

No. of Printed Pages : 3

MEG-2

04729

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

June, 2011

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

*Note : Answer Question no. 1, which is **compulsory** and **any four** from the remaining questions. All questions carry **equal** marks.*

1. Annotate *any four* of the following passages with reference to content , in not more than **150** words each. **4x5=20**

(a) Such was Pythagoras' thigh, Pandora's tub
And all the fable of media's charms.

The manner of our work;

(b) I hit a blow on the ridge of his skull laid him
stretched out, and he split to the knob of his
gullet.

- (c) I keep looking back, as far as I remember and I can't think what it was to, feel young, really young.
- (d) To die, to sleep;
To sleep : perchance to dream; ay, there is the rub.
- (e) Homo fuge! Within should I fly ?
If unto God, he'll throw me down to hell'.

2. Critically examine the elements of Aristotolehiss tragedy in Elizabethan drama (400 words) **20**

OR

Discuss the nature of the four temptations that Beckett confronts in *Murder in the Cathedral* (400 words)

3. Critically analyse *Hamlet* as a revenge play (400 words) **20**

OR

What is Romantic comedy ? How did Shakespeare alter the romantic comedy formula in *A Midsummer Night's dream* ?

4. "*Doctor Faustus* is a Tragedy of the Renaissance and Reformation comment (400 words). **20**

OR

Analyse the structure of *The Alchemist* (400 words)

5. Examine *The Playboy of the Western World* as an “extravagant comedy” (400 words) 20

OR

Comment on the title of the play *Look Back in Anger* (400 words)

6. How does Shaw attack social snobbery and class difference in *Pygmalion* ? (400 words) 20

OR

Outline the changes that Lucky and Pozzo undergo during the course of the play *Waiting for Godot* (400 words)

7. Write short notes on *any two* of the following is not more than 200 words each : 2×10=20

- (a) Chorus in *Murder in the Cathedral*
- (b) Pegcen Mike
- (c) Fairies in *A Midsummer Night's Dream*
- (d) The cheats in *The Alchemist*

No. of Printed Pages : 2

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

December, 2011

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer Question no. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Annotate *any four* of the following passages with reference to context, in not more than 150 words each : 4x5=20
- (a) This soul should fly from me,
And I be changed into some brutish beast.
- (b) Well, you're the walking playboy of the
Western World, and that's the poor man you
had divided to his breeches belt.
- (c) My words fly up, my thought remain below.
Words without never to heaven go.
- (d) Woman upset everything. When you let
them into your life, you find that the woman
is driving at one thing and you're driving at
another.
- (e) It is not in time that my death shall be
known ? It out of time that my dicision is
taken.

2. Examine the tradition of the English Morality play. 20

OR

Analyse the idea of Martyrdom in *murder in the cathedral*.

3. Discuss the "grand quarell scene" between Hermia and Helena in *A Midsummer Night's Dream*. 20

OR

Outline the major themes in Hamlet's soliloquise.

4. Do you agree with the idea that *Doctor Faustus* is a study in the duality of Christian faith? 20

OR

Comment on the use of alchemy in the *Alchemist*

5. Discuss *the Playboy of the Western World* as a dark comedy. 20

OR

Analyse the Jimmy - Alison relationship in *Look Back in anges*.

6. Discuss Doolittle's criticism of middle class morality in *Pygmalion*. 20

OR

Critically examine the structures of *Waiting for Godot*.

7. Write short notes on *any two* of the following in not more than 200 words each : 2x10=20

- (a) Romantic Comedy
- (b) Shawn Keogh
- (c) Osric
- (d) Lucky

MASTER'S DEGREE PROGRAMME IN
ENGLISH

Term-End Examination 09931

June, 2012

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer Question no. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Annotate *any four* of the following passages with reference to the context in not more than 150 words each : **4x5=20**

(a) Let Faustus live in hell

a thousand years,

A hundred thousand and

at last be saved !

O, no end is limited to

damned souls !

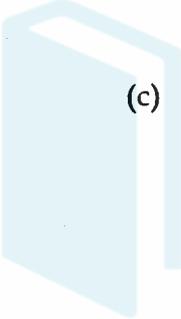
Why wert thou not a

creature wanting soul ?

Or why is this immortal

that thou hast ?

(b) To be , or not to be , that is
the question
Whether 'tis nobler in the
mind to suffer
The Slings and arrows of
outrageous fortune,
Or to take up arms against
a sea of troubles,
And by opposing , end them.
To die , to sleep -
No more.



(c) What a miracle she is ? Set
all the eyes
Of court a - fire , like a burning glass,
And work 'em into cinders ;
when the jewels
Of twenty states adorn thee,
and the light
Strike out the stars; and that ,
when thy name is mentioned,
Queens may look pale :

(d) From this out I'll have
no want of company when all
sorts is bringing me their
food and clothing (he swaggers

to the door , tightening his belt),
the way they'd set their eyes
upon a gallant orphan cleft
his father with one blow to the
breeches belt.

- (e) There's hardly a moment
when I'm not - watching
and wanting you . I've got
to hit out somehow . Nearly
four years of being in the
same room with you , night
and day , and I still
can't stop my sweat break -
ing out when I see you
doing -- something as ordinary
as leaning over an ironing
board.

2. Discuss critically the modernity of Elizabethan tragedy. (400 words) 20

OR

How did Shakespeare alter the Romantic Comedy formula in *A Midsummer Night's Dream* ? (400 words)

3. **Dr. Fanstus** stands for the Renaissance man ? Is this a fair assessment of his character ? (400 words) 20

OR

It is through Subtle that Ben Jonson has exposed and satirized the cheats and swindlers who flourished in his age. (400 words)

4. Bring out the full significance of the play within play in *Hamlet*. (400 words) 20

OR

Make a critical assessment of Jimmy - Alison relationship in *Look Back In Anger*. (400 words)

5. Examine critically *The Play boy of the Western World* as a Dark Comedy. (400 words) 20

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6. Examine the interaction of the two tramps, Estragon and Vladimir, in *waiting for Godot*. (400 words) 20

OR

Is Shaw's Verbal humour only funny, or is it also instructive ? Illustrate your answer with examples from *Pygmalion*. (400 words)

7. Write short notes on *any two* of the following
in **200** words each : **2x10=20**

- (a) Martyrdom in *Murder in the Cathedral*
- (b) Renaissance spirit in *Elizabethan comedy*
- (c) Lucky in *waiting for Godot*
- (d) Helen in *Dr. Faustus*



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No. of Printed Pages : 4

MEG-2

11203

MASTER'S DEGREE PROGRAMME IN
ENGLISH

Term-End Examination

December, 2012

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer Question no. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Annotate *any four* of the following passages with reference to the context, is not more than 150 words each : 4x5=20

(a) ---as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to aery
nothing
A local habitation and name.

(b) Give me that man
that is not passion's slave, and I will wear
him
In my heart's core, ay in my heart of heart,
As I do thee---

(c) I am a young beginner, and am building
Of a new shop, and it like your worship;
just,
At corner of a street.
(Here's the plot on't)
And I would know by art,
sir, of your worship,
Which way I should make my door, by
neeromancy,
And, where my selves. And, which
should be for boxes.
And, which for pots.

(d) I rage and shout my head off, and every one
thinks = poor chap!" or = What an
objectionable young man?" But that girl
there can twist your arms off with her
silence ---

I want to be there when you groved. I want
to be there, I want to watch it. I want the
front seat.

(e) Vladimir : Charming evening we are
having.

Estragon : Unforgettable

Vladimir : And it's not over.

Estragon : Apparently not. --

Estragon : It's awful.

Vladimir : Worse than mine.

Estragon : The circus.

2. Comment on the senecan influence over the Elizabethan tragedy. (400 words) 20

OR

Bring out the role of the fairies in *A Mid Summer Night's Dream*. (400 words)

3. Examine the Renaissance and Reformation strains in *Dr. Faustus*. (400 words) 20

OR

The tragedy of Hamlet is the tragedy of a man obsessed with melancholy. Examine it critically. (400 words)

4. What makes *the Alchemist* so popular among theatre groups both in the Elizabethan and the Modern age. (400 words) 20

OR

Examine the *playboy of the Western world* as an extravagant comedy and bildungsroman. (400 words)

OR

Bring out the element of misogyny in *Look Back In Anger*. (400 words)

5. What is so unique about the structure of *Waiting for Godot*? Illustrate from the text. (400 words) 20

OR

Bring out the role that the chorus plays in *Murder in the Cathedral*. (400 words)

6. Was Bernard Shaw a romantic? Is the element of romance in the play in harmony with the ideology of *Pygmalion* ? (400 words) 20

OR

Discuss, the unity of time, place and action in Elizabethan comedy. (400 words)

7. Write short notes on *any two* of the following in not more than 200 words each : 2x10=20

- (a) Horatio in Hamlet
- (b) Significance of dream. *A Midsummer Night's Dream*.
- (c) The Angry young men
- (d) The theatre of the Absurd

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No. of Printed Pages : 3

MEG-2

MASTER'S DEGREE PROGRAMME IN
ENGLISH

Term-End Examination

June, 2013

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer Question No. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Annotate *any four* of the following passages with reference to context in not more than **150 words** each : 4x5=20
- (a) Her lips suck forth my soul:
See where it flies !
Come, Helen, come, give me
my soul again.
- (b) Your vows to her and me,
put in two scales,
will even weigh; and both as
light as tales.
- (c) There is a ship now, coming
from Ormus,
That shall yield him such a
commodity
of drugs - This is the west, and
this the south ?

5. Comment on themes and issues that show raises in *Pygmalion* ? (400 words) 20

OR

Comment on the title, *The Playboy of the Western World*. (400 words)

6. Discuss *Waiting for Godot* as an existentialist play. (400 words) 20

OR

Comment on Becket's silence after the fourth temptation in *Murder in the Cathedral*. (400 words)

7. Write short notes on *any two* of the following (200 words each) 2x10=20

- (a) Chorus in *Murder in the Cathedral*
(b) Theatre of Realism
(c) Eliza
(d) Angry young man

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MEG-02

MASTER'S DEGREE PROGRAMME IN
ENGLISH

Term-End Examination

December, 2013

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer Question No. 1, which is compulsory, and any four from the remaining questions. All questions carry equal marks.

1. Annotate any four of the following poems/
passages with reference to the context in not more
than 150 words : 4x5=20

(a) My words fly up, my
thoughts remain below :

words without thoughts never

to heaven go.

(b) Helen, whose beauty caused

Troy to burn, will do

the same for faustus ; the

immortality offered by

the kisses of a demon lover is an

eternity in hell.

(c) A woman who utters such depressing and
disgusting sounds has no right to be
anywhere - no right to live

(d) Was not all the knowledge of the Egyptians
writ in mystic symbols ?

Speak not the scripture oft
in parallels ?

(e) “. . . .and I not knowing at all there was
the like of you drawing nearer, like the stars
of God.”

2. Examine the role of the Renaissance in the growth of Elizabethan drama (400 words) 20

OR

Analyse the basic plot of romantic comedy (400 words).

3. Describe critically “To be, or not to be” in the context of Shakespeare’s **Hamlet** (400 words). 20

OR

What aspects of Jacobean society have been depicted in Jonson’s **The Alchemist** ? (400 words).

4. Analyse the role of Mephistophilis in **Doctor Faustus** (400 words). 20

OR

Discuss the significance of the pastoral in **A Midsummer Nights Dream**. (400 words)

5. Discuss critically the Alison-Jimmy relationship in **Look Back in Anger**. (400 words) 20

OR

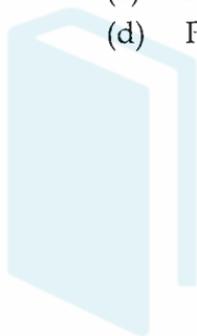
Discuss the comic conventions in **Pygmalion** (400 words).

6. Analyse the structure of **Waiting for Godot** 20
(400 words).

OR

What is the role played by the Chorus in **Murder in the Cathedral** ? (400 words)

7. Write short notes on **any two** of the following :
(200 words each) 2x10=20
- (a) Lucky
 - (b) Miracle Plays
 - (c) Pegeen
 - (d) Prick



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No. of Printed Pages : 4

2838

MEG-02

MASTER'S DEGREE PROGRAMME IN ENGLISH

Term-End Examination

June, 2014

MEG-02 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer Question no. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Critically comment on any four of the following **4x5=20** passages with reference to context, in not more than **150 words** each:

(a) His faith is great; I cannot touch his soul;
But what I may afflict his body with I will attempt, which is but little worth.

(b) Why should you think that I should woo in scorn?

Scorn and derision never come in tears.

Look when I vow, I weep; and vows-so born,

In their nativity all truth appears.

- (c) To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing, end them.
- (d) I'm only a common ignorant girl:
and in my station I have to be careful.
There can't be any feelings between the like
of you and the like of me.
- (e) O, what else, sir?
And that you'll make her royal with the stone,
And empress; and yourself king of Bantam.

2. "The Alchemist" is a satire on human follies and foibles." Discuss, 20

OR.

Discuss 'Doctor Faustus' as essentially a Renaissance tragedy.

3. The chorus in *Murder in the cathedral*, reflects the growth in Thomas Becket. Discuss. 20

OR.

What is the significance of 'dream' in the title of the play *A Midsummer Night's Dream*?

4. Discuss '*Hamlet*' as a tragedy. 20

OR.

Discuss *The Play boy of the Western World* as a folk play.

5. Does Shaw's use of myth contribute to the enrichment of *Pygmalion*? Justify your answer. 20

OR.

Discuss Samuel Becketts *Waiting for Godot* as a tragicomedy.

6. What is your understanding of the concept of the 'angry young man' in the play *Look Back in Anger*? Explain. 20

OR.

Critically examine the role of Renaissance in the growth of the Elizabethan Drama.

7. Write short notes on any *two* of the following $2 \times 10 = 20$ in not more than *200 words* each:

(a) Claudius.

(b) Bottom

(c) Eliza

(d) The Theatre of the Absurd

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MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

05545 **Term-End Examination**

December, 2014

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and any **four** from the remaining questions. All questions carry equal marks.

1. Critically comment on any **four** of the following passages with reference to context, in not more than 150 words each : $4 \times 5 = 20$
- (a) I hit a blow on the ridge of his skull, laid him stretched out, and he split to the knob of his gullet.
- (b) Have you not done tormenting me with your accursed time ! ... One day, is that not enough for you, one day he went dumb, ... one day we were born, one day we shall die, the same day, the same second ...
- (c) O God,
If thou wilt not have mercy on my soul
Yet, for Christ's sake, whose blood hath
ransom'd me
Impose some end to my incessant pain.

5. How does Shaw denounce social snobbery and class distinctions in his play *Pygmalion* ? 20

OR

Discuss Samuel Beckett's *Waiting for Godot* as an Existentialist play.

6. Give a brief character-sketch of Jimmy in Osborne's *Look Back in Anger*. 20

OR

Discuss the salient features of the mature Elizabethan tragedy.

7. Write short notes on any *two* of the following in not more than 200 words each : $2 \times 10 = 20$

- (a) Beatrice
- (b) Subtle
- (c) Higgins
- (d) Eliot's views on Poetic Drama

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No. of Printed Pages : 4

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

05256

Term-End Examination

June, 2015

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and
any **four** from the remaining questions. All
questions carry equal marks.

1. Annotate any **four** of the following passages with
reference to the context, in not more than 150
words each : $4 \times 5 = 20$

(a) Now, Faustus, must thou needs be damned ?

And canst thou not be sav'd.

What boots it then to think of God or heaven ?

Away with such fancies, and despair;

Despair in God, and trust in Belzebub.

(b) Such an act

That blurs the grace and blush of modesty,

Calls virtue hypocrite, takes off the rose

From the fair forehead of innocent love

And sets the blister there, make marriage vows

As false as dicers' oaths – O, such a deed ...

- (c) From this out I'll have no want of company
when all sorts is bringing me their food
and clothing (he swaggers to the door,
tightening his belt), the way they'd set
their eyes upon a gallant orphan cleft his
father with one blow to the breeches belt.
- (d) It is not in time that my death shall be known;
It is out of time that my decision is taken
If you call that a decision
To which my whole being gives entire consent.
I give my life
To the law of God above the law of Man.
- (e) But, you see, I was the only one who cared. His
family were embarrassed by the whole business.
Embarrassed and irritated ... We, all of us
waited for him to die ... Every time I sat on the
edge of his bed, to listen to him talking or
reading to me, I had to fight back my tears. At
the end of twelve months, I was a veteran ... you
see, I learnt at an early age what it was to be
angry — angry and helpless. And I can never
forget it. I knew more about — love ... betrayal
... and death, when I was ten years old than you
will probably know all your life.

2. Bring out the interplay of the Renaissance and Reformation strain in Elizabethan tragedy. (450 words) 20

OR

What is the basic plot of Romantic Comedy ? Why does it end in feasting and dancing ? (450 words)

3. Bring out the enormous significance of the soliloquies in *Hamlet*. (450 words) 20

OR

Discuss *The Alchemist* as a classical tragedy in which unities of time, place and action are strictly followed. (450 words)

4. Make a critical assessment of Jimmy – Alison relationship from a feminist perspective. (450 words) 20

OR

Examine *The Playboy of the Western World* as an extravagant comedy and bildungsroman. (450 words)

5. Bring out the full significance of the title *Waiting for Godot*. (450 words) 20

OR

How is *Pygmalion*, an early 20th century play set in England meaningful to you in India at the end of the millenium ? (450 words)

6. What is the role of the chorus in *Murder in the Cathedral* ? (450 words) 20

OR

Discuss the gender issues in *A Midsummer Night's Dream*. List the many instances of Shakespeare's sympathy for women in the play.
(450 words)

7. Write short notes on any *two* of the following : 2×10=20

- (a) *Dr. Faustus* as the tragedy of a Renaissance man
- (b) Lucky in *Waiting for Godot*
- (c) Gertrude in *Hamlet*
- (d) Prof. Higgins in *Pygmalion*

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No. of Printed Pages : 4

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

December, 2015

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and any **four** from the remaining questions. All questions carry equal marks.

1. Annotate any **four** of the following passages with reference to the context, in not more than 150 words each : 4×5=20

(a) Sweet Helen, make me immortal with a kiss.

Her lips suck forth my soul: see, where it flies !

Come, Helen, come, give me my soul again.

Here will I dwell, for heaven is in these lips,

And all is dross that is not Helena !

(b) We'll put on those shall praise your excellence

And set a double varnish on the fame

The Frenchman gave you; bring you, in fine,
together,

And wager o'er your heads: he, being remiss,

Most generous and free from all contriving,

Will not peruse the foils; ...

(c) The children of perdition are, oft-times
Made instruments even of the greatest works.
Beside, we should give somewhat to man's nature,
The place he lives in, still about the fire,
And fume of metals, that intoxicate
The brain of man, and make him prone to passion.

(d) But when it comes to business, to the life that she really leads as distinguished from the life of dreams and fancies, she likes Freddy and she likes the Colonel; and she does not like Higgins and Mr. Doolittle. Galatea never does quite like Pygmalion: his relation to her is too godlike to be altogether agreeable.

(e) Why, why, why, why do we let these women bleed us to death ? Have you ever had a letter, and on it is franked 'Please Give Your Blood Generously' ? Well, the Postmaster-General does that, on behalf of all the women of the world ... There aren't any good, brave causes left ... No, there's nothing left for it, me boy, but to let yourself be butchered by the women.

2. Discuss the features of revenge tragedy in Elizabethan England. (450 words) 20

OR

How is a Romantic comedy different from a comedy of humours ? (450 words)

3. Bring out the nature of tragic conflict of *Faustus*. (450 words) 20

OR

The tragedy of *Hamlet* is the tragedy of irresolution and inaction. Do you agree with the assessment ? (450 words)

4. What role does Subtle play in Ben Jonson's *The Alchemist* ? (450 words) 20

OR

Dreams play an important role in *A Midsummer Night's Dream*. Discuss with reference to the play. (450 words)

5. *The Playboy of the Western World* is neither a comedy nor a tragedy. Discuss critically. (450 words) 20

OR

What is your understanding of the concept of the "angry young man" and its implications in the context of *Look Back in Anger* ? (450 words)

6. What is so commendable about the structure of *Waiting for Godot* ? Illustrate with reference to the text. (450 words) 20

OR

Attempt a feminist reading of the chorus in *Murder in the Cathedral*. (450 words)

7. Write short notes on any *two* of the following : 2×10=20

- (a) Use of myth in *Pygmalion*
- (b) The agony of *Dr. Faustus*
- (c) Puck in *Midsummer Night's Dream*
- (d) Lucky in *Waiting For Godot*

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No. of Printed Pages : 3

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

June, 2016

12056

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and any **four** from the remaining questions. All questions carry equal marks.

1. Annotate any **four** of the following passages with reference to the context, in not more than 150 words each : $4 \times 5 = 20$
- (a) O, my offence is rank, it smells to heaven,
It hath the primal eldest curse upon't,
A brother's murder !
- (b) When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis,
Because thou hast depriv'd me of those joys.
- (c) Why should you think that
I should woo in scorn ?
Scorn and derision never come in tears.

- (d) I hit a blow on the ridge of his skull, laid him stretched out, and he split to the knob of his gullet.
- (e) Was not all the knowledge
Of the Egyptians writ in mystic symbols ?
Speak not the Scriptures oft in parables ?

2. Discuss the aspects of Jacobean society reflected in Jonson's plays. 20

OR

Discuss *The Alchemist* as a satirical comedy.

3. Critically examine *Dr. Faustus* as a Renaissance Tragedy. 20

OR

Discuss the role played by the Mechanicals, especially Bottom, in *A Midsummer Night's Dream*.

4. Examine *Hamlet* as a revenge play. 20

OR

Discuss *Hamlet* as a Shakespearean tragic hero.

5. Do you think Shaw's *Pygmalion* is critical of social snobbery and class distinctions ? Give a reasoned answer. 20

OR

Examine *The Playboy of the Western World* as a folk play.

6. What changes do Pozzo and Lucky undergo in the course of *Waiting for Godot*? 20

OR

What is the significance of the fourth temptation in *Murder in the Cathedral*?

7. Write short notes on any *two* of the following : (200 words each) 2×10=20

- (a) Freddy
- (b) Estragon
- (c) Alison
- (d) Ophelia

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MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

01564

December, 2016

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and any **four** from the remaining questions. All questions carry equal marks.

1. Annotate any **four** of the following passages with reference to the context, in not more than 150 words each : 4×5=20

(a) List, list, O list !

If thou didst ever thy
dear father love ...
Revenge his foul and most
unnatural murder ...

(b) I keep looking back, as far as
I remember, and I can't think
What it was to feel young,
really young.

4. "Homo, fuge : Whither should I fly ?" Analyze *Dr. Faustus* in the context of this statement. 20

OR

Comment on the Titania-Oberon plot in *A Midsummer Night's Dream*.

5. What do you understand by 'the angry young man' in the context of *Look Back in Anger*? 20

OR

What according to Shaw are the social implications of the different modes of English speech?

6. In *Waiting for Godot*, the irrationality of human experience is transferred to the stage. Comment. 20

OR

Critically analyze the role of the chorus in *Murder in the Cathedral*.

7. Write short notes on any *two* of the following (200 words each): $2 \times 10 = 20$

- (a) Bottom
- (b) Christy
- (c) Osric
- (d) Time in *Waiting for Godot*

No. of Printed Pages : 3

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

June, 2017

17306

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory**.
Attempt any **four** of the remaining questions. All
questions carry equal marks.

1. Critically comment on any **four** of the following
passages with reference to the context, in not
more than 150 words each : $4 \times 5 = 20$

- (a) O, my offence is rank, it smells to heaven,
It had the primal eldest curse upon't
A brother's murder ! Pray can I not.
Though inclination be as sharp as will.
- (b) Galatea never does quite like Pygmalion :
his relation to her is too godlike to be
altogether agreeable.
- (c) What boots it then to think of God or heaven ?
Away with such fancies and despair;
Despair in God, and trust in Beelzebub ...
Abjure this magic, turn to God again.

(d) Astride of a grave and a difficult birth.
Down in the hole, lingeringly, the
gravedigger puts on the forceps. We have
time to grow old. The air is full of our
cries. But habit is a great deadener.

(e) Thou speak'st aright
I am the merry wanderer of the night.
I jest to Oberon, and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal
And sometimes lurk I in a gossip's bowl.

2. Discuss *The Alchemist* as a comedy of character
and event. 20

OR

Examine *Doctor Faustus* as a tragedy of neurosis
and relate it to the predicament of contemporary
man.

3. Critically examine the role of the chorus in Eliot's
Murder in the Cathedral. 20

OR

Critically examine the significance of dreams in
A Midsummer Night's Dream.

4. Discuss *Hamlet* as a revenge tragedy. 20

OR

Discuss *The Playboy of the Western World* as a bildungsroman that portrays the development of the central character.

5. "Pygmalion hinges on the contrast of characters." Critically comment. 20

OR

"Beckett rejects the received logic of form and conventional structure." Critically comment.

6. Discuss the Romantic and Modernist conceptions of character in the presentation of Jimmy as the play's protagonist. 20

OR

Discuss the formulation of Elizabethan tragedy with reference to the prescribed plays.

7. Write short notes on any *two* of the following in not more than 200 words each : $2 \times 10 = 20$
- (a) Hamlet's Soliloquies
 - (b) Romantic Comedy
 - (c) Higgins
 - (d) The concept of character in modern drama

No. of Printed Pages : 4

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

December, 2017

06401

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory**.
Attempt any **four** of the remaining questions. All
questions carry equal marks.

1. Critically comment on any **four** of the following passages with reference to the context, in not more than 150 words each : 4×5=20

(a) But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her.

(b) ... the spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not
which is which.

And this same progeny of evils comes
From our debate, from our dissension;
We are the parents and original.

(c) O, that this too too solid flesh would melt
Thaw and resolve itself into a dew !
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter !

(d) Why then, belike we must sin, and so
consequently die.
Ay, we must die an everlasting death.
What doctrine call you this, Che sera, sera,
“What will be shall be” ? Divinity, adieu !

(e) They know and do not know, what is it to
act or suffer
They know and do not know that action
is suffering
And suffering is action.

2. “The issues with which he chose to deal were among the most deeply ingrained preoccupations of his age.” Discuss with reference to Ben Jonson’s *The Alchemist*.

20

OR

Tragic irresolution is the dramatic strength of *Doctor Faustus*. Discuss.

3. Critically comment on Eliot's Christian perspective with reference to *Murder in the Cathedral*. 20

OR

Discuss *A Midsummer Night's Dream* as a romantic comedy.

4. Discuss the play-within-the-play and metaphors of theatre with reference to the plot of *Hamlet*. 20

OR

Discuss the role of J.M. Synge in the Irish Dramatic Movement with special reference to *The Playboy of the Western World*.

5. Discuss Samuel Beckett's *Waiting for Godot* as an existentialist play. 20

OR

Was Shaw a romantic ? Is the element of romance in *Pygmalion* in harmony with the ideology of Bernard Shaw.

6. Characters in *Look Back in Anger* are enmeshed in class and gender issues. Discuss. 20

OR

Examine the concept of the hero in modern drama with reference to the prescribed plays.

7. Write short notes on any *two* of the following in not more than 200 words each : $2 \times 10 = 20$

- (a) The Theatre of the Absurd
- (b) Claudius
- (c) The Comedy of Humours
- (d) Mephistophilis

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MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

June, 2018

16676

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

*Note : Answer question no. 1, which is **compulsory**.
Attempt any **four** from the remaining questions. All
questions carry equal marks.*

1. Critically comment on any **four** of the following passages with reference to the context, in not more than 150 words each : 4×5=20
- (a) Have you no modesty, no maiden shame,
No touch of bashfulness ? What, will you
tear. Impatient answers from my gentle
tongue ?
- (b) 'Tis the secret
Of nature naturized 'gainst all infections,
Cures all diseases coming of all causes;
A month's grief in a day; a year's in twelve;
- (c) Tush, these are trifles and mere old wives'
tales.
- (d) But, you see, I was the only one who cared.
His family were embarrassed by the whole
business. Embarrassed and irritated.
- (e) Suppose we repented "Our being born".

2. What aspects of Jacobean society are depicted in Ben Jonson's *The Alchemist*? 20

OR

Critically analyze *Dr. Faustus* as a Renaissance tragedy.

3. Discuss the theme of martyrdom in *Murder in the Cathedral*. 20

OR

Analyze Shakespeare's treatment of women in *A Midsummer Night's Dream*.

4. Revenge is the central theme of *Hamlet*. Discuss. 20

OR

Discuss the farcical elements in *The Playboy of the Western World*.

5. What are the social implications of the different modes of English speech? Answer with reference to Shaw's *Pygmalion*. 20

OR

Critically analyze Lucky's speech in *Waiting for Godot*.

6. Discuss *Look Back in Anger* in the context of 'the angry young man'. 20

OR

What do you understand by the 'modernity' of Elizabethan tragedy ?

7. Write short notes on any *two* of the following in not more than 200 words each : $2 \times 10 = 20$

- (a) Hermia
- (b) Eliot's 'The Three Voices of Poetry'
- (c) Widow Quin
- (d) Horatio

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No. of Printed Pages : 4

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

01871

December, 2018

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Critically comment on any **four** of the following

passages with reference to the context, in not more than 150 words each : 4×5=20

(a) To die, to sleep;

To sleep : perchance to dream :

ay, there's the rub.

(b) Homo fuge! Whither should I fly ?

If unto God, he'll throw me down to hell.

(c) There are cruel steel traps lying about everywhere, just waiting for rather mad, slightly satanic and very timid little animals. Right ?

(d) They know and not know,
what it is to act or suffer
They know and not know, that
action is suffering
And suffering is action.

(e) O, good sir!
There must be a world of ceremonies pass,
you must be bathed, and fumigated, first;

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2. Discuss the illusion of reality with regard to alchemy as the central motif in *The Alchemist*. 20

OR

Dr. Faustus attempts to depart from a comedy of evil to become a tragedy of human heroism. Do you agree ? Give a reasoned answer.

3. Comment on the significance of the fourth temptation in *Murder in the Cathedral*. 20

OR

How does Shakespeare alter the romantic comedy formula in *A Midsummer Night's Dream* ?

4. "Claudius rather than Hamlet is the protagonist of the play." Do you agree ? 20

OR

"*The Playboy of the Western World* is a play about the instinctive desire to rebel against tradition." Discuss.

5. Analyse the comic conventions in *Pygmalion*. 20

OR

Comment on the structure of *Waiting for Godot*.

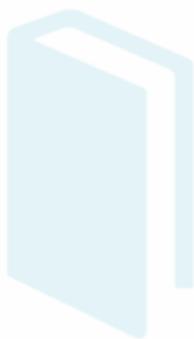
6. What is the significance of the title of the play *Look Back in Anger* ? 20

OR

Critically examine the role of the Renaissance in the growth of Elizabethan drama.

7. Write short notes on any *two* of the following in not more than 200 words each : $2 \times 10 = 20$

- (a) Morality Play
- (b) Mephistophilis
- (c) Bottom
- (d) Colonel Pickering



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No. of Printed Pages : 4

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

June, 2019

21455

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is compulsory and any four from the remaining questions. All questions carry equal marks.

1. Critically comment on any *four* of the following passages with reference to the context, in not more than 150 words each : $4 \times 5 = 20$

- (a) To be, or not to be : That is the question —
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous
fortune,
Or to take up arms against a sea of
troubles,
And, by opposing, end them ? To die, to
sleep —
No more ...

(b) But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.

(c) Hell hath no limits, nor is circumscribed
In one self-place; for where we are is hell,
And where hell is, there must we ever be :

(d) Have you not done tormenting me with your
accursed time ! ... One day, is that not enough
for you, one day he went dumb ... one day we
are born, one day we shall die, the same day,
the same second ...

(e) If we shadows have offended,
Think but this, and all is mended,
That you have but slumbered here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend;
If you pardon, we will mend :

2. Ben Jonson's *The Alchemist* attempts to capture the spirit of his age. Comment. 20

OR

Discuss *Dr. Faustus* as a tragedy.

3. Examine critically the idea of martyrdom in Eliot's *Murder in the Cathedral*. 20

OR

"Celebrating love within the institution of marriage." Is it an apt description of *A Midsummer Night's Dream*? Discuss.

4. Discuss *Hamlet* as a revenge play. 20

OR

The Playboy of the Western World is a play about rebellion. Comment.

5. Critically comment on the character of Eliza in *Pygmalion*. 20

OR

Discuss *Waiting for Godot* as a play that presents the existentialist crisis of modern man.

6. Gender and class conflict are central to *Look Back in Anger*. Discuss. 20

OR

Elizabethan tragedy focuses on character, not circumstance. Comment.

7. Write short notes on any *two* of the following in not more than 200 words each : $2 \times 10 = 20$

- (a) The Split Personality of Doctor Faustus
- (b) Experimentation in Modern Drama
- (c) The Theatre of the Absurd
- (d) Comic Spirit in Modern Drama

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No. of Printed Pages : 4

MEG-2

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

22971

Term-End Examination

December, 2019

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and attempt any **four** from the remaining questions. All questions carry equal marks.

1. Critically comment on any **four** of the following passages, with reference to the context, in about 150 words each :

4×5=20

- (a) O that this too, too solid flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter !
- (b) I shall make a duchess of this
draggel-tailed guttersnipe.

(c) Now, Faustus, must thou needs be damn'd ?
Canst thou not be sav'd ?
Despair in God, and trust in Beelzebub.
Now go not backward, Faustus; be resolute :
Why waverest thou ?

(d) They know and do not know, what it is to
act or suffer.
They know and do not know, that action is
suffering
And suffering is action. Neither does the
actor suffer
Nor the patient act. But both are fixed ...

(e) Will you believe antiquity ? Records ?
I'll shew you a book, where Moses and his
sister,

And Solomon have written of the art;
Ay, and a treatise penn'd by Adam —

2. Discuss the differences between Shakespearean comedy and Jonsonian comedy with reference to the prescribed plays in your course.

20

OR

Critically examine *Doctor Faustus* as a tragedy of human heroism.

3. Discuss the notions of martyrdom and temptation with reference to modern times in Eliot's *Murder in the Cathedral*. 20

OR

Comment on the use of the play within the play in *A Midsummer Night's Dream*.

4. Discuss the significance of Hamlet's soliloquies with reference to the soul-searching he undergoes. 20

OR

The Playboy of the Western World illustrates the changed concept of comedy in the modern world. Discuss.

5. *Pygmalion* examines class and gender difference in a comic perspective. Critically comment. 20

OR

Samuel Beckett's *Waiting for Godot* presents before us the existentialist crisis of modern man. Comment.

6. Critically examine the concept of the angry young man with reference to the character of Jimmy in *Look Back in Anger*. 20

OR

Examine the concept of tragic flaw with reference to Elizabethan tragedy.

7. Write short notes on any **two** of the following in about 200 words each : 2×10=20

- (a) Laertes-Hamlet Clash
 - (b) Renaissance Comedy
 - (c) Class Conflict in Shaw's Drama
 - (d) Poetic Drama
-

No. of Printed Pages : 4

MEG-02

**MASTER'S DEGREE PROGRAMME
IN ENGLISH**

Term-End Examination

MEG-02 : BRITISH DRAMA

Time : 3 Hours

[Maximum : Marks : 100

Note: Answer question no. 1 which is compulsory.
Answer any four from the remaining questions.
All questions carry equal marks.

1. Critically comment on any four of the following passages with reference to the context, in not more than 150 words each: 4×5=20

(a) 'Tis now the very witching time of night,

When churchyards yawn and hell

Itself breathes out contagion to this world.

Now could I drink hot blood, and do

Such bitter business as the bitter day

Would quake to look on



(b) Now, Faustus, must

Thou needs be damned and canst thou not
be saved

..... Despair in God, and trust in Belzebub:

Now go not backward : no, Faustus be
resolute.

(c) One day, when I'm not longer spending my
days running a sweet-stall, I may write a book
about us all It'll be recollected in fire and
blood. My blood.

(d) We have only to conquer

Now, by suffering. This is the easier victory.
Now is the triumph of the cross.

(e) Women upset everything. When you let them
into your life, you find that the woman is
driving at one thing and you're driving at
another.

2. *The Alchemist* is a satire on human follies and
foibles. Discuss. 20

OR

Examine *Doctor Faustus* as a tragedy of the
aspirational Renaissance man.

3. Comment on the nature of the four temptations that Beckett confronts.

OR

The Mechanicals' play is inextricably related to the main plot of *A Midsummer Night's Dream*. Illustrate.

4. How do Hamlet's soliloquies contribute to the play? 20

OR

Discuss *The Playboy of the Western World* as an extravagant comedy.

5. Critically comment on the verbal comedy in *Pygmalion*.

OR

Discuss the salient features of Elizabethan tragedy with examples.

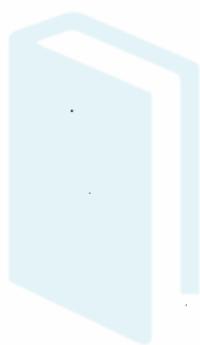
6. How do the characters in *Look Back in Anger* function as sites for a discussion of class and gender issues?

OR

Discuss *Waiting for Godot* as an Absurd play.

7. Write short notes on any two of the following in about 200 words each. $2 \times 10 = 20$

- (a) Religious beginning of Elizabethan drama
- (b) The theatre of the Absurd
- (c) The element of fantasy in A Mid Summer's Night Dream.
- (d) Characterization in the comedy of Humours.



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**MASTER'S DEGREE PROGRAMME IN
ENGLISH (MEG)**

Term-End Examination

February, 2021

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and any **four** from the remaining questions. All questions carry equal marks.

1. Critically comment on any **four** of the following passages with reference to the context, in not more than 150 words each : $4 \times 5 = 20$

(a) O that this too, too sullied flesh would melt,
Thaw, and resolve itself into a dew !
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter ! O God !
O God !

(b) When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis,
Because thou hast depriv'd me of those joys.

- (c) There aren't any good, brave causes left. If the big bang does come, and we all get killed off, it won't be in aid of the old-fashioned, grand design. It'll just be for the Brave New-nothing-very-much-thank-you.
- (d) Now is my way clear, now is the meaning plain :
Temptation shall not come in this kind again.
The last temptation is the greatest treason :
To do the right deed for the wrong reason.
- (e) Women upset everything. When you let them into your life, you find that the woman is driving at one thing and you're driving at another.

2. Discuss Ben Jonson's *The Alchemist* as a Comedy of Humours. 20

OR

Examine *Doctor Faustus* as a study of conflict with reference to the Christian faith.

3. Examine the role of the chorus in *Murder in the Cathedral*. 20

OR

What is the link between the main plot and the Mechanicals' play in *A Midsummer Night's Dream* ? Explain.

4. Comment on the nature and significance of the theme of revenge in *Hamlet*. How do the various characters in the play respond to the issue of revenge ?

20

OR

The Playboy of the Western World depicts the evolution of the hero. Elaborate.

5. Beckett rejects the conventional structure of a play to depict the absurd predicament in *Waiting for Godot*. Discuss.

20

OR

Comment on the elements of romance and comedy in *Pygmalion* by Shaw.

6. *Look Back in Anger* presents the conflicts of post-war youth. Critically comment.

20

OR

Trace the rise of Elizabethan tragedy and comedy from conventions available to Renaissance dramatists.

7. Write short notes on any **two** of the following in about 200 words each : $2 \times 10 = 20$

- (a) Bottom and the Working Class
- (b) Thomas Becket as a Martyr
- (c) Existentialist Theatre
- (d) The Play-Within-the-Play



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