

**MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA**

**MATRICULATION EXAMINATION
ADVANCED LEVEL**

SPECIMEN PAPER SYLLABUS 2018

SUBJECT: THEATRE AND PERFORMANCE
PAPER: I – 35% of the final mark
DATE:
TIME: 2 ½ hours

Answer THREE questions. All questions are to be answered in English. Each question carries equal weight.

1. In what ways does the socio-political context impinge on the production of theatre performance? In your answer refer to **TWO** concrete examples of theatre history.
2. Renaissance theatre engaged with dramatic developments – including tragedy and comedy – and also with developments in the work of the actor of which 'commedia dell'arte' is a prime example. Discuss.
3. The twentieth century inherited the 'Teatro all'Italiana' as a model of theatre spaces. However, with his 'Poor Theatre', Jerzy Grotowski sought alternative forms of spatial structures for his performances. Discuss.
4. Outline the impacts of digital media on theatre at the turn of the twenty-first century by referring to the work of **TWO** practitioners of your choice.

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SPECIMEN PAPER SYLLABUS 2018

SUBJECT: THEATRE AND PERFORMANCE
PAPER: II – 25% of the final mark
DATE:
TIME: 1 hour 45 minutes

2.1 LIVE THEATRE EVALUATION

Candidates are reminded to insert the following information:

1. Title of Performance
2. Venue of Performance
3. Date of Performance

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

1. As an informed member of the audience, analyse the use of space in the performance you have seen.

OR

2. 'Key moments in a performance include climaxes which can be defined as moments where the audience's attention is focused with particular intensity, either by action, word, or some ingenious aspect of staging' (Kenneth Pickering). Identify and analyse key moments in the performance you have seen.

2.2 TEXT-TO-STAGE REALISATION

As a performer, choose **ONE** of the extracts below and discuss ways of communicating it to an audience through performance.

Use examples from the extract to support your ideas. 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.

Extract 1

***Waiting for Godot* — Samuel Beckett**

ESTRAGON: Charming spot. [*He turns, advances to front, halts facing auditorium.*
Inspiring prospects. [*He turns to VLADIMIR.*] Let's go.

VLADIMIR: We can't

ESTRAGON: Why not? 5

VLADIMIR: We're waiting for Godot.

ESTRAGON: [*Despairingly.*] Ah! [*Pause.*] You're sure it was here?

VLADIMIR: What?

ESTRAGON: That we were to wait.

VLADIMIR: He said by the tree. [*They look at the tree.*] Do you see any others? 10

ESTRAGON: What is it?

VLADIMIR: I don't know. A willow.

ESTRAGON: Where are the leaves?

VLADIMIR: It must be dead.

ESTRAGON: No more weeping

VLADIMIR: Or perhaps it's not the season. 15

ESTRAGON: Looks to me more like a bush.

VLADIMIR: A shrub.

ESTRAGON: A bush.

VLADIMIR: A -. What are you insinuating? That we've come to the wrong place?

ESTRAGON: He should be here. 20

VLADIMIR: He didn't say for sure he'd come.

ESTRAGON: And if he doesn't come?

VLADIMIR: We'll come back tomorrow.

ESTRAGON: And then the day after tomorrow.

VLADIMIR: Possibly. 25

ESTRAGON: And so on.

VLADIMIR: The point is -

ESTRAGON: Until he comes.

VLADIMIR: You're merciless.

ESTRAGON: We came here yesterday. 30

VLADIMIR: Ah no, there you're mistaken.

ESTRAGON: What did we do yesterday?

VLADIMIR: What did we do yesterday?

ESTRAGON: Yes.

VLADIMIR: Why ... [*Angrily.*] Nothing is certain when you're about. 35

ESTRAGON: In my opinion we were here.

VLADIMIR: [*Looking round.*] You recognize the place?

ESTRAGON: I didn't say that.

VLADIMIR: Well?

ESTRAGON: That makes no difference. 40

VLADIMIR: All the same ... that tree ... [*Turning towards the auditorium*] ... that bog.

ESTRAGON: You're sure it was this evening?

VLADIMIR: What?

ESTRAGON: That we were to wait.

VLADIMIR: He said Saturday. [*Pause.*] I think. 45

ESTRAGON: You think.

VLADIMIR: I must have made a note of it.
[*He fumbles in his pockets, bursting with miscellaneous rubbish.*]

ESTRAGON: [*Very insidious.*] But what Saturday? And is it Saturday? Is it not
rather Sunday? [*Pause.*] Or Monday? [*Pause.*] Or Friday? 50

VLADIMIR: [*Looking wildly about him, as though the date was inscribed in the
landscape.*] It's not possible!

ESTRAGON: Or Thursday?

VLADIMIR: What'll we do?

| | | |
|-----------|--|----|
| ESTRAGON: | If he came yesterday and we weren't here you may be sure he won't come again today. | 55 |
| VLADIMIR: | But you say we were here yesterday. | |
| ESTRAGON: | I may be mistaken. [<i>Pause.</i>] Let's stop talking for a minute, do you mind? | |
| VLADIMIR: | [<i>Feebly.</i>] All right. [ESTRAGON <i>sits down on the mound.</i> VLADIMIR <i>paces agitatedly to and fro, halting from time to time to gaze into the distance off.</i> ESTRAGON <i>falls asleep.</i> VLADIMIR <i>halts before</i> ESTRAGON.] Gogo! ...Gogo! ... GOGO! [ESTRAGON <i>wakes with a start.</i>] | 60 |
| ESTRAGON: | [<i>Restored to the horror of his situation.</i>] I was asleep! [<i>Despairingly.</i>] Why will you never let me sleep? | |
| VLADIMIR: | I felt lonely. | 65 |
| ESTRAGON: | I had a dream. | |
| VLADIMIR: | Don't tell me! | |
| ESTRAGON: | I dreamt that - | |
| VLADIMIR: | DON'T TELL ME! | |
| ESTRAGON: | [<i>Gesture towards the universe.</i>] This one is enough for you? [<i>Silence.</i>] It's not nice of you, Didi. Who am I to tell my private nightmares to if I can't tell them to you? | 70 |
| VLADIMIR: | Let them remain private. You know I can't bear that. | |
| ESTRAGON: | [<i>Coldly.</i>] There are times when I wonder if it wouldn't be better for us to part. | 75 |
| VLADIMIR: | You wouldn't go far. | |
| ESTRAGON: | That would be too bad, really too bad. [<i>Pause.</i>] Wouldn't it, Didi, be really too bad? [<i>Pause.</i>] When you think of the beauty of the way. [<i>Pause.</i>] And the goodness of the wayfarers. [<i>Pause. Wheedling.</i>] Wouldn't it, Didi? | |
| VLADIMIR: | Calm yourself. | 80 |
| ESTRAGON: | [<i>Voluptuously.</i>] Calm ... calm ... The English say cawm. [<i>Pause.</i>] You know the story of the Englishman in the brothel? | |
| VLADIMIR: | Yes. | |
| ESTRAGON: | Tell it to me. | |
| VLADIMIR: | Ah stop it! | 85 |
| ESTRAGON: | An Englishman having drunk a little more than usual goes to a brothel. The bawd asks him if he wants a fair one, a dark one, or a red-haired one. Go on. | |
| VLADIMIR: | STOP IT! | |

Extract 2

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

The Knights, Priests and Secular characters enter singing.

| | | |
|---------------------|--|----|
| SECULAR CHARACTERS: | What if the rabbits destroy every field? What will we eat 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 lose 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 15
Our rights and privileges you just cannot touch,
None have succeeded, though many tried much.

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

*They continue singing the refrain. Suddenly the Knights exit. Only the 20
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 25
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, 30
and naturally these 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 35
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 either 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 out 40
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.

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 the knights were, I can't 45
bear to remain silent.

*The actors take up the refrain again. At a particular moment the priests
walk out and the secular characters realise they are singing alone.*

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 lines are not in the script. Cetta, what are you 50
saying?

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 55
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. 60

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*) Cetta, if you don't shut up I'm sacking you from this convent, immediately. I'll look for another cook... 65
- 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. 70
- LABINI: (*stands up in a rage*) This is too much, Rector. You have to check her. 75
- RECTOR: (*approaching Woman 1*) That's enough. I want you to ask for pardon immediately and to renounce all that you've just said.
- 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. 80
- RECTOR: (*bullying him*) Come on, Monsignor. She's kneeling before you asking for mercy. Won't you forgive her?
- 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. 85
- Woman 1 stands. Before exiting she looks at the Rector, who winks at her. The secular characters exit as well.*
- 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. 95

Extract 3

Love and Information — Caryl Churchill

IRRATIONAL

Is an irrational number real?

It's real to me.

But can you have an irrational number of oranges?

Not as things stand, no.

I'm not comfortable with the whole idea. There was someone called Hippasus in Greek times who found out about the diagonal of a square and they drowned him because no one wanted to know about things like that. 5

Like what?

Numbers that make you uncomfortable and don't relate to oranges.

I can see how they might want to do that. 10

Drown him?

Maybe he should have kept quiet about it if he knew they couldn't stand it.

Is that what you do?

AFFAIR

I don't know if I should tell you.

What? 15

But you're my friend more than she is.

What is it?

What do you think yourself? is it better to know things or not to know things? Is it better just to let things be the way you think they are, the way they are really because if someone tells you something that might change everything and do you want that? Do you think it's interfering or is it what a friend ought to do? 20

You're going to have to tell me now, you know that.

But some people might say you shouldn't say anything because you might not want to hear anything against your best friend but I do keep seeing them together and last night I was having a drink with her after work and he just sort of turned up and after a bit they left together, they hardly bothered to come up with a story, I just wondered. I'm probably imagining things and I shouldn't put ideas into your head because it may all be perfectly all right, I'm sorry maybe I should have kept quiet, oh dear, I've told you now. 25

They're having an affair. 30

They are? You know that? You knew that?

I've known that quite a while.

How long?

Three years.

And you're ok with it? 35

Yes it's all ok.

Thanks though.

MOTHER

While Mum's out

What?

I've something to tell you 40

Ok

So you need to look at me

I'm listening

I need to feel you're really paying attention
I can pay attention and do other things at the same time, I'm not brain-dead,
I can see and hear and everything 45

Will you listen?

I'm listening, fuck off. Is this going to take long?

Don't pay attention then, I'm just telling you, you might like to know Mum's not your
mother, I'm your mother, Mum's your nan, ok? Did you listen to that? 50

Does Mum know you're telling me?

I just decided.

Are we going to tell her you told me?

I don't know. Do you think?

Why didn't she say before, she doesn't want me to know, she's going to go crazy 55

It'll be ok

It's not my fault, she can't blame me for knowing

It'll be ok, I'll tell her I told you, it's my fault.

How old were you, wait, thirteen. You were thirteen? Thirteen.

Yes, that's why. 60

It's probably better than not being born

Who's my dad then?

I didn't see him any more, he went to a different school. He was twelve.

I don't think I feel like you're my mum though. I don't have a sister, I don't
like that. Do you want me to feel different about you? 65

I just didn't want it to be something I could never say.

I'd like it if everything could go on like it was.

You mean not tell Mum?

Do we have to?

But then you'd have something you could never say.
I've got a stomach ache.

70

I don't care if she goes crazy.

So long as it's you she goes crazy with.

I can tell her to leave you alone because I'm your mum.

I don't think that works.

75

FIRED

You shouldn't fire people by email.

You can't come bursting in here and shouting.

I'm just saying it needs to be face to face.

I'm sorry, I do appreciate, but I'm busy at the moment, if you could

I need to be looked in the eye and you say you're firing me

80

Redundancy isn't

Just say it to my face, you're fired, just say it, you're a coward you can't say it

Why don't you speak to my p.a. and make an appointment

Just say it, you're fired, just say it