

Register Number:

Date:

**ST. JOSEPH’S UNIVERSITY, BANGALORE - 27**

**I B.A THEATRE STUDIES**

**END-SEMESTER EXAMINATION: DECEMBER 2022**

**THEATRE AND PERFORMANCE STUDIES: TS 121**

**Time- 2 hrs Max Marks- 50**

**Instructions:**

1. **This paper is for students of I semester TP**
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.**
5. **Read the following extract from *Final Solutions* and answer the questions below.**

**A:** Perhaps I can help him.

**B** looks at A

**A** : (To **C)**

I have a saree shop in Kapda Bazaar. Not a very big shop—now. It used to be but . . . I could use your help. The shop is all we have now. We had a mill but . . . I got rid of it. I should have gotten rid of the shop and kept the mill . . . You’ll like the job. You can handle those Bohra and Memen women who usually pass by our show room. You can stand outside and call them in. What do you say? (C does not respond. He is overwhelmed.) Please. I would be . . . happy if you say yes. I will be . . . it will be my pleasure to give you that job. That shop, it used to be . . . (Pause.) Take the job, please.

**B.** No.

**A.** No?

**B**. You can’t. You must not.

**A.** What do you mean?

**B** (To **C**) You came to Amargaon for a job, did you?

1. **Answer ANY FOUR of the following questions in FIVE to SIX lines: (4x5=20)**
2. Identify A, B, and C and their relationships with each other. Explain what is happening in the extract.
3. Examine the ellipsis (…) carefully. What does it indicate?
4. Is C overwhelmed because he is moved by the job offer or annoyed?
5. Why does A insist on C taking the job?
6. What is A unable to admit in this extract?
7. Which character from *Final Solutions* does Mahesh Dattani place the bulk of contradictions in? What does this achieve? **Answer in 100-150 words.**  **(10 Marks)**

**C. Read the following excerpt from an article titled ‘Is the live theatre experience dying?’ published on The Guardian.**

Ask any theatre maker what draws them to the medium, and the conversation will eventually turn to the subject of liveness. We've all heard actors talk about the thrill, challenge and immediacy that keeps them returning to the stage in spite of rat-ridden dressing rooms and comparatively small wages. We speak of the magic of live theatre, that strange, elusive energy between audience and performer, the community forged together, and the momentary collaboration necessitated by the live event. But beyond these somewhat mystical turns of phrase, do we really understand the term? If we hold up liveness as essential to theatre, can we define why?

1. **Answer ANY ONE of the following questions in 150-200 words: (15 marks)**

1. Would you say that liveness is essential to theatre? Why? Explain with a suitable example from a performance you have watched either online or offline.
2. Apart from liveness, what are some other aspects of theatre that continue to keep the art and practice alive for you?
3. Write about a classmate’s Intramural performance you were surprised by. How did the way you see them after that experience change? **Answer in FIVE to SIX lines. (5 marks)**

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