

Reg. No .....

Name .....

25P353

**M. A. DEGREE END SEMESTER EXAMINATION - OCTOBER 2025**

**SEMESTER 3 : ENGLISH LANGUAGE AND LITERATURE**

**COURSE : 24P3ENGT15 : TEXTS AND PERFORMANCE**

*(For Regular - 2024 Admission)*

Time : Three Hours

Max. Weights: 30

**PART A**

**Answer any 8 questions**

**Weight: 1**

1. Explain the two important senses of the word *rasa*, according to Schechner. (U)
  2. How did the soldiers identify Antigone as the one who buried Polyneices? (R, CO 2, CO 3, CO 5)
  3. Define and explain Fringe Theater (An)
  4. The emergence of the German soldier in "*Hitler Dances*". (U)
  5. The fool is a 'tool' which Shakespeare and Feinstein use for very different purposes. Explain. (An)
  6. Comment on the ending of the play, *Mother Courage and her Children*. (E)
  7. What is the theatre of roots? Examine Pebet as an example. (U)
  8. Illustrate the concept of "establishing shot" with an example. (A, CO 1, CO 5, CO 6)
  9. Evaluate the temporal Scheme used in "The Emperor Jones". (An)
  10. Situate the gender dynamics in "Jallikattu" within the framework of performative masculinity. (E, CO 2, CO 3, CO 4)
- (1 x 8 = 8)**

**PART B**

**Answer any 6 questions**

**Weights: 2**

11. Critically examine the portrayal of marriages in *Lear's Daughters*. (U)
  12. How does a rasic performance differ from a drama based on the principle of agon? (E)
  13. Discuss how film can function as a site for both reinforcing and challenging social norms. (E, CO 1, CO 3, CO 4, CO 5)
  14. Comment on the role of Tiresias in the play *Antigone*. (An)
  15. What are the differences in the portrayal of Parbatia in "*Rudali*" by Mahasweta Devi and "*Rudali*" by Usha Ganguly? (An)
  16. Discuss the use of colors in *The Emperor Jones*. (An)
  17. Brecht has claimed that his intention is to force the audience to critically analyze his characters and their decisions rather than making them emotionally involved in the action. Does *Mother Courage* achieve that goal? (E)
  18. Evaluate the significance of feelings Vs. emotions in performance. (E)
- (2 x 6 = 12)**

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

**Weights: 5**

19. Tarkovsky uses long takes, framing, and mise-en-scène to visualise the tension between memory and reality. Discuss. (An, CO 2, CO 3, CO 4, CO 5)
20. Evaluate *The Emperor Jones* as a dynamic synthesis of symbol and dramatic action. (E)
21. "Women's struggle against exploitation and oppression has always sought dramatic modes different from the existing ones". Discuss with reference to any two works prescribed in the syllabus. (Cr)
22. Examine *Lear's Daughters* as a text that counters (and questions) the 'original'. (E)
- (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. Distinguish between dramatic texts and performance texts and recognise the interconnection between the two.	U	8, 13	3
CO 2	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	2, 10, 19	7
CO 3	Recognise various dramatic methods and associate them with the discursive practices aligned to it.	A	2, 10, 13, 19	9
CO 4	Apply the appropriate 'critical apparatus' in the reading of both dramatic and Performance texts.	A	10, 13, 19	8
CO 5	Critique the performance practices that can be observed in theatres, media and in Public spaces.	E	2, 8, 13, 19	9
CO 6	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	8	1

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