

Modern Drama

Prepared by: Abu Bakr

1st Lecture

1. After the death of Shakespeare and his contemporaries drama in England suffered a decline for:
 - a. A century
 - b. Two centuries
 - c. Three centuries
 - d. All false

2. Even Congreve in the seventeenth, and Sheridan and Goldsmith in the eighteenth, could not restore drama to the position it held during the Elizabethan Age. It was revived, however, in thedecade of the nineteenth century.
 - a. First
 - b. Second
 - c. Seventh
 - d. Last

3.important factors were responsible for the revival of drama in 1890's.
 - a. Two
 - b. Three
 - c. Four
 - d. Five

4. One of these factors was the influence of Ibsen. Ibsen is:
 - a. Swedish
 - b. English
 - c. American
 - d. Norwegian

5. Under the influence of Ibsen, the English dramatists like Bernard Shawthe right to discuss serious social and moral problems in a calm, sensible way.
 - a. claimed
 - b. denied
 - c. forbid

- d. rejected
- 6. The second factor was theatmosphere prevailing at that time, which allowed men like Oscar Wilde to treat the moral assumptions of the Victorian age with frivolity and make polite fun of their conventionality, prudishness or smugness.
 - a. Classical
 - b. Modern
 - c. Regulated
 - d. Cynical
- 7. What gave rise to the Comedy of Ideas or Purpose, is:
 - a. The first factor
 - b. The second factor
 - c. Both
 - d. Neither
- 8. what revived the Comedy of Manners or the Artificial Comedy is:
 - a. The first factor
 - b. The second factor
 - c. Both
 - d. Neither
- 9. Under the influence of Ibsen the serious drama in England from 1890 onwardto deal with themes remote in time and place.
 - a. Ceased
 - b. Started
 - c. Continued
 - d. agreed
- 10. Ibsen taught men that the real dramadeal with human emotions, with things which are near and dear to ordinary men and women.
 - a. Should
 - b. Should never
 - c. Must
 - d. Must not
- 11. This treatment of actual life made the drama deal with the following EXCEPT:
 - a. Revolutionary ideas
 - b. Directed against past literary models
 - c. The problems of labour and of youth.

- d. Romantic love, capitalism and parental authority.
12. **Romantic love, capitalism and parental authority were the characteristic features of:**
- a. Elizabethans.
 - b. Victorianism.
 - c. Shepherds
 - d. All false
13. **In the new drama of ideas, we find the following EXEPT:**
- a. Action became slow and frequently interrupted.
 - b. Inner conflict was substituted for outer conflict.
 - c. Drama became quieter than the romantic drama of the previous years.
 - d. Drama became noisier than the romantic drama of the previous years.
14. **..... helped the dramatist in the study of the 'soul', for the expression of which they had to resort to symbols.**
- a. The new researches in the field of Psychology.
 - b. The new researches in the field of Sociology.
 - c. A and B
 - d. All false
15. **By means ofthe dramatist could raise the dark and even sordid themes to artistic levels.**
- a. Psychology
 - b. Symbolism
 - c. Criticism
 - d. Reality
16. **The emphasis on the inner conflict led some of the modern dramatists to make their protagonists.....**
- a. Men
 - b. Women
 - c. Unseen forces
 - d. Seen forces
17. **In the field of non-serious comedy there was a revival, in thecentury, of the Comedy of Manners.**
- a. Nineteenth
 - b. Twentieth
 - c. Eighteenth
 - d. Seventeenth

18. The modern period, to -a great. extent, is like the.....
- a. Victorian period
 - b. Greece period
 - c. Augustan period
 - d. Elizabethan period
19. This likeness is because of the return of the witty, satirical comedy which reached its climax in the hands of.....in 1700.
- a. Congreve
 - b. Shakespeare
 - c. Ibsen
 - d. All true
20. The important dramatists who took a predominant part in the revival of drama in the last decade of the nineteenth century were:
- a. George Bernard Shaw
 - b. Oscar Wilde
 - c. Ibsen
 - d. A and B
21. Shaw was the greatest practitioner of the.....
- a. Comedy of Ideas
 - b. Comedy of manners
 - c. Both
 - d. Neither
22. The following applies to Shaw and Wilde:
- a. Only Shaw was a great thinker.
 - b. Only Show represented the Puritan side of the Anglo-Irish tradition.
 - c. Only Show was Irish.
 - d. Wilde's attitude to life was essentially a playful one .
23. The success of Oscar Wilde as a writer of artificial 'comedy or the comedy of manners was mainly due to his being a.....
- a. Clever writer.
 - b. Black comedy writer.

- c. Social entertainer.
 - d. A and B.
- 24. The father of the comedy of pure entertainment is:**
- a. Only Shaw
 - b. Only Wilde
 - c. Both
 - d. Neither
- 25. One of the modern writers who have followed Wilde directly is: Somerset Maugham**
- a. Noel Coward
 - b. Mark Twain
 - c. A and B
- 26. The artificial comedy of the last fifty years in Englandcompare well with the artificial comedy of the Restoration.**
- a. Does
 - b. Does not
 - c. Usually
 - d. Always
- 27. The reason is that in the twentieth century there is a lot ofabout social values.**
- a. Confusion
 - b. Scepticism
 - c. Agreement
 - d. A and B
- 28. The comedy of manners grows out of date more rapidly than any other type of drama. This is because:**
- a. The other types of comedy failed to go with the development of life.
 - b. Other types of comedy do not have enough writers.
 - c. Social manners change so rapidly in the modern time.
 - d. A and B
- 29. The comedy of ideas or social comedy do not grow out of date rapidly because:**
- a. All writers understood the greatness of Ibsen.
 - b. Only Show the greatness of Ibsen

- c. Only Shaw decided that like Ibsen's his plays would also be the vehicles of ideas.
 - d. B and C
30. **Unlike Ibsen's grim and serious temperament, Shaw was characterized by:**
- a. Jest
 - b. Verbal wit
 - c. Stand up comedy
 - d. A and B
31. **.....presented a certain problem connected with modern life, and his characters discuss it thoroughly.**
- a. Ibsen
 - b. Shaw
 - c. Wilde
 - d. All false
32. **Shaw added prefaces to his plays, in which he explored the theme more fully. He did so to.....**
- a. Make his ideas still more explicit.
 - b. Make his plays acceptable by the audience.
 - c. Avoid criticism.
 - d. All false
33. **The main burden of Shaw's plays is that the civilized man must.....**
- a. Develop
 - b. Perish
 - c. Either
 - d. Neither
34. **Other modern dramatists who followed the example of Bernard Shaw and wrote comedies of ideas' were EXCEPT:**
- a. Granville Barker
 - b. Galsworthy
 - c. James Birdie
 - d. Wilde
35. **.....of the writers who followed Shaw attained the standard reached by Shaw.**
- a. All
 - b. Some
 - c. None
 - d. A few

36. Besides the artificial comedy and the comedy of ideas, another type of drama was developed in England under the influence of.....
- The British Dramatic Movement.
 - The Irish Dramatic Movement.
 - Both
 - Neither
37. The Irish Dramatic movement was originated by:
- Lady Gregory
 - W.B. Yeats.
 - Bernard Shaw
 - A and B
 - The important dramatists belonging to the Irish Dramatic Movement are.....
J.M. Synge
 - Sean O'Casey
 - Both
 - Neither
38. There has been the revival of Poetic Drama in the....
- 18th century
 - 17th century
 - 20th century
 - 19th century
39. T. S. Eliot was the most important practitioner of....
- Comedy of manner
 - Social comedy
 - Comedy of ideas.
 - Poetic drama
40.of the poetic plays written in modern times have a religious theme, and they attempt to preach the doctrine of Christianity .
- All
 - Some
 - Most
 - None
41. The father of modern realistic drama is:
- Shaw
 - Ibsen
 - Wilde

- d. T.S Eliot
42. **One of the following DOESN'T apply to Ibsen:**
- a. He lived between (1828-1906).
 - b. He underwent certain developments beginning with experimental plays that were indebted to the French well-made play of Scribe and to romantic and traditional patterns.
 - c. With his voluntary exile to Rome, he embarked upon his second stage which produced the poetic dramas of Brand (1866) and Peer Gynt (1867).
 - d. With his stay in Rome, the third stage started, namely, the realistic social stage which has brought him world-fame, and which has resulted in the birth of a new drama, very well represented in A Doll's House, Ghosts, An Enemy of the People, The Wild Duck and others.
43. **In the third stage that took place during his stay in Germany, Ibsen's plays treated social problems that reflect.....**
- a. the Zeitgeist (the spirit of the age)
 - b. Germany society needs.
 - c. His own inner needs.
 - d. A and C
44. **These burning social issues were expressed in.....**
- a. A realistic technique.
 - b. An unrealistic technique.
 - c. An imaginary technique.
 - d. A logical technique

2nd Lecture

1. **One of the following DOESN'T apply to Shaw:**
- a. He is the greatest among the modern dramatist.
 - b. He was born and brought up in Ireland, but at the age of twenty in 1876 he left Ireland for good, and went to London to make his fortune.

- c. He never tried his hand at the novel.
 - d. He read Karl Marx, became a Socialist, and in 1884 joined the Fabian Society which was responsible for creating the British Labour Party.
- 2. Shaw was specially impressed by Butler'swith the Darwinian Theory of Natural Selection.**
- a. Satisfaction
 - b. Agreement
 - c. Coping
 - d. Dissatisfaction
- 3. While Shakespeare had described it as 'divinity that shapes our ends', Shaw termed it the.....**
- a. Same
 - b. Life Force
 - c. Devil
 - d. Coincidence
- 4. Two other writers who provoked the critical mind of Shaw during his formative period were Ibsen and.....**
- a. Aristotle
 - b. Nietzsche
 - c. Shakespeare
 - d. Russo
- 5. All the plays of Shaw deal with some problem concerning.....**
- a. Modern society
 - b. Old society
 - c. Primitive society
 - d. Isolated society
- 6. In *Widower's House*, Shaw put the blame on:**
- a. The individual landlord for creating abuses of the right to property
 - b. Society
 - c. Destiny
 - d. Devil

7. ***Caesar and Cleopatra*, comes nearer to being a play than most of Shaw's works because:**
- a. It was written perfectly.
 - b. It was welcomed by audiences
 - c. It has no particular theme
 - d. All false
8. **In *The Apple Cart*, Shawthe working of democratic form of government and hinted that it needed a superman to set things right.**
- a. Supported
 - b. Appreciated
 - c. Believed in
 - d. Ridiculed
9. **It was inShaw reached the highest level of his dramatic art by dealing in a tragic manner a universal theme involving grand emotions.**
- a. St. Joan
 - b. The Apple Cart
 - c. Caesar and Cleopatra
 - d. Widower's House
10. **One of the following DOESN'T apply to Oscar Wilde:**
- a. He was another dramatist who took an important part in the revival of drama in the later part of the nineteenth century.
 - b. It was only during the last five years of his life that he turned his attention to writing for the stage.
 - c. After his death, his plays became very popular, and they were thought to represent a high mark in English drama.
 - d. His plays are all superficial, and none of them adds to our knowledge or understanding of life.
11. ***Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and *The Importance of Being Earnest* are the four importantof Wilde.**
- a. Essays

- b. Comedies
 - c. Tragedies
 - d. Epics
12. **One of the following DOESN'T apply to Galsworthy:**
- a. He was a great dramatist of modern times
 - b. He wasn't successful at novels.
 - c. He believed in the naturalistic technique both in the novel and drama.
 - d. He desired to reproduce, both upon the stage and in his books, the natural spectacle of life, presented with detachment.
13. **Galsworthy.....the poor and unprivileged.**
- a. Ignored
 - b. Sympathised with
 - c. Supported
 - d. B and C
14. ***Strike (1909), Justice (1910), The Skin Game (1929), and The Silver Box* are**
- a. The least important
 - b. The most important
 - c. The only plays he wrote
 - d. All false
15. **All these plays deal with.....**
- a. Social problems.
 - b. Ethical problems
 - c. Political problems
 - d. A and B
16. **Granville-Barker belonged to that group of dramatist like**
- a. Galsworthy.
 - b. Wilde
 - c. Ibsen
 - d. Shaw
17. **One of the following DOESN'T apply to Barker:**

- a. He occupies his place in modern drama mainly as a writer of four "realistic" *plays*.
- b. The importance of Granville-Barker in the twentieth century drama lies in his fine delineation of character and realistic style.
- c. His plays seem to be excerpts of real life to a greater extent than even those of Galsworthy.
- d. The life presented in those plays is the narrow and petty life lived by the upper-middle class in France in his days.

18. Masfield is a dramatist belonging to the same school as:

- a. Galsworthy
- b. Wilde
- c. Barker
- d. A and C

19. One of the following DOESN'T apply to Masfield:

- a. He combines in himself high imagination and a sternly classical spirit; passionate enthusiasm and cold logic, fantasy and realism.
- b. He clings to the natural world and is a confirmed realist.
- c. All these conflicting qualities are seen in his greatest *play- The Tragedy of Nan*, which is the best modern example of the form of domestic tragedy.
- d. He has no spirit of mysticism.

20. J.M. Barrie belongs to the school of:

- a. Galsworthy
- b. Wilde
- c. Barker
- d. He doesn't belong to any school of dramatists.

21. The best of Barrie's work is marked by:

- a. Imaginative fantasy
- b. Realism
- c. Humour

- d. A and C
22. **Barrie's most characteristic and original play is:**
a. The Admirable Crichton (1902)
b. *Peter Pan*
c. *The Golden Age*
d. *All true*
23. **Barrie's last and most ambitious drama was *The Boy David* (1936) in which he has given a fine picture of the candid soul of boyhood. This play deals with a story from:**
a. A Greek epic.
b. The Bible
c. Popular literature
d. Irish literature
24. **In "The Boy David", Barrie could not effectively make use of the element of.....; which is his strongest point in other plays.**
a. Reality
b. Logic
c. Surprise
d. Humour
25. **G.b. Shaw died in.....**
a. 1950
b. 1951
c. 1952
d. 1953
26. **G.b. Shaw was born and brought up in.....**
a. Britain
b. Ireland
c. France
d. Italy

3rd Lecture

1. Drama owes more to Ibsen than to any other dramatist since Shakespeare. Why?

- a. He broke down the social barriers which had previously bounded it.
- b. He was the first man to show that high tragedy could be written about ordinary people and in ordinary everyday prose.
- c. His tragedy were written about high class people.
- d. A and B

2. Ibsen was, of course, not the first dramatist to attempt writing about ordinary people, but he was the first to write a tragedy about ordinary people that proved a tremendous

- a. Reaction
- b. Rejection
- c. Troubles
- d. Success

3. His second great contribution was:

- a. Comedy
- b. Technical
- c. Novel
- d. All false

4. Ibsen's technical contribution is clear through:

- a. Abandoning the old artificialities of plot.
- b. Adapting the old artificialities of plot.
- c. Not concentrating on the settings.
- d. All false

5. Ibsen's third contribution was:

- a. Black comedy.
- b. Comedy of manner
- c. Equally important.
- d. All false

6. Ibsen's enduring greatness as a dramatist is due to:

- a. His technical contributions.
- b. The depth and subtlety of his understanding of human character (especially feminine character), and, which is rarer, of human relationships.
- c. Both
- d. Neither

7. Yet so delicate was Ibsen's understanding of human relationships that a selfish actorsucceed in these roles.

- a. Can only partially
- b. Can completely
- c. Will never
- d. Will certainly

8. A Doll's house written by Ibsen is:

- a. A novel
- b. A play
- c. A poem
- d. An epic

9. The genre of A Doll's House is:

- a. Realistic
- b. Modern prose drama
- c. Both
- d. Neither

10. The language of A Doll's House is:

- a. English
- b. Swedish
- c. Finnish
- d. Norwegian

11. TIME AND PLACE WRITTEN of A Doll's House:

- a. 1879, Rome and Amalfi, Italy
- b. 1879, Paris, France
- c. 1879, London, UK
- d. 1897, Oslo, Norway

12. THE TONE OF A DOLL'S HOUSE:
- a. *Serious*
 - b. *Intense*
 - c. *Somber*
 - d. All true
13. SETTING (TIME) of A doll's House:
- a. Around the late 1870s
 - b. Around the late 1700s
 - c. Around the late 1970s
 - d. Around the late 1800s
14. The setting (place) of A Doll's House is:
- a. England
 - b. Italy
 - c. France
 - d. Norway
15. ***Nora's struggle with Krogstad, who threatens to tell her husband about her past crime, incites Nora's journey of self-discovery and provides much of the play's dramatic suspense. Nora's primary struggle, however, is against the selfish, stifling, and oppressive attitudes of her husband, Torvald, and of the society that he represents. This is called:***
- a. The Climax
 - b. The rising action
 - c. The major conflict
 - d. The falling action
16. ***Nora's first conversation with Mrs. Linde; Krogstad's visit and blackmailing of Nora; Krogstad's delivery of the letter that later exposes Nora. This is called:***
- a. The Climax
 - b. The rising action
 - c. The major conflict
 - d. The falling action
17. ***Torvald reads Krogstad's letter and erupts angrily. This is called:***

- a. The Climax
 - b. The rising action
 - c. The major conflict
 - d. The falling action
18. ***Nora's realization that Torvald is devoted not to her but to the idea of her as someone who depends on him; her decision to abandon him to find independence. This is called:***
- a. The Climax
 - b. The rising action
 - c. The major conflict
 - d. The falling action
19. ***The sacrificial role of women; parental and filial obligations; the unreliability of appearances . This is called:***
- a. THEMES
 - b. The rising action
 - c. The major conflict
 - d. The falling action
20. ***Nora's definition of freedom; letters . This is called:***
- a. THEMES
 - b. The rising action
 - c. Motives
 - d. The major conflict
21. **The title “ A Doll's House” is:**
- a. Appropriate
 - b. Inappropriate
 - c. Very short
 - d. Irrelevant
22. **The word "doll" means a woman:**
- a. Who is very beautiful
 - b. Who is unfaithful
 - c. without any will or mind of her own.
 - d. All false
23. **Ibsen called his play a/ntragedy.**

- a. Old
 - b. Imaginary
 - c. Modern
 - d. Wealthy
24. **The play is a tragedy because.....**
- a. It has a sad ending.
 - b. It depicts the break-up of a family and the disintegration of the domestic life of a couple.
 - c. Both
 - d. Neither
25. ***The liberation of the individual from the shackles and restraints of custom -and convention.* This theme is considered as:**
- a. The least important theme
 - b. The most important theme
 - c. The only theme in the play
 - d. All false
26. **Ibsen..... The social barriers which previously bounded drama.**
- a. settled
 - b. broke own
 - c. fixed
 - d. Established

4th Lecture

1. In Act one of A Doll's House, Halmer advises Nora to:
- a. Avoid strangers
 - b. Be economical
 - c. *Work*
 - d. *Take care of the kids.*
2. **The play begins on:**
- a. Helmer's birthday

- b. Their son's birthday
- c. A Christmas Eve
- d. A New Year party

3. From Helmer's manner of talking to Nora we find that he is:

- a. Doesn't love her
- b. Exaggerates a lot
- c. Very fond of money
- d. Very fond of her.

4. He has also advised her not to eat macaroons because:

- a. It is very expensive
- b. Sweets would spoil her teeth
- c. Their children will imitate her
- d. All false

5. Christine Linde , a friend of Nora's school-days, now comes to see Nora. Feeling lonely and having no purpose in life, Christine has come to this city in order to:

- a. Be surrounded by her old friends.
- b. Look for a job
- c. Seek legal help
- d. Look for a lover

6. Nora's own past life had not been very comfortable or happy either. Eight years ago her husband had fallen critically ill and she had been forced to borrow money, secretly and without telling her husband, in order to take him toclimate under medical advice.

- a. A cold
- b. A moderate
- c. A humid
- d. A warm

7. Krogstad tells Nora that he had discovered a disparity in the bond of the old loan, and in order to keep his mouth shut, she.....

- a. Has to pay double
- b. Has to be taken to jail

- c. Has to help him keeping his job in the bank where her husband will be the manager.
 - d. All true
- 8. **The date on which her father was supposed to have signed the bond as surety for her was the 2nd October, but her father had died....**
 - a. Four days earlier.
 - b. Two days earlier.
 - c. Seven days earlier.
 - d. Eight days earlier
- 9. **Krogstad tells her that in signing for her father she had been guilty ofwhich is a criminal act.**
 - a. Rubbery
 - b. Bribery
 - c. Forgery
 - d. Corruption

Lecture 5

1. **Helmer's reaction when Nora admits that Krogstad was at home is:**
 - a. Neutral
 - b. Mild scolding
 - c. Extreme anger
 - d. All false
2. **Helmer's Strong condemnation of Krogstad's Character was because:**
 - a. Helmer is a low class person
 - b. Helmer is trying to spoil his wife
 - c. Helmer had been guilty of forgery
 - d. Helmer is a thief
3. **Nora says that Krogstad had perhaps been compelled to commit forgery by circumstances over which he had no control. Helmer says that it might be so and that he would not like to punish a man to the extent of dismissing him**

- from the bank just because he had been guilty of one single offence. At this moment, Nora feels:
- a. Sad
 - b. Sorry
 - c. Happy
 - d. Desperate
4. Helmer goes on accusing Krogstad and describes the evil this man has. Helmer's attitude clearly shows to Nora that he is bent upon:
- a. Forgiving him
 - b. Dismissing him
 - c. Ignoring him
 - d. Dealing cautiously with him
5. Helmer's opinion about Krogstad's behavior and the evil influence he may have on his own children makes Nora feels:
- a. Torn by a conflict
 - b. Terribly upset
 - c. Relieved
 - d. A and B
6. After this talk between Nora and Helmer, she starts to:
- a. Stay close to her kids
 - b. Stay away from her kids
 - c. Stay close to her husband
 - d. Treat her kids nicely
7. Helmer has made her feel that her influence on her own children would be.....
- a. Pernicious
 - b. Effective
 - c. Positive
 - d. All false
8. Nora is now feeling tortured by her thoughts about.....
- a. Krogstad's threat
 - b. Her criminal act

- c. Her influence upon her children
- d. All together

9. Helmer says that he is going to give Krogstad's job to....

- a. His friend
- b. Nora
- c. Mrs. Linde.
- d. All false

10. Nora says that, in case Krogstad is dismissed, he might spread false propaganda against him and her and thus bring both of them into.....

- a. Divorce
- b. Financial crises
- c. Disrepute
- d. Bankruptcy

11. She recalls the case of her father who had been made the victim of much malicious propaganda and who would really have found himself in trouble if Helmer had not come to his rescue. Helmer says.....

- a. That there is a good deal of difference between his own case and her father's case.
- b.** That he has already made it known that he is going to remove Krogstad from the bank
- c. That he does not want people at the bank to think that he can be influenced by his wife in his official decisions.
- d. All true

12. Helmer then tells her that there is another reason also why he has decided to dismiss Krogstad.

- a. Krogstad and Helmer had been intimate friends at school, and Krogstad now embarrasses him by speaking to him always in a familiar manner.
- b. Krogstad has a tendency to speak to him like an equal, addressing him by his Christian name and trying to show

that he is intimate with him. This position is not tolerable to him.

- c. A and B
- d. Neither

13. Nora says that, if Helmer resents Krogstad's familiar manner of speaking to him, it only shows that Helmer is.....

- a. A petty-minded man
- b. A humble man
- c. A proud man
- d. All false

14. Helmer feels much offended at being called a petty-minded man and says that he would put an end to this whole affair by immediately.....

- a. Cancelling the order of dismissal of Krogstad
- b. Sending the order of dismissal to Krogstad
- c. Trying to find another job for Krogstad
- d. A and C