

Reg. No .....

Name .....

17P3650

**M. A. DEGREE END SEMESTER EXAMINATION- OCTOBER-NOVEMBER 2017**

**SEMESTER 3 : ENGLISH**

**COURSE : 16P3ENGT15 ; TEXTS AND PERFORMANCE**

*(For Regular - 2016 admission)*

Time : Three Hours

Max. Marks: 75

**Section A**

**Answer any 6 (3 marks each)**

1. Goodman's definition of feminist theatre?
2. Write a note on dramatic action as activity.
3. Briefly discuss Ensemble production.
4. Attempt a character sketch of Regan in *Lear's Daughters*.
5. What is meant by the Ideological State Apparatuses?
6. What are the contributions of Orson Welles to cinema?
7. Write a note on Girish Karnad as a filmmaker.
8. What is a close up shot?
9. Throw light on Brecht's critique of religion in *Mother courage*.

**6 x 3 (18)**

**Section B**

**Answer any 5 (6 marks each)**

10. Why does Janelle Rainelt consider the Brechtian notion of the apparatus as an appropriate tool for the study of feminist theatre?
11. The mediatisation of war in *Hitler Dances*.
12. Consider Attempts on her Life as a 'writerly text'.
13. How does *Lear's Daughters* deal with the theme of pregnancy and miscarriage?
14. What are the differences in the portrayal of relationship between Sanichari and her neighbours in *Rudali* by Mahasweta Devi and *Rudali* by Usha Ganguly?
15. To what extent is *The Trojan Women* a condemnation of Athenian invasion of Melos?
16. What is the significance of Act V of the play, *The Little Clay Cart*?
17. Does Brecht's *Mother Courage* urge the readers to take a stand against the brutality of war, or is it simply a cynical critique of the powers that be?

**5 x 6 (30)**

**Section C**

**Answer any 1 (12 marks each)**

18. How is caste, class and gender depicted in *Rudali* by Mahasweta Devi?
19. In *Pebet*, Kanhailal politicizes a familiar folk tale turning it into a struggle against the political and cultural colonization of Manipur. Comment
20. Comment on the contribution of Orson Welles to cinema?

**1 x 12 (12)**

**Section D**

**Answer any 1 (15 marks each)**

21. "Without our past the future cannot be reflected: the past is our mirror" (Derek Jarman). Consider the significance given to the past - or the drama of the past - in the works of any two or more playwrights studied this term.
22. 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.
23. Consider how dramatists make characters speak in plays you have studied, and say how the language and tone of these dialogues, conversations and monologues contribute to each play as a whole.

**1 x 15 (15)**