

External assessment 2023

Question book

Drama

General instruction

- Work in this book will not be marked.

Section 1

Instructions

- There are two questions for each of the two 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: *The Arrival*

QUESTION 1

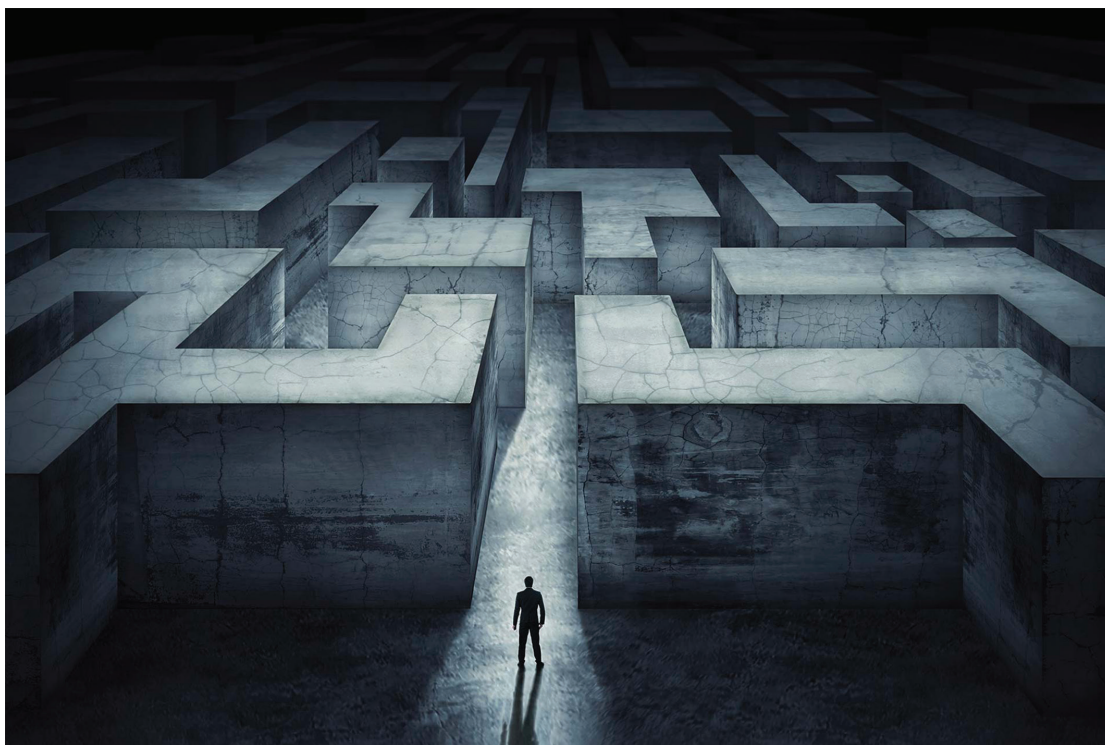
‘We are far more united and have far more in common than that which divides us.’

Excerpt from Cox, J 2015, *Maiden speech to Parliament*

Evaluate how effectively key moments of dramatic action and meaning in *The Arrival* communicate the concept of connection expressed in the quote. Argue a position with reference to the manipulation of the elements of situation and symbol in relation to the key convention of repetition.

OR

QUESTION 2



Argue a position connecting the concept of navigating the unknown, as expressed in the image, with key moments of dramatic action and meaning communicated in *The Arrival*. Justify your argument by evaluating the manipulation of the convention of puppetry in relation to the elements of movement and space.

Contextual information

Production company: Red Leap Theatre

Inspiration: Shaun Tan

Concept and imagery design: Kate Parker

Director: Julie Nolan

Set design: John Verryt

Composition and sound design: Andrew McMillan

Lighting design: Jeremy Fern

Costume design: Elizabeth Whiting

Imagery construction: Kate Parker, Simon Coleman, Jessika Verryt

Contributing musicians: John Bell, Jeff Henderson, Chris O'Connor, Jim Langabeer, Dave Ward, Joe Pineapple

Performers over the years: Charles Ball, Ella Becroft, Veronica Brady, Alison Bruce, Giema Contini, Jade Daniels, Carolyn Dunphy, Danielle Jackson, Chris Graham, Dahnu Graham, Justin Haiu, France Herve, Tama Jarman, Cathy Livermore, Tahī Mapp-Borren, Nerida Matthaēi, Shadon Meredith, Kate Parker, Jarod Rawiri, Kristian Santic, Leah Shelton, Sally Stockwell, Alex Tarrant Kepa, Jared Turner

Synopsis of the play

The Arrival follows the story of a migrant fleeing his native country to seek shelter and safety in new lands — an unidentified new world. The protagonist leaves his family behind to forge a new life in the hopes of supporting them.

Characters

The Traveller

The Mother

Ava, the daughter

The Paperboy

The Backpack Guy

The Barbaress

Nushi, the girl in the ladder sequence

The Landlady, gives the key to The Traveller's apartment

Frank, the man in the story about the giants, his wife Betty and their son

Spicy lady

Nico, the old man and his younger self in the war sequence and golden game at the end

Creatures

Ref, The Traveller's dog-like companion

Backpack Guy, a shy possum-like creature who travels with a man who offers The Traveller directions

Snails and Bouncing Birds, creatures that roam the streets of the new land

Fizgit, belongs to the landlady at the apartment building where The Traveller seeks refuge

Owl, belongs to the character in the first backstory. He sits on her shoulder as she rides the airship to work

Cat, belongs to the family in the second backstory. We first see his tail emerge from a basket and it frightens The Traveller as it looks just like the serpents that torment his homeland

Dragon Dog, the guard dragon who bothers the postman

Spice Creatures, fed by a character in the marketplace, where The Traveller is seeking employment

These characters/puppets are manipulated by a chorus of actors.

Prescribed recorded live performance 2: *Black Diggers*

QUESTION 1

‘In the trenches, it didn’t matter what colour you were. A bullet was a bullet, a mate was a mate, and the enemy was precisely that.’

Excerpt from Stephens, A 2015, ‘Black Diggers: The untold story of our Indigenous soldiers’

Evaluate how effectively key moments of dramatic action and meaning in *Black Diggers* communicate the concept of loyalty expressed in the quote. Argue a position with reference to the manipulation of the elements of mood and contrast in relation to the key convention of episodic structure.

OR

QUESTION 2



Left side view



Front view



Right side view

Plaque text: *The Aboriginal and Torres Strait Islander Dedicated Memorial Queensland.* This Memorial is in commemoration and recognition of those Aboriginal and Torres Strait Islander men and women, of Queensland who have served in all wars and those who have paid the ultimate sacrifice.

Argue a position connecting the concept of legacy¹ depicted in the photographed stimulus with key moments of dramatic action and meaning communicated in *Black Diggers*. Justify your argument by evaluating the manipulation of the elements of character and place in relation to the convention of ensemble.

¹ inheritance of title, property or reputation; practices and traditions passed down through generations

Contextual information

Production company: A co-production with Queensland Theatre and the Sydney Festival

Writer: Tom Wright

Director: Wesley Enoch

Set design: Stephen Curtis

Researcher: David Williams

Composition and sound design: Tony Brumpton

Dramaturg: Louise Gough

Costume design: Ruby Langton-Batty

Lighting design: Ben Hughes

Cultural consultant: George Bostock

Cast: George Bostock, Luke Carroll, David Page, Hunter Page-Lochard, Guy Simon, Colin Smith, Eliah Watego, Tibian Wyles, Sam Lappin (bugler)

Synopsis of the play

Black Diggers focuses on the forgotten and silenced role of Australian First Nations soldiers who were often shunned in their own country. It details their honour and sacrifice during service and the pain of survivors returning to continued oppression.

Characters

An ensemble of First Nations male actors switch between multiple roles, ethnicities and genders.

Character list per episode for the recorded live performance *Black Diggers*

ACT ONE

1887: Bellenden Ker, Queensland

Settler
Boundary Rider
Stockman
Taxidermist

1914: Somewhere on the Gwydir

Retired Schoolmaster
Harry
One of Harry's Mates

Song: *Sons of the Southern Cross*

1914

Harry
Ern
Bob
Norm
Harry's Mate

1895: Australian Museum, Sydney

Nigel (little boy)
Taxidermist

1916: Boundary Hotel, Brisbane

Norm
Bob
Ern

1915: Petrie Terrace

Recruiting Sergeant
Ern
Recruiting Corporal
Norm
Bob
Clerk
Corporal
Secretary
Officer
Doctor

1915

Voice from an Old Wireless

1915: Queen Street

Ern
Norm
Bob

1915: Waiting to cross France

Archie [*writing*]

1915: Dardanelles

Frightened Private
Moustached Sergeant
Corporal With Glasses
Laurie
Another Soldier

1916: Indian Ocean, ship on the way over

Aggressive Private
Harry
White Private
Another White Private
Tall Private
Red-Haired Sergeant

Song: *The World's Turned Upside Down*

1917: Passchendaele, No Man's Land foxhole

First White Soldier
Laurie
Second White Soldier

1917: Bullecourt, in a dugout

Nigel (grown up)
Squinting Soldier
Older Soldier

Song: *Sandy Maranoa*

1918: Villers-Bretonneux

Voice in the Dark
Ern

1917: Ypres

Mick
Soldier
Another Soldier
Corporal
Trinidadian
Second Trinidadian

1917: Bullecourt

Major
Nigel
Squinting Soldier
German Soldier

1915: Frying Pan Creek, NSW

Mum
Bertie
Grandad

1917: Polygon Wood

Second White Soldier
Stan
First White Soldier
Harry

1917: A trench

Ern
Archie
Mick
Harry
Stan

1916: Pozieres

Bertie
Tommy
Stretcher-Bearer

A Ghost

Ghost

1916: Pozieres

Mick
One Soldier
Soldier
Bertie
Tommy

Song: *Our God, Our Help in Ages Past*

1917

Archie [*writing*]

1917: Beersheba, Palestine

British Captain
Laurie

1917: Zossen POW camp

German Prison Guard
Nigel
Indian (POW)
Second Indian
Third Indian

1917: Abbeville, field hospital

Bertie [*writing*]
Medical Orderly

1918: Abbeville, elsewhere in the field hospital

Bob
Ern
Norm
Voice

1917: Zossen

Professor
Nigel

1916

Tommy
Second Sapper
First Sapper

1918: Near Amiens

Archie [*writing*]

1917

Discharging Officer
Bertie [*standing to attention*]

Song: *Lazarus*

1917: Messines

Archie [*fighting hand to hand*]
Austrian [*fighting hand to hand*]

ACT TWO

1949: Glebe Town Hall

Bloke with a Glass of Wine *[speaking to assembly]*

Song: *Tattooed Lady*

1919: On a gangway

Mick
Archie

Laurie leaving camp, having been demobbed

Laurie
Laurie's Mate
Bertie *[silent]*
Mum

1932: Pub in a country town, Anzac Day

Cellarman
First Digger
Archie
RSL Secretary
Publican

1922: Western District, Victoria

Public Servant
Farmer
Second Farmer
Third Farmer
Mick
Police Constable

1920: Bertha Downs, cattle station

Archie
Manager
Mate
Old Hand

1929: Forest Lodge, Sydney

Nigel *[writing a letter]*
Editor
Reporter
Subbie

1932: George Street

Nigel *[wearing sandwich board]*

1939: Cherbourg, by a fire

Ern *[has one arm]*
Norm
Soldier

Song: *On Jordan's Stormy Banks I Stand*

1935: A country cemetery, pauper's grave

Minister

1939: Murgon, a pharmacy

Ern
Returned Serviceman

Correspondence

First Letter
Second Letter
Third Letter
Fourth Letter
Fifth Letter
Sixth Letter
Seventh Letter

1927: On the Murrumbidgee

Bertie *[holding jar of dirt]*
Grandad
Mum

1937: Mount Gambier

Churchgoer
Laurie *[collecting hymn books]*

1936: George Street

Nigel *[wearing sandwich board]*
Stan

1956

Old Soldier

Song: *Recessional*

1993: The voice of the Prime Minister at the Dedication of the Tomb of the Unknown Soldier

1951: Callan Park

Psychiatric Nurse
Nigel

Bugler: *The Last Post*

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References

The Arrival

Parker, K & Nolan, J (artistic directors) 2009, *The Arrival* (recording of live performance, adapted from the book by Shaun Tan), Red Leap Theatre, commissioned by Auckland Arts Festival 2009, The Civic, Auckland, <https://redleaptheatre.co.nz/productions/the-arrival>.

Question 1

Cox, J 2015, *Maiden speech to Parliament, Hansard*, <https://hansard.parliament.uk/commons/2015-06-03/debates/15060324000002/DevolutionAndGrowthAcrossBritain#675> Open Parliament Licence v3.0.

Question 2

Maze image www.istockphoto.com/photo/gm1043738948-279382994. Used under licence.

Black Diggers

Enoch, W (director) 2014, *Black Diggers* (recording of simulcast live performance), Queensland Theatre and Sydney Festival, commissioned by QPAC in partnership with The Playhouse, Brisbane.

Question 1

Stephens, A 2015 'Black Diggers: The untold story of our Indigenous soldiers', *The Sydney Morning Herald*, 3 April, www.smh.com.au/entertainment/black-diggers-the-untold-story-of-our-indigenous-soldiers-20150328-1m9pme.html. The use of this work has been licensed by Copyright Agency except as permitted by the Copyright Act, you must not re-use this work without the permission of the copyright owner or Copyright Agency.

Question 2

Bronze statue, Anzac Square, Brisbane: *Memorial to Aboriginal and Torres Strait Islander service men and women*. Designed by Wakka Wakka artist John Smith Gumbula and Gold Coast-based sculptor Liam Hardy. Photographs by QCAA.



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