

External assessment 2021

Question book

Drama

General instruction

- Work in this book will not be marked.

Section 1

Instructions

- There are two questions for each of the three recorded live performances.
 - Respond to **one** of the questions for your chosen recorded live performance.
 - Respond in 800–1000 words in the response book.
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Prescribed recorded live performance 1: *Children of the Black Skirt*

QUESTION 1



Argue a position connecting an interpretation of the image (concept) with key moments of dramatic action and meaning communicated in *Children of the Black Skirt*. Justify your response by evaluating the use of the convention of stylised movement in relation to two elements of drama.

OR

QUESTION 2

‘Our children must be able to grow up nourished and supported in loving and caring environments. They must have time to be children with all the wonder, happiness and innocence that childhood should bring.’

Council of Australian Governments 2009, *Protecting Children is Everyone’s Business: National framework for protecting Australia’s children 2009–2020*

How effectively do key moments of dramatic action and meaning in *Children of the Black Skirt* challenge the concept of a carer’s role as described in the quote? Argue a position, evaluating one key convention in relation to the manipulation of relationship and one other element of drama.

Contextual information

Writer: Angela Betzien

Director: Leticia Cáceres

Composer: Pete Goodwin (The Sweats)

Designer: Tanja Beer

Lighting designer: Lisa Mibus

Cast: Louise Brehmer, Jodie Le Vesconte, Melodie Reynolds

Synopsis of the play

Three lost children stumble across an abandoned orphanage in the bush and encounter stories of children from the past.

Characters

Lost bush children (3)

New One, eight years old, new arrival at the orphanage

Old One, 11 years old, Aboriginal child at the orphanage

The Black Skirt or **Miss Emily Greenant**, the silent governess of the orphanage

Rosie, the Aboriginal laundry woman

John, cockney chimney sweep, 1790s

Lizzie, Scottish girl, 1850s

Maggie, Australian girl living on the frontier, 1880s

Lucy, Aboriginal 'domestic' girl, 1910s

Harrold Horrocks, inspector of orphanages

Iris, Australian girl living in the city slums, 1930s

Tom, boy from Yorkshire, 1940s

Ruby, Aboriginal girl living in the city, 1960s

Baby, stillborn, 1890s

Gentleman, banker, beggar, magistrate, 1790s

Lizzie's mother, 1850s

Maggie's mother, father, 1880s

Nun, Mrs Connell, 1910s

Iris's dad, landlord, neighbour, 1930s

Fat man, Tom's mother, 1940s

Ruby's mum, welfare officer, 1960s

The Black Skirt's aunt, doctor, 1890s

These characters are played by the three actors.

Prescribed recorded live performance 2: *boy girl wall*

QUESTION 1



Argue a position connecting an interpretation of the image (concept) with key moments of dramatic action and meaning communicated in *boy girl wall*. Justify your response by evaluating the manipulation of one key convention in relation to the elements of character and space.

OR

QUESTION 2

butterfly effect

noun

The butterfly effect is a metaphor for chaos theory, which describes how any small random event can have large consequences over time

e.g. a butterfly flapping its wings in Brazil can cause a tornado six months later in Texas.

How effectively is the concept of the butterfly effect, as defined, communicated through key moments of dramatic action and meaning in *boy girl wall*? Argue a position by evaluating the use of one key convention in relation to two elements of drama.

Contextual information

Writers: Matthew Ryan, Lucas Stibbard

Realisers: Matthew Ryan, Lucas Stibbard, Neridah Waters, Sarah Winter

Composer and music performer: Neridah Waters

Lighting designer: Keith Clark

Cast: Lucas Stibbard

Synopsis of the play

Thom and Alethea are neighbours in an apartment block. They are trying to keep their lives from falling apart. The wall that stands between them has decided they belong together.

Characters

Narrator

Thom, an IT worker

Alethea, writer and illustrator of children's books

Alien Observer

Daphne, Thom's mum

Monday, Tuesday, Wednesday, Thursday, Friday, anthropomorphised days of the week

Melvin, Thom's boss

Demis Papadopoulos, Alethea's dad

Kathleen Jones, Alethea's mum

Dave, Alethea's computer

Marko Grosetti, Alethea's publisher

Magpie of Montague Road

One-eyed William MacCabbie, Scottish cab driver

Magpie Expert

The Wall

Ceiling

Floor

Sock Thom

Sock Alethea

Shadow Terry

Power Box, existential thinker

Door 1, the door to Thom's apartment

Door 2, the door to Alethea's apartment

Alan, assistant librarian

These characters are played by one actor.

Prescribed recorded live performance 3: *Paper Sky*

QUESTION 1



Argue a position connecting the concept of rescue reflected in the image with key moments of dramatic action and meaning communicated in *Paper Sky*. Justify your response by evaluating the manipulation of two elements of drama in relation to one key convention.

OR

QUESTION 2

‘There are two wolves who are always fighting. One is darkness and despair. The other one is light and hope. The question is: which wolf wins?

The one you feed.’

How effectively do key moments of dramatic action and meaning in *Paper Sky* connect to the concept communicated in the quote? Argue a position by evaluating the use of the convention of surreal¹ transformation in relation to two elements of drama.

¹ unreal; being or seeming imaginary; suggesting beyond reality

Contextual information

Directors: Kate Parker, Julie Nolan

Set designer: John Verryt

Costume designer: Elizabeth Whiting

Lighting designer: Jeremy Fern

Sound designer and musical director: Andrew McMillan

Cast: Shadon Meredith, Tai Berdinner-Blades, Julia Croft, Alison Bruce, Justin Haiu

Original devising cast: Emmett Skilton, Julia Croft, Veronica Brady, Alison Bruce, Justin Haiu

Synopsis of the play

Henry is a writer and lives alone. He is writing a story until he is interrupted by a girl moving in next door.

Characters

Henry, a writer

Louise, girl next door

Lumina, story's heroine (puppet)

Ensemble/chorus (3 actors)

References

Children of the Black Skirt

Betzien, A 2005, *Children of the Black Skirt*, Currency Press, Sydney.

Betzien, A (writer) 2009, *Children of the Black Skirt* (recording of live performance), L Cáceres (director), Sydney Opera House Studio, <https://realtvproject.com/shop-productions>.

Quote from Council of Australian Governments 2009, *Protecting Children is Everyone's Business: National framework for protecting Australia's children 2009–2020* © Commonwealth of Australia Licensed Creative Commons Attribution 3.0 Australia (CC BY 3.0 AU)
https://www.dss.gov.au/sites/default/files/documents/child_protection_framework.pdf

Image from Hammershøi, V 1890, *Bedroom*, www.wikigallery.org/wiki/painting_238814/Vilhelm-Hammershoi/Bedroom.

boy girl wall

Ryan, M & Stibbard, L 2012, *Boy girl wall*, Currency Press

Ryan, M & Stibbard, L (writers) 2010, *boy girl wall* (recording of live performance), Metro Arts Theatre, Drama Queensland, Brisbane, Australia, www.dramaqueensland.org.au/boygirlwall.

Image adapted from PublicDomainPictures 2012, *Bubble Caucasian Thought - Free photo on Pixabay*, <https://pixabay.com/photos/bubble-caucasian-thought-daydream-19329/>

Quote adapted from *Chaos theory* — Wikiversity 2021,
https://en.wikiversity.org/wiki/Chaos_theory Creative Commons Attribution-ShareAlike 3.0 (CC BY 3.0)

Paper Sky

Nolan, J & Parker, K (directors) 2013, *Paper Sky*, Red Leap Theatre, (recording of live performance), The Turner Centre, Kerikeri, New Zealand, <http://redleaptheatre.co.nz/productions/paper-sky>.

Image adapted (cropped and rotated) from I.am_nah 2018, *person raising both hands*, Unsplash.com
<https://unsplash.com/photos/-S4OsO0c6Ts>

Quote adapted from Casey Newton (character) in Bird, B (dir) 2015, *Tomorrowland* (feature film), Walt Disney Pictures, USA (PG). The quote is based on an Indigenous American story.



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