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| **ST. JOSEPH’S COLLEGE (AUTONOMOUS)** |
| **III SEMESTER BA- TEP EXAMINATION: DECEMBER 2022**  **THEATRE AND PERFORMANCE STUDIES- III**  **TS:322 THEATRE STUDIES** |
| **Time- 2 hrs Max Marks- 60** |

**Instructions:**

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

**2. This question paper has 3 sections & 4 printed sheets.**

**3. You will lose marks for exceeding the word limit.**

**SECTION A**

**I.Read the following excerpt from Dario Fo’s play and answer the questions set on it:**

**Maniac**: Did you tell the suspect that one?

**Pissani**: Yes

**Maniac**: No wonder he jumped. No seriously, Inspector, seriously. You see all this jocular banter explains a great deal that has often worried me. For instance, I was holidaying in Bergamao a couple of summers back during the time of the notorious “Monday Gang affair’, if you recall. Practically everyone one in the village was under arrest. The café proprietor, the doctor, even the priest (in nomine, spiritu sancti, you were nicked) Of course in the end they all turned out to be innocent. Still my hotel, you see, was next to the police station and I simply could not get a wink of sleep for the whole time I was there for the shrieks and screams and slappings and loud thuds. Naturally I assumed as any citizen who reads the papers and watches TV would, that these were sounds of suspects being beaten under interrogation by brutal country by the coppers. All too clearly now, I can see how mistaken my impressions were. Those shrieks I heard were the shrieks of laughter, the screams were screams of merriment and mirth, accompanied by thigh slappings, convulsions of numerous hysteria

(Thrashes about laughing and miming being beaten)

**Maniac**: Hahahahaha…That’s enough. I have heard that one before. Help. Hahah. I love a party. Don’t you? I can see it all…

**I.A. Answer the following questions in not more than three sentences each:**

**(3x5=15)**

1. Describe and comment on the event immediately precedes this brief monologue. Comment on it
2. Explain briefly the irony embedded in the speech of the Maniac.
3. Why does the Maniac continue to laugh and thrash about at this instance?

**SECTION B**

**II. Read the following about Commedia dell’ arte answer the questions set on it:**

*Commedia dell'arte*, also known as "Italian comedy," was a humorous theatrical presentation performed by professional actors who traveled in troupes throughout Italy in the 16th century.

Performances took place on temporary stages, mostly on city streets, but occasionally even in court venues. The better [troupes](https://www.thoughtco.com/troop-and-troupe-1689617) — notably Gelosi, Confidenti, and Fedeli — performed in palaces and became internationally famous once they traveled abroad.

Music, dance, witty dialogue, and all kinds of trickery contributed to the comic effects. Subsequently, the art form spread throughout Europe, with many of its elements persisting even into the modern theater…

**Improvisation**

In spite of its outwardly anarchic spirit, *commedia dell'arte* was a highly disciplined art requiring both virtuosity and a strong sense of ensemble playing. The unique talent of *commedia* actors was to [improvise comedy](https://www.thoughtco.com/competitive-improv-games-2713205) around a pre-established scenario. Throughout the act, they responded to each other, or to the audience's reaction, and made use of *lazzi*(special rehearsed routines that could be inserted into the plays at convenient points to heighten the comedy), musical numbers, and impromptu dialogue to vary the happenings on stage…

**Stock Characters**

The actors of the *commedia* represented fixed social types. These types included *tipi fissi*, for example, foolish old men, devious servants, or military officers full of false bravado. Characters such as *Pantalone (*the miserly Venetian merchant), *Dottore Gratiano* (the pedant from Bologna), or *Arlecchino* (the mischievous servant from Bergamo), began as satires on Italian "types" and became the [archetypes](https://www.thoughtco.com/archetypes-of-the-heros-journey-31346) of many of the favorite characters of 17th- and 18th-century European theatre.

* *Arlecchino* was the most famous. He was an acrobat, a wit, childlike, and amorous. He wore a cat-like mask and motley-colored clothes and carried a bat or wooden sword.
* *Brighella* was Arlecchino's crony. He was more roguish and sophisticated, a cowardly villain who would do anything for money.
* *Il Capitano* (the captain) was a caricature of the professional soldier — bold, swaggering, and cowardly.
* *Il Dottore* (the doctor) was a caricature of learning who was pompous and fraudulent.
* *Pantalone* was a caricature of the Venetian merchant, rich and retired, mean and miserly, with a young wife or an adventurous daughter.
* *Pedrolino* was a white-faced, moonstruck dreamer and the forerunner of the modern clown.
* *Pulcinella*, as seen in the English Punch and Judy shows, was a dwarfish humpback with a crooked nose. He was a cruel bachelor who chased pretty girls.
* *Scarramuccia*, dressed in black and carrying a pointed sword, was the Robin Hood of his day.
* The handsome *Inamorato* (the lover) went by many names. He wore no mask and had to be eloquent in order to perform speeches of love.
* The *Inamorata* was his female counterpart; Isabella Andreini was the most famous. Her servant, usually called *Columbina*, was the beloved of Harlequin. Witty, bright, and given to intrigue, she developed into such characters as Harlequine and Pierrette.
* *La Ruffiana* was an old woman, either the mother or a village gossip who thwarted the lovers.
* *Cantarina* and *Ballerina* often took part in the comedy, but for the most part, their job was to sing, dance, or play music.

There were many other minor characters, some of which were associated with a particular region of Italy, such as *Peppe Nappa* ([Sicily](https://www.thoughtco.com/ten-sicily-facts-1435060)), *Gianduia* (Turin), *Stenterello* (Tuscany), *Rugantino* (Rome), and *Meneghino* (Milan).

**Costumes**

The audience was able to pick up on the type of person actors were representing through each character's dress. For elaboration, loose-fitting garments alternated with very tight, and jarring color contrasts opposed monochrome outfits. Except for the *inamorato*, males would identify themselves with character-specific costumes and half-masks. The *zanni*(precursor to clown), such *Arlecchino*, for example, would be immediately recognizable because of his black mask and patchwork costume.

While the *inamorato* and the female characters wore neither masks nor costumes unique to that personage, certain information could still be derived from their clothing. Audiences knew what members of the various social classes typically wore, and also expected certain colors to represent certain emotional states.

**Masks**

All the fixed character types, the figures of fun or [satire](https://www.thoughtco.com/satire-definition-1692072), wore colored leather masks. Their opposites, typically pairs of young lovers around whom the stories revolved, had no need for such devices. In modern Italian handcrafted theater, masks are still created in the ancient tradition of *carnacialesca*.

**Music**

The inclusion of music and dance into *commedia* performance required that all actors have these skills. Frequently at the end of a piece, even the audience joined in on the merrymaking. (Hale, Cher. "What You Need to Know About Commedia Dell' Arte." Thought Co, Sep. 8, 2021, thoughtco.com/what-you-need-to-know-about-commedia-dellarte-.)

**II. A. Answer any TWO the following questions in about 200 words each**

**(2x15=30)**

1. Identify two major characteristics of the Commedia Dell’ arte form that have been enumerated above and explain why, according to you, they are significant to the specific form? Explain also how the aspects so chosen shape the nature of the form itself
2. In what ways does Dario Fo employ the Commedia dell’ Arte form in *The Accidental Death of an Anarchist.* Explain how it shapes the play. Comment also on how successful the playwright is in employing such a form.
3. Do you consider Agit-Prop, another form of drama, that you have studied similar to or different from Commedia dell’ Arte? Or is it possible to combine the two forms into an effective dramatic effort? Based on the readings and discussions in your classroom, what is your point of view? Argue your point of view using suitable arguments

**SECTION C**

**III. A. Here is prompt that could help you develop a 15 line script**

Two women meet on a cold winter evening at the restaurant. They are long-lost friends. This chance meeting gets them talking about their personal conditions. One has lost her husband to Covid-19 and lives with her grown-up son, the other has lost both her son and her husband in car-crash. They begin sharing their grief and how each of them has overcome their devastating experience.

1. **Develop a dialogue between the two women, giving them suitable names, while identifying and describing their sense of loss. The dialogue must also include stories of how they overcame their loss and the conditions in which they live now**. (15)