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BRAINWARE UNIVERSITY

Term End Examination 2024-2025
Programme – B.Sc.(AM)-Hons-2023
Course Name – Indian Theatre
Course Code - BAM40202
(Semester IV)

Full Marks : 60

Time : 2:30 Hours

[The figure in the margin indicates full marks. Candidates are required to give their answers in their own words as far as practicable.]

Group-A

(Multiple Choice Type Question)

1 x 15=15

1. Choose the correct alternative from the following :

- (i) Choose the correct definition of subtext in script analysis.
 - a) The literal dialogue
 - b) The underlying meaning behind dialogue
 - c) The stage directions
 - d) The script's setting
- (ii) Find the key characteristic of Brecht's Epic Theatre.
 - a) Emotional realism
 - b) Alienation effect
 - c) Method acting
 - d) Expressionism
- (iii) Label the primary elements of a well-structured script.
 - a) Story, Plot, Character
 - b) Setting, Music, Dance
 - c) Improvisation, Blocking, Lighting
 - d) None of the above
- (iv) Name the ancient Indian text that serves as a foundation for theatre.
 - a) Bhagavad Gita
 - b) Natya Shastra
 - c) Manusmriti
 - d) Arthashastra
- (v) Relate the importance of non-verbal communication in performance.
 - a) It sets the background score
 - b) It enhances textual dialogue
 - c) It conveys emotions and intentions beyond words
 - d) It is only used in silent films
- (vi) Tell the significance of stage geography in blocking scenes.
 - a) It helps in storytelling and character positioning
 - b) It only applies to film acting
 - c) It has no impact on audience engagement
 - d) It is used only for lighting design
- (vii) When did Brecht introduce the concept of Epic Theatre?
 - a) Early 18th century
 - b) Early 20th century
 - c) Late 19th century
 - d) Mid-21st century
- (viii) Where does the concept of 'Fourth Wall' originate?
 - a) Classical Greek Theatre
 - b) Medieval Theatre

- c) 19th Century Realism
- (ix) Select the purpose of using symbolism in theatre.
- a) To create deeper meaning beyond the literal
b) To replace dialogue completely
c) To make the play more visually appealing
d) To shorten the performance duration
- (x) Choose the playwright of Winkle Twinkle.
- a) Utpal Dutt
b) Bratya Basu
c) Badal Sircar
d) Habib Tanvir
- (xi) Omit the incorrect feature of folk theatre.
- a) Spontaneity
b) Improvised dialogues
c) Fixed script
d) Audience interaction
- (xii) Recall the main function of stagecraft.
- a) Enhancing realism in theatre
b) Only for decoration
c) Increasing audience confusion
d) Used only in musicals
- (xiii) Select the primary feature of Brechtian theatre seen in Winkle Twinkle.
- a) Alienation Effect
b) Realism
c) Surrealism
d) Improvisation
- (xiv) When did Habib Tanvir create Charan Das Chor?
- a) 1970
b) 1975
c) 1980
d) 1985
- (xv) Relate Stanislavski's method to modern acting styles.
- a) It influences naturalistic performance
b) It is only used in musicals
c) It eliminates improvisation
d) It focuses only on gestures

Group-B

(Short Answer Type Questions)

3 x 5=15

2. Define subtext in the context of advanced script analysis. (3)
3. Illustrate how Brechtian techniques can be used in a performance. (3)
4. Show how an actor's understanding of rhetoric can influence their interpretation of a script. (3)
5. Assess the role of rhetoric in character development. (3)
6. Identify three script elements, beyond dialogue, that are crucial for advanced script analysis. (3)

OR

List three aspects of character psychology that actors should explore when building a character. (3)

Group-C

(Long Answer Type Questions)

5 x 6=30

7. Infer how immediate audience feedback might influence a live performance. (5)
8. Outline the essential components of a theatrical script and their importance. (5)
9. Summarize the evolution of Indian theatre from its traditional roots to contemporary practices. (5)
10. List the structural elements of Winkle Twinkle and analyze their effect on storytelling. (5)
11. Which stylistic elements make Charan Das Chor a unique political play, and how do they enhance its message? (5)
12. Tell how improvisation plays a role in enhancing the authenticity of Bengal's folk theatre. (5)

OR

When did folk theatre in Bengal transition from rural traditions to urban stage productions, and what factors contributed to this change? (5)