

Drama 2019 v1.1

Unit 1 mid-level annotated sample response 1

August 2018

Performance

This assessment instrument is used to determine student achievement in the following objectives:

1. demonstrate an understanding of the elements of drama in the chosen form/style
5. interpret purpose and context within the chosen text to communicate dramatic meaning
6. manipulate the elements of drama and conventions of a selected linear or non-linear form/style to create dramatic action and meaning.

Note: Objectives 2, 3, 4, 7 and 8 are not assessed in this instrument.

Task

Working as an actor within an ensemble, using the skills of acting and manipulating the dramatic conventions of your chosen form/style, select an appropriate excerpt of *Fly-In, Fly-Out* by Robert Kronk with Howard Cassidy and create a polished performance for a chosen audience of your peers.

You will be assessed individually.

Sample response — Jenny

5

Clear set, no staging

Walking conversation with pauses. Not static

Fly-In Fly-Out by Robert Kronk with Howard Cassidy

MR SIMPSON ^{offstage} leaves, handing the assignment to JENNY ^{Props → assignment, school bag, phone}
meaningfully on the way out.

JENNY Yes sir. Facing out to SR wings. Politely passive aggressive to offstage teacher

JENNY So. Sebastian? Approach Seb (US of CSL), awkward eye contact

SEB Seb. → Hands out to shake + confusion, alternating between implied shake + fist bump - finally accept handshake ('awkward')

JENNY Jenny.

SEB Hi.

JENNY New, hey? Moving to DSC as converse

SEB What gave me away? look up + down his shirt

JENNY The shirt.

SEB Really, I thought it was cool. smile

JENNY It's got flowers on it.

SEB We don't do floral prints in McIlwraith?

JENNY We don't say floral prints in McIlwraith. said in a 'teaching him a lesson' tone, still friendly (numerous, sarcastic tone)

SEB I noticed a lot of orange.

JENNY Orange is very in this season.

SEB Any particular orange?

JENNY Any orange. shrug

SEB Burnt, sunset, navel ...

JENNY Really, any orange. High-vis is also very in. slightly mocking humour but continue to try + make him feel welcome

SEB Bollywood.

JENNY Bollywood? Unsure

SEB You know, Bollywood orange. laughs at his awkward Bollywood actions

Purpose, context, meaning, style

- inform audiences about impact of fly-in-fly-out (FIFO) culture in small towns
- shows sense of identity of young people in FIFO town through comic style
- depicts emerging relationship/friendship between a 'local' and a newcomer in this FIFO environment
- Jenny is constantly dealing with various struggles + has many things flying around in her head at all times. She wants to be kind + friendly to the new guy + create a safe, communicative space
- She tries to deal with her problems + awkward situations with humour
- use of exaggerated physical + vocal techniques

JENNY We don't dance either.

SEB Is this the town from *Footloose*?

JENNY Yes.

SEB Original or the remake?

JENNY Kevin Bacon version.

SEB Oh, you like the classics.

JENNY That's me. So where you from?

SEB Um, Sydney.

JENNY Um Sydney? *smiles*

SEB We move around a bit.

JENNY Where? *interested*

SEB Well, I was born in Rio, but mostly Sydney or Singapore, a little while in Melbourne too.

JENNY de Janeiro?

SEB Yeah.

JENNY Cool. What Grade you in?

SEB Eleven.

JENNY Well, welcome ... Rio, Sydney, Singapore, McIlwraith, moving up in the world.

Looking at her watch. phone

Shit, I've got to get to work. Ms Anderson's in the main office.

SEB looks blank.

JENNY Imagine this is the main building at the front. Well, the one back from that, just down the end of the verandah, but downstairs.

Trying to appear cool, hip and up-to-date with popular culture references.

getting excited, intrigued to find common ground. leans in + quickly recovers + moves away

curious tone, hoping to find out more about him. Trying to make him feel comfortable + able to confide in someone

Excited tone (Seb seems so global vs boring McIlwraith)

Playful nudge to Seb's shoulder
'cheeky'

Quick check of timing - react to 'late'

moves quickly to DSC

Recognise his confusion - move with him to DS. Gesture different directions to correspond with what is said.

Eye fows back + forth to check his understanding. Fun, friendly but informative.

SEB is slightly confused as JENNY sends him on his way.

SEB So, what's to do around here?

JENNY You can always come down the Chook Nook.

SEB The what?

JENNY The Chook Nook. Oh, you'll love my boss, Shaleene, she's very orange.

SEB Like an Oompa Loompa?

JENNY Yes. Except taller, and blonde, and from the Gold Coast.

SEB Cool.

JENNY Yeah, see ya.

JENNY pushes SEB off in the direction of the office.

Begins to move off to DSL
 Stops + turns back to face Seb.
 offers opportunity to meet again by revealing work place → encouraging tone - want to create a comfortable, light-hearted space so he feels welcome

Big, excited gesture

gestures height, hair + 'Gold Coast' action (hand on hip + other behind head)

Slight wave goodbye, walks DSL, pause - then realise I need to exit SL. Quick turn, awkward wave (again) then cross over past Seb + exit SL.

Sample response — Jenny

The response is a mid-level response because:

The performance demonstrates an understanding of the identified elements of drama in the play *Fly-In Fly-Out*. Interpretation of purpose is evident through movement and vocal technique, which is controlled, focused and communicates what it is like for a young person living in the FIFO town of McIlwraith. Context is established using props and rehearsed stage movement. Manipulation of the elements of drama, including time, place and symbol is evident through the conversation between the local girl and the more exotic newcomer, which is particularly demonstrated in the reference to the 'Chook Nook' and Jenny's boss 'Shaleene'. Minimalism of props and the stage space is evident. Realistic delivery of the dialogue creates dramatic action and meaning.

