

Drama 2019 v1.1

Unit 1 mid-level annotated sample response 2

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 — Seb

S

Clear set, no staging

Schoolbag
on shoulder

Walking
conversation
with pauses

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

MR SIMPSON leaves, handing the assignment to JENNY
meaningfully on the way out.

JENNY Yes sir.

JENNY So, Sebastian?

SEB Minding own business & pretending he can't hear conversation. SL of CSL - facing DS to DSL.

JENNY Seb.

SEB Turns toward Jenny. Awkward eye contact.

JENNY Jenny.

SEB Hands out to shake, confusion - alternate between implied shake & fist bump, bro hands & finally accept handshake (awkward)

JENNY Hi.

SEB New, hey?

JENNY What gave me away?

SEB The shirt.

JENNY Really, I thought it was cool.

SEB Awkward but friendly; lacking knowledge of local behaviour

JENNY It's got flowers on it.

SEB Amused look at shirt

JENNY We don't do floral prints in McIlwraith?

SEB Responds to Jenny's gentle mocking tone with amused tone & facial

JENNY We don't say floral prints in McIlwraith.

JENNY I noticed a lot of orange.

SEB

JENNY Orange is very in this season.

SEB

JENNY Any particular orange?

SEB Any orange.

JENNY Burnt, sunset, navel ...

SEB Humerously mocking, listing colours on fingers.

JENNY Really, any orange. High-vis is also very in.

SEB Bollywood neck movement, teasing tone.

JENNY Bollywood.

SEB

JENNY Bollywood?

SEB You know, Bollywood orange.

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' & a newcomer in this FIFO environment

Seb's life is characterised by constantly moving around. He is trying to fit in & create a sense of belonging / connection with people & new place. He:

- uses humour to engage Jenny
- aligns interests to gain friendship
- humbly highlights unstable nature of his life
- shows an inherent desire for friendship
- uses exaggerated physical & vocal

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?

SEB We move around a bit.

JENNY Where?

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.

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.

Lean in excitedly at movie connection.

Awkwardly turn away SL then back to Jenny. Continue walking towards DSC.

Thinking. Downplaying \$ matter-of-fact.
Stop at DSC.

Dubious, bemused.

DSC - smile at playful nudge of his shoulder

Watching Jenny

Repeat Jenny's movements of different directions to correspond with what is said

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.

Slight wave goodbye. Takes a few steps DSR then stop & turn SL to watch Jenny walk towards DSL leaving.

Awkwardly thinking on feet to cover calling her back.

Oompa loompa movement (knee bend, arms out to side)

Walks DSL, pause & realises he has to exit SR. Awkward wave & eye contact when they cross back. Curious, happy & sweetly intrigued expression - watches her leaving

Sample response — Seb

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 to be a newcomer 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 more exotic newcomer and the local girl. This manipulation is particularly evident in the references to appropriate clothing, the local people and locations around the town. Minimalism of props and the stage space is evident. Realistic delivery of the dialogue creates dramatic action and meaning.

