

ENTRANCE EXAMINATION, 2016**M.A. ARTS AND AESTHETICS**

[Field of Study Code : SAAM (227)]

Time Allowed : 3 hours

Maximum Marks : 100

There are TWO Sections in the Paper. Section—I has *three* Groups. You have to answer *three* questions from this section. You must choose questions from **at least two groups**.

(Do not answer all three from any particular Group)

Section—II : Answer *any two* short notes

SECTION—I

Answer **three** questions, choosing questions from **at least two Groups** : 25×3=75

GROUP—A**(Visual Studies)**

1. Indian art has a long tradition of creating images of composite or morphed beings, at times combining human and animal or male and female. Why do you think they were imaged as such? Elaborate with examples.
2. The history of modernism world-wide is overwhelmingly the history of male artists. However, in the Indian context Amrita Sher-Gil is recognized as a dominant figure. To what would you attribute this visibility—her body of work, her social class, or her romantic artistic persona? What light does her career throw on the way art histories are constructed?
3. Explain with examples the artist-patron relationship during the Mughal period. Who do you think was a greater art patron—Akbar or Jahangir?

GROUP—B**(Theatre and Performance Studies)**

4. How can the study of music/dance help us to understand history, society and cultural identities? Elaborate with specific examples. (You may concentrate on either music or dance or look at both).

5. Analysing the work(s) of any musician/dancer, write an essay on his/her contribution and intervention in the post-independence Indian cultural field.
6. Elaborate the relationship between theatre and politics with specific attention to censorship and public protest.
7. Choose one major theatre director and offer a critical study of his/her creative career.

GROUP—C

(Cinema Studies)

8. What is media convergence? How has media convergence transformed film cultures in contemporary India?
9. What do you understand by the term 'art cinema'? Explain with examples from Indian film traditions.
10. The James Bond film franchise has undergone multiple internal transformations since its inception during the Cold War era. Discuss the possible reasons for such transformations and the reasons for the durability of the franchise despite changing times.

SECTION—II

11. Write short notes on any **two** of the following (within 300 words each) : $12\frac{1}{2} \times 2 = 25$
- (a) Auteur theory
 - (b) Socialist realism
 - (c) Adaptations of Shakespeare in Indian cinema
 - (d) Micheal Haneke or Douglas Sirk or Adoor Gopalakrishnan or Buddhadeb Dasgupta
 - (e) Cassette culture
 - (f) Peter Brook
 - (g) Kabir Kala Manch
 - (h) M. S. Subbulakshmi
 - (i) David Bowie
 - (j) Mrinalini Sarabhai
 - (k) Krishna Deva Raya's role in art and architecture
 - (l) New media art/Graffiti art
 - (m) The Iconography of Nataraja
 - (n) Cholanmandalam/Megaliths in Mizoram
 - (o) Himmat Shah/Desire Machine Collective
