

MEG-02

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

**ASSIGNMENT
(For July, 2024 and January, 2025 Session)**

BRITISH DRAMA: MEG-02



**School of Humanities
Indira Gandhi National Open University
Maidan Garhi, New Delhi-110068**

ASSIGNMENT
For
MASTER'S DEGREE IN ENGLISH ONLINE
BRITISH DRAMA (MEG-02)

Programme: MEG
Course Code: MEG-02

Dear Student,

You will have to attempt a single assignment for the Master's Degree in English (MEG-02). The assignment is a Tutor Marked Assignment (TMA) and carries 100 marks. It will be based on blocks 1 to 9. The number of choices has been restricted in order to ensure that you read the study materials thoroughly and attempt some independent critical thinking.

Aims: The TMA is concerned mainly with assessing your application and 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. The assignment aims to teach as well as to assess your performance. Please ensure that you read the three novels, one play as well as the short stories and poems that have been prescribed for this course.

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

1. Read the detailed instructions about the assignment 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 2025 for (if enrolled in the July 2024 session) and 30th Sept, 2025 (if enrolled in January 2025 session)**

Please read the instructions given in your Programme Guide.

GUIDELINES FOR TMAs

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

1. **Planning:** Read the questions carefully. Go through the points 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. **Organization:** 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 summarize your response to the question. In the course of your answer, you may like to make references to other texts or books 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 emphasize.

Note: You may be aware that you need to submit your assignment 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!

MEG 02: BRITISH DRAMA
Assignment
July 2024 and January 2025 Sessions
(Based on Blocks (1-9))

MEG-02/TMA 01/2024-25
Max. Marks: 100

Section A is compulsory. Attempt any four questions in Section B

Section A

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

“To die, - To sleep, - To sleep!
Perchance to dream: - ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;”

“The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if were in Heaven, where there are no third-class carriages, and one soul is as good as another.”

“The tears of the world are a constant quantity. For each one who begins to weep somewhere else another stops. The same is true of the laugh. Let us not then speak ill of our generation, it is not any unhappier than its predecessors.”

"I will have all my beds blown up, not stuft;
Down is too hard: and then, mine oval room
Fill'd with such pictures as Tiberius took
From Elephantis, and dull Aretine
But coldly imitated."

Section B

1. Analyze the influence of the Renaissance on the development of Elizabethan drama. 20
2. Explore Shakespeare's depiction of women in A Midsummer Night's Dream. 20
3. Critically analyze Doctor Faustus as a tragedy of human heroism. 20
4. How does Hamlet explore the theme of revenge? How do Hamlet's views on revenge differ from other characters like Laertes and Fortinbras? 20
5. How does the structure in The Alchemist, with its three main con artists and a series of victims, contribute to its comedic effect? 20

6. Examine how class and social status play a role in the characters' interactions in *Look Back in Anger*. How does Jimmy's working-class background influence his resentment toward the upper classes? 20
7. *The Playboy of the Western World* blends elements of comedy and tragedy. How does Synge use humor to address serious themes? What is the effect of this combination on the audience? 20
8. How are gender roles and power dynamics portrayed in the play *A Midsummer Night's Dream*? Consider the relationships between Theseus and Hippolyta, Oberon and Titania, and the Athenian lovers. 20
9. Write short notes on any two of the following in about 200 words each: 2 x 10=20
- a. Lucky
 - b. Eliot's "The Three Voices of Poetry"
 - c. Soliloquy and its dramatic significance
 - d. Gender issue in *Look back in Anger*