwards, Pippi invited them into the parlour. There was only one piece of furniture in it. It was an enormous cupboard with many, many little drawers. Pippi opened them one by one and showed Tommy and Annika all the treasures she kept there. There were strange birds’ eggs, and unusual shells and stones, lovely little boxes, beautiful silver mirrors, a pearl necklace, and much more, all bought by Pippi and her father during their travels round the world. Pippi gave her new playmates each a little present as a keepsake. Tommy’s was a knife with a gleaming mother-of-pearl handle, and Annika’s a little box decorated on the lid with pieces of shell. In the box lay a ring set with a green stone.

Lindgren, A. *Pippi Longstocking* (Puffin Books, 1976) 22.

From the play, *The Set-up*

PATRICK We shouldn’t be here, Meg. This isn’t our house.
What if someone catches us?

MEG Patrick, no-one lives here.

PATRICK The Grabbes live here. Stephanie and them.

MEG They’ve gone to stay with their cousins while the house is getting fixed up.

PATRICK What if the painters come back?

MEG Patrick, you’re such a wimp sometimes, you know that? We’ll find our things and we’ll be out in five minutes, OK?

[She finds a football in a box and tosses it to Patrick.

He finds his initials written on it.]

PATRICK 'P.W.' Patrick Wrigley. Hey, this is my footy! The one I kicked over the fence last winter.

MEG And when you went round to ask for it the Grabbes said they'd never seen it, right?

PATRICK Yeah.

MEG It happens all the time. You lose something near this place, you never see it again. It gets collected, by the Collecting House.

PATRICK The Collecting House?

MEG That's what I call this place. Number thirteen, the Collecting House.

[*She moves away around the corner and is hidden from view.*]

PATRICK The Collecting House. That's weird.

Tulloch, R. *The set-up in Stagefright* (Puffin Books, 1996) 11–12.

From *Charlotte's Web*

'Look,' he began in his sharp voice, 'you say you have seven goslings. There were eight eggs. What happened to the other egg? Why didn't it hatch?'

'It's a dud, I guess,' said the goose.

'What are you going to do with it?' continued Templeton, his little round beady eyes fixed on the goose.

'You can have it,' replied the goose. 'Roll it away and add it to that nasty collection of yours.' (Templeton had a habit of picking up unusual objects round the farm and storing them in his home. He saved everything.)

'Certainly-ertainly-ertainly,' said the gander. 'You may have the egg. But I'll tell you one thing, Templeton, if I ever catch you poking-oking-oking your ugly nose around our goslings, I'll give you the worst pounding a rat ever took.' And the gander opened his strong wings and beat the air with them to show his power. He was strong and brave, but, the truth is, both the goose and gander were worried about Templeton. And with good reason. The rat had no morals, no conscience, no scruples, no consideration, no decency, no milk of rodent kindness, no compunctions, no higher feeling, no friendliness, no anything. He would kill a gosling if he could get away with it – the goose knew that. Everybody knew it.

White, E.B. *Charlotte's web* (Puffin Books, 1952) 48.

(a) Select the order of presentation of the texts.

- Consider the use of levels, eg: floor, stool/s, beanbag, rostrum, high stool, chair/s, ladder and the use of any props you believe would add to the impact of the overall presentation.

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PHONETIC SYMBOLS CHART

(a) Pure vowels (monophthongs)

i as in 'peat'	/pit/	ʊ as in 'put'	/put/
ɪ as in 'pit'	/pɪt/	u as in 'pool'	/puː/
ɛ as in 'pet'	/pɛt/	ɜ as in 'pert'	/pɜt/
æ as in 'pat'	/pæt/	ə as in 'apart'	/ə'pat/
ɑ as in 'part'	/pat/		
ɒ as in 'pot'	/pɒt/		
ʌ as in 'but'	/bʌt/		
ɔ as in 'port'	/pɔt/		

(b) Diphthongs

aɪ as in 'buy'	/ baɪ/	oʊ as in 'hoe'	/ hou/
eɪ as in 'bay'	/ beɪ/	ɪə as in 'here'	/ hɪə/
ɔɪ as in 'boy'	/ bɔɪ/	ɛə as in 'hair'	/ heə/
aʊ as in 'how'	/ hau/	ʊə as in 'tour'	/ tuə/

(c) Consonants

p as in 'pet'	/pɛt/	tʃ as in 'choke'	/tʃouk/
b as in 'bet'	/bet/	dʒ as in 'joke'	/dʒouk/
t as in 'tale'	/tɛɪt/		
d as in 'dale'	/dɛɪt/		
k as in 'came'	/kɛɪm/		
g as in 'game'	/gɛɪm/	m as in 'mile'	/maɪl/
		n as in 'neat'	/nit/
f as in 'fine'	/fain/	ŋ as in 'sing'	/sɪŋ/
v as in 'vine'	/vain/		
θ as in 'thin'	/θɪn/		
ð as in 'then'	/ðɛn/		
s as in 'seal'	/siːl/	j as in 'you'	/ju/
z as in 'zeal'	/ziːl/	w as in 'woo'	/wu/
ʃ as in 'show'	/ʃou/		
ʒ as in 'measure'	/ˈmɛʒə/		
h as in 'heat'	/hit/	l as in 'last'	/last/
r as in 'rain'	/reɪn/	ɫ as in 'well'	/wɛɫ/

(d) Stress

Primary stress: ˈ as in clatter /ˈklætə/