



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	24 th May 2022
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. Compare and contrast **TWO** classic Greek plays that deal with women or in which women are main characters. Evaluate how the female image is projected in the plays of your choice, and what does this tell us about the socio-political context of the time?
2. Discuss how *Commedia dell'Arte* managed to continue existing strongly for centuries and oppose the authoritative resistance of censorship. Give examples to sustain your answer.
3. Realism and Naturalism brought about major developments in the theatre, especially in areas such as theatre architecture and scenography, the actor's craft, directors, and playwrights. Discuss these developments, giving relevant examples as necessary from plays you have studied.
4. "No-one since Stanislavski, has investigated the nature of acting... as deeply and completely as Grotowski" (Peter Brook in his preface to *Towards a Poor Theatre*). Discuss this statement with close reference to the work of Stanislavski and Grotowski.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	26 th May 2022
TIME:	9:00 a.m. to 10:50 a.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. Give a detailed reaction to a performance that you watched recently. Pay specific attention to elements such as spectator-audience proxemics, soundscape, light design, set design, acting style.
2. With close reference to a performance you watched recently, discuss the different levels of meaning that you perceived. Reflect upon which aspects of the meaning that you perceived were intentionally structured by the performers and director, and which constituted levels of meaning which you perceived based on your own individual response to the performance.

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

ESTRAGON: Let's hang ourselves immediately!

VLADIMIR: From a bough? (*They go towards the tree.*) I wouldn't trust it.

ESTRAGON: We can always try.

VLADIMIR: Go ahead.

5 **ESTRAGON:** After you.

VLADIMIR: No no, you first.

ESTRAGON: Why me?

VLADIMIR: You're lighter than I am.

ESTRAGON: Just so!

10 **VLADIMIR:** I don't understand.

ESTRAGON: Use your intelligence, can't you?
(*VLADIMIR uses his intelligence.*)

VLADIMIR: (*finally*). I remain in the dark.

ESTRAGON: This is how it is. (*He reflects.*) The bough . . . the bough . . . (*Angrily.*)

15 **ESTRAGON:** Use your head, can't you?

VLADIMIR: You're my only hope.

ESTRAGON: (*with effort*). Gogo light—bough not break—Gogo dead. Didi heavy—
bough break—Didi alone. Whereas—

VLADIMIR: I hadn't thought of that.

20 **ESTRAGON:** If it hangs you it'll hang anything.

VLADIMIR: But am I heavier than you?

ESTRAGON: So you tell me. I don't know. There's an even chance. Or nearly.

VLADIMIR: Well? What do we do?

ESTRAGON: Don't let's do anything. It's safer.

25 **VLADIMIR:** Let's wait and see what he says.

ESTRAGON: Who?

VLADIMIR: Godot.

ESTRAGON: Good idea.
VLADIMIR: Let's wait till we know exactly how we stand.
30 **ESTRAGON:** On the other hand it might be better to strike the iron before it freezes.
VLADIMIR: I'm curious to hear what he has to offer. Then we'll take it or leave it.
ESTRAGON: What exactly did we ask him for?
VLADIMIR: Were you not there?
35 **ESTRAGON:** I can't have been listening.
VLADIMIR: Oh . . . Nothing very definite.
ESTRAGON: A kind of prayer.
VLADIMIR: Precisely.
ESTRAGON: A vague supplication.
40 **VLADIMIR:** Exactly.
ESTRAGON: And what did he reply?
VLADIMIR: That he'd see.
ESTRAGON: That he couldn't promise anything.
VLADIMIR: That he'd have to think it over.
45 **ESTRAGON:** In the quiet of his home.
VLADIMIR: Consult his family.
ESTRAGON: His friends.
VLADIMIR: His agents.
ESTRAGON: His correspondents.
50 **VLADIMIR:** His books.
ESTRAGON: His bank account.
VLADIMIR: Before taking a decision.
ESTRAGON: It's the normal thing.
VLADIMIR: Is it not?
55 **ESTRAGON:** I think it is.
VLADIMIR: I think so too.
Silence.
ESTRAGON: (*anxious*). And we?
VLADIMIR: I beg your pardon?
60 **ESTRAGON:** I said, And we?
VLADIMIR: I don't understand.
ESTRAGON: Where do we come in?
VLADIMIR: Come in?
ESTRAGON: Take your time.
65 **VLADIMIR:** Come in? On our hands and knees.
ESTRAGON: As bad as that?
VLADIMIR: Your Worship wishes to assert his prerogatives?
ESTRAGON: We've no rights any more?
(Laugh of VLADIMIR, stifled as before, less the smile.)
70 **VLADIMIR:** You'd make me laugh if it wasn't prohibited.
ESTRAGON: We've lost our rights?
VLADIMIR: (*distinctly*). We got rid of them.
(Silence. They remain motionless, arms dangling, heads sunk, sagging at the knees.)

Passage continues on next page.

75 **ESTRAGON:** (*feebly*). We're not tied? (*Pause.*) We're not—
VLADIMIR: Listen!
(*They listen, grotesquely rigid.*)

ESTRAGON: I hear nothing.
VLADIMIR: Hsst! (*They listen. Estragon loses his balance, almost falls. He clutches the
80 arm of VLADIMIR, who totters. They listen, huddled together.*) Nor I.
(*Sighs of relief. They relax and separate.*)

ESTRAGON: You gave me a fright.
VLADIMIR: I thought it was he.
ESTRAGON: Who?

85 **VLADIMIR:** Godot.
ESTRAGON: Pah! The wind in the reeds.
VLADIMIR: I could have sworn I heard shouts.
ESTRAGON: And why would he shout?
VLADIMIR: At his horse.
90 (*Silence.*)

Extract 2

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

1. THE POVERTY OF THE MALTESE

MANNARINO: *(addressing Pinto who is not present)* Grandmaster Manoel Pinto de Fonseca, how can you remain silent when faced with all this. Take a walk out of your luxurious palace and walk around the streets of Valletta; walk a bit further, go into the villages and hear with your own ears the grumbling that's going on about you.

5

MAN 1: *(pulling his leg)* Don't let your head grow too big, your majesty, 'cause it will explode.

MAN 2: You could almost be a French Emperor.

10

WOMAN 1: Be careful where to tread, o great king, or you will get your shoes dirty in this mud.

WOMAN 2: Walk carefully, or you might tread into some pothole and ruin your clothes.

WOMAN 1: Don't go out in the streets too much or a cloud of dust might get into your eyes...

15

WOMAN 2: *(vulgarly)* Then you will not see me properly, lying in front of you, waiting for someone like you to keep me happy in his wrinkled arms ... and with a little money.

Bishop Labini grimaces; the actors smile.

WOMAN 1: Look at my poor sister, she was a most beautiful girl, now she's ended up selling her body.

20

The actors' voices become harsher.

MAN 1: We're sick of this poverty, eating barley and carobs...

MAN 2: And you enjoying the crystal chandeliers and the paintings you stole from the Jesuits.

MAN 1: We drown in the mud and you feast on Malta's coffers.

25

MAN 2: We're tired of sending our wives to forage in the rubbish bins outside the Knights'houses.

MAN 1: You're living off the earth's riches, and we have to beg for a piece of bread.

WOMAN 1: I wish I could belong to one man and not to every knight who roams the streets

30

(lets herself fall into the arms of MAN 2).

MAN 1: We want back all the money you squandered.

MAN 2: We want back every penny we had saved in the grain bank.

WOMAN 2: We want food for our children.

WOMAN 1: We want work for our husbands.

35

WOMAN 2: We want decent houses to live in.

MAN 1: We want to buy grain at a reasonable price.

MAN 2: We want a reduction in taxes.

MAN 1: We want to have a say in ruling our country.

MAN 2: We want you to step down to make place for a younger grandmaster.

40

WOMAN 1: We want that country's wealth to be shared amongst us all.

Passage continues on the next page.

WOMAN 2: We want Ximenes.

PRIEST 1: *(joins in, shouting as much as the others)* We want equality 'cause we're all God's offspring; we're all created in his image.

Everyone suddenly stops to look at him. Priest 1 continues; he thinks the others are approving.

45 **PRIEST 1:** *(angrily)* As far as we're concerned, Pinto, you can drown in all the wealth of the world. That won't sadden us or break our strong will. We are workers' sons and daughters, we were all brought up in poverty, so poverty will not frighten us. We are hopeful because we trust in God, because he feeds us the bread of life and does not give us sorrow to drink, as you do. *(The secular characters applaud half-heartedly. Then they gather around him.)*

50 **MAN 1:** You don't look as if you're suffering much.

WOMAN 1: *(massaging his belly)* God bless you, how has all this fat come about?

WOMAN 2: When was the last time you slept on an empty stomach?

MAN 2: Friends, do you remember how St. Stephen ended up?

55 *Priest 1 retreats; he starts getting afraid; blesses them.*

PRIEST 1: May God be with you. *(As he is walking backwards, he bumps into Priest 2.)*

PRIEST 2: What's the matter with you? Why are you so excited?

PRIEST 1: It looks as if everyone is losing their head, they almost wanted to stone me.

60 **PRIEST 2:** *(laughingly)* And we entered the priesthood so that they would look badly on us. The days when they would rush to kiss a priest's hand in the streets and ask him to bless them must be over. *(They go out.)*

MAN 1: How can you consider yourselves part of us when you don't know what suffering is? You're not fighting for us but for your own interests. You don't give a damn about us. Look who you've got on your side, a bunch of rich people; there is no one amongst us, one like us, who you would accept with open arms. You're all made in the same mould; you're no better than Pinto and the knights. *(in Labini's face)* I'm talking of you as well, honourable bishop... *(Labini is taken aback. The rector signals to the actor that the actor playing Pellerano is somewhere else)* Pellerano. *(Labini sighs with relief).*

70 **ALL:** *(singing)* We want the rich to pay all the taxes we pay and do their watch like us, and fight wars like us. To save their skins and their privileges they join the priesthood to hide themselves under the large umbrella, that's the Catholic Church.

75 **LABINI:** *(on hearing the word "Church")* What was this about the umbrella? I don't know how you could, as Rector of the Seminary, permit such words about the Church to be said?

The actors stop suddenly.

80 **RECTOR:** *(standing up)* You have misunderstood, honourable bishop. They are naturally referring to those who, in order to avoid taxes and military service, join a religious order by paying a small sum of money. We can't pretend that something is right when it's wrong. Is that not so, monsignor? But that's now a thing of the past. Thanks to the agreement between the present Grandmaster and the Pope, these abuses are all a thing of the past. *(to the actors)* Continue.

85 **MAN 1:** I don't know how the bishop can permit ...

RECTOR: Enough! *(to the audience)* I think he'd better omit that line. *(The actors stop suddenly, not knowing where to continue.)* Continue with ...the idea to organise a revolt. *(to Labini)* Look what you've done with your interruption, monsignor. You confused them.

- 90 **MAN 1:** Now we've had enough. We'll no longer let the foreigner piss on us.
 MAN 2: This is our land, we have the right to enjoy its fruit.
 WOMAN 1: We will no longer let anyone exploit us.
 WOMAN 2: So let's rise friends, let's rise and fight, for if we don't we'll remain swimming
 in the mud.
- 95 **MAN 1:** We won't let them piss on us anymore, we won't let them hit us and we won't
 remain silent.
 MAN 2: Pinto, you'll have to make way, by hook or by crook.

Please turn the page.

Extract 3

Love and Information, Caryl Churchill

MATHS

I don't want to spend an evening with them again.

You like them. You like her.

He will keep making his point about mathematics not corresponding to reality because it's just a system our brains developed as we evolved in the world and we've had that argument.

5 Whereas Maths is really true.

Yes.

Which is why an equation wouldn't work without there being an infinite number of universes there really must be an infinite number of universes.

That sort of thing.

10 But we do only have our senses, don't we, to perceive with and maybe there's all sorts of other things we haven't evolved to perceive. Like an earthworm can't know about flying or a bird can't know about computers.

Don't let's have this conversation.

Why not go and see them and keep off the topic? We can argue about politics.

15 Because he won't keep off the topic, he likes trying to make me angry because he fancies you. And nobody understands what we're talking about and the evening's ruined and we all get drunk and I feel like shit in the morning and can't work.

Are you saying you never want to see them again?

He says maths is just consistent with itself. He keeps saying it doesn't mean anything.

20 What does it mean then?

All right, we'll go and see them.

She fancies you.

SEX

25 What sex evolved to do is get information from two sets of genes so you get offspring that's not identical to you. Otherwise you just keep getting the same thing over and over again like hydra or starfish. So sex essentially is information.

You don't think that while we're doing it do you?

It doesn't hurt to know it. Information and also love.

If you're lucky.

GOD

God gives your life meaning. You've said that.

30 Yes, so?

If there wasn't God there'd be no meaning to your existence?

And?

So does God have a higher god to give his existence meaning?
and that god a higher god and that god

35 no of course not

of course not, so all this stuff he's done, he might find it all a bit meaningless. I'm surprised he's not depressed.

I don't think he minds whether he means anything or not. I don't think he thinks about it.

So why do you think about it?

- 40 I'm not God am I?
But I don't mind not meaning anything, does that make me God?
It makes you really annoying.

RASH

- It's just a rash
But why, why a rash?
45 There's all kinds of like detergents and animals and stuff in the air. Shall we have him tested?
He's trying to tell us something.
Oh come on.
Or he's trying not to tell us something.
Did you get the new cream?

CHILDREN

- 50 You can't have children?
No.
You can't have children?
No.
How did you find that out?
55 When I was married, it came up, we had tests and it was me.
So was that why?
No of course not.
I thought it was because she went off with the Spaniard.
She did
60 and she's got a baby now hasn't she, she and the Spaniard have got a bambino.
So it makes a difference does it?

RANDOM

These things can happen in any section. DEPRESSION is an essential part of the play. The other random items are optional.

DEPRESSION

- 65 *Each of these is a separate random item. Each is said by one person to another who doesn't respond. The characters can be the same each time, or the depressed person can be the same and the others different, or they can all be different.*
we could go for a walk it's a beautiful
there's an exhibition of expressionist
chicken tikka masala
70 programme starts at 6.40 or if you'd rather we could
glass of red or
thinking of taking one of the kittens there's a ginger one or a
maybe you could read them a story tonight or
the difficulty of getting the Israelis and Palestinians to
75 and he only has two months to live so I thought we could
a fountain of antimatter in the Milky Way that nobody knew