



SUBJECT:	Theatre and Performance
PAPER NUMBER:	I
DATE:	15 th May 2024
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. Due to the political instability that swept across Europe in the Dark Ages, many theatrical practices were lost. Discuss the conditions that brought about a re-emergence of theatrical phenomena in the 11th and 12th centuries, highlighting how these conditions shaped the form and strategies for theatre-making during this period.
2. The rediscovery of certain classical texts marks an important moment in cultural history. To what extent did this rediscovery influence theatre-making? Make reference to genre and styles of particular playwrights and their works to sustain your answer.
3. Given the current ongoing wars in various parts of the world, as well as the threat of conflicts spreading to wider areas, reflect on how using Berthold Brecht's Epic Theatre principles might be effective in the creation of a performance in this style, and what its possible scope might be. Give a detailed description of the staging methods you would use and the effect you would hope they had on the audience. Should you wish to, make a reference to a playtext which you have studied.
4. In the week between 14th – 21st January 2024, the top seven most popular shows on Broadway all sold over 10,000 (ten thousand) seats. This genre of theatre therefore remains very popular. Using relevant examples, give a detailed account of the various elements pertaining to this form of theatre which you think contribute to its success.

(Total: 35% of the global mark)



SUBJECT:	Theatre and Performance
PAPER NUMBER:	II
DATE:	16 th May 2024
TIME:	4:00 p.m. to 5:50 p.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. Compare and contrast **TWO** characters in a play you have seen. Describe how their objectives in the play coincide and/or differ. How were their objectives portrayed through the actors' use of voice and body?

OR

2. By focusing on a theatre production that you have seen, identify and describe the theatrical elements used to convey the suspension of disbelief. Give concrete examples of the theatre-making procedures that were put into practice.

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)

Please turn the page.

Extract 1

Waiting for Godot, Samuel Beckett

VLADIMIR: All right, you may go.

BOY: What am I to say to Mr. Godot, sir?

VLADIMIR: Tell him... (He hesitates)... tell him you saw us. (Pause.) You did see us, didn't you?

BOY: Yes, Sir.

(He steps back, hesitates, turns and exit running. The light suddenly fails. In a moment it is night. The moon rises at back, mounts in the sky, stands still, shedding a pale light on the scene.)

VLADIMIR: At last! (ESTRAGON gets up and goes towards VLADIMIR, a boot in each hand. He puts them down at the edge of stage, straightens and contemplates the moon.)
What are you doing?

ESTRAGON: Pale for weariness.

VLADIMIR: Eh?

ESTRAGON: Of climbing heaven and gazing on the likes of us.

VLADIMIR: Your boots. What are you doing with your boots?

ESTRAGON: (Turning to look at the boots.) I'm leaving them there. (Pause) Another will come, just as... as... as me, but with smaller feet, and they'll make him happy.

VLADIMIR: But you can't go barefoot!

ESTRAGON: Christ did.

VLADIMIR: Christ! What's Christ got to do with it? You're not going to compare yourself to Christ!

ESTRAGON: All my life I've compared myself to him.

VLADIMIR: But where he lived, it was warm, it was dry!

ESTRAGON: Yes. And they crucified quick.

(Silence)

VLADIMIR: We've nothing more to do here.

ESTRAGON: Nor anywhere else.

VLADIMIR: Ah Gogo, don't go on like that. Tomorrow everything will be better.

ESTRAGON: How do you make that out?

VLADIMIR: Did you not hear what the child said?

ESTRAGON: No.

VLADIMIR: He said that Godot was sure to come tomorrow. (Pause.) What do you say to that?

ESTRAGON: Then all we have to do is wait on here.

VLADIMIR: Are you mad? We must take cover. (He takes ESTRAGON by the arm.) Come on. (He draws ESTRAGON after him. ESTRAGON yields, then resists. They halt.)

ESTRAGON: (Looking at the tree.) Pity we haven't got a bit of rope.

VLADIMIR: Come on. It's cold.

(He draws ESTRAGON after him. As before.)

ESTRAGON: Remind me to bring a bit of rope tomorrow.

VLADIMIR: Yes. Come on.

(He draws him after him. As before.)

ESTRAGON: How long have we been together all the time now?

VLADIMIR: I don't know. Fifty years perhaps.

ESTRAGON: Do you remember the day I threw myself into the Rhone?

VLADIMIR: We were grape harvesting.

ESTRAGON: You fished me out.

VLADIMIR: That's all dead and buried.

ESTRAGON: My clothes dried in the sun.

VLADIMIR: There's no good harking back on that. Come on.

(He draws him after him. As before.)

ESTRAGON: Wait.

VLADIMIR: I'm cold!

ESTRAGON: Wait! (He moves away from **VLADIMIR**.) I wonder if we wouldn't have been better off alone, each one for himself. (He crosses the stage and sits down on the mound.) We weren't made for the same road.

VLADIMIR: (Without anger.) It's not certain.

ESTRAGON: No, nothing is certain.

(**VLADIMIR** slowly crosses the stage and sits down beside **ESTRAGON**.)

VLADIMIR: We can still part, if you think it would be better.

ESTRAGON: It's not worth while now.

(Silence)

VLADIMIR: No, its not worth while now.

(Silence.)

ESTRAGON: Well, shall we go?

VLADIMIR: Yes, let's go.

(They do not move)

CURTAIN

Please turn the page.

Extract 2

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

ACT 1

When the curtain goes up, many of the actors are already on stage. These include two priests as well as Gejtanu Mannarino; two knights and Grandmaster Ximenes; Bishop Pellerano and two lay men. The stage is bare except for a few chairs to one side and another couple centre stage back. One of the chairs on the right is more beautiful than the others. At the back of the stage left there's a platform with a piano, a violin and a clarinet. The three musicians are already in place.

1. RECTOR'S INTRODUCTION

The Rector introduces the play that they are presenting. Initially, none of the actors speak. While the Rector is speaking they rearrange each other; put on make up just like they were in the dressing room and put each other's clothes in order. From time to time they make a reaction, either collectively or as individuals.

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 forgot Grandmaster Francesco Ximenes de Texada. (*The actors boo.*)

The Secular Characters and the Priests sing together.

ALL: It's a pity that no stone marks your grave,
They didn't even your name engrave.
No one thought they should show you respect
Nobody remembers you, in fact.
We haven't come here with any good intent,
In case you think this a happy event.
We just came here to spit on your tomb
To pay you back for two years of gloom.
And for those who think the revolt was in vain
Bollocks, at least it cut short Ximenes' reign.
He spent the next two months in bed
And before they were over he was dead.
His heart could not stand the anticipation
Of a forthcoming assassination.
But the Maltese didn't want any more mourning
They just wanted to send him a warning.
So all Ximenes needed was to pretend
That he would treat them like a friend.
And for those who think the revolt was in vain
Bollocks, at least it cut short Ximenes' reign.
We can't forget how your words you betrayed
When your false mercy you displayed
First telling the rebels that if they surrender
You'd treat them fairly, give them a pardon
Of those who believed you, some went to jail
For twenty years with no hope of bail
Others were tortured till they bled,
The rest were exiled, now that's very sad.
And for those who think the revolt was in vain
Bollocks, at least it cut short Ximenes' reign.

Three actors holding three heads on three lances.

Ximenes, we've brought three of our pals to your grave
Who you beheaded for being brave.
They came to remind you of times gone by
When you betrayed them and sold them a lie.
You had them beheaded to serve as a sign
For any in future who'd dare cross the line.
But you also had to suffer from all this strife
Because all this trouble took your life.
And for those who think the revolt was in vain
Bollocks, at least it cut short Ximenes' reign.

The actors continue singing the refrain as they go out.

Please turn the page.

Extract 3

Love and Information, Caryl Churchill

GRIEF

Are you sleeping?
I wake up early but that's all right in the summer.
Eating?

- 5 Oh enough. Don't fuss.
I've never had someone die.
I'm sorry, I've nothing to say. Nothing seems very interesting.
He must have meant everything to you.
Maybe. We'll see.

10 **FATE**

I'm just saying you've got no choice
I have
you have of course you feel as if you have
I have got a choice
15 you've got a choice but you've no choice about what that choice
is, you'll make whichever choice
whichever choice I want
whichever choice you want but you'll want what you want
because you have to want what
20 I don't have to want
you do because of what you're like, that's what what you're like
means that you're going to want what you want, because there's
your jeans and everything that's happened to you and
everything else that's happening and all that stuff makes your

- 25 brain be like that
like what?
like it is
what's it like?
I don't know of course I don't know nobody know, but if
30 someone could have that information they'd know exactly what
you were going to
they can't know
you're crying about it now
I'm not
35 I knew you would.
But there's random
oh there's random
there's random particles you can't
if you think you're like a random particle

40 no but
if you think you're as random particle just fizzing
but you can't predict even where if you think free will is a random particle there's nothing very
noble
I didn't say noble

45 so what is free will if it's not what you're like?
No one could possibly have all that information.
No, of course not.
So maybe that's all right.

I think it's fine. But it does change how you feel, don't you
50 think?
I feel a bit funny
yes you feel as if you're hurtling
hurtling through my life
like the front seat of a roller-coast

55 but I feel like I'm choosing
yes of course
but I feel like I'm in the front seat of a roller-coaster.

STONE

He's got a special tone.
60 Is that what he's holding?
Yes he's always got it in his hand.
I know he's always holding
never puts it down
have you seen it?

65 saw it once
how
made him open his
shall we get it?
They get the stone and throw it away.

70 Go and get it then
it's over there
will he know which one?

he can get another one
he might want that one
75 shall we get him one?
Here have a stone
have another stone
have a stone
Throwing them.