

MEG-02

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

**ASSIGNMENT
(For July, 2026 and January, 2027 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
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 for (if enrolled in the July session) and 30th Sept (if enrolled in January 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 2026 and January 2027 Sessions
(Based on Blocks (1-9))

MEG-02/TMA 01/2026-27
Max. Marks: 100

Instructions

Section A is compulsory.

Attempt any four questions from Section B.

Answer each question according to the prescribed word limit.

Support your answers with relevant textual references and critical arguments wherever appropriate.

Section A

1. Critically comment on the following passages with reference to their context, significance, and dramatic implications, in not more than 150 words each: $4 \times 5 = 20$
- “Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?”
 - “The course of true love never did run smooth.”
 - “The play's the thing
Wherein I'll catch the conscience of the king.”
 - “Nothing to be done.”

Section B

Attempt any four of the following questions. $4 \times 20 = 80$

1. Discuss *Doctor Faustus* as a Renaissance drama. How does Marlowe present the conflict between medieval Christian morality and the Renaissance spirit of individual aspiration, knowledge, and ambition?
2. Examine the significance of the supernatural and the world of dreams in *A Midsummer Night's Dream*. How does Shakespeare use the fairy world to question and transform the experiences of the human characters?
3. “Hamlet is a play about the difficulty of translating thought into action.” Discuss this statement with reference to Hamlet's character, his soliloquies, and his response to his father's murder.
4. Discuss *The Alchemist* as a satire on human greed, credulity, and social ambition. How does Ben Jonson use deception and comic intrigue to expose the weaknesses of his society?
5. Examine the significance of language, storytelling, and reputation in *The Playboy of the Western World*. How does Christy Mahon's transformation reveal the power of storytelling in shaping individual identity?
6. Analyse *Pygmalion* as a critique of class and social hierarchy. How does Shaw use Eliza Doolittle's transformation to raise questions about language, identity, education, and social mobility?

7. Discuss the conflict between individual conscience and institutional authority in T. S. Eliot's *Murder in the Cathedral*. How does Thomas Becket's understanding of martyrdom develop through the play?
8. Examine *Look Back in Anger* as a representation of post-war British society. How do class, education, marriage, gender, and generational tensions shape Jimmy Porter's anger and alienation?
9. Discuss *Waiting for Godot* as a significant example of the Theatre of the Absurd. How does Beckett use repetition, silence, circular structure, uncertainty, and humour to represent the human condition?
10. Write short notes on any two of the following in about 200 words each: 2 × 10 = 20
 - a. The role of the Chorus in *Murder in the Cathedral*
 - b. The significance of the title *Pygmalion*
 - c. The theme of illusion in *A Midsummer Night's Dream*
 - d. The significance of the setting in *Look Back in Anger*
 - e. The role of the Foolishness and deception in *The Alchemist*
 - f. The significance of silence and pause in *Waiting for Godot*
 - g. The theme of ambition in *Doctor Faustus*
 - h. The construction of heroic identity in *The Playboy of the Western World*