



U-87

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

ENTRANCE EXAMINATION, JUNE - 2010
Ph.D. (THEATRE ARTS)

DATE: 01.06.2010
TIME: 2 - 4 pm

MAX. MARKS: 75

HALL TICKET NO: _____

INSTRUCTIONS:

Part A must be answered in the question paper itself.

The question paper along with the answer script for part B should be returned to the invigilator.

Part A carries **negative marking of 1/3 marks** for every wrong answer.

PART-A

I. Fill in the blanks

15 Marks

1. *Abhinavagupta's* commentary of *NatyaSastra* is named

2. Grotowsky's book *Towards a Poor Theatre* is edited by this associate who
later founded Odin Theatret _____
3. *Neelakantha Natya Samgha* is based at _____
village in Karnataka.
4. *Badal Sircar's* theatre group with which he conducted experiments in Third
Theatre is _____
5. Theatre archive *Natya Shodh Sansthan* is located in the city of

6. Manipuri commercial theatre form of traveling theatre where young men play
the female roles is called _____
7. Habib Tanvir's play based on the life and poetry of Nazir Akbarabadi is

8. *Neel Darpan*, the Bengali play banned by the British was written by _____
9. Viola Spolin, the American acting trainer, is known for her book _____
10. *Udhwastha Dharmashala* is written by the Marathi playwright and scholar _____
11. *Anthropology of Theatre Performance* is written by the pioneer in the field _____
12. The American journal that revolutionized theatre studies with inspiration from the experiments of 1960s and 70s _____
13. The first modern plays in Bengali were performed under a Russian Director named _____
14. The German director, who formulated and practiced the idea of *Epic Theatre*, with whom Bertold Brecht collaborated _____
15. Polyglot (multilingual) group based in France, *Theatre du Soleil* is run by the director named _____

II. Choose the correct answer**10 marks**

1. Which play is written by Wazid Ali Shah and is considered the first play written in Hindi language _____ Ans. []
- a) Amrit Manthan b) Sagara Manthan
- c) Mashriki Hoor d) Indra Sabha
2. Who wrote the Kannada play *Siri Sampige*, translated in Hindi as *Aks Tamasha*? Ans. []
- a) H.S. Shivaprakash b) Lankesh
- c) Girish karnad d) Chandrashekhara Kambar

3. According to Natyasastra, the people of the western parts (*Panchala*) of India mostly prefer _____ Ans.[]
- a) Arabhati Vritti b) Sattwati Vritti
c) Kaisiki Vritti d) Bharati Vritti
4. Kavalam Narayana Panikkar runs _____ theatre company. Ans.[]
- a) Sopanam b) NiNaSam
c) New Theatre d) Chorus Repertory Company
5. Landmark production *Jasma Odhan* (1968) was written and directed by _____ Ans.[]
- a) Vijaya Mehta b) Shanta Gandhi
c) Amal Allana d) Usha Banerjee
6. For the original production of *Ghasiram Kotwal* by Theatre Academy, Pune, music was composed by _____ Ans.[]
- a) B.V. Karanth b) Vijay Tendulkar
c) Vanraj Bhatia d) Bhaskar Chandawarkar
7. Which of the following plays was written by Harold Pinter? Ans.[]
- a) One for the road b) The Lesson
c) Zoo Story d) Unbearable Lightness of Being
8. *Bread and Puppet Theatre* is founded and run by _____ Ans.[]
- a) Augusto Boal b) Peter Schuman
c) Joseph Chaikin d) Eugeneo Barba
9. Recent production by Tim Supple using exotic elements including actors from South Asia _____ Ans.[]
- a) Tempest b) Midsummer Night's Dream
c) King Lear d) Twelfth Night

10. Spanish playwright who wrote *Yerma*, *Blood Wedding* and *House of Bernarda Alba* among others _____ Ans. []

- a) Pablo Neruda b) Gabriel Garcia Marquez
c) Federico Garcia Lorca d) Carlos Saura

PART – B

I. Write an essay on any four of the following topics 5x4= 20

marks

1. Does theatre change society or is it the other way round?
2. Identity politics in the theatre of Post-modern society
3. Difference between concepts of Stage Design and Scenography
4. *Kaaryavasthas* according to *Natya Sastra*
5. Potential of Practice as Research in Performance (PARIP) in Indian Context.
6. Theatre of Roots and issues of Indian Nationalism.

II. Write an essay on one of the following topics. 15 marks

1. Discuss whether colonial idea of modernity still exists in Indian theatre.
2. Discuss the structural similarities between ritual and performance
3. Intercultural theatre practice in the context of Orientalism.
4. Discuss whether the playwright is being redefined in contemporary Indian theatre

III. Write a note on the topic or area that you want to study for your research programme. 15 marks

(This does not foreclose the options for your research topic. You may finalize the actual topic after admission, in consultation with your supervisor.)

U-86



UNIVERSITY OF HYDERABAD
SAROJINI NAIDU SCHOOL OF ARTS AND COMMUNICATION
Gachibowli, Hyderabad – 500 046
ENTRANCE EXAMINATIONS, JUNE 2010
PhD DANCE

Hall Ticket No. _____

Date: 02-06-10

Time: 10:00 am-12.00: pm.

Max.Marks:75

Instructions:

There will be a negative marking of 0.33 marks for each wrong answer in III & IV.

I. Answer the following Questions:

Marks: 2x15=30

1. Choose a research problem and write a proposal for your research.
2. What does Classical Dance mean? How does it differ from folk dance? Illustrate your answers with suitable examples.

II. Write short notes on any Five of the following:

Marks: 5x5=25

1. Steps of research/research design
2. Gollakalapam
3. Repertoire of any one classical dance form
4. Describe any one folk form of your choice
5. Music and Choreography
6. Dance and popular media (T.V)
7. Significant experiments in dance in recent times
8. Relation between theory and practice

III. Choose the right answers:

Marks: 10x1 =10

1. The term Natyamelam refers to
A) Solo dance tradition performed by women B) Masked dance tradition
C) Dance drama tradition performed by men D) none ()
2. Pancharatna Kirtanas are written by
A) Tyagaraja B) Muttuswami Deekshitar
C) Muniapalle Subrahmanyakavi D) none ()
3. According to Abhinaya Darpana, the number of Sirobhedas is
A) 14 B) 9 C) 8 D) 36 ()
4. Sankeerna jati Matya Tala has the following counts
A) 20 B) 14 C) 16 D) 8 ()
5. Anahata graham indicates the starting of a song
A) Before the beat B) After the beat
C) On the beat D) none ()

6. Vepathu
 A) Sanchari bhava
 C) Sattvika bhava
 B) Sthayi bhava
 D) none ()
7. Terukuttu is a folk form of
 A) Andhra Pradesh
 C) Kerala
 B) Tamil Nadu
 D) West Bengal ()
8. Who of the following has given a modern shaping to the Raga Anandabhairavi
 A) Syamasastri
 C) Munipalli Subrahmanyakavi
 B) Tyagaraja
 D) none
9. The number of Melakarta Ragas of Carnatic sampradaya is
 A) 72
 C) 36
 B) 7
 D) none
10. The dance form Sattriya is one of the
 A) Folk forms
 C) Tribal forms
 B) Classical forms
 D) Martial Art forms

IV Fill in the blanks:

Marks: 10x1=10

1. The sign of guru in the (Tala) Shadangas _____
2. Mayurbhanj Chau belongs to the State _____
3. According to Natya Sastra, the total numbers of Drishti bhedas are _____
4. Khandita is a Nayika, who _____
5. The Angas of Dhruva Tala is _____
6. Arabhati Vritti is associated with _____ abhinaya
7. Pungcholam belongs to the State _____
8. Chandralekha is an exponent of _____ dance form
9. Tora and Tukda are performed in the dance form _____
10. The Kuchipudi solo has been popularized as a separate stream by Guru _____

U-86



UNIVERSITY OF HYDERABAD
SAROJINI NAIDU SCHOOL OF ARTS AND COMMUNICATION
Gachibowli, Hyderabad – 500 046
ENTRANCE EXAMINATIONS, JUNE 2010
PhD DANCE

Hall Ticket No. _____

Date: 02-06-10

Time: 10:00 am-12.00: pm.

Max.Marks:75

Instructions:

There will be a negative marking of 0.33 marks for each wrong answer in III & IV.

I. Answer the following Questions:

Marks: 2x15=30

1. Choose a research problem and write a proposal for your research.
2. What does Classical Dance mean? How does it differ from folk dance? Illustrate your answers with suitable examples.

II. Write short notes on any Five of the following:

Marks: 5x5=25

1. Steps of research/research design
2. Gollakalapam
3. Repertoire of any one classical dance form
4. Describe any one folk form of your choice
5. Music and Choreography
6. Dance and popular media (T.V)
7. Significant experiments in dance in recent times
8. Relation between theory and practice

III. Choose the right answers:

Marks: 10x1 =10

1. The term Natyamelam refers to
A) Solo dance tradition performed by women B) Masked dance tradition
C) Dance drama tradition performed by men D) none ()
2. Pancharatna Kirtanas are written by
A) Tyagaraja B) Muttuswami Deekshitar
C) Munipalle Subrahmanyakavi D) none ()
3. According to Abhinaya Darpana, the number of Sirobhedas is
A) 14 B) 9 C) 8 D) 36 ()
4. Sankeerna jati Matya Tala has the following counts
A) 20 B) 14 C) 16 D) 8 ()
5. Anahata graham indicates the starting of a song
A) Before the beat B) After the beat
C) On the beat D) none ()

6. Vepathu
 A) Sanchari bhava
 C) Sattvika bhava
 B) Sthayi bhava
 D) none ()
7. Terukuttu is a folk form of
 A) Andhra Pradesh
 C) Kerala
 B) Tamil Nadu
 D) West Bengal ()
8. Who of the following has given a modern shaping to the Raga Anandabhairavi
 A) Syamasastri
 C) Munipalli Subrahmanyakavi
 B) Tyagaraja
 D) none
9. The number of Melakarta Ragas of Carnatic sampradaya is
 A) 72
 C) 36
 B) 7
 D) none
10. The dance form Sattriya is one of the
 A) Folk forms
 C) Tribal forms
 B) Classical forms
 D) Martial Art forms

IV Fill in the blanks:

Marks: 10x1=10

1. The sign of guru in the (Tala) Shadangas _____
2. Mayurbhanj Chau belongs to the State _____
3. According to Natya Sastra, the total numbers of Drishti bhedas are _____
4. Khandita is a Nayika, who _____
5. The Angas of Dhruva Tala is _____
6. Arabhati Vritti is associated with _____ abhinaya
7. Pungcholam belongs to the State _____
8. Chandralekha is an exponent of _____ dance form
9. Tora and Tukda are performed in the dance form _____
10. The Kuchipudi solo has been popularized as a separate stream by Guru _____



**UNIVERSITY OF HYDERABAD
SAROJINI NAIDU SCHOOL OF ARTS AND COMMUNICATION**

ENTRANCE EXAMINATION – 2010, Ph.D (Communication)

Maximum Marks: 75

Duration: 2 hours

GENERAL INSTRUCTIONS:

- A) Please read the instructions for each section carefully.
- B) Please return the question paper and answer book to the invigilator

SECTION ONE: THEORY & CONCEPTS

PART A

Please answer any ONE of the following in about 750 words (15 marks)

1. Scholarly attention with regard to information and communication technologies in India has only focused on questions of development and modernization. Online presence of various actors and communities facilitate contestation and constitution of diverse solidarities. With the exception of few studies, attention has rarely concentrated on various aspects of the relationship between information technology and (urban) culture. Comment on how different communities exploit networking facilities for mobilization, leisure and professional enhancement.
2. In Europe, journalism drew its inherited tradition from Enlightenment. It looked at knowledge and information as enabling and of critical value to society. Surprisingly, in India, the profession of journalism appears to draw inspiration from diverse sources including the Gandhian critique of liberal individualism. However, journalism education and research in India has not explored the richness of this inherited plural tradition. Elaborate
3. In Chantal Mouffe's idea of 'radical democracy,' the citizen is not, as in liberal theory, someone who is the passive recipient of specific rights and who enjoys the protection of the law, but as someone who enacts his/her citizenship on a day-to-day basis, through his/her participation in everyday political practices. From this theoretical perch, some communication scholars have used the term 'citizens' media' to refer to how a collectivity enacts its citizenship by actively intervening and transforming the established mediascape. Discuss, with possible examples in India, of such interventions.
4. While media reception theory and its offshoots have shifted our attention to audiences and offered a critique of the text-centredness and elitism within the strong media theory traditions, the obsession with audience interpretations of texts has led to the formulation that texts have no fixed meanings and to the complete rejection of media power and influence. Examining some of the key contributions to this debate, explain how, as a communication scholar, you would negotiate this dilemma.

U-85

PART B

*Please answer any TWO of the following in about 200 words
(2x5=10 marks)*

1. Robin Jeffrey
2. Labour Theory of Value
3. Communication as conscientization
4. Public Sphere

SECTION TWO: METHODOLOGY

PART A

Please answer any ONE of the following in about 750 words (15 marks)

1. There is a need to evolve a method to demarcate communication theories from media theories. The term 'method' is used as a philosophical approach rather than as a procedural engagement. How does one address this 'method' and also the need to demarcate communication theories from media theories?
2. What do you understand by the ethnographic method in social sciences? In what ways could one use the method productively for communication/media research?
3. Suppose you are asked to carry out a research on how college-going youth in any one of our metropolitan cities engage with FM radio. Employing a triangulation of methods, outline a detailed research design, including the key variables and sample.
4. There are suggestions that discourse analysis is best left to literary theorists and linguists, and that media scholars do not need it as a research method. Write an essay contradicting this position.

PART B

*Please answer any TWO of the following in about 200 words
(2X5=10 marks)*

1. Textual and contextual interpretations
2. Knowledge versus experience
3. Multi-stage cluster sampling
4. Reliability and validity

U-85

SECTION THREE

Please write in about 1000 words a synopsis of the research project you propose to undertake for your doctoral research. Your synopsis must include:

- a) Clear statement of the problem
- b) Rationale for selection of the topic
- c) Research objectives, and
- d) Methodological strategies for data collection & analysis

If called for an interview you will be expected to defend your proposal.

(25 marks)

U-85