

Reg. No

Name

20P3050

M. A. DEGREE END SEMESTER EXAMINATION - OCT/NOV 2020: JAN 2021

SEMESTER 3 : ENGLISH

COURSE : 16P3ENGT15 : TEXTS AND PERFORMANCE

(For Regular - 2019 Admission and Supplementary - 2016/2017/2018 Admissions)

Time : Three Hours

Max. Marks: 75

PART A

Answer any 6 (3 marks each)

1. Write a note on dramatic action as visual enactment.
2. Natyasatra Vs. Poetics.
3. The Übermensch
4. Briefly discuss Ensemble production.
5. What does the androgynous nature of the Fool in *Lear's Daughters* suggest?
6. Festishistic Scopophilia
7. Define *mise-en-scène*
8. Why is Athena angry with the Greek army?
9. The role of the spectator in Epic theatre

(3 x 6 = 18)

PART B

Answer 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. Lem in *The Emperor Jones*
13. Consider *Hitler Dances* as an Improvisational play.
14. Differentiate between dramatic text and performance text.
15. What are the differences in the character of Budhua in *Rudali* by Mahasweta Devi and *Rudali* by Usha Ganguly?
16. What is a sequence?
17. Discuss the use of *srngara rasa* in the play, *The Little Clay Cart*.

(6 x 5 = 30)

PART C

Answer any 1 (12 marks each)

18. "Each Kathakali performance by Kunjikuttan is integral to the evolution of the character". Discuss.
19. By the end of the short story *Rudali* by Mahasweta Devi, Sanichari is left "stronger, freer and more in control of her situation", while, by the end of the dramatic adaptation by Usha Ganguly, "she is back where she started". Justify.
20. How class is critiqued in films?

(12 x 1 = 12)

PART D

Answer any 1 (15 marks each)

21. In contemporary dramatic performances, the task of the writer is no longer that of a playwright in the conventional sense, but it is that of a scenarist. 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 necessary part of drama is not only to present conflict between the characters in a play, but also to create conflicts within each member of the audience. Compare and contrast two or three plays you have studied in the light of this comment.

(15 x 1 = 15)