

Ph.D. ENTRANCE EXAMINATION, APRIL 2022**DRAMA AND THEATRE ARTS**

Time : Two Hours

Maximum : 100 Marks

Part I

Match the following :

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| 1. Rasalila | - NSD. |
| 2. Dashavtar | - Luigi Pirandello. |
| 3. Giddad | - Albert Camus. |
| 4. Padhar | - Henrik Ibsen. |
| 5. Minakku | - George Bernard Shaw. |
| 6. Paccha | - Matterson. |
| 7. Katti | - Antoine. |
| 8. Tadi | - Brecht. |
| 9. Traditions of Indian Theatre | - Meyerhold. |
| 10. Folk Theatre of India | - Farley Richmond. |
| 11. Indian Theatre | - Balwant Gargi. |
| 12. Bio-Mechanics | - Suresh Awasthi. |
| 13. Berliner Ensemble | - Ravana. |
| 14. Theatre Libre | - Hanuman. |
| 15. Symbolism | - Rama. |
| 16. Arms and the Man | - Sage |
| 17. Hedda Gabbler | - Gujarat. |
| 18. The Myth of Sysyphus | - Rajasthan. |
| 19. The Rules of the Game | - Maharashtra. |
| 20. E.Alkazi | - Mathura. |

(20 × 1 = 20 marks)

Turn over

Part II

Name the text in which given Characters appears :

1. Mala, (Ningal enne communistaakki, Cherry orchard , kaatu kuthira)
2. Saramma (Avan veendum varunnu, Srushti, Enemy of the People)
3. Charudatta (Mrichchhakatika , Karnabharam, Ekalavyan)
4. Creon (Oedipus, The kid, beggers opera)
5. Kattrin (Mother Courage and Her Children , lesson, no exit)

(5 × 1 = 5 marks)

Part III

Answer in detail any three of the following.

1. Brecht was criticised by the progressive activists for not using social realism as his problem based Epic Theatre. Elucidate
2. The encounter with the tradition has given rise to new contemporary Indian Theatre. Discuss.
3. Give a detailed outline of your Research problem which you would like to pursue in your research. State your research action plan
4. The rise of Theatre of the root in Indian Theatre.
5. Do you think the knowledge of physical Theatre is essential for a contemporary theatre Actor ?
6. Discuss the method of preparing the performers' tools in rituals and ethnical Performances.

(3 × 10 = 30 marks)

Part IV

Write short notes on any *nine* of the following :

1. Does drama deal with a universal or particular experience ?
2. Dario Fo brought a new vision to the world theatre. Comment.
3. Describe the major Street theatre movements.
4. Discuss the method of preparing the performers' tools in ritual and ethnical performances.
5. How might an "actor-centered" approach be applied to performances in another culture or era ?
6. Feminist theatre reaches out to women : "Get angry, get upset, and look at how you live." Discuss the politics of feminist theatre.

7. Discuss the Influence of multimedia on Malayalam Theatre.
8. Cross-culturalism is distinct from multi-culturalism. Narrate.
9. Define Problems and possibilities of Street theatre.
10. Describe the role of Women in Indian Theatre.
11. Discuss the Relationships between Women and Men in Indian Theatre.
12. The rise of Dalit Theatre in Indian Theatre.
13. If alienation cannot exist without emotion, then Stanislavsky is to Brecht an absolute necessity—
narrate.

(9 × 5 = 45 marks)