



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	24 th September 2020
TIME:	9:00 a.m. to 11:35 a.m.

THEATRE EVENTS, PRACTITIONERS, AND HISTORY

Answer any THREE questions in essay form.

Answer all questions in English.

Start each answer on a separate page.

Write the question number of each answer in the left margin.

Questions carry equal marks.

1. What relationship did Greek tragedy have with the society and culture of the time? Answer by referring to the political, cultural and religious systems of Ancient Greece.
2. How did the theatre in the Renaissance differ from that of previous epochs? Discuss the developments and innovations that made the theatre of this period stand out in theatre history.
3. What did Grotowski mean by "poor theatre"? Give some concrete examples from his work with actors and performances.
4. What do you consider as Stanislavski's legacy to the theatre?

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	29 th September 2020
TIME:	9:00 a.m. to 10:50 a.m.

SECTION A: LIVE THEATRE EVALUATION

Candidates are reminded to insert the following information:

- **Title of Performance**
- **Venue of Performance**
- **Date of Performance**

Choose ONE of the following questions and answer in essay form:

1. Discuss the use or non-use of three of these elements in the production you have watched:
 - Physical work
 - Light
 - Scenography
 - Costumes
2. What criteria does one use to evaluate a performance? Apply these to a performance that you have watched.

Questions continue on next page

SECTION B: Text-to-Stage Realisation

As a performer, discuss how you would deal with **ONE** of the extracts below and communicate it to an audience through performance. You should use examples from the extract to support your ideas, and your answer should make reference to the performance text as a whole.

In your answer you may refer to the following aspects:

- the physical and vocal characteristics of key roles, characters, or personae;
- visual and non-verbal elements of the text;
- design aspects and staging strategies;
- mood and atmosphere generated by the text;
- performance style and theatrical devices;
- relationship between actors and audience.

(Total: 25% of the global mark)

Extract 1***Waiting for Godot* — Samuel Beckett**

VLADIMIR: Ah yes, the two thieves. Do you remember the story?

ESTRAGON: No.

VLADIMIR: Shall I tell it to you?

ESTRAGON: No.

5 **VLADIMIR:** It'll pass the time. (*Pause.*) Two thieves, crucified at the same time as our Saviour. One—

ESTRAGON: Our what?

VLADIMIR: Our Saviour. Two thieves. One is supposed to have been saved and the other... (*he searches for the contrary of saved*) ... damned.

10 **ESTRAGON:** Saved from what?

VLADIMIR: Hell.

ESTRAGON: I'm going. (He does not move.)

15 **VLADIMIR:** And yet ... (*pause*) ... how is it –this is not boring you I hope– how is it that of the four Evangelists only one speaks of a thief being saved. The four of them were there – or thereabouts – and only one speaks of a thief being saved. (*Pause.*) Come on, Gogo, return the ball, can't you, once in a way?

ESTRAGON: (*with exaggerated enthusiasm*). I find this really most extraordinarily interesting.

VLADIMIR: One out of four. Of the other three, two don't mention any thieves at all and the third says that both of them abused him.

20 **ESTRAGON:** Who?

VLADIMIR: What?

ESTRAGON: What's all this about? Abused who?

VLADIMIR: The Saviour.

ESTRAGON: Why?

25 **VLADIMIR:** Because he wouldn't save them.

ESTRAGON: From hell?

VLADIMIR: Imbecile! From death.

ESTRAGON: I thought you said hell.

VLADIMIR: From death, from death.

30 **ESTRAGON:** Well what of it?

VLADIMIR: Then the two of them must have been damned.

ESTRAGON: And why not?

VLADIMIR: But one of the four says that one of the two was saved.

ESTRAGON: Well? They don't agree and that's all there is to it.

35 **VLADIMIR:** But all four were there. And only one speaks of a thief being saved. Why believe him rather than the others?

ESTRAGON: Who believes him?
VLADIMIR: Everybody. It's the only version they know.
ESTRAGON: People are bloody ignorant apes.
40 *(He rises painfully, goes limping to extreme left, halts, gazes into distance off with his hand screening his eyes, turns, goes to extreme right, gazes into distance. Vladimir watches him, then goes and picks up the boot, peers into it, drops it hastily.)*
VLADIMIR: Pah! *(He spits. Estragon moves to center, halts with his back to auditorium.)*
45 **ESTRAGON:** Charming spot. *(He turns, advances to front, halts facing auditorium.)* Inspiring prospects. *(He turns to Vladimir.)* Let's go.
VLADIMIR: We can't.
ESTRAGON: Why not?
VLADIMIR: We're waiting for Godot.
50 **ESTRAGON:** *(despairingly.)* Ah! *(Pause.)* You're sure it was here?
VLADIMIR: What?
ESTRAGON: That we were to wait.
VLADIMIR: He said by the tree. *(They look at the tree.)* Do you see any others?
ESTRAGON: What is it?
55 **VLADIMIR:** I don't know. A willow.
ESTRAGON: Where are the leaves?
VLADIMIR: It must be dead.
ESTRAGON: No more weeping.
VLADIMIR: Or perhaps it's not the season.
60 **ESTRAGON:** Looks to me more like a bush.
VLADIMIR: A shrub.
ESTRAGON: A bush.
VLADIMIR: A—. What are you insinuating? That we've come to the wrong place?
ESTRAGON: He should be here.
65 **VLADIMIR:** He didn't say for sure he'd come.
ESTRAGON: And if he doesn't come?
VLADIMIR: We'll come back tomorrow.
ESTRAGON: And then the day after tomorrow.
VLADIMIR: Possibly.
70 **ESTRAGON:** And so on.
VLADIMIR: The point is—
ESTRAGON: Until he comes.
VLADIMIR: You're merciless.
ESTRAGON: We came here yesterday.
75 **VLADIMIR:** Ah no, there you're mistaken.
ESTRAGON: What did we do yesterday?
VLADIMIR: What did we do yesterday?
ESTRAGON: Yes.
VLADIMIR: Why ... *(Angrily.)* Nothing is certain when you're about.
80 **ESTRAGON:** In my opinion we were here.
VLADIMIR: *(looking round).* You recognize the place?
ESTRAGON: I didn't say that.
VLADIMIR: Well?
ESTRAGON: That makes no difference.
85 **VLADIMIR:** All the same ... that tree ... *(turning towards auditorium)* that bog ...
ESTRAGON: You're sure it was this evening?
VLADIMIR: What?
ESTRAGON: That we were to wait.
VLADIMIR: He said Saturday. *(Pause.)* I think.
90 **ESTRAGON:** You think.
VLADIMIR: I must have made a note of it. *(He fumbles in his pockets, bursting with miscellaneous rubbish.)*

ESTRAGON: (*very insidious*). But what Saturday? And is it Saturday? Is it not rather Sunday? (*Pause.*) Or Monday? (*Pause.*) Or Friday?

95 **VLADIMIR:** (*looking wildly about him, as though the date was inscribed in the landscape*). It's not possible!

ESTRAGON: Or Thursday?

VLADIMIR: What'll we do?

100 **ESTRAGON:** If he came yesterday and we weren't here you may be sure he won't come again today.

VLADIMIR: But you say we were here yesterday.

ESTRAGON: I may be mistaken. (*Pause.*) Let's stop talking for a minute, do you mind?

105 **VLADIMIR:** (*feebly*). All right. (*Estragon sits down on the mound. Vladimir paces agitatedly to and fro, halting from time to time to gaze into distance off. Estragon falls asleep. Vladimir halts finally before Estragon.*) Gogo! ... Gogo! ... GOGO! *Estragon wakes with a start.*

ESTRAGON: (*restored to the horror of his situation*). I was asleep! (*Despairingly.*) Why will you never let me sleep?

110 **VLADIMIR:** I felt lonely.

ESTRAGON: I had a dream.

VLADIMIR: Don't tell me!

ESTRAGON: I dreamt that—

VLADIMIR: DON'T TELL ME!

115 **ESTRAGON:** (*gesture toward the universe*). This one is enough for you? (*Silence.*) It's not nice of you, Didi. Who am I to tell my private nightmares to if I can't tell them to you?

VLADIMIR: Let them remain private. You know I can't bear that.

ESTRAGON: (*coldly.*) There are times when I wonder if it wouldn't be better for us to part.

VLADIMIR: You wouldn't go far.

120 **ESTRAGON:** That would be too bad, really too bad. (*Pause.*) Wouldn't it, Didi, be really too bad? (*Pause.*) When you think of the beauty of the way. (*Pause.*) And the goodness of the wayfarers. (*Pause. Wheedling.*) Wouldn't it, Didi?

VLADIMIR: Calm yourself.

Extract 2

***The Priests' Revolt* — Alfred Buttigieg (trans. Marco Galea)**

6. PINTO'S FUNERAL

The two knights carrying Pinto's coffin enter; Grandmaster Ximenes is in front, alongside Bishop Pellerano. The secular characters perform a mime and singing during the funeral.

SECULAR CHARACTERS: In Malta there was a grandmaster
5 You've never seen anyone spend faster
He lived a life of absolute luxury
The people had nothing but poverty

Pinto thought he was King Louis of France,
10 The Maltese workers with him had no chance,
They all suffered hunger, says the story,
While he was all wrapped in his glory.

With unemployment there was soon destitution
15 Not to mention that plague, prostitution
Robbery, fighting, murder, begging, we had it
Not even the rich were in credit

The priests closed both eyes to injustice
Many even joined in some bad practice
20 They got in debt to furnish their churches
But never had money to pay any purchase

So grab what you can, comrades, and skip work
Unite and live easy, don't be a jerk
Don't worry about screwing the government
You won't go to hell, this is just empowerment

The Knights drop the coffin to the ground. Bishop Pellerano gives the last rites and leaves. The Knights exit as well. Only Ximenes is left.

SECULAR CHARACTERS: *(going round Pinto's coffin)*
30 We've been more than thirty years in your clutches
Hoping you'll get sick, to see you in crutches,
We prayed for some sign, liked hearing you coughing
And we're really glad that you're in that coffin.

7. XIMENES BECOMES GRANDMASTER

The secular characters take out Pinto's body from the coffin. They are about to drag him across the floor when Ximenes stops them.

XIMENES: *(speaking calmly)* By dragging him across the street you won't achieve anything.
35 Pinto is dead and with him his kingdom is gone too. Let him rest in eternal peace.
He cannot harm you any more. Now that I will have the responsibility of being
grandmaster I want to repeat to you the oath that I've always given you, to help
you and to dedicate my life to improve your lives. From this moment I want to
40 show you that I don't give much importance to luxury or beautiful clothes. *(He takes off his luxurious coat and hands it to the people.)* So, friends, let's work
together and you'll see how we'll manage to build a new Malta.

The secular characters applaud, carry him on their shoulders and walk offstage shouting "Hail to Ximenes".

45 8. A CELEBRATION IN HONOUR OF GRANDMASTER XIMENES

Festive and happy scenes to celebrate Ximenes' appointment as grandmaster.

9. THE EDICT

Ximenes enters. All stop suddenly.

50 **XIMENES:** As a measure to increase food products, as from today the 14 of February 1773, I'm prohibiting hunting for wild rabbit and doves. This prohibition is valid for every person in Malta, of whatever, rank, state or condition. I repeat. This prohibition is valid for every person in Malta, of whatever, rank, state or condition. So that this order on hunting is observed I am prohibiting anyone to
55 keep guns or carry doves' nests or break their eggs, or destroy the vegetation that these animals eat. We remind you that this prohibition is valid for every person in Malta, of whatever rank, state or condition. Let no one break these rules because the punishment could be up to three years of hard work on the Order's galleys. Yet again, in case anyone didn't hear me, this prohibition is valid for every person in Malta, of whatever, rank, state or condition.

60 *Exits. All the others exit behind him complaining.*

10. PELLERANO'S REACTION TO THE EDICT

Pellerano enters in rage, followed by a clerk.

65 **PELLERANO:** Did he have to repeat that the prohibition applies to everyone four times? He did that to spite us; to hit at our religious immunity; he wants to challenge my authority.

CLERK: He's also buying large quantities of rabbits from Sicily, breeding them and setting them free.

PELLERANO: Oh no! He'll destroy all the crops in my fields.

70 **CLERK:** What will you give the poor if the rabbits destroy all your crops? They'll have nothing to eat. They'll starve. And for us, there's no more rabbit stew.

PELLERANO: And how will I be able to continue with my Christian mission if the rabbits destroy all my products? Where will I get the money I used to make from selling them? How will I feed my priests? How will I pay them? And after a whole day preaching the word of God and ministering to the poor and needy, how will these poor
75 priests relax if they won't be able to spend an hour hunting?

CLERK: And now when they need it most. Everyone knows how thefts, swearing and prostitution have increased.

80 **PELLERANO:** You're right. With this edict, Ximenes is jeopardising our holy mission. These rabbits are a pest; if you don't keep them in control you've had it. Then, I'll be impoverished because they'll destroy everything I have. How can I go on with my Christian mission without money? Write this down. I won't let this Ximenes interfere with my affairs. Write down.

Extract 3

Love and Information - Caryl Churchill

SECRET

Please please tell me
no
please because I'll never
don't ask don't ask
5 I'll never tell
no
no matter what
it's not I'd die before I told
it's not you telling, even if you didn't
10 I wouldn't
it's you knowing it's too awful I can't
but tell me
no
because of you don't there's this secret between us
15 stop it
if there's this secret we're not
please
we're not close any more and we can't ever
but nobody knows everything about
20 yes but a big secret like this
it's not such a big
then tell me
will you stop it's big because you won't tell me
no I won't.
25 Is it something you've
don't start guessing
or something you want to
please
or you've seen or heard or know or
30 please
and if it's something you've done is it a crime or a sin or
just embarrassing because whichever
no I don't want you to know.
All right.
35 All right I'll tell you
you don't have to
I'll tell you
yes tell me because I'll never
it's not that
40 tell me because I'll always
all right I'm telling you.
Tells in a whisper.
No
yes
45 no

I warned you
but that's
yes
oh no that's
50 yes
how could you
I did.
Now what? now what? now what?

55 **CENSUS**

Why do they need to know all this stuff?
They're doing research. It guides their policy. They use it to help people.
They use it to sell us things we don't want.
No that's the people who phone up. I don't answer any of their questions. I just say No thank
60 you, there's no need to swear at them.
I've made a mess of it now anyway.
You'll get into trouble if you don't do it.
They won't know.
They know you exist.

65 **FAN**

Love him so much
love him more than you
I'd jump out of the window
eat fire
70 cut off my head
eat dogshit
kill my mother
eat catfood
yeuch

75 just to touch him
just to tell him
just to see him
just to have him see me.

He was born at ten past two in the morning and I was born at two past ten

80 how do you know?
Mum says
two past ten
she said just after ten so that's two
that isn't two

85 it is two
anyway he was born on Tuesday and I was born on
Wednesday and you were only born on Friday
that's stupid.

His favourite colour's blue

90 favourite food's chilli
favourite holiday was in Bermuda
what's his favourite smell?

Roses
you're making that up

95 well what?
I'm asking you
you don't know
I'm asking you
you don't know do you go on tell me
100 you tell me
I don't know you tell me
all right I don't know so we've got to find out
you mean neither of us know?
It's all right we'll find out
105 I can't believe neither of us
it's in here somewhere
I know I used to know
wait
is it chicken?
110 wait
you can't find it
I can't
you're not looking properly
I can't find it
115 here let me
you can't find it
wait
see you can't
What are we going to do?
120 we've got to know
I won't be able to sleep
what are we going to do?