



# NETAJI SUBHAS OPEN UNIVERSITY

**BDP Assignment,  
December-2019 & June-2020  
Subsidiary Course  
ENGLISH (3rd Paper),  
Drama : SEG - III**

## QUESTION PAPER CUM ANSWER BOOKLET

(Full Marks : 100)

(Weightage of Marks : 30%)

**Special credit will be given for precise and correct answer. Marks will be deducted for spelling mistakes, untidiness and illegible handwriting. The figures in the margin indicate full marks.**

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| To be filled by the Candidate | Serial No. of question answered |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | TOTAL |
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| For Evaluator's only          | Marks awarded                   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |       |

Q.P. Code : **20UA49SEG(III)**

**B.A.-AU-16057**

Signature of Evaluator with Date



# NETAJI SUBHAS OPEN UNIVERSITY

**BDP Assignment,  
December-2019 & June-2020  
Subsidiary Course  
ENGLISH (3rd Paper),  
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**STUDENT'S COPY**

Name (in Block Letter) : .....

Enrolment No.

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Study Centre Name : ..... Code : .....

Q.P. Code : **20UA49SEG(III)**

**B.A.-AU-16057**

Received Answer Booklet  
Signature with seal by the Study-Centre

**জরুরী নির্দেশ / Important Instruction**

আগামী শিক্ষাবর্ষান্ত পরীক্ষায় (T.E. Exam.) নতুন ব্যবস্থা অর্থাৎ প্রশ্নসহ উত্তর পুস্তিকা (QPAB) প্রবর্তন করা হবে। এই নতুন ব্যবস্থার সাথে পরীক্ষার্থীদের অভ্যস্ত করার জন্য বর্তমান অনুশীলন পত্রে প্রতিটি প্রশ্নের নির্দেশ অনুযায়ী নির্দিষ্ট স্থানেই উত্তর দিতে হবে।

**New system i.e. Question Paper Cum Answer Booklet (QPAB) will be introduced in the coming Term End Examination. To get the candidates acquainted with the new system, now assignment answer is to be given in the specific space according to the instructions.**

**Detail schedule for submission of assignment for the  
BDP Term End Examination December-2019 & June-2020**

1. Date of Publication : 14/02/2020
2. Last date of Submission of answer script by the student to the study centre : 07/03/2020
3. Last date of Submission of marks by the examiner to the study centre : 08/04/2020
4. Date of evaluated answer scripts distribution by the study centre to the students (Students are advised to check their assignment marks on the evaluated answer scripts and marks lists in the study centre notice board. If there is any mismatch / any other problems of marks obtained and marks in the list, the students should report to their study centre Co-ordinator on spot for correction. The study centre is advised to send the corrected marks, if any, to the COE office within five days. No change / correction of assignment marks will be accepted after the said five days. : 18/04/2020
5. Last date of submission of marks by the study centre to the Department of C.O.E. on or before : 20/04/2020

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এখানে কিছু লিখবেন না

**Do not write anything here**

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1. Answer any *two* of the following questions :

20 × 2 = 40

- a) Discuss the characteristics of Jacobean drama.
- b) Examine how the imagery of blood reinforces the theme in *Macbeth*.
- c) Show how wit has a significant function in *The Merchant of Venice*.
- d) “The incidents are so designed as not to seem improbable.” — Examine *She Stoops to Conquer* in the light of this statement.

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**First Answer :**



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**Second Answer :**



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2. Answer Option (a) and *two* other questions from the following :  $12 \times 3 = 36$
- a) Make a précis of any *one* of the following passages and add a suitable title :  $8 + 4$
- i) Some arts move in time, like music ; others are presented in space, like painting. In both cases the organizing principle is recurrence which is called rhythm when it is temporal and pattern when it is spatial. Thus we speak of the rhythm of music and the pattern of painting ; but later to show off our sophistication, we may begin to speak of the rhythm of painting and the pattern of music. In other words, all arts may be conceived both temporally and spatially. The score of a musical composition may be studied all at once ; a picture may be seen as the track of an intricate dance of the eye. Literature seems to be intermediate between music and painting ; its words form rhythm which approach a musical sequence of sounds at one of its boundaries and form patterns which approach the hieroglyphic or pictorial image at the other. The attempts to get as near to these boundaries as possible form the main body of what is called experimental writing. We may call the rhythm of literature the narrative, and pattern, the simultaneous mental grasp of the verbal structure, the meaning of significance. We hear or listen to a narrative, but when we grasp a writer's total pattern we 'see' what he means.
- ii) Literature began as the writing down of the spoken word, and a very long time after books began to be written their writers continued to envisage an audience rather than a reading public. This is why Aristotle is able long after the chief masterpieces of Greek literature had been composed, to include under 'rhetoric' the art of writing as well as speaking. He did not in fact think of them as different arts. It is not possible to go into that here ; we must be content with a summary of his views. "Good prose will reveal its quality both in its style and in its arrangement. The Primary virtue of prose style is clearness. But clearness is not everything ; style must have distinction. It must be natural, rising and falling with the subject. The worst vice of style is stale and meretricious ornament. Your sentences should be grammatical, alive, rhythmical, but on no account metrical. As for arrangements, you must not make a fetish of it. But you ought at least to set out your case in a clear and orderly manner before going on to prove it." All of which is sound and sensible, almost too sensible. But it is an admirable formula for a standard prose ; and that is all that Aristotle sought to provide. His work in this department was taken up by later Greek writers who elaborated it in various ways. But it was not these, it was not even Aristotle, who influenced ( except of course, indirectly ) the practice of modern literature ; it was certain Latin writers, who



adapted the Greek principles to Latin prose or expounded them to readers. Cicero did both. Quintilian became content to expound. These two between them may be said to have taught later ages the writing of prose as a conscious art.

- b) Give an account of Elizabethan Comedies.
- c) Compare Macbeth's moral and psychological states before and after the murder of Duncan.
- d) Critically analyse the Portia-Bassanio relationship in *The Merchant of Venice*.
- e) Give illustrations of rustic humour in *She Stoops to Conquer*.
- f) Write a paragraph of about 150 words on any *one* of the following :
  - i) Popular Culture
  - ii) As Technology Advances the Arts Decline
  - iii) The Twenty-First Century.

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**First Answer :**



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**Second Answer :**



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**Third Answer :**





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3. Answer any *four* of the following :

6 × 4 = 24

- a) Write a short note on Heroic Tragedy.
- b) Assess the contribution of Congreve to English drama.
- c) What role do the noblemen of Scotland like Ross and Lennox have in *Macbeth* ?
- d) Explain the following lines with reference to the context :  
“Give sorrow words ; the grief that does not speak knits up the o-er wrought heart  
and bids it break.”
- e) Comment on the role of the Prince of Morocco in *The Merchant of Venice*.
- f) Explain the following lines with reference to the context :  
“All that glisters is not gold ;  
Often have you heard that told.”
- g) How does take Hardcastle ‘stoop to conquer’ in Goldsmith’s play ?
- h) How does Mr. Hardcastle instruct his servants before the coming of Marlow ?

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**First Answer :**



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**Second Answer :**

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**Third Answer :**

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**Fourth Answer :**



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