

U.G. 6th Semester Examination-2026**ENGLISH****[MAJOR-IX]****Course Code : ENG-MAJ-T-602****(English Drama from 1800 to the Present)****[NEP-2020]****Full Marks : 60****Time : 2½ Hours***The figures in the right-hand margin indicate marks.**Candidates are required to give their answers in their own words as far as practicable.***UNIT-I****[Marks:20]**

If students answer **Question 1** from **Group A**, they must answer **Question 2** from **Group B**, and if they answer **Question 2** from **Group A**, they must answer **Question 1** from **Group B**.

GROUP-A

1. Answer any one of the following: $10 \times 1 = 10$
- Discuss *The Importance of Being Earnest* as a critique of upper-class Victorian life.
 - Discuss the significance of the title of the play *The Importance of Being Earnest*.

[Turn Over]

2. Answer any **two** of the following: $5 \times 2 = 10$

- a) Examine the dramatic role of the handbag found at the Victoria Station cloakroom in *The Importance of Being Earnest*.
- b) Explain and comment: "Divorces are made in Heaven."
- c) Comment on the episode of Jack and Algernon rushing to be christened by Dr. Chasuble in Act II of Oscar Wilde's *The Importance of Being Earnest*.

GROUP-B

1. Answer any **one** of the following: $10 \times 1 = 10$

- a) Critically evaluate Candida's choice of "the weaker of the two" men at the climax of George Bernard Shaw's *Candida*.
- b) Discuss *Candida* as a Shawian "Drama of Ideas".

2. Answer any **two** of the following: $5 \times 2 = 10$

- a) Discuss the dramatic significance of portraying Candida in domestic chores in Act II of *Candida*.
- b) Write a brief note on the role of Miss Proserpine Garnett in *Candida*.

- c) Explain and comment on the phrase "the secret in the poet's heart" in the final stage direction in *Candida*.

UNIT-II and Unit-III

[Marks:20]

If students answer **Question 3** from **Unit-II**, they must answer **Question 4** from **Unit-III**, and if they answer **Question 4** from **Unit-II**, they must answer **Question 3** from **Unit-III**.

UNIT-II

3. Answer any **one** of the following: $10 \times 1 = 10$

- a) Discuss Maurya's transformation in her struggle against the sea as depicted in *Riders to the Sea*.
- b) Evaluate Arthur Miller's portrayal of the Loman family's downfall in *Death of a Salesman*.

4. Answer any **two** of the following: $5 \times 2 = 10$

- a) Explain and comment: "I've seen the fearfulest thing any person has seen since the day Bride Dara saw the dead man with the child in his arms."
- b) Discuss Nora and Cathleen as choric characters in *Riders to the Sea*.

- c) Examine the symbolic function of the flute in Arthur Miller's *Death of a Salesman*.

UNIT-III

3. Answer any **one** of the following: $10 \times 1 = 10$

a) Examine John Osborne's *Look Back in Anger* as a critique of post-war social anxieties in 1950s Britain.

b) Discuss the purposes the psychological games in *Who's Afraid of Virginia Woolf* serve.

4. Answer any **two** of the following: $5 \times 2 = 10$

a) Write a brief note on the references to the animals, except to bears and squirrels, in *Look Back in Anger*.

b) Write a brief note on the opening stage direction of *Look Back in Anger*.

c) Explain and comment: "He's dead... Telegram came this afternoon."

Question 5 is compulsory.

[Marks:20]

5. Answer any **ten** of the following questions:

$2 \times 10 = 20$

i) What is the unique setting of John Osborne's *Inadmissible Evidence* (1964)?

ii) Name Oscar Wilde's first play and state the year it was written.

iii) Identify the respective British theatres where Arthur Miller's *Death of a Salesman* and *The Crucible* were staged.

iv) Following Oscar Wilde's arrest in April 1895, what two immediate administrative actions did theatres take regarding *An Ideal Husband* and *The Importance of Being Earnest*?

v) State the name of the prize Arthur Miller received for his contribution to American theatre and the year in which it was awarded to him.

- vi) What specific staging element was introduced on-stage in Act II during the 1905 production of *Man and Superman*?
- vii) Name the two "Unpleasant Plays" written by George Bernard Shaw in 1893.
- viii) Identify the two declining institutions that John Osborne connects in his 1957 play *The Entertainer*.
- ix) Which two literary works served as the source material for the plot of Oscar Wilde's play *Salome*?
- x) Identify the two contemporary English dramatists who worked alongside George Bernard Shaw at the Royal Court Theatre.
- xi) Contrast the underlying views of humanity held by Ibsen and Dickens, as noted by Shaw.
- xii) How did the public react to the 1907 premiere of J. M. Synge's *The Playboy of the Western World* at the Abbey Theatre?
- xiii) Name any two plays in which Synge perfected a distinctively Irish comic form.

- xiv) Who according to Andrew Sanders is the most impressive "angry young man" in Osborne's plays? What was his classic avowal of personal integrity?
 - xv) How does J. M. Synge distinguish his plays from conventional English drama?
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