

First Semester M.A. Degree Examination
English Language and Literature (from 2022 admission onwards)
Model Question Paper
Paper XI – EL.534.5– Elective Course: Writing Lives, Performing Gender

Time: 3 hours

Max marks: 75 .

Answer any five of the following questions in about 50 words

1. When did Isadora Duncan begin to develop her own approach to dance?
2. What is mudiyettu?
3. How does Chandralekha define mandala in terms of the body?
4. How is the figure of Bhagavati significant to Malayalis?
5. What aspects of traditional ballet did Isadora Duncan reject?
6. What is represented in the dialectic between heat and coolness in Goddess worship?
7. What is Chandralekha's concept of empowerment through dance?
8. What does Duncan mean by unity of the body and soul?

(5x2 = 10m)

Answer any five of the following questions in about 100 words.

9. How is the female body presented in mudiyettu?
10. How does dance become a medium for exploring personal identity in *Dance Like a Man*?
11. Explore the way that Duncan's personal relationships reflected her artistic collaborations.
12. What connection does Caldwell find between ritual beliefs and nature?
13. Examine the concept of Chandralekha's "Art of Life"
14. How did Isadora Duncan's connection to nature influence her creative process and contribute to her unique style of dance?
15. How does Sarah Caldwell hope for a reclamation of the Goddess by the women of Kerala?
16. How does the feminist movement influence Chandralekha's art?

(5x5 = 25m)

III. Answer any two of the following questions in about 300 words choosing one from each group.

Group A

17. Using any form of performance as an example, examine the relationship between gender, race and sexual identity within it.

18. How do Isadora Duncan and Chandralekha transform dance forms known for their rigidity into more fluid, 'feminine' performances?

19. How does performance, whether dance or ritual, become reflective of the gendered expectations of the larger society and the circumstances that lead to their creation?

Group B

20. "Through his story of Chandralekha, Barucha provides us with a critique of the entire performing-arts scene of post-Independence India." Validate the statement.

21. How have ideas of gender and sexuality become closely intertwined with the idea of performance, particularly with dance? How do practitioners of dance deal with this expectation of gender?

22. How did the socio-political landscape of the early 20th century influence Duncan's life, art, and the reception of her work?

(15x 2 = 30m)

IV. Answer any one of the following questions in about 150 words.

23. Present the main arguments in the given passage in not more than two sentences and attempt a one page critical note on the passage

Once his teeth are fully grown, I hope he bites him. Then when he grows up, I'll teach him how to dance—the dance of Shiva. The dance of a man. And when he is ready, I'll bring him to his grandfather and make him dance on his head—the tandava nritya. The lord of dance, beating his drum and trampling on the demon.

24. "When a man is shown becoming a woman, we are made to see the process of 'becoming' more vividly." In the light of this statement, comment on Chandralekha's ideas of performance and gender.

25. How does Mudi yettu become a ritual art form that is closely connected to the nature and weather of Kerala?

(10x 1 = 10m)