

**Based on  
NEP 2020**

# **CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR**



**MA IV SEM**

## **ADVANCED LITERARY STUDIES IN FILMS, THEATRE AND PERFORMING ARTS**



**Dr. Nishi Singh**

# **KANPUR UNIVERSITY'S QUESTION BANK**

- **400+ MCQs**
- **Brief and Intensive Notes**

**Paper Code-A041003T****SYLLABUS**

Unit	Topics
I	<p><b>Films</b></p> <ul style="list-style-type: none"> <li>• History of Films and Uses of Films</li> <li>• Film Genres, Time in cinema: Physical &amp; Psychological Space in the Cinema: Scale, shooting angle, Depth,</li> <li>• Cutting, Camera movement &amp; framing</li> <li>• Mise en scene, Montage, Cinematography and sound Effects</li> </ul> <p><b>Theatre</b></p> <ul style="list-style-type: none"> <li>• Western and Indian theatre: A historical overview</li> <li>• Historical &amp; Contemporary Theatrical architecture</li> <li>• Theories and demonstrations of acting: Bharata, Stanislavsky &amp; Brecht</li> <li>• Screen Plays versus Stage Plays</li> </ul>
II	<p><b>Understanding Film as literature:</b></p> <ul style="list-style-type: none"> <li>• Film Theory: The Auteur Theory, Adaptation Theory, Film Semiotics, Psychoanalytic Film Theory, Feminist Film Theory</li> <li>• Framework of Adaptation Theory (From literature to films)</li> <li>• Approaches to Film Criticism: (Journalistic, Humanistic, Auteuristic, Genre, Social Science, Historical, Ideological/Theoretical Approach)</li> </ul>
III	<p><b>Introduction to theories of Performance:</b></p> <ul style="list-style-type: none"> <li>• Simon Shepherd: "How Performance Studies Emerged" Ch 18 from The Cambridge Introduction to Performance Theory</li> <li>• Richard Schechners: "Toward a Poetics of Performance" from Performance Studies: An Introduction</li> <li>• Peggy Phelan: "The Ontology of Performance: representation without reproduction" from Unmarked</li> <li>• Irina O. Rajewsky: "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality"</li> </ul>
IV	<p><b>Theatre: Forms and Styles:</b></p> <ul style="list-style-type: none"> <li>• Solo Performance, Mime, Street play, Chamber Theatre, Musical Drama, Ballet, Regional Folk Theatres- Jatra, Tamasha, Ramlila, Raslila, Swang, Chhau, Krishnattam, Kuchipudi, Puppet show, Mobile theatre</li> </ul>
V	<p><b>Brief Introduction of Indian Theatre Organisations:</b></p> <ul style="list-style-type: none"> <li>• NSD, Sangeet Natak Akademi, Bhartendu Natya Akademi, Shri Ram Centre for Performing Arts, Delhi, &amp; IPTA</li> </ul>

VI	<p><b>Case Studies:</b> Analysis of selected films/Plays (Any 4 of the following)</p> <ul style="list-style-type: none"><li>• Haider Dir. Vishal Bharadwaj (Adaptation of Shakespeare's Hamlet) <a href="https://youtu.be/3EXhqBkyW0c">https://youtu.be/3EXhqBkyW0c</a></li><li>• Evam Indrajit (Play by Badal Sircar, tr. By Girish Karnad) <a href="https://youtu.be/HcMcRkGTTuk">https://youtu.be/HcMcRkGTTuk</a></li><li>• Pather Panchali Dir. by Satyajit Ray (based on Bhabhani Bhattacharya's work) <a href="https://youtu.be/D41F3hWiA10">https://youtu.be/D41F3hWiA10</a></li><li>• Midnight's Children Dir. by Mira Nair (based on the novel by Salman Rushdie) (Disney Hotstar)</li><li>• Psycho by Alfred Hitchcock <a href="https://youtu.be/z-6yAIHTZMY">https://youtu.be/z-6yAIHTZMY</a></li><li>• The Caucasian Chalk Circle by Bertolt Brecht <a href="https://youtu.be/jD26oq_DE8w">https://youtu.be/jD26oq_DE8w</a></li></ul>
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# UNIT -1

## Concepts

### FILMS

#### History of Films

The history of film began in the late 19th century. Early experiments by inventors like Thomas Edison and the Lumière brothers led to the creation of the first motion pictures. The Lumière brothers' "La Sortie de l'Usine Lumière à Lyon" (1895) is often considered one of the first true motion pictures.

**-Silent Film Era (1890s-1920s):** Films during this period were silent, with live music or narration. Charlie Chaplin, Buster Keaton, and D.W. Griffith were significant figures.

**2. The Introduction of Sound:- 1920s-1930s:** The late 1920s saw the advent of "talkies" with "The Jazz Singer" (1927) being a landmark film that introduced synchronized dialogue. This revolutionized the industry, making films more popular and accessible.

**3. The Golden Age of Hollywood:- 1930s-1950s:** This period is characterized by the dominance of major Hollywood studios and the rise of famous stars like Humphrey Bogart, Marilyn Monroe, and directors like Alfred Hitchcock. Technicolor was introduced, adding colour to films.

**4. Post-War and Modern Era:- 1960s-Present:** The post-war era saw the rise of independent cinema and the influence of foreign films. The 1970s brought blockbusters like "Jaws" and "Star Wars," changing the business model of the industry. The digital revolution in the 1990s and 2000s, with advancements in CGI and the rise of streaming services, further transformed filmmaking and viewing habits.

#### Uses of Films:

**1. Entertainment:** The primary use of films is entertainment. Movies offer a form of escapism, providing viewers with stories, spectacles, and experiences that engage and captivate.

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**2. Education:** Films are used as educational tools, providing visual and auditory experiences that can enhance learning. Documentaries and historical films are often used in classrooms to illustrate concepts and events.

**3. Cultural Reflection:** Films reflect and shape cultural norms, values, and issues. They provide insight into societal changes, historical events, and cultural shifts.

**4. Propaganda and Persuasion:** Governments and organizations have used films for propaganda, to influence public opinion, and to promote specific ideologies or policies.

**5. Art and Expression:** Films are a form of artistic expression, allowing filmmakers to explore creative ideas, tell unique stories, and push the boundaries of visual storytelling.

**6. Documentation:** Documentaries and biographical films serve to document real-life events, providing an important record of historical, social, and environmental issues.

#### **Film Genres:**

Film genres are categories that define movies based on their narrative elements, themes, and stylistic approaches. They help audiences set expectations and filmmakers adhere to certain conventions. Over time, genres have evolved, reflecting changes in society, technology, and audience preferences.

#### **Time in Cinema: Physical and Psychological:**

The **physical aspect** of films often refers to the tangible elements that define a genre, such as action sequences, special effects, and visual style. Genres with a strong physical component include:

- **Action:** High-energy sequences, stunts, and physical confrontations.
- **Adventure:** Epic journeys, explorations, and physical challenges.
- **Horror:** Physical fear, gore, and visceral shocks.
- **Science Fiction:** Futuristic technology, space travel, and special effects.

The **psychological aspect** focuses on the mental and emotional elements, exploring characters' internal conflicts, motivations, and the impact of their experiences. Genres with a strong psychological component include:

- **Thriller:** Tension, suspense, and the psychological manipulation of characters and audiences.
- **Drama:** Character development, emotional depth, and complex interpersonal relationships.
- **Mystery:** Intellectual puzzles, investigation, and the revelation of hidden truths.

### Space in Cinema:

#### 1. Scale:

Scale in cinema refers to the size and scope of the visual elements in relation to the screen and the audience's perception. This includes the size of objects or characters within the frame and how they relate to their surroundings.

#### 2. Shooting Angle:

Shooting angle refers to the position of the camera in relation to the subject being filmed. Common angles include:

- **Eye Level:** The camera is positioned at the subject's eye level.
- **High Angle:** The camera looks down on the subject.
- **Low Angle:** The camera looks up at the subject.
- **Dutch Angle:** The camera is tilted to create a sense of unease or tension.

#### 3. Depth:

Depth in cinema involves creating a sense of three-dimensionality in a two-dimensional medium. Techniques to create depth include:

- **Deep Focus:** Keeping both foreground and background elements in sharp focus.
- **Shallow Focus:** Only a specific part of the frame is in focus.
- **Layering:** Positioning elements at different distances from the camera.

#### 4. Cutting:

Cutting, or editing, refers to the process of selecting and combining shots into sequences to create a coherent narrative. Key types include:

- **Continuity Editing:** Ensures logical flow from shot to shot.
- **Montage:** A series of short shots edited into a sequence to condense space, time, and information.
- **Jump Cut:** A cut that disrupts continuity by jumping forward in time.

### 5. Camera Movement:

Camera movement refers to how the camera moves during a shot, influencing the audience's perception of space and action. Common movements include:

- **Pan:** The camera moves horizontally.
- **Tilt:** The camera moves vertically.
- **Dolly:** The camera moves closer to or further from the subject.
- **Tracking:** The camera moves alongside the subject.
- **Zoom:** The camera's lens magnifies or de-magnifies the subject.

### 6. Framing:

Framing involves the composition of visual elements within the boundaries of the screen. It affects how viewers perceive and interpret the scene. Key considerations include:

- **Rule of Thirds:** Dividing the frame into thirds horizontally and vertically to position elements.
- **Headroom:** The space above the subject's head.
- **Lead Room:** The space in front of a moving subject.
- **Depth of Field:** The range within a shot that appears sharp and in focus.

## Mise-en-Scène, Montage, Cinematography, and Sound Effects

### 1. Mise-en-Scène:

Mise-en-scène refers to the arrangement of everything that appears in the frame of a film, including the setting, props, lighting, costumes, and actor positioning. It encompasses all visual elements that contribute to the overall aesthetic and mood of the film.

### 2. Montage:

Montage is a film editing technique that involves piecing together a series of short shots to condense space, time, and information. It often aims to create a specific emotional or intellectual response. Types of montage include:

- **Soviet Montage:** Focuses on the juxtaposition of shots to create meaning.
- **Hollywood Montage:** Typically used to show the passage of time or to condense a series of events.

### 3. Cinematography:

Cinematography is the art of capturing visual images for cinema. It involves decisions about camera angles, shot composition, lighting, lens choice, and camera movement. Key elements include:

- **Lighting:** Natural or artificial light used to achieve the desired visual effect.
- **Camera Angles:** The perspective from which the camera captures the scene.
- **Shot Composition:** The arrangement of visual elements within the frame.
- **Camera Movement:** How the camera moves during a shot.

### 4. Sound Effects:

Sound effects (SFX) are artificially created or enhanced sounds used to emphasize actions, create environments, or convey emotions. They are critical for building the film's atmosphere and can include:

- **Diegetic Sound:** Sounds that originate from within the film's world (e.g., dialogue, footsteps).
- **Non-Diegetic Sound:** Sounds that come from outside the film's world (e.g., background music, narrator's voice).
- **Foley:** The reproduction of everyday sound effects that are added to enhance audio quality.

## Western and Indian Theatre: A Historical Overview

### Western Theatre:

#### 1. Origins:

- **Ancient Greece (6th century BCE):** Western theatre began in ancient Greece with tragedies and comedies performed during religious festivals. Notable playwrights

include Aeschylus, Sophocles, and Euripides for tragedy, and Aristophanes for comedy.

- **Ancient Rome (3rd century BCE):** Influenced by Greek theatre, Roman theatre added new elements such as more elaborate staging. Key figures include Plautus and Terence.

## 2. Medieval Period:

- **Medieval Europe (5th-15th centuries):** Theatre during this period was primarily religious, with mystery plays, morality plays, and miracle plays performed in churches and marketplaces.

## 3. Renaissance:

- **English Renaissance (16th-17th centuries):** A revival of classical learning and arts led to the flourishing of theatre. William Shakespeare, Christopher Marlowe, and Ben Jonson were prominent playwrights.
- **Commedia dell'Arte:** An Italian form characterized by improvised performances and stock characters.

## 4. Modern Era:

- **19th-20th centuries:** Realism and naturalism emerged, focusing on everyday life and social issues. Influential playwrights include Henrik Ibsen, Anton Chekhov, and George Bernard Shaw.
- **20th century onwards:** Diverse movements like Expressionism, Absurdism, and Postmodernism evolved. Playwrights such as Samuel Beckett and Bertolt Brecht became significant.

## Indian Theatre:

### 1. Ancient Period:

- **Sanskrit Theatre (200 BCE-1000 CE):** Originated with texts like the *Natyashastra* by Bharata Muni. Classical plays by Kalidas, Shudraka, and Bhasa are notable.
- **Forms:** *Natya* (drama), *Nritya* (dance), and *Nritta* (pure dance).

### 2. Medieval Period:

- **Bhakti Movement (15th-17th centuries):** Folk theatre flourished with forms like Ramlila and Raslila, which depicted episodes from the Ramayana and Mahabharata.
- **Kathakali and Yakshagana:** Classical dance-drama traditions from Kerala and Karnataka, respectively.

### 3. Colonial Period:

- **British Influence (18th-20th centuries):** Introduction of Western theatrical forms and institutions. Parsi theatre, a blend of Indian and Western elements, became popular.
- **Rabindranath Tagore:** Nobel laureate who wrote and produced numerous plays blending traditional Indian and Western styles.

### 4. Modern Era:

- **Post-Independence (1947 onwards):** Emergence of contemporary theatre addressing social and political issues. Notable figures include Habib Tanvir, Vijay Tendulkar, and Girish Karnad.
- **Indian People's Theatre Association (IPTA):** Played a crucial role in promoting progressive and realistic theatre

## Historical and Contemporary Theatrical Architecture

### Historical Theatrical Architecture:

#### 1. Ancient Greek Theatre:

- **Structure:** Open-air amphitheatres built into hillsides, with a circular orchestra, skene (stage building), and tiered seating.
- **Purpose:** Used for dramatic performances and religious festivals.
- **Example:** Theatre of Dionysus in Athens.

#### 2. Roman Theatre:

- **Structure:** Freestanding structures with a semicircular orchestra, elaborate scaenae frons (stage front), and cavea (seating area).
- **Purpose:** Public entertainment including drama, music, and gladiatorial games.
- **Example:** Theatre of Pompey in Rome.

### 3. Medieval Theatre:

- **Structure:** Temporary stages often set up in town squares or church grounds.
- **Purpose:** Mystery plays, morality plays, and other religious performances.
- **Example:** Pageant wagons used in York Mystery Plays.

### 4. Renaissance Theatre:

- **Structure:** Proscenium stages with perspective scenery, indoor theatres.
- **Purpose:** Revival of classical drama, development of opera.
- **Example:** Teatro Olimpico in Vicenza, Italy.

### 5. Elizabethan Theatre:

- **Structure:** Open-air, round or polygonal structures with a central yard and raised stage.
- **Purpose:** Public playhouses for a wide audience.
- **Example:** The Globe Theatre in London.

### 6. Baroque and Neoclassical Theatre:

- **Structure:** Elaborate, ornate interiors with proscenium arches, balconies, and boxes.
- **Purpose:** Grand operas and dramas, reflecting the opulence of the period.
- **Example:** Teatro alla Scala in Milan.

### Contemporary Theatrical Architecture:

#### 1. Modern Theatre (20th Century):

- **Structure:** Flexible spaces, use of modern materials, and innovative design concepts.
- **Purpose:** Diverse forms of performance, emphasis on audience experience.
- **Example:** Sydney Opera House in Australia.

#### 2. Black Box Theatre:

- **Structure:** Simple, unadorned performance space that is highly adaptable.
- **Purpose:** Experimental and intimate performances, flexible staging.
- **Example:** The Box Theatre in New York.

#### 3. Environmental and Site-Specific Theatre:

- **Structure:** Non-traditional spaces adapted for performances, often outdoor or public spaces.
- **Purpose:** Immersive experiences, site-specific storytelling.
- **Example:** Performances at locations like parks, warehouses, or historic buildings.

#### 4. Multipurpose Theatres:

- **Structure:** Venues designed to accommodate various types of performances, often with movable seating and stages.
- **Purpose:** Flexibility for different events, including theatre, concerts, and conferences.

**Example:** National Theatre in London.

#### Theories and Demonstrations of Acting: Bharata, Stanislavski, and Brecht

##### 1. Bharata:

###### -Theory:

- Bharata Muni's "Natyashastra" is an ancient Indian treatise on the performing arts, including theatre, dance, and music.
- It outlines the principles of dramaturgy, including the concept of "Rasa" (emotional flavours) that an actor must evoke in the audience.
- Emphasis is on codified gestures, expressions, and body movements.

##### 2. Konstantin Stanislavski:

###### - Theory:

- Stanislavski developed the "System" (often referred to as "Stanislavski's System") focusing on naturalistic performance and the psychological realism of characters.
- Key concepts include "Emotional Memory," "Subtext," "Objectives," "Given Circumstances," and the "Magic If."
- He emphasized the importance of the actor's inner truth and the connection between the actor's emotions and their physical actions.

### 3. Bertolt Brecht:

#### - Theory:

- Brecht's "Epic Theatre" contrasts sharply with Stanislavski's approach. It focuses on making the audience think critically rather than becoming emotionally involved.

- Key concepts include "Verfremdungseffekt" (Alienation Effect), which aims to prevent the audience from losing themselves in the narrative.

- He encouraged actors to maintain a critical distance from their characters, using techniques like direct address to the audience, use of placards, and songs that interrupt the narrative flow.

#### Screenplays vs. Stage Plays:

##### Screenplays:

- **Definition:** Screenplays are scripts written specifically for films or television, providing a detailed blueprint for the visual, auditory, and performance elements of a production.
- **Structure:** Typically follows a three-act structure with detailed descriptions of scenes, locations, camera angles, and actions.
- **Dialogue:** Tends to be more concise and often less extensive compared to stage plays.
- **Visual and Technical Elements:** Heavy emphasis on visual storytelling, including camera movements, shot composition, and special effects.
- **Production:** Involves multiple takes, editing, and post-production processes.
- **Audience:** Viewed by an audience through a screen, either in cinemas or at home.

##### Stage Plays:

- **Definition:** Stage plays are scripts intended for live performance in a theatre, focusing on dialogue and actors' performances.
- **Structure:** Often more flexible, with acts and scenes that accommodate the continuous flow of live performance.
- **Dialogue:** More elaborate and extensive to convey the story, character development, and themes without the aid of close-ups or camera angles.

- **Visual and Technical Elements:** Relies heavily on set design, lighting, and live sound effects to create the environment.
- **Production:** Performed live, requiring real-time interaction between actors and the audience.
- **Audience:** Experienced directly by a live audience, allowing for immediate feedback and engagement.

### Multiple-Choice Questions (MCQs)

1. Who are credited with creating one of the first motion pictures?

- a) Thomas Edison
- b) Lumière brothers
- c) Georges Méliès
- d) D.W. Griffith
- Answer: b) Lumière brothers

2. Which film is considered the first "talkie"?

- a) "Gone with the Wind"
- b) "The Birth of a Nation"
- c) "The Jazz Singer"
- d) "Citizen Kane"
- Answer: c) The Jazz Singer

3. What period is known as the Golden Age of Hollywood?

- a) 1920s-1940s

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- b) 1930s-1950s
- c) 1960s-1980s
- d) 1980s-2000s

Answer: b) 1930s-1950s

4. Which technological advancement revolutionized filmmaking in the late 1920s?

- a) Colour film
- b) CGI
- c) Sound
- d) 3D

- Answer: c) Sound

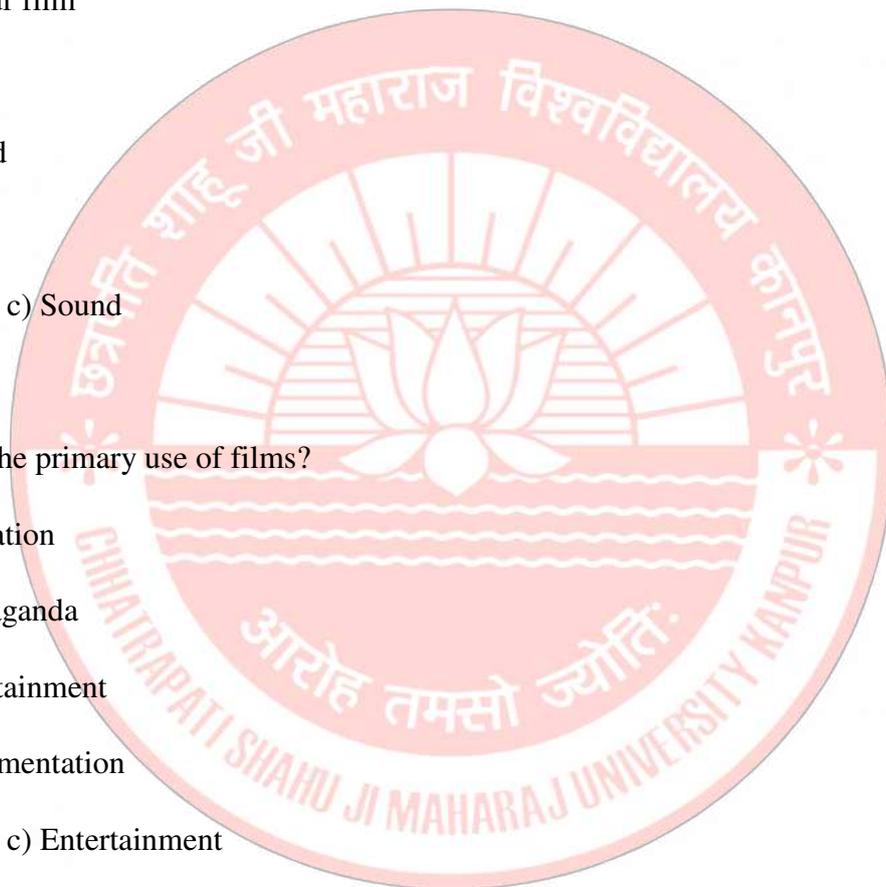
5. What is the primary use of films?

- a) Education
- b) Propaganda
- c) Entertainment
- d) Documentation

- Answer: c) Entertainment

6. Which film is considered a landmark in the introduction of synchronized dialogue?

- a) "Metropolis"
- b) "The Birth of a Nation"
- c) "The Jazz Singer"
- d) "The Great Train Robbery"



- Answer: c) The Jazz Singer

7. What technological innovation in the 1990s greatly impacted filmmaking?

- a) Sound recording
- b) Colour film
- c) Digital CGI
- d) Stereoscopic 3D

- Answer: c) Digital CGI

8. What is a key use of documentary films?

- a) Entertainment
- b) Propaganda
- c) Artistic expression
- d) Documentation

- Answer: d) Documentation

9. Who is known for directing the classic film "Citizen Kane"?

- a) Alfred Hitchcock
- b) Orson Welles
- c) Charlie Chaplin
- d) Steven Spielberg

- Answer: b) Orson Welles

10. What major change did the rise of streaming services bring to the film industry?

- a) Introduction of colour films

- b) Widespread use of sound
- c) Shift from theatrical releases to online viewing
- d) Development of 3D technology
- Answer: c) Shift from theatrical releases to online viewing

11. Which genre is known for high-energy sequences and physical confrontations?

- a) Drama
- b) Comedy
- c) Action
- d) Romance
- Answer: c) Action

12. What is a key characteristic of adventure films?

- a) Intellectual puzzles
- b) Epic journeys and explorations
- c) Emotional depth
- d) Paranoia
- Answer: b) Epic journeys and explorations

13. Which genre focuses on the emotional and psychological development of characters?

- a) Science Fiction
- b) Action
- c) Drama

- d) Horror
- Answer: c) Drama

14. Which genre often involves futuristic technology and space travel?

- a) Thriller
- b) Romance
- c) Science Fiction
- d) Mystery
- Answer: c) Science Fiction

15. What type of fear is primarily explored in psychological horror?

- a) Physical fear
- b) Fear of the unknown
- c) Fear derived from the mind
- d) Fear of monsters
- Answer: c) Fear derived from the mind

16. Which genre is characterized by tension, suspense, and psychological manipulation?

- a) Comedy
- b) Thriller
- c) Romance
- d) Western
- Answer: b) Thriller

17. What is a common element in mystery films?

- a) Romantic relationships
- b) High-energy sequences
- c) Intellectual puzzles and investigations
- d) Futuristic technology
- Answer: c) Intellectual puzzles and investigations

18. In which genre do characters often face physical challenges and confrontations?

- a) Horror
- b) Adventure
- c) Comedy
- d) Drama
- Answer: b) Adventure

19. Which genre combines elements of fear with psychological disturbances?

- a) Science Fiction
- b) Psychological Horror
- c) Action
- d) Mystery
- Answer: b) Psychological Horror

20. Which genre frequently involves epic narratives and the hero's journey?

- a) Thriller
- b) Drama

- c) Adventure
- d) Comedy
- Answer: c) Adventure

21. What does 'scale' in cinema refer to?

- a) The angle of the camera
- b) The size and scope of visual elements
- c) The speed of the film
- d) The type of lens used
- Answer: b) The size and scope of visual elements

22. Which shooting angle makes the subject appear more powerful?

- a) High Angle
- b) Low Angle
- c) Eye Level
- d) Dutch Angle
- Answer: b) Low Angle

23. What technique involves keeping both foreground and background elements in sharp focus?

- a) Shallow Focus
- b) Deep Focus
- c) Dutch Angle
- d) Jump Cut
- Answer: b) Deep Focus

24. What type of cut disrupts continuity by jumping forward in time?

- a) Continuity Editing
- b) Montage
- c) Jump Cut
- d) Cross-cutting
- Answer: c) Jump Cut

25. Which camera movement involves moving the camera horizontally?

- a) Tilt
- b) Pan
- c) Dolly
- d) Zoom
- Answer: b) Pan

26. What is the 'rule of thirds' in framing?

- a) Dividing the frame into three equal parts
- b) Placing the subject in the centre of the frame
- c) Dividing the frame into thirds horizontally and vertically
- d) Ensuring three subjects are in the frame
- Answer: c) Dividing the frame into thirds horizontally and vertically

27. What is the effect of using a Dutch angle in a shot?

- a) Creates a sense of stability

- b) Adds depth to the scene
- c) Creates a sense of unease or tension
- d) Makes the subject appear smaller
- Answer: c) Creates a sense of unease or tension

28. What term describes the space in front of a moving subject?

- a) Headroom
- b) Lead Room
- c) Depth of Field
- d) Negative Space
- Answer: b) Lead Room

29. Which editing technique ensures a logical flow from shot to shot?

- a) Montage
- b) Continuity Editing
- c) Cross-cutting
- d) Jump Cut
- Answer: b) Continuity Editing

30. What does 'depth of field' refer to?

- a) The horizontal movement of the camera
- b) The distance between the nearest and farthest objects in focus
- c) The type of lens used
- d) The angle of the camera

- Answer: b) The distance between the nearest and farthest objects in focus

31. What does 'mise-en-scène' encompass in a film?

- a) Sound effects and music
- b) Editing techniques
- c) Arrangement of visual elements in the frame
- d) Narrative structure

- Answer: c) Arrangement of visual elements in the frame

32. Which film editing technique involves piecing together a series of short shots to condense time and information?

- a) Cross-cutting
- b) Montage
- c) Continuity editing
- d) Jump cut

- Answer: b) Montage

33. What is the primary focus of cinematography?

- a) Editing the film
- b) Capturing visual images for cinema
- c) Creating sound effects
- d) Writing the screenplay

- Answer: b) Capturing visual images for cinema

34. What type of sound originates from within the film's world?

- a) Non-diegetic sound
- b) Foley sound
- c) Diegetic sound
- d) Background score
- Answer: c) Diegetic sound

35. Which type of montage focuses on the juxtaposition of shots to create meaning?

- a) Hollywood montage
- b) Soviet montage
- c) Continuity montage
- d) Cross-cutting montage
- Answer: b) Soviet montage

36. What does 'Foley' refer to in film production?

- a) A type of camera movement
- b) A film editing technique
- c) Reproduction of everyday sound effects
- d) A narrative device
- Answer: c) Reproduction of everyday sound effects

37. Which element of cinematography involves the use of natural or artificial light?

- a) Camera angles
- b) Lighting

- c) Shot composition
- d) Camera movement
- Answer: b) Lighting

38. What is the purpose of a Hollywood montage?

- a) To create a sense of realism
- b) To show the passage of time or condense events
- c) To enhance dialogue
- d) To disrupt narrative flow
- Answer: b) To show the passage of time or condense events

39. Which sound effect is not originally recorded during the film shoot but added later?

- a) Diegetic sound
- b) Foley sound
- c) Dialogue
- d) Natural sound
- Answer: b) Foley sound

40. What does 'shot composition' in cinematography refer to?

- a) The movement of the camera
- b) The arrangement of visual elements within the frame
- c) The lighting of the scene
- d) The choice of lens
- Answer: b) The arrangement of visual elements within the frame

41. Who is considered the father of Western theatre?

- a) William Shakespeare
- b) Sophocles
- c) Aeschylus
- d) Aristophanes
- Answer: c) Aeschylus

42. Which type of play was predominant in Medieval European theatre?

- a) Tragedy
- b) Comedy
- c) Mystery plays
- d) Farce
- Answer: c) Mystery plays

43. Who wrote the Natyashastra, a foundational text for Indian theatre?

- a) Kalidasa
- b) Bharata Muni
- c) Bhasa
- d) Rabindranath Tagore
- Answer: b) Bharata Muni

44. Which theatre form is characterized by improvised performances and stock characters?

- a) Kathakali
- b) Commedia dell'Arte
- c) Yakshagana
- d) Parsi theatre
- Answer: b) Commedia dell'Arte

45. Who is a prominent playwright of the English Renaissance known for his tragedies?

- a) Plautus
- b) Henrik Ibsen
- c) William Shakespeare
- d) Samuel Beckett
- Answer: c) William Shakespeare

46. Which Indian theatre form combines dance, music, and acting, originating in Kerala?

- a) Ramlila
- b) Kathakali
- c) Raslila
- d) Parsi theatre
- Answer: b) Kathakali

47. Which movement in the 19th century focused on everyday life and social issues in theatre?

- a) Expressionism
- b) Realism
- c) Absurdism

- d) Postmodernism
- Answer: b) Realism

48. Who is a Nobel laureate playwright known for blending Indian and Western theatre styles?

- a) Girish Karnad
- b) Vijay Tendulkar
- c) Rabindranath Tagore
- d) Kalidasa
- Answer: c) Rabindranath Tagore

49. Which theatre association played a crucial role in promoting progressive theatre in post-independence India?

- a) IPTA (Indian People's Theatre Association)
- b) NAPA (National Academy of Performing Arts)
- c) NATYA
- d) KALA
- Answer: a) IPTA (Indian People's Theatre Association)

50. Who was a major playwright of the Soviet Montage school?

- a) Anton Chekhov
- b) Sergei Eisenstein
- c) Bertolt Brecht
- d) Konstantin Stanislavski
- Answer: b) Sergei Eisenstein

51. What is a key feature of ancient Greek theatres?

- a) Indoor seating
  - b) Freestanding structures
  - c) Circular orchestra
  - d) Elaborate scaenae frons
- Answer: c) Circular orchestra

52. Which structure is characteristic of Roman theatres?

- a) Open-air amphitheatres
  - b) Pageant wagons
  - c) Semicircular orchestra
  - d) Proscenium arch
- Answer: c) Semicircular orchestra

53. What was the primary use of medieval theatre stages?

- a) Public entertainment
  - b) Mystery plays and religious performances
  - c) Opera
  - d) Tragedies
- Answer: b) Mystery plays and religious performances

54. Which theatre is an example of Elizabethan architecture?

- a) Teatro Olimpico

- b) Sydney Opera House
- c) The Globe Theatre
- d) National Theatre
- Answer: c) The Globe Theatre

55. Which architectural feature is associated with Baroque theatres?

- a) Circular orchestra
- b) Freestanding structures
- c) Proscenium arch
- d) Open-air setting
- Answer: c) Proscenium arch

56. What is a defining characteristic of black box theatres?

- a) Ornate interiors
- b) Adaptable, flexible space
- c) Circular seating
- d) Permanent stage
- Answer: b) Adaptable, flexible space

57. Which theatre is known for its innovative design and use of modern materials?

- a) Teatro Olimpico
- b) Teatro alla Scala
- c) Sydney Opera House
- d) The Globe Theatre

- Answer: c) Sydney Opera House

58. What is the main purpose of environmental and site-specific theatre?

- a) Traditional proscenium performances
- b) Immersive and site-specific storytelling
- c) Large-scale operas
- d) Tragedies and comedies

- Answer: b) Immersive and site-specific storytelling

59. Which type of theatre is designed to accommodate various types of performances?

- a) Elizabethan Theatre
- b) Black Box Theatre
- c) Multipurpose Theatre
- d) Baroque Theatre

- Answer: c) Multipurpose Theatre

60. Which historical period saw the development of perspective scenery and indoor theatres?

- a) Ancient Greece
- b) Medieval Period
- c) Renaissance
- d) Modern Era

- Answer: c) Renaissance

61. What is the primary focus of Bharata Muni's "Natyashastra"?

- a) Psychological realism
- b) Emotional flavours (Rasa)
- c) Alienation effect
- d) Method acting
- Answer: b) Emotional flavours (Rasa)

62. Which concept is central to Stanislavski's system?

- a) Alienation effect
- b) Rasa
- c) Emotional Memory
- d) Direct address to the audience
- Answer: c) Emotional Memory

63. Bertolt Brecht's "Epic Theatre" aims to achieve what effect?

- a) Emotional immersion
- b) Psychological realism
- c) Alienation effect
- d) Codified gestures
- Answer: c) Alienation effect

64. Which of the following is NOT a key concept in Stanislavski's system?

- a) Subtext
- b) Verfremdungseffekt
- c) Given Circumstances

- d) Magic If
- Answer: b) Verfremdungseffekt

65. In the context of Bharata's theory, what does "Rasa" refer to?

- a) Character objectives
- b) Emotional flavours
- c) Method acting
- d) Stage design
- Answer: b) Emotional flavours

66. Which acting technique involves the use of placards and direct address to the audience?

- a) Method acting
- b) Stanislavski's system
- c) Epic Theatre
- d) Natyashastra
- Answer: c) Epic Theatre

67. Which of the following is a fundamental element of Stanislavski's method?

- a) Codified gestures
- b) Direct address
- c) Given Circumstances
- d) Placards
- Answer: c) Given Circumstances

68. What is the primary goal of Brecht's Alienation Effect?

- a) To immerse the audience emotionally
- b) To evoke emotional flavours
- c) To create a psychological connection
- d) To encourage critical thinking
- Answer: d) To encourage critical thinking

69. What does the "Magic If" in Stanislavski's system help an actor to do?

- a) Directly address the audience
- b) Create emotional distance
- c) Imagine themselves in the character's situation
- d) Use codified gestures
- Answer: c) Imagine themselves in the character's situation

70. Which concept is a hallmark of Bharata's approach to acting?

- a) Emotional Memory
- b) Subtext
- c) Rasa
- d) Alienation Effect
- Answer: c) Rasa

71. What is a primary characteristic of a screenplay?

- a) Extensive dialogue

- b) Live performance
- c) Detailed descriptions of scenes and camera angles
- d) Real-time audience interaction
- Answer: c) Detailed descriptions of scenes and camera angles

72. Which of the following is more common in stage plays than in screenplays?

- a) Use of special effects
- b) Multiple takes and editing
- c) Elaborate and extensive dialogue
- d) Visual storytelling through camera movements
- Answer: c) Elaborate and extensive dialogue

73. Which element is heavily emphasized in screenplays but less so in stage plays?

- a) Live sound effects
- b) Camera movements and shot composition
- c) Actor's performance
- d) Dialogue
- Answer: b) Camera movements and shot composition

74. What type of script is intended for live performance in a theatre?

- a) Screenplay
- b) Stage play
- c) Teleplay
- d) Radioplay

- Answer: b) Stage play

75. Which production element is unique to screenplays?

- a) Set design
- b) Real-time audience feedback
- c) Post-production editing
- d) Live actor interaction

- Answer: c) Post-production editing

76. In which type of script would you expect to find detailed camera angles and shot descriptions?

- a) Stage play
- b) Screenplay
- c) Radioplay
- d) Musical score

- Answer: b) Screenplay

77. Which of the following best describes the dialogue in a stage play?

- a) Concise and minimal
- b) Elaborate and extensive
- c) Non-existent
- d) Secondary to visual effects

- Answer: b) Elaborate and extensive

78. What is a key difference between the audience experience of a screenplay and a stage play?

- a) Screenplays are interactive
- b) Stage plays are experienced through a screen
- c) Screenplays involve live sound effects
- d) Stage plays allow for immediate feedback and engagement
- Answer: d) Stage plays allow for immediate feedback and engagement

79. Which script format involves the continuous flow of live performance without the possibility of retakes?

- a) Screenplay
- b) Stage play
- c) Teleplay
- d) Screenplay with CGI
- Answer: b) Stage play

80. What distinguishes a teleplay from a stage play?

- a) Teleplays are performed live in a theatre
- b) Teleplays are intended for television
- c) Teleplays use extensive set design and lighting
- d) Teleplays involve live audience interaction
- Answer: b) Teleplays are intended for television

## UNIT-2

### Understanding Film as Literature

#### Film Theory:

##### 1. The Auteur Theory:

Auteur theory proposes that a film reflects the director's personal creative vision and is the primary author of the film.

It emphasizes the director's role as the primary creative force behind a film, attributing artistic control and vision to them.

##### 2. Adaptation Theory:

Adaptation theory examines the process of transforming a literary work into a film, analysing how narrative, characters, and themes are translated across different mediums.

It focuses on the fidelity of adaptation, exploring the challenges and opportunities in transferring a story from one form to another.

##### 3. Film Semiotics:

Film semiotics studies the signs and symbols within a film, including visual imagery, sounds, and gestures, to uncover underlying meanings and cultural codes.

It analyses how meaning is constructed through the interaction of signs and their interpretation by the audience.

##### 4. Psychoanalytic Film Theory:

Psychoanalytic film theory applies Freudian and Lacanian psychoanalytic concepts to analyse characters, narratives, and audience responses in films.

It explores unconscious desires, fears, and motivations portrayed in films, as well as the role of identification and projection in audience engagement.

By Dr. Nishi Singh

## 5. Feminist Film Theory:

Feminist film theory examines gender representations, power dynamics, and patriarchal structures in cinema, with a focus on challenging stereotypes and advocating for gender equality.

It critiques the male gaze, objectification of women, and lack of female representation behind and in front of the camera.

### Framework of Adaptation Theory (From Literature to Films)

#### 1. Source Material Analysis:

- Examines the literary work (novel, play, short story) being adapted to identify key themes, characters, and narrative elements.

#### 2. Fidelity vs. Transformation:

- Considers the balance between remaining faithful to the source material and allowing for creative reinterpretation and transformation in the adaptation process.

#### 3. Narrative and Structural Changes:

- Analyses how the narrative structure of the original work is translated into the cinematic form, including changes in plot, pacing, and character arcs.

#### 4. Character Adaptation:

- Explores how characters are portrayed in the original text and how their traits, motivations, and development are translated into visual storytelling.

#### 5. Visual and Aesthetic Choices:

- Examines the visual and stylistic choices made in adapting the literary work, including settings, costumes, cinematography, and special effects.

#### 6. Audience Reception and Expectations:

- Considers how the adaptation is received by audiences familiar with the source material, exploring their expectations and reactions to changes made in the film version.

#### Approaches to Film Criticism:

By Dr. Nishi Singh

**1. Journalistic Approach** focuses on providing reviews and critiques for general audiences, often emphasizing entertainment value, plot summary, and star ratings.

**2. Humanistic Approach** analyses films from a human perspective, exploring themes, emotions, and the impact on individual viewers' experiences and values.

**3. Auteurist Approach** emphasizes the director as the primary author of a film, examining recurring stylistic and thematic elements across their body of work.

**4. Genre Approach** studies films within specific categories or genres, analysing conventions, motifs, and audience expectations associated with each genre.

**5. Social Science Approach** applies sociological, anthropological, or psychological theories to analyse films, focusing on societal issues, cultural representations, and audience reception.

**6. Historical Approach** examines films within their historical context, considering the socio-political, economic, and cultural factors influencing production and reception.

**7. Ideological Approach** investigates the underlying ideologies, values, and power structures embedded within films, often critiquing dominant narratives and representations.

**8. Theoretical Approach** engages with various critical theories (e.g., psychoanalysis, feminism, post colonialism) to analyse films, uncovering deeper meanings and interpretations beyond surface narratives.

### Multiple-Choice Questions (MCQs)

1. Which theory emphasizes the director as the primary creative force behind a film?

- a) Adaptation Theory
- b) Auteur Theory
- c) Film Semiotics
- d) Psychoanalytic Film Theory
- Answer: b) Auteur Theory

2. Which theory explores the process of transforming a literary work into a film?

- a) Feminist Film Theory
- b) Auteur Theory
- c) Adaptation Theory
- d) Film Semiotics
- Answer: c) Adaptation Theory

3. What does film semiotics study?

- a) Directorial vision
- b) Sign and symbols within a film
- c) Gender representations
- d) Unconscious desires
- Answer: b) Sign and symbols within a film

4. Which theory applies Freudian concepts to analyse characters and narratives in films?

- a) Psychoanalytic Film Theory
- b) Feminist Film Theory

- c) Adaptation Theory
- d) Auteur Theory
- Answer: a) Psychoanalytic Film Theory

5. What is the focus of feminist film theory?

- a) Directorial vision
- b) Gender representations and power dynamics
- c) Unconscious desires
- d) Transformation of literary works into films
- Answer: b) Gender representations and power dynamics

6. Which theory examines how meaning is constructed through signs and symbols in films?

- a) Auteur Theory
- b) Psychoanalytic Film Theory
- c) Film Semiotics
- d) Feminist Film Theory
- Answer: c) Film Semiotics

7. What does psychoanalytic film theory analyse?

- a) Gender representations
- b) Directorial vision
- c) Unconscious desires and motivations
- d) Transformations of literary works
- Answer: c) Unconscious desires and motivations

8. Who is considered the primary author of a film according to the auteur theory?

- a) Screenwriter
- b) Producer
- c) Director
- d) Actor
- Answer: c) Director

9. Which theory critiques the objectification of women and lack of female representation in cinema?

- a) Psychoanalytic Film Theory
- b) Auteur Theory
- c) Feminist Film Theory
- d) Adaptation Theory
- Answer: c) Feminist Film Theory

10. What is the primary focus of adaptation theory?

- a) Exploring the unconscious desires of characters
- b) Analysing the signs and symbols within a film
- c) Examining gender representations in cinema
- d) Examining the fidelity of transforming a literary work into a film
- Answer: d) Examining the fidelity of transforming a literary work into a film

11. Which theory examines the unconscious desires portrayed in films?

- a) Auteur Theory

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- b) Film Semiotics
- c) Psychoanalytic Film Theory
- d) Adaptation Theory
- Answer: c) Psychoanalytic Film Theory

12. What concept does film semiotics analyse to uncover underlying meanings?

- a) Fidelity of adaptation
- b) Unconscious desires
- c) Signs and symbols
- d) Gender representations
- Answer: c) Signs and symbols

13. Who is the primary focus of feminist film theory?

- a) Directors
- b) Producers
- c) Male protagonists
- d) Female characters and representation
- Answer: d) Female characters and representation

14. Which theory applies Lacanian concepts to analyse films?

- a) Feminist Film Theory
- b) Auteur Theory
- c) Psychoanalytic Film Theory
- d) Adaptation Theory

- Answer: c) Psychoanalytic Film Theory

15. What does the auteur theory attribute to the director of a film?

- a) Control over adaptation fidelity
- b) Creative vision and authorship
- c) Gender representations
- d) Use of signs and symbols

- Answer: b) Creative vision and authorship

16. Which theory critiques stereotypes and advocates for gender equality in cinema?

- a) Adaptation Theory
- b) Auteur Theory
- c) Film Semiotics
- d) Feminist Film Theory

- Answer: d) Feminist Film Theory

17. What is the primary focus of the psychoanalytic film theory?

- a) Visual aesthetics
- b) Exploration of unconscious desires and motivations
- c) Sign and symbols within a film
- d) Transformation of literary works into films

- Answer: b) Exploration of unconscious desires and motivations

18. Which theory examines the transformation of literary works into films?

- a) Film Semiotics
- b) Psychoanalytic Film Theory
- c) Auteur Theory
- d) Adaptation Theory
- Answer: d) Adaptation Theory

19. What concept does feminist film theory critique regarding the portrayal of women

- a) Visual aesthetics
- b) Narrative structure
- c) Character development
- d) Audience reactions
- Answer: b) Narrative structure

20. What aspect of the source material does adaptation theory examine to identify key elements for translation to film?

- a) Literary style
- b) Plot structure
- c) Character names
- d) Historical context
- Answer: b) Plot structure

21. What does adaptation theory analyse regarding characters in the process of adaptation?

- a) Visual aesthetics
- b) Costume choices
- c) Character traits and development

- d) Plot twists
- Answer: c) Character traits and development

22. Which aspect of the adaptation process does adaptation theory examine in terms of settings and visual choices?

- a) Narrative structure
- b) Character adaptation
- c) Visual and aesthetic choices
- d) Audience reception
- Answer: c) Visual and aesthetic choices

23. What does adaptation theory consider in analysing how the narrative structure of the original work is translated into film?

- a) Audience reactions
- b) Visual effects
- c) Narrative and structural changes
- d) Historical context
- Answer: c) Narrative and structural changes

24. Which aspect of the adaptation process involves exploring how characters are portrayed in the original text and translated into visual storytelling?

- a) Source material analysis
- b) Character adaptation
- c) Visual and aesthetic choices
- d) Audience reception

- Answer: b) Character adaptation

25. What does adaptation theory consider in examining how the adaptation is received by audiences familiar with the source material?

- a) Narrative changes
- b) Audience reception and expectations
- c) Visual aesthetics
- d) Historical context
- Answer: b) Audience reception and expectations

26. What aspect of the adaptation process involves exploring the balance between fidelity to the source material and creative reinterpretation?

- a) Source material analysis
- b) Fidelity vs. transformation
- c) Narrative changes
- d) Visual and aesthetic choices
- Answer: b) Fidelity vs. transformation

27. What aspect of the adaptation process involves exploring how the adaptation is received by audiences familiar with the source material?

- a) Source material analysis
- b) Fidelity vs. transformation
- c) Audience reception and expectations
- d) Visual and aesthetic choices
- Answer: c) Audience reception and expectations

28. What aspect of the adaptation process involves exploring how settings, costumes, cinematography, and special effects are used to visualize the source material?

- a) Narrative and structural changes
- b) Visual and aesthetic choices
- c) Audience reception and expectations
- d) Character adaptation
- Answer: b) Visual and aesthetic choices

29. In adaptation theory, what is examined regarding how the narrative structure of the original work is translated into cinematic form?

- a) Narrative changes
- b) Visual and aesthetic choices
- c) Fidelity vs. transformation
- d) Narrative and structural changes
- Answer: d) Narrative and structural changes

30. What concept does adaptation theory analyse in terms of how characters are translated into visual storytelling in film adaptations?

- a) Source material analysis
- b) Character adaptation
- c) Fidelity vs. transformation
- d) Visual and aesthetic choices
- Answer: b) Character adaptation

31. In the framework of adaptation theory, what aspect of the adaptation process involves exploring how the adaptation is received by audiences familiar with the source material?

- a) Fidelity vs. transformation
- b) Visual and aesthetic choices
- c) Audience reception and expectations
- d) Narrative and structural changes
- Answer: c) Audience reception and expectations

32. Which approach to film criticism emphasizes providing reviews and critiques for general audiences?

- a) Humanistic approach
- b) Auteurist approach
- c) Journalistic approach
- d) Genre approach
- Answer: c) Journalistic approach

33. Which approach to film criticism focuses on exploring themes, emotions, and the impact on individual viewers' experiences and values?

- a) Genre approach
- b) Social science approach
- c) Humanistic approach
- d) Historical approach
- Answer: c) Humanistic approach

34. Which approach to film criticism examines recurring stylistic and thematic elements across a director's body of work?

- a) Genre approach
- b) Auteurist approach
- c) Ideological approach
- d) Theoretical approach
- Answer: b) Auteurist approach

35. What does the genre approach to film criticism focus on?

- a) Exploring societal issues
- b) Analysing cultural representations
- c) Studying films within specific categories or genres
- d) Investigating historical context
- Answer: c) Studying films within specific categories or genres

36. Which approach to film criticism applies sociological, anthropological, or psychological theories to analyse films?

- a) Historical approach
- b) Journalistic approach
- c) Social science approach
- d) Ideological approach
- Answer: c) Social science approach

37. Which approach to film criticism considers the socio-political, economic, and cultural factors influencing production and reception?

- a) Theoretical approach
- b) Historical approach
- c) Humanistic approach
- d) Auteurist approach
- Answer: b) Historical approach

38. Which approach to film criticism investigates the underlying ideologies, values, and power structures embedded within films?

- a) Ideological approach
- b) Genre approach
- c) Theoretical approach
- d) Journalistic approach
- Answer: a) Ideological approach

39. Which approach to film criticism engages with various critical theories to analyse films?

- a) Auteurist approach
- b) Journalistic approach
- c) Theoretical approach
- d) Genre approach
- Answer: c) Theoretical approach

40. Which approach to film criticism focuses on providing entertainment-oriented reviews for general audiences?

- a) Theoretical approach
- b) Social science approach

- c) Journalistic approach
- d) Ideological approach
- Answer: c) Journalistic approach

41. Which approach to film criticism analyses films within specific categories or genres?

- a) Historical approach
- b) Genre approach
- c) Auteurist approach
- d) Social science approach
- Answer: b) Genre approach

42. Which approach to film criticism applies theories such as psychoanalysis or feminism to analyse films?

- a) Historical approach
- b) Theoretical approach
- c) Humanistic approach
- d) Journalistic approach
- Answer: b) Theoretical approach

43. Which approach to film criticism investigates societal issues, cultural representations, and audience reception?

- a) Ideological approach
- b) Social science approach
- c) Genre approach
- d) Humanistic approach

- Answer: b) Social science approach

44. Which approach to film criticism explores themes, emotions, and individual viewer experiences?

- a) Journalistic approach

- b) Auteurist approach

- c) Humanistic approach

- d) Genre approach

- Answer: c) Humanistic approach

45. Which approach to film criticism focuses on the director's personal style and thematic consistency across their films?

- a) Genre approach

- b) Auteurist approach

- c) Historical approach

- d) Ideological approach

- Answer: b) Auteurist approach

46. Which approach to film criticism examines how films reflect and reinforce cultural values and beliefs?

- a) Social science approach

- b) Journalistic approach

- c) Theoretical approach

- d) Genre approach

- Answer: a) Social science approach

47. Which approach to film criticism considers the socio-political, economic, and cultural context of film production?

- a) Genre approach
- b) Historical approach
- c) Journalistic approach
- d) Humanistic approach
- Answer: b) Historical approach



## UNIT-3

### Introduction to the Theories of Performance

#### **"Simone Shepherd: How Performance Studies Emerged" in "The Cambridge Introduction to Performance Theory."**

Performance studies emerged as an interdisciplinary field in the mid-20th century, drawing from various disciplines such as anthropology, sociology, theatre studies, and cultural studies. The field explores the multifaceted nature of performance, encompassing live events, rituals, everyday actions, and artistic expressions. Scholars like Richard Schechner and Victor Turner played significant roles in shaping performance studies by introducing concepts such as "performance as social drama" and "ritual process." Performance studies offer a framework for analysing the performative aspects of culture, identity, power dynamics, and social interactions. It encourages a holistic approach to understanding how performances shape and reflect society, emphasizing embodiment, performativity, and the construction of meaning through actions and gestures.

#### **"Towards a Poetics of Performance" Richard Schechner,**

"Towards a Poetics of Performance" is a seminal essay by Richard Schechner, a key figure in performance studies. In this essay, Schechner explores the nature of performance and introduces the concept of "poetics" as a framework for understanding and analysing performance beyond traditional theatrical contexts. He argues that performance is a mode of human behaviour present in everyday life, not just in staged events, and proposes a shift from "drama" to "poetics" to encompass a broader range of performative actions, rituals, and cultural practices. Schechner's essay challenges conventional notions of performance and invites scholars to adopt a more inclusive and interdisciplinary approach to studying human behaviour and expression.

#### **Peggy Phelana , "The Ontology of Performance: Representation Without Reproduction,"**

Peggy Phelan's essay, "The Ontology of Performance: Representation Without Reproduction," challenges conventional notions of performance and its documentation. She argues that live performance exists uniquely in the moment of its enactment and cannot be fully captured or reproduced through documentation such as photography or video recording.

By Dr. Nishi Singh

Phelan emphasizes the ephemeral nature of performance and its reliance on the presence of both performer and audience in a shared space and time. She suggests that attempts to document or reproduce performance inevitably result in a loss of its essence, as the live experience cannot be fully replicated. Phelan's essay encourages a re-evaluation of how we perceive and understand performance, highlighting its intangible and ephemeral qualities.

### **Irma O. Rajewsky "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality"**

Irma O. Rajewsky's work "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality" explores the intersections between different forms of media and their impact on literary analysis. Rajewsky argues that intermediality, intertextuality, and remediation are essential concepts for understanding the complex relationships between various media forms and how they influence literary works. Intermediality refers to the interactions between different media types, while intertextuality involves the references and connections between texts. Remediation explores how one medium re-presents another, often resulting in the transformation or reinterpretation of the original content. Rajewsky's perspective emphasizes the dynamic nature of these processes and their implications for literary theory and analysis.

### **Multiple-Choice Questions (MCQs)**

1. Who is credited with introducing the concept of "performance as social drama" in performance studies?

- a) Simone Shepherd
- b) Richard Schechner
- c) Victor Turner
- d) Judith Butler

- Answer: b) Richard Schechner

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2. Which field did performance studies draw interdisciplinary influences from?

- a) Physics
- b) Mathematics
- c) Anthropology
- d) Botany
- Answer: c) Anthropology

3. What does performance studies encompass?

- a) Only live events
- b) Only rituals
- c) Only theatre performances
- d) Live events, rituals, everyday actions, and artistic expressions
- Answer: d) Live events, rituals, everyday actions, and artistic expressions

4. Who played a significant role in shaping performance studies by introducing the concept of "ritual process"?

- a) Richard Schechner
- b) Simone Shepherd
- c) Judith Butler
- d) Victor Turner
- Answer: d) Victor Turner

5. Which approach does performance studies emphasize for understanding how performances shape and reflect society?

- a) Quantitative analysis
- b) Qualitative analysis
- c) Holistic approach
- d) Reductionist approach
- Answer: c) Holistic approach

6. What does performance studies offer a framework for analysing?

- a) Only theatre performances
- b) Only rituals
- c) Only live events
- d) Performative aspects of culture, identity, power dynamics, and social interactions
- Answer: d) Performative aspects of culture, identity, power dynamics, and social interactions

7. Who emphasized embodiment, performativity, and the construction of meaning through actions and gestures in performance studies?

- a) Simone Shepherd
- b) Judith Butler
- c) Richard Schechner
- d) Victor Turner
- Answer: b) Judith Butler

8. What concept did Richard Schechner introduce in performance studies?

- a) Performance as social drama
- b) Ritual process

- c) Performativity
- d) Embodiment
- Answer: a) Performance as social drama

9. Which term did Victor Turner contribute to performance studies?

- a) Performativity
- b) Embodiment
- c) Ritual process
- d) Social drama
- Answer: c) Ritual process

10. What does performance studies encourage regarding understanding society?

- a) Reductionist approach
- b) Holistic approach
- c) Analysing only theatre performances
- d) Focusing solely on rituals
- Answer: b) Holistic approach

11. Who is the author of "Towards a Poetics of Performance"?

- a) Judith Butler
- b) Victor Turner
- c) Richard Schechner
- d) Simone Shepherd

- Answer: c) Richard Schechner

12. What is the main concept introduced by Richard Schechner in "Towards a Poetics of Performance"?

- a) Ritual process
  - b) Performance as social drama
  - c) Poetics of performance
  - d) Embodiment
- Answer: c) Poetics of performance

13. According to Schechner, what is performance beyond traditional theatrical contexts?

- a) A form of entertainment
  - b) A mode of human behaviour present in everyday life
  - c) Limited to scripted actions
  - d) Exclusively for professional actors
- Answer: b) A mode of human behavior present in everyday life

14. What does Schechner propose as an alternative framework to "drama" in understanding performance?

- a) Comedy
  - b) Tragedy
  - c) Poetics
  - d) Melodrama
- Answer: c) Poetics

15. In "Towards a Poetics of Performance," what does Schechner argue for a broader understanding of?

- a) Only scripted performances
- b) Only theatrical events
- c) Human behavior and expression
- d) Cultural artefacts
- Answer: c) Human behavior and expression

16. What shift does Schechner propose in "Towards a Poetics of Performance"?

- a) From comedy to tragedy
- b) From poetics to drama
- c) From drama to poetics
- d) From tragedy to comedy
- Answer: c) From drama to poetics

17. According to Schechner, what encompasses a broader range of performative actions, rituals, and cultural practices?

- a) Drama
- b) Comedy
- c) Tragedy
- d) Poetics
- Answer: d) Poetics

18. What does Schechner challenge in "Towards a Poetics of Performance"?

- a) Conventional notions of performance

- b) The role of the audience
- c) The importance of script
- d) The use of technology in performance
- Answer: a) Conventional notions of performance

19. In "Towards a Poetics of Performance," what does Schechner invite scholars to adopt?

- a) A narrow focus on theatre
- b) An interdisciplinary approach
- c) A traditional view of performance
- d) A single perspective on human behavior
- Answer: b) An interdisciplinary approach

20. What does Schechner emphasize as present in everyday life in "Towards a Poetics of Performance"?

- a) Only scripted performances
- b) Only theatrical events
- c) A mode of human behavior
- d) A form of entertainment
- Answer: c) A mode of human behaviour

21. Who is the author of the essay "The Ontology of Performance: Representation Without Reproduction"?

- a) Richard Schechner
- b) Judith Butler
- c) Peggy Phelan

- d) Victor Turner

- Answer: c) Peggy Phelan

22. What does Peggy Phelan argue regarding live performance and its documentation?

- a) Live performance can be fully captured through documentation.

- b) Documentation accurately reproduces the essence of live performance.

- c) Live performance exists uniquely in the moment of its enactment and cannot be fully captured or reproduced.

- d) Documentation enhances the experience of live performance.

- Answer: c) Live performance exists uniquely in the moment of its enactment and cannot be fully captured or reproduced.

23. According to Phelan, what is the essence of live performance?

- a) Its reproducibility

- b) Its reliance on technology

- c) Its ephemeral nature and presence in the moment

- d) Its historical significance

- Answer: c) Its ephemeral nature and presence in the moment

24. What does Phelan suggest is lost when attempting to document or reproduce live performance?

- a) The audience's interpretation

- b) The essence and intangible qualities of the live experience

- c) The clarity of the performance

- d) The historical context of the performance

- Answer: b) The essence and intangible qualities of the live experience

25. What does Phelan's essay encourage regarding our understanding of performance?

- a) A reliance on documentation for interpretation
- b) A focus on reproducing performances accurately
- c) A re-evaluation of how we perceive and understand performance
- d) Ignoring the ephemeral nature of performance

- Answer: c) A re-evaluation of how we perceive and understand performance

26. According to Phelan, what is lost when performance is documented?

- a) The physical movements of the performers
- b) The historical context of the performance
- c) The essence and intangible qualities of the live experience
- d) The audience's interpretation

- Answer: c) The essence and intangible qualities of the live experience

27. What does Phelan argue about the documentation of live performance?

- a) It accurately reproduces the live experience.
- b) It enhances the authenticity of the performance.
- c) It cannot fully capture the essence of live performance.
- d) It replaces the need for live performance.

- Answer: c) It cannot fully capture the essence of live performance.

28. What concept does Phelan emphasize regarding live performance?

- a) Its reproducibility
- b) Its reliance on technology
- c) Its ephemerality
- d) Its historical significance
- Answer: c) Its ephemerality

29. What does Phelan suggest is necessary for the full experience of live performance?

- a) A large audience
- b) Advanced technology for documentation
- c) The presence of both performer and audience in a shared space and time
- d) Elaborate stage design
- Answer: c) The presence of both performer and audience in a shared space and time

30. What does Phelan's essay challenge regarding the documentation of performance?

- a) Its effectiveness in preserving historical records
- b) Its ability to enhance the interpretation of performance
- c) Its capacity to fully capture the essence of live performance
- d) Its importance in promoting the work of performers
- Answer c) Its capacity to fully capture the essence of live performance

31. What does Irma O. Rajewsky's work "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality" explore?

- a) The history of literature
- b) The impact of technology on media

- c) The intersections between different forms of media and their impact on literary analysis
- d) The psychology of reading

- Answer: c) The intersections between different forms of media and their impact on literary analysis

32. What is intermediality according to Rajewsky?

- a) The study of individual media forms
- b) The interactions between different media types
- c) The analysis of literary genres
- d) The study of authorial intent

- Answer: b) The interactions between different media types

33. What does intertextuality involve, as described by Rajewsky?

- a) The study of individual media forms
- b) The interactions between different media types
- c) The references and connections between texts
- d) The analysis of literary genres

- Answer: c) The references and connections between texts

34. What is remediation in the context of Rajewsky's work?

- a) The study of individual media forms
- b) The interactions between different media types
- c) The transformation or reinterpretation of original content by one medium representing another
- d) The analysis of literary genres

- Answer: c) The transformation or reinterpretation of original content by one medium representing another

35. How does Rajewsky view the processes of intermediality, intertextuality, and remediation?

- a) As static and unchanging
  - b) As irrelevant to literary analysis
  - c) As dynamic and essential for understanding the relationships between different media forms
  - d) As unrelated to each other
- Answer: c) As dynamic and essential for understanding the relationships between different media forms

36. What does Rajewsky argue about the implications of intermediality, intertextuality, and remediation for literary theory?

- a) They have no implications for literary theory
  - b) They are only relevant for media studies
  - c) They are essential concepts for understanding the complex relationships between various media forms
  - d) They are outdated concepts
- Answer: c) They are essential concepts for understanding the complex relationships between various media forms

37. In Rajewsky's perspective, what is the significance of intermediality?

- a) It is the study of individual media forms
- b) It explores the interactions between different media types

- c) It has no significance
- d) It is irrelevant to literary analysis
- Answer: b) It explores the interactions between different media types

38. According to Rajewsky, what is the role of intertextuality in literary analysis?

- a) It has no role
- b) It involves the references and connections between texts
- c) It is only relevant for media studies
- d) It is a static concept
- Answer: b) It involves the references and connections between texts

39. What does remediation explore, as described by Rajewsky?

- a) The study of individual media forms
- b) The interactions between different media types
- c) The transformation or reinterpretation of original content by one medium representing another
- d) The analysis of literary genres
- Answer: c) The transformation or reinterpretation of original content by one medium representing another

40. How does Rajewsky characterize the processes of intermediality, intertextuality, and remediation?

- a) As unrelated concepts
- b) As static and unchanging

- c) As dynamic and essential for understanding the relationships between different media forms

- d) As outdated concepts

- Answer: c) As dynamic and essential for understanding the relationships between different media forms

41. What is performance theory primarily concerned with?

- A. Theatrical lighting techniques

- B. Analyzing and interpreting various forms of performance

- C. Historical costumes in theater

- D. Stage directing principles

- Answer: B. Analyzing and interpreting various forms of performance

42. Who is considered one of the foundational theorists in performance studies?

- A. Sigmund Freud

- B. Jacques Derrida

- C. Erving Goffman

- D. Richard Schechner

- Answer: D. Richard Schechner

43. Which term refers to the idea that human actions are performative and create meaning through repetition and ritual?

- A. Dramaturgy

- B. Performativity

- C. Theatricality

- D. Spectatorship

- Answer: B. Performativity

44. Who coined the concept of "dramaturgy," which examines the structure and mechanics of theatrical performances?

- A. Richard Schechner
- B. Erving Goffman
- C. Antonin Artaud
- D. Judith Butler
- Answer: B. Erving Goffman

45. According to Judith Butler, which term describes the repetitive behaviors that reinforce and constitute gender identity?

- A. Dramaturgy
- B. Performativity
- C. Theatricality
- D. Spectatorship
- Answer: B. Performativity

46. Which theorist is associated with the concept of "ritual" and its importance in shaping social identities through performance?

- A. Antonin Artaud
- B. Victor Turner
- C. Augusto Boal
- D. Bertolt Brecht
- Answer: B. Victor Turner

47. Which term refers to the process of examining and dissecting a performance in order to understand its components and meanings?

- A. Deconstruction
- B. Semiotics
- C. Performance analysis
- D. Postmodernism
- Answer: C. Performance analysis

48. Who developed the concept of "theatre of the oppressed," emphasizing audience participation and social change through performance?

- A. Antonin Artaud
- B. Augusto Boal
- C. Richard Schechner
- D. Jerzy Grotowski
- Answer: B. Augusto Boal

49. Which term refers to the presence of the performer and the interaction between performer and audience in a live performance?

- A. Embodiment
- B. Theatricality
- C. Spectatorship
- D. Presence
- Answer: D. Presence

50. Who wrote "The Presentation of Self in Everyday Life," which explores the concept of impression management through social performances?

- A. Erving Goffman
- B. Jacques Derrida
- C. Michel Foucault
- D. Judith Butler
- Answer: A. Erving Goffman

51. Which theorist emphasized the concept of "the gaze" and its influence on the dynamics of power in performances?

- A. Michel Foucault
- B. Laura Mulvey
- C. Pierre Bourdieu
- D. Judith Butler

- Answer: B. Laura Mulvey

52. In performance studies, what does "liveness" refer to?

- A. The authenticity of a performance
- B. The presence of the performer and audience in real time
- C. The historical accuracy of a theatrical production
- D. The popularity of a performance

- Answer: B. The presence of the performer and audience in real time

53. Who is known for developing the concept of "cultural performance" and examining how cultural identities are constructed through performance?

- A. Victor Turner
- B. Judith Butler
- C. Richard Schechner
- D. Dwight Conquergood

- Answer: D. Dwight Conquergood

54. Which theorist is associated with the concept of "intersectionality," examining how multiple identities intersect and affect performances?

- A. Judith Butler
- B. Kimberlé Crenshaw
- C. bell hooks
- D. Stuart Hall

- Answer: B. Kimberlé Crenshaw

55. Who introduced the idea of "rehearsal as performance," highlighting the significance of preparation and practice in shaping final performances?

- A. Augusto Boal
- B. Richard Schechner
- C. Jerzy Grotowski

- D. Victor Turner
- Answer: B. Richard Schechner

56. Which term refers to the analysis of gestures, movements, and non-verbal communication in performance?

- A. Phenomenology
- B. Kinesics
- C. Deconstruction
- D. Semiotics
- Answer: B. Kinesics

57. Who developed the concept of "performance ethnography," using performance as a method for studying cultures and societies?

- A. Richard Schechner
- B. Victor Turner
- C. Dwight Conquergood
- D. Clifford Geertz
- Answer: C. Dwight Conquergood

58. Which theorist explored the concept of "body as archive," emphasizing the body's role in storing and transmitting cultural memories through performance?

- A. Judith Butler
- B. Peggy Phelan
- C. José Esteban Muñoz
- D. Diana Taylor
- Answer: D. Diana Taylor

59. According to José Esteban Muñoz, which term describes the utopian potential of performance to imagine and create alternative realities?

- A. Performativity

- B. Disidentification
- C. Theatricality
- D. Rehearsal
- Answer: B. Disidentification

60. Who is known for developing the concept of "spectatorship" and its role in shaping the experience and meaning of performances?

- A. Richard Schechner
- B. Erving Goffman
- C. Diana Taylor
- D. Judith Butler
- Answer: C. Diana Taylor



## UNIT-4

### Theatre :Forms and Styles

**Solo Performance:** Involves a single performer who presents a piece of theatre or storytelling without the presence of other actors. It often showcases the performer's versatility and ability to captivate an audience on their own.

**Mime:** A form of silent performance art where performers use physical movements and gestures, often exaggerated, to convey stories, emotions, or ideas without using words.

**Street Plays:** Also known as "street theatre," these performances take place in public spaces such as streets, parks, or squares. They often address social or political issues and aim to engage and provoke audiences in the public sphere.

**Chamber Theatre:** Chamber theatre refers to intimate theatrical productions staged in small, often unconventional spaces such as living rooms, art galleries, or small theatres. These productions typically feature small casts and minimal sets, focusing on intimate storytelling and close interaction between performers and audience members.

- **Musical Drama:** Musical drama combines elements of both musical theatre and traditional drama, featuring a narrative-driven storyline accompanied by songs and music. Unlike traditional musicals, where songs often advance the plot, musical dramas use music to enhance emotional depth and convey character development within a dramatic context.

- **Bullet:** In a theatrical context, "bullet" could refer to a variety of elements, such as a prop used on stage, a specific scene or moment in a play, or a theatrical technique. Without further context, it's difficult to provide a precise definition.

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#### **Regional Folk Theatres :**

Regional folk theatres encompass a variety of traditional performance forms that are rooted in the cultural heritage of specific regions. These theatres often incorporate elements of music, dance, storytelling, and local traditions, serving as vehicles for preserving cultural identity

and conveying social messages. Some examples of regional folk theatres include Jatra (Bengali), Tamasha (Maharashtra), Ramlila (North India), Swang (Haryana), Chhau (Eastern India), Krishnattam (Kerala), Kuchipudi (Andhra Pradesh), Puppet Shows, and Mobile Theatre.

### Multiple-Choice Questions

1. What is solo performance?

- a) A form of theatre with multiple actors
- b) A theatrical performance involving only one performer
- c) A type of musical performance
- d) A form of improvisational theatre
- Answer: b) A theatrical performance involving only one performer

2. How do mimes communicate in their performances?

- a) Through spoken dialogue
- b) Through physical movements and gestures
- c) Through singing
- d) Through written text projected on screens
- Answer: b) Through physical movements and gestures

3. Where do street plays typically take place?

- a) Theatres
- b) Schools
- c) Public spaces
- d) Art galleries

- Answer: c) Public spaces

4. What is a characteristic feature of solo performance?

- a) Multiple performers interacting on stage
- b) Elaborate stage sets
- c) A single performer presenting a piece of theatre or storytelling
- d) Recorded music accompanying the performance

- Answer: c) A single performer presenting a piece of theatre or storytelling

5. Which form of theatrical expression relies heavily on physical expression rather than spoken language?

- a) Solo performance
- b) Mime
- c) Street plays
- d) Improvisational theatre

- Answer: b) Mime

6. What is a defining characteristic of street plays?

- a) They are performed indoors
- b) They have a formal script
- c) They address social or political issues
- d) They are only performed by professional actors

- Answer: c) They address social or political issues

7. Which form of theatre aims to engage audiences in public spaces and often addresses social or political issues?

- a) Solo performance
- b) Improvisational theatre
- c) Street plays
- d) Musical theatre
- Answer: c) Street plays

8. What is the primary mode of communication in mime performances?

- a) Spoken dialogue
- b) Physical movements and gestures
- c) Written text projected on screens
- d) Recorded music
- Answer: b) Physical movements and gestures

9. Where are solo performances typically staged?

- a) Public spaces
- b) Theatres
- c) Schools
- d) Art galleries
- Answer: b) Theatres

10. What distinguishes street plays from other forms of theatre?

- a) They are performed indoors
- b) They focus solely on entertainment

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- c) They are performed by professional actors
- d) They take place in public spaces and address social or political issues
- Answer: d) They take place in public spaces and address social or political issues

11. What is the primary characteristic of mime performances?

- a) Use of spoken dialogue
- b) Elaborate stage sets
- c) Physical movements and gestures
- d) Audience interaction
- Answer: c) Physical movements and gestures

12. Which form of theatre involves exaggerated physical movements to convey stories or ideas?

- a) Solo performance
- b) Mime
- c) Street plays
- d) Improvisational theatre
- Answer: b) Mime

13. Which form of theatre involves addressing social or political issues in public spaces?

- a) Solo performance
- b) Improvisational theatre
- c) Street plays
- d) Musical theatre
- Answer: c) Street plays

14. What distinguishes solo performance from ensemble performance?

- a) The presence of multiple performers
- b) The use of elaborate costumes
- c) The length of the performance
- d) The use of special effects
- Answer: a) The presence of multiple performers

15. What distinguishes mime from other forms of theatre?

- a) The use of spoken dialogue
- b) The presence of elaborate stage sets
- c) The focus on physical movements and gestures
- d) The use of music
- Answer: c) The focus on physical movements and gestures

16. Where do solo performances usually take place?

- a) In public spaces
- b) On streets
- c) In theatres
- d) In schools
- Answer: c) In theatres

17. What is a defining feature of street plays?

- a) They are performed indoors

- b) They are purely for entertainment
- c) They are performed by professional actors only
- d) They address social or political issues and take place in public spaces
- Answer: d) They address social or political issues and take place in public spaces

181. What defines chamber theatre productions?

- a) Large casts and elaborate sets
- b) Intimate productions staged in small spaces
- c) High-budget productions with special effects
- d) Performances exclusively held in outdoor venues
- Answer: b) Intimate productions staged in small spaces

19. How does musical drama differ from traditional musicals?

- a) Musical dramas focus on comedy, while musicals focus on drama.
- b) Musical dramas use music to enhance emotional depth within a dramatic context.
- c) Musical dramas exclude songs and music from their productions.
- d) Musical dramas have larger casts compared to traditional musicals.
- Answer: b) Musical dramas use music to enhance emotional depth within a dramatic context.

20. What characterizes chamber theatre productions?

- a) Extensive use of special effects
- b) Large-scale productions with multiple sets
- c) Intimate storytelling in small, unconventional spaces
- d) Performances held exclusively in outdoor venues

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- Answer: c) Intimate storytelling in small, unconventional spaces

21. In a musical drama, what role does music typically play?

- a) Music serves as background noise.
- b) Music serves as the primary means of advancing the plot.
- c) Music enhances emotional depth and character development within a dramatic context.
- d) Music is absent from the production entirely.

- Answer: c) Music enhances emotional depth and character development within a dramatic context.

22. What aspect of chamber theatre distinguishes it from traditional theatre productions?

- a) The use of elaborate sets and special effects
  - b) The inclusion of large casts
  - c) The intimate nature of the performances staged in small spaces
  - d) The focus on outdoor venues
- Answer: c) The intimate nature of the performances staged in small spaces

23. How does bullet relate to theatrical productions?

- a) It refers to the protagonist's journey.
- b) It's a theatrical technique used for stage combat.
- c) It's a prop used on stage.
- d) It's a specific scene or moment in a play.

- Answer: c) It's a prop used on stage.

24. What type of spaces are typically used for chamber theatre productions?

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- a) Large theatres
- b) Stadiums
- c) Small, unconventional spaces like living rooms or art galleries
- d) Outdoor venues
- Answer: c) Small, unconventional spaces like living rooms or art galleries

25. What role does music play in a musical drama?

- a) It serves as background noise.
- b) It is the primary means of advancing the plot.
- c) It enhances emotional depth and character development.
- d) It is absent from the production.
- Answer: c) It enhances emotional depth and character development.

26. What is a defining feature of chamber theatre productions?

- a) Elaborate sets
- b) Large casts
- c) Intimate storytelling in small spaces
- d) Performances held in stadiums
- Answer: c) Intimate storytelling in small spaces

27. How do chamber theatre productions differ from traditional theatre productions?

- a) They have larger casts.
- b) They are performed exclusively outdoors.
- c) They are intimate productions staged in small spaces.

- d) They use extensive special effects.
- Answer: c) They are intimate productions staged in small spaces.

28. What distinguishes musical dramas from traditional musicals?

- a) Musical dramas have no singing.
- b) Musical dramas focus more on comedy.
- c) Musical dramas use music to enhance emotional depth within a dramatic context.
- d) Musical dramas have smaller casts.
- Answer: c) Musical dramas use music to enhance emotional depth within a dramatic context.

29. What does bullet typically refer to in a theatrical context?

- a) A prop used on stage
- b) A specific scene or moment in a play
- c) A theatrical technique for stage combat
- d) A character in the production
- Answer: a) A prop used on stage

30. What role does music play in a musical drama?

- a) It serves as background noise.
- b) It is the primary means of advancing the plot.
- c) It enhances emotional depth and character development.
- d) It is absent from the production.
- Answer: c) It enhances emotional depth and character development.

31. What characterizes chamber theatre productions?

- a) Large casts and elaborate sets
- b) Intimate productions staged in small, unconventional spaces
- c) High-budget productions with special effects
- d) Performances exclusively held in outdoor venues
- Answer: b) Intimate productions staged in small, unconventional spaces

32. In a musical drama, what role does music typically play?

- a) Music serves as background noise.
- b) Music serves as the primary means of advancing the plot.
- c) Music enhances emotional depth and character development within a dramatic context.
- d) Music is absent from the production entirely.
- Answer: c) Music enhances emotional depth and character development within a dramatic context.

33. Which of the following is a form of regional folk theatre in Bengal?

- a) Tamasha
- b) Ramlila
- c) Swang
- d) Jatra
- Answer: d) Jatra

34. Tamasha is a traditional folk theatre form originating from which Indian state?

- a) Maharashtra

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- b) Kerala
- c) West Bengal
- d) Punjab
- Answer: a) Maharashtra

35. Ramlila is primarily associated with which region of India?

- a) South India
- b) North India
- c) Eastern India
- d) Western India
- Answer: b) North India

36. Which regional folk theatre form is known for its use of masks and elaborate costumes?

- a) Swang
- b) Chhau
- c) Krishnattam
- d) Kuchipudi
- Answer: b) Chhau

37. Krishnattam, a traditional theatre form, is prominent in which Indian state?

- a) Kerala
- b) Andhra Pradesh
- c) Karnataka
- d) Tamil Nadu



- Answer: a) Kerala

38. Kuchipudi is a classical dance-drama form originating from which Indian state?

- a) Andhra Pradesh

- b) Kerala

- c) Tamil Nadu

- d) Karnataka

- Answer: a) Andhra Pradesh

39. Which of the following regional folk theatre forms is known for its puppetry performances?

- a) Swang

- b) Ramlila

- c) Puppet Show

- d) Krishnattam

- Answer: c) Puppet Show

40. Mobile Theatre is a popular form of entertainment in which Indian state?

- a) Assam

- b) Bihar

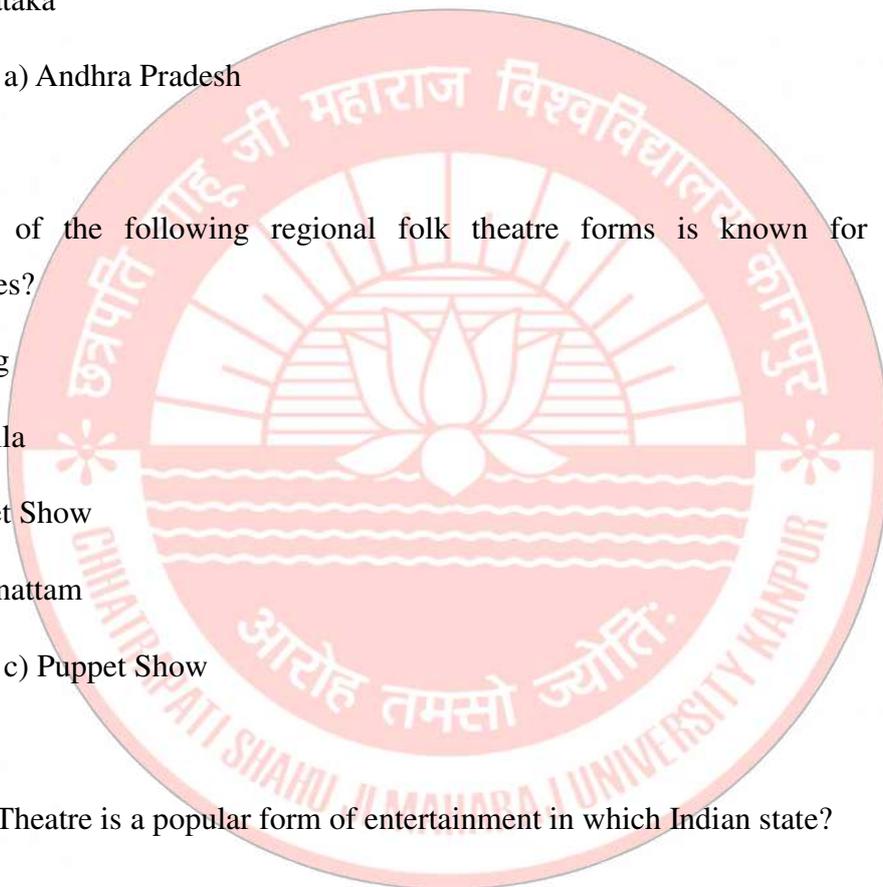
- c) Rajasthan

- d) Gujarat

- Answer: a) Assam

41. Which of the following regional folk theatre forms is associated with Haryana?

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- a) Tamasha
- b) Swang
- c) Chhau
- d) Kuchipudi
- Answer: b) Swang

42. Where is Jatra, a traditional folk theatre form, primarily performed?

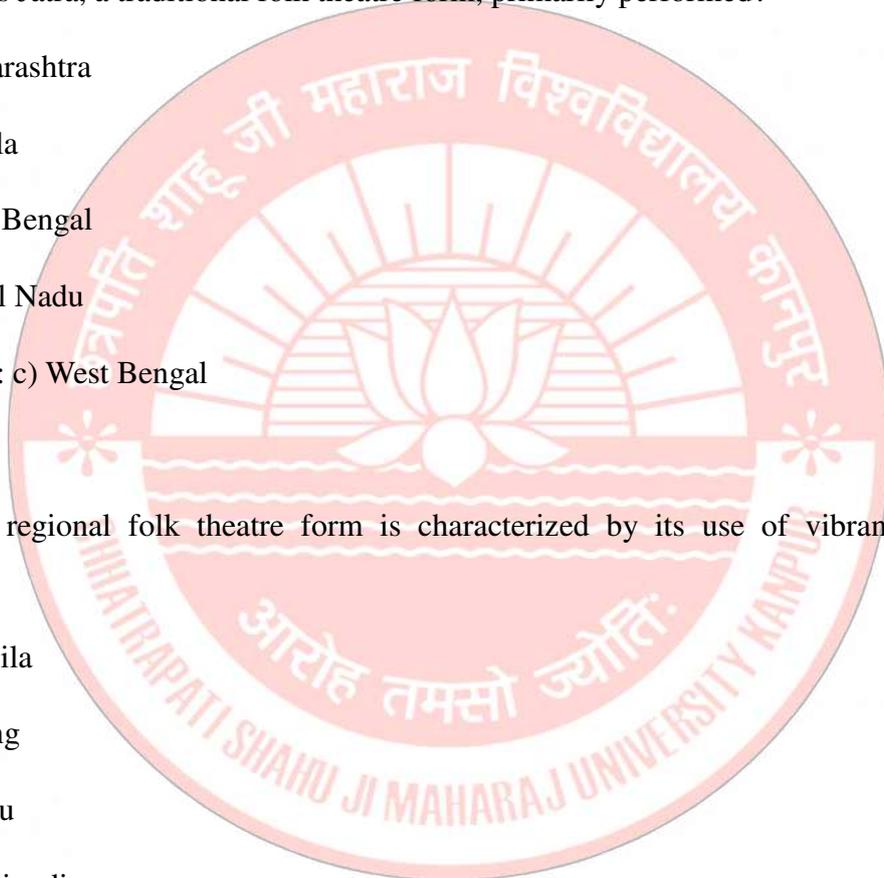
- a) Maharashtra
- b) Kerala
- c) West Bengal
- d) Tamil Nadu
- Answer: c) West Bengal

43. Which regional folk theatre form is characterized by its use of vibrant masks and costumes?

- a) Ramlila
- b) Swang
- c) Chhau
- d) Kuchipudi
- Answer: c) Chhau

44. Which state is known for its Krishnattam performances?

- a) Kerala
- b) Andhra Pradesh
- c) Maharashtra



- d) Gujarat
- Answer: a) Kerala

45. Tamasha, a regional folk theatre form, originated in which Indian state?

- a) Maharashtra
- b) West Bengal
- c) Uttar Pradesh
- d) Karnataka
- Answer: a) Maharashtra

46. Which of the following is a classical dance-drama form from Andhra Pradesh?

- a) Jatra
- b) Kuchipudi
- c) Chhau
- d) Swang
- Answer: b) Kuchipudi

47. Mobile Theatre is popular in which Indian state?

- a) Assam
- b) Punjab
- c) Rajasthan
- d) Tamil Nadu
- Answer: a) Assam

48. Which Indian state is known for its Swang performances?

- a) Haryana
- b) Maharashtra
- c) Uttar Pradesh
- d) Tamil Nadu
- Answer: a) Haryana

49. Ramlila is primarily performed during which festival?

- a) Diwali
- b) Holi
- c) Dussehra
- d) Navratri
- Answer: c) Dussehra

50. In which region of India is Chhau traditionally performed?

- a) Western India
- b) Eastern India
- c) Southern India
- d) Northern India
- Answer: b) Eastern India

51. Which of the following is not a form of regional folk theatre?

- a) Jatra
- b) Tamasha



- c) Bharatanatyam
- d) Ramlila
- Answer: c) Bharatanatyam

52. Which of the following regional folk theatre forms is associated with North India?

- a) Swang
- b) Krishnattam
- c) Tamasha
- d) Kuchipudi
- Answer: a) Swang



## UNIT-5

### **Brief Introduction of Indian Theatre Organizations:**

Indian theatre organizations play a crucial role in promoting, preserving, and advancing the rich cultural heritage of Indian performing arts. These organizations serve as platforms for artists, playwrights, directors, and technicians to collaborate, create, and showcase diverse forms of theatre to audiences across the country and beyond. From traditional folk theatres to contemporary experimental groups, Indian theatre organizations contribute to the vibrant tapestry of performing arts in India.

Some prominent Indian theatre organizations include the National School of Drama (NSD), Sangeet Natak Akademi, Rangashankara, Prithvi Theatre, and numerous regional theatre companies that cater to specific linguistic and cultural communities across India.

#### **National School of Drama (NSD) :**

The National School of Drama (NSD) is one of the foremost theatre training institutions in India, located in New Delhi. Established in 1959 by the Sangeet Natak Akademi, it offers comprehensive training programs in various aspects of theatre, including acting, direction, design, and playwriting. NSD plays a crucial role in nurturing and promoting talented individuals in the field of theatre, contributing significantly to the Indian performing arts landscape.

#### **Sangeet Natak Akademi :**

Sangeet Natak Akademi, translated as the National Academy of Music, Dance, and Drama, is India's premier national-level institution dedicated to the preservation, promotion, and dissemination of Indian classical music, dance, and theatre. Established in 1952 by the Government of India, it serves as a catalyst for excellence in the performing arts, recognizing and supporting outstanding artists and scholars, organizing festivals, seminars, workshops, and providing scholarships for further studies.

#### **Bharatendu Natya Akademi :**

Bharatendu Natya Akademi is an institution dedicated to promoting and preserving Hindi theatre and dramatic arts. Named after Bharatendu Harishchandra, a renowned Hindi writer, poet, and playwright often regarded as the father of modern Hindi literature, the Akademi

aims to foster the growth of Hindi theatre, support playwrights, actors, directors, and other professionals in the field, and organize various events, workshops, and productions to enrich the cultural landscape of Hindi theatre.

### **Shri Ram Centre for Performing Arts (SRCPA) :**

The Shri Ram Centre for Performing Arts (SRCPA) is a prominent cultural institution located in Delhi, India. Established in 1967, it serves as a hub for various performing arts activities, including theatre, music, dance, and other cultural events. The center provides a platform for artists, performers, and cultural enthusiasts to showcase their talents, hosts theatrical productions, music concerts, dance recitals, workshops, and seminars, and contributes to the promotion and preservation of India's rich cultural heritage.

### **International Institute of Performing Arts (IIPA) :**

The International Institute of Performing Arts (IIPA) is an educational institution dedicated to the study and promotion of performing arts. Founded with the mission of providing comprehensive training and education in various aspects of performing arts, including acting, dance, music, direction, and production, IIPA offers diploma and certificate programs, workshops, and training courses to aspiring artists and professionals in the field of performing arts.

### **Multiple-Choice Questions with Answers:**

1. Which of the following is a prominent theatre organization in India?

- a) National School of Drama (NSD)
- b) Royal Shakespeare Company (RSC)
- c) Broadway Theatre
- d) Sydney Theatre Company
- Answer: a) National School of Drama (NSD)

2. What role do Indian theatre organizations play?

By Dr. Nishi Singh

- a) Promoting international theatre forms only
- b) Preserving and promoting Indian performing arts
- c) Exclusively focusing on commercial productions
- d) Restricting access to theatre education
- Answer: b) Preserving and promoting Indian performing arts

3. Which organization is known for its annual theatre festival showcasing Indian and international plays?

- a) National School of Drama (NSD)
- b) Sangeet Natak Akademi
- c) Rangashankara
- d) Prithvi Theatre
- Answer: d) Prithvi Theatre

4. Which of the following is not a prominent Indian theatre organization?

- a) National School of Drama (NSD)
- b) Rangashankara
- c) Sydney Theatre Company
- d) Sangeet Natak Akademi
- Answer: c) Sydney Theatre Company

5. Where is the National School of Drama (NSD) located?

- a) Mumbai
- b) Kolkata
- c) Delhi

- d) Chennai
- Answer: c) Delhi

6. What is the primary focus of Indian theatre organizations?

- a) Promoting only traditional forms of theatre
- b) Preserving and advancing Indian performing arts
- c) Exclusively staging commercial productions
- d) Ignoring contemporary theatre practices
- Answer: b) Preserving and advancing Indian performing arts

7. Which organization is responsible for conferring prestigious awards in the field of performing arts in India?

- a) Prithvi Theatre
- b) Sangeet Natak Akademi
- c) Rangashankara
- d) National School of Drama (NSD)
- Answer: b) Sangeet Natak Akademi

8. Which Indian theatre organization is known for its contributions to Kannada theatre?

- a) National School of Drama (NSD)
- b) Rangashankara
- c) Prithvi Theatre
- d) Sangeet Natak Akademi
- Answer: b) Rangashankara

9. What is the significance of Prithvi Theatre in Indian theatre history?

- a) It focuses solely on experimental theatre
  - b) It promotes only traditional forms of theatre
  - c) It serves as a platform for showcasing diverse forms of theatre
  - d) It restricts access to theatre education
- Answer: c) It serves as a platform for showcasing diverse forms of theatre

10. Which organization is known for its theatre training programs and productions in India?

- a) Sangeet Natak Akademi
  - b) Prithvi Theatre
  - c) National School of Drama (NSD)
  - d) Rangashankara
- Answer: c) National School of Drama (NSD)

11. What does NSD stand for?

- a) National School of Design
  - b) National School of Drama
  - c) National School of Dance
  - d) National School of Development
- Answer: b) National School of Drama

12. Where is the National School of Drama located?

- a) Mumbai
- b) Kolkata

- c) New Delhi
- d) Chennai
- Answer: c) New Delhi

13. When was the National School of Drama established?

- a) 1947
- b) 1959
- c) 1965
- d) 1972
- Answer: b) 1959

14. Who established the National School of Drama?

- a) Ministry of Culture
- b) Ministry of Education
- c) Sangeet Natak Akademi
- d) National School of Arts
- Answer: c) Sangeet Natak Akademi

15. What kind of training programs does NSD offer?

- a) Only acting
- b) Only direction
- c) Comprehensive programs in various aspects of theatre
- d) Only design
- Answer: c) Comprehensive programs in various aspects of theatre



16. What role does NSD play in the Indian theatre scene?

- a) It primarily focuses on commercial productions
- b) It offers degrees in traditional forms of theatre only
- c) It nurtures and promotes talent in the field of theatre
- d) It restricts access to theatre education
- Answer: c) It nurtures and promotes talent in the field of theatre

17. Which ministry is associated with the National School of Drama?

- a) Ministry of Culture
- b) Ministry of Education
- c) Ministry of Theatre
- d) Ministry of Arts
- Answer: a) Ministry of Culture

18. What aspect of theatre does NSD focus on?

- a) Only contemporary theatre
- b) Only traditional theatre
- c) Both contemporary and traditional theatre
- d) Only experimental theatre
- Answer: c) Both contemporary and traditional theatre

19. What is the primary function of NSD?

- a) Promoting dance forms

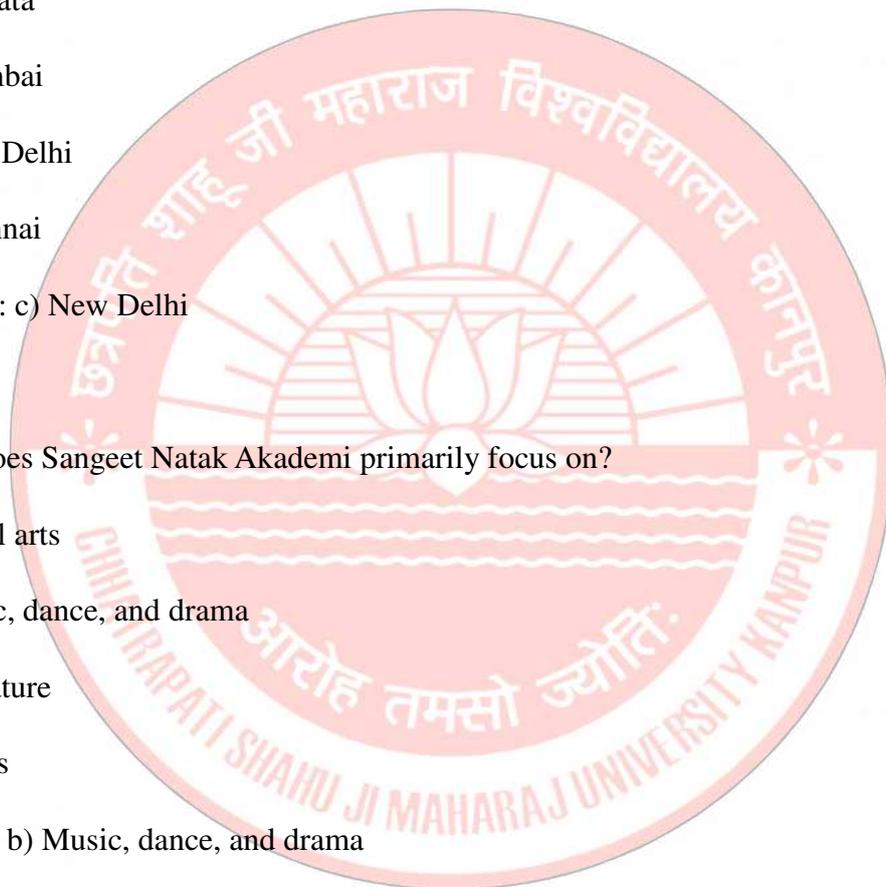
- b) Promoting music forms
- c) Nurturing talent in the field of theatre
- d) Promoting visual arts
- Answer: c) Nurturing talent in the field of theatre

20. Which city hosts the National School of Drama?

- a) Kolkata
- b) Mumbai
- c) New Delhi
- d) Chennai
- Answer: c) New Delhi

21. What does Sangeet Natak Akademi primarily focus on?

- a) Visual arts
- b) Music, dance, and drama
- c) Literature
- d) Sports
- Answer: b) Music, dance, and drama



22. When was Sangeet Natak Akademi established?

- a) 1947
- b) 1952
- c) 1965
- d) 1972

- Answer: b) 1952

23. What is the English translation of "Sangeet Natak Akademi"?

- a) National Institute of Music
- b) National Academy of Dance
- c) National Academy of Music, Dance, and Drama
- d) National School of Music and Dance

- Answer: c) National Academy of Music, Dance, and Drama

24. Who established Sangeet Natak Akademi?

- a) Ministry of Culture
- b) Ministry of Education
- c) Government of India
- d) National School of Drama

- Answer: c) Government of India

25. What is the primary goal of Sangeet Natak Akademi?

- a) To promote literature
- b) To preserve Indian classical music, dance, and theatre
- c) To support sports activities
- d) To advocate for environmental conservation

- Answer: b) To preserve Indian classical music, dance, and theatre

26. Which of the following activities does Sangeet Natak Akademi organize?

- a) Workshops and seminars
- b) Sports events
- c) Business conferences
- d) Political rallies
- Answer: a) Workshops and seminars

27. What does the term "Sangeet" refer to in Sangeet Natak Akademi?

- a) Dance
- b) Drama
- c) Music
- d) Poetry
- Answer: c) Music

28. What does "Natak" stand for in Sangeet Natak Akademi?

- a) Music
- b) Dance
- c) Theatre
- d) Poetry
- Answer: c) Theatre

29. Which government body is associated with Sangeet Natak Akademi?

- a) Ministry of Culture
- b) Ministry of Education
- c) Ministry of Sports



- d) Ministry of Health
- Answer: a) Ministry of Culture

30. What role does Sangeet Natak Akademi play in the Indian performing arts scene?

- a) It organizes sporting events
- b) It preserves and promotes Indian classical music, dance, and theatre
- c) It focuses on literature
- d) It promotes visual arts
- Answer: b) It preserves and promotes Indian classical music, dance, and theatre

31. What is the primary focus of Bharatendu Natya Akademi?

- a) Promoting Indian classical music
- b) Preserving Hindi theatre
- c) Advocating for environmental conservation
- d) Supporting literature in regional languages
- Answer: b) Preserving Hindi theatre

32. Who is Bharatendu Natya Akademi named after?

- a) Bharatendu Harishchandra
- b) Rabindranath Tagore
- c) Kalidasa
- d) Tulsidas
- Answer: a) Bharatendu Harishchandra

33. What is the goal of Bharatendu Natya Akademi?

- a) Promoting sports
- b) Preserving and promoting Hindi theatre
- c) Organizing music festivals
- d) Supporting international literature
- Answer: b) Preserving and promoting Hindi theatre

34. In whose honor was Bharatendu Natya Akademi established?

- a) Bharatendu Harishchandra
- b) Mahatma Gandhi
- c) Jawaharlal Nehru
- d) Rabindranath Tagore
- Answer: a) Bharatendu Harishchandra

35. What does the term "Natya" refer to in Bharatendu Natya Akademi?

- a) Music
- b) Drama
- c) Dance
- d) Poetry
- Answer: b) Drama

36. Which language's theatre does Bharatendu Natya Akademi primarily focus on promoting?

- a) English

- b) Hindi
- c) Sanskrit
- d) Bengali
- Answer: b) Hindi

37. What kind of events does Bharatendu Natya Akademi organize?

- a) Literary festivals
- b) Sports events
- c) Theatre productions, workshops, and seminars
- d) Art exhibitions
- Answer: c) Theatre productions, workshops, and seminars

38. Who is considered the father of modern Hindi literature?

- a) Tulsidas
- b) Kabir Das
- c) Bharatendu Harishchandra
- d) Jaishankar Prasad
- Answer: c) Bharatendu Harishchandra

39. What role does Bharatendu Natya Akademi play in the field of Hindi theatre?

- a) It primarily focuses on commercial productions
- b) It preserves and promotes Hindi theatre
- c) It supports only traditional forms of theatre
- d) It restricts access to theatre education

- Answer: b) It preserves and promotes Hindi theatre

40. What is the significance of Bharatendu Natya Akademi?

- a) It fosters the growth of Hindi theatre and supports professionals in the field.

- b) It promotes international literature.

- c) It focuses on promoting sports activities.

- d) It organizes music festivals.

- Answer: a) It fosters the growth of Hindi theatre and supports professionals in the field.

41. Where is the Shri Ram Centre for Performing Arts located?

- a) Mumbai

- b) Delhi

- c) Kolkata

- d) Chennai

- Answer: b) Delhi

42. When was the Shri Ram Centre for Performing Arts established?

- a) 1947

- b) 1952

- c) 1967

- d) 1975

- Answer: c) 1967

43. What kind of activities does the Shri Ram Centre for Performing Arts host?

- a) Only theatre productions
- b) Only music concerts
- c) Various performing arts activities including theatre, music, and dance
- d) Literary events only
- Answer: c) Various performing arts activities including theatre, music, and dance

44. Which city is the headquarters of the International Institute of Performing Arts?

- a) Delhi
- b) Mumbai
- c) Kolkata
- d) Chennai
- Answer: a) Delhi

45. What is the primary focus of the Shri Ram Centre for Performing Arts?

- a) Promoting literature
- b) Promoting sports
- c) Promoting and preserving performing arts
- d) Promoting visual arts
- Answer: c) Promoting and preserving performing arts

46. What type of programs does the International Institute of Performing Arts offer?

- a) Diploma and certificate programs
- b) Engineering programs
- c) Medical programs

- d) Accounting programs
- Answer: a) Diploma and certificate programs

47. Which of the following activities does the Shri Ram Centre for Performing Arts not host?

- a) Theatre productions
- b) Music concerts
- c) Dance recitals
- d) Sports events
- Answer: d) Sports events

48. What is the main mission of the International Institute of Performing Arts?

- a) Promoting visual arts
- b) Providing comprehensive training and education in performing arts
- c) Promoting literature
- d) Providing medical education
- Answer: b) Providing comprehensive training and education in performing arts

49. What role does the Shri Ram Centre for Performing Arts play in the cultural landscape of Delhi?

- a) It primarily focuses on commercial productions
- b) It promotes and preserves performing arts
- c) It restricts access to cultural events
- d) It promotes literature
- Answer: b) It promotes and preserves performing arts

50. What kind of training does the International Institute of Performing Arts provide?

- a) Engineering training
- b) Medical training
- c) Training in various aspects of performing arts
- d) Accounting training
- Answer: c) Training in various aspects of performing arts

51. Which is the oldest and one of the most prominent theatre organizations in India, known for its contributions to Indian theatre and cinema?

- A. Rangashankara
- B. National School of Drama (NSD)
- C. Prithvi Theatre
- D. Sangeet Natak Akademi
- Answer: B. National School of Drama (NSD)

52. Where is the National School of Drama (NSD) located, which serves as a premier theatre training institution in India?

- A. Mumbai
- B. Kolkata
- C. New Delhi
- D. Chennai
- Answer: C. New Delhi

53. Which theatre group, founded by Ebrahim Alkazi, played a crucial role in shaping modern Indian theatre through its productions and training programs?

- A. Rangashankara
- B. Prithvi Theatre
- C. Theatre Academy Mumbai
- D. Theatre Unit

- Answer: D. Theatre Unit

54. Which theatre organization is known for its focus on promoting Kannada theatre and is located in Bangalore, Karnataka?

- A. Rangashankara
- B. National School of Drama (NSD)
- C. Prithvi Theatre
- D. Sangeet Natak Akademi

- Answer: A. Rangashankara

55. Who founded Prithvi Theatre in Mumbai, which has become synonymous with experimental and contemporary theatre in India?

- A. Ebrahim Alkazi
- B. Zohra Sehgal
- C. Prithviraj Kapoor
- D. Naseeruddin Shah

- Answer: C. Prithviraj Kapoor

56. Which theatre organization was established by the Government of India to promote and preserve the performing arts, including theatre, dance, and music?

- A. National School of Drama (NSD)
- B. Sangeet Natak Akademi
- C. Rangashankara
- D. Prithvi Theatre

- Answer: B. Sangeet Natak Akademi

57. Where is Rangashankara, a well-known theatre space in India, located?

- A. Mumbai
- B. Bangalore
- C. New Delhi

- D. Kolkata
- Answer: B. Bangalore

58. Which theatre organization is responsible for organizing the annual Bharat Rang Mahotsav, one of the largest theatre festivals in Asia?

- A. Rangashankara
- B. National School of Drama (NSD)
- C. Prithvi Theatre
- D. Sangeet Natak Akademi
- Answer: B. National School of Drama (NSD)

59. Who was the founder of Theatre Academy Mumbai, which has contributed significantly to Marathi theatre?

- A. Vijay Tendulkar
- B. Satyadev Dubey
- C. Sulabha Deshpande
- D. Chetan Datar
- Answer: B. Satyadev Dubey

60. Which theatre organization focuses on experimental and alternative theatre forms in Mumbai and has been instrumental in nurturing new talents?

- A. Rangashankara
- B. Prithvi Theatre
- C. Theatre Academy Mumbai
- D. Little Theatre Group (LTG)
- Answer: C. Theatre Academy Mumbai

## UNIT-VI

### CASE STUDIES

#### Analysis of Selected films /Plays

##### **"Haider" Directed by Vishal Bhardwaj - Adaptation of Shakespeare's "Hamlet"**

"Haider" is a Bollywood film directed by Vishal Bhardwaj, released in 2014. It is an adaptation of William Shakespeare's tragedy "Hamlet" set in the backdrop of the insurgency-hit Kashmir conflict of the 1990s. The film follows the journey of Haider, played by Shahid Kapoor, who returns to Kashmir upon hearing of his father's disappearance. Haider discovers the truth about his father's death and seeks revenge, mirroring the central themes of betrayal, revenge, and moral dilemma explored in "Hamlet." The film received critical acclaim for its powerful performances, gripping narrative, and poignant portrayal of the socio-political turmoil in Kashmir.

##### **"Evam Indrajit" by Badal Sircar, translated by Girish Karnad**

"Evam Indrajit" is a seminal Indian play written by Badal Sircar, one of the most influential playwrights in Bengali theatre. The play, originally titled "Evam Indrajit," explores the existential crisis of modern urban youth and their search for meaning and identity in a rapidly changing society. The protagonist, Indrajit, represents the archetype of the disillusioned individual struggling to find his place in the world. Through a series of encounters with other characters, including his friends, family, and a mysterious woman, Indrajit grapples with questions of existence, alienation, and the pursuit of artistic fulfilment. The play is known for its innovative use of language, minimalist staging, and existential themes, making it a landmark work in Indian theatre.

##### **"Pather Panchali" Directed by Satyajit Ray - Based on Bhabhani Bhattacharya's Work**

"Pather Panchali" is a masterpiece of Indian cinema directed by Satyajit Ray, released in 1955. It is based on the novel "Pather Panchali" by Bibhutibhushan Bandyopadhyay, not Bhabhani Bhattacharya. The film portrays the childhood experiences of a young boy named Apu and his family living in rural Bengal. Set against the backdrop of poverty and the beauty of the countryside, the film explores themes of innocence, family bonds, and the struggles of

everyday life. Through breath-taking cinematography and poignant storytelling, Ray captures the essence of rural Bengal and creates a timeless work of art that has earned international acclaim.

### **"Midnight's Children" Directed by Mira Nair - Based on the Novel by Salman Rushdie**

"Midnight's Children" is a film directed by Mira Nair, released in 2012, based on the acclaimed novel of the same name by Salman Rushdie. The story revolves around Saleem Sinai, born at the stroke of midnight on August 15, 1947, the same moment when India gained independence from British rule. Saleem discovers that he possesses telepathic powers that connect him with other children born in the same hour. The film traces Saleem's life and the intertwined destinies of the Midnight's Children against the backdrop of India's tumultuous history, including the partition of India and Pakistan, the Emergency period, and the political upheavals of the nation. Through magical realism and vivid storytelling, "Midnight's Children" explores themes of identity, nationhood, and the power of storytelling.

### **"Psycho" Directed by Alfred Hitchcock**

"Psycho" is a classic psychological thriller directed by Alfred Hitchcock, released in 1960. The film follows Marion Crane, who steals money from her employer and goes on the run. She checks into the Bates Motel, owned by the enigmatic Norman Bates, who lives with his controlling mother. As the story unfolds, Marion disappears, and her sister, Lila, along with Marion's lover, Sam, investigate her disappearance. The film's infamous twist reveals Norman's split personality and his mother's role in the murders committed at the Bates Motel. "Psycho" is celebrated for its suspenseful storytelling, ground-breaking cinematography, and iconic shower scene, making it one of Hitchcock's most enduring masterpieces.

### **"The Caucasian Chalk Circle" by Bertolt Brecht**

"The Caucasian Chalk Circle" is a play written by Bertolt Brecht in 1944. Set in the Caucasus region of the Soviet Union, it tells the story of Grusha, a servant girl who rescues and raises a noble child abandoned during a civil war. The child's birth mother, the Governor's wife, eventually returns to claim custody, sparking a trial to determine the child's rightful mother. The judge, Azdak, rules in favour of Grusha, demonstrating Brecht's themes of justice, morality, and the socio-political context of the time. The play employs Brecht's signature style of epic theatre, with songs, narration, and audience engagement, aiming to provoke critical thought and social change.

**Multiple-Choice Questions :**

1. Who directed the Bollywood film "Haider"?

- a) Sanjay Leela Bhansali
- b) Vishal Bhardwaj
- c) Anurag Kashyap
- d) Karan Johar
- Answer: b) Vishal Bhardwaj

2. What literary work does "Haider" adapt?

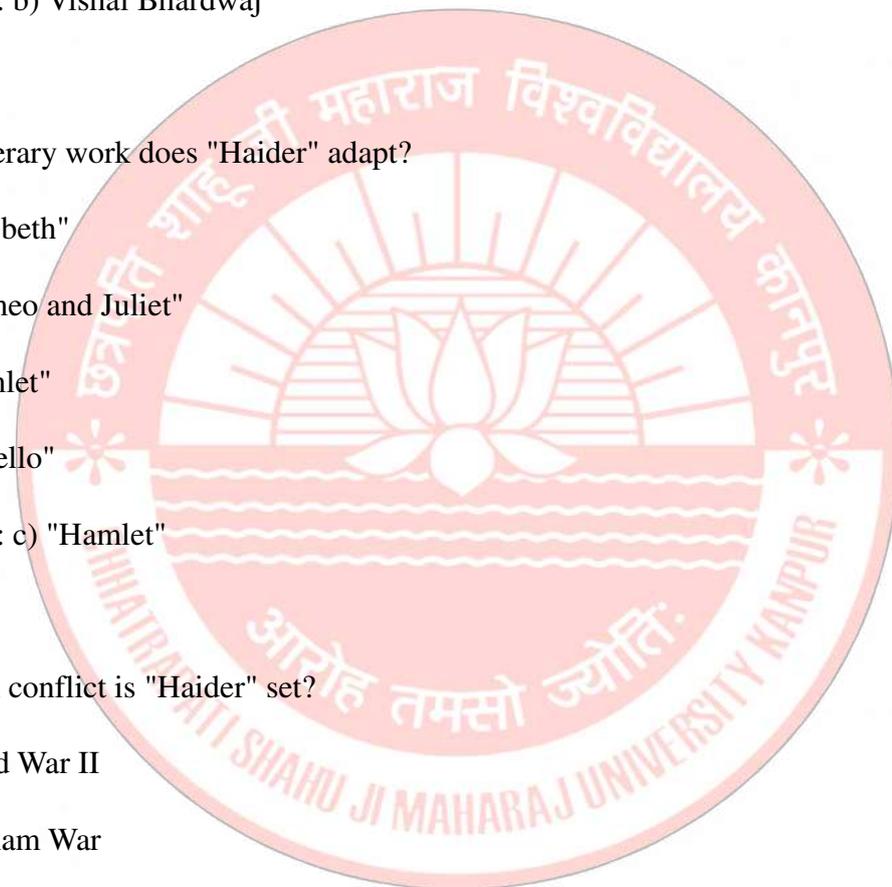
- a) "Macbeth"
- b) "Romeo and Juliet"
- c) "Hamlet"
- d) "Othello"
- Answer: c) "Hamlet"

3. In which conflict is "Haider" set?

- a) World War II
- b) Vietnam War
- c) Kashmir conflict of the 1990s
- d) Gulf War
- Answer: c) Kashmir conflict of the 1990s

4. Who plays the titular character Haider in the film?

- a) Ranbir Kapoor



- b) Shahid Kapoor
- c) Hrithik Roshan
- d) Varun Dhawan
- Answer: b) Shahid Kapoor

5. What are the central themes explored in "Haider"?

- a) Love and betrayal
- b) Revenge and moral dilemma
- c) Family drama
- d) Coming-of-age
- Answer: b) Revenge and moral dilemma

6. What is the backdrop of the Kashmir conflict used for in "Haider"?

- a) Aesthetic purposes only
- b) To provide comic relief
- c) To add depth to the narrative and mirror the socio-political turmoil
- d) To depict a love story
- Answer: c) To add depth to the narrative and mirror the socio-political turmoil

7. Who wrote the screenplay of "Haider"?

- a) Vishal Bhardwaj
- b) Gulzar
- c) Anurag Kashyap
- d) Abhishek Chaubey

- Answer: a) Vishal Bhardwaj

8. Which Shakespearean play serves as the inspiration for "Haider"?

- a) "Macbeth"

- b) "Hamlet"

- c) "King Lear"

- d) "Othello"

- Answer: b) "Hamlet"

9. What critical acclaim did "Haider" receive?

- a) For its portrayal of a love story

- b) For its powerful performances and gripping narrative

- c) For its comedy elements

- d) For its visual effects

- Answer: b) For its powerful performances and gripping narrative

10. How is "Haider" related to the Kashmir conflict?

- a) It portrays a fictional story unrelated to real-world events

- b) It serves as a documentary about the conflict

- c) It uses the conflict as a backdrop to explore broader themes of betrayal and revenge

- d) It ignores the conflict entirely

- Answer: c) It uses the conflict as a backdrop to explore broader themes of betrayal and revenge

11. Who is the playwright of the play "Evam Indrajit"?

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- a) Girish Karnad
- b) Badal Sircar
- c) Vijay Tendulkar
- d) Mahesh Elkunchwar
- Answer: b) Badal Sircar

12. What is the central theme of "Evam Indrajit"?

- a) Family drama
- b) Existential crisis of modern urban youth
- c) Historical events
- d) Romantic comedy
- Answer: b) Existential crisis of modern urban youth

13. Who translated "Evam Indrajit" into English?

- a) Vijay Tendulkar
- b) Girish Karnad
- c) Mahesh Elkunchwar
- d) Mohan Rakesh
- Answer: b) Girish Karnad

14. What is the name of the protagonist in "Evam Indrajit"?

- a) Arjun
- b) Indrajit
- c) Ravi

- d) Siddharth

- Answer: b) Indrajit

15. What does Indrajit represent in the play?

- a) A successful businessman

- b) An artist struggling with existential crisis

- c) A politician

- d) A religious leader

- Answer: b) An artist struggling with existential crisis

16. What is one of the notable features of "Evam Indrajit"?

- a) Historical setting

- b) Use of elaborate sets

- c) Minimalist staging

- d) Romantic storyline

- Answer: c) Minimalist staging

17. What language was "Evam Indrajit" originally written in?

- a) Hindi

- b) English

- c) Bengali

- d) Kannada

- Answer: c) Bengali

18. What type of encounters does Indrajit have in the play?

- a) Encounters with aliens
- b) Encounters with animals
- c) Encounters with other characters
- d) Encounters with historical figures
- Answer: c) Encounters with other characters

19. What is one of the major themes explored in "Evam Indrajit"?

- a) Political revolution
- b) Social satire
- c) Existentialism
- d) Romantic love
- Answer: c) Existentialism

20. What makes "Evam Indrajit" a landmark work in Indian theatre?

- a) Its focus on traditional themes
- b) Its use of complex language
- c) Its exploration of existential themes and minimalist staging
- d) Its adaptation of Western plays
- Answer: c) Its exploration of existential themes and minimalist staging

21. Who directed the film "Pather Panchali"?

- a) Bhabhani Bhattacharya
- b) Satyajit Ray

- c) Ritwik Ghatak
- d) Mrinal Sen
- Answer: b) Satyajit Ray

22. What is the name of the novel on which "Pather Panchali" is based?

- a) "Pather Panchali" by Bibhutibhushan Bandyopadhyay
- b) "Pather Panchali" by Bhabhani Bhattacharya
- c) "Aparajito" by Bibhutibhushan Bandyopadhyay
- d) "The Shadow Lines" by Amitav Ghosh
- Answer: a) "Pather Panchali" by Bibhutibhushan Bandyopadhyay

23. What is the central theme of "Pather Panchali"?

- a) Urban life in Kolkata
- b) Family drama in a wealthy household
- c) Childhood experiences in rural Bengal
- d) Political unrest during the British Raj
- Answer: c) Childhood experiences in rural Bengal

24. Who is the protagonist of "Pather Panchali"?

- a) Harihar
- b) Sarbajaya
- c) Durga
- d) Apu
- Answer: d) Apu

25. Which state in India serves as the setting for "Pather Panchali"?

- a) Maharashtra
- b) West Bengal
- c) Tamil Nadu
- d) Kerala
- Answer: b) West Bengal

26. What is the primary occupation of the protagonist's family in "Pather Panchali"?

- a) Farming
- b) Fishing
- c) Weaving
- d) Teaching
- Answer: a) Farming

27. What aspect of life in rural Bengal does "Pather Panchali" portray?

- a) Urbanization
- b) Industrialization
- c) Poverty and simplicity
- d) High society events
- Answer: c) Poverty and simplicity

28. Who composed the music for "Pather Panchali"?

- a) Ravi Shankar

- b) Ustad Vilayat Khan
- c) Pandit Ravi Shankar Sharma
- d) Ali Akbar Khan
- Answer: a) Ravi Shankar

29. What is the significance of "Pather Panchali" in Indian cinema?

- a) It was the first Indian film to win an Oscar.
- b) It launched the careers of several Bollywood stars.
- c) It introduced a new wave of realistic and artistic filmmaking in India.
- d) It was a commercial blockbuster.
- Answer: c) It introduced a new wave of realistic and artistic filmmaking in India.

30. Which film is the first instalment of the "Apu Trilogy" by Satyajit Ray?

- a) "Aparajito"
- b) "Pather Panchali"
- c) "Apu Sansar"
- d) "Charulata"
- Answer: b) "Pather Panchali"

31. Who directed the film "Midnight's Children"?

- a) Salman Rushdie
- b) Mira Nair
- c) Deepa Mehta
- d) Gurinder Chadha

- Answer: b) Mira Nair

32. What is the source material for the film "Midnight's Children"?

- a) Novel by Arundhati Roy
- b) Novel by Salman Rushdie
- c) Autobiography by Mahatma Gandhi
- d) Short story by Rabindranath Tagore

- Answer: b) Novel by Salman Rushdie

33. When is the protagonist Saleem Sinai born in the story?

- a) August 15, 1947
- b) January 26, 1950
- c) August 5, 1947
- d) October 2, 1947

- Answer: a) August 15, 1947

34. What special ability does Saleem Sinai possess in the story?

- a) Telekinesis
- b) Telepathy
- c) Invisibility
- d) Time travel

- Answer: b) Telepathy

35. What significant event coincides with Saleem's birth in the story?

- a) Partition of India and Pakistan
- b) Indian Independence from British rule
- c) The death of Mahatma Gandhi
- d) The Emergency period
- Answer: b) Indian Independence from British rule

36. What literary technique does "Midnight's Children" employ?

- a) Science fiction
- b) Magical realism
- c) Historical fiction
- d) Gothic literature
- Answer: b) Magical realism

37. What themes are explored in "Midnight's Children"?

- a) Identity, nationhood, and the power of storytelling
- b) Romance and adventure
- c) Family drama and betrayal
- d) War and conflict resolution
- Answer: a) Identity, nationhood, and the power of storytelling

38. Which period of Indian history does the story of "Midnight's Children" encompass?

- a) Ancient India
- b) Mughal Empire
- c) British Raj and post-independence era

- d) Gupta Empire
- Answer: c) British Raj and post-independence era

39. Who is the author of the novel "Midnight's Children"?

- a) Salman Rushdie
- b) Arundhati Roy
- c) Vikram Seth
- d) Amitav Ghosh
- Answer: a) Salman Rushdie

40. What is the significance of the title "Midnight's Children"?

- a) It refers to children born at midnight during the Emergency period.
- b) It symbolizes the struggles of children during the partition of India and Pakistan.
- c) It represents the generation born at the stroke of midnight when India gained independence.
- d) It signifies children who possess magical powers.
- Answer: c) It represents the generation born at the stroke of midnight when India gained independence.

41. Who directed the film "Psycho"?

- a) Stanley Kubrick
- b) Alfred Hitchcock
- c) Martin Scorsese
- d) Steven Spielberg
- Answer: b) Alfred Hitchcock

42. When was "Psycho" released?

- a) 1950
- b) 1960
- c) 1970
- d) 1980
- Answer: b) 1960

43. Who is the main character in "Psycho"?

- a) Norman Bates
- b) Marion Crane
- c) Lila Crane
- d) Sam Loomis
- Answer: b) Marion Crane

44. What crime does Marion Crane commit at the beginning of the film?

- a) Murder
- b) Robbery
- c) Kidnapping
- d) Arson
- Answer: b) Robbery

45. Where does Marion Crane check into after committing the crime?

- a) The Bates Motel

- b) The Hilton Hotel
- c) The Ritz-Carlton
- d) The Four Seasons
- Answer: a) The Bates Motel

46. What is the name of the owner of the Bates Motel?

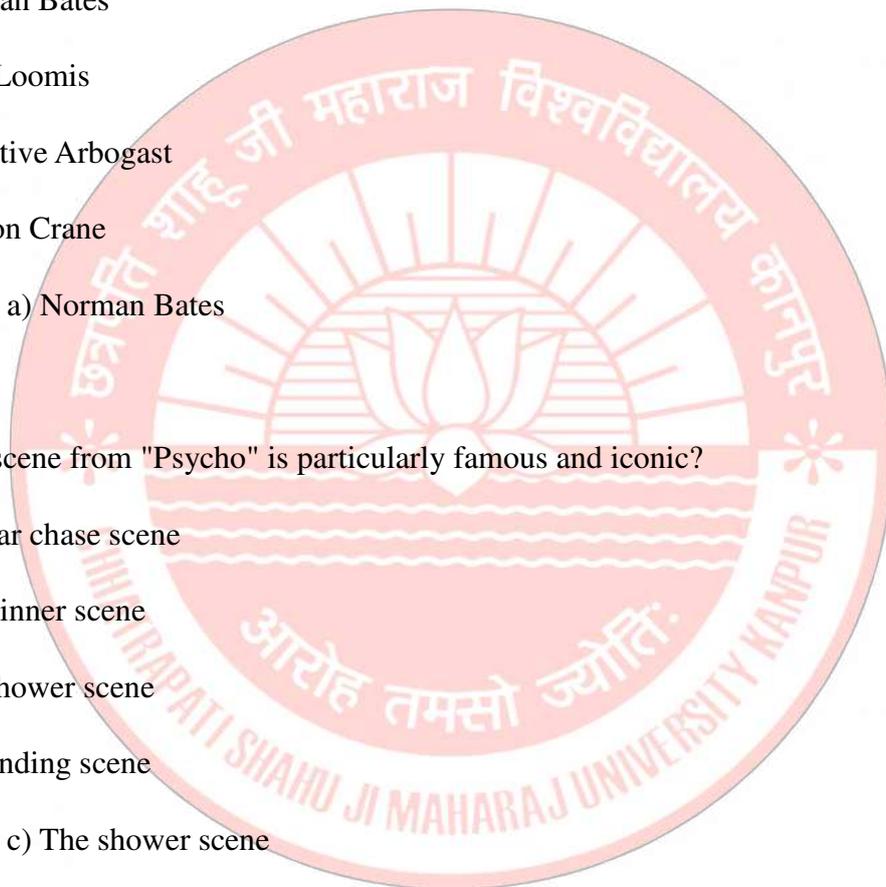
- a) Norman Bates
- b) Sam Loomis
- c) Detective Arbogast
- d) Marion Crane
- Answer: a) Norman Bates

47. Which scene from "Psycho" is particularly famous and iconic?

- a) The car chase scene
- b) The dinner scene
- c) The shower scene
- d) The ending scene
- Answer: c) The shower scene

48. What is the twist revealed in "Psycho"?

- a) Marion Crane is actually alive
- b) Norman Bates has a split personality and dresses up as his mother
- c) Marion Crane is Norman Bates' long-lost sister
- d) The murders were committed by Marion Crane



- Answer: b) Norman Bates has a split personality and dresses up as his mother

49. Who composed the iconic score for "Psycho"?

- a) Bernard Herrmann
- b) Ennio Morricone
- c) John Williams
- d) Hans Zimmer

- Answer: a) Bernard Herrmann

50. What genre does "Psycho" belong to?

- a) Comedy
- b) Romance
- c) Horror/Thriller
- d) Science fiction

- Answer: c) Horror/Thriller

51. Who is the playwright of "The Caucasian Chalk Circle"?

- a) Anton Chekhov
- b) Henrik Ibsen
- c) Bertolt Brecht
- d) William Shakespeare

- Answer: c) Bertolt Brecht

52. Where is "The Caucasian Chalk Circle" set?

- a) England
- b) France
- c) Soviet Union (Caucasus region)
- d) Italy
- Answer: c) Soviet Union (Caucasus region)

53. Who is the protagonist of the play?

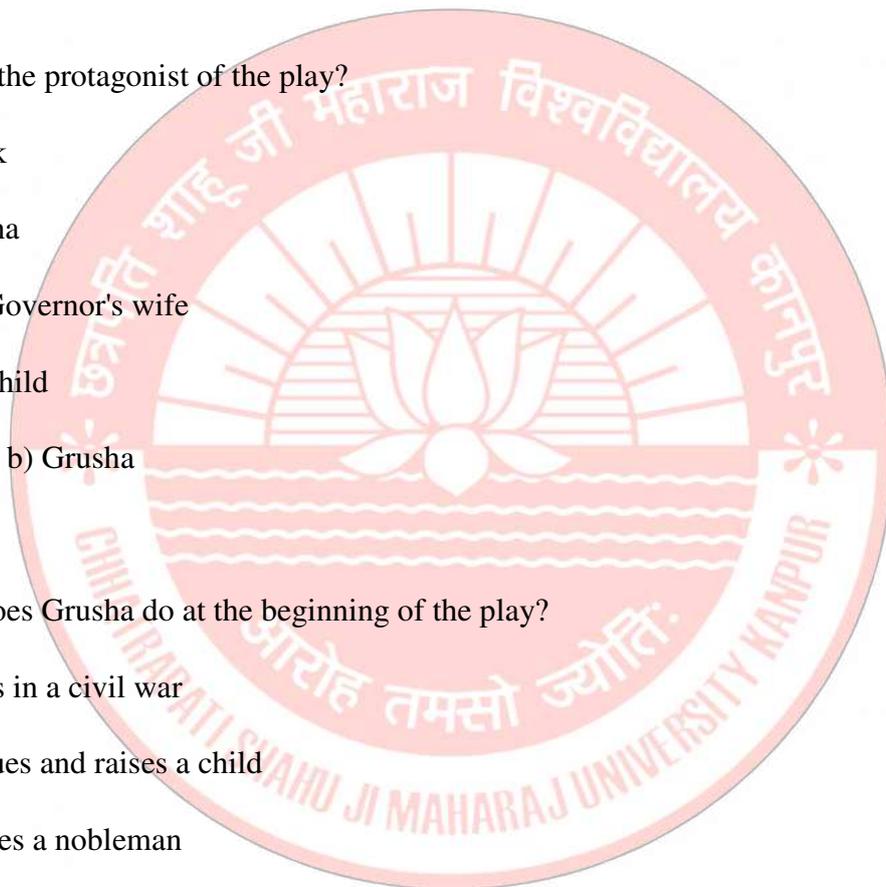
- a) Azdak
- b) Grusha
- c) The Governor's wife
- d) The child
- Answer: b) Grusha

54. What does Grusha do at the beginning of the play?

- a) Fights in a civil war
- b) Rescues and raises a child
- c) Marries a nobleman
- d) Becomes a servant to the Governor's wife
- Answer: b) Rescues and raises a child

55. Who is the Governor's wife in the play?

- a) Grusha
- b) The biological mother of the child



- c) Azdak
- d) Anani
- Answer: b) The biological mother of the child

56. What is the central conflict of "The Caucasian Chalk Circle"?

- a) A civil war
- b) A dispute over land
- c) A trial to determine the child's rightful mother
- d) A battle for political power
- Answer: c) A trial to determine the child's rightful mother

57. Who ultimately wins custody of the child in the play?

- a) The Governor's wife
- b) Azdak
- c) Grusha
- d) The child's biological father
- Answer: c) Grusha

58. What themes does "The Caucasian Chalk Circle" explore?

- a) Justice, morality, and socio-political context
- b) Love, betrayal, and revenge
- c) Comedy, romance, and adventure
- d) Supernatural and fantasy elements
- Answer: a) Justice, morality, and socio-political context

59. Who is the judge in the trial to determine the child's mother?

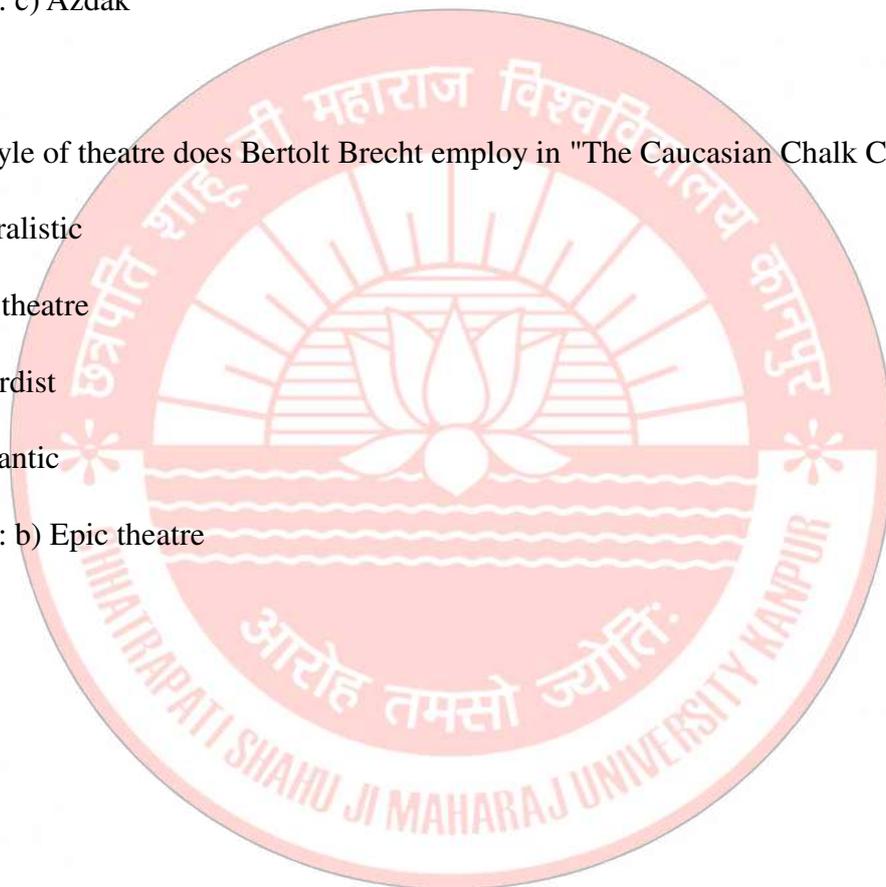
- a) Grusha
- b) The Governor's wife
- c) Azdak
- d) Anani

- Answer: c) Azdak

60. What style of theatre does Bertolt Brecht employ in "The Caucasian Chalk Circle"?

- a) Naturalistic
- b) Epic theatre
- c) Absurdist
- d) Romantic

- Answer: b) Epic theatre



**M. A. (Fourth Semester) (NEP) EXAMINATION, 2023-24**

**ENGLISH**

**(Advanced Literary Studies in Films, Theatre And Performing Arts)  
(Elective)**

1. Richard Schechner's performance theory

is based on:

(A) A model for a four concentric, overlapping discs with the largest and the least strictly defined, performance, at the bottom, drama, script, and finally theatre resting on top of each other.

(B) A model for a four concentric, overlapping discs with the largest and the least strictly defined, drama, at the bottom, performance, script, and finally theatre resting on top of each other.

(C) A model for a four concentric, overlapping discs with the largest and the least strictly defined, script, at the bottom, performance, drama, and finally theatre resting on top of each other.

(D) A model for a four concentric, overlapping discs with the largest and the least strictly defined, theatre, at the bottom, performance, drama, and finally script resting on top of each other.

2. Performance's independence from mass reproduction technologically, economically and linguistically, is its greatest strength is a written by which of the following critic:

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(A) Simon Shepherd

(B) Richard Schechner

(C) Peggy Phelan

(D) Irina O Rajewsky

3. What is the Theory of intermediality?

(A) The interconnectedness of the modern media of communication

(B) The interconnected of the modern civilisation

(C) The interconnectedness of human philosophies

(D) The interconnectedness of ideology

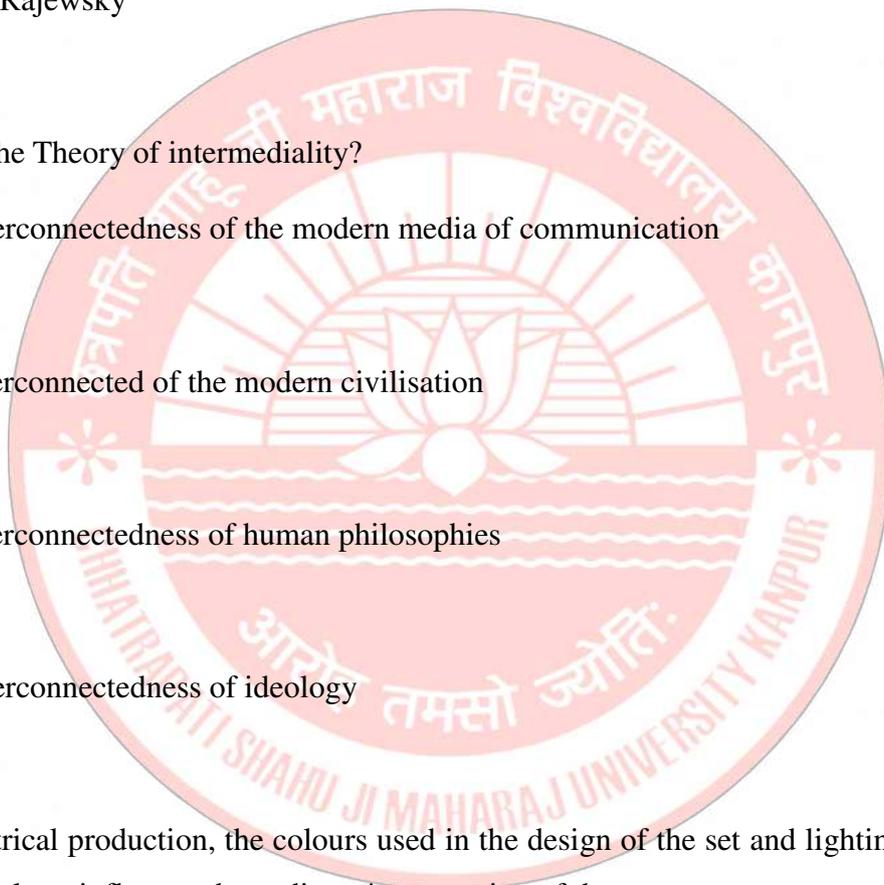
4. In a theatrical production, the colours used in the design of the set and lighting for a scene are most likely to influence the audience's perception of the :

(A) details of the storyline during the scene.

(B) importance of the scene in the overall plot.

(C) relationships between characters in the scene.

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(D) atmosphere that the scene is meant to convey.

5. How is drama different from poetry and prose?

(A) It isn't written down.

(B) It uses verse.

(C) It's meant to be performed

(D) It's more enjoyable.

6. 'Tiraskarini' is a Sanskrit word which denotes:

(A) Mask

(B) Movement

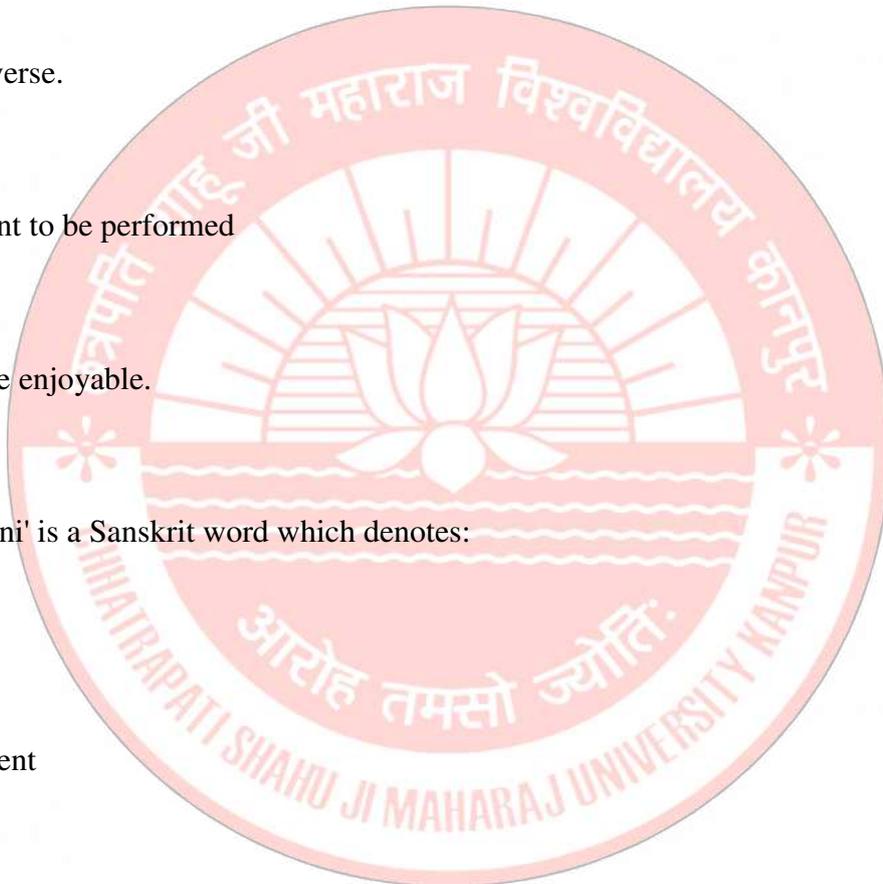
(C) Screen

(D) Ornament

7. The Chief Rasa of Bhana is:

(A) Sringara

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(B) Hasya

(C) Karuna

(D) Bibhatsa

8. Folk theatre usually depends upon:

(A) Well written text

(B) Vague ideas of the plot

(C) Improvisation and Spontaneity

(D) Method acting

9. Jatra is popular folk theatre from:

(A) West Bengal

(B) Odisha

(C) Assam

(D) Gujarat

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10. What is Tamasha ?

(A) A traditional form of Kannada Theatre

(B) A traditional form of Andhra Theatre

(C) A traditional form of Maharashtrian Theatre

(D) A traditional form of Hindi Theatre

11. Swang, is a popular folk dance-theatre form in:

(A) Rajasthan, Haryana, Uttar Pradesh

(B) Haryana, Rajasthan, Gujarat

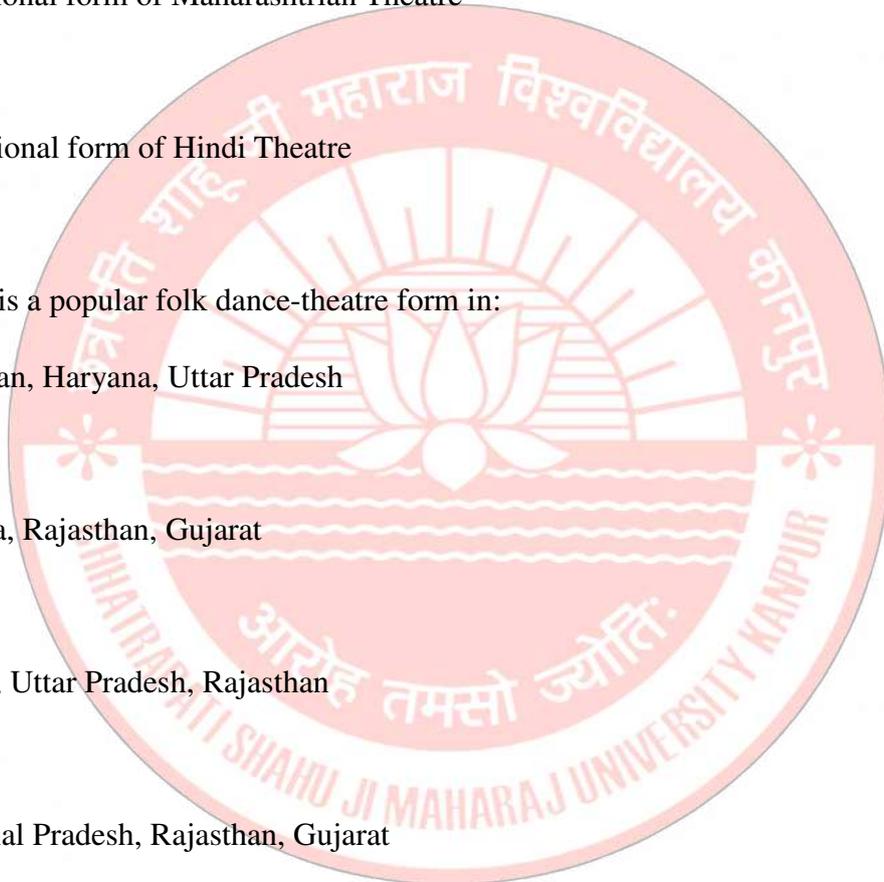
(C) Gujarat, Uttar Pradesh, Rajasthan

(D) Himachal Pradesh, Rajasthan, Gujarat

12. Krisnattam is a popular dance form of:

(A) Andhra Pradesh

(B) Karnataka



(C) Kerala

(D) Odisha

13. Mobile theatre is a popular form of theatre from:

(A) Uttar Pradesh

(B) Bihar

(C) West Bengal

(D) Assam

14. What is the full form of NSD?

(A) National Society of Drama

(B) National School of Drama

(C) National Scholars of Drama

(D) National Source of Drama

15. Sangeet Natak Akademi promotes:

(A) Music, dance and drama



(B) Indian drama cinema, dance and

(C) Drama, music and folklores

(D) Singing, dancing and acting

16. Shri Ran Centre for Performing Arts is:

(A) one of the best academic institutions in Delhi

(B) the best acting and theatre school in Delhi

(C) an institution Arts of Martial

(D) Sport Institution

17. Bhartendu Natya Akademi is situated in:

(A) New Delhi

(B) Kolkata

(C) Lucknow

(D) Hyderabad

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18. Who played the lead role in the film Haider?

(A) Amitabh Bachhan

(B) Shahrukh Khan

(C) Pankaj Kapur

(D) Shahid Kapur

19. Who translated Badal Sircar's drama Evam Inderjit from Bengali to English:

(A) Rituporno Ghosh

(B) Vikram Seth

(C) Girish Karnad

(D) Shobha De

20. Pather Panchali the film by Satyajee Ray introduced which leading Hindi film Actress:

(A) Sharmila Tagore

(B) Rakhee Gulzar

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(C) Madhuri Dixit

(D) Nargis

21. Midnight's Children by Salman Rushdie is a novel based on the socio- political scenario of which post-colonial country:

(A) South Africa

(B) Kenya

(C) India

(D) Jordan

22. Psycho by Alfred Hitchcock is a :

(A) War film

(B) Horror film

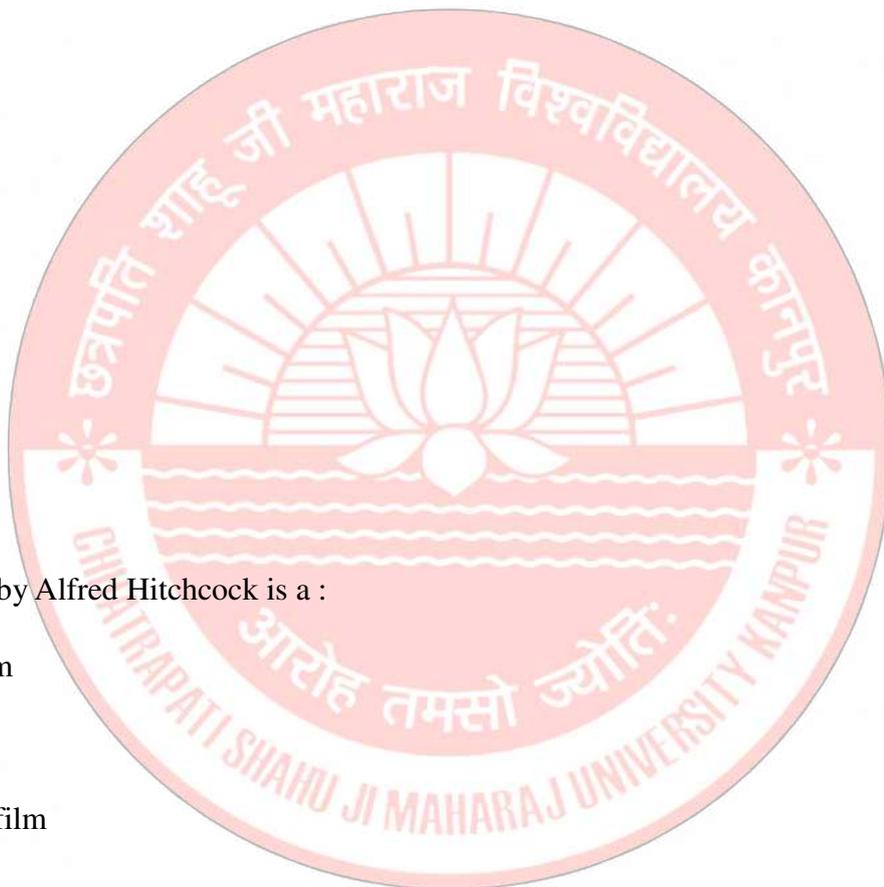
(C) Romantic movie

(D) Tragic film

23. The Caucasian Chalk Circle by Bertolt Brecht:

(A) is a Tragi-comedy

By Dr. Nishi Singh



(B) is a Romantic Comedy

(C) is a Sentimental Comedy

(D) is an Epic Theatre

24. Greek Word Diegesis means

(A) Commentary

(B) Sound

(C) Narration

(D) Atmosphere

25. Which word best defines genre?

(A) Category

(B) Type

(C) Kind

(D) All of the above



26. is the analysis and evaluation of films, individually and collectively.

(A) Film criticism

(B) Film direction

(C) Film concept

(D) Film acting

27. OSS stands for

(A) Over the Shoulder Scene

(B) Over the Shoulder Shot

(C) Over Shot Shoulder

(D) Over the Subject Shot



28. Non-Fiction Film means

(A) Artificial

(B) Dreams

(C) Reality

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(D) Imagination

29. The Jazz Singer film was released in the

(A) 1925

(B) 1926

(C) 1927

(D) 1928

30. Who developed the first workable motion picture camera?

(A) Matthew Brady

(B) Thomas Edison

(C) George Eastman

(D) William Dickson

31. The Lumiere brothers are known for

(A) creating a celluloid film that could capture movement

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(B) inventing a disk that would add sound to movies

(C) developing the first projector and first movie house

(D) shooting the first feature-length foreign movie shown in the U.S.

32. Most independent filmmakers rely on to get their films noticed and sold for distribution.

(A) movie theatre

(B) film festival

(C) as A an cinema

(D) Bollywood

33. Filmmaking is the process of making a from an initial story idea or commission, through scriptwriting, shooting, editing, directing distribution to an audience. and

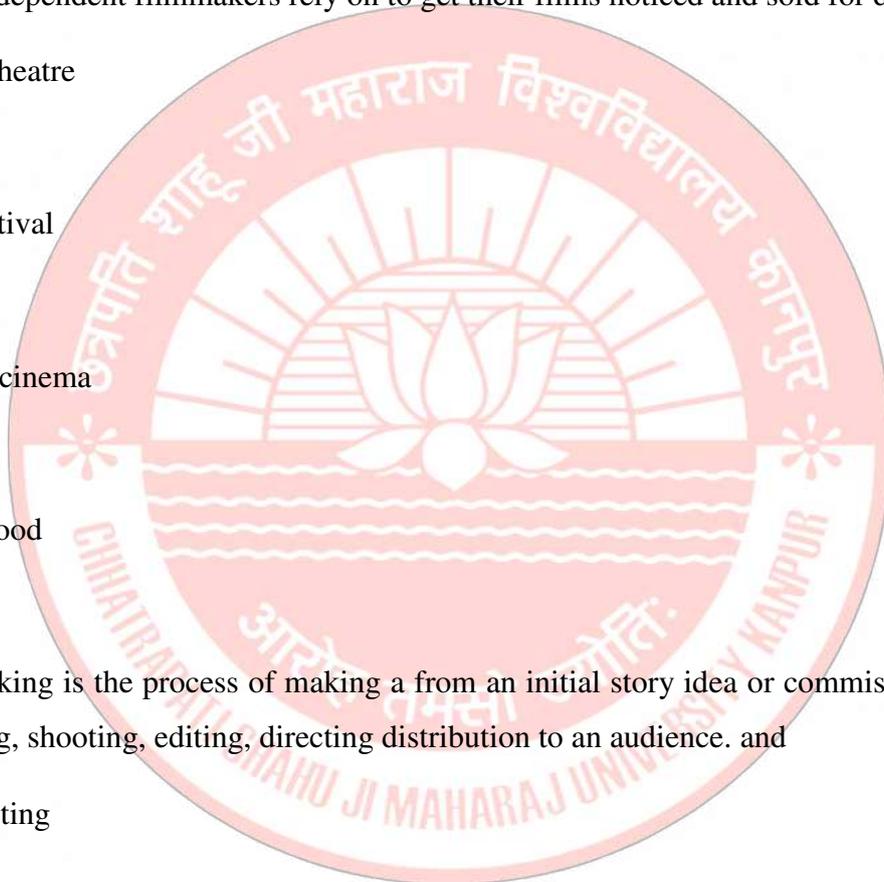
(A) film editing

(B) film

(C) movie theatre

(D) independent film

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34. Prior to cutting, the editor and director will have seen and/or discussed shooting progresses.

(A) dailies

(B) film

(C) telecine

(D) filmmaking

35. Eisenstein regarded montage as a means of creating meaning.

(A) philosophy

(B) Marxism

(C) dialectic

(D) dialectical materialism



36. is a broadcast news industry description of television producers, reporters and editors making use of electronic video and audio technologies for gathering and presenting news.

(A) Electronic News-Gathering

(B) Electric News Gathering

(C) English News Gathering

(D) None of the above

37. What is the relationship between romantic comedy and social class?

(A) In romantic comedy, there is no difference between the social classes.

(B) Comedies segregate classes by only featuring one class in any one film.

(C) Classes are ultimately divided by the end of a romantic comedy.

(D) Classes are ultimately united by the end of a romantic comedy.

38. What form of comedy do Charlie Chaplin and Buster Keaton share ?

(A) Screwball comedy

(B) Romantic comedy

(C) Slapstick comedy

(D) Their styles were so different that they cannot be compared.

39. Unlike Chaplin and Keaton, this silent- era comic usually played middle class characters

(A) John Barrymore

(B) George Burns

(C) John Chapin

(D) Harold Lloyd

40. How is screwball comedy different from romantic comedy?

(A) It doesn't center on a romantic relationship.

(B) It combines high and low humor in a single film.

(C) Screwball comedies were only made in color.

(D) They don't differ at all.

41. Which of the following contributed to the strict censorship codes of the late 1930s that shaped screwball comedies?

(A) Pressure from the Catholic Church

(B) Government regulation

(C) Both were factors

(D) Neither were factors

42. What separates war films from most other film genres ?

(A) They are not made in the studio setting.

(B) They are not made within the studio system.

(C) They break some of the moral codes that dominate other genres.

(D) They are not as profitable.

43. Which of the following is more likely to be the hero of a war film?

(A) A civilian

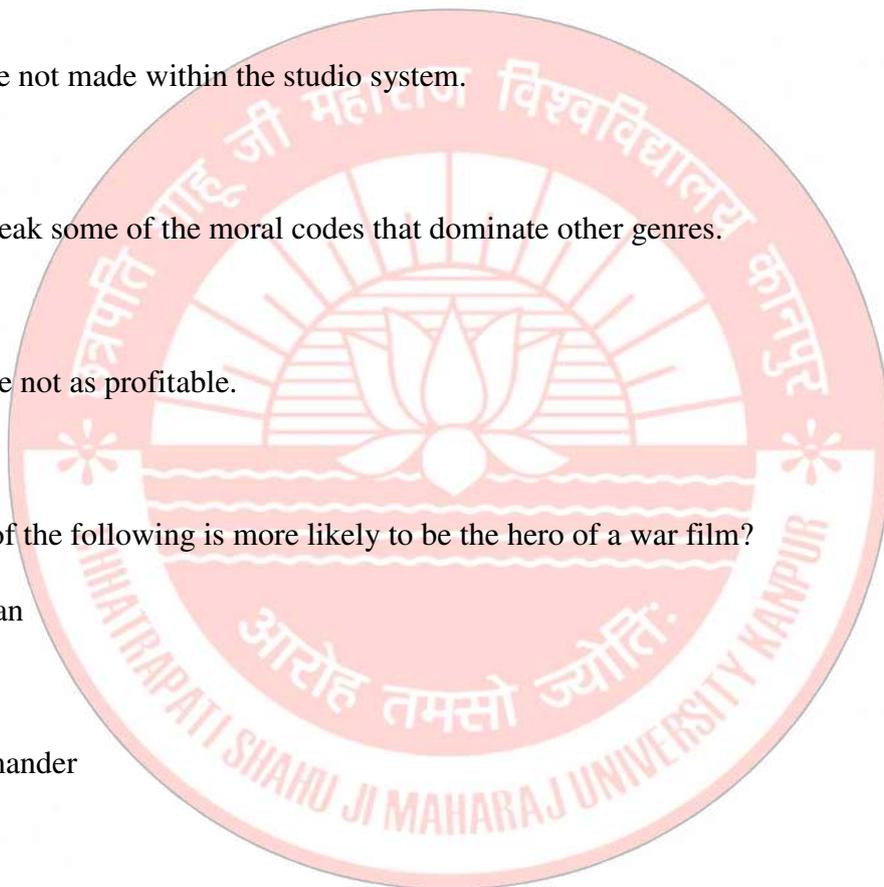
(B) A commander

(C) A combat grunt

(D) The platoon

44. The term theatre derived from which word:

(A) Threatron



(B) Theatron

(C) Threatingon

(D) Throtitleon

45. Which of the following is the most famous and ancient book of drama in India?

(A) Natyamandap

(B) Karpoor Manjari

(C) Natyashastra of Bharata Muni Lord Brahma

(D) None of the above

46. Which of the following is not type of Natyamandap according to the Bharata Muni?

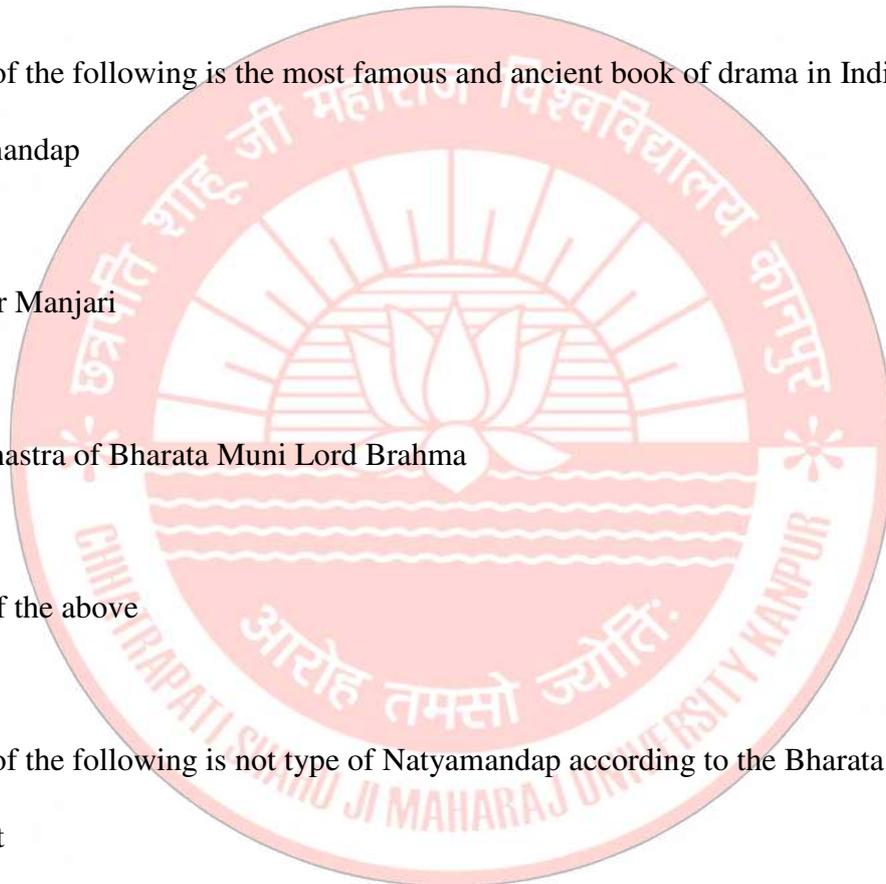
(A) Vikrisht

(B) Chaturasra

(C) Trayashra

(D) Vikramorvsaiyam

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47. Who among the following established 'Hindi Theatre' at Kolkata ?

(A) Prasanna Kumar Thakur

(B) Bhartendu Harishchandra

(C) Habib Tanvir

(D) Balraj Sahni

48. Which of the following dramatic devices is being used when a character speaks a long series of inner thoughts to themselves?

(A) Soliloquy

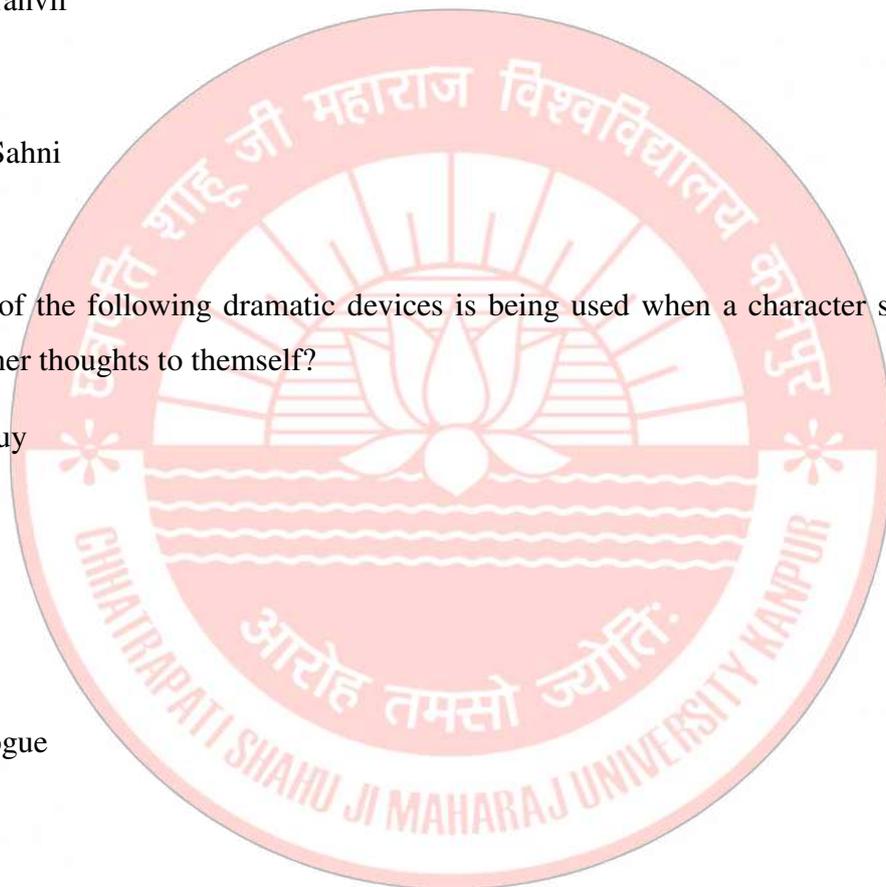
(B) Lament

(C) Monologue

(D) Aside

49. Which of the following best describes the literary style of comedic drama that originated with the commedia dell'arte of Italy?

(A) A plot outline that uses stock characters, set speeches, asides, and amusing routines to frame a simple story of forbidden love.



(B) A dialogue-rich drama that employs puns, paradoxes, and ironies to poke fun at the accepted social standards of the day.

(C) An intricate, fully scripted play- within-a-play involving mistaken motives and misunderstandings between characters in both plays.

(D) A satirical treatment that often ends with the notion that harmony is based on money rather than nobler concepts such as honesty or love.

50. The philosophical approach to theatre by Bertholt Brecht is best characterized in which of the following ways?

(A) Establishing an illusion of reality by depicting scenes from everyday life.

(B) Focusing on the journey of a protagonist searching for emotional purpose.

(C) Creating an emotional distance between the characters audience. and

(D) Incorporating disjointed dialogue and an absurd non-linear plot.

51. Dramatic irony is used by playwrights for primarily which of the following reasons?

(A) Creating a resolution of conflict that is different than might be expected.

(B) Providing the audience with information that will affect a character before the character realizes it.

(C) Including a humorous comment in an otherwise emotionally charged scene.

(D) Establishing context and

backstories about characters that

inform their respective motivations.

52. Which of the following stage properties is most likely to be considered a set dressing?

(A) A painted backdrop

(B) A hat worn by an actor as part of the actor's costume

(C) A window curtain

(D) A handkerchief discarded on stage by an actor

53. An actor portraying a typical matriarch in a late Victorian comedy would most likely move primarily with which of the following types of movement energy ?

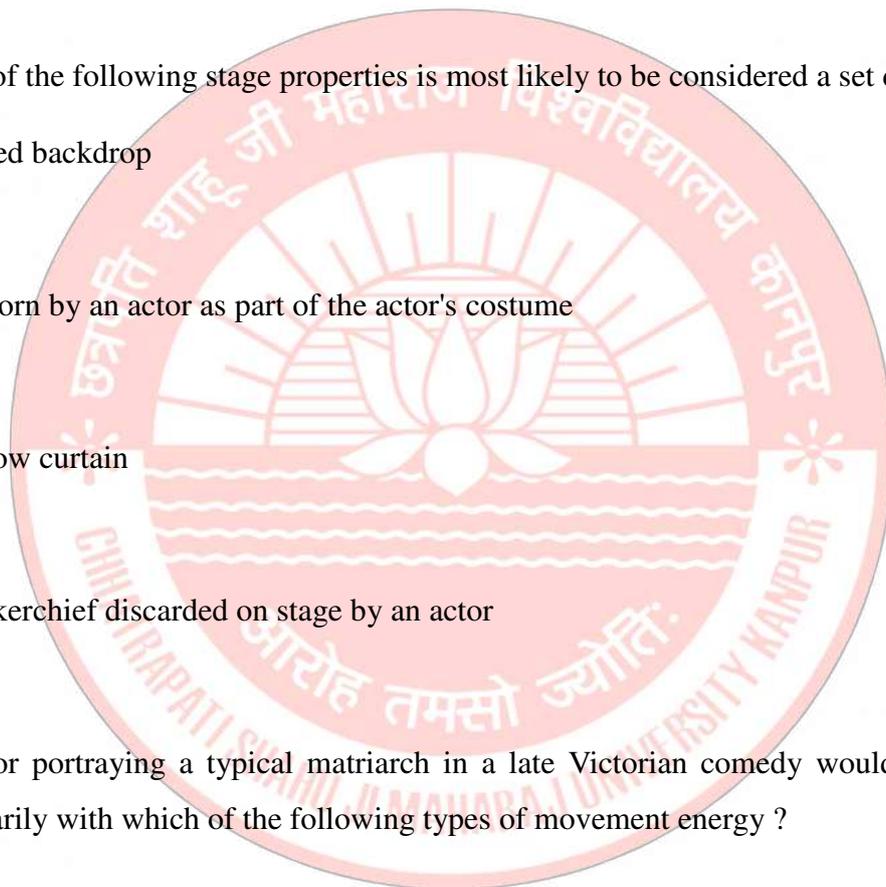
(A) Light

(B) Smooth

(C) Percussive

(D) Controlled

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54. Who coined auteur theory?

(A) Andrew George Sarris

(B) André Bazin

(C) Alexandre Astruc

(D) Satyajit Ray

55. Among the below mentioned films which one is an auteur film?

(A) Titanic

(B) Pulp Fiction

(C) Vertigo

(D) The Dark Knight



56. Who considered film adaptations as a dialogic process?

(A) James Agee

(B) Robert Stam

(C) Hollis Alpert

(D) David Ansen

57. What among the following is a feature of a screen play ?

(A) Effective Dialoguing

(B) Handful of locations

(C) Have large-scale stories, set in many locations.

(D) Fewer characters

58. What is a theatre version of a 'screen play'?

(A) Playscript

(B) Story

(C) Plot

(D) Theatre

59. One as: can define film adaptation

(A) Informal and interpersonal as it is formal and intertextual



(B) Formal and interpersonal

(C) Formal and intertextual

(D) None of the above

60. Adaptation is a process of:

(A) Seeing and interpreting

(B) Creation and reception

(C) Reception and deliverance

(D) Creation and motivation

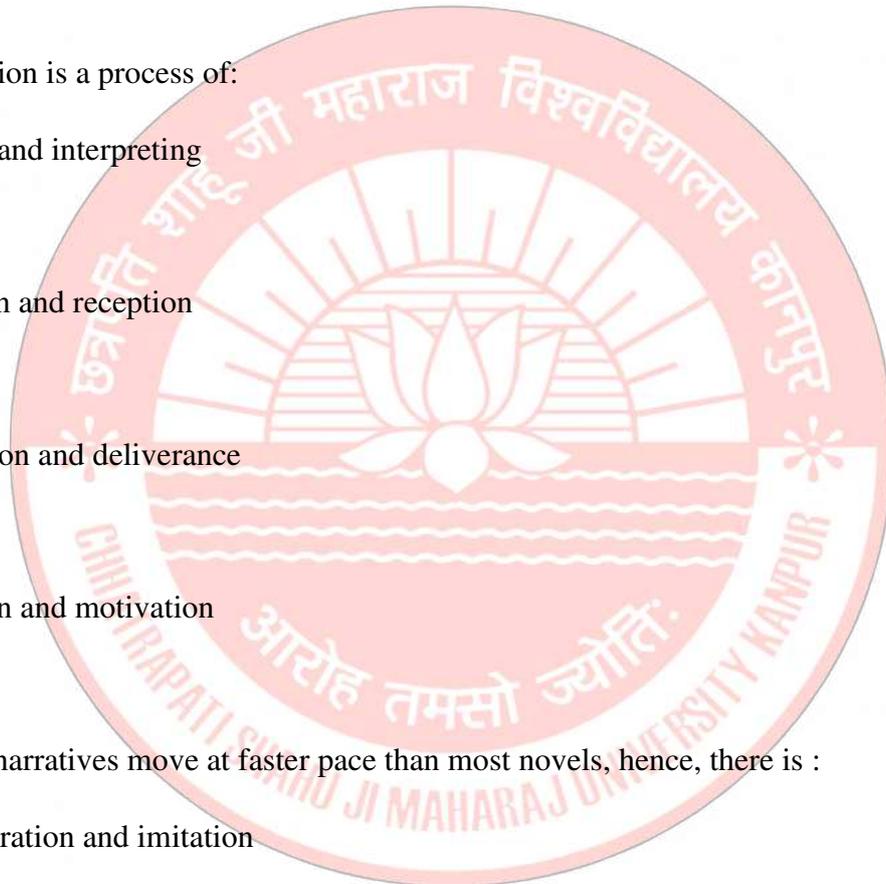
61. Screen narratives move at faster pace than most novels, hence, there is :

(A) incorporation and imitation

(B) condensation and editing

(C) rewriting and modification

(D) condensation, incorporation and modification

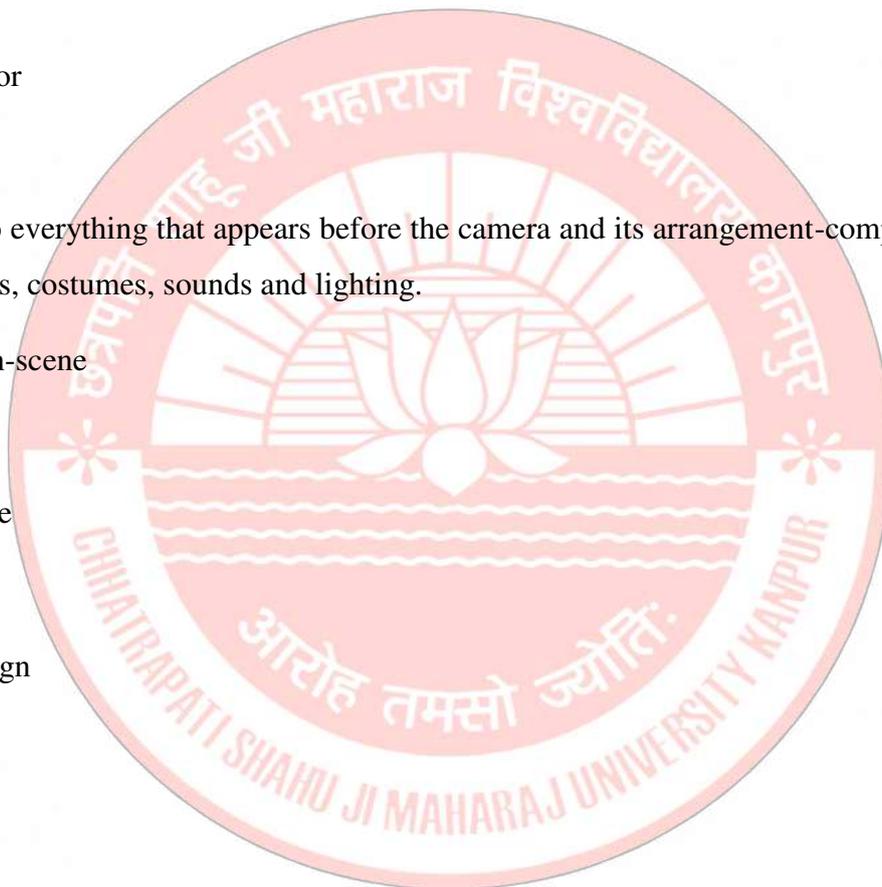


62. In film adaptation who controls the script length:

- (A) the actor
- (B) the producer
- (C) the adapter
- (D) the editor

63. refers to everything that appears before the camera and its arrangement—composition, sets, props, actors, costumes, sounds and lighting.

- (A) Mise-en-scene
- (B) Montage
- (C) Set design
- (D) Music



64. can be used to amplify character emotion or the dominant mood that has physical, social, psychological, emotional, economic, and cultural significance in film.

- (A) Composition
- (B) Set design

(C) Lighting

(D) Music

65. refers to having an equal distribution of light, colour, and objects and/or figures in a shot.

(A) Shot

(B) Lighting

(C) Composition

(D) Voiceover

66. A is an uninterrupted shot in a film which lasts much longer than the conventional editing pace, either of the film itself or of films in general, usually lasting several minutes.

(A) Shallow focus

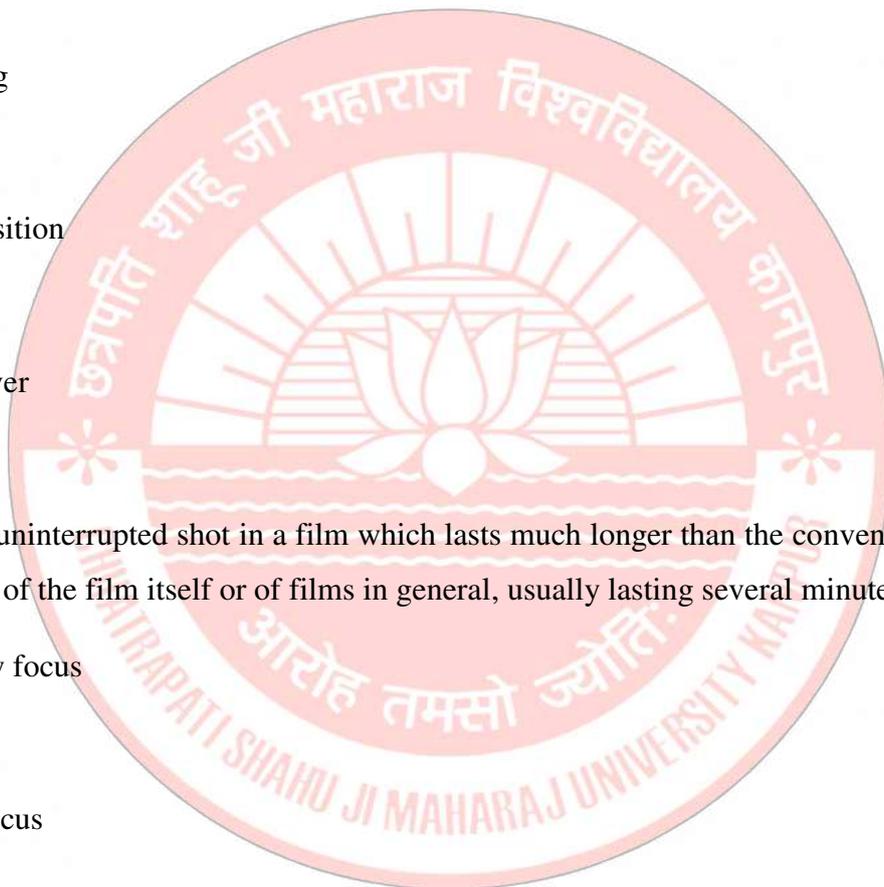
(B) Deep focus

(C) Long take

(D) None of the above

67. is a photographic and cinematographic technique using a large depth of field.

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(A) Long focus

(B) Deep focus

(C) Shallow focus

(D) None of the above

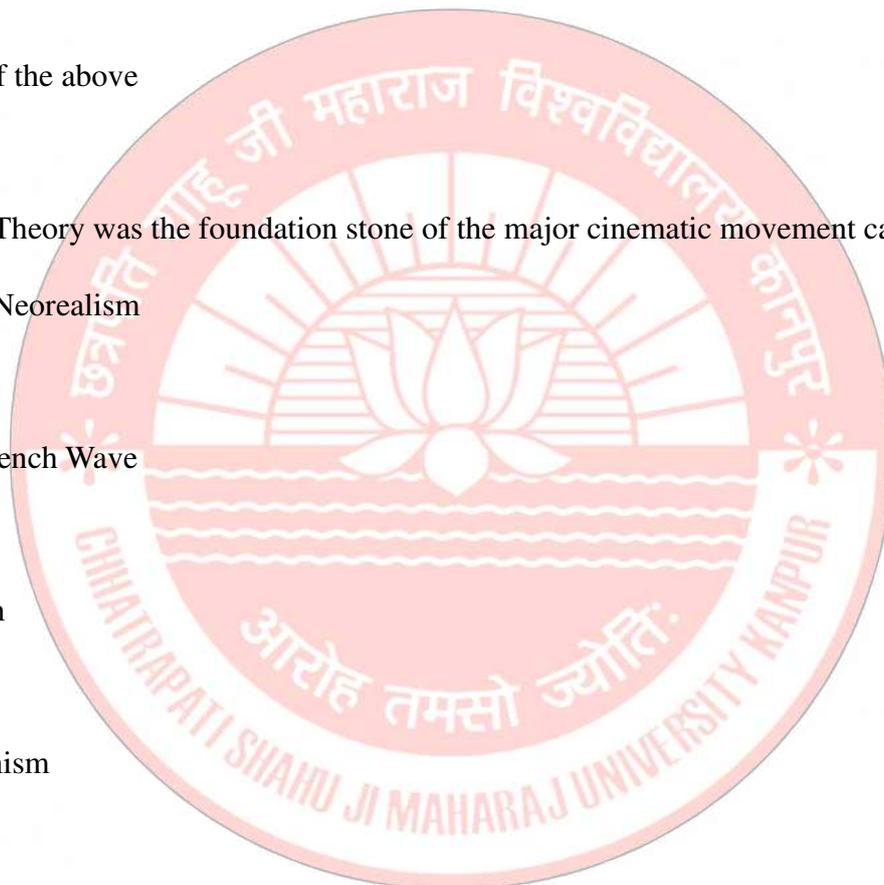
68. Auteur Theory was the foundation stone of the major cinematic movement called

(A) Italian Neorealism

(B) New French Wave

(C) Realism

(D) Modernism



69. What is cause of the development of Film Theory?

(A) Developed to explain the nature of motion pictures and how they produce emotional and mental effects on the audience.

(B) Developed to explain making of films

(C) Developed to know the film industry

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(D) Developed to acknowledge film as an art form

70. This was a revolutionary movement that inspired filmmakers and audiences across the world to replace the traditional cinematic system.

(A) Silent Era

(B) Classical Hollywood Cinema

(C) Italian Neorealism

(D) French New Wave

71. Who is known as the father of the Indian talkie film ?

(A) Ardeshi Irani

(B) Dadasaheb Phalke

(C) Hiran Sen

(D) Satyajit Ray

72. Literally means 'dark film' in French.

(A) Film Noir



(B) Horror films

(C) Mythological films

(D) Thrillers

73. movies are dialogue centric, where the story takes the centre stage and all other technological aspects of film making are ignored.

(A) Realistic

(B) Musical

(C) Melodramatic

(D) Thriller

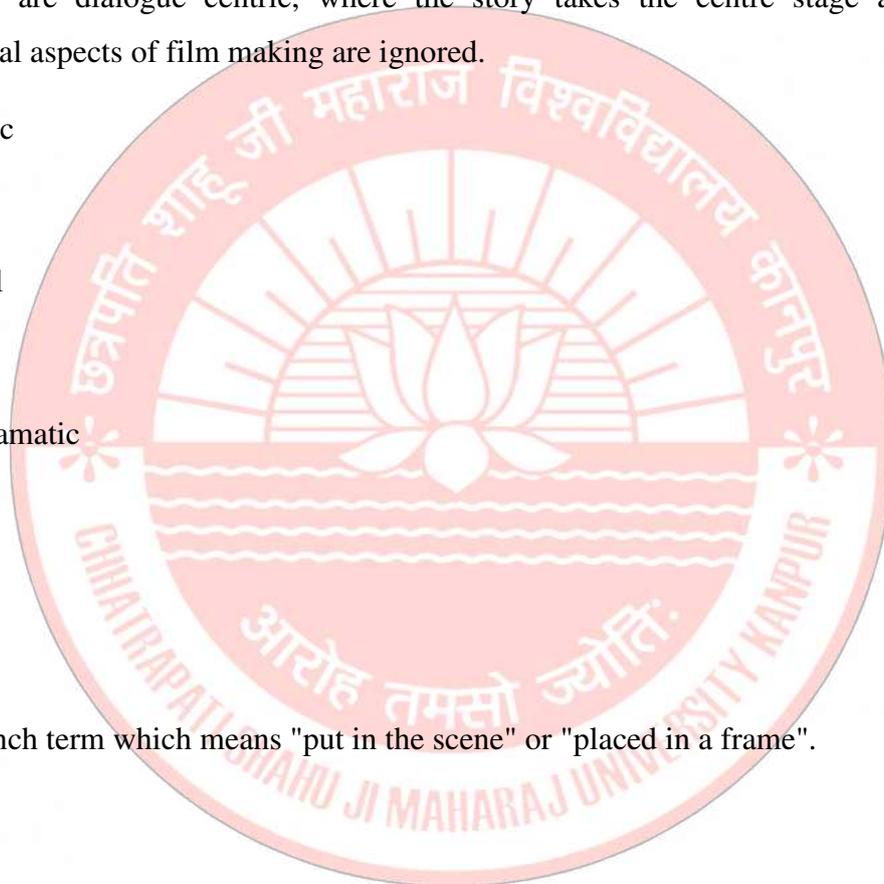
74. is a French term which means "put in the scene" or "placed in a frame".

(A) Setting

(B) Lighting

(C) Mise-en-scene

(D) Sound



75. Whose theories offered an alternative to the montage theory proposed by the Soviet filmmakers of the 1920s?

(A) Gilbert Herman

(B) Bill Nicholas

(C) Laura Mulvey

(D) Andre Bazin

76. How do film makers use signs?

(A) Film images are signs.

(B) Film dialogues are signs.

(C) Films music are signs.

(D) All of the above



77. How does semiotic analysis make films available for ideological critique?

(A) Semiotic theory analysis the scenes in a film.

(B) Semiotic analysis focuses on different aspects of film which makes it easier and clearer to critique it.

(C) Semiotic theory criticizes the actors.

(D) Semiotic theory looks into the storyline of the film.

78. Among the following critics who can be considered as the primary source of Psychoanalytic Film Theory:

(A) Sigmund Freud

(B) Slavoj Žižek

(C) Jacques Lacan

(D) Joan Copjec



79. When spectators choose films that present underlying conflicts (for example, good vs. bad), they unconsciously seek ways to project:

(A) Their day dreams

(B) Their wish-fulfillment

(C) Their aims in life

(D) Their love affairs

80. What is psychoanalysis?

(A) A purely historical artifact

(B) A therapeutic approach and theoretical outlook

(C) A sceptical view of contemporary psychology

(D) An eclectic approach to the field of psychology

81. Feminist film studies, or 'gendered film studies', is intended:

(A) To raise a revolt against men

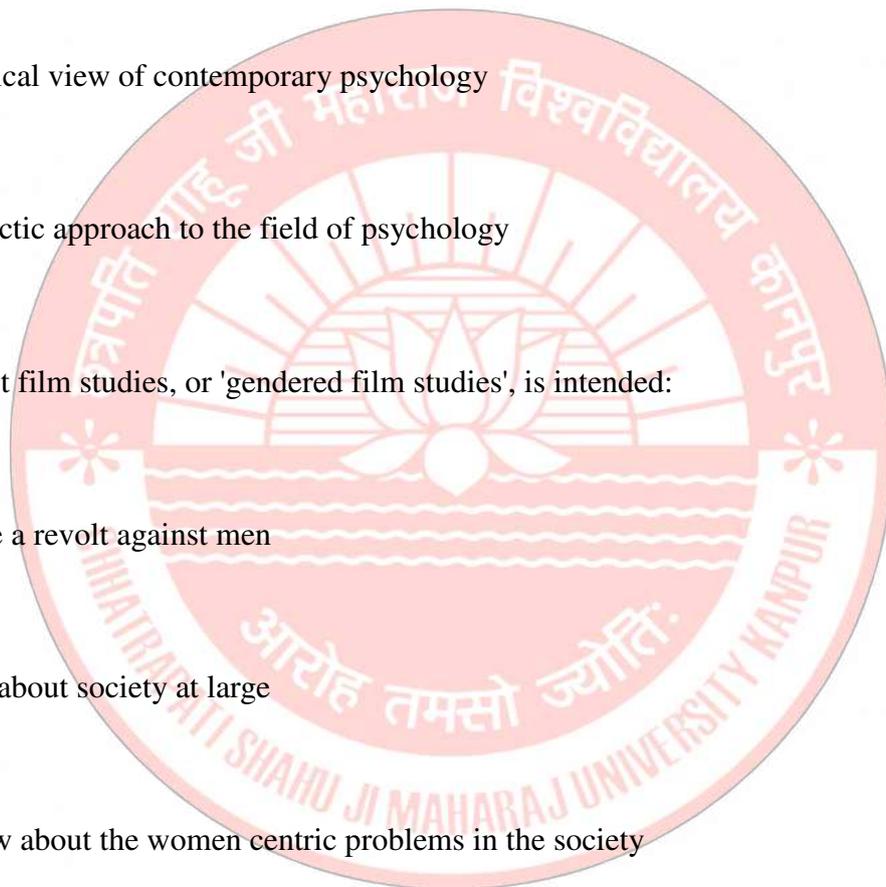
(B) To talk about society at large

(C) To know about the women centric problems in the society

(D) To explore the ways in which women (and men) are represented by visual media, and film in particular.

82. Laura Mulvey believes that cinema reflects society therefore :

(A) Cinema reflects society a patriarchal



(B) Cinema shows women only as a mild creature

(C) Cinema laughs at feministic traits

(D) All of the above

83. Feministic film theory believes that:

(A) Female characters are bold and beautiful

(B) Female characters are dominating

(C) Female characters are passive and powerless

(D) Female characters are characterless

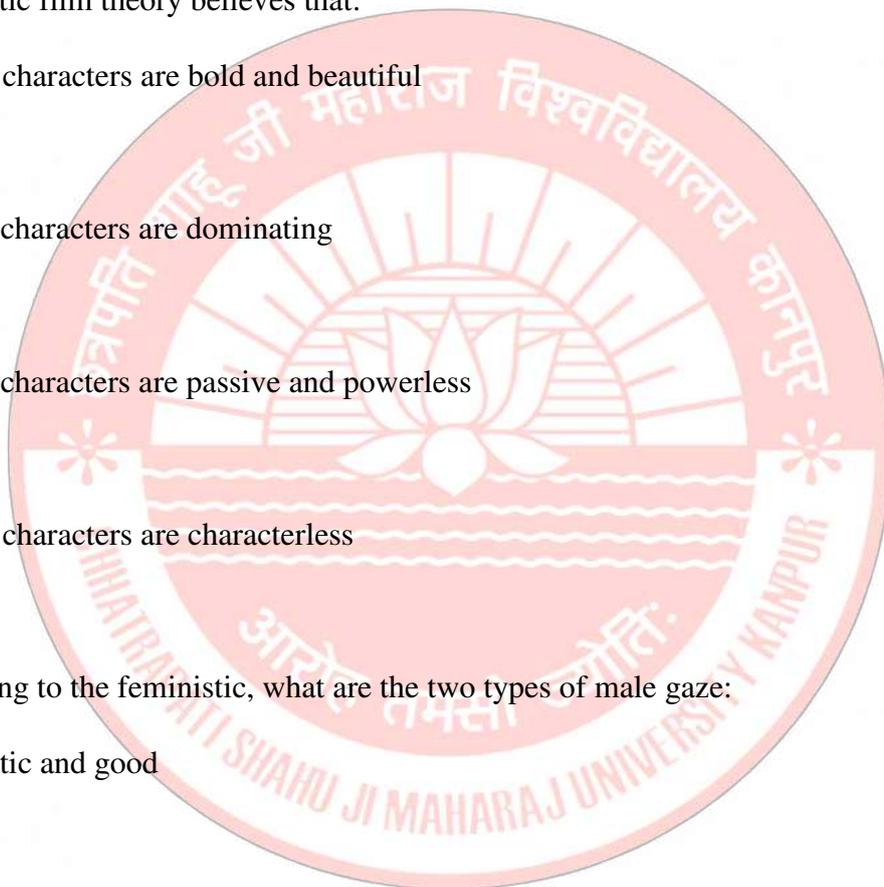
84. According to the feministic, what are the two types of male gaze:

(A) Fetishistic and good

(B) Voyeuristic and fetishistic

(C) Simple and friendly

(D) Paternal and fetishistic



85. In film adaptations two genres are mixed and matched to reach :

(A) as many different audiences (as many of the so-called four quadrants) as is possible with a single film

(B) to understand the written narrative in a better way

(C) to make a better version of the story

(D) to create confusion between the two genres

86. An adaptation is not only an invitation to experience a work anew in a different textual and/or medial framework but:

(A) it is a different experience

(B) it is also an experience unto itself

(C) it is a simpler experience of understanding a narrative

(D) it creates a world different from the actual narrative

87. Among the following statements which one is true about Film Adaptations:

(A) Adaption shows a different angle of the same storyline.

(B) Adaptation is the perspective of the film director's understanding of the actual story.'

(C) Adaptation is not only a distinct type of intertextuality but a distinct type of reception as well.

(D) Adaptation adopts a very simple method of narrating an intricate plot.

88. The success of a Film Adaptation lies both in its conception and its perception.

(A) in the eyes of its beholders

(B) in the eyes of its actors

(C) in the eyes of its producers

(D) in the eyes of its directors

89. The influential French journal which brought directors into the spotlight was called

(A) Breathless

(B) Cahiers du Cinema

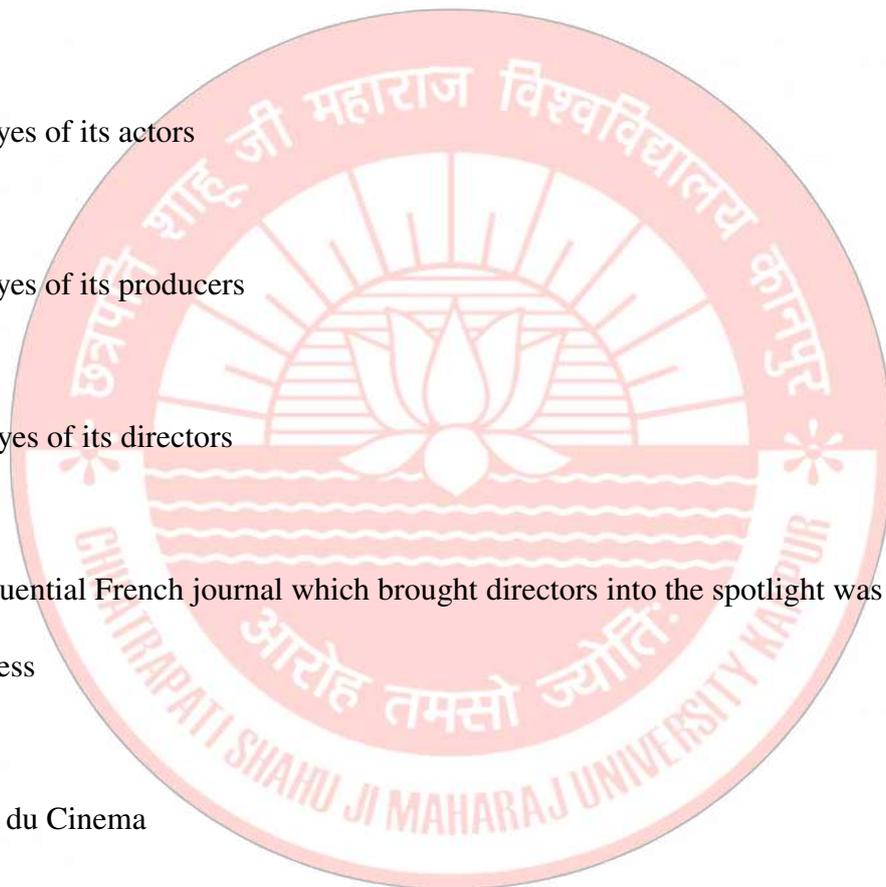
(C) Cinematheque

(D) Film Forum

90. Which type/sub-genre dominated westerns throughout their box office reign?

(A) Cowboys vs. Indians

By Dr. Nishi Singh



(B) Culture vs. nature

(C) The noble savage

(D) None of the above

91. Where did film westerns get their start?

(A) Dime novels

(B) European film classics

(C) History books

(D) News reels

92. What is a panning?

(A) A heavy tripod

(B) A camera mover

(C) A remote flash

(D) A camera case



93. Which of the following is NOT a major film festival?

(A) Karlovy Vary Film Festival

(B) Cannes Film Festival

(C) London Film Festival

(D) Venice Film Festival

94. Which approach rate film for its entertainment value:

(A) Feministic approach

(B) Humanistic approach

(C) Journalistic Approach.

(D) Gender approach



95. Which approach gives importance to Film's aesthetic appeal?

(A) Ideological approach

(B) Auteuristic approach

(C) Historical approach

(D) Humanistic approach

96. Genre approach concentrates itself with:

(A) Movies belonging to the entire oeuvre of the auteur

(B) Movies belonging to a particular genre

(C) The movies that are newly released

(D) Any movies

97. The reflection of the cultural milieu in a film have a:

(A) Humanistic approach

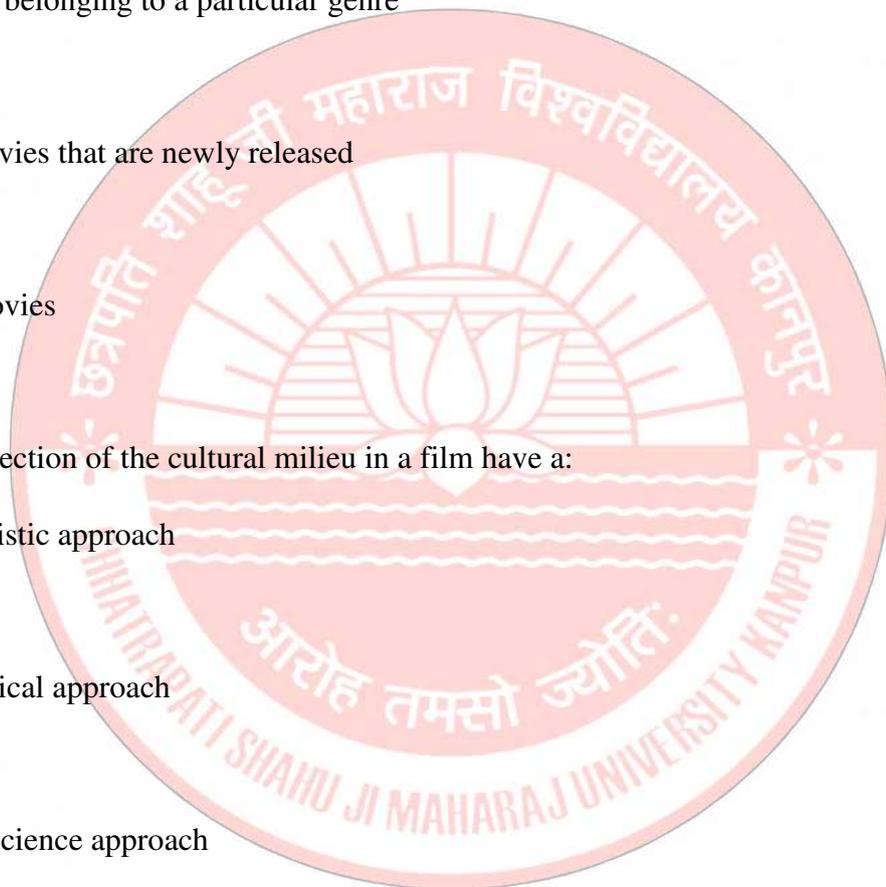
(B) Ideological approach

(C) Social science approach

(D) Feministic approach

98. Historical approach concerns itself with:

(A) The conceptualization of the story



(B) Contextualization and analysis of the film based on its historicity

(C) The importance of the narrator

(D) The contemporary issues

99. Analysis of the properties of the film is the concern of the :

(A) Ideological Approach

(B) Humanistic Approach

(C) Feministic Approach

(D) Social Science Approach

100. Performance studies is:

(A) An art practice that is influenced by historical facts.

(B) An art that focuses on study of acting.

(C) An interdisciplinary academic field that teaches the development of performance skills and uses performance as a lens and a tool to study the world.

(D) An art form that guides how to give stage performances.

