L-Università ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

ADVANCED MATRICULATION LEVEL
2025 FIRST SESSION

SUBJECT:	**Theatre and Performance**
PAPER NUMBER:	I
DATE:	26th May 2025
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. Performance and theatrical practices played a key role in the era depicted hereunder. Elaborate on this early civilisation that attributed such importance to performance. Refer to the applications of performance to sustain your answer.

(Source: Theatre Histories: An Introduction, 2nd edition, Jay Williams, Routledge, New York & London, 2010)

2. Europe witnessed a revival in theatre around the 1500's. People across the continent would write, stage and perform a new style of theatre. Name the era and sustain your writing by discussing at length one playwright's contribution to theatre, within the social context of their time.

3. Discuss how Grotowski's key principles of Poor Theatre – focusing on the actor's work, the approach to text, and the actor-spectator relationship – can be seen as relevant **OR** irrelevant to 21st century practice.

4. The ongoing progress and power of Digital Media continues to open up new creative possibilities for performance. Discuss this statement, outlining the impact that different elements of digital media can have on performance.

(Total: 35% of the global mark)

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2025 FIRST SESSION

SUBJECT:	**Theatre and Performance**
PAPER NUMBER:	II
DATE:	27th May 2025
TIME:	4:00 p.m. to 5:50 p.m.

This paper carries 25% of the global mark.

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. From an audience perspective, narrate the plot of a performance you have experienced. Next, assume the role of a director and describe how you would recreate the performance. You can use a storyboard to draw up your ideas.

OR

2. Making close reference to a live theatre performance you have seen, discuss which elements you feel worked well and which did not. Give reasons for your answers.

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.

Please turn the page.

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Extract 1

Waiting for Godot, Samuel Beckett

Enter Pozzo and Lucky. Pozzo drives Lucky by means of a rope passed round his next, so that Lucky is the first to enter, followed by the rope, which is long enough to let him reach the middle of the stage before Pozzo appears. Lucky carries a heavy bag, a folding stool, a picnic basket and a greatcoat, Pozzo a whip.

POZZO: On! (*Crack of whip. Pozzo appears. They cross the stage. Lucky passes before Vladimir and Estragon and exit. Pozzo at the sight of Vladimir and Estragon stops short. The rope tautens. Pozzo jerks at it violently.*) Back! (*Noise of Lucky falling with all his baggage. Vladimir and Estragon turn towards him, half wishing half fearing to go to his assistance. Vladimir takes a step towards Lucky, Estragon holds him back by the sleeve.*

VLADIMIR: Let me go!

ESTRAGON: Stay where you are!

POZZO: Be careful! He's wicked. (*Vladimir and Estragon turn towards Pozzo.*) With strangers.

ESTRAGON: (*undertone*) Is that him?

VLADIMIR: Who?

ESTRAGON: (*trying to remember the name*). Er . . .

VLADIMIR: Godot?

ESTRAGON: Yes.

POZZO: I present myself: Pozzo.

VLADIMIR: (*to Estragon*) Not at all!

ESTRAGON: He said Godot.

VLADIMIR: Not at all!

ESTRAGON: (*timidly, to Pozzo*). You're not Mr. Godot, Sir?

POZZO: (*terrifying voice*). I am Pozzo! (*Silence.*) Pozzo! (*Silence*.)
Does that name mean nothing to you? (*Silence*.) I say does that name mean nothing to you?
Vladimir and Estragon look at each other questioningly.

ESTRAGON: (*pretending to search*) Bozzo . . . Bozzo . . .

VLADIMIR: (*ditto*). Pozzo . . . Pozzo . . .

POZZO: PPPOZZZO!

ESTRAGON: Ah! Pozzo . . . let me see . . . Pozzo . . .

VLADIMIR: Is it Pozzo or Bozzo?

ESTRAGON: Pozzo . . . no . . . I'm afraid I . . . no . . . I don't seem to . . .
Pozzo advances threateningly.

VLADIMIR: (*concillating*). I once knew a family called Gozzo. The mother had the clap.

ESTRAGON: (*hastily*). We're not from these parts, Sir.

POZZO: (*halting*). You are human beings none the less. (*He puts on his glasses*.) As far as one can see. (*He takes off his glasses*.) Of the same species as myself. (*He bursts into an enormous laugh*.) Of the same species as Pozzo! Made in God's image!

VLADIMIR: Well you see–

POZZO: (*peremptory*). Who is Godot?

ESTRAGON: Godot?

POZZO: You took me for Godot.

VLADIMIR: Oh no, Sir, not for an instant, Sir.

POZZO: Who is he?

VLADIMIR: Oh he's a . . . he's a kind of acquaintance.
ESTRAGON: Nothing of the kind, we hardly know him.
VLADIMIR: True . . . we don't know him very well . . . but all the same . . .
ESTRAGON: Personally, I wouldn't even know him if I saw him.
POZZO: You took me for him.
ESTRAGON: (*recoiling before Pozzo*). That's to say . . . you understand . . . the dusk . . . the strain . . . waiting . . . I confess . . . I imagined . . . for a second . . .
POZZO: Waiting? So you were waiting for him?
VLADIMIR: Well you see–
POZZO: Here? On my land?
VLADIMIR: We didn't intend any harm.
ESTRAGON: We meant well.
POZZO: The road is free to all.
VLADIMIR: That's how we looked at it.
POZZO: It's a disgrace. But there you are.
ESTRAGON: Nothing we can do about it.
POZZO: (*with magnanimous gesture*). Let's say no more about it. (*He jerks the rope*.) Up pig! (*Pause.*) Every time he drops he falls asleep. (*Jerks the rope*.) Up hog! (*Noise of Lucky getting up and picking up his baggage. Pozzo jerks the rope*.) Back!
(*Enter Lucky backwards*.) Stop! (*Lucky stops*.) Turn! (*Lucky turns. To Vladimir and Estragon, affably*.) Gentlemen, I am happy to have met you. (*Before their incredulous expression*.) Yes yes, sincerely happy. (*He jerks the rope*.) Closer! (*Lucky advances*.) Stop! (*Lucky stops*.) Yes, the road seems long when one journeys all alone for . . . (*he consults his watch*) . . . yes . . . (*he calculates*) . . . yes, six hours, that's right, six hours on end, and never a soul in sight. (*To Lucky*.) Coat! (*Lucky puts down the bag, advances, gives the coat, goes back to his place, takes up the bag*.) Hold that! (*Pozzo holds out the whip. Lucky puts down the bag, basket and stool, helps Pozzo on with his coat, goes back to his place and takes up bag, basket and stool*.) Touch of autumn in the air this evening. (*Pozzo finishes buttoning up his coat, stoops, inspects himself, straightens up*.) Whip! (*Lucky advances, stoops, Pozzo snatches the whip from his mouth, Lucky goes back to his place*.) Yes, gentlemen, I cannot go for long without the society of my likes (*he puts on his glasses and looks at the two likes*) even when the likeness is an imperfect one. (*He takes off his glasses*.) Stool! (*Lucky puts down bag and basket, advances, opens stool, puts it down, goes back to his place, takes up bag and basket*.) Closer! (*Lucky puts down bag and basket, advances, moves stool, goes back to his place, takes up bag and basket. Pozzo sits down, places the butt of his whip against Lucky's chest and pushes*.) Back! (*Lucky takes a step back*.) Further! (*Lucky takes another step back*.) Stop! (*Lucky stops. To Vladimir and Estragon*.) That is why, with your permission, I propose to dally with you a moment, before I venture any further. Basket! (*Lucky advances, gives the basket, goes back to his place*.) The fresh air stimulates the jaded appetite. (*He opens the basket, takes out a piece of chicken and a bottle of wine*.) Basket! (*Lucky advances, picks up the basket and goes back to his place*.) Further! (*Lucky takes a step back*.)
He stinks. Happy days!
He drinks from the bottle, puts it down and begins to eat. Silence.

Please turn the page.

Extract 2

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

It's now time to introduce you to my actors. The two novices in the middle, who look a bit like lovers, holding hands (*the actors centre stage let go of each other hands, ashamed of themselves*) are Francesco Panzavecchia and Fedele Sultana. Francesco, being of noble blood, deserved to play the part of Bishop Pellerano, and we'd like to thank Monsignor Labini for lending us the costume that the actor is wearing. Sultana, a coarse person by nature, could not have been more suited to play the part of Grandmaster Francesco Ximenes de Texada.

XIMENES: I'm warning you, Pellerano, hare hunting is prohibited. Whoever is caught hunting will be prosecuted. We must give them time to breed or their population will dwindle and we'll have no meat to feed the poor. Our duty is to ensure that the law is obeyed, and we'll let no one break it.

PELLERANO: Law or no law, I'm not obeying it, Ximenes. These hares are destroying my crops, and I'll never permit it.

They stop suddenly and take each other's hands again.

RECTOR: As you can see, these two leaders were not on very good terms, they addressed each other without referring to each other's titles, simply by surname, just like a parish priest calling his pupils' names in class; they insult each other, threaten to report each other to the Pope…
Now they're quiet, holding each other's hands; not because they love each other; but as a symbol of the desired permanent unity between Church and State that we are now enjoying; always thanks to our beloved grandmaster Manoel de Rohan Polduc …

Bishop Labini coughs.

And needless to say, thanks also to the foreign bishop, the present Monsignor Labini who helped improve the situation by keeping silent.

Pause.

Now let's go on to three other characters, three novices who will play the parts of priests. I ask them to come forward so that we can see them better. One of them, Gejtano Gatt is a worker's son, but who isn't these days? Gejtano comes from a poor family; they have suffered greatly from hunger during Pinto's and Ximenes's times.

MANNARINO: We won't let them fool us any more. It's time we rose against them, brothers, and fought for our rights.

Some of the actors applaud.

RECTOR: As you see, as an actor, he has little to offer. Too melodramatic and emotional. It's enough to tell you that since we started rehearsing he's talking like him, he even believes he's Mannarino, although he's not even half his size. If he had not been so insistent, I would have given the part to Ġużeppi Grech, who in my opinion would have brought out the character better.

MANNARINO: And what do they think they are, just because they are ruling? They think they can insult us and humiliate us as they like, just because they know we're small and in our position we depend on them and are powerless against them. Brothers, we have to show them we will not be pissed on. We won't permit them to say whatever they like about us.

The actors applaud and whistle at the Rector. Bishop Labini laughs. The Rector frowns, knowing that the words were addressed to him. He rushes through the rest of his introduction.

RECTOR: Along with Mannarino we can see two novices, Ġużeppi Grech, who I already mentioned, and Toni Buhagiar. These two novices were reluctant to take part as they said they did not have time for studying and rehearsing. I think whoever is hard working finds time for everything. But I approached them sweetly and was able to win over their services. So as not to frighten them off I gave them minor parts of two priests…

Bishop Labini calls the Rector, who approaches.

PRIEST 1: To get things straight, we did not want to take part because I like the idea of running around the streets of Mdina wearing a mask with his face on it better than this waste of time.

PRIEST 2: And the reason we took part was that he threatened he would fail us in our exams and not because he approached us sweetly.

RECTOR: (*returns to mid-stage*) Excuse me. I'd like you now to meet Ġużè Bajada and Spiru Cardona who will play the parts of two knights, who at the time were anticlerical, wicked, rude, arrogant, fornicators and Maltese-haters. The armour-plates they're wearing really belonged to two knights who lost their lives during the Siege.

Pause.

Now let's move to the seculars, who will play many parts, amongst which friends of Mannarino, farmers, poor people, conspirators, enemies, the Grandmaster's bootlickers, prostitutes…

LABINI: What's this?

RECTOR: Don't worry, monsignor, there are no raunchy scenes. So, gentlemen, tonight we also have Leli Attard and Girgor Xerri who will play the men's parts, and in the women's parts…

LABINI: Women! God all mighty!

Extract continues on the next page.

RECTOR: Put your mind at rest, monsignor. The two women we'll see tonight are employees in this convent. I can vouch for their good behaviour, as can every good soul that lives in this convent. I have never had any reports about them. Nobody ever told me that they tempted him or seduced him to sin. Besides, these two women are so old that no man will lose his wisdom because of them.

The two women enter, shy and fearful of the audience.

Gentlemen, I introduce you to Ċetta the cook and Karmena the char-woman.

The actors whistle; Ċetta and Karmena bow for the applause.

These two women, who are old enough to be our mothers, kindly accepted to take part in tonight's play without any ambitions or pretentions. So, gentlemen, I ask you to be patient with them if they make mistakes.

Pause.

Finally, I would like to introduce you quickly to the three novices who will provide the music. Gentlemen, on the piano there's Salvu Zarb who's been playing the piano since he was born. (Salvu Zarb plays a couple of notes on the piano.) On his left we have Ċensu Farrugia on the violin (Ċensu Farrugia plays his violin out of tune.) who, as you can hear, is still at the beginning of his musical career; and finally we have Ġilormu Camilleri on clarinet. (Ġilormu Camilleri plays a tune on the clarinet.)

Pause.

RECTOR: Now that I have introduced you to all the players in tonight's play, it is time to start. I apologise if my introduction was a bit too long, but I felt that without it you wouldn't have understood anything. So now I will join you so that we can enjoy this work together. Although technically it might be a bit weak, it is nonetheless a product that we offer you with all our heart. Thanks.

The rector bows, awaiting applause. Then sits down. Holds script in hand

Extract 3

Love and Information, **Caryl Churchill**

MEMORY HOUSE

to improve my mind
no but you've got a good
my memory to improve
forget a lot?
not not
like names
like names like faces
we all
yes but
not worth worrying
but I want to learn
ah
huge amount of memorising
of course
vocabulary
yes
statistics
statistics
every imaginable
I see your point
stacks of information which I have to
somehow
somehow acquire and retain.
So how do you intend
this course this memory
to improve your
lists lists as exercises
like getting the muscles
muscles of the brain
which of course I know it doesn't have muscles
and more than that a technique
for remembering
ancient ancient technique Romans
didn't know they
and all sorts Renaissance
they had a lot of brains then in the
Leonardo da Vinci
so did he?
I don't know that he actually did
not this technique
not necessarily this actual technique
though he might have done
it's beside the point, the point
the actual technique

Extract continues on the next page.

the actual technique is you take a place like you could take a house
take a house?
in your mind this is a mental take a house you know in your mind
like my aunt's got a house
there you are take this house in your mind and you've got a list of things you want to remember
like what?
like anything like this list I've got here this exercise
crocodile pincushion
and you go round the house in your mind you go round and you put something in each room
can't quite remember all the rooms because
can't remember the rooms?
in my aunt's house I've never
take where you live
only be able to remember three things
no you could go round the room and put one on the table and one on the chair
oh I see
but you'll have to remember what order
what order I'm going round the room
is that all right?
yes. I could do that.
So I've got my house when I was a child in my mind and I'm going to go round it now
and put a crocodile on the doorstep
a crocodile on the table
a pincushion just inside on the mat
pincushion on the chair
pair of scissors in the sittingroom on the soda
pair of scissors on the other chair
axe in the dining room on the table
axe on the other chair
wristwatch
wristwatch
could you just in your head do you mind I can't
I'm not bothered by hearing yours
keep seeing your room in my
because I don't know where you lived as a child so it doesn't
so I can still say
yes if it helps and I'll just
thank you ok so wristwatch in the kitchen on the cooker elephant on the stairs
poundcoin in the bathroom biro on their bed hedgehog on my bed tree in the attic
tree
makes ten. So now we go round
pick them up
on the doorstep crocodile
crocodile pincushion
pincushion yes scissors in the sitting room
scissors wristwatch
no not yet
oh it's on the other
sh
so it's
axe