

KAMARAJ COLLEGE (Autonomous)

Accredited with A+ Grade by NAAC

(Affiliated to Manonmaniam Sundaranar University, Tirunelveli)

THOOTHUKUDI – 628 003

(6 Pages)

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Question Code No : 25002109

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PG Degree - End Semester Examinations, November 2025

First Semester

M.A ENGLISH

Drama

(For those who joined in July 2024 onwards)

Time : 3 Hours

Maximum : 75 Marks

PART – A (10 X 1 = 10 Marks)

Answer ALL Questions

Choose the correct answer:

1. The play *Everyman* is an example of which type of medieval drama?
 - (a) Mystery Play
 - (b) Miracle Play
 - (c) Morality Play
 - (d) Tragedy
2. Senecan tragedies were originally written in which language?
 - (a) Greek
 - (b) Latin
 - (c) French
 - (d) English

3. Who is the central character in Marlowe's *The Jew of Malta*?
- (a) Volpone (b) Barabas
(c) Faustus (d) Mosca
4. In Ben Jonson's *Volpone*, the character Mosca is best described as:
- (a) A loyal servant (b) A parasite and trickster
(c) A noble gentleman (d) A judge of Venice
5. Who is the central character of John Webster's *The White Devil*?
- (a) Flamineo (b) Vittoria Corombona
(c) Monticelso (d) Brachiano
6. Which theme is most prominent in *The White Devil*?
- (a) Romantic love (b) Greed and corruption
(c) Social comedy (d) Heroic adventure
7. Who are the main lovers in Congreve's *The Way of the World*?
- (a) Mirabell and Millamant
(b) Lady Wishfort and Foible
(c) Fainall and Mrs. Marwood
(d) Petulant and Witwoud
8. What is the central theme of *The Playboy of the Western World*?

- (a) Heroic adventure
 - (b) Crime, identity, and rebellion
 - (c) Romantic love
 - (d) Satire on English society
9. Which element is most prominent in Pinter's *The Birthday Party*?
- (a) Heroic adventure
 - (b) Historical events
 - (c) Romantic entanglements
 - (d) Dark humor and psychological tension
10. What is the primary occupation of Mother Courage in Brecht's play?
- (a) Farmer
 - (b) Soldier
 - (c) Canteen owner
 - (d) Weaver

PART - B (5 X 5 = 25 Marks)

Answer ALL Questions choosing either (a) or (b).

Answer should not exceed 250 words.

11. (a) Examine how *Everyman* reflects the characteristics of a Morality Play.

(OR)

- (b) Inspect the influence of Senecan tragedy on the development of the English revenge tragedy.
12. (a) Discover the character of Barabas in *The Jew of Malta*.

(OR)

(b) Analyze any one Elizabethan theatre and describe its features.

13. (a) Construct a short note on the character of Vittoria Corombona in *The White Devil*.

(OR)

(b) Organize a note on how John Webster uses betrayal and ambition to develop the tragic elements of the play.

14. (a) Apply your understanding of Mirabell's character to explain how his wit and cleverness help him overcome obstacles in *The Way of the World*.

(OR)

(b) Plan a note on how Synge uses humor, irony, and rural Irish life to critique societal values in *The Playboy of the Western World*.

15. (a) Survey the character of Goldberg and McCann and their role in creating menace in *The Birthday Party*.

(OR)

(b) Distinguish between Vladimir and Estragon in *Waiting for Godot* in terms of their personalities and approaches to waiting for Godot.

PART – C (5 X 8 = 40 Marks)

Answer ALL Questions choosing either (a) or (b).

Answer should not exceed 600 words.

16. (a) Discuss Thomas Kyd's *The Spanish Tragedy* as a revenge tragedy.

(OR)

- (b) Elaborate the features of Morality Plays with special reference to *Everyman*.

17. (a) Deduct the features of Elizabethan comedy.

(OR)

- (b) Assess the theme of greed in *Volpone*.

18. (a) Design a short essay discussing the role of Brachiano in the tragedy of *The White Devil*.

(OR)

- (b) Compile the main themes of *The White Devil* and design a short essay on how Webster portrays corruption and revenge.

19. (a) Criticize the depiction of social manners and marriage in Congreve's *The Way of the World*.

(OR)

(b) Defend Christy Mahon's actions in *The Playboy of the Western World* as a critique of societal norms and expectations.

20. (a) Imagine you are Stanley Webber. Write a short note explaining how you would react to Goldberg and McCann differently to avoid being intimidated in *The Birthday Party*.

(OR)

(b) Compile the major themes and dramatic techniques used in *Waiting for Godot* and explain how they contribute to the post-modern nature of the play.