



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	22 nd June 2021
TIME:	4:00 p.m. to 6:35 p.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. Describe the evolution of theatre spaces from the Renaissance to the *Teatro all'Italiana*.
2. In what ways did Bertolt Brecht go against the conventions of early twentieth century theatre, and what were the purposes of his reforms?
3. Discuss **TWO** forms of theatre space from the perspective of the actor.
4. What type of performances were characteristic of theatre in the Middle Ages?

(Total: 35% of the global mark)

SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	25 th June 2021
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. In relation to the performance that you have seen, discuss the various elements of the production and how they contributed to transmitting different messages or experiences to the spectators.
2. Discuss the following theatrical elements in the performance that you have seen: (i) space and scenery, (ii) costumes, (iii) soundscapes, (iv) lights. 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

VLADIMIR: You must be happy too, deep down, if you only knew it.

ESTRAGON: Happy about what?

VLADIMIR: To be back with me again.

ESTRAGON: Would you say so?

5 **VLADIMIR:** Say you are, even if it's not true.

ESTRAGON: What am I to say?

VLADIMIR: Say, I am happy.

ESTRAGON: I am happy.

VLADIMIR: So am I.

10 **ESTRAGON:** So am I.

VLADIMIR: We are happy.

ESTRAGON: We are happy. (*Silence.*) What do we do now, now that we are happy?

VLADIMIR: Wait for Godot. (*Estragon groans. Silence.*) Things have changed here since yesterday.

15 **ESTRAGON:** And if he doesn't come?

VLADIMIR: (*after a moment of bewilderment*). We'll see when the time comes. (*Pause.*) I was saying that things have changed here since yesterday.

ESTRAGON: Everything oozes.

VLADIMIR: Look at the tree.

20 **ESTRAGON:** It's never the same pus from one second to the next.

VLADIMIR: The tree, look at the tree.

Estragon looks at the tree.

ESTRAGON: Was it not there yesterday?

25 **VLADIMIR:** Yes of course it was there. Do you not remember? We nearly hanged ourselves from it. But you wouldn't. Do you not remember?

ESTRAGON: You dreamt it.

VLADIMIR: Is it possible you've forgotten already?

ESTRAGON: That's the way I am. Either I forget immediately or I never forget.

- VLADIMIR:** And Pozzo and Lucky, have you forgotten them too?
- 30 **ESTRAGON:** Pozzo and Lucky?
- VLADIMIR:** He's forgotten everything!
- ESTRAGON:** I remember a lunatic who kicked the shins off me. Then he played the fool.
- VLADIMIR:** That was Lucky.
- ESTRAGON:** I remember that. But when was it?
- 35 **VLADIMIR:** And his keeper, do you not remember him?
- ESTRAGON:** He gave me a bone.
- VLADIMIR:** That was Pozzo.
- ESTRAGON:** And all that was yesterday, you say?
- VLADIMIR:** Yes of course it was yesterday.
- 40 **ESTRAGON:** And here where we are now?
- VLADIMIR:** Where else do you think? Do you not recognize the place?
- ESTRAGON:** (*suddenly furious*). Recognize! What is there to recognize? All my lousy life I've crawled about in the mud! And you talk to me about scenery! (*Looking wildly about him.*) Look at this muckheap! I've never stirred from it!
- 45 **VLADIMIR:** Calm yourself, calm yourself.
- ESTRAGON:** You and your landscapes! Tell me about the worms!
- VLADIMIR:** All the same, you can't tell me that this (*gesture*) bears any resemblance to . . . (*he hesitates*) . . . to the Macon country for example. You can't deny there's a big difference.
- 50 **ESTRAGON:** The Macon country! Who's talking to you about the Macon country?
- VLADIMIR:** But you were there yourself, in the Macon country.
- ESTRAGON:** No I was never in the Macon country! I've puked my puke of a life away here, I tell you! Here! In the Cackon country!
- VLADIMIR:** But we were there together, I could swear to it! Picking grapes for a man called . . . (*he snaps his fingers*) . . . can't think of the name of the man, at a place called . . . (*snaps his fingers*) . . . can't think of the name of the place, do you not remember?
- 55 **ESTRAGON:** (*a little calmer*). It's possible. I didn't notice anything.
- VLADIMIR:** But down there everything is red!
- 60 **ESTRAGON:** (*exasperated*). I didn't notice anything, I tell you!
Silence. Vladimir sighs deeply.
- VLADIMIR:** You're a hard man to get on with, Gogo.
- ESTRAGON:** It'd be better if we parted.
- VLADIMIR:** You always say that and you always come crawling back.
- 65 **ESTRAGON:** The best thing would be to kill me, like the other.
- VLADIMIR:** What other? (*Pause.*) What other?
- ESTRAGON:** Like billions of others.
- VLADIMIR:** (*sententious*). To every man his little cross. (*He sighs.*) Till he dies. (*Afterthought.*) And is forgotten.
- 70 **ESTRAGON:** In the meantime let us try and converse calmly, since we are incapable of keeping silent.
- VLADIMIR:** You're right, we're inexhaustible.
- ESTRAGON:** It's so we won't think.
- VLADIMIR:** We have that excuse.
- 75 **ESTRAGON:** It's so we won't hear.
- VLADIMIR:** We have our reasons.
- ESTRAGON:** All the dead voices.

Passage continues on next page.

VLADIMIR: They make a noise like wings.
ESTRAGON: Like leaves.

80 **VLADIMIR:** Like sand.
ESTRAGON: Like leaves.
Silence.

VLADIMIR: They all speak at once.
ESTRAGON: Each one to itself.
Silence.

85 **VLADIMIR:** Rather they whisper.
ESTRAGON: They rustle.
VLADIMIR: They murmur.
ESTRAGON: They rustle.
Silence.

90 **VLADIMIR:** What do they say?
ESTRAGON: They talk about their lives.
VLADIMIR: To have lived is not enough for them.
ESTRAGON: They have to talk about it.

95 **VLADIMIR:** To be dead is not enough for them.
ESTRAGON: It is not sufficient.
Silence.

VLADIMIR: They make a noise like feathers.
ESTRAGON: Like leaves.

100 **VLADIMIR:** Likes ashes.
ESTRAGON: Like leaves.
Long silence.

VLADIMIR: Say something!
ESTRAGON: I'm trying.
Long silence.

105 **VLADIMIR:** (*in anguish*). Say anything at all!
ESTRAGON: What do we do now?
VLADIMIR: Wait for Godot.
ESTRAGON: Ah!
Silence.

110 **VLADIMIR:** This is awful!
ESTRAGON: Sing something.
VLADIMIR: No no! (*He reflects.*) We could start all over again perhaps.
ESTRAGON: That should be easy.

115 **VLADIMIR:** It's the start that's difficult.
ESTRAGON: You can start from anything.
VLADIMIR: Yes, but you have to decide.
ESTRAGON: True.
Silence.

120 **VLADIMIR:** Help me!
ESTRAGON: I'm trying.
Silence.

Extract 2

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

1. RECTOR'S INTRODUCTION

RECTOR: Honourable audience, as Rector of the Seminary I'd like to invite you to an evening of entertainment. (*patronising*) When their exams are over, our young seminarians have the habit of making a very large mask, unfortunately in my image, and later to thank God for a year of studying completed successfully, they carry it around the streets of Mdina, ridiculing me in front of all the town's people.

This habit had to stop; not only because I was invariably the victim of their excesses but also because a lot of energy and precious time were being wasted on a mask that would end up burnt in the town square amid shouting and infantile laughter. There must be better ways of making use of our time. (*The actors laugh. The Rector turns to look at them.*) They all agree.

Since the Seminary for the training of the clergy was opened, ignorance has been eradicated from among us priests. It is no longer true that many priests are almost illiterate, although we have always been respected. We have now all become experts in theology; we can all speak Latin fluently.

Thanks to the reforms enacted by our beloved Grandmaster De Rohan (naturally in agreement with Pope Pius the Sixth, God rest his soul), the theology student intake is now half what it used to be, and this has given us the opportunity to improve our standards. The work you will see today is evidence of how much our standards have improved. (*The actors applaud*)

Can you hear how enthusiastic they are? (*He stops them*)

Together, myself and the novices who you will be watching today, have taken the event that took place exactly twenty years ago in 1775, when, I remind you, things were different from what they are now; when our colleagues the priests, with the support of the Maltese people, revolted against the leadership of our dead but never forgiven (*the actors laugh, except for Ximenes who is pushed centre stage*) I'm sorry, the dead but never forgotten Grandmaster Francesco Ximenes de Texada. (*The actors boo.*)

XIMENES: But I'm not to blame. I had to put up with the disaster I inherited from my predecessor.

ACTOR 1: That's not an excuse.

ACTOR 2: You shouldn't have accepted the appointment.

ACTOR 3: As if! Power is always accepted.

The Rector stops them.

Passage continues on next page.

35 **RECTOR:** The actor who will play the part of Ximenes was referring to Grandmaster Manwel
Pinto de Fonseca, who, just like all the aristocrats of his time, ignored the people's
lamentations. During the thirty years that he ruled Malta, things went from bad to
worse. There might be some of you here tonight who still remember him. Was there
anyone whom Pinto did not hurt? But that's another story. Enough said about Pinto for
now. *(Pause)*

40 Your honours, for this occasion it is my pleasure to inform you that we have the
company the present Bishop, Monsignor Labini, who was so kind to accept our invitation
to be among us tonight. Grandmaster De Rohan was also invited, but unfortunately he
could not attend as he is having talks with very high officials in Russia. From here we all
wish him success in his mission. We are confident in the wisdom that he has always
45 shown, even though we all know how miserly these Russians are. However, the
Grandmaster has sent us his best wishes. We have also sent an invitation to the
Inquisitor Monseignor Carpegna, but he answered politely that he prefers to stay in his
comfortable bed in his palace in Birgu than travel all the way here. He also said he
doesn't like travelling at night. But we're not offended. We were not expecting that every
50 invitation would be accepted. After all even the devil invites many people to sin, but not
everyone accepts.

*The actors smile. By now the actors are almost ready, and start dividing themselves into
groups: priests, knights, and lay people.*

55 We have prepared a special place for his Excellency Monsignor Bishop Labini, right here
on stage. As our distinguished guest, he will be able to follow us more closely. I now
invite Monsignor Vincenzo Labini to come out and take his seat on the throne that we
have prepared for him.

*Ceremonial music. Bishop Labini makes a ceremonial entrance and sits down. The actors bow
before him.*

60 Your honours, today you will be entreated to a very varied spectacle: Acting, singing,
dancing...

LABINI: Dancing!

65 **RECTOR:** *(ignoring him)* One last thing. I remind you that the actors you're going to see
today are not Italian professional actors, like the ones that the Grandmaster brings to
the island from time to time, to treat us to their talents and give us reason to marvel.
None of these actors has ever acted before; none of them has ever been on the Manoel
Theatre Stage; I ask you not to be too harsh on them if they're not very technical.

Extract 3

Love and Information, Caryl Churchill

VIRTUAL

I don't care what you say
no but listen
I've never felt like this
that's not the point what you feel
5 it's the only
because she doesn't exist
I'm not listening.
She doesn't
have you seen her?
10 yes I've seen her but she doesn't
have you talked to her?
I don't want to talk to
then what do you know about it?
she's not real
15 so?
so you admit she's not
she exists and still exists
fine all right she exists but so does your shoe or a can of
you're saying she's no different than a shoe?
20 she's got no more feelings than
what do you know about
she's a thing she's a thing.
Look I appreciate your concern but just
Look
25 she's beautiful she's intelligent she understands me
she doesn't understand you
she listens to me she likes my poems she's the only
doesn't understand any
she reads my mind she's sensitive to my every
30 but she's virtual
so?
I can't believe you just because someone's not flesh and blood you'd
she's just information
and what are you if you're not
35 yes I know we're
so we're information our genes our
yes but she hasn't
what?
hasn't got an inside to her mind and he's not conscious she can't
40 how do you know she
she's a computer she's a computer game she's not
and can you tell that from what she says?
I don't need to

Passage continues on next page.

but can you tell
45 because she can't
she might and how could she prove it because you wouldn't believe
I certainly wouldn't
because she says she has
what, thoughts
50 of course thoughts feelings because she's that complicated she says she loves
she can't possibly
we know people won't understand but we don't care what you
and what about sex
what about
55 she hasn't got a body
she's got a fantastic
but not a body you can
she's not in this country at the moment
she can't ever
60 and the sex is great
it's virtual
it's virtual and great
but she never feels
I don't care what you say
65 no but listen
I've never felt like this about anyone.

SMALL THING

What are you looking at?
A snail
70 Is that the same snail?
Yes. I've been looking at it for a while.
And.
I'm just looking at it.