BA (English Major) Programme
(BAFEG)

ASSIGNMENTS
(For July 2025 and January 2026 Sessions)

BA English Major Compulsory Course
Modern European Drama (BEGC 113)

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

BEGC 113
Modern European Drama
Assignment July 2025 and January 2026 Sessions

You are required to do one assignment for the BA English Major Course Modern European Drama (BEGC 113), which will be a Tutor Marked Assignment (TMA) and will carry 100 marks. It will be based on blocks 1 to 4.

Aims: This assignment is concerned mainly with assessing your application and your understanding of the course material. You are not 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.

Guidelines: There are two sections – Section A, & B, you are required to attempt questions in your own words and hand written Assignments should be submitted on time.

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

As in day-to- day life, **planning** is important in attempting the assignments well. Read the assignment carefully; go through the units on which the questions are based; jot down some points regarding each question and then re-arrange them in a logical order. In the essay-type answer, pay attention to your introduction and conclusion. The introduction must tell you how to interpret the given topic and how you propose to develop it. The conclusion must summarize your views on the topic. 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. **You should submit the assignment in your own handwriting.**

Make sure that your answer:
a) is logical
b) is written in simple and correct English
c) does not exceed the number of words indicated in your questions
d) is written neatly and clearly.

Please remember that it is compulsory to submit your assignment before you can take the Term End Examination. Also remember to keep a copy of your assignment with you and to take a receipt from your Study Centre when you submit the assignment.

1.   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 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:

_____

3.   Use A4 size paper for your response and tag all the pages carefully.

4.   Write the relevant question number with each answer.

Last Date for Submission of Assignment:

For July 2025 Session: 31st March 2026

For January 2026 Session: 30th September 2026

Good Luck!

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Instructions: This assignment has two sections—A and B.

- **Section A is compulsory.**

- **Attempt any three questions from Section B.**

- **Attempt five questions in total.**

- **All questions carry equal marks.**

- **Word limit for each answer: 500–600 words (unless specified otherwise).**

SECTION A *(Compulsory)*

Q1. Write short critical notes on any two of the following topics (250–300 words each):
(10 x 2 = 20 marks)

    i) The transformation of the individual and society in *Eugène Ionesco's Rhinoceros*

    ii) Absurdism and Existentialism: A comparative note using *Waiting for Godot*

    iii) Role of memory and guilt in *Ibsen's Ghosts*

    iv) Epic Theatre and Alienation Effect in *The Good Woman of Szechuan*

Q2. Critically analyze the significance of any two of the following quotations. Discuss their dramatic context, thematic relevance, and stylistic features: *(10 x 2 = 20 marks)*

    a) DAISY: *I never knew you were such a realist—I thought you were more poetic. Where's your imagination? There are many sides to reality. Choose the one that's best for you. Escape into the world of imagination.*

    b) MRS. ALVING: *It's not only what we have inherited from our father and mother that walks in us. It's all sorts of dead ideas, and lifeless old beliefs, and so forth. They have no vitality, but they cling to us all the same, and we can't get rid of them.*

    c) SHEN TE: *To be good to you, my son, I shall be a tigress to all others.*

    d) VLADIMIR: *I don't understand.*
    ESTRAGON: *Use your intelligence, can't you?*
    Vladimir uses his intelligence.
    VLADIMIR: *(finally) I remain in the dark.*

SECTION B *(Attempt any three questions)*

(Each question carries 20 marks)

Q3. Discuss *Ibsen's Ghosts* as a social critique of 19th-century moral and institutional structures. Examine how the play questions social hypocrisy, religious dogma, and the oppressive legacies of patriarchy through its characters and dramatic structure.

Q4. Examine the characterization in *The Good Woman of Szechuan*. How does Brecht use Shen Te / Shui Ta as a theatrical and ideological device to critique capitalism and the moral contradictions of "being good" in an exploitative world?

Q5. Trace the transition from Romanticism to Realism and Naturalism in modern European drama. How did political revolutions (like the French Revolution) and the rise of the middle class influence the shift from idealism to gritty depictions of social reality?

Q6. Discuss *Waiting for Godot* as a canonical example of the *Theatre of the Absurd*. Analyze its themes of futility, circular time, identity, language breakdown, and the human condition through characters and plot.

Q7. Compare the use of absurdity in the works of Beckett and Ionesco. How do these dramatists explore human existence, conformity, isolation, and the fragility of meaning in the modern world? Provide references from *Waiting for Godot* and *Rhinoceros*.