

Reg. No

Name

M. A. DEGREE END SEMESTER EXAMINATION - MARCH 2020**SEMESTER 4 : ENGLISH****COURSE : 16P4ENGT17EL : MODERN EUROPEAN DRAMA****(For Regular - 2018 Admission & Supplementary 2017/2016 Admissions)**

Time : Three Hours

Max. Marks: 75

Section A**Answer any 6 (3 marks each)**

1. The origin of Modernist drama, according to Fletcher and Mc Farlane.
2. Why does Schechner remark that we are in a neo-Hellenistic period?
3. The stage setting of *A Doll's House*.
4. The lineage of *Miss Julie*
5. The ending of *Six Characters in Search of an Author*.
6. Use of legends in *The Life of Galileo*.
7. What does *Caligula* demonstrate by elevating himself to a deity?
8. The theme of collaboration in *Becket*.
9. The theme of individuality in *Rhinoceros*.

(3 x 6 = 18)

Section B**Answer any 5 (6 marks each)**

10. Write a note on the tradition seeking avant-garde.
11. Comment on Kershaw's reading of the political efficacy of a postmodern performance like *Glasgow All Lit Up!*
12. Briefly discuss the technique of realism in *A Doll's House*.
13. Comment on Strindberg's portrayal of the antagonism between classes in *Miss Julie*.
14. Give a character sketch of the Father in *Six Characters in Search of an Author*.
15. Through *Caligula* Camus demonstrates the absurdity of human logic in a world that is random. Discuss.
16. Comment on the use symbolism in Ionesco's play *Rhinoceros*.
17. Write a note on the use of props in *The Accidental Death of an Anarchist*.

(6 x 5 = 30)

Section C**Answer any 1 (12 marks each)**

18. "Reality is a continuously illusory construction." Discuss with reference to Pirandello's *Six Characters in Search of an Author*.
19. "Men in places of great authority are often very lonely." Discuss with special reference to Jean Anouilh's *Beckett*.
20. *Rhinoceros* deals simultaneously with the metaphysical domain of the individual and the socio-political realities.

(12 x 1 = 12)

Section D**Answer any 1 (15 marks each)**

21. All characters in plays are mouthpieces for their author. From a consideration of some characters from the plays you have studied, say how far you agree.
22. Discuss the extent to which, and the ways in which, each playwright's presentation of female characters differs from that of male characters, making clear effect in each play.
23. "For art to be 'un-political' means only to ally itself with the 'ruling' group" (Brecht, 'A Short Organum for the Theatre'). Discuss, with reference to two or more dramas you have studied in this course.

(15 x 1 = 15)