

Reg. No .....

Name .....

22P353

**M. A DEGREE END SEMESTER EXAMINATION : OCTOBER 2022**

**SEMESTER 3 : ENGLISH LANGUAGE AND LITERATURE**

**COURSE : 21P3ENGT15 : TEXTS AND PERFORMANCE**

*(For Regular - 2021 Admission)*

Duration : Three Hours

Max. Weights: 30

**PART A**

**Answer any 8 questions**

**Weight: 1**

1. The use of jump cut by Orson Welles. (U, CO 1, CO 2, CO 3)
2. What is the central thematic concern in *The Trojan Women*? (U, CO 2, CO 5)
3. Identify the two major narrative stands in *Hitler Dances*. (An)
4. Write a note on dramatic action as activity. (U, CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7)
5. What is the political allegory underlying *Pebet*? (U, CO 1, CO 2, CO 4)
6. Define *mise-en-scène*. (R, CO 2, CO 3, CO 5)
7. Comment on Portable Theatre. (R, CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7)
8. Prepare notes on the four elements of drama. (R)
9. According to Cassandra, in what ways did the Greeks lose, even though they won the Trojan War? (U, CO 2, CO 3, CO 5)
10. How does Goneril step into the void created by the Queen's death in *Lear's Daughters*? (An, CO 1, CO 4, CO 5, CO 7)  
**(1 x 8 = 8)**

**PART B**

**Answer any 6 questions**

**Weights: 2**

11. Differentiate the two forms of stasis Raymond Williams attributes to the naturalist and the post-naturalist theatres? (R, CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7)
12. Prepare notes on Identity politics in feminist theatre. (An, CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7)
13. Comment on Bhupati's response when he finds out the truth. (An, CO 1, CO 2, CO 4, CO 5)
14. How does Bikhni affect the life of Sanichari in *Rudali* by Mahasweta Devi? (U)
15. What is the dramatic structure of *Attempts* on her life? (R)
16. *The Emperor Jones* as a monodrama. (A)

17. To what extent is *The Trojan Women* a condemnation of Athenian invasion of Melos? (An, CO 2, CO 4, CO 5)
18. Do you think the women are passive victims in the play, *The Trojan Women*? Explain. (A, CO 1, CO 3, CO 5)  
(2 x 6 = 12)

**PART C**  
**Answer any 2 questions**

**Weights: 5**

19. "The basic aesthetic experience is fundamentally different from the eye-dominant system prevalent in the west." Discuss (Cr)
20. "It is only in the end that we get to see the real theme of *Citizen Kane*." Explain. (U, CO 1, CO 4, CO 5)
21. Examine how *Lear's Daughters* examines the role of the father within the family structure and provides an alternative father figure to the one in Shakespeare's *King Lear*. (A)
22. 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? (E, CO 1, CO 2, CO 4, CO 6)  
(5 x 2 = 10)

OBE: Questions to Course Outcome Mapping

CO	Course Outcome Description	CL	Questions	Total Wt.
CO 1	Identify the elements of drama and performance.	U	1, 4, 5, 7, 10, 11, 12, 13, 18, 20, 22	23
CO 2	Distinguish between dramatic texts and performance texts and recognise the interconnection between the two.	An	1, 2, 4, 5, 6, 7, 9, 11, 12, 13, 17, 22	20
CO 3	Demonstrate an understanding of the socio-political, cultural and technological milieu of the dramatic texts and the innovation of the performance languages consequent upon the changing times	U	1, 4, 6, 7, 9, 11, 12, 18	11
CO 4	Recognise various dramatic methods, and associate them with the discursive practices aligned with it.	E	4, 5, 7, 10, 11, 12, 13, 17, 20, 22	22
CO 5	Apply the appropriate 'critical apparatus' in the reading of both dramatic and performance texts.	An	2, 4, 6, 7, 9, 10, 11, 12, 13, 17, 18, 20	21
CO 6	Critique the performance practices that can be observed in theatres, media and in public spaces	E	4, 7, 11, 12, 22	11
CO 7	Conduct original research into various performance practices, both in the mainstream performance spaces and in alternative spaces, and bring out the findings in the form of dissertations/ research papers.	Cr	4, 7, 10, 11, 12	7

Cognitive Level (CL): Cr - CREATE; E - EVALUATE; An - ANALYZE; A - APPLY; U - UNDERSTAND; R - REMEMBER;