



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	4 th October 2021
TIME:	4:00 p.m. to 6:35 p.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. How did the theatre building in ancient Greece determine the staging of performance and how did it reflect Greek society?
2. Choose an aspect of religious drama in the Middle Ages from this list: space, text, actor; and discuss it in relation to medieval society, giving concrete examples.
3. Discuss the importance that Jerzy Grotowski gave to the body in his work on the actor.
4. How does the work produced by playwrights reflect the society in which they live? Focus your answer on **THREE** playwrights of your choice.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	5 th October 2021
TIME:	4:00 p.m. to 5:50 p.m.

SECTION A: LIVE THEATRE EVALUATION

Candidates are reminded to insert the following information:

a. If performance was watched live in the same space as the performers.

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

OR

b. If the performance was watched through another medium and not in the same space as performers.

- **Title of Performance**
- **Medium through which performance was viewed: Television/Youtube/Theatre Company Website/Other (Please State)**
- **Date performance was viewed (Month and Year may suffice)**

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

1. Discuss the use of **THREE** of these elements in the production you have watched:
 - Movement
 - Space
 - Sound
 - Costumes

2. What did you feel that the performer/s was/were trying to communicate through their work? Evaluate critically the methods that were used to achieve this.

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)

Passage continues on next page

Extract 1

Love and Information – Caryl Churchill

IRRATIONAL

Is an irrational number real?

It's real to me.

But can you have an irrational number of oranges?

Not as things stand, no.

5 I'm not comfortable with the whole idea.

There was someone called Hippiasus in Greek times who found out about the diagonal of a square and they drowned him because no one wanted to know about things like that.

Like what?

Numbers that make you uncomfortable and don't relate to oranges.

10 I can see how they might want to do that.

Drown him?

Maybe he should have kept quiet about it if he knew they couldn't stand it.

Is that what you do?

AFFAIR

I don't know if I should tell you.

15 What?

But you're my friend more than she is.

What is it?

What do you think yourself? is it better to know things or not to know things? Is it better just to let things be the way you think they are, the way they are really because

20 if someone tells you something that might change everything and do you want that? Do you think it's interfering or is it what a friend ought to do?

You're going to have to tell me now, you know that.

But some people might say you shouldn't say anything because you might not want to hear anything against your best friend but I do keep seeing them together and last

25 night I was having a drink with her after work and he just sort of turned up and after a bit they left together, they hardly bothered to come up with a story, I just wondered. I'm probably imagining things and I shouldn't put ideas into your head because it may all be perfectly all right, I'm sorry maybe I should have kept quiet, oh dear, I've told you now.

They're having an affair.

30 They are? you know that? you knew that?

I've known that quite a while.

How long?

Three years.

And you're ok with it?

35 Yes it's all ok. Thanks though.

MOTHER

While Mum's out

what?

I've something to tell you

ok

- 40 so you need to look at me
I'm listening
I need to feel you're really paying attention
I can pay attention and do other things at the same time, I'm not brain-dead, I can see and
hear and everything
- 45 will you listen?
I'm listening, fuck off. Is this going to take long?
Don't pay attention then, I'm just telling you, you might like to know Mum's not your mother,
I'm your mother, Mum's your nan, ok? Did you listen
to that?
- 50 Does Mum know you're telling me?
I just decided.
Are we going to tell her you told me?
I don't know. Do you think?
Why didn't she say before, she doesn't want me to know, she's going to go crazy
- 55 it'll be ok
it's not my fault, she can't blame me for knowing
it'll be ok, I'll tell her I told you, it's my fault.
How old were you, wait, thirteen. You were thirteen? Thirteen.
Yes, that's why.
- 60 It's probably better than not being born.
That's what I thought, I thought you'd like to be born.
Who's my dad then?
I didn't see him any more, he went to a different school. He was twelve.
I don't think I feel like you're my mum though. I don't have a sister, I don't like that. Do you
want me to feel different about you?
- 65 I just didn't want it to be something I could never say.
I'd like it if everything could go on like it was.
You mean not tell Mum?
Do we have to?
- 70 But then you'd have something you could never say
I've got a stomach ache.
I don't care if she goes crazy.
So long as it's you she goes crazy with.
I can tell her to leave you alone because I'm your mum.
- 75 I don't think that works.

FIRED

- You shouldn't fire people by email.
You can't come bursting in here and shouting.
I'm just saying it needs to be face to face.
I'm sorry, I do appreciate, but I'm busy at the moment, if you could
- 80 I need to be looked in the eye and you say you're firing me
redundancy isn't
just say it to my face, you're fired, just say it, you're a coward you can't say it
why don't you speak to my p.a. and make an appointment
just say it, you're fired, just say it

Please turn the page.

EXTRACT 2***Waiting for Godot – Samuel Beckett***

*A country road. A tree.
Evening.*

Estragon, sitting on a low mound, is trying to take off his boot. He pulls at it with both hands, panting.

5 *He gives up, exhausted, rests, tries again.*

As before.

Enter Vladimir.

ESTRAGON: *(giving up again).* Nothing to be done.

10 **VLADIMIR:** *(advancing with short, stiff strides, legs wide apart).* I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. *(He broods, musing on the struggle. Turning to Estragon.)* So there you are again.

ESTRAGON: Am I?

VLADIMIR: I'm glad to see you back. I thought you were gone forever.

15 **ESTRAGON:** Me too.

VLADIMIR: Together again at last! We'll have to celebrate this. But how? *(He reflects.)* Get up till I embrace you.

ESTRAGON: *(irritably).* Not now, not now.

VLADIMIR: *(hurt, coldly).* May one inquire where His Highness spent the night?

20 **ESTRAGON:** In a ditch.

VLADIMIR: *(admiringly).* A ditch! Where?

ESTRAGON: *(without gesture).* Over there.

VLADIMIR: And they didn't beat you?

ESTRAGON: Beat me? Certainly they beat me.

25 **VLADIMIR:** The same lot as usual?

ESTRAGON: The same? I don't know.

VLADIMIR: When I think of it . . . all these years . . . but for me . . . where would you be . . . *(Decisively.)* You'd be nothing more than a little heap of bones at the present minute, no doubt about it.

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

VLADIMIR: *(gloomily).* It's too much for one man. *(Pause. Cheerfully.)* On the other hand what's the good of losing heart now, that's what I say. We should have thought of it a million years ago, in the nineties.

ESTRAGON: Ah stop blathering and help me off with this bloody thing.

35 **VLADIMIR:** Hand in hand from the top of the Eiffel Tower, among the first. We were respectable in those days. Now it's too late. They wouldn't even let us up. *(Estragon tears at his boot.)* What are you doing?

ESTRAGON: Taking off my boot. Did that never happen to you?

40 **VLADIMIR:** Boots must be taken off every day, I'm tired telling you that. Why don't you listen to me?

ESTRAGON: *(feebly).* Help me!

VLADIMIR: It hurts?

ESTRAGON: *(angrily).* Hurts! He wants to know if it hurts!

45 **VLADIMIR:** *(angrily).* No one ever suffers but you. I don't count. I'd like to hear what you'd say if you had what I have.

ESTRAGON: It hurts?

VLADIMIR: *(angrily).* Hurts! He wants to know if it hurts!

ESTRAGON: *(pointing).* You might button it all the same.

VLADIMIR: *(stooping).* True. *(He buttons his fly.)* Never neglect the little things of life.

50 **ESTRAGON:** What do you expect, you always wait till the last moment.

VLADIMIR: *(musingly).* The last moment . . . *(He meditates.)* Hope deferred make the something sick, who said that?

ESTRAGON: Why don't you help me?

55 **VLADIMIR:** Sometimes I feel it coming all the same. Then I go all queer. (*He takes off his hat, peers inside it, feels about inside it, shakes it, puts it on again.*) How shall I say? Relieved and at the same time . . . (*he searches for the word*) . . . appalled. (*With emphasis.*) AP-PALLED. (*He takes off his hat again, peers inside it.*) Funny. (*He knocks on the crown as though to dislodge a foreign body, peers into it again, puts it on again.*) Nothing to be done. (*Estragon with a supreme effort succeeds in pulling off his boot. He peers inside it, feels about inside it, turns it upside down, shakes it, looks on the ground to see if anything has fallen out, finds nothing, feels inside it again, staring sightlessly before him.*) Well?

ESTRAGON: Nothing.

VLADIMIR: Show me.

65 **ESTRAGON:** There's nothing to show.

VLADIMIR: Try and put it on again.

ESTRAGON: (*examining his foot*). I'll air it for a bit.

VLADIMIR: There's man all over for you, blaming on his boots the faults of his feet. (*He takes off his hat again, peers inside it, feels about inside it, knocks on the crown, blows into it, puts it on again.*) This is getting alarming. (*Silence. Vladimir deep in thought, Estragon pulling at his toes.*) One of the thieves was saved. (*Pause.*) It's a reasonable percentage. (*Pause.*) Gogo.

ESTRAGON: What?

VLADIMIR: Suppose we repented.

75 **ESTRAGON:** Repented what?

VLADIMIR: Oh . . . (*He reflects.*) We wouldn't have to go into the details.

ESTRAGON: Our being born? *Vladimir breaks into a hearty laugh which he immediately stifles, his hand pressed to his pubis, his face contorted.*

VLADIMIR: One daren't even laugh any more.

80 **ESTRAGON:** Dreadful privation.

VLADIMIR: Merely smile. (*He smiles suddenly from ear to ear, keeps smiling, ceases as suddenly.*) It's not the same thing. Nothing to be done. (*Pause.*) Gogo.

ESTRAGON: (*irritably*). What is it?

VLADIMIR: Did you ever read the Bible?

85 **ESTRAGON:** The Bible . . . (*He reflects.*) I must have taken a look at it.

VLADIMIR: Do you remember the Gospels?

ESTRAGON: I remember the maps of the Holy Land. Coloured they were. Very pretty. The Dead Sea was pale blue. The very look of it made me thirsty. That's where we'll go, I used to say, that's where we'll go for our honeymoon. We'll swim. We'll be happy.

Please turn the page.

Extract 3

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

THE PROTEST

RECTOR: Honourable members of the audience, on this last note, we come to the end of our performance. We hope that you've enjoyed yourselves and that you liked tonight's play. Next year, God willing, we'll be able to perform a work of the same kind. In fact, we're already planning a play based on the shipwreck of St. Paul on Malta. Before you go home,
5 I'd like you to remain seated for a while because I have a surprise for you that probably none of you were expecting.

All the actors enter singing. The Rector stops suddenly. The actors surround the Rector while they're singing.

ACTORS: You should be careful what to believe. Better
10 forget everything before you leave. Don't take any notice of what the Rector says He's a real bastard in many ways. (*pointing to the Rector*) His aim was to make friends up above And he used us students sure enough.
15 In reality he brought you here Because he had a belief to share For him Ximenes brought us hell In twenty years nothing went well, While de Rohan who came just after
20 Saved us quickly from this disaster. So we decided to call his bluff Of all these lies we've had enough.

RECTOR: That's not true. They are trying to show me in a bad light. (*nervous, smiling to the audience*) Don't listen to them, gentlemen. They're still young. They like a joke. They don't
25 realise that in future they'll be God's ministers.

Bishop Labini bursts out laughing. The actors turn to him. The Rector tries to stop them.

ACTORS: You should be careful what to believe
Better forget everything before you leave.
30 And don't take heed of that piece of shit As Bishop of Malta he's been quite a hit. We've even given him our best chair Waiting for the truth we all came to hear So it's to no avail that he tries To convince us he's with us, it's all lies
35 It's clear as crystal from what he said, That he thinks as a foreigner, he's not Maltese-bred. It was Ċetta the cook who called his shame And for this the Rector was to blame.

LABINI: What is this? I cannot continue listening to all this. I'm walking out. (*stands up and starts walking*) But this will not end here, Rector. Tomorrow, I want to see you in my office!
40

RECTOR: *(walking behind him)* Don't believe them, Monsignor. They're trying to pull your leg... deceive us.

ACTORS: You should be careful what to believe
Better forget everything before you leave.
45 The present Grandmaster should not be believed
Falsehood is his religion, lies his creed.

RECTOR: Out!

ACTORS: Today he's out begging in faraway Russia
After trying all Europe from France to Prussia.

50 *The Rector goes out.*

So forget the impression that the Rector gave
It's just that to the Order he's a slave
The Knights have pushed him to one side
They have no time for him, for all his pride
55 So we might as well tell him, loud and clear
That his power's over, he need not cheer.
So be prepared to run for cover,
The Knights' rule in Malta will soon be over.

MANNARINO ENDS THE PERFORMANCE

60 *The Rector enters with a man dressed as a priest. The Actors stop suddenly as soon as they realise that the priest is none other than Don Gejtanu Mannarino himself, who has now grown old, after twenty years in prison. When they recover from their shock, they start applauding.*

RECTOR: Honourable members of the audience, I have the pleasure to present you Don Gejtanu Mannarino himself. Don't be deceived, he's no actor. This is Don Gejtanu Mannarino himself, who led the priests in the revolt. Don Mannarino has kindly accepted to be with us, just a few days after coming out of prison, to bring this performance to a conclusion. Honourable members of the audience, I leave you with Don Mannarino.
65 *(applauds)*

MANNARINO: Honourable members of the audience, twenty years have passed since the uprising of the priests, and had it not been for the efforts made by the Rector and the Seminarians to re-enact this story, maybe everything would be forgotten. However, I wouldn't like to speak about tonight's performance, I leave it to you to judge. Everyone has the right to form his own opinion about it.

75 I'll tell you only what I learned from the revolt. I feel, as a Maltese, that our fight is not against those who rule us, because there's not much to choose between one master and another. I believe that our fight is against ourselves, each one of us against himself. Why are we always insulted, treated like dung, ordered about? Because there's no unity between us, that's why. Because we do not help each other, because we do not consider our brothers' battles as our own, because everyone does what is good for himself only,
80 because there's always someone who takes advantage of the situation... When will we learn that unity gives us force because we would not have to fight alone? It's not enough to say, 'Things will be all right now. We have a kind grandmaster'. However kind the grandmaster is, we still have to show him that we're ready for him if one day he decides to treat us badly. So, if we don't let this change take place inside us and be united, we'll
85 remain as we are; begging for what is ours by right, being thankful for scraps of food that are thrown at us from the masters' table.

Passage continues on next page.

90 If we remain like this we can fight a thousand battles: we'll lose them all. Whoever respects himself just a little bit does not sell his principles according to the situation. And if you find some bishop or some grandmaster who tries to frighten you, don't be silent if you know you're right. Use your mouths to speak up and not to make yourselves liked or to betray your friends.

One last thing. Don't heed those who remind you of Pinto and Ximenes' times to tell you how bad we were then. Those were different times. Whoever speaks like this, is doing so to make you forget the present. Stop living in the past and dreaming about the future.

95 I end by thanking you for the applause you're about to give me (*applause*) and by reminding you that applauding never changed anything.

The Actors applaud.

RECTOR: And that brings us to the end of our performance for tonight. I'd like to close by thanking Grandmaster De Rohan, who authorised us to perform this work; Monsignor Bishop Labini who accepted our invitation although he was possibly a little disappointed towards the end; I mustn't forget my novices who I believe acted competently in spite of all their limitations; Don Gejtanu Mannarino himself who has remained an idealist to this day and who has showed us that twenty years of prison have taught him nothing because he still has faith in the Maltese people; and finally, I'd like to thank you, members of the audience, for honouring us with your presence. Thank you.

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