

ENTRANCE EXAMINATION, 2013

M.Phil./Ph.D.

THEATRE AND PERFORMANCE STUDIES

[Field of Study Code : TPSP (164)]

Time Allowed : 3 hours

Maximum Marks : 70

Answer *any one* question from **Section—I** (which carries 30 marks) and *any two* questions from **Section—II** (each carries 20 marks)

SECTION—I

(Answer *any one*)

1. "Performance's only life is in the present. Performance cannot be saved, recorded, documented or otherwise participate in the circulation of representation ... once it does so it becomes something other than performance." Comment on the quote, problematizing the relationship between performance and technology.
2. How do you relate critical theory and philosophy with performance practice? Illustrate by taking one key text from one of these theorists (Edward Said, Mikhail Bakhtin, and Michel Foucault) and apply it to a specific performance practice.
3. What performances would you include in the category of 'living traditions'? How would you assess the historiography of these traditions? To what extent have they been marginalized in current academic discourses?
4. How do you view 'labor' in the context of theatre and performance? How can the concept of labor be used as a critical tool of analysis for cultural practice in an age of globalization?

SECTION—II

(Answer any two)

5. Write an essay on 'Embodying Gender', drawing on the dance productions of a contemporary Indian choreographer.
6. "One of the major problems of post-independence Indian theatre has been a dearth of original texts and an overdependence on translations and adaptations." Do you agree with this statement? Give reasons and provide examples either for or against the argument.
7. Write an essay on the role of innovation in the use of music in contemporary Indian theater and performance traditions.
8. "Today 'festivals' and 'fairs' are commodified and have lost their potential to build communities and inclusive spaces." Do you agree with this statement? Elaborate on your position with concrete examples.
9. How has Indian theatre history created iconic director figures to construct a linear narrative? What could be an alternative mode of assessing directors in theatre and performance history?
