



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	27 th April 2018
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. Naturalism and Realism can be considered as a development that impacted all aspects of theatre production: staging, playwriting, acting, direction, etc. Discuss with relevant examples.
2. Describe the ways in which drama production evolved in the Middle Ages.
3. Discuss how the main features of the *Teatro all'Italiana* impacted on the audience.
4. Berthold Brecht is considered to be a seminal figure in the development of Western Theatre, both as a theorist, as well as a playwright. Discuss how his legacy could be considered relevant to present day commercial theatre and musicals.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	2 nd May 2018
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. As an informed member of the audience, analyse the work of the actors in the performance that you have seen.
2. Discuss the use of the following theatrical elements in the performance that you have seen: (i) lights (ii) costumes (iii) scenery (iv) props. In case any of these elements were not used in the performance, the discussion should seek to give reasons for such omissions.

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***

Enter Pozzo and Lucky. Pozzo drives Lucky by means of a rope passed round his neck, so that Lucky is the first to enter, followed by the rope, which is long enough to let him reach the middle of the stage before Pozzo appears. Lucky carries a heavy bag, a folding stool, a picnic basket and a greatcoat, Pozzo a whip.

POZZO: *(off). On! (Crack of whip. Pozzo appears. They cross the stage. Lucky passes before Vladimir and Estragon and exit. Pozzo at the sight of Vladimir and Estragon stops short. The rope tautens. Pozzo jerks at it violently.) Back! (Noise of Lucky falling with all his baggage. Vladimir and Estragon turn towards him, half wishing half fearing to go to his assistance. Vladimir takes a step towards Lucky, Estragon holds him back by the sleeve.*

VLADIMIR: Let me go!

ESTRAGON: Stay where you are!

POZZO: Be careful! He's wicked. *(Vladimir and Estragon turn towards Pozzo.)* With strangers.

ESTRAGON: *(undertone).* Is that him?

VLADIMIR: Who?

ESTRAGON: *(trying to remember the name).* Er . . .

VLADIMIR: Godot?

ESTRAGON: Yes.

POZZO: I present myself: Pozzo.

VLADIMIR: *(to Estragon).* Not at all!

ESTRAGON: He said Godot.

VLADIMIR: Not at all!

ESTRAGON: *(timidly, to Pozzo).* You're not Mr. Godot, Sir?

POZZO: *(terrifying voice).* I am Pozzo! *(Silence.)* Pozzo! *(Silence.)*

Does that name mean nothing to you? *(Silence.)* I say does that name mean nothing to you?

Vladimir and Estragon look at each other questioningly.

ESTRAGON: *(pretending to search).* Bozzo . . . Bozzo . . .

VLADIMIR: *(ditto).* Pozzo . . . Pozzo . . .

POZZO: PPOZZZO!

ESTRAGON: Ah! Pozzo . . . let me see . . . Pozzo . . .

VLADIMIR: Is it Pozzo or Bozzo?

ESTRAGON: Pozzo . . . no . . . I'm afraid I . . . no . . . I don't seem to . . .

Pozzo advances threateningly.

VLADIMIR: (*conciliating*). I once knew a family called Gozzo. The mother had the clap.

ESTRAGON: (*hastily*). We're not from these parts, Sir.

POZZO: (*halting*). You are human beings none the less. (*He puts on his glasses.*) As far
 35 as one can see. (*He takes off his glasses.*) Of the same species as myself. (*He bursts into an enormous laugh.*) Of the same species as Pozzo! Made in God's image!

VLADIMIR: Well you see—

POZZO: (*peremptory*). Who is Godot?

ESTRAGON: Godot?

POZZO: You took me for Godot.

VLADIMIR: Oh no, Sir, not for an instant, Sir.

POZZO: Who is he?

VLADIMIR: Oh he's a . . . he's a kind of acquaintance.

ESTRAGON: Nothing of the kind, we hardly know him.

VLADIMIR: True . . . we don't know him very well . . . but all the same . . .

ESTRAGON: Personally, I wouldn't even know him if I saw him.

POZZO: You took me for him.

ESTRAGON: (*recoiling before Pozzo*). That's to say . . . you understand . . . the dusk . . . the
 50 strain . . . waiting . . . I confess . . . I imagined . . . for a second . . .

POZZO: Waiting? So you were waiting for him?

VLADIMIR: Well you see—

POZZO: Here? On my land?

VLADIMIR: We didn't intend any harm.

ESTRAGON: We meant well.

POZZO: The road is free to all.

VLADIMIR: That's how we looked at it.

POZZO: It's a disgrace. But there you are.

ESTRAGON: Nothing we can do about it.

POZZO: (*with magnanimous gesture*). Let's say no more about it. (*He jerks the rope.*) Up
 60 pig! (*Pause.*) Every time he drops he falls asleep. (*Jerks the rope.*) Up hog! (*Noise of Lucky getting up and picking up his baggage. Pozzo jerks the rope.*) Back!

(*Enter Lucky backwards.*) Stop! (*Lucky stops.*) Turn! (*Lucky turns. To Vladimir and Estragon, affably.*) Gentlemen, I am happy to have met you. (*Before their incredulous expression.*) Yes yes, sincerely happy. (*He jerks the rope.*) Closer! (*Lucky advances.*) Stop! (*Lucky stops.*) Yes, the road seems long when one journeys all alone for . . . (*he consults his watch*) . . . yes . . . (*he calculates*) . . .
 65 . . . yes, six hours, that's right, six hours on end, and never a soul in sight. (*To Lucky.*) Coat! (*Lucky puts down the bag, advances, gives the coat, goes back to his place, takes up the bag.*) Hold that! (*Pozzo holds out the whip. Lucky advances and, both his hands being occupied, takes the whip in his mouth, then goes back to his place. Pozzo begins to put on his coat, stops.*) Coat! (*Lucky puts down the bag, basket and stool, helps Pozzo on with his coat, goes back to his place and takes up bag, basket and stool.*) Touch of autumn in the air this evening. (*Pozzo finishes buttoning up his coat, stoops, inspects himself, straightens up.*) Whip! (*Lucky advances, stoops, Pozzo snatches the whip from his mouth, Lucky goes back to his place.*) Yes, gentlemen, I cannot go for long without the society of my likes (*he puts on his glasses and looks at the two likes*) even when the likeness is an imperfect one. (*He takes off his glasses.*) Stool! (*Lucky puts down bag and basket, advances, opens stool, puts it down, goes back to his place, takes up bag and basket.*) Closer! (*Lucky puts down bag and basket, advances, moves stool, goes back to his place, takes up bag and basket.*)
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Passage continues on next page

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Pozzo sits down, places the butt of his whip against Lucky's chest and pushes.)
Back! *(Lucky takes a step back.)* Further! *(Lucky takes another step back.)* Stop!
(Lucky stops. To Vladimir and Estragon.) That is why, with your permission, I
propose to dally with you a moment, before I venture any further. Basket!
(Lucky advances, gives the basket, goes back to his place.) The fresh air
stimulates the jaded appetite. *(He opens the basket, takes out a piece of*
90 *chicken and a bottle of wine.)* Basket! *(Lucky advances, picks up the basket and*
goes back to his place.) Further! *(Lucky takes a step back.)*
He stinks. Happy days!
He drinks from the bottle, puts it down and begins to eat. Silence.

Extract 2

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

- 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:** (*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.
- 20 **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 (*lets herself fall into the arms of Man 2*).
- 30 **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.
- WOMAN 2:** We want decent houses to live in.
- 35 **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.
- 40 **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.

Passage continues on next page

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.

PRIEST 2: *(laughingly)* And we entered the priesthood so that they would look badly on us.
 60 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).*

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.

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?
 75 *The actors stop suddenly.*

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.

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.

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.

MAN 1: We won't let them piss on us anymore, we won't let them hit us and we won't remain silent.
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MAN 2: Pinto, you'll have to make way, by hook or by crook.

Extract 3

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 what 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
like my aunt's got a house
there you are take this house in your mind and you've got a list of things to remember

Text continues on next page

- 50 like what?
like anything like this list I've got here this exercise
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
- 55 can't remember the rooms?
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
- 60 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.
- 65 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
- 70 pair of scissors in the sittingroom on the sofa
pair of scissors on the other chair
axe in the dining room on the table
axe on the other chair
wristwatch
- 75 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
- 80 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
tree
- 85 makes ten. So now we go round
pick them up
on the doorstep crocodile
crocodile pincushion
pincushion yes scissors in the sitting room
- 90 scissors wristwatch
no not yet
oh it's on the other
sh
so it's
- 95 axe