



BRAINWARE UNIVERSITY

Term End Examination 2025-2026
Programme – B.Sc.(MSJ)-Hons-2024
Course Name – Indian Theatre
Course Code - BMJ40205
(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) Interpret symbolism in a script as part of:
 - a) Technical rehearsal
 - b) Script analysis
 - c) Costume design
 - d) Lighting planning
- (ii) Manipulate vocal tone to express:
 - a) Emotional depth
 - b) Set realism
 - c) Costume design
 - d) Stage blocking
- (iii) Prepare emotionally for a role by focusing on:
 - a) Character psychology
 - b) Costume sourcing
 - c) Lighting plan
 - d) Set construction
- (iv) Sketch emotional progression through:
 - a) Scene beats
 - b) Costume layers
 - c) Lighting cues
 - d) Set changes
- (v) Demonstrate advanced acting skills by integrating:
 - a) Psychology and improvisation
 - b) Sound and light
 - c) Costume and set
 - d) Props and décor
- (vi) Discuss the role of directing exercises in stagecraft training. They primarily develop:
 - a) Performer discipline
 - b) Spatial awareness
 - c) Costume coordination
 - d) Script writing
- (vii) Extend stage movement techniques to improve:
 - a) Expressive storytelling
 - b) Costume realism
 - c) Lighting contrast
 - d) Set durability
- (viii) Locate the actor's focal point in arena staging. It is determined by:
 - a) Audience arrangement
 - b) Costume colour
 - c) Lighting angle
 - d) Script length

- (ix) Review the purpose of directing exercises in stagecraft. They primarily support:
- a) Spatial storytelling
 - b) Script adaptation
 - c) Costume design
 - d) Lighting cues
- (x) Select the acting style best suited for social critique.
- a) Stanislavski
 - b) Brecht
 - c) Naturalism
 - d) Realism
- (xi) Apply creative planning skills to initiate a theatrical project by focusing first on:
- a) Concept development
 - b) Costume sourcing
 - c) Lighting setup
 - d) Sound mixing
- (xii) Discover innovative performance ideas during the process of:
- a) Conceptualization
 - b) Stage booking
 - c) Costume storage
 - d) Sound testing
- (xiii) Manipulate stage elements creatively to support:
- a) Thematic expression
 - b) Hall capacity
 - c) Ticket control
 - d) Stage safety
- (xiv) Prepare a production schedule mainly to manage:
- a) Project workflow
 - b) Costume colour
 - c) Lighting angle
 - d) Audience movement
- (xv) Sketch an initial design plan for a theatrical project to visualize:
- a) Concept execution
 - b) Hall dimensions
 - c) Seating rows
 - d) Entry gates

Group-B

(Short Answer Type Questions)

3 x 5=15

2. Compute the importance of subtext in interpreting a dramatic scene. (3)
3. Illustrate how symbolism supports thematic analysis in a script. (3)
4. Defend the use of non-traditional staging in modern theatre productions. (3)
5. Identify the acting style associated with psychological realism. (3)
6. Summarize the key characteristics of Nautanki, Tamasha, and Bhavai. (3)

OR

- Synthesize the role of Indian playwrights and directors in shaping modern Indian theatre. (3)

Group-C

(Long Answer Type Questions)

5 x 6=30

7. Explain how a theatrical concept can change during the rehearsal process without losing artistic coherence. (5)
8. Evaluate the role of lighting and sound integration in enhancing a Creative Expression Project. (5)
9. Write an extended note on the integration of script analysis and performance practice in advanced acting. (5)
10. Differentiate between expressive movement and decorative movement in stage performance. (5)
11. Relate makeup psychology to character transformation on stage. (5)
12. Summarize the importance of integrated design in contemporary theatre. (5)

OR

- Analyze the role of lighting design in shaping psychological interpretation of characters. (5)
