
SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	2 nd September 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. In major Western cities theatre is an important source of entertainment as well as a highly developed industry. Discuss this statement in relation to commercial theatre.
2. How did the concept of space in the Renaissance totally revolutionise theatre and what was its heritage?
3. Twentieth century theatre is marked by major reforms. Discuss **ONE** reformer you have studied and show how the changes s/he brought about affected theatre production.
4. How does technology transform the spectator's experience of live theatre?

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	3 rd September 2019
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. Discuss the use of three of these elements in the production you have watched:
 - i. Voice work
 - ii. Space
 - iii. Sound
 - iv. Costumes
2. What did you feel that the performer/s was/were trying to communicate through their work? Evaluate critically the methods that were used to achieve this.

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

THE UPRISING DOES NOT TAKE PLACE

RECTOR: *(relaxing)* Thank goodness. I thought he was going to change his mind towards the end. Mannarino has now decided. Nothing will dissuade him from leading the revolt now. He has a will of steel. So, dear members of the audience, I invite you to watch the part that you've so eagerly been waiting for – the main part of tonight's work: the revolt. *(applauds)*

The Rector sits down. He waits for some time. Nothing happens. The Rector feels uncomfortable. The actors start entering slowly, faces to the ground. They stop and make no more movement; only sometimes looking at the people and sometimes at the Rector.

RECTOR: What has happened? What is happening? *(to the audience)* Please pardon them. I think something must have happened to them, they must have forgotten their lines or got confused. *(Goes to them.)* What has happened? Come on. The revolt is next. You know this part well. You did it very well in rehearsals.

MANNARINO: *(stuttering)* We've discussed this a little and have decided not to show the revolt. **RECTOR:** What? The audience has come here to watch the revolt. Everyone's waiting for it. *(to Mannarino)* Is this your doing, Gatt! Do you want to make fun of me in front of all these people?

MANNARINO: We want to help people forget the violence that was used against us Maltese on the ninth of September, not remind them of it. We don't want to impress anyone with bloody scenes. Above all, what happened on that day should shame us. We can't see a reason why we should show it.

PRIEST 1: We don't want to open wounds from the past.

RECTOR: But now twenty years have passed. That episode has become simply a part of Malta's history.

MAN 1: Twenty years is not enough time for things to be forgotten. Maybe there are people in the audience who took up arms against Mannarino and his friends on that day and were later sorry for what they had done. We don't want to hurt anyone.

RECTOR: But here we have a mature audience. They will surely understand that this is just a play. *(walks towards Mannarino)* At least, do the scene where some of the rebels, after having taken Fort Cavalier, were suddenly attacked by the Knights and three of them, including the priest Guzepp Velasti, were beheaded and their heads were stuck to three lances.

- XIMENES:** We're ashamed of doing that. We're ashamed to remember that there was a grandmaster in Malta who could do things like these. We don't want the audience to believe that we still have grandmasters like these.
- 40 **RECTOR:** *(to Ximenes)* So do the scene when Mannarino and his friends took Fort St. Elmo and fired two shots in the air to call the Maltese people to join them.
- MANNARINO:** *(laughing)* Why? Just to show how cowardly the Maltese were? To see them take up arms against us. After all, Monsignor Labini was right; in situations like these, we Maltese not only never unite, but everyone does what he thinks is good for him, and himself only. Forget it, Rector, this is the scene which should
- 45 as Maltese shame us most.
- RECTOR:** But we just cannot not show anything of it. Monsignor Labini, could you convince them? Encourage them to act out a part of it; at least when the Vicar-general was sent to speak to them in Fort St. Elmo to accept their requests. It was not worth all the hassle of transforming Bishop Pellerano into the Vicar-general, if the only scene he had as the Vicar is going to be left out.
- 50 **VICAR:** Don't worry about me, Rector; after all my part in this historical event was very small; I hardly merited a mention.
- RECTOR:** At least the panic that fell upon Ximenes when you attacked the bastion, something, a bit of the hate he showed; the knights' shout: hang them, kill them all; death to the priests.
- 55 **MANNARINO:** Now that everything is over, I don't see why. After all, Ximenes suffered enough because of the revolt; as you know he was dead within two months. However, the play is not over yet. We are ready to continue with the last scene. Therefore we would like you to introduce it because maybe Monsignor Labini and the members of the audience are tired and would like everything to be over so that they can go home quietly.
- 60 *The Rector, looking dejected, looks into the pages of his script, reads something, then puts it away.*
- RECTOR:** The next scene is not really the last one. Gentlemen, let's see Mannarino and his friends on trial.
- 65 **MANNARINO:** *(calmly)* Excuse us, Mr Rector, but the trial is not the next scene. The trial is part of the next scene.
- RECTOR:** Don't you even want to act out the trial?
- 70 **MANNARINO:** We're going to act out the trial, but not as you planned it. We're not acting out a farce, and the trial, in our opinion, was a farce. Therefore we'll only give the facts.
- PRIEST 1:** We revolted in the name of truth and justice.
- PRIEST 2:** What did we get in return? Everyone turned against us. Everyone took the opportunity to be ashamed and surprised at what we had done. Everyone forgot that we were fighting against who was treating us like dirt.
- 75 **VICAR:** Even the Church that we were defending with our deeds treated us like dirt.
- MANNARINO:** Pope Pius VI, as if it hadn't been enough that he had removed Monsignor Pellerano from Malta to please Ximenes, said that his heart ached when he heard the news of the uprising. And to show how sorry he really was, he authorised Ximenes to use the death penalty against us if we were found guilty.
- 80 **PRIEST 3:** He was not worried that we could be put to death.
- PRIEST 1:** We have to say that we could be given the death penalty if we were first dismissed from the priesthood. It didn't matter if they killed us, as long as they didn't kill priests.
- 85 **PRIEST 2:** The twentieth of October 1775. The trial started in Fort St. Elmo. Eleven priests were accused.
- PRIEST 3:** The Inquisitor, Monsignor Lante, ordered by the Pope, asked that there be a Church representative at the trial. The Archpriest of St. Paul's Parish in Valletta and the Parish Priest of Senglea were chosen. Both declined because they felt that they could serve their mission better if they stayed with the faithful in their parishes. They had a golden opportunity to defend those who had fought
- 90

injustice and they washed their hands of it. The Parish Priest of Mqabba was then chosen, but he did likewise. He was afraid the trouble would give him a stroke.

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VICAR: The Vicar-general sent a couple of letters to the Pope to protest because he was not being consulted about the trial. It was not right that he was being ignored. After all he was fulfilling all the duties of a bishop. But the Pope replied that he should make sure that those who had beheaded Don Ġużepp Velasti and the other two priests were absolved from their sins. The Vicar forgot that even the Pope had ignored his protests. He now felt proud that the Pope had given him a direct order, and so made sure that the Pope's wish was fulfilled immediately.

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PRIEST 1: He even found a way of controlling some of our colleagues, who during confession, were telling the faithful that those who had taken up arms against us would be excommunicated. What they were doing was not a good thing; it was an abuse; but it gave us some comfort.

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XIMENES: But the greatest damage wasn't done by the grandmaster or the Vicar, but by those people, maybe even some members of this audience, who, that day, even though they didn't take up arms against Mannarino, betrayed the cause just the same when they didn't answer his call and instead stayed at home or at work with excuses why they remained silent.

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Extract 2

Waiting for Godot, Samuel Beckett

- POZZO:** Make haste, before he stops. (*Estragon approaches Lucky and makes to wipe his eyes. Lucky kicks him violently in the shins. Estragon drops the handkerchief, recoils, staggers about the stage howling with pain.*) Hanky! Lucky puts down bag and basket, picks up handkerchief and gives it to Pozzo, goes back to his place, picks up bag and basket.
- 5 **ESTRAGON:** Oh the swine! (*He pulls up the leg of his trousers.*) He's crippled me!
- POZZO:** I told you he didn't like strangers.
- VLADIMIR:** (*to Estragon*). Show me. (*Estragon shows his leg. To Pozzo, angrily.*) He's bleeding!
- 10 **POZZO:** It's a good sign.
- ESTRAGON:** (*on one leg*). I'll never walk again!
- VLADIMIR:** (*tenderly*). I'll carry you. (*Pause.*) If necessary.
- POZZO:** He's stopped crying. (*To Estragon.*) You have replaced him as it were. (*Lyricaly.*) The tears of the world are a constant quantity. For each one who begins to weep, somewhere else another stops. The same is true of the laugh. (*He laughs.*) Let us not then speak ill of our generation, it is not any unhappier than its predecessors. (*Pause.*) Let us not speak well of it either. (*Pause.*) Let us not speak of it at all. (*Pause. Judiciously.*) It is true the population has increased.
- 15 **VLADIMIR:** Try and walk.
Estragon takes a few limping steps, stops before Lucky and spits on him, then goes and sits down on the mound.
- POZZO:** Guess who taught me all these beautiful things. (*Pause. Pointing to Lucky.*) My Lucky!
- 25 **VLADIMIR:** (*looking at the sky.*) Will night never come?
- POZZO:** But for him all my thoughts, all my feelings, would have been of common things. (*Pause. With extraordinary vehemence.*) Professional worries! (*Calmer.*) Beauty, grace, truth of the first water, I knew they were all beyond me. So I took a knook.
- 30 **VLADIMIR:** (*startled from his inspection of the sky*). A knook?
- POZZO:** That was nearly sixty years ago . . . (*he consults his watch*) . . . yes, nearly sixty. (*Drawing himself up proudly.*) You wouldn't think it to look at me, would you? Compared to him I look like a young man, no? (*Pause.*) Hat! (*Lucky puts down the basket and takes off his hat. His long white hair falls about his face. He puts his hat under his arm and picks up the basket.*) Now look. (*Pozzo takes off his hat. [All four wear bowlers.] He is completely bald. He puts on his hat again.*) Did you see?
- 35 **VLADIMIR:** And now you turn him away? Such an old and faithful servant!
- ESTRAGON:** Swine!
- 40 **VLADIMIR:** *Pozzo more and more agitated.*
- VLADIMIR:** After having sucked all the good out of him you chuck him away like a . . . like a banana skin. Really . . .
- POZZO:** (*groaning, clutching his head*). I can't bear it . . . any longer . . . the way he goes on . . . you've no idea . . . it's terrible . . . he must go . . . (*he waves his arms*) . . . I'm going mad . . . (*he collapses, his head in his hands*) . . . I can't bear it . . . any longer . . .
- 45 *Silence. All look at Pozzo.*
- VLADIMIR:** He can't bear it.
- ESTRAGON:** Any longer.
- 50 **VLADIMIR:** He's going mad.
- ESTRAGON:** It's terrible.
- VLADIMIR:** (*to Lucky*). How dare you! It's abominable! Such a good master! Crucify him like that! After so many years! Really!

55 **POZZO:** (*sobbing*). He used to be so kind . . . so helpful . . . and entertaining . . . my good angel . . . and now . . . he's killing me.

ESTRAGON: (*to Vladimir*). Does he want to replace him?

VLADIMIR: What?

ESTRAGON: Does he want someone to take his place or not?

60 **VLADIMIR:** I don't think so.

ESTRAGON: What?

VLADIMIR: I don't know.

ESTRAGON: Ask him.

POZZO: (*calmer*). Gentlemen, I don't know what came over me. Forgive me. Forget all I said. (*More and more his old self.*) I don't remember exactly what it was, but you may be sure there wasn't a word of truth in it. (*Drawing himself up, striking his chest.*) Do I look like a man that can be made to suffer? Frankly?

65 (*He rummages in his pockets.*) What have I done with my pipe?

VLADIMIR: Charming evening we're having.

ESTRAGON: Unforgettable.

70 **VLADIMIR:** And it's not over.

ESTRAGON: Apparently not.

VLADIMIR: It's only beginning.

ESTRAGON: It's awful.

VLADIMIR: Worse than the pantomime.

75 **ESTRAGON:** The circus.

VLADIMIR: The music-hall.

ESTRAGON: The circus.

POZZO: What can I have done with that briar?

ESTRAGON: He's a scream. He's lost his dudeen.

80 *Laughs noisily.*

VLADIMIR: I'll be back.

He hastens towards the wings.

ESTRAGON: End of the corridor, on the left.

VLADIMIR: Keep my seat.

85 *Exit Vladimir.*

POZZO: (*on the point of tears*). I've lost my Kapp and Peterson!

ESTRAGON: (*convulsed with merriment*). He'll be the death of me!

POZZO: You didn't see by any chance— (*He misses Vladimir.*) Oh! He's gone! Without saying goodbye! How could he! He might have waited!

90 **ESTRAGON:** He would have burst.

POZZO: Oh! (*Pause.*) Oh well then of course in that case . . .

ESTRAGON: Come here.

Extract 3

Love and Information, Caryl Churchill

Lab

So we hatch a batch of eggs in the lab
and where do you get the
from the poultry breeders who supply them to the basttery
oh the intensive
5 yes or some of them might go to farms but either way
so either way they're going to be
yes by twelve weeks they'll be plucked and lying on their backs
in a supermarket
on your table
10 so you're not taking the life
I am taking the life
but even if you didn't they'd be
they wouldn't live to be old chickens, no.
So you've got the chickens and
15 about a day old, fluffly yellow like little Easter
and you do some experiment on them?
what we do is we get them to peck
because chicks do peck a lot
they peck at everything and what we do is we get them to peck beads that have been dipped
20 either in water or some stuff that tastes bitter
not poison
no it makes them wipe their beaks on the floor then they're fine again and of course we're
writing all this down which chick which bead and how many pecks and then my colleague injects
this tiny amount of very slightly radioactive liquid into each side of the chick's brain so
25 oh no stop
I know but they don't seem at all
it doesn't hurt
they don't show any
ok so what's it for? it's going to show up something in their brains
30 because what we've injected has a sugar in it that gets used by the nerve cells and the more
sugar is taken up the more brain activity and the radioactivity acts as a tracer like in a scanner
so you can measure that and see exactly where in the brain the sugar
and the idea is it's different in the different
what we hope to see you see is that is's different
35 depending on what they've learned about the
yes because we give them the beads again and they have learned because the ones who had
the beads with water come back and peck it again and the ones
they don't peck it
the ones that had the bitter bread have learned not to peck it
40 that's terrific.
But that's not what we're finding out, what we're finding out
changes in the brain
exactly, what changes in the brain correspond to that memory
so to do that you have to
45 yes I hold the bird in my left hand and quickly cut off its head with a big pair of scissors
aah
and I drop the body in a bucket and take the head and peel back the skin and cut round the
skull and there's the brain
there's the brain

50 so I put it in a dish of ice and my colleague cuts it into slabs with a razor blade and then he
dissects out tiny samples that he puts into test tubes and they're immediately frozen while
meanwhile I'm taking the brain out of the next chick
yes
and that's what I do.
55 And then you analyse
yes and there is a substantial increase
so you can measure
and not just the increase but exactly where because if you slice
slice the brain
60 slice the frozen brain into thin sections and put them on slides you get pictures
you can see
you can see exactly depending on how dark and you can convert it into false colour which of
course looks
prettier
65 prettier yes and easier to read though the information is the same
which is
that the learning takes place on the left side of the brain
and you can see
and there's another version where you stain the sample with silver salts and then you count the
70 new spines on the dendrites which are
yes the little tiny
because at that degree of magnification a thumbnail would be two hundred and fifty metres wide
so you can see the memory
yes you can see the actual changes
75 see what the chick learnt about the bead.