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SUBJECT:	<b>Theatre and Performance</b>
PAPER NUMBER:	I
DATE:	24 <sup>th</sup> May 2023
TIME:	4:00 p.m. to 6:35 p.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. Discuss the life and works of **TWO** playwrights who contributed to Greek theatre.
2. The age of the Renaissance swept across Europe at staggered intervals. In which order did it dawn in the respective countries? Discuss the Renaissance era at length by making reference to theatre practitioners and playwrights.
3. Discuss the characteristics of at least **TWO** theatre spaces which you find particularly interesting in twentieth-century theatre. Include at least **ONE** formal space and **ONE** alternative space used for a theatrical production. Your answer may include local spaces but must also include an international dimension.
4. Discuss the impact that digital media has had on the modern day theatre reality, both as regards its use in contemporary performance, as well as in the recent COVID-19 pandemic scenario, and how it necessitated new ways of doing and watching theatre.

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

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SUBJECT:	<b>Theatre and Performance</b>
PAPER NUMBER:	II
DATE:	12 <sup>th</sup> June 2023
TIME:	9:00 a.m. to 10:50 a.m.

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**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. Despite the historical connotation of the theatre as being a 'place for looking', the spectator's experience of the theatrical event typically depends on the combination of both visual and audible elements. Discuss this statement in relation to a performance that you have watched recently.
2. Spectacle can be a useful device deliberately employed in performance so as to continually stimulate and enchant the spectator. Discuss this statement making direct reference to a performance that you have watched recently.

***Please turn the 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:** Will night never come?

*[All three look at the sky.]*

**POZZO:** You don't feel like going until it does?

**ESTRAGON:** Well you see –

5 **POZZO:** Why it's very natural, very natural. I myself in your situation, if I had an appointment with a Godin... Godet... Godot... anyhow, you see who I mean, I'd wait till it was black night before I gave up. *[He looks at the stool.]* I'd like very much to sit down, but I don't quite know how to go about it.

**ESTRAGON:** Could I be of any help?

10 **POZZO:** If you asked me perhaps.

**ESTRAGON:** What?

**POZZO:** If you asked me to sit down.

**ESTRAGON:** Would that be a help?

**POZZO:** I fancy so.

15 **ESTRAGON:** Here we go. Be seated, sir, I beg of you.

**POZZO:** No, no, I wouldn't think of it! *[Pause. Aside.]* Ask me again.

**ESTRAGON:** Come come, take a seat, I beseech you, you'll get pneumonia.

**POZZO:** You really think so?

**ESTRAGON:** Why it's absolutely certain.

20 **POZZO:** No doubt you are right. *[He sits down.]* Done it again! *[Pause.]* Thank you, dear fellow. *[He consults his watch.]* But I really must be getting along, if I am to observe my schedule.

**VLADIMIR:** Time has stopped.

25 **POZZO:** *[Cuddling his watch to his ear.]* Don't you believe it, sir, don't you believe it. *[He puts his watch back in his pocket.]* Whatever you like, but not that.

**ESTRAGON:** *[To POZZO]* Everything seems black to him today.

**POZZO:** Except the firmament! [*He laughs, pleased with this witticism.*] But I see what it is, you are not from these parts, you don't know what our twilights can do. Shall I tell you? [*Silence. ESTRAGON is fiddling with his boot again, VLADIMIR with his hat.*] I can't refuse you. [*Vaporizer.*] A little attention, if you please. [**VLADIMIR** and **ESTRAGON** continue their fiddling, **LUCKY** is half asleep. **POZZO** cracks his whip feebly.] What's the matter with this whip? [*He gets up and cracks it more vigorously, finally with success. LUCKY jumps. VLADIMIR's hat, ESTRAGON's boot, LUCKY's hat, fall to the ground. POZZO throws down the whip.*] Worn out, this whip. [*He looks at ESTRAGON and VLADIMIR.*] What was I saying?

**VLADIMIR:** Let's go.

**ESTRAGON:** But take the weight off your feet, I implore you, you'll catch your death.

**POZZO:** True. [*He sits down. To ESTRAGON.*] What is your name?

**ESTRAGON:** Adam.

**POZZO:** [*Who hasn't listened.*] Ah, yes! The night. [*He raises his head.*] But be a little more attentive, for pity's sake, otherwise we'll never get anywhere. [*He looks up at the sky.*] Look. [*All look at the sky except LUCKY, who is dozing off again. POZZO jerks the rope.*] Will you look at the sky, pig? [**LUCKY** looks at the sky.] Good, that's enough. [*They stop looking at the sky.*] What is there so extraordinary about it? Qua sky. It is pale and luminous like any sky at this hour of the day. [*Pause.*] In these latitudes. [*Pause.*] When the weather is fine. [*Lyrical.*] An hour ago [*He looks at his watch, prosaic*] roughly [*Lyrical*] after having poured forth ever since [*He hesitates, prosaic*] say ten o'clock in the morning [*Lyrical*] tirelessly torrents of red and white light it begins to lose its effluence, to grow pale [*Gestures of two hands lapsing by stages*], pale, ever a little paler, a little paler until [*Dramatic pause, ample gesture of the two hands flung wide apart*] pppfff! finished! it comes to rest. But – [*Hand raised in admonition*] – but behind this veil of gentleness and peace night is charging [*Vibrantly*] and will burst upon us [*Snaps his fingers*] pop! like that! [*His inspiration leaves him*] just when we least expect it. [*Silence. Gloomily.*] That's how it is on this bitch of an earth.

[*Long silence.*]

**ESTRAGON:** So long as one knows.

**VLADIMIR:** One can bide one's time.

**ESTRAGON:** One knows what to expect.

**VLADIMIR:** No further need to worry.

**ESTRAGON:** Simply wait.

**VLADIMIR:** We're used to it.

[*He picks up his hat, looks inside it, shakes it, puts it on.*]

**POZZO:** How did you find me? [**VLADIMIR** and **ESTRAGON** look at him blankly.] Good? Fair? Middling? Poor? Positively bad?

**VLADIMIR:** [*First to understand.*] Oh very good, very very good.

**POZZO:** [*To ESTRAGON*] And you, sir?

**ESTRAGON:** Oh, tray bong, tray tray tray bong.

**POZZO:** [*Fervently*] Bless you, gentlemen, bless you! [*Pause.*] I have need of such encouragement! [*Pause.*] I weakened a little towards the end, didn't you notice?

**VLADIMIR:** Oh, perhaps just a teeny weeny little bit.

**ESTRAGON:** I thought it was intentional.

**POZZO:** You see my memory is defective.

[*Silence.*]

**ESTRAGON:** In the meantime nothing happens.

**Passage continues on next page.**

**POZZO:** You find it tedious?

**ESTRAGON:** Somewhat.

**POZZO:** [*To VLADIMIR*] And you, sir?

**VLADIMIR:** I've been better entertained.

80 [*Silence. POZZO struggles inwardly.*]

**Extract 2**

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

11. WE WANT OUR LICENCE

*The Knights, Priests and Secular characters enter singing.*

**SECULAR CHARACTERS:** What if the rabbits destroy every field?  
What will we hunt in times of need?  
For you hunting is just for fun  
For us it is something to eat with our bun.

5

**ALL:** Grant us a licence, before we lost our patience.  
We need a permit, we need it, damn it.

**KNIGHTS:** Now how will we kill our time  
Without ever resorting to crime?  
How will we see the time go by,  
If killing rabbits we can't even try?

10

**ALL:** Grant us a licence, before we lose our patience.  
We need a permit, we need it, damn it.

**PRIESTS:** If you made public this edict in order to spite us  
It's to no avail, 'cause nothing will bite us.  
Our rights and privileges you just cannot touch,  
None have succeeded, though many tried much.

15

**ALL:** Grant us our licence, before we lost our patience.  
We need a permit, we need it, damn it.

20

*They continue singing the refrain. Suddenly, the Knights exit. Only the Priests and the Secular Characters are left singing in the background. The Rector stands up to speak.*

**RECTOR:** You remember what Grandmaster Ximenes had said when he himself announced his edict. He said that the prohibition on hunting for wild rabbit applied to everyone. It was not long before the prohibition was no longer universal. The weak grandmaster soon gave in to pressure; not from the people because he is not bothered about that, but from those around him, those who could cause him a lot of trouble if they were to turn against him. Therefore, some exceptions were created, and naturally there were all knights. But, although Ximenes did not care what the people thought he still did not want to lose face and so used his falconer to issue these hunting licences. Naturally it was just his signature. He gave the licences to whoever he wanted. What could the poor man do? The power to grant licences was not his but the falconer's. If it had been up to him he would have granted it to everyone or to no one. And let me tell you, it wasn't cheap to obtain a licence. Now that some knights had been granted a licence to go hunting again, they stopped complaining, because it suited them that way. What did they care that the peasants and the priests had to swallow their pride and watch them going hunting.

25

30

35

*Pause.*

Excuse me, gentlemen. Maybe it's not my job to speak in this manner. After all, I would not want you to think that I'm taking over from the actors. But, when I remember how egoistic knights were, I can't bear to remain silent.

40

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

*The actors take up the refrain again. At a particular moment the Priests walk out and the Secular Characters realise they are singing alone.*

45 **WOMAN 1:** (*shouting*) What about these lot? Aren't you going to say anything? Didn't they abandon us as well?

**RECTOR:** (*taken aback*) These are not in the script. Ćetta, what are you saying?

50 **WOMAN 1:** I'm saying that we've now really had enough; we're swimming in shit and you stuff yourselves on rabbit stew. Don't play the defenders of religion with us, because we know what you're worth. We know why you incite us to revolt. You're using us because you know that your privileges are at risk and so you push us into the front line so that we take the punches instead of you. When you start welcoming us with open arms, maybe we'll start to believe you. Look who you keep company with: those who can pay, those who can fill your pockets, those who can finance you.

55 **RECTOR:** (*dumbfounded*) But what is she saying? These are not even her words.

*The novices start laughing in the background.*

**WOMAN 1:** We don't need words of comfort from you. Words won't help us fill our stomach.

**RECTOR:** (*angry*) Ćetta if you don't shut up I'm sacking you from this convent, immediately. I'll look for another cook...

60 **WOMAN 1:** (*ignoring him, approaching Labini*) And what can we say about you, Monsignor Labini? Have you ever taken a walk around our villages to see the poverty we live in? No. You would be lowering yourself too much if you were to do this. And just to get it off my chest, I have to tell you I have proof that you're befriending certain French knights and that you're plotting with them to get rid of the Order and bring the French here.

65

**LABINI:** (*stands up in a rage*) This is too much, Rector. You have to check her.

**RECTOR:** (*approaching Woman 1*) That's enough. I want you to ask for pardon immediately and to renounce all that you've just said.

70 **WOMAN 1:** (*falling to her knees in front of Labini and kissing his hand*) Pardon me, Monsignor, I didn't know what I was saying.

**LABINI:** That's not possible. You offended me too much.

**RECTOR:** (*bullying him*) Come on, Monsignor. She's kneeling before you asking for mercy. Won't you forgive her?

75 **LABINI:** Stand up, my girl. (*Patting her on the shoulders*) Go and recite the rosary every day for a year as penance, and in your prayers remember to pray for the person who made you say these awful words about our Church and about me, maybe he'll repent and refrain from these deeds.

80 **RECTOR:** (*artificially emotional*) And then they say that the Church is not merciful. (*Pause*). Again I apologise for that incident; I apologise to you, members of the audience, and mostly, to you Monsignor Vincenzo Labini. I give you my word that tonight, as soon as this is over, I'll do my best to find out the identity of the vile person who used that innocent woman to say such disgusting words, and if I find out it was one of our students, he'll be punished accordingly.

**Extract 3**

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

**GOD'S VOICE**

God told you to do it?  
He did, yes.  
How?  
How do you mean, how?  
5 Did you hear words?  
It was the word of God.  
But like something you could hear with your ears, actual words from outside you?  
They came into me.  
The words.  
10 What God said.  
So you didn't exactly hear...?  
In my heart.  
So how does that work then?  
I was praying about it  
15 in words?  
sometimes in words, sometimes just  
silently  
the words were silent, I was praying in  
in your head  
20 if you like, my head my heart  
so sometimes in words and sometimes  
sometimes just being in a state where I was praying  
I don't know what state that is  
well you'll have to take it from me there is such a state  
25 ok, so there you are praying  
praying and not knowing, seeking guidance, open to guidance from God  
ok  
and he told me what to do.  
What's his voice like?  
30 Firm. Kind.  
He speaks English?  
What sort of question is that?  
I know but does he speak rp or have a regional accent? I'm trying to understand what you  
heard.  
35 It wasn't hearing like I hear you but it was hearing.  
And he definitely said do it.  
He said do it.  
In words.  
In words and inside me in knowing it was the right thing to do.  
40 In your heart?  
Right through my whole being.  
In your toes?  
Yes in my toes, will you stop now?

***Please turn the page.***



## **THE CHILD WHO DIDN'T KNOW FEAR**

*One person tells a story to another.*

45 Once upon a time there was a child who didn't know what fear was and he wanted to find out.  
So his friends said, Cold shiver down your back, legs go funny, sometimes your hands no not  
your hands yes your hands tingle, it's more in your head, it's in your stomach, your belly you  
shit yourself, you can't breathe, your skin your skin creeps, it's a shiver a shudder do you really  
50 not know what it is? And the child said, I don't know what you mean. So they took him to a big  
dark empty house everyone said was haunted. They said, No one's ever been able to stay here  
till morning, you won't stay till midnight, you won't last an hour, and the child said, Why, what's  
going to happen? And they said, You'll know what we mean about being frightened. And the  
child said, Good, that's what I want to know. So in the morning his friends came back and there  
was the child sitting in the dusty room, And they said, You're still here? what happened? And  
55 the child said, There were things walking about, dead things, some of them didn't have heads  
and a monster with glowing – and his friends said, Didn't you run away? and the child said,  
There were weird noises like screams and like music but not music, and his friends said, What  
did you feel? and the child said, It came right up to me and put out its hand, and his friends  
said, Didn't your hair your stomach the back of your neck your legs weren't you frightened? And  
60 the child said, No, it's no good, I didn't feel anything, I still don't know what fear is. And on the  
way home he met a lion and the lion ate him.

## **STAR**

It takes the light two point eight million years to get here.  
So we're looking at two point eight million years ago.  
It might not be there. It could have died by now.  
65 So who's going to see that?  
It might not even be people by then. The sun's only eight minutes.  
In the morning let's wait eight minutes and see if it's there now.