

M. A. DEGREE END SEMESTER EXAMINATION - OCTOBER 2024
SEMESTER 3 : ENGLISH LANGUAGE AND LITERATURE
COURSE : 21P3ENGT15 : TEXT AND PERFORMANCE
(For Regular 2023 Admission and Supplementary 2022/2021 Admissions)

Duration : Three Hours

Max. Weights: 30

PART A**Answer any 8 questions****Weight: 1**

- | | | |
|-----|--|--|
| 1. | Comment on the use of dialect in <i>The Emperor Jones</i> | (E, CO 1, CO 2,
CO 3, CO 4, CO
5, CO 6, CO 7) |
| 2. | <i>Pebet</i> as political theatre. | (U, CO 1, CO 2,
CO 3, CO 5) |
| 3. | Define <i>mise-en-scène</i> . | (R, CO 2, CO 3,
CO 5) |
| 4. | Who was Polyxena and what happened to her according to Andromache, in <i>The Trojan Women</i> ? | (U, CO 3, CO 4,
CO 6) |
| 5. | Describe the relationship between Haroa and Sanichari in Mahasweta Devi's <i>Rudali</i> . | (An, CO 1, CO 3,
CO 4) |
| 6. | Why does Odysseus insist that Astyanax should be killed? | (U, CO 1, CO 2,
CO 5) |
| 7. | "‘Genderraceclass’ is insufficient to express the full range of ideological realms in which we are implicated." Discuss. | (An, CO 1, CO 2,
CO 4, CO 5) |
| 8. | Write a note on dramatic action as activity. | (U, CO 1, CO 2,
CO 3, CO 4, CO
5, CO 6, CO 7) |
| 9. | Define and explain Fringe Theater | (An, CO 1, CO 2,
CO 3, CO 4, CO
5, CO 6, CO 7) |
| 10. | Explain Agit-prop. | (U, CO 2, CO 3,
CO 4, CO 6)
(1 x 8 = 8) |

PART B**Answer any 6 questions****Weights: 2**

- | | | |
|-----|--|--|
| 11. | The sled as a symbol in <i>Citizen Kane</i> . | (An, CO 1, CO 2,
CO 3, CO 4) |
| 12. | Attempt a character sketch of Maitreya in <i>The Little Clay Cart</i> . | (An, CO 2, CO 5,
CO 7) |
| 13. | Elaborate on the anti-foundationalism in <i>Attempts on her Life</i> . | (E, CO 1, CO 3,
CO 5, CO 7) |
| 14. | Prepare a note on the relationship between Enteric Nervous System (ENS) and eastern aesthetic systems. | (E, CO 1, CO 2,
CO 3, CO 4, CO
5, CO 6, CO 7) |
| 15. | Consider <i>Attempts on her Life</i> as a ‘writerly text’. | (Cr, CO 1, CO 2,
CO 3, CO 4, CO
5, CO 6, CO 7) |
| 16. | Attempt a character sketch of the Nurse in <i>Lear’s Daughters</i> . | (An, CO 1, CO 2,
CO 5, CO 6) |

- (E, CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7)
17. Describe the elements of the basic performance discernible in the Ajanta Paintings according to Schechner.
18. '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? (E, CO 2, CO 3, CO 5, CO 6) (2 x 6 = 12)

PART C
Answer any 2 questions

Weights: 5

19. Examine the importance of *Citizen Kane* in the history of filmmaking. (E, CO 2, CO 3, CO 4)
20. How can the theme, story, and/or characters of *The Trojan Women* (staged in 415 BC) be explained in the context of the Peloponnesian War and our understanding of the author's own characteristics and point of view? (E, CO 1, CO 2, CO 4, CO 6)
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. Analyse how Schechner discusses the the eastern theatre training and the western theatre traing in his essay "Rasaesthetics". (Cr, CO 1, CO 2, CO 3, CO 4, CO 5, CO 6, CO 7) (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, 2, 5, 6, 7, 8, 9, 11, 13, 14, 15, 16, 17, 20, 22	29
CO 2	Distinguish between dramatic texts and performance texts and recognise the interconnection between the two.	An	1, 2, 3, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 22	37
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, 2, 3, 4, 5, 8, 9, 10, 11, 13, 14, 15, 17, 18, 19, 22	30
CO 4	Recognise various dramatic methods, and associate them with the discursive practices aligned with it.	E	1, 4, 5, 7, 8, 9, 10, 11, 14, 15, 17, 19, 20, 22	30
CO 5	Apply the appropriate 'critical apparatus' in the reading of both dramatic and performance texts.	An	1, 2, 3, 6, 7, 8, 9, 12, 13, 14, 15, 16, 17, 18, 22	26
CO 6	Critique the performance practices that can be observed in theatres, media and in public spaces	E	1, 4, 8, 9, 10, 14, 15, 16, 17, 18, 20, 22	25
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	1, 8, 9, 12, 13, 14, 15, 17, 22	18

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