

Reg. No

Name

M. A. DEGREE END SEMESTER EXAMINATION - OCTOBER 2019
SEMESTER 3 : ENGLISH LANGUAGE AND LITERATURE
COURSE : 16P3ENGT15 : TEXTS AND PERFORMANCE
(For Regular - 2018 Admission and Supplementary - 2016/2017 Admissions)

Time : Three Hours

Max. Marks: 75

Section A

Write a short note on any 6 (3 marks each)

1. How, according to Raymond Williams, have the majority forms redrawn the role of the dramatist?
2. Emotions in the Indian performance system.
3. Briefly discuss Ensemble production.
4. What does the androgynous nature of the Fool in *Lear's Daughters* suggest?
5. Subhadra in *Vanaprastham*
6. What is meant by the Ideological State Apparatuses?
7. Define *mise-en-scène*
8. The Chaplain in *Mother Courage*.
9. 'It [*The Trojan Women*] is not a tragedy like *Antigone*, but an oratorio' (J. P. Sartre). Does the play work as a drama on the modern stage?

(3 x 6 = 18)

Section B

Attempt a Paragraph on any 5 (6 marks each)

10. Give a brief sketch of the development of feminist theatre.
11. What are the four categories of action in performance vis-a-vis a dramatic text?
12. Collective unconscious and *The Emperor Jones*.
13. Male characters in *Lear's Daughters*.
14. Comment on prostitution in the dramatic adaptation of *Rudali* by Usha Ganguly.
15. Examine how effectively the folk tale is adapted to theatre in "Pebet".
16. What is a sequence?
17. The significance of the ornaments in the play *The Little Clay Cart*.

(6 x 5 = 30)

Section C

Attempt an Essay on any 1 (12 marks each)

18. "Each Kathakali performance by Kunjikuttan is integral to the evolution of the character". Discuss.
19. How does religion affect people belonging to different classes of the society in *Rudali* by Mahasweta Devi?
20. Brecht called his play a "Chronicle of the Thirty Years' War." How far does the title "Chronicle" fit the play, and the playwright's intentions in *Mother Courage*?

(12 x 1 = 12)

Section D**Attempt an Essay on any 1 (15 marks each)**

21. Like the form of a theatrical tradition is shaped by the historical and cultural circumstances, the aesthetics of a theatrical tradition also is conditioned by the circumstances in which they are formulated. Discuss with reference to any two works prescribed in your syllabus.
22. Acting systems are fundamentally a reflection of the aesthetic values that dominate a culture. Discuss with reference to any two critical/dramatic works prescribed in your syllabus.
23. "...a dramatic convention is not just a method: an arbitrary and voluntary technical choice. It embodies in itself those emphases, omissions, valuations, interests, indifferences, which compose a way of seeing life, and drama as part of life" (Raymond Williams). Discuss how emphases, omissions, valuations, interests and indifferences work in the conventions followed by any two plays prescribed in your syllabus.

(15 x 1 = 15)