

Kala Academy, Goa's College of Theatre Arts
Third Year Bachelor of Performing Arts
Fifth Semester – January 2021
Drama and History of Theatre 3A (BPAT-501)



Date: 11/01/2021

Figures to the right indicate full marks

Time : 10 am to 12 noon

Total Marks : 40

Q. 1. Fill in the blanks

(8)

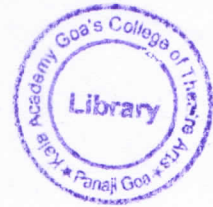
- a) The Musical play 'Matsyagandha' was first produced by _____
- b) The popular play 'To Mi Navhech' was written by _____
- c) The play 'Ghashiram Kotwal' was first directed by _____
- d) G. B. Deval's 'Zunzarrao' by was the translation of the play _____
- e) The full name of the famous tiatrist Prince Jacob is _____
- f) The famous play 'Gela Madhav Kunikade' was directed by _____
- g) 'Little Theatre' a children drama group was founded by _____
- h) Sulbha Deshpande acted as _____ in the play Shantata Court Chalu Ahe

Q. 4. Write in detail

- a) The contribution of 'Mast Dattaram' to Marathi Theatre since 1960. (8)
- b) Chhabildas movement by Avishkar, Mumbai. (8)
- c) Marathi Theatre since 1960 outside Maharashtra. (8)
- d) Modern Konkani Theatre influenced by Konkani Drama competition. (8)

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**Kala Academy Goa's
College of Theatre Arts
First Year Bachelor of Performing Arts
Fifth Semester – January 2021**



**Date: 12/01/2021 BPAT-502 Dramatic Texts 40 Mks.
Time: 10 am – 12 noon**

Answer any Four Questions

- Q. 1 What is 'Melodrama'? Explain with examples. 10mks.
- Q. 2 Take a play for example – and define 'Tragedy'. 10mks.
- Q. 3 Discuss different types of 'Comedy'. 10mks.
- Q.4 Write a note on 'Indian Dance Dramas'. 10mks.
- Q.5 Write short note on 10mks.
- (a) Force
- (b) Important Tragedy Playwrights
- Q.6 Write short notes on 10mks.
- (a) Dance Drama in 'Western Theatre'.
- (b) Romeo-Juliet (Tragedy / Melodrama / Comedy)

THE END

Kala Academy Goa's College of Theatre Arts
Third Year Bachelor of Performing Arts
Semester End Examination 2021-22
Subject: BPAT-503 Drama and Communication Media

Duration: 3 hours
Date: 22/01/2021

Total marks: 40
Time: 10 am to 1 pm



Figures to the right indicate full marks

- Q1. Raghav is an actor from the older generation. He has no idea of how he can use facebook for public interaction without letting the fans infringe into his private circle. Help Raghav to create his facebook presence. (Do's and Don'ts) (5)
- Q2. What is Uncertainty Reduction Theory? Give an example. (5)
- Q3. Shobha is producing a new drama. She is not sure if she should use the print media for promoting her drama. Please help Shobha in making a decision by suggesting the pro's and con's of the Print and Electronic media. (10)
- Q4. In the film Charulata, in one of the scenes the actress looks at her husband using the binoculars. What does the director want to communicate in this scene? (2)
- Q5. Virendra is a secretary of a well known actress and manages her online presence. Give tips to Virendra on how to create passwords that are easy to remember and would take a long time to guess. Give two examples of the same. (4)
- Q6. Write a short passage introducing yourself in third person. (4)
- Q7. What is the use of creating a storyboard? How does it help in communicating the idea to the entire production team? (4)
- Q8. When would you make use of the following (4)
- A. Extra long shot
 - B. Extreme closeup
- Q9. What is the 180 degree rule (axis) in cinematography? (2)

-----THE END-----

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College of Theatre Arts

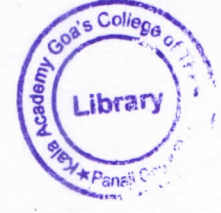
Third Year Bachelor of Performing Arts

Fifth Semester-January 2021

Date 13/01/2021 BPAT-504 Natya Shastra

40 Marks

Time: 10am-1pm



Attempt any four questions. All questions carry equal marks.

1. Explain the nature of the four fold of Abhinaya.
2. What do you know about the style of Lokdhrami and Natya Dharami presentation of Sanskrit plays?
3. Kalidas's Abhijnan Shakuntal is the perfect example of Natyak according to Dus Rupaka.
4. Bhavanubhuti [भावानुभूति] and Rasanubhuti [रसानुभूति] are centre point of Abhinaya. As an actor do you agree? Why?
5. Write short notes .[any four]
 - a. Ayata [विक्रुष्ट] rectilinear theatre.
 - b. Rangashirsa [रंगशीर्षय], Rangapith [रंगपीठ], Mattavarani [मत्तावारनी]
 - c. Vritti [वृत्ति] or nature of the play and pravritti [प्रवृत्ति]
 - d. Swgat [स्वगत] and Prkat [प्रकट] speech
 - e. Kind of Aatodhya [musical instruments]
 - f. Chulika [चुलीका], Vishkhabak [विशखबक] and Praveshk [प्रवेशक]