



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	29 th August 2022
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. How did Medieval theatre commence after the Roman period? Compare and contrast Greek **OR** Roman theatre with medieval theatre and define developments.
2. Discuss the life and works of **TWO** playwrights who contributed to theatre during the Renaissance period.
3. Berthold Brecht believed that instead of becoming emotionally involved in a performance, the audience should remain detached and thus be able to reflect on the themes exposed in the performance. With reference to a relevant text that you have studied, reflect on this style of theatre making and how effective you believe it could be.
4. Making close reference to a text by a playwright that you have studied, discuss your ideas for using as many aspects of digital media as you like in order to create an innovative performance. In your discussion, be sure to include consideration of the utilisation of both formal and alternative theatre spaces.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	30 th August 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. Pick **ONE** character in a play you have seen. Give a detailed description of their objective in the play and define how the given circumstances influence their actions. What did you feel that the performer/s was/were trying to communicate through the work? Evaluate critically the methods that were used to achieve this.
2. Choose a theatre production you have seen in which stage design played a crucial part. In what ways did the design contribute to the production? Analyse critically the strengths and weaknesses of **ONE** scene or segment. Give reasons to justify your answer.

SECTION B: Text-to-Stage Realisation

Discuss in detail how you would play the role of your choice in **ONE** of the selected scenes. Refer to voice, movement, gesture, and facial expression, as well as how your chosen character responds to others on stage. Support your discussion by referring to the genre of the play as well as the type of performance you see fitting to the extract of your choice.

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

MEMORY HOUSE

to improve my mind
no but you've got a good
my memory to improve
forget a lot?
5 not not
like names
like names like faces
we all
yes but
10 not worth worrying
but I want to learn
ah
huge amount of memorising
of course
15 vocabulary
yes
statistics
statistics
every imaginable
20 I see your point
stacks of information which I have to
somehow
somehow acquire and retain.
So how do you intend
25 this course this memory
to improve your
lists lists as exercises
like getting the muscles
muscles of the brain
30 which of course I know it doesn't have muscles
and more than that a technique
for remembering
ancient ancient technique Romans
didn't know they
35 and all sorts Renaissance
they had a lot of brains then in the
Leonardo da Vinci
so did he?
I don't know that he actually did
40 not this technique
not necessarily this actual technique
though he might have done
it's beside the point, the point

the actual technique
45 the actual technique is you take a place like you could take a
house
take a house?
in your mind this is a mental take a house you know in your
mind
50 like my aunt's got a house
there you are take this house in your mind and you've got a list
of things you want to remember
like what?
like anything like this list I've got here this exercise
55 crocodile pincushion
and you go round the house in your mind you go round and you
put something in each room
can't quite remember all the rooms because
can't remember the rooms?
60 in my aunt's house I've never
take where you live
only be able to remember three things
no you could go round the room and put one on the table and
one on the chair
65 oh I see
but you'll have to remember what order
what order I'm going round the room
is that all right?
yes I could do that.
70 So I've got my house when I was a child in my mind and I'm
going to go round it now and put a crocodile on the doorstep
a crocodile on the table
a pincushion just inside on the mat
pincushion on the chair
75 pair of scissors in the sittingroom on the sofa
pair of scissors on the other chair
axe in the diningroom on the table
axe on the other chair
wristwatch
80 wristwatch
could you just in your head do you mind I can't
I'm not bothered by hearing yours
keep seeing your room in my
because I don't know where you lived as a child so it doesn't
85 so I can still say
yes if it helps and I'll just
thank you ok so wristwatch in the kitchen on the cooker
elephant on the stairs poundcoin in the bathroom biro on their
bed hedgehog on my bed tree in the attic
90 tree

Passage continues on the next page.

makes ten. So now we go round
pick them up
on the doorstep crocodile
crocodile pincushion
95 pincushion yes scissors in the sittingroom
scissors wristwatch
no not yet
oh it's on the other
sh
100 so it's
axe
axe axe wristwatch
wristwatch
elephant
105 poundcoin
now where did I put?
Oh
what?
bedroom
110 on top of the cd player
no in the bedroom I suddenly
biro
yes of course biro but I suddenly
what
115 saw my father
in his bedroom
my father getting dressed
he's not he wasn't
no it's nothing
120 nothing awful happened you're not remembering
no nothing like that at all I just suddenly saw him and
so when did you last
no it's just that he's dead and I don't
of course years ago I'd forgotten I'm
125 no it's nothing it's just he was there in the bedroom
and that's a memory is it
yes I suppose it is of course it's a memory from
from when you were little
yes because he's very I'm only half his size so
130 so is this like a new
yes a new memory and I'm seeing
you can see with your eyes when you were
say maybe four and the sunlight
sunlight
135 yes because it's sunny in the room shining in behind him and on
the floor on my feet
you can see your feet
I can see my feet when I was four
which isn't a memory you've always
140 no I've never

and you're sure it's not some horrible
some repressed no it's not it's just a memory isn't it
so the room faced east
yes it's morning in the room and I just saw it
145 some sort of crossed wire.
Because of course it's biro
biro
hedgehog
I've lost the hedgehog wait oh it's in the microwave I don't know
150 where I went next oh I know on the pile of old newspapers it's a
tree
tree in the attic.
So could we say the list straight off
I'm sure we could
155 and then do another list
lots of lists
and how do we keep the lists separate
I'm not sure yet I've got to
because I'll keep getting the hedgehog in the microwave
160 wait a minute I'll find out
find out what to do next.

DINNER

I did tell you
you didn't
I did I said Wednesday we're going to dinner with
165 but you didn't
yes because I remember because you said
all right
I must have forgotten I'm sorry
yes you did
170 I'm sorry.

PIANO

Three people
This is Jennifer
Hello, Jennifer.
Here's the piano. You can play the piano.
175 I've never played the piano.
You sit here.
He sits. He plays well and JENNIFER sings. He gets up.
Hello.
This is Jennifer
180 Hello, Jennifer

Passage continues on the next page.

EXTRACT 2

Waiting for Godot – Samuel Beckett

VLADIMIR: Yes yes. Come on, we'll try the left first.

ESTRAGON: We always find something, eh Didi, to give us the impression we exist?

VLADIMIR: (*Impatiently*). Yes yes, we're magicians. But let us persevere in what we have resolved before we forget.

5 (*He picks up a boot.*)

Come on, give me your foot.

(*Estragon raises his foot.*)

The other, hog!

(*Estragon raises the other foot.*)

10 Higher!

(*Wreathed together they stagger about the stage. Vladimir succeeds finally in getting on the boot.*)

Try and walk.

(*Estragon walks.*)

15 Well?

ESTRAGON: It fits.

VLADIMIR: (*taking string from his pocket*). We'll try and lace it.

ESTRAGON: (*vehemently*) No no, no laces, no laces!

VLADIMIR: You'll be sorry. Let's try the other.

20 (*As before.*)

Well?

ESTRAGON: (*grudgingly*) It fits too.

VLADIMIR: They don't hurt you?

ESTRAGON: Not yet.

25 **VLADIMIR:** Then you can keep them.

ESTRAGON: They're too big.

VLADIMIR: Perhaps you'll have socks some day.

ESTRAGON: True.

VLADIMIR: Then you'll keep them?

30 **ESTRAGON:** That's enough about these boots.

VLADIMIR: Yes, but—

ESTRAGON: (*violently*) Enough! (*Silence*) I suppose I might as well sit down.

He looks for a place to sit down, then goes and sits down on the mound.

VLADIMIR: That's where you were sitting yesterday evening.

35 **ESTRAGON:** If I could only sleep.

VLADIMIR: Yesterday you slept.

ESTRAGON: I'll try. He resumes his foetal posture, his head between his knees.

VLADIMIR: Wait.

(*He goes over and sits down beside Estragon and begins to sing in a loud voice.*)

40 Bye bye bye bye Bye bye—

ESTRAGON: (*looking up angrily*) Not so loud!

VLADIMIR: (*softly*). Bye bye bye bye. Bye bye bye bye. Bye bye bye bye. Bye bye . . .

Estragon sleeps. Vladimir gets up softly, takes off his coat and lays it across

Estragon's shoulders, then starts walking up and down, swinging his arms to keep

45 *himself warm. Estragon wakes with a start, jumps up, casts about wildly. Vladimir*

runs to him, puts his arms around him.) There . . . there . . . Didi is here . . .

don't be afraid . . .

ESTRAGON: Ah!

VLADIMIR: There . . . there . . . it's all over.

50 **ESTRAGON:** I was falling—

VLADIMIR: It's all over, it's all over.

ESTRAGON: I was on top of a—

VLADIMIR: Don't tell me! Come, we'll walk it off.

55 *He takes Estragon by the arm and walks him up and down until Estragon refuses to go any further.*
ESTRAGON: That's enough. I'm tired.
VLADIMIR: You'd rather be stuck there doing nothing?
ESTRAGON: Yes.
VLADIMIR: Please yourself.
60 *He releases Estragon, picks up his coat and puts it on.*
ESTRAGON: Let's go.
VLADIMIR: We can't.
ESTRAGON: Why not?
VLADIMIR: We're waiting for Godot.
65 **ESTRAGON:** Ah! (*Vladimir walks up and down.*) Can you not stay still?
VLADIMIR: I'm cold.
ESTRAGON: We came too soon.
VLADIMIR: It's always at nightfall.
ESTRAGON: But night doesn't fall.

Please turn the page

Extract 3

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

Mannarino stands up slowly, walks to the front of the stage.

MANNARINO: (*dramatically*) By beating me up you won't break my will to redeem the Maltese people from your oppression. Your cruelty is strengthening me, and uniting the Maltese people to the same opinion. The people will no longer let you shit on them...

5 **RECTOR:** (*correcting him*) Spit on them. (*to Labini*) Pardon him, Monsignor.

MANNARINO: The time has come for the people to wake up, to ... to

LABINI: Revolt.

MANNARINO: Revolt to free themselves from slavery. We need an uprising to show our anger. Maybe finally Ximenes will open his eyes and start treating us better.

10 **LABINI:** (*cynically and patronisingly*) Is that all? Is that why you want to revolt, my dear, for better treatment? If that's the case, you can protest. You can put up a few placards, write in large print on them 'We want cheaper bread' or 'We want more participation' or ... whatever, and then take a few of those people you had with you some time ago and form a protest march in front of the Grandmaster's Palace. For what use is it to have an uprising just to cool down a fire? A fire has to be extinguished, or else it will leap up again. If you want to revolt, revolt for a complete change. You had Pinto, you wanted Ximenes; you have Ximenes and you want De Rohan. How long will you go on like this? Complete freedom. Changing one grandmaster with another is not the solution ... it's not enough to bring prosperity and peace in the country.

15
20 **RECTOR:** (*to the audience*) Naturally, Monsignor Labini is speaking of the time when the Maltese had had enough of Ximenes' rule and could not know about the years of prosperity and happiness that were awaiting them during the reign of the beloved De Rohan.

LABINI: So be careful. This scheming is playing with fire.

25 **MANNARINO:** I'm not afraid of fire. I'm prepared to leap into fire to see better times. I'm prepared to give my life in order to see no more suffering in this country.

30 **LABINI:** Do you know why you're speaking that way? Because you think that if your uprising fails, the Church will support you. But you're wrong. Not even the Bishop is here to protect you because those people who were shouting 'Hail to the Bishop' and singing 'you won't take our Bishop', fell silent when he was thrown out of the country on Ximenes' insistence. And these people are the same people who are following you and swearing that they will revolt against Ximenes when the time comes. Do you think that the Vicar-general, Monsignor Gejtanu Grech, can defend you? I tell you that the Vicar is too humble and quiet to intervene in a quarrel with the Grandmaster because of you. And even if he did, he has no power... after all I think you've heard the Grandmaster himself say many times that he has a letter from Pope Pius VI that authorises him to take action without any intervention from the Church against anyone who causes trouble in the country.

35 **MANNARINO:** So do you want me to act like a coward?

LABINI: I just want you to open your eyes.

RECTOR: But if we go on like this, always being careful, always afraid, we won't get anywhere.

40 **LABINI:** We have enough martyrs. We don't need anymore.

MANNARINO: (*decided*) Enough. I'm sorry, Monsignor Bishop, but whatever you say won't change my mind. I won't even consider betraying my compatriots because of fear. Fear has always been the greatest enemy of the Maltese and many of the abuses that are happening are happening because of this wretched fear. Because fear weakens you. It does not let you fight. After all we're not fighting to rule Malta, but only because we want the Grandmaster to reduce the price of grain. (*Pause*) The day of the uprising has been decided. The ninth of September. The day after the celebrations in memory of the Great Siege, the knights are too tired and certainly will not expect us to revolt on that day. Then we'll signal the uprising and the Maltese will come out in their masses, armed and ready to join us.