



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	17 th May 2019
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. Grotowski's productions were very different in style and aesthetics from Stanislavski's, but certain links between the two theatre makers can be identified if the focus is shifted on 'the work of the actor'. Discuss.
2. Compare and contrast the use of space in **TWO** of the following theatre realities: (i) Ancient Greek Theatre, (ii) theatre in the Middle Ages, (iii) the *Teatro all'Italiana*.
3. Discuss the impact of digital media on performance.
4. Playwrights often wrote their plays as a commentary on the socio-political context of their time. Discuss by making reference to **THREE** different plays. Your choices should reflect different playwrights.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	21 st May 2019
TIME:	4:00 p.m. to 5:50 p.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. In relation to the performance that you have seen, discuss how the various elements of the production combined together to make a whole, and the possible effects this had on the audience.
2. Discuss how the following theatrical elements were worked on and presented to the audience, as well as the message or messages that you perceived as intentionally put across to the audience for each: i) spatial dynamics and proxemics, ii) soundscape, iii) lights, iv) characterization.

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**

- Vladimir:** Tell him...*(he hesitates)*...tell him you saw me and that...*(he hesitates)*... that you saw me. *(Pause Vladimir advances, the Boy recoils. Vladimir halts, the Boy halts. With sudden violence.)* You're sure you saw me, you won't come and tell tomorrow that you never saw me!
- 5 *(Silence. Vladimir makes a sudden spring forward, the Boy avoids him and exit running. Silence. The sun sets, the moon rises. As in Act 1. Vladimir stands motionless and bowed. Estragon wakes, takes off his boots, gets up with one in each hand and goes and puts them down center front, then goes towards Vladimir.)*
- 10 **Estragon:** What's wrong with you?
Vladimir: Nothing.
Estragon: I'm going.
Vladimir: So am I.
Estragon: Was I long asleep?
 15 **Vladimir:** I don't know.
Silence.
Estragon: Where shall we go?
Vladimir: Not far.
Estragon: Oh yes, let's go far away from here.
 20 **Vladimir:** We can't.
Estragon: Why not?
Vladimir: We have to come back tomorrow.
Estragon: What for?
Vladimir: To wait for Godot.
 25 **Estragon:** Ah! *(Silence.)* He didn't come?
Vladimir: No.
Estragon: And now it's too late.
Vladimir: Yes, now it's night.
Estragon: And if we dropped him? *(Pause.)* If we dropped him?
 30 **Vladimir:** He'd punish us. *(Silence. He looks at the tree.)*
 Everything's dead but the tree.
(Looking at the tree.) What is it?
Estragon:
Vladimir: It's the tree.
Estragon: Yes, but what kind?
 35 **Vladimir:** I don't know. A willow.

*Estragon draws Vladimir towards the tree. They stand motionless before it.
Silence.*

Estragon: Why don't we hang ourselves?

Vladimir: With what?

40 **Estragon:** You haven't got a bit of rope?

Vladimir: No.

Estragon: Then we can't.

Silence.

Vladimir: Let's go.

45 **Estragon:** Wait, there's my belt.

Vladimir: It's too short.

Estragon: You could hang on to my legs.

Vladimir: And who'd hang on to mine?

Estragon: True.

50 **Vladimir:** Show all the same. (*Estragon loosens the cord that holds up his trousers which, much too big for him, fall about his ankles. They look at the cord.*)

It might do at a pinch. But is it strong enough?

Estragon: We'll soon see. Here.

They each take an end of the cord and pull. It breaks. They almost fall.

55 **Vladimir:** Not worth a curse.

Silence.

Estragon: You say we have to come back tomorrow?

Vladimir: Yes.

Estragon: Then we can bring a good bit of rope.

60 **Vladimir:** Yes.

Silence.

Estragon: Didi.

Vladimir: Yes.

Estragon: I can't go on like this.

65 **Vladimir:** That's what you think.

Estragon: If we parted? That might be better for us.

Vladimir: We'll hang ourselves tomorrow. (*Pause.*) Unless Godot comes.

Estragon: And if he comes?

Vladimir: We'll be saved.

70 *Vladimir takes off his hat (Lucky's), peers inside it, feels about inside it, shakes it, knocks on the crown, puts it on again.*

Estragon: Well? Shall we go?

Vladimir: Pull on your trousers.

Estragon: What?

75 **Vladimir:** Pull on your trousers.

Estragon: You want me to pull off my trousers?

Vladimir: Pull ON your trousers.

Estragon: (*Realizing his trousers are down.*) True.

He pulls up his trousers

80 **Vladimir:** Well? Shall we go?

Estragon: Yes, let's go.

They do not move.

Curtain.

Questions continue on next page

Extract 2

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

2. THE RECTOR INTRODUCES THE CHARACTERS

RECTOR: It's now time to introduce you to my actors. The two novices in the middle, who look a bit like lovers, holding hands (*the actors centre stage let go of each other hands, ashamed of themselves*) are Francesco Panzavecchia and Fedele Sultana. Francesco, being of noble blood, deserved to play the part of Bishop Pellerano, and we'd like to thank Monsignor Labini for lending us the costume that the actor is wearing. Sultana, a coarse person by nature, could not have been more suited to play the part of Grandmaster Francesco Ximenes de Texada.

XIMENES: I'm warning you, Pellerano, hare hunting is prohibited. Whoever is caught hunting will be prosecuted. We must give them time to breed or their population will dwindle and we'll have no meat to feed the poor. Our duty is to ensure that the law is obeyed, and we'll let no one break it.

PELLERANO: Law or no law, I'm not obeying it, Ximenes. These hares are destroying my crops, and I'll never permit it.

They stop suddenly and take each other's hands again.

RECTOR: As you can see, these two leaders were not on very good terms, they addressed each other without referring to each other's titles, simply by surname, just like a parish priest calling his pupils' names in class; they insult each other, threaten to report each other to the Pope...

Now they're quiet, holding each other's hands; not because they love each other; but as a symbol of the desired permanent unity between Church and State that we are now enjoying; always thanks to our beloved grandmaster Manoel de Rohan Polduc ...

Bishop Labini coughs.

And needless to say, thanks also to the foreign bishop, the present Monsignor Labini who helped improve the situation by keeping silent.

Pause.

Now let's go on to three other characters, three novices who will play the parts of priests. I ask them to come forward so that we can see them better. One of them, Gejtano Gatt is a worker's son, but who isn't these days? Gejtano comes from a poor family; they have suffered greatly from hunger during Pinto's and Ximenes's times.

MANNARINO: We won't let them fool us any more. It's time we rose against them, brothers, and fought for our rights.

Some of the actors applaud.

RECTOR: As you see, as an actor, he has little to offer. Too melodramatic and emotional. It's enough to tell you that since we started rehearsing he's talking like him, he even believes he's Mannarino, although he's not even half his size. If he had not been so insistent, I would have given the part to Ġużeppi Grech, who in my opinion would have brought out the character better.

MANNARINO: And what do they think they are, just because they are ruling? They think they can insult us and humiliate us as they like, just because they know we're small and in our position we depend on them and are powerless against them. Brothers, we have to show them we will not be pissed on. We won't permit them to say whatever they like about us.

The actors applaud and whistle at the Rector. Bishop Labini laughs. The Rector frowns, knowing that the words were addressed to him. He rushes through the rest of his introduction.

RECTOR: Along with Mannarino we can see two novices, Ġużeppi Grech, who I already mentioned, and Toni Buhagiar. These two novices were reluctant to take part

as they said they did not have time for studying and rehearsing. I think whoever is hard working finds time for everything. But I approached them sweetly and was able to win over their services. So as not to frighten them off I gave them minor parts of two priests...

55 *Bishop Labini calls the Rector, who approaches.*

PRIEST 1: To get things straight, we did not want to take part because I like the idea of running around the streets of Mdina wearing a mask with his face on it better than this waste of time.

60 **PRIEST 2:** And the reason we took part was that he threatened he would fail us in our exams and not because he approached us sweetly.

RECTOR: (*returns to mid-stage*) Excuse me. I'd like you now to meet Ġużè Bajada and Spiru Cardona who will play the parts of two knights, who at the time were anti-clerical, wicked, rude, arrogant, fornicators and Maltese-haters. The armour-plates they're wearing really belonged to two knights who lost their lives during the Siege.

65 *Pause.*

Now let's move to the seculars, who will play many parts, amongst which friends of Mannarino, farmers, poor people, conspirators, enemies, the Grandmaster's bootlickers, prostitutes...

70 **LABINI:** What's this?

RECTOR: Don't worry, monsignor, there are no raunchy scenes. So, gentlemen, tonight we also have Leli Attard and Girgor Xerri who will play the men's parts, and in the women's parts...

LABINI: Women! God all mighty!

75 **RECTOR:** Put your mind at rest, monsignor. The two women we'll see tonight are employees in this convent. I can vouch for their good behaviour, as can every good soul that lives in this convent. I have never had any reports about them. Nobody ever told me that they tempted him or seduced him to sin. Besides, these two women are so old that no man will lose his wisdom because of them.

80 *The two women enter, shy and fearful of the audience.*

Gentlemen, I introduce you to Ċetta the cook and Karmena the char-woman.

The actors whistle; Ċetta and Karmena bow for the applause.

These two women, who are old enough to be our mothers, kindly accepted to take part in tonight's play without any ambitions or pretensions. So, gentlemen, I ask you to be patient with them if they make mistakes.

85 *Pause.*

Finally, I would like to introduce you quickly to the three novices who will provide the music. Gentlemen, on the piano there's Salvu Zarb who's been playing the piano since he was born. (*Salvu Zarb plays a couple of notes on the piano.*) On his left we have Ċensu Farrugia on the violin (*Ċensu Farrugia plays his violin out of tune.*) who, as you can hear, is still at the beginning of his musical career; and finally we have Ġilormu Camilleri on clarinet. (*Ġilormu Camilleri plays a tune on the clarinet.*)

95 *Pause.*

RECTOR: Now that I have introduced you to all the players in tonight's play, it is time to start. I apologise if my introduction was a bit too long, but I felt that without it you wouldn't have understood anything. So now I will join you so that we can enjoy this work together. Although technically it might be a bit weak, it is nonetheless a product that we offer you with all our heart. Thanks.

100 *The rector bows, awaiting applause. Then sits down. Holds script in hand.*

Extract 3

Love and Information - Caryl Churchill

WIFE

But I am your wife.

You look like my wife.

That's because I am. Look, even that little birthmark behind my ear. Look.

Yes, I see it.

5 It's me. Darling sweet, it's me. I'm here.

No, she's gone. They've all gone.

Who's gone?

Everyone I know. Everyone who loved me.

No, I love you.

10 I don't want you to love me, I don't know you.

There's things only we know, aren't there. That day on the beach with the shells. You remember that?

Yes, of course.

15 And cabbages. Why is cabbages a funny word, we're the only ones who have cabbages as a joke because of what happened with the cabbages. Cabbages is a joke, yes?

Cabbages was a joke I shared with my wife. I miss my wife.

But I am.....Let me touch you. If you'd see what it feels like to touch me. If we made love you'd know it was me because there are things we like to do and no one else would know that, if I was a stranger pretending to be her I wouldn't know those things, you'd feel you were back

20 with me, you would I know, please.

You disgust me. You frighten me. What are you?

DECISION

I've written down all the reasons to leave the country and all the reasons to stay.

So how does that work out?

There's things on both sides.

25 How do you feel about it?

No, I'm trying to make a rational decision based on the facts.

Do you want me to decide for you?

Based on what? The facts don't add up.

I'd rather you stayed here. Does that help?

THE CHILD WHO DIDN'T KNOW PAIN

30 But what is it?

Pain is pain, it's just

if I pinch

aah, get off. But if I pinch you

nothing

35 nothing at all

but stop because I get bruises.

How come you don't

I never did when I was a baby

you were born like

40 yes and I used to chew my fingers

you mean chew?

and they got bandages put over or I'd chew them to the bone because you know how babies put everything in their mouth

I'd put myself in my mouth because it wasn't any different.

45 And if you fell down
I threw myself down
because it didn't hurt
jumped down a whole flight of stairs because that was a quick way
and you were all right

50 broke both my legs and once when I went swimming there were rocks under the water and
when I came out my legs were pouring blood because I hadn't felt
so you can't feel anything
emotions I feel feelings
but physical

55 not pain, no.
And why not?
because there's no signal going up to my brain
from your legs
from anywhere to my brain to say there's damage, it's hurting

60 so you never know what hurting is
so tell me what it's like.
Hurting is well it's pain, it's like uncomfortable but more, it's something you'd want to move
away from but you can't, it's an intense sensation, it's hard to ignore it, it's very
but why would you mind that?

65 because it hurts. But no, sometimes pain's all right if it's not bad like if your gum's sore and you
keep poking it with your tongue or you might cut your finger and you hardly notice, yes if
you're doing something exciting, soldiers can lose a leg and not even know it
that's like me
yes but they know it afterwards. And bad pain

70 yes but why, what is it?
if someone's tortured if they give them electric shocks it's
unbearable or if they've got cancer sometimes they want to die because my uncle
yes but I still don't know what it is about pain
it's just pain

75 but what is it?
You've been unhappy?
yes
if someone you love doesn't love you, you thought they loved you and they don't
yes

80 or you've done something you wish you hadn't done it's too late now and you've hurt someone
and there's nothing you can do to put it right
yes
does that help?
So it's like being unhappy but in your leg?

85 But it's also just what it is, like red is red and blue is blue.
But red isn't red, it's waves and it's red to us.
So there you are, that's what it's like.
Can I pinch you again?