



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	30 th August 2023
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. Discuss **TWO** types of theatre practices in the history of theatre in which the mask is predominant. Define the purpose that the mask serves in each practice.
2. How did the rediscovery of classical texts during the fifteenth and sixteenth centuries contribute to the development of the acting space in performance? Make reference to **TWO** European countries to sustain your answer.
3. Konstantin Stanislavski and Jerzy Grotowski were two major twentieth century theatre makers who made considerable contributions to the craft of the actor. Describe in detail what you consider to be the similarities in their work as well as the differences.
4. Trace the development of theatrical movements in the early twentieth century in Europe which fall generally under the heading "avant-garde". In your answer, outline some key movements which were born in succession as a reaction to realism and naturalism.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	31 st August 2023
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**

YOU ARE TO REFER TO A LIVE PERFORMANCE EVENT.

Choose ONE of the following questions and answer in essay form:

1. With close reference to a performance you watched recently, discuss the relationship between the actor(s) and audience as arising out of the performance space in the given venue of the performance. Highlight how the spatial dynamics effected your reception of the performance as an audience member.

OR

2. Costume can be employed as a strategic device in performance which greatly contributes towards the communication of a given theme or narrative. Discuss the use of costume design in a performance you watched recently, highlighting its contribution towards the performance's generation of meaning.

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

Act Two

Next day. Same time.

Same place

ESTRAGON's boots front centre, heels together, toes splayed.

LUCKY's hat same place.

5 *The tree has four of five leaves.*

Enter VLADIMIR agitatedly. He halts and looks long at the tree, then suddenly begins to move feverishly about the stage. He halts before the boots, picks one up, examines it, sniffs it, manifests disgust, puts it back carefully. Comes and goes. Halts extreme right and gazes into distance off, shading his eyes with his hand. Comes and goes. Halts extreme left, as before. Comes and goes. Halts suddenly and begins to sing loudly.

10

VLADIMIR: A dog came in –

[Having begun too high he stops, clears his throat, resumes.]

A dog came in the kitchen

And stole a crust of bread.

15

The cook took up with a ladle

And beat him till he was dead.

Then all the dogs came running

And dug the dog a tomb –

[He stops, broods, resumes.]

20

Then all the dogs came running

And dug the dog a tomb

And wrote upon the tombstone

For the eyes of dogs to come:

25 A dog came in the kitchen
And stole a crust of bread.
The cook took up with a ladle
And beat him till he was dead.

30 Then all the dogs came running
And dug the dog a tomb –
[He stops, broods, resumes.]

Then all the dogs came running
And dug the dog a tomb –
[He stops, broods. Softly.]

And dug the dog a tomb...

35 *[He remains a moment silent and motionless, then begins to move feverishly about the stage. He halts before the tree, comes and goes, before the boots, comes and goes, halts extreme right, gazes into distance, extreme left, gazes into distance. Enter **ESTRAGON** right, barefoot, head bowed. He slowly crosses the stage. **VLADIMIR** turns and sees him.]* You again! *[**ESTRAGON** halts, but does not raise his head. **VLADIMIR** goes towards him.]* Come here till I embrace you.

ESTRAGON: Don't touch me!

*[**VLADIMIR** holds back, pained.]*

45 **VLADIMIR:** Do you want me to go away? *[Pause.]* Gogo! *[Pause. **VLADIMIR** observes him attentively.]* Did they beat you? *[Pause.]* Gogo! *[**ESTRAGON** remains silent, head bowed.]* Where did you spend the night?

ESTRAGON: Don't touch me! Don't question me! Don't speak to me! Stay with me!

VLADIMIR: Did I ever leave you?

ESTRAGON: You let me go.

50 **VLADIMIR:** Look at me. *[**ESTRAGON** does not raise his head. Violently.]* Will you look at me! *[**ESTRAGON** raises his head. They look long at each other, then suddenly embrace, clapping each other on the back. End of the embrace. **ESTRAGON**, no longer supported, almost falls.]*

ESTRAGON: What a day!

55 **VLADIMIR:** Who beat you? Tell me.

ESTRAGON: Another day done with.

VLADIMIR: Not yet.

ESTRAGON: For me it's over and done with, no matter what happens. *[Silence.]* I heard you singing.

60 **VLADIMIR:** That's right, I remember.

ESTRAGON: That finished me. I said to myself, he's all alone, he thinks I'm gone forever, and he sings.

VLADIMIR: One isn't the master of one's moods. All day I've felt in great form. *[Pause.]* I didn't get up in the night, not once!

65 **ESTRAGON:** *[Sadly.]* You see, you piss better when I'm not there.

VLADIMIR: I missed you... and at the same time I was happy. Isn't that a queer thing?

ESTRAGON: *[Shocked.]* Happy?

Passage continues on next page.

VLADIMIR: Perhaps it's not quite the right word.

ESTRAGON: And now?

70 **VLADIMIR:** Now? ... [*Joyous.*] There you are again... [*Indifferent.*] There we are again...
[*Gloomy.*] There I am again.

ESTRAGON: You see, you feel worse when I'm with you. I feel better alone, too.

VLADIMIR: [*Vexed.*] Then why do you always come crawling back?

ESTRAGON: I don't know.

75 **VLADIMIR:** No, but I do. It's because you don't know how to defend yourself. I wouldn't have
let them beat you.

ESTRAGON: You couldn't have stopped them.

VLADIMIR: Why not?

ESTRAGON: There were ten of them.

80 **VLADIMIR:** No, I mean before they beat you. I would have stopped you from whatever it was
you were doing.

ESTRAGON: I wasn't doing anything.

VLADIMIR: Then why did they beat you?

ESTRAGON: I don't know.

85 **VLADIMIR:** Ah no, Gogo, the truth is there are things escape you that don't escape me, you
must feel it yourself.

ESTRAGON: I tell you I wasn't doing anything.

VLADIMIR: Perhaps you weren't. But it's the way of doing it that counts, the way of doing it,
if you want to go on living.

Extract 2***The Priests' Revolt, Alfred Buttigieg (trans. Marco Galea)***

20. MANNARINO FOMENTS TROUBLE

MANNARINO: Enough is enough, the time has come to stand up and be counted, brothers. We must get rid of this harsh grandmaster and of all the knights. We got rid of Pinto and got stuck with a worse burden and God knows what will come next. If we don't do something this is the way it will be; one year worse than the one before, one grandmaster worse than the other. Initially we all rejoiced when Ximenes was proclaimed grandmaster; we sighed with relief because we thought he would save us from oppression. But our saviour did nothing except come out with new laws to continue oppressing us. How long did he smile at us in the streets? Till he became Grandmaster; after that he didn't like our smell anymore. He never approached us again.

The Secular characters talk to each other and complain quietly.

He promised you'd get raises. Where are these raises? Instead of giving them, he reduced salaries! He also promised he'd create more jobs. Where are these jobs? I tell you there are more unemployed people now than ever before. How many people were fired by the Order because they said they were redundant? How many public officials were suspended? And as if this wasn't enough, he burdened us with more taxes. I'll just mention one tax. The one he introduced lately on grain imported from Sicily. And he had told us that he was going to reduce the price of bread.

20 *The grumbling among the Secular Characters increases.*

Tell me, my friends, when were you so desperate that you had to grown your own vegetables? Things were never this bad, not even under Pinto. And then the grandmaster is always boasting about the great amount of money in circulation... the money is only circulating between himself and his knights!

25 **LABINI:** (*cynically, to the Rector*) I didn't know that at that time priests used to speak in the manner of French revolutionaries.

RECTOR: (*half-jokingly*) You would be surprised how hot-blooded the priests were at the time. But to be really honest, Monsignor, this scene was written by Gejtanu Gatt himself. I gave him the opportunity to take part in writing this work.

30 **MANNARINO:** (*continues*) I call this greed. And if Ximenes thinks that the Order's coffers are in bad shape we remind him that it's not our fault as much as the fault of those who ruled before him. If he really wants to improve the financial condition he should go round his knights and make them pay taxes like everybody else and not let them do as they like because he's afraid of them; or else because he has something to hide like them.

35 I repeat; these knights respect no one. How many times have they offended us and got away scot-free as if they were above the law? Have actions ever been taken against them? Let's take Fr Mikiel Grech. What did they do to him? Just because he remonstrated with two knights who were harassing two Maltese girls, he was beaten up, and to add insult to injury, he was arrested and exiled.

40 You would not know about these things because they hide them from you.

Passage continues on next page.

The Secular Characters start getting restless.

45 How long will we be smiling at them because we're afraid. We're afraid of God only. We'll show them that we're not ready to lick their boots for letting us have their home, in our island. We must stop thinking that we can live happily when we're at the mercy of foreigners; we don't need to lick our master's boots anymore. So awake, friends, and let's show them that we are Maltese and capable of fighting for our rights.

Applause and cheering from the people.

21. MANNARINO IS BEATEN UP

50 *Shouting against Ximenes. Suddenly two Knights enter, walking unsteadily, half-drunk. Everyone is suddenly silent. The people leave quietly until Mannarino is left alone, standing like a statue. The Knights stop to look at him; they talk to each other about him.*

KNIGHT 1: Is this not Gejtanu Mannarino, the saviour of the Maltese?

55 **KNIGHT 2:** Usually he's surrounded by a bunch of fools, listening to him. How come he's alone today?

KNIGHT 1: Look at him, he looks worried.

KNIGHT 2: He's probably thinking how he's been left alone, in this hour of need.

60 **KNIGHT 1:** Look what's become of the priests these days, they even carry swords. *(He grabs the sword from Mannarino's waist)* How fierce have you become, Mannarino? *(He kicks him in the stomach)*

KNIGHT 2: I feel that they had been given too many airs by the beloved Monisgnor Bishop Pellerano, and now they cannot get used to being brought back to earth. *(Punches him in the face)*

65 **KNIGHT 1:** They behave like this because our Grandmaster is a quiet man. He's too tolerant. Not like me. *(Punches him again. Mannarino falls to the ground. The two Knights ignore him and exit calmly; speaking, laughing, walking unsteadily.)*

KNIGHT 1: If I were Grandmaster, I would hang them all.

70 **KNIGHT 2:** They think that just because they wear a cassock we have to bend to all their wishes.

Extract 3

Love and Information, Caryl Churchill

SPIES

So we went to war on a completely
yes but how were they to know
5 they did know, they knew, he'd already admitted it wasn't true
he said it to the Germans
and the CIA knew
but Bush and Blair didn't know
didn't want to know
10 they had to rely
they wanted it to be true
they thought it was true, everyone thought
not everyone no, plenty of people, I didn't, I always knew it wasn't true
you can't have known
15 I knew it was all made-up stuff
and how did you know?
because of what America's like, what it wanted to do
you didn't know it was made up, you wanted it to be made up, that's what you wanted to be
true.
20 And it turns out I was right, didn't it.
Do you think you've just won an argument?

DREAM

25 I had this dream last night, I was in a garden and there were blackberries, big bushes of
brambles, I was picking them, and a butterfly flew across and I could see this orange-and-black
butterfly really clearly on a yellow rose, but then the whole thing was a dance because I was at
the ballet. And I looked all those things up on a website about dreams, blackberry, butterfly,
30 ballet, and every single one of them means infidelity. So now I know he's cheating.
So you don't feel you have to be faithful to him anymore?
No, why should I?
So that leaves the way clear for us?
Don't you think?
35 Unless it's not about him.
Who then?
You. You and me.
That would mean we're definitely going to do it.
So either way.
40 Either way.

Passage continues on next page.

RECLUSE

Two inside, one outside the door who can be heard.

45 Don't answer
it's only
look through the spyhole.
You're right, I thought it was the delivery boy delivering the
50 don't answer don't
of course I won't answer, don't panic.
Hello. Hello Mr Rushmore. I believe this is where you live. We saw you going in, we know the
car outside is
make him go away
55 shall I speak to him?
yes no no
and of course I respect your desire for privacy and it would so much help your thousands of
admirers to understand if you could say a few words to us about that privacy about how it feels
to live here in a forest miles from
60 I'm going to die
sh it's all right
five minutes of your time I could explain to the world why you've chosen to leave it all behind
and withdraw to this remote
I should have a gun
65 because that would enable you to set the record straight about your ex-Wife's allegations of
I'm going to bed
to confirm or deny that you said of the Queen that she
I'll have to hide in the cupboard
to put an end to speculation once and for all about your
70 I'd kill myself but they'd write an obituary
shall I tell him to
no no because then they'll write about you
it doesn't matter
it does they musn't if they know about you if you talk to them I'll never see you again
75 because we have a photograph of you taken last week in the
why don't I just
ALL RIGHT.
What?
Hello, Mr Rushmore?
80 I have three things to say. I am now a citizen of China. I have six illegitimate children. I have
recently been abducted by aliens and returned to earth unharmed.
Mr Rushmore, if you could just open the door for a moment
that's all right you see that's fine if I tell him lies that's fine I haven't told them anything about
myself at all that's fine I feel fine about that I think that's fine I think I feel fine about
85 and when exactly were you last in China?
that's fine that's fine
good good I'm glad you feel ok about
and will he go away now?
in a while he's sure to away in a while if we keep

90 Mr Rushmore
Time passes.
He's gone.
He's gone.
Well that's all right then

95 yes
you handled that very
no I feel
what?
I feel terrible I feel

100 but you didn't tell him
but he knows
he doesn't know anything it was lies
he knows I'm the person that told those lies
no because he doesn't know it was lies

105 yes but he knows I said
you mean he'll work out it's lies and
whichever whichever he knows I said those words he knows I was in this room we'll have to
move he knows it was me he knows I shouted out those
so you don't feel as good as you

110 no no I don't feel