



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

FIFTH GRADE

9:30 AM TO 12:00 PM

THURSDAY, 17 MAY 2007

Time Allowed : Two hours thirty minutes

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

Question 1

- (a) Transcribe the following passage into phonetic script (using narrow form IPA symbols) to represent Cultivated Australian speech. Indicate primary stress, vowel length, syllabic consonants, linking [r] and dark [ɤ] as they occur. [12 marks]

Day and night in a summer woodland, uncountable billions of insect jaws are destroying the plant's precious leaves. Bugs and aphids plunge their needle-like mouthparts into the veins and suck the sap.

- (b) Select **four** words from the above text and transcribe them into phonetic script to represent General Australian speech. [4 marks]
- (c) (i) Write the sentence below twice. Indicate how meaning may be changed through the use of stress and the neutral vowel [ə]. [4 marks]

It was a surprise birthday party for Tom and Sue that Harry was arranging.

- (ii) What intonation tune would you use on the last word to convey meaning? Explain why. [5 marks]

Question 2

- (a) (i) What is resonance? [2 marks]
- (ii) What are the human resonators? [3 marks]
- (iii) How is a balance of resonance achieved by a speaker? [10 marks]
- (b) The basis of voice is breath. A speaker needs a functional breathing method to ensure a good quality voice. Outline some of the strategies you would employ to overcome either breathy tone or harsh strident tone. [10 marks]

Question 3

Read the poem *Drama lesson*, found on the last page of this paper and then answer the following questions.

[NB You may write on the copy of the poem attached to the back of this examination paper. Remember to detach it and hand it in with your examination answer booklet.]

- (a) What is the poetic form? [2 marks]
- (b) Identify the rhyme scheme by marking it on the first stanza. [2 marks]
- (c) Indicate the suspensory / suspensive pauses by marking them on the text. [4 marks]
- (d) Explain your understanding of the poet's intentions. [5 marks]
- (e) You are to read this poem to a class of upper primary students. Identify and explain the strategies you would employ to ensure a meaningful and imaginative interpretation of the poem for your audience. [12 marks]

Question 4a – related to the Drama and Performance syllabus

Mystery / Miracle and Morality plays had their beginnings in liturgy. [25 marks]
Is this liturgical influence evident in the Mystery / Miracle or Morality plays you have studied? Refer to at least one Mystery / Miracle or Morality play in your answer.

OR

The death of Herod, a Mystery / Miracle play from the Chester cycle, is printed below. Discuss how it would have been staged for a medieval audience. [25 marks]

The play, *The death of Herod*

The SECOND WOMAN defends the child she has been carrying in her arms, but the SECOND KNIGHT succeeds in killing it.

SECOND WOMAN. Out, out, out, out!

Ye shall be hanged, the whole rout,

Though be ye never so stout!

Full foul ye have done.

This child was brought to me

To look to, thieves; who be ye?

He was not mine, as you may see,

He was the king's son.

I shall tell, while I drye*,

[suffer

10 His child was slain before my eye.

Thieves, you shall be hanged high,
When I come to his hall.
But, ere I go, have thou one!
[*She strikes this knight and another one.*]
And thou another, Sir John!
For to the king I will anon,
To plaint upon you all.
[*They go to HEROD, who is feasting and carousing.*]

SECOND WOMAN. Lo, lord, look and see
The child that thou sent to me,
Men of thine own maynee*
20 Have slain it, here they be. [household]

HEROD. Fie, woman, fie! God give thee pain,
Why did thou not say that child was mine?
But it is vengeance on me, as drink I wine,
And that is now well seen.

SECOND WOMAN. Yes, lord, they see well aright
Thy son was like to have been a knight,
For in good harness he was dight,
Painted wondrous gay;
Yet was I never so sore with fright,
30 When the spears were through him thrust,
Lord, so little was my might,
When they began this fray.

HEROD. He was right surely in silk array,
In gold and pearl that was so gay,
They might well know by his array,
He was a king's son;
[*Grieving.*]
What the devil is this to say!
Why were thy wits so away?
Could thou not speak, could thou not pray,
40 And say it was my son?
Alas! what the devil is this to moan?
Alas! my days be now done;
I know I must die soon:
Bootless is it to make moan,
Though damnèd I must be;
My legs rot and my arms,
And now I see of fiends swarms—
I have done so many harms—
From Hell coming after me,
50 For I have done so much woe,
And never good. Since I must go,
Therefore I see coming my foe,
To fetch me to hell.
I bequeath here in this place
My soul to be with Sathanas.
I die now, alas! alas!
I may no longer dwell.
[*As HEROD gives signs of dying, a DEMON appears to
fetch him away. The DEMON first addresses the audience.*]
DEMON. 'Ware, 'ware, for now unwarily wakes your woe

And I am swifter than is the doe
 60 To fetch this lord from you
 In woe evermore to dwell.
 [*He shakes a stick at the public.*]
 And with this crooked cudgel your backs I'll claw
 And all false believers burn and blow,
 That from the crown of the head to the toe
 I leave no right whole fell.* [skin
 From Lucifer, my lord, hither I am sent,
 To fetch this king's soul here present,
 Into hell to bring him there to be spent,
 And ever to live in woe.
 70 There fire burns, blow, and brent,* [burns
 In there shall be this lord verament,* [truly
 His place therein evermore is meant,
 His body never to go from me.

 No more shall you trespass, by my loyalty,
 That fill your measures falsely¹,
 Shall bear this lord company—
 They get no other grace!
 I will bring you thus to woe
 And come again and fetch mo* [more
 80 As fast as I may go.
 [*Brusquely as HEROD dies.*]
 Farewell, and have a good day!
 [*He drags HEROD'S body away.*]

¹ "That give false measure," as some tapsters apparently did.
The death of Herod, from Gassner, J. *Medieval and Tudor drama* (Applause
 Theatre Book Publishers, 1987) 145–147.

Question 4b – related to the Voice and Communication syllabus

You are to be involved in a debate in which your team is arguing the [25 marks]
 negative. As Captain, it is your task to choose speakers 1, 2 and 3 of
 your team.

- (i) What qualities would you look for in each speaker when allocating positions?
- (ii) Outline the duties of each speaker.

OR

David E. Lloyd in *Debating made easy* mentions the importance of the [25 marks]
 qualities of "naturalness, sincerity and persuasiveness". Comment on
 the importance you attach to each in a debate.

For ease of working,
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blank.

This poem is for Question 3.
Remember to detach it and hand it in with your examination answer booklet.

Drama lesson

'Let's see some super shapes you Blue Group,'
Mr Lavender shouts down the hall.
'And forests don't forget your trembly leaves
And stand up straight and tall.'

But Phillip Chubb is in our group
And he wants to be Robin Hood
And Ann Boot is sulking because she's not with her
friend
And I don't see why I should be wood.

The lights are switched on in the class-rooms,
Outside the sky's nearly black,
And the dining-hall smells of gravy and fat
And Chubb has boils down his back.

Sir tells him straight that he's got to be tree
But he won't wave his arms around.
'How can I wave my branches, Sir,
Friar Tuck has chopped them all down.'

Then I come cantering through Sherwood
To set Maid Marion free
And I really believe I'm Robin Hood
And the Sheriff's my enemy.

At my back my trusty longbow
My broadsword clanks at my side,
My outlaws gallop behind me
As into adventure we ride.

'Untie that maid you villain,' I shout
With all the strength I have,
But the tree has got bored and is picking his nose
And Maid Marion has gone to the lav.

After rehearsals, Sir calls us together
And each group performs their play,
But just as it comes to our turn
The bell goes for the end of the day.

As I trudge my way home through the city streets
The cars and the houses retreat
And a thunder of hooves beats in my mind
And I gallop through acres of wheat.

The castle gleams white in the distance,
The banners flap, golden and red,
And distant trumpets weave silver dreams
In the landscapes of my head.

Owen, G. *Drama lesson* from Harrison, M. and Stuart-Clark, C. *The young dragon book of verse* (Oxford University Press, 1989) 14–15.