



Register Number:  
Date:07-03-2022

**ST. JOSEPH'S COLLEGE (AUTONOMOUS), BANGALORE-27**  
**SEMESTER EXAMINATION: OCTOBER 2021**  
(Examination conducted in March 2022)  
**TS- 121: THEATRE AND PERFORMANCE STUDIES**

**Time- 3 hrs**

**Max Marks- 100**

**Instructions:**

- 1. This paper is for students of I semester Theatre and Performance Studies.**
- 2. The paper has FOUR SECTIONS and TWO printed pages.**
- 3. You are allowed to use a dictionary.**
- 4. Don't exceed the suggested word limit.**

**A. Read the following extract from an article by Susannah Clap on being an online theatre critic and answer the questions that follow.**

Lockdown made me see the point of Salvador Dalí's melted clocks. I am in the same room as I was before the theatres went dark. Yet without the night job, boundaries quickly went woozy, with a disconcerting mixture of torpor and intensity. No theatre means no weekly deadlines and no limit to each day. No changing into critic's clothes at 5pm, no setting off to work as my neighbours return home. It means not seeing those critical versions of office and colleagues: foyers and theatre bars and the well-known backs of reviewing necks. It means no automatic shift of gear in the evening: no being snatched away into a playwright's mind; no being taken into a different space by a designer. It is as if part of the dreamscape had been stolen.

At the same time, daily life has taken on a theatrical aspect. Its range has shrunk but it is often lit luridly, by flares of alarms and political rage. The rearrangements have been like those of someone preparing a dinky but desolate one-person show. New costumes: masks and gloves. New props: hand sanitisers. New expressions: eye-work above the masks. New choreography: snaking around the rest of the cast on pavements. And a new emphasis on sound design. Not only do I hear more – blackbirds' melodious bellowing, neighbours' arguments – without the muffle of traffic and planes. The last time I spent so much time on the phone I was a teenager whispering into the family apparatus in the hall.

Plays have not disappeared. They are everywhere – apart from on the stage. Transmuted. The ingenuity of companies and individuals has been astonishing. Podcasts from The Lockdown Plays of new work by, among others, Caryl Churchill and Simon Stephens. The entire cycle of Shakespeare's sonnets read. The Royal Court is challenging audiences to make their own videos based on single lines from plays performed at the theatre. At last, radio drama is getting a boost.

Streaming and recording has been a gigantic aid for theatre writing, acting and directing. But it's a skeleton of the thing itself. Work on stage happens in the present, at a particular moment: it can't, any more than life, be rewound or fast-forwarded. Director Richard Eyre puts it pungently: "Live theatre is at war with lockdown." Not least because an essential "chemical ingredient" for actors and audiences is physical closeness. The very element that defines it makes it hard to get going again.

**I.A. Answer the following questions in 100-150 words each. (3x10=30)**

1. Examine the sentence "Plays have not disappeared. They are everywhere – apart from on the stage." Translate this into your own experience of lockdown and write about the theatre you saw around you.
2. The writer begins the passage with the thought that theatre can still be kept alive. The last paragraph takes the reader to the most essential aspect of theatre which is now missing. Which of these viewpoints do you find yourself agreeing with? Why?
3. Which of your classmate's online presence do you find interesting? Explain.

**B. Write a short scene on ANY ONE of the following. (20 marks)**

4. Shastri cannot go to school today because he discovers his bench mate's geometry box in his bag. It was reported stolen a day before. He makes up an excuse at home where he lives in a joint family.
5. Paneendra, 6<sup>th</sup> standard topper in Math has lost interest in school after someone stole his geometry box. He suspects his teacher, Kanakalakshmi who has never liked him. At breakfast with his parents one morning, Paneendra broaches the subject.

**C. Answer the following questions in 150-200 words each. (2x15=30)**

6. "The analysis of the cause of friction between the two communities offered by Mahesh Dattani carries conviction in *Final Solutions*." Do you agree with this statement? Does Dattani resolve this friction? Explain with reference to the play.
7. Does Mahesh Dattani use the chorus in *Final Solutions* in an innovative manner? Explain.

**D. Read the following extract from *Final Solutions*.**

Hardika: I hate the way you look! I hate the way you dress! I hate the way you eat!

Ramnik: Don't blame them.

Hardika: You can't understand how I feel.

Ramnik: I can. They are not to blame.

Hardika: I cannot forget. I just cannot forget.

**I.D. Answer the following questions in 100-150 words. (2x10=20)**

8. Who does Ramnik not want to blame and why? What is it that Hardika cannot forget?
9. Who is a more progressive character, Hardika or Daksha? Explain.

\*\*\*\*