# External assessment 2024

**Question book** 

# Drama

## **General instruction**

• Work in this book will not be marked.



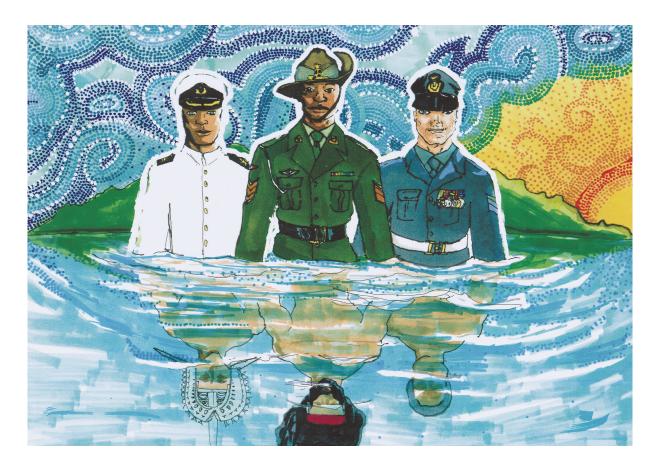
# **Section 1**

## **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.

# Prescribed recorded live performance 1: Black Diggers

# **QUESTION 1**



Argue a position connecting the concept of recognition expressed in the image with key moments of dramatic action and meaning communicated in *Black Diggers*. Justify your argument by evaluating the manipulation of direct address in relation to the elements of tension and character.

OR

# **QUESTION 2**

'But I'll tell you instead of brave and fine

When lives of black and white entwine,

And men in brotherhood combine —

This would I tell you, son of mine.'

Excerpt from 'Son of Mine' (poem) by Oodgeroo Noonuccal.

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Evaluate how effectively key moments of dramatic action and meaning in *Black Diggers* communicate the concept of identity expressed in the poem. Argue a position with reference to the manipulation of the elements of relationship and time in relation to the convention of juxtaposition.

## **Contextual information**

**Production company:** Queensland Theatre and Sydney Festival co-production

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

old a 11

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: Pozières

Bertie

Tommy

Stretcher-Bearer

A Ghost

Ghost

1916: Pozières

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

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

# Prescribed recorded live performance 2: Dust Pilgrim

# **QUESTION 1**



Evaluate how effectively key moments of dramatic action and meaning in *Dust Pilgrim* communicate the concept of hope depicted in the image. Argue a position with reference to the manipulation of the elements of situation and contrast in relation to the convention of motif.

## OR

## **QUESTION 2**

'I am the master of my fate,

I am the captain of my soul.'

Excerpt from *Invictus* by William Ernest Henley

Argue a position connecting the concept of control depicted in the poem with key moments of dramatic action and meaning communicated in *Dust Pilgrim*. Justify your argument by evaluating the manipulation of the elements of tension and space in relation to the convention of ritualised movement.

## **Contextual information**

Production company: Red Leap Theatre

Creative

Co-directors: Julie Nolan and Kate Parker

**Set design:** Poppy Serano **Set mentor:** Andrew Foster

Costume design: Charlie Baptist

Tour design: Poppy Serano

Lighting design: Rachel Marlow

Sound composition and design: Thomas Press

Imagery design and creation: Kate Parker and Rachel Hilliar Dramaturgical adviser: Paolo Rotindo and Gary Henderson

Development cast: Rob Mokaraka

#### **Production**

Stage manager: Sophie Dowson

**Lighting and sound technician:** Rachel Marlow **Mechanical operator and ASM:** Jamie Blackburn

Publicity: Elephant Publicity
Videography: Votre Arme

Photography: Simon Wilson Design, Josh Griggs and Andi Crown

Design: Awilaway Design and All My Springs

Devising cast: Alison Bruce, Ella Becroft and Tom Eason

#### Synopsis of the play

Dust Pilgrim is a tale about Panuelo, a young woman who seeks to escape her oppressive mother and find a future outside her desert wasteland home.

#### Characters

Panuelo

Mama

Panuelo's Father/The Skeleton, puppet manipulated by the actors

The 'Nuns'

The Ringmaster

Circus Performers

The Angel, the angel without wings, who is also trapped in the sideshow of 'freaks'

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## References

#### **Black Diggers**

Enoch, W (director) 2014, Black Diggers, Queensland Theatre and Sydney Festival (recording of simulcast live performance), QPAC in partnership with The Pilbeam Theatre, Rockhampton.

Wright, T 2015, Black Diggers, Playlab: Fortitude Valley, Queensland.

#### **Question 1**

NAIDOC 2014 Poster 'Defend our Land' https://www.naidoc.org.au/posters/poster-gallery/naidoc-2014-poster

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#### **Question 2**

Excerpt from Oodgeroo Noonuccal n.d. 'Son of Mine' in *Enjoy the Earth Gently: Poetry for Junior Secondary Students*, SK Powell (ed.), 1997, Australia, Macmillan Education.

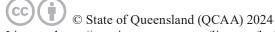
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## **Dust Pilgrim**

Nolan, J & Parker, K (directors) 2016, *Dust Pilgrim*, Red Leap Theatre, (recording of live performance), Te Whaea Theatre, Wellington, New Zealand, https://redleaptheatre.co.nz/productions/dust-pilgrim.

#### **Question 2**

Henley, WE 2018, *Invictus: Selected Poems and Prose of W. E. Henley*, United Kingdom, Sussex Academic Press.



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