

**ENTRANCE EXAMINATION, 2014**

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**

1. Identify a marginalized performance tradition of your region performed by 'subaltern' communities. What would be the strategies and challenges in documenting this tradition, keeping ethical principles in mind?
2. What are the problems of constructing theatre history with canonical works? Is this the only option for a theatre historian? Can canonical works be an entry point to understand more democratic theatre practices? Illustrate your argument with appropriate examples.
3. What are the diverse comic traditions in Indian folk theatre? How do they engage with strategies of subversion and modes of negotiating power?
4. "What women dancers represent on stage is determined by the dominant patriarchal ideology in which the works are and were conceived ... ." Explore the methodological implications of this statement.
5. Do you look at female impersonation as an important aspect of Indian feminist performance? What are the challenges in developing a critique of this impersonation keeping in mind today's political issues relating to gender and sexuality?

## SECTION—II

6. How do you distinguish between dance which represents 'the global' and dance which represents 'the local'? What are the features that need to be taken into account in making these categories? What is your critique of these categories? Illustrate with examples.
7. How does theatre express protest? Is protest always political? Analyze any protest theatre tradition that you have experienced and contextualize its effective power.
8. How are important acting processes in theatre practice? How is 'process' understood in theatre criticism? Write a critical essay providing appropriate examples.
9. "All the World's a stage." What are the different ways in which the category of 'performance' can be understood not just in relation to theatre but to the cultures of everyday life? Illustrate your answer with specific examples from public culture and political events.
10. What is the relationship between courtesan culture and classical music 're-inventions' in pre-Independent and post-Independent India? How would you create a critical historiography for the subject?

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