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SUBJECT:	<b>Theatre and Performance</b>
PAPER NUMBER:	I
DATE:	29 <sup>th</sup> August 2024
TIME:	9:00 a.m. to 11:35 a.m.

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**THEATRE EVENTS, PRACTITIONERS, AND HISTORY**

**Answer any THREE questions in essay form.**

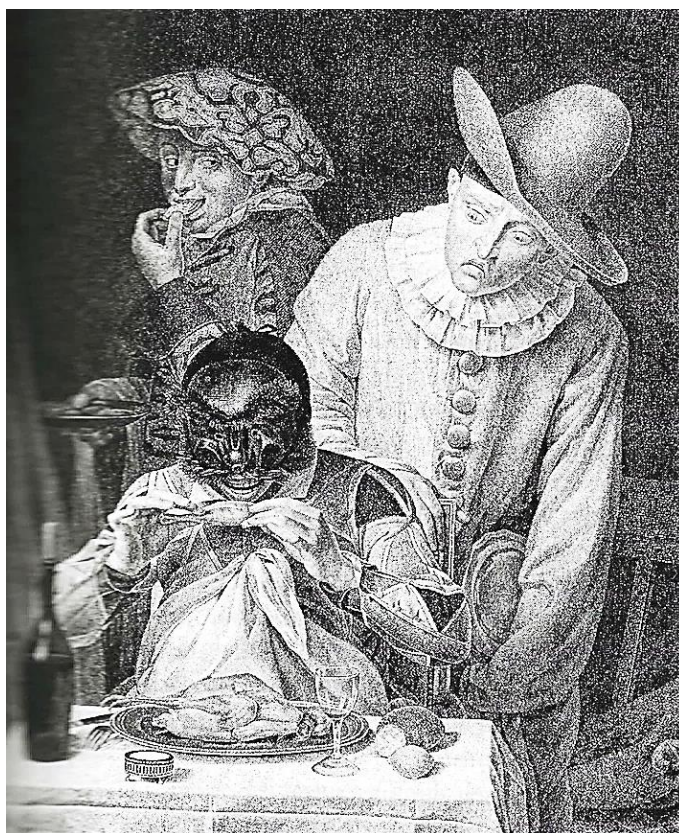
**Answer all questions in English.**

**Start each answer on a separate page.**

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

**Questions carry equal marks.**

1. It is believed that Western theatre owes its origins to the ancient Greek civilisation. How did ancient Greek society sustain such practice, and hence, what relevance did theatre have to this ancient community?
2. The image below depicts one important genre in the history of theatre. Name it, and write in detail about its theatrical elements. In your answer, highlight any theatrical elements of this depicted genre which impacted the development of subsequent theatre practices.



(Source: *La Umana Commedia di Arlecchino*, p.151 (2017))

**Please turn the page.**

3. Reflect in detail on the following quote in order to propose the true value of Jerzy Grotowski's notion of Poor Theatre and its contribution to modern day theatre.

"The acceptance of poverty in theatre, stripped of all that is not essential to it, revealed to us not only the backbone of the medium, but also the deep riches which lie in the very nature of the art-form" (Jerzy Grotowski in *Towards a Poor Theatre*).

4. Throughout the history of the theatre, playtexts have often been the result of a playwright's interaction with the social political, historical and religious contexts they form part of. Discuss by making close reference to three playtexts that you have studied.

**(Total: 35% of the global mark)**




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**This paper carries 25% of the global mark.**

### **SECTION A: LIVE THEATRE EVALUATION**

**Candidates are reminded to insert the following information:**

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

**YOU ARE TO REFER TO A LIVE PERFORMANCE EVENT.**

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

1. Pick **ONE** character in a play you have seen. Describe their objective in the play and define how the given circumstances influence their actions by providing a highly detailed description of the character of your choice.

**OR**

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? Discuss this aspect in detail, highlighting the strengths and/or weaknesses of these design strategies. Give reasons to justify your answer.

### **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.

***Please turn the page.***

**Extract 1**

***Waiting for Godot, Samuel Beckett***

**VLADIMIR:** That passed the time.

**ESTRAGON:** It would have passed in any case.

**VLADIMIR:** Yes, but not so rapidly.

(Pause.)

**ESTRAGON:** What do we do now?

**VLADIMIR:** I don't know.

**ESTRAGON:** Let's go.

**VLADIMIR:** We can't.

**ESTRAGON:** Why not?

**VLADIMIR:** We're waiting for Godot.

**ESTRAGON:** (Despairingly.) Ah!

(Pause.)

**VLADIMIR:** How they've changed!

**ESTRAGON:** Who?

**VLADIMIR:** Those two.

**ESTRAGON:** That's the idea, let's make a little conversation.

**VLADIMIR:** Haven't they?

**ESTRAGON:** What?

**VLADIMIR:** Changed.

**ESTRAGON:** Very likely. They all change. Only we can't.

**VLADIMIR:** Likely! It's certain. Didn't you see them?

**ESTRAGON:** I suppose I did. But I don't know them.

**VLADIMIR:** Yes you do know them.

**ESTRAGON:** No I don't know them.

**VLADIMIR:** We know them, I tell you. You forgot everything. (Pause. To himself.) Unless they're not the same...

**ESTRAGON:** Why didn't they recognize us then?

**VLADIMIR:** That means nothing. I too pretended not to recognize them. And then nobody ever recognizes us.

**ESTRAGON:** Forget it. What we need – Ow! (VLADIMIR does not react.) Ow!

**VLADIMIR:** (To himself.) Unless they're not the same...

**ESTRAGON:** Didi! It's the other foot!

(He goes hobbling towards the mound.)

**VLADIMIR:** Unless they're not the same...

**BOY:** (Off.) Mister!

(**ESTRAGON** halts. Both look towards the voice.)

**ESTRAGON:** Off we go again.

**VLADIMIR:** Approach, my child.

(Enter **BOY**, timidly. He halts.)

**BOY:** Mister Albert...?

**VLADIMIR:** Yes.

**ESTRAGON:** What do you want?

**VLADIMIR:** Approach.

(The **BOY** does not move.)

**ESTRAGON:** (Forcibly.) Approach when you're told, can't you?

(The **BOY** advances timidly, halts.)

**VLADIMIR:** What is it?

**BOY:** Mr. Godot...

**VLADIMIR:** Obviously... (Pause.) Approach.

**ESTRAGON:** (Violently.) Will you approach! (The **BOY** advances timidly.) What kept you so late?

**VLADIMIR:** You have a message from Mr. Godot?

**BOY:** Yes, sir.

**VLADIMIR:** Well, what is it?

**ESTRAGON:** What kept you so late?

(The **BOY** looks at them in turn, not knowing to which he should reply.)

**VLADIMIR:** (To **ESTRAGON**.) Let him alone.

**ESTRAGON:** (Violently.) You let me alone! (Advancing, to the **BOY**.) Do you know what time it is?

**BOY:** (Recoiling.) It's not my fault, sir.

**ESTRAGON:** And whose is it? Mine?

**BOY:** I was afraid, sir.

**ESTRAGON:** Afraid of what? Of us? (Pause.) Answer me!

**VLADIMIR:** I know what it is, he was afraid of the others.

**ESTRAGON:** How long have you been here?

**BOY:** A good while, sir.

**VLADIMIR:** You were afraid of the whip.

***Passage continues on the next page.***

**BOY:** Yes, sir.

**VLADIMIR:** The roars.

**BOY:** Yes, sir.

**VLADIMIR:** The two big men.

**BOY:** Yes, sir.

**VLADIMIR:** Do you know them?

**BOY:** No, sir.

**VLADIMIR:** Are you a native of these parts? (Silence.) Do you belong to these parts?

**BOY:** Yes, sir.

**ESTRAGON:** That's all a pack of lies. (Shaking the **BOY** by the arm.) Tell us the truth.

**BOY:** (Trembling.) But it is the truth, sir!

**Extract 2**

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

**3. 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.

**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.

**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...

**WOMAN 2:** (*vulgarily*) 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.

*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.

**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 (*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.

***Passage continues on the next page.***

- WOMAN 2:** We want food for our children.
- WOMAN 1:** We want work for our husbands.
- 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.
- WOMAN 1:** We want that country's wealth to be shared amongst us all.
- 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.*

- 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.)*

- 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?
- 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.

- 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).*

***Please turn the page.***



**Extract 3**

***Love and Information, Caryl Churchill***

**WEDDING VIDEO**

*Several people.*

This is the bit

this is the funny bit watch

where he spills

ah ah ha ha ha

gets me every time

and look look the sweet

and wasn't she little then

just a tiny girl in her pink

and now she's my god you should see

and her boyfriend

have you met him he's the most

and there's that woman

we never knew who she was

yes she's there in the video but who invited

someone who just goes to strangers' weddings

there she is talking to who is that that uncle of yours is it no

and look at the dresses I mean

because now you wouldn't dream

it shows you it's history

yes the children like it because

and the grandchildren are going to

and it can go down in the family and they can see

and all the ones of them as babies and little

and all the ones of their wedding and their

but it's sad we haven't got our grandparents' wedding video

or great great

or everybody that ever lived videos of

Henry the Eighth

Jesus walking on the

no further back if we had cave if we had Neanderthal

and dinosaurs

but who'd be working the camera?

and things coming out of the sea and tiny specks

then we'd know we'd know

we could keep

we'd know what

because I wouldn't remember all this if without the video I wouldn't remember hardly anything at all about it because I can't remember anything about that day that's not on the video not clearly

I can remember putting the ring

no I can't see that in my mind's

and someone was sick

oh look it's the speeches now listen to Dad's speech it's so

### **SAVANT**

What did you have for lunch on October the third 1998?

Chicken soup and a salad. I was at home. I had the chicken soup in a blue bowl. The salad had tomatoes, lettuce and chicory but no onion because I didn't want my breath to smell of onion when I went to the movies with my brother in the afternoon, The movie began at 2.15.

What was the movie?

Godzilla.

What happened in it?

You want the whole thing? Shot by shot?

Can you do that?

Let's not do that.

***Passage continues on the next page.***

Ok. I remember Godzilla. There's a lizard that's been irradiated by a nuclear explosion so it's a monster and it goes to New York and the American military drops bombs on it.

That's the one.

What did you do afterwards?

We walked back to my brother's place and had poached eggs on toast. I had two cups of tea in his red mug, the one with a chip.

What was the weather like?

Rain in the morning but it cleared up. Rain in the evening. Rain the next morning.

June the sixth 2004.

## **EX**

I'm glad we've done it, just to see

so am I

after all these years

because it was very important at the time, it's been very important

it has for me, all my life, very important

so never to have seen each other again would have been

it would have been impossible

it would have been sad anyway.

You remember the Italian restaurant?

no, yes, on the corner was it?

with the bushes outside?

no, I'm mixing it up with

I can see the waiter now

no, I can't get the waiter

the waiter with the moustache who always smiled so much when we came in.

I used to have spaghetti carbonara and you had vongole.

I can't remember eating, no, I was too busy looking at you probably.

I really loved you then.

I loved you.

I always remember you standing in that field  
I wonder where that was, was it

all the buttercups

I've got a really clear picture of you running ahead of me down a street. We were running for a bus I think.

Do you remember that hotel, we took a room for a couple of hours in a hotel, there was green wallpaper and we stood there kissing.