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**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BENGALURU - 27**

**B.A/B. Sc End Semester Examination-July 2022**

**II BA TEP - IV SEMESTER-THEATHRE AND PERFORMANCE STUDIES**

**TS 420 - Theatre Studies - IV**

**Time 1½ hours Max Marks: 35**

**INSTRUCTIONS**

**1. This question paper has 3 printed sides.**

**2. You will lose marks for exceeding word limits.**

**3. You are allowed to use a dictionary**

**I. Read the following extract from Ionesco’s play carefully:**

MR. SMITH [still reading his paper]: Tsk, it says here that Bobby Watson died.

MRS. SMITH: My God, the poor man! When did he die?

MR. SMITH: Why do you pretend to be astonished? You know very well that he's been dead these

past two years. Surely you remember that we attended his funeral a year and a half ago.

MRS. SMITH: Oh yes, of course I do remember. I remembered it right away, but I don't understand

why you yourself were so surprised to see it in the paper.

MR. SMITH: It wasn't in the paper. It's been three years since his death was announced. I remembered

it through an association of ideas.

MRS. SMITH: What a pity! He was so well preserved.

MR. SMITH: He was the handsomest corpse in Great Britain. He didn't look his age. Poor Bobby, he'd

been dead for four years and he was still warm. A veritable living corpse. And how cheerful

he was!

MRS. SMITH: Poor Bobby.

MR. SMITH: Which poor Bobby do you mean?

MRS. SMITH: It is his wife that I mean. She is called Bobby too, Bobby Watson. Since they both had

the same name, you could never tell one from the other when you saw them together. It was

only after his death that you could really tell which was which. And there are still people

today who confuse her with the deceased and offer their condolences to him. Do you know

her?

MR. SMITH: I only met her once, by chance, at Bobby's burial.

MRS. SMITH: I've never seen her. Is she pretty?

MR. SMITH: She has regular features and yet one cannot say that she is pretty. She is too big and

stout. Her features are not regular but still one can say that she is very pretty. She is a little

too small and too thin. She's a voice teacher

[The clock strikes five times. A long silence.]

**I.A. Answer the following question based on the above passage in about 150 words: (1x10=10)**

1. Locate the passage within the text of the play you have read in class, identifying and describing the context clarifying what preceded it and what action and dialogue followed immediately thereafter. Comment on what the dialogue between the two characters; what they mean, suggest and wish to communicate to the audience/viewer of the play. What ideas do characters and their dialogue bring out

**II. Here are two short extracts about *mise-en-scene* in theatre. Read both carefully and answer the question set on them**

1. Mise-en-scene, a French term meaning “place on stage,” refers to all the visual elements of a theatrical production within the space provided by the stage itself. Film makers have borrowed the term and have extended the meaning to suggest the control the director has over the visual elements within the film image. Four aspects of mise-en-scene which overlap the physical art of the theatre are setting, costume, lighting and movement of figures. Control of these elements provides the director an opportunity to stage events. (Gail Lathrop and David O. Sutton)
2. The term "mise-en-scène" developed in the theater, where it literally meant "put into the scene" and referred to the design and direction of the entire production, or, as "metteur-en-scène," to the director's work… In the Western science of theater, the concept of "mise-en-scene", due to its etymology, often approaches and even equates with the concept of "directing". In the Russian theatrical tradition, it is customary to single out "mise-en-scene" as a separate concept and consider it as the main structural unit of the theatrical text. At the same time, the performance itself is viewed as a ***"set and system of mise-en-scenes"*** (Y. M. Barboy).(International Institute of Performing Arts, 2021)

**II.A. Answer any ONE of the following in about ten sentences:** **(05 marks)**

1. Explore the conception of mis-en-scene as described by both extracts carefully. Choose **any one** of the elements of the mis-en-scene and explain its importance and signification to the stage production and the audience simultaneously.
2. The extracts present do have differences. While the first one describes many elements; the second only emphasizes only ‘directing’ as hold-all aspect of any performance on stage. Which of the two characterisations of mis-en-scene do you consider more appropriate and just to performance on stage in general? Argue your point of view suitably.

**III. Read the following carefully**

the search for individual identity is fundamental to Ionesco's work, affecting every aspect of his artistic creation. The crisis of identity, Ionesco suggests, stems from early childhood when the individual experiences a separation from himself, from his surroundings, and from others. Thereafter, two states of being divide all existence: joy, wonder, and a firm awareness of being alternating with moods of anguish and estrangement from the self. This inner tension provokes the individual to seek a more secure sense of identity. The theme of the search runs throughout Ionesco's theatre, portrayed as an allegorical search for another world or as an attempt to penetrate the depths of the consciousness through dreams or a return to childhood. These searches fail, for the key to the self lies not in escape or a change of material circumstances, but in the painful struggle to maintain one's lucidity and integrity against the forces that oppose individuality. (Bradley, Ellen Isabelle, 1985)

**III.A, Answer the following in about 150 words (2x10=20)**

1. Do you consider the assessment made by the above writer of Ionesco’s fundamental pre-occupations applicable to Ionesco’s *The Bald Soprano*? Explain your perspective employing suitable arguments and using appropriate examples from your reading of the text in class.
2. Imagine you wish to stage a short 5-minute play with a 15- line script. Your brief is to write about an experience that left you feeling slightly foolish. Narrate the experience in the form of 15-line dialogue between you and a dear friend.