



# Western Australian Certificate of Education Sample Examination, 2016

## Question/Answer Booklet

### DRAMA

Please place your student identification label in this box

Student Number: In figures

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In words

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### 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

Number of additional  
answer booklets used  
(if applicable):

#### *To be provided by the candidate*

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,  
correction fluid/tape, eraser, 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 WACE Drama examination consists of a written component and a practical (performance) component.

## Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested work time (minutes)	Marks available	Percentage of exam
Section One: Analysis and interpretation of a drama text Short answer	2	2	90	40	60
Section Two: Australian drama and world drama Extended answer	5	1	60	30	40
<b>Total</b>					100

## Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2016*. Sitting this examination implies that you agree to abide by these rules.
- Answer the questions according to the following instructions.

Write your answers for Section One and Section Two in the spaces provided in this Question/Answer Booklet.

Section One: In your short answers use lists, summaries, annotated sketches or diagrams, tables and graphic organisers where appropriate.

Section Two: Indicate clearly which question is being answered. In your extended answer use sequenced and structured paragraphs with topic sentences supported by evidence, lists, tables, annotated diagrams, graphic organisers, text references and/or justifications where appropriate.

- 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.
- Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.
  - Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
  - Continuing 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 the question that you are continuing to answer at the top of the page.

**See next page**

**Section One: Analysis and interpretation of a drama text****60% (40 Marks)**

This section has **two (2)** questions. Study the drama text and answer **both** of the questions that follow it.

Suggested working time: 90 minutes.

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**Drama text**

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*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

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**Characters**

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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)

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**Setting**

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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.

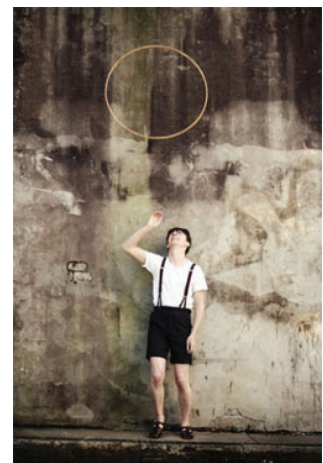
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**Style**

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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.

**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.

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 Script excerpts
 

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## 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 ritualised 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 recognise 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.

**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*.

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**End of script excerpts**

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**Contextual information**

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It may help you to know the following contextual information, which is taken from the 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.

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End of drama text

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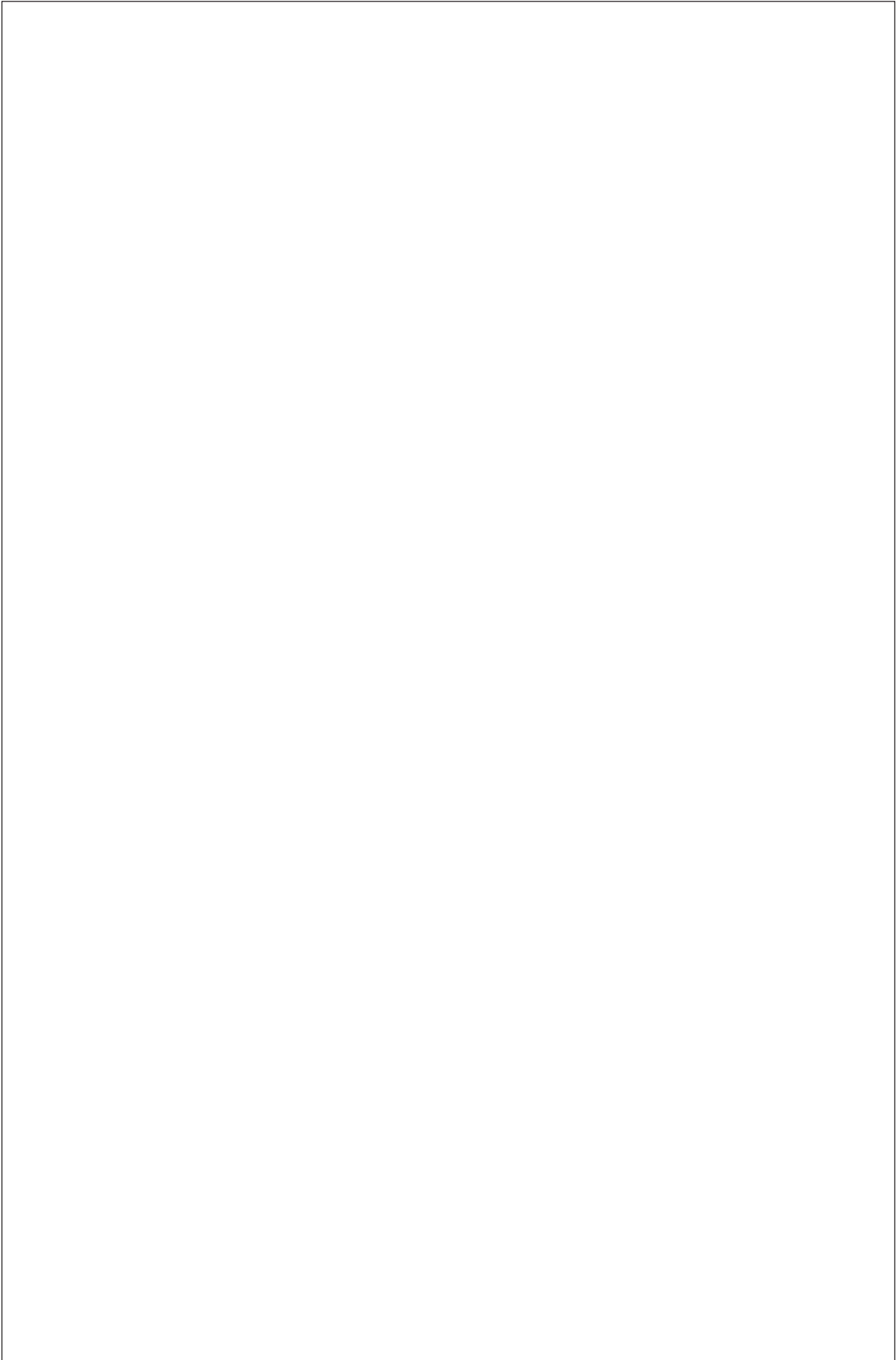
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**Section Two: Australian drama and world drama**

**40% (30 Marks)**

This section has **five (5)** questions. Answer **one (1)** question only.

Your response must be from the point of view of **one (1)** role and must refer to **one (1)** Australian drama set text and **one (1)** world drama set text. Candidates are required to use extended answer formats: sequenced and structured paragraphs with topic sentences supported by evidence, lists, tables, annotated diagrams, graphic organisers, text references and/or justifications.

Suggested working time: 60 minutes.

<b>Set texts: Australian drama</b>
Andrew Bovell: <i>When the Rain Stops Falling</i>
Matt Cameron and Tim Finn: <i>Poor Boy</i>
Wesley Enoch: <i>The Story of Miracles at Cookie's Table</i>
Michael Fitcher and Helen Howard: <i>A Beautiful Life</i>
Lally Katz: <i>Return to Earth</i>
Jenny Kemp: <i>Kitten</i>
Kit Lazaroo: <i>Asylum</i>
Louis Nowra: <i>Radiance</i>
Hannie Rayson: <i>Two Brothers</i>
Stephen Sewell: <i>Myth, Propaganda and Disaster in Nazi Germany and Contemporary America</i>
Alana Valentine: <i>Parramatta Girls</i>
Zen Zen Zo: <i>The Tempest (adaptation)</i>

<b>Set texts: World drama</b>
Samuel Beckett: <i>Endgame</i>
Bertolt Brecht: <i>The Resistible Rise of Arturo Ui</i>
Caryl Churchill: <i>Mad Forest</i>
Friedrich Dürrenmatt: <i>The Visit: a Tragicomedy</i>
Eugene Ionesco: <i>Rhinoceros</i>
Tracy Letts: <i>August: Osage County</i>
Bryony Lavery: <i>Beautiful Burnout</i>
Yasmina Reza: <i>God of Carnage</i>
William Shakespeare: <i>As You Like It</i>
Sophocles: <i>Antigone</i>
Thornton Wilder: <i>Our Town: A Play in Three Acts</i>
Brian Yorkey and Tom Kitt: <i>Next to Normal</i>

**Question 3****(30 marks)**

As dramaturge, you are focusing on dramatic action and performance spaces.

- Select a found theatre space for each set text and justify your choices. (6 marks)
- Discuss the challenges of adapting the dramatic action for each space. (10 marks)
- Provide detailed advice to the directors as to how dramatic action of each text can be adapted for audience. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

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

As director, you are focusing on characterisation and physical theatre.

- Select a convention of physical theatre you will use for developing characterisation in each set text and justify your choices. (6 marks)
- Analyse the impact of using a physical theatre approach on a character in each text. (10 marks)
- Describe in detail a rehearsal process you will use for each text to develop characterisation and relationships. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

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

As an actor, you are focusing on a text-based approach and role.

- Select a convention of a text-based approach you will use for each set text and justify your choices. (6 marks)
- Describe in detail how you will workshop voice to reflect your approach for each text. (10 marks)
- Analyse how you will use movement to communicate to an audience your particular text-based approach for each text. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

**Question 6****(30 marks)**

As scenographer, you have been asked to focus on visual elements and values.

- Select a visual element to highlight dramatic meaning in each set text and justify your choices. (You may select the same visual element for each set text **or** two different visual elements.) (6 marks)
- Discuss a value in each set text that you will emphasise. (10 marks)
- Describe in detail how you will use the visual elements to communicate these values to an audience. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

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

As sound designer, you have been asked to focus on forces and design principles.

- Select a force to reinterpret each set text and justify your choices. (You may select the same force for each set text **or** two different forces.) (6 marks)
- Analyse how the selected forces will influence dramatic meaning of each text. (10 marks)
- Describe in detail how you will apply a particular design principle for each text to communicate these forces in performance. (10 marks)

Marks will be awarded for use of communication forms and skills. (4 marks)

**End of questions**









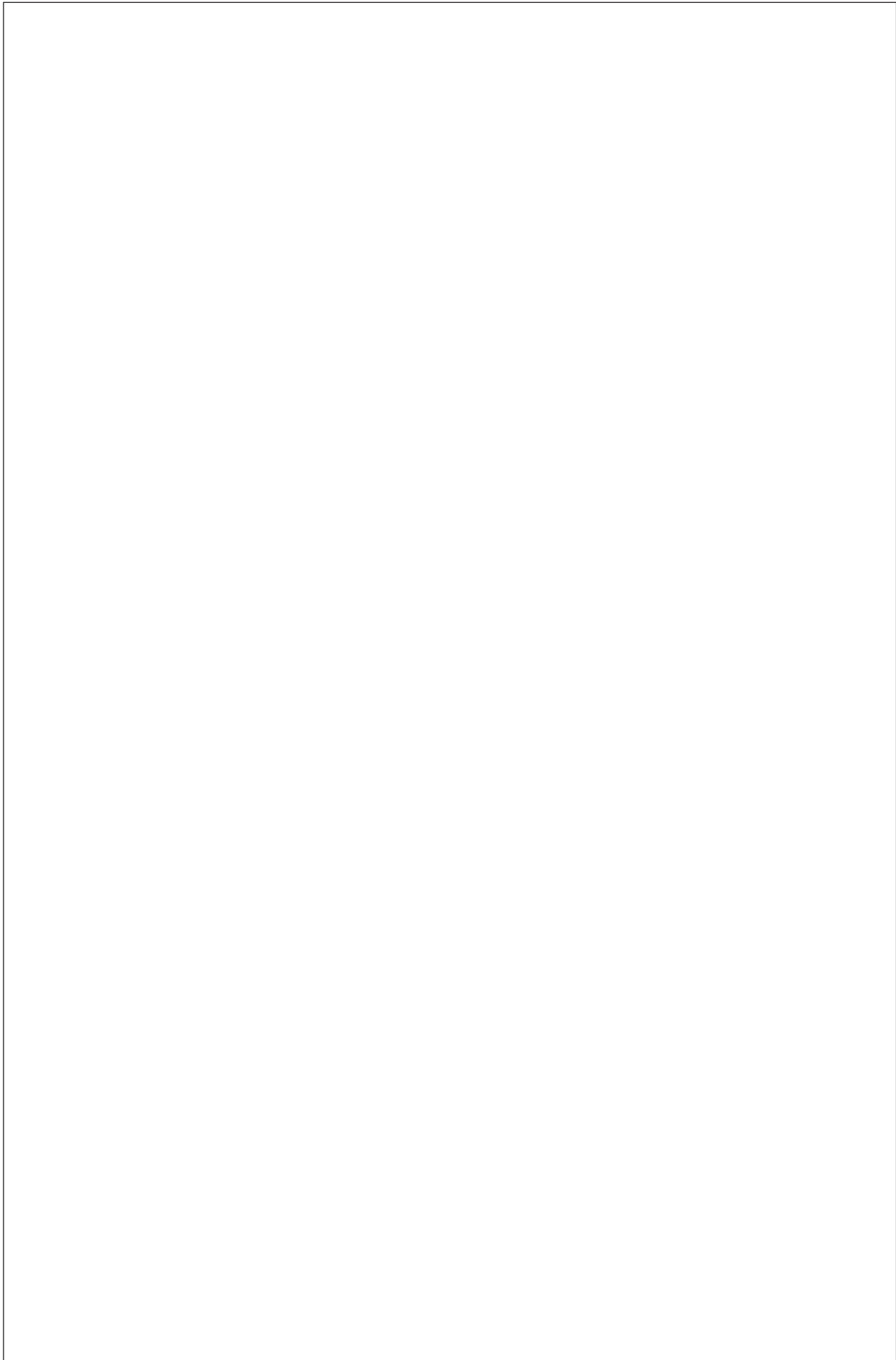
























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Additional working space

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## ACKNOWLEDGEMENTS

### Section One

Script excerpt: Tulloch, R. (2009). *The Book of Everything: The play*. Strawberry Hills, NSW: Currency Press, pp. 1–2, 38–43.

First image: Theatre of Image. (2010). [*The Book of Everything* promotional poster]. Retrieved February, 2014, from [www.australianstage.com.au/201001043091/reviews/sydney/the-book-of-everything-%7C-kim-carpenter-s-theatre-of-image-company-b.html](http://www.australianstage.com.au/201001043091/reviews/sydney/the-book-of-everything-%7C-kim-carpenter-s-theatre-of-image-company-b.html)

Second image: Lohr, H. (2010). [Image of Thomas and Mrs van Amersfoort from *The Book of Everything*]. Retrieved February, 2014, from [www.stagewise.com/reviewsdisplay.php?id=396](http://www.stagewise.com/reviewsdisplay.php?id=396)

Third image: Lohr, H. (2010). [Image of Thomas and his mother from *The Book of Everything*]. Retrieved February, 2014, from <http://sydney.concreteplayground.com.au/event/921/the-book-of-everything.htm>

Contextual information (paragraphs 2 & 3): Theatre of Image. (2012). *Kim Carpenter's Theatre of Image* (Description). Retrieved February, 2014, from <http://theatrenetwork.com/ads/kim-carpenters-theatre-of-image/>

Contextual information (paragraph 4): Theatre of Image. (n.d.). *Teachers*. Retrieved February, 2014, from [www.theatreofimage.com.au/teachers.html](http://www.theatreofimage.com.au/teachers.html)

Contextual information (Performance style): Theatre of Image. (2010). *Teachers: Performance style*. Retrieved February, 2014, from [www.theatreofimage.com.au/teachers.html](http://www.theatreofimage.com.au/teachers.html)

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