

**1. Write a precis of the following passage and suggest a suitable title.**

The touring companies had set up their stages, when playing for towns-folk and not for the nobility in the large inn yards where the crowd could sit or stand around the platform and the superior patrons could seat themselves in the galleries outside the bedrooms of the inn. The London theatres more or less reproduced this setting, though they were usually round or oval in shape and stage was more than a mere platform, having entrances at each side, a curtained inner stage and an upper stage or balcony. For imaginative poetic drams this type of stage had many advantages. There was no scenery to be changed, the dramatist could move freely and swiftly from place to place. Having only words at his command, he had to use his imagination and compel his audience to use theirs. The play could move at great speed. Even with such limited evidence as we possess, it is not hard to believe that the Elizabethan audience, attending a poetic tragedy or comedy, found in the theatre an imaginative experience of a richness and intensity that we cannot discover in our drama.

1988

## Title: Theatrical Designs in Elizabethan Era

The touring companies had compensated the general people in yards and aristocrats in the galleries of the inn. Myriad theatres were inspired by similar setting. This type of stage was beneficial for poetic dramas due to background setting and actor's movement. Moreover, it fostered the play's speed. Therefore, Elizabethan audience encountered an ~~imaginative~~ ideal experience of profundity unlike modern drama.