



Western Australian Certificate of Education Examination, 2010

Question/Answer Booklet

DRAMA

Stage 3

Please place your student identification label in this box

Student Number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time for paper: two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer Booklet
Blue Answer Booklet for Section Two
Yellow Answer Booklet for Section Three

To be provided by the candidate

Standard items: pens and pencils, eraser, correction fluid/tape, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Drama examination comprises a written examination worth 50 per cent of the total examination score and a practical (performance) component worth 50 per cent of the total examination score.

Structure of this paper

Section	Suggested working time (minutes)	Number of questions available	Number of questions to be answered	Marks available	Percentage of total exam
Section One: Analysis and interpretation of a drama text	60	2	2	40	20
Section Two: Australian drama	45	3	1	30	15
Section Three: World drama	45	3	1	30	15
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2010*. Sitting this examination implies that you agree to abide by these rules.
- Ensure that this **Question/Answer Booklet**, the **Blue Answer Book** and the **Yellow Answer Book** each have one of your student identification labels attached to it.
- You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.
- Answer the questions according to the following instructions.

 Section One: Write your answers in the spaces provided in this **Question/Answer Booklet**.
 Section Two: Write your answers in the **Blue Answer Booklet**.
 Section Three: Write your answers in the **Yellow Answer Booklet**.
- Spare pages for Section One are provided at the end of this booklet. They can be used as additional space if required to continue an answer. If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of question(s) that you are continuing to answer at the top of the page.

See next page

Section One: Analysis and interpretation of a drama text**20% (40 Marks)**

This section has **two (2)** questions. Answer **both** questions using short answer form. Lists, summaries, annotated sketches and diagrams, tables and graphic organisers are to be used where appropriate.

Study the drama text and answer the questions that follow it in the space provided in this booklet.

The drama text includes: script excerpts and contextual information about the text including background about the approach to staging and performing the play. There are images of the original 2010 production of the play.

Suggested working time: 60 minutes.

Drama text

The Book of Everything The Play

Adapted by Richard Tulloch from the novel by Guus Kuijer

First produced by Company B Belvoir and Kim Carpenter's Theatre of Image, January 2010

Characters

Thomas Klopper, aged 9 (nearly 10)

Margot Klopper, aged 16

Mother

Father (sometimes called Pappa)

Mrs. van Amersfoort

Bumbiter, a dog (played by the actor playing **FATHER**)

Setting

Amsterdam, summer 1951.

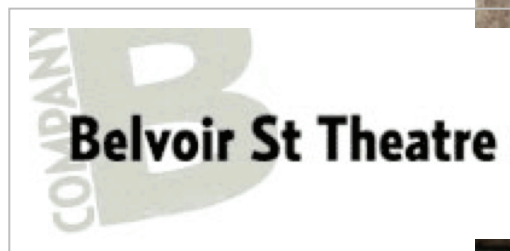
The apartment of the Klopper family in the middle-class Old South area of the city. The apartment is austere* with little decoration other than a tropical fish tank and a painting of Jesus.

Kim Carpenter's design for the original production featured a large version of Thomas's book, *The Book of Everything*, standing upstage centre. Pages were turned during the performance to reveal naively-painted representations of each of the different locations.

Style

This is an ensemble piece; actors not involved in particular scenes remain on stage. They observe, comment on the action, provide props and create sound effects as required. It is presentational in form and style.

An adult actor plays Thomas.



* **austere**: severe or strict in appearance or manner, or lacking comforts, luxuries, or adornment.

See next page

Plot synopsis

The action of the play focuses on Thomas's fanciful view of the world that runs at odds to the austere closed world of his father. He colours the world with imagination, for example seeing goldfish swimming in the canal. The austere father, who is also a lay preacher in their church, dominates the Klopper family lives. During a church service, Thomas naively mispronounces the words of a prayer and the Father angrily punishes him with a wooden spoon, despite the doubts of the Mother and protests of Thomas's sister. In the disagreement, the father slaps the mother. A shocked Thomas prays that the Biblical Plagues of Egypt are visited on his father.



Thomas and Mrs. van Amersfoort
in the *Company B* 2010 production

A little later in the year, Thomas helps Mrs. van Amersfoort, the eccentric widow who lives next door, and she rewards him with her friendship and gives him a children's book. The other local kids believe Mrs. van Amersfoort is a 'witch' because she looks weird, is old and has a cat. As is revealed in the play, Mrs. van Amersfoort is actually a war widow and her husband was a member of the Dutch Resistance who was betrayed by Nazi sympathisers (possibly Mr. Klopper, Thomas's father, who believes that the Resistance were Communists). The gifts and friendship from Mrs. van Amersfoort are severely disapproved of by the father though the rest of the family is tolerant of her eccentricity. She also gives Thomas a note that says "A man who hits his wife dishonours himself". Thomas hides the note, pinning it to the inside of his shirt. He continues to see Mrs. Amersfoort who lends him more books and invites him to form the Reading Aloud Club.

 Script excerpts

 ACT ONE

PROLOGUE

Cheerful Music.

THOMAS sits by a window, writing on the cover of a new exercise book.

THOMAS: *The Book of Everything* by Thomas Klopper aged nine... *(Crossing it out and writing again)* nearly ten. Address, Breughelstreet 16, Amsterdam, Holland, Europe, Northern Hemisphere, Earth, Solar System, Galaxy, Universe, space. Year: 1951.

Cheerful Music.

There are four people in my family. Me, Thomas Klopper aged nearly ten. Pappa, who is my father. His name is Mr. Abel Klopper.

FATHER enters the acting area, strides stiffly across it and leaves.

My mother is called Mamma and Mrs. Klopper. She is kind to everybody.

Mother crosses the stage, pausing to give a small present to someone in the audience.

My sister is Margot and she is sixteen.

Margot flounces across the acting area.

Margot is stupid.

Margot stops and turns on Thomas, threatening him. He defers but cheekily challenges her.

Next door to us lives a witch. Her name is Mrs. van Amersfoort and she always wears black dresses.

Mrs. van Amersfoort crosses. She is dressed in black and a little eccentric, muttering to herself as she walks.

Mrs. van Amersfoort gets teased a lot.

Two children (played by other members of cast) enter and start teasing her by walking behind her imitating her eccentric gait.

The scariest thing in our neighbourhood is the Bumbiter.

The Bumbiter, a large vicious dog, springs snarling into the acting area. The actor playing the FATHER plays the Bumbiter.

He's a dog that dashes up and down our street. He's big and wild and mean. No one knows where he comes from – he's just there. And he bites you on the bottom.

The Bumbiter runs round trying to bite the bottoms of the children who scatter in terror, hands covering their bottoms. The Bumbiter snarls, lost and alone in the acting space then exits.

Cheerful Music.



Thomas and Mother in the *Company B* 2010 production

SCENE FIFTEEN

THOMAS: *(To the audience)* *The Book of Everything.* The next day seemed like an ordinary day, but that was because I wasn't paying attention.

He runs inside.

Mamma.

MOTHER: Hey, my little dreamer. I saw Mrs. Amersfoort this morning.

Thomas feels for the letter inside his shirt.

THOMAS: Oh, did she say anything about...?

MOTHER: She says you have started a Reading Aloud Club. That's nice.

THOMAS: Yes, I have to practice.

MOTHER: You're becoming such a grown up boy these days.

THOMAS: Sort of.

MOTHER: My little hero.

Thomas goes to his room, unpins the letter from his shirt and reads.

THOMAS: 'A man who hits his wife dishonours himself. I don't like cowards but I am one all the same. I am not brave enough to do what has to be done.

Other actors on stage and not in character turn and look at Thomas.

ACTOR (playing Mrs. Amersfoort): The World held its breath

ACTOR (playing Mother): Would Thomas dare do it?

ACTOR (playing Margot): The world didn't know.

Thomas crosses to the table, opens his father's Bible and lays the letter inside it.

Actor playing Margot gives Thomas the 'thumbs up' sign.

FATHER enters.

FATHER: *(Hanging his coat and sitting at the table)* I'm home.

Mother mimes bringing in bowls of food. The family holds hands in a moment of brief prayer then eats. There is the sound of a ticking clock during the ritualized eating. When they finish, FATHER opens the Bible, spots the letter and picks it up. Thomas looks to the audience with a look of terror mixed with triumph.

What's this? *(He reads the letter.)* So. *(Tersely)* I'll read what it says. 'A man who hits his wife dishonours himself. I agree completely but there's one thing missing. A man who hits his wife without reason dishonours himself. *(Margot hums 'Zippity Doo Dah')* Margot!

MARGOT: Yes, Pappa.

FATHER: The letter is not important, It seems someone wants to turn us against each other. The question is, who put the letter inside the Bible? *(Pause)* Nobody?

ACTOR (playing Mrs. Amersfoort): It was as if all life on earth had died. It was so quiet. So quiet the dead awoke in the churchyard.

FATHER: Someone at this table is a traitor. I want to know who put this letter in the Bible!

MARGOT: I did.

She hums another line from 'Zippity Doo Dah'.

FATHER: *(Incredulous.)* I don't believe a word of it. *(Margot shrugs)* Who wrote it then. I don't recognize the handwriting.

MARGOT: Found it on the street. *(She hums on)*

FATHER: You're lying, We know very well who put it there. *(He looks accusingly at Mother.)*

MOTHER: Yes, I did it.

Pause a beat, then Thomas springs to his feet.

THOMAS: That's not true! I did it!

FATHER: You are a liar, Thomas.

See next page

THOMAS: I did it. There are holes in the letter – I made them with this safety pin. There. *(he throws the safety pin on the table).*

FATHER: *(Examining the letter)* It's true, there are holes. I accused you unjustly Thomas. But who gave you the letter? Some one is trying to turn you against your father.

THOMAS: That's a secret.

FATHER: Thomas, take the wooden spoon and wait for me in your room.

ACTOR (playing Mrs. Amersfoort): A hot wind screamed across the earth. The trees withered and the animals fled.

FATHER: Thomas, get the wooden spoon.

MOTHER: No!

THOMAS: I'll get the wooden spoon, Mamma. *(He picks up the wooden spoon from the table)*

MOTHER: *(Putting her arms around Thomas)* My brave little hero is staying here.

FATHER: Don't you contradict me, woman!

THOMAS: Let me go, mamma.

MOTHER: you don't deserve any punishment.

Margot hums 'Zippity Doo Dah'.

FATHER: *Approaching her, hand raised)* Let the child go.

MOTHER: No!

Margot snatches up the knife from the table and points it at FATHER.

MARGOT: Keep your hands to yourself! I've had enough of this. I've had it up to here.

THOMAS: *(To the audience)* She looked like an angel – the most dangerous angel in heaven with a flaming sword.

MOTHER: *(Alarmed)* Put down the knife Margot.

MARGOT: I don't give a damn what you believe but there will be no more hitting. You know it is wrong but you do it anyway.

FATHER: *(Falling to his knees praying)* This family is doomed. The times have poisoned you.

MARGOT: As long as the rest of the world or the people at the office don't find out.

FATHER: *(Struggling to his feet)* I can't stay under the same roof as you.

He leaves. Margot puts down the knife and finishes humming 'Zippity Doo Dah'. A beat of silence.

MOTHER: Margot, what have you done?

MARGOT: I have finished it.

MOTHER: You threatened your father with a knife.

MARGOT: And one more thing.

She takes the wooden spoon from Thomas and breaks it savagely on her knee and throws it out the window.

THOMAS: *(To the audience)* Margot's eyes had turned to mirrors. Pappa looked into them and saw himself. Margot was no longer afraid and, in a way, neither was Mamma or I. I wrote this in *The Book of Everything*.

End of Script excerpts

See next page

Contextual information

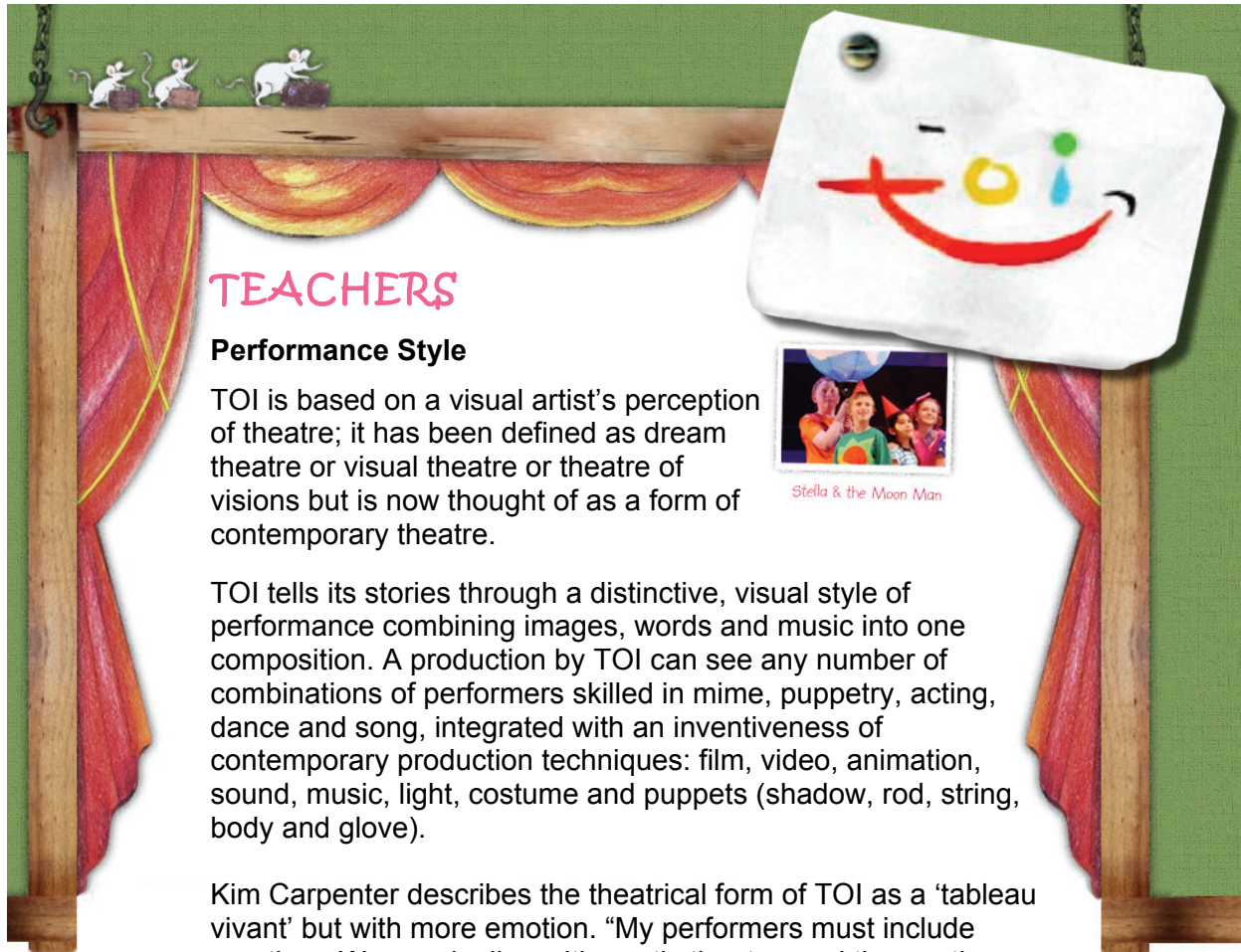
It may help you to know the following contextual information, which is taken from Theatre of Image's website.

Theatre of Image Ltd (TOI) was founded in 1988 by the Artistic Director, Kim Carpenter. TOI is an advocate for young people and their families. Through the vision of the Artistic Director, Theatre of Image tells Australian and universal stories to our young people as much through visual and musical images as through words.

By combining high production values with the expertise of the best Australian performing artists, TOI offers young people a real alternative to the cinema, television and theme parks that have increasingly become the mainstays of their cultural diet.

TOI believes in transporting a child/young person out of an ordinary domestic environment or classroom into a dark or neutral, mysterious space where no matter what their cultural, educational or social background, they come together to experience the wonder of a full-scale live performance - a performance that will enrich the spirit, emotionally and intellectually, leaving indelible images to fire the imagination and ignite creative expression, even in the most dormant of imaginations.





TEACHERS

Performance Style

TOI is based on a visual artist's perception of theatre; it has been defined as dream theatre or visual theatre or theatre of visions but is now thought of as a form of contemporary theatre.



Stella & the Moon Man

TOI tells its stories through a distinctive, visual style of performance combining images, words and music into one composition. A production by TOI can see any number of combinations of performers skilled in mime, puppetry, acting, dance and song, integrated with an inventiveness of contemporary production techniques: film, video, animation, sound, music, light, costume and puppets (shadow, rod, string, body and glove).

Kim Carpenter describes the theatrical form of TOI as a 'tableau vivant' but with more emotion. "My performers must include emotion...We are dealing with poetic theatre, and the poetic experience comes through the combination of sensory forces, through sound which is music, through voice and through images, pictures." A significant aspect of TOI productions is that they have all had an Australian composer working on them. Carpenter notes that the three main 'drivers' of the productions are the director/designer, the composer and the writer. Importantly he notes that they do not double up in the telling of the story. This helps to show the unique language style of Carpenter's productions. TOI tells stories in a wide range of ways not merely through the dialogue.

End of drama text

See next page

Question 1

(20 marks)

Designer

You are a member of the design team working to find an appropriate style for the Act One Prologue through the design of scenography **or** costume **or** lighting **or** sound.

- Describe, using dot points, your design vision for an appropriate style for the Act One Prologue. (6 marks)
- Illustrate and annotate how you would use the design principle of contrast to create a sense of time and place. (8 marks)

Marks will be awarded for:

- drama terminology and language (3 marks)
- communication skills using short answer forms. (3 marks)

You are required to answer this question using short answer form and to write within the spaces provided. If you require additional space, spare answer pages are provided at the end of this booklet.

Indicate your chosen designer role by placing a tick (✓) next to one of the following:

Scenography

Costume

Lighting

Sound

Work only in the space provided.

In your chosen designer role, illustrate and annotate how you would use the design principle of contrast to create a sense of time and place.

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See next page

Section Two: Australian drama

15% (30 Marks)

This section has **three (3)** questions. Answer **one (1)** question only.

Write your answer for Section Two in the **Blue Answer Booklet** provided. Indicate clearly which question is being answered.

Use extended answer form. Extended answers include, but are not limited to, conventional essay format. Include annotated sketches or diagrams if specified in the question or if appropriate to your answer.

Suggested working time: 45 minutes.

Answers must relate to **one** of the studied set texts below:

Set texts: Australian drama	
Matt Cameron: <i>Tears from a Glass Eye</i>	Hannie Rayson: <i>Inheritance</i>
Matt Cameron: <i>Ruby Moon</i>	Stephen Sewell: <i>The Blind Giant is Dancing</i>
Jane Harrison: <i>Rainbow's End</i>	Stephen Sewell: <i>Myth, Propaganda and Disaster in Nazi Germany and Contemporary America: A Drama in 30 Scenes</i>
Dorothy Hewett: <i>The Man from Mukinupin</i>	Version 1.0. <i>CMI: A Certain Maritime Incident</i>
Dorothy Hewett: <i>Nowhere</i>	Version 1.0. <i>Wages of Spin</i>
Jenny Kemp: <i>The Black Sequin Dress</i>	David Williamson: <i>Dead White Males</i>
Jenny Kemp: <i>Still Angela</i>	David Williamson: <i>Face to Face</i>
Justin Monjo and Nick Enright: <i>Cloudstreet</i>	
Nick Enright: <i>A Man with Five Children</i>	
Hannie Rayson: <i>Hotel Sorrento</i>	

Question 3

(30 marks)

Dramaturge

As a dramaturge you have been called to an early rehearsal of a production of one of the set texts to advise the actors on issues and themes of the text. The particular focus of this meeting is how to make a sense of Australian identity more accessible to a contemporary audience.

- Discuss briefly how the issues and themes of the set text present a sense of Australian identity. (4 marks)
- Describe in detail your advice to the actors on how to use relevant drama conventions to communicate significant experiences of being an Australian presented in the text. (6 marks)
- With close reference to a scene or section of the text, advise how the use of one relevant drama convention could shape contemporary audience understanding of Australian identity in the scene. (8 marks)

Make detailed reference, including quotations, to your set text to support your answer. Answer the question in the role specified.

Marks will be awarded for:

- justification and evidence from the set text (4 marks)
- drama terminology and language (4 marks)
- communication skills. (4 marks)

Question 4**(30 marks)****Manager**

Your production company has been successful in applying for a grant to stage one of the set texts from a fund for promoting Australian cultural values. As production manager you are running a meeting to consider how the budget will meet the artistic requirements of the grant.

- Present to the production team the arguments you made in the grant application why this set text would promote Australian cultural values. (4 marks)
- Outline the budget issues relating to venue, casting and scenography of this set text. (6 marks)
- Given the limited amount of money funded by the grant and with detailed reference to the text, present an argument for scenography being allocated the largest portion of the limited budget. (8 marks)

Make detailed reference, including quotations, to your set text to support your answer. Answer the question in the role specified.

Marks will be awarded for:

- justification and evidence from the set text (4 marks)
- drama terminology and language (4 marks)
- communication skills. (4 marks)

Question 5**(30 marks)****Actor**

You are an actor working on a performance of one of the set texts for a festival that focuses on the theme of *belonging – to someone else, a family, a social group or a society*. You are committed to using a combination of psychological and physical approaches to role and dramatic action.

- Identify how one character in the set text values their sense of belonging. (4 marks)
- Discuss as an actor how you would apply a combination of psychological and physical performance preparation processes to role and dramatic action to communicate a sense of belonging. (6 marks)
- With detailed reference to a significant scene or section in the play for your character, critically analyse how you would apply these processes to communicate that sense of belonging. (8 marks)

Make detailed reference, including quotations, to your set text to support your answer. Answer the question in the role specified.

Marks will be awarded for:

- justification and evidence from the set text (4 marks)
- drama terminology and language (4 marks)
- communication skills. (4 marks)

Section Three: World drama

15% (30 Marks)

This section has **three (3)** questions. Answer **one (1)** question only.

Write your answer for Section Three in the **Yellow Answer Booklet** provided. Indicate clearly which question is being answered.

Use extended answer form. Extended answers include, but are not limited to, conventional essay format. Include annotated sketches or diagrams if specified in the question or if appropriate to your answer.

Suggested working time: 45 minutes.

Answers must relate to **one** of the studied set texts below:

Set texts: World drama	
Samuel Beckett: <i>Waiting for Godot</i>	Kuo Pao Kun: <i>The Spirits Play</i>
Samuel Beckett: <i>Endgame</i>	Harold Pinter: <i>The Homecoming</i>
Bertolt Brecht: <i>Life of Galileo</i>	Harold Pinter: <i>Ashes to Ashes</i>
Bertolt Brecht: <i>Threepenny Opera</i>	William Shakespeare: <i>Macbeth</i>
Bertolt Brecht: <i>The Caucasian Chalk Circle</i>	William Shakespeare: <i>The Tempest</i>
Caryl Churchill: <i>Top Girls</i>	Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>
Caryl Churchill: <i>Mad Forest</i>	Tom Stoppard: <i>Arcadia</i>
Moisés Kaufman & Stephen Belber: <i>The Laramie Project</i>	Theatre Workshop: <i>Oh! What a Lovely War</i>
Kuo Pao Kun: <i>Descendants of the Eunuch Admiral</i>	

Question 6

(30 marks)

Actor

As an actor preparing for rehearsal of one of the set texts, you are focusing on the key aspects of your character's journey. The director has emphasised the need for you to communicate for an audience shifts in your character's objectives and throughline.

- Describe in detail your character's journey in the action of the play. (4 marks)
- Critically analyse two contrasting scenes or sections that show shifts in your character's objectives. (6 marks)
- With detailed reference to the two scenes or sections show how you would use aspects of movement to communicate your character's transformation. (8 marks)

Make detailed reference, including quotations, to your set text to support your answer. Answer the question in the role specified.

Marks will be awarded for:

- justification and evidence from the set text (4 marks)
- drama terminology and language (4 marks)
- communication skills. (4 marks)

Question 7**(30 marks)****Dramaturge**

The design team has identified a found space of performance for one of the set texts. As a dramaturge, you have been asked to advise designers whether the set text is more suited to a conventional theatre space or this particular found space of performance.

- Brief the designers on the use of spaces of performance in early productions of your set text. (4 marks)
- Outline in detail a suitable found space of performance that will communicate the sense of place of the set text. (6 marks)
- With detailed reference to the opening scene or section of the set text, present an argument for the use of the particular found space you have outlined rather than a conventional theatre space to best convey the sense of place in the set text. (8 marks)

Make detailed reference, including quotations, to your set text to support your answer. Answer the question in the role specified.

Marks will be awarded for:

- justification and evidence from the set text (4 marks)
- drama terminology and language (4 marks)
- communication skills. (4 marks)

Question 8**(30 marks)****Director**

A review of an earlier production of your set text said that the form and style was inappropriate to and confusing for the set text. As a director, you have decided to manipulate the elements of drama that you consider will clarify and emphasise the form and style you have chosen for the set text.

- Describe the form and style of the set text. (4 marks)
- Critically analyse how the form and style supports the overarching intended meanings of your chosen approach to the set text. (6 marks)
- With detailed reference to one scene or section of the set text, show how you would manipulate the elements of drama to communicate your chosen form and style. (8 marks)

Make detailed reference, including quotations, to your set text to support your answer. Answer the question in the role specified.

Marks will be awarded for:

- justification and evidence from the set text (4 marks)
- drama terminology and language (4 marks)
- communication skills. (4 marks)

Spare answer page for Section One only. Continuation of question _____

Indicate in the original answer space that your answer is continued on page 23.

ACKNOWLEDGEMENTS

Section One

Excerpts from: Tulloch, R., & Kuijer, G. (2009) *The book of everything: the play*, adapted by Richard Tulloch from the novel by Guus Kuijer. Sydney: Currency Press, pp. 1-2, 38-43.

Images

Page 3 Australian Stage Online. (2010). *The Book of Everything* [Promotional poster]. Retrieved 2010, from <http://www.australianstage.com.au/201001043091/reviews/sydney/the-book-of-everything-%7C-kim-carpenter-s-theatre-of-image-company-b.html>

Page 4 Lohr, Heidrun. (2010). Thomas and Mrs. van Amersfoort [Photograph]. Retrieved 2010, from <http://www.stagenoise.com/reviewsdisplay.php?id=396>

Page 5 Lohr, Heidrun. (2010). Thomas and Mother [Photograph]. Retrieved 2010, from http://concreteplayground.com.au/_snacks/wp-content/uploads/2010/01/Photo-by-Heidrun-Lohr-608x416.jpg

Website

Carpenter, Kim. (2010). Kim Carpenter's Theatre of Image [Images and text]. Retrieved 2010, from <http://www.theatreofimage.com.au/index.html>

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