

BEGE-105

**ELECTIVE COURSE IN ENGLISH
(BEGE-105)**

**ASSIGNMENT
(For July 2021 and January 2022 Sessions)**

**UNDERSTANDING PROSE
BEGE-105**



**School of Humanities
Indira Gandhi National Open University
Maidan Garhi, New Delhi – 110 068**

Elective Course in English (BEGE – 105)
UNDERSTANDING PROSE

Programme : BDP
Course Code: BEGE – 105/2021-22

Dear Students,

You will have one assignment for the Elective Course in English (BEGE - 105), which will be a Tutor Marked Assignment (TMA) and will carry 100 marks. It will be based on blocks 1 to 7.

Aims: This assignment is concerned mainly with assessing your application and your understanding of the course material. You are not required to reproduce chunks of information from the course material but to use the skills of critical appreciation that you may have acquired during the course of study. This assignment aims to teach as well as to assess your performance.

Instructions: Before attempting the questions please read the following instructions carefully.

1. Read the detailed instructions about the assignments given in the Programme Guide for Elective Courses.
2. Write your Enrolment Number, Name, Full Address and Date on the top right corner of the first page of your response sheet(s).
3. Write the Course Title, Assignment Number and the Name of the Study Centre you are attached to in the centre of the first page of your response sheet(s).

The top of the first page of your response sheet should look like this:

ENROLMENT NO:
NAME :
ADDRESS :
.....

COURSE TITLE :
ASSIGNMENT NO:
STUDY CENTRE : DATE :

4. Use only foolscap size paper for your response and tag all the pages carefully.
5. Write the relevant question number with each answer.
6. You should write in your own handwriting.
7. **Submission:** The completed assignment should be sent to the Coordinator of the Study Centre allotted to you **by 31st March 2022 (For July, 2021 Session) and 30th September, 2022 (For January, 2022 Session)**. Please read the instructions given in your Programme Guide.

Now read the following guidelines carefully before answering the questions.

GUIDELINES FOR TMAs

You will find it useful to keep the following points in mind:

1. **Planning:** Read the questions carefully. Go through the units on which they are based. Make some points regarding each question and then rearrange these in a logical order. And please write the answers in your own words. Do not reproduce passages from the units.
2. **Organisation:** Be a little more selective and analytic before drawing up a rough outline of your answer. In an essay-type question, give adequate attention to your introduction and conclusion. The introduction must offer your brief interpretation of the question and how you propose to develop it. The conclusion must summarise your response to the question. In the course of your answer, you may like to make references to other texts or critics as this will add some depth to your analysis.

Make sure that your answer:

- a) is logical and coherent;
 - b) has clear connections between sentences and paragraphs;
 - c) is written correctly giving adequate consideration to your expression, style and presentation;
 - d) does not exceed the number of words indicated in your question.
3. **Presentation:** Once you are satisfied with your answers, you can write down the final version for submission, writing each answer neatly and underlining the points you wish to emphasise.

You may be aware that **you need to submit your assignments before you can appear for the Term End Exams. Please remember to keep a copy of your completed assignment, just in case the one you submitted is lost in transit.**

Good luck with your work!

Elective Course in English
UNDERSTANDING PROSE (BEGE – 105)
Based on Blocks 1-7

Programme : BDP
Course Code: BEGE-105/2021-22
Maximum Marks: 100

Answer All Questions

1. Comment on the dominant variety of prose (narrative, expository or descriptive) present in each of the following passages. Write a brief critical appreciation of each passage in about 250 words each:

a) Culture today must have a wider mass basis, and language, which is one of the embodiments of that culture, must also have that basis. This approach to the masses is not merely a question of simple words and phrases. It is equally a matter of idea and of the inner content of those words and phrases. Language which is to make appeal to the masses must deal with the problems of those masses, with their joys and sorrows, their hopes and aspirations. It must represent and mirror the life of the people as a whole and not that of a small group at the top. Then only will it have its roots in the soil and find sustenance from it.

This applies to all our Indian languages. I know that in all of them these ideas are finding utterance, and they are looking more and more towards the masses. This process must be accelerated, and our writers should deliberately aim at encouraging it. It is also desirable, I think, for our languages to cultivate contacts with foreign literatures by means of translations of both the old classics and modern books. This will put us in touch with cultural and literary and social movements in other countries and will strengthen our own languages by the infusion of fresh ideas.

b) Sleep slowly came over him, and so deep was his rest that people were already moving about in the streets when he awoke. He rose quickly and hurried down to the river and hurried back again and, seated by the central pillar, began once more to meditate. People came and people went; they banged the bell and touched the Bull and took the flowers, and still did Moorthy enter deeper and deeper into meditation; and it was only Waterfall Venkamma who roused him with her loud laughter; 'Ah, the cat has begun to take to asceticism,' says she, 'only to commit more sins. Hi son! When did you begin to lie to your neighbours? As though it were not enough to have polluted our village with your pariahs! Now you want to pollute us with your gilded purity!

c) On most of the isles where vegetation is found at all, it is more ungrateful than the blankness of Atacama. Tangled thickets of wiry bushes, without fruit and without a name, springing up among deep fissures of calcined rock, and treacherously masking them; or a parched growth of distorted cactus trees. In many places the coast is rock-bound, or more properly, clinker-bound; trumbled masses of blackish or greenish stuff like the dross of an iron-furnace, forming dark clefts and caves here and there, into which a ceaseless sea pours a fury of foam; overhanging them with a swirl of gray, haggard mist, amidst which sail screaming flights of unearthly birds heightening the dismal din.

(10x3=30)

2. Trace elements of humour and irony in the story '*The Other Woman*'. Give examples and quotes from the story and illustrate these. (10)
3. Discuss *The Binding Vine* as a stream of consciousness novel. (10)
4. Comment on the prose style of the essay "Of Great Place". (10)
5. Examine the essay "A Dissertation upon Roast Pig" in the light of the distinctive features of Lamb's style and personality. (10)
6. Examine diary writing as a literary form of prose with reference to Anne Frank's *The Diary of a Young Girl*. (10)
7. Comment on main features of Laurence's speech "*My Final Hour*." (10)
8. Aitken's prose style make his *Travels by a Lesser Line* both informative and interesting to the reader. Comment (10)