

M. A. DEGREE END SEMESTER EXAMINATION - OCTOBER 2022**SEMESTER 3 : ENGLISH****COURSE : 16P3ENGT15 : TEXTS AND PERFORMANCE***(For Supplementary - 2016/2017/2018/2019/2020 Admissions)*

Time : Three Hours

Max. Marks: 75

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

1. Discuss performance as behaviour.
2. "Agon" and the classical Greek theatre.
3. What is the use of the third person in *Hitler Dances*?
4. What is the significance of the story of Pied Piper in *Lear's Daughters*?
5. Write a note on Participatory theatre.
6. What are the contributions of Orson Welles to cinema?
7. Comment on the significance of the title *Vanaprastham*
8. '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?
9. Write a note on Epic theatre.

(3 x 6 = 18)**PART B****Answer any 5 (6 marks each)**

10. Why does Raymond Williams say that the relation between action and reality cannot be settled by a formula?
11. Lizbeth Goodman's observations on Caryl Churchill's *Top Girls*.
12. Use of colors in the scenography of *The Emperor Jones*.
13. Male characters in *Lear's Daughters*.
14. Comment on prostitution in the dramatic adaptation of *Rudali* by Usha Ganguly.
15. How is the historical context allegorized in *Pebet*?
16. Distinguish between a take and a shot
17. Write a note on the character Sansthanaka in *The Little Clay Cart*.

(6 x 5 = 30)**PART C****Answer any 1 (12 marks each)**

18. "The long drawn struggle is between war and humanity". Discuss with reference to *Hitler Dances*.
19. How is caste, class and gender depicted in *Rudali* by Mahasweta Devi?
20. Summarise the arguments of Andrew Dix in *Film and Ideology*?

(12 x 1 = 12)**PART D****Answer any 1 (15 marks each)**

21. "...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.

22. 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.
23. Compare in detail two productions - on stage, film or video - of works by any two or more dramatists studied this term. How have acting and design contributed to interpretation?

(15 x 1 = 15)