

Y-94

Entrance Examination 2020
PH.D Theatre Arts

Maximum Marks: 70

Duration: 2 Hours

Date:

Hall Ticket No. _____

Instructions:

- i) Write your Hall Ticket Number in **OMR Answer Sheet** and on the **Answer Book for Part B**.
- ii) **There is Negative marking of 0.33 for each wrong answer in PART-A.**
- iii) Answers are to be marked on OMR answer sheet following the instructions provided there upon.
- iv) Answers for Part B are to be answered in the **separate answer book** provided.
- v) Hand over the OMR answer sheet and answer book for Part B at the end of the examination to the Invigilator.

Part- A

Marks: 1X35=35

1. Which type of masks is used in commedia dell' arte in Italy?
A) Full mask B) Half Mask C) Structural Mask D) Mask like Makeup
2. The play, 'Taming of the Shrew' is written by
A) Barnard Shaw, B) Christopher Marlowe, C) Tolstoy, D) Shakespeare
3. Raghurajpur, an art heritage village in Odisha is famous for-----
A) Filigree work B) Pattachitra tradition C) Applique work D) Wood Carving

4. The book 'Habib Tanvir- Towards an Inclusive Theatre' is written by
A) Anjum Katyal B) Nandi Bhatia C) Vasudha Dalmia, D) Aparna Dharwarkar
5. 'Meghe Dhaka Tara' a film made in 1960, was directed by which of these directors?
A) Mrinal Sen B) Bimal Roy C) Ritwik Ghatak D) Satyajit Ray
6. International School of Theatre Anthropology was founded by
A) Victor Turner B) Richard Schechner C) Eugenio Barba D) Jerzy Grotowski
7. Founder of International research Centre- Interweaving Performance Cultures ____
A) Erika Fitcher Litche B) Max Mueller C) Christopher Balme D) Frank Castorf
8. 'The legitimate performances of everyday life are "not acted" or "put on" in the sense that the performer knows in advance just what he is going to do....' is a statement ascertained by
A) Victor Turner B) Erving Goffman C) Stefan Brecht D) Susanne Langer
9. 'Practice-as-Research in Performance and Screen' is authored by
A) Martin Esslin B) Laurie Wolf C) Clifford Greets D) Baz Kershaw.
10. The theatre activist who made sociological analysis of theatre and author of 'The Theatre in Life' is
A) Kenneth Burke B) Eric Berne C) Nikola's Evreinoff D) Dell Hymes
11. Who has written the book 'Performing Women : Theatre, Politics, and Dissent in North India'
A) Aparna Dharwarkar B) Shantha Gokhale C) Nandi Bhatia D) Anuradha Kapur
12. 'Under the Sal Tree' is a unique theatre festival held in
A) Heggodu, Karnataka B) Ramnagar, UP C) Rampur, Assam D) Ujjain, MP

4-94

13. Thomas Ostermeier is a theatre director from
A) Germany B) U.K. C) Italy D) Belgium
14. 'Traditional Indian Theatre : Multiple Streams' is authored by
A) Suresh Awasthi B) N C Jain C) Mrinalini Sarabhai D) Kapila Vatsyayan
15. The book 'Aesthetics of Absence' discusses the works of
A) Pina Bausch B) Peter Brook C) Heiner Muller D) Heiner Goebbels
16. The first Manifesto of the 'Theatre of Cruelty' by Artaud emerged in
A) 1922 B) 1932 C) 1942 D) 1952
17. 'Forced Entertainment' is a theatre company based in
A) United Kingdom B) Ireland C) Austria C) Germany
18. Who translated Abhijnana Shakuntala as *Sacotalá* in 1790
A) Max Muller B) Sir William Jones C) Arthur Berriedale Keith D) Georg Friedrich Wilhelm
19. 'Gender trouble: Feminism and Subversion of Identity' is authored by
A) Helen Cixous B) Shulamith Firestone C) Bell Hooks D) Judith Butler
20. The Artistic Director of the organization Janasanskriti- Centre for Theatre of the Oppressed is
A) Sanjoy Ganguly B) Sudhanva Deshpande C) C R Jambe D) M K Raina
21. Who has written the book 'Unmarked- The Politics of Performance'
A) Sue -Ellen Case B) Peggy Phelan C) Janelle Reinelt D) Jane Collins
22. Who has coined and conceptualised the term 'Liminality'
A) Arnold van Gennep B) Walter J Ong C) Claude Levi-Strauss D) Ferdinand de Saussure
23. Amateur Dramatic Association was founded in 1909 in the Indian City of _____
A) Calcutta B) Bombay C) Madras D) Bangalore

24. Natyamanvantar was started to develop theatre in which Indian language?
A) Telugu B) Malayalam C) Marathi D) Gujarati
25. According to Natya Sastra, the narrative parts used for reporting events that are dramatically uninteresting but necessary for the progression of the story are called ____
A) Arthaprakriti B) Arhopakshepaka C) Sandhyanga D) Karyavastha
26. How many Vibhavas can be deployed in a full length play with a main Rasa, as per the advice of Natya Sastra
A) Only one B) Three C) Five D) As many as possible
27. The book 'Concept of Ancient Indian Theatre' is written by
A) Christopher Byrsky B) Herman Gundert C) Arthur Berriedale Keith D) Max Muller
28. A scandalous parody of Shakespeare's Macbeth produced in 1896 in Paris is ____
A) Throne of Blood B) Castle at Holstebro C) Ubu Roi D) Rite of Spring
29. "Fear of Small Numbers: An Essay on the Geography of Anger", a book on majoritarian populism is written by
A) Partha Chatterjee B) Pratap Bhanu Mehta C) Arjun Appadurai D) Aijaz Ahmad
30. 'Kalpana', a film featuring many Indian dances was directed by ____
A) Kumar Sahani B) G Aravindan C) Padma Subramanyam D) Uday Shankar
31. "Emancipated Spectator" is a book by
A) Bertold Brecht B) Jean-Paul Sartre C) Richard Sweeney D) Jacques Ranciere
32. The performance texts made for Kudiyaattam actors is known as ____
A) Aattakatha B) Aattaprakaram C) Rangapaatham D) Angasutram

33. 'When Hamlet Went to Mizoram' is a documentary film directed by
A) Pankaj Butalia B) Goutam Ghose C) Jabbar Patel D) Kavita Joshi and Malati Rao
34. Who has directed the play 'Magnanimous Cuckold' in 1922
A) Yevgeny Vakhtangov B) Michael Chekhov C) Meyerhold D) Piscator
35. Rimini Protokoll is a theatre group based in
A) Munich B) Berlin C) Hamburg D) Kassel

Part-B

I. Write brief notes on any four of the following topics Marks: 4X5=20

1. Interface between Theatre and Anthropology
2. Relevance of Archival Research in Theatre
3. Practice As Research In Performance (PARIP)
4. Theatre from the point of view of Materiality
5. Corporeality and performance training
6. Gender Politics in Indian Theatre
7. Changing ideas of performance in the time of pandemic.

II. Read the following passage and write an essay on its implications for your research perspective Marks: 15

What determines our judgment, our concepts and reactions, is not what one man is doing now, an individual action, but the whole hurly-burly of human actions, the background against which we see any action. (Wittgenstein 1981, no. 567)

Social poetics, as a conceptual tool for thinking about the 'hurly-burly of human actions', stresses the messiness of living and the way ideas and feelings are created through the imprecise and allusive qualities of language, including the gestural, symbolic and embodied languages of drama. The practice of social poetics for researchers, therefore, not only involves analysing what is said, but also draws attention to how people communicate, their emotional responses, their physicality and other modes of engagement. Drawing on Wittgenstein, Shotter emphasises the importance of recognising moments of connections in conversation and social interaction, particularly when they lead to new insights and shared understandings. He describes these significant points of connection as 'arresting moments',

moments that may clarify thought, challenge beliefs and create new possibilities for thought and action (Shotter 1996, 294). This links the practice of everyday life with the art of social imagining.

Engaging with dramatic practice as social poetics raises particular questions for researchers in our field. How can we interpret an intersubjective and embodied experience where it is already understood that meanings are inevitably plural, multivocal and contradictory? If the practice of drama and the process of research are orientated towards social change and the creation of new insights and shared meanings, how might we reflect on the processes of interaction in drama and capture the 'arresting moments' within this embodied conversation?

.....

(From the Editorial on The Practice of Social Poetics by Helen Nicholson, Research in Drama Education Vol. 13, No. 1, February 2008, 1-3)

- Shotter, John. 1996. *Living in a Wittgensteinian world: beyond theory to a poetics of practices*. *Journal for the Theory of Social Behaviour* 26, no. 3: 293-311.
- Wittgenstein, Ludwig. 1981. *Zettel*. 2nd ed., ed. G.E.M. Anscombe and G.H.V. Wright. Oxford: Blackwell

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Code No:Y-94

UNIVERSITY OF HYDERABAD
S.N.SCHOOL OF ARTS AND COMMUNICATION

Entrance Examination 2020
PH.D Theatre Arts

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|-------|-------|
| 1. B | 23. D |
| 2. D | 24. C |
| 3. B | 25. B |
| 4. A | 26. D |
| 5. C | 27. A |
| 6. C | 28. C |
| 7. A | 29. C |
| 8. B | 30. D |
| 9. D | 31. D |
| 10. C | 32. B |
| 11. C | 33. D |
| 12. C | 34. C |
| 13. A | 35. B |
| 14. D | |
| 15. D | |
| 16. B | |
| 17. A | |
| 18. B | |
| 19. D | |
| 20. A | |
| 21. B | |
| 22. A | |