

BEGE-105

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

**ASSIGNMENT
(For July 2018 and January 2019 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 – 105/2018-19**

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 2019 (For July, 2018 Session) and 30th September, 2019 (For January, 2019 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-105/2018-19
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) The Sergeant spun round on his heels barked out some sentences in a very strange language to somebody hidden within the building. That person now came out, smartly uniformed. The first thing that struck me about him was that he was albino. Then the next moment I realized that he was not an albino at all but a white man. Also that, unlike the marching policemen, he wore shoes. He was dressed simply in khaki, so I knew that he was also a policeman. His appearance however bore very little resemblance to that of the band. He stood on the steps of his office while the Sergeant called out yet another order which made the lines stiffen up. Another was called and they appeared to relax. The Sergeant then continued in the same language within which I succeeded in catching a few English words and name-places. He appeared to be 'reporting' something, the 'Oba's palace' was involved in it, and it all ended with 'all correct' and 'further orders'. The white man spoke a few words. The Sergeant gave two more barks and the parade broke up and went their different ways, all except the Sergeant. He stayed with the white officer and they spoke some more; it was during this dialogue that the white man looked up and saw me.
 - b) Just as the heart of England is the middle classes, so the heart of the middle classes is the public-school system. This extraordinary institution is local. It does not even exist all over the British Isles. It is unknown in Ireland, almost unknown in Scotland (countries excluded from my survey), and though it may inspire other great institutions—Aligarh, for example, and some of the schools in the United States—it remains unique, because it was created by the Anglo — Saxon middle classes, and can flourish only where they flourish. How perfectly it and spiritual complexities have already entered. With its boarding-houses, its compulsory games, its system of perfects and fagging, its insistence on good form and on esprit de corps, it produces a type whose weight is out of all proportion to its numbers.
 - c) The Greater Hornbill was another visitor to the farm, and came there to eat the fruits of the Cape-Chestnut tree. They are very strange birds. It is an adventure or an experience to meet them, not altogether pleasant, for they look exceedingly knowing. One morning before sunrise I was woken up by a loud jabbering outside the house, and when I walked out on the terrace I saw forty-one Hornbills sitting in the trees on the lawn. There they looked less like birds than like some fantastic articles of finery set on the trees here and there by a child. Black they all were, with the sweet, noble black of Africa, deep darkness absorbed through an age, like old soot, that makes you feel that for elegance, vigour and vivacity, no colour rivals black. All the Hornbills were talking together in

the merriest mood, but with choice deperiment, like a party of inheritors after a funeral. The morning air was as clear as crystal, the somber party was bathing in freshness and purity, and, behind, the trees and the birds, the sun came up, a dull red ball. You wonder what sort of a day you are to get after such an early morning.

(10x3=30)

2. Justify the comment “Be strong before people, only weep before God” with reference to the story ‘Mother’ by Judah Waten. (10)
3. What is the plot of the novel *The Binding Vine*? (10)
4. Bacon’s prose style is lucid, terse and epigrammatic. Discuss with reference to his essay “Of Great Place”. (10)
5. Bill Aitken’s eye for detail and his understanding of the cultural divide between North and South are reflected in his travelogue *Travels by a Lesser Line*. Elaborate with examples form the text. (10)
6. Discuss Boswell’s biographical technique as employed in the extracts from *Life of Johnson*. (10)
7. Gandhi’s *An Autobiography* is structured by balancing contrasts. Comment upon and explain this statement with reference to the three extracts entitled A Month with Gokhale-I, II and III. (10)
8. Discuss the diary of Anne Frank as a literary piece of work. (10)