

<b>COURSE TITLE</b>	<b>MODERN DRAMA IN ENGLISH</b>
<b>COURSE CODE</b>	<b>07BA0701</b>
<b>COURSE CREDITS</b>	<b>4</b>

**Objective:**

- 1 To introduce students to the major playwrights and movements in English drama from the late 19th century to the 20th century.
- 2 To explore the social, political, and psychological contexts that shaped modern drama.
- 3 To enable students to understand the formal innovations in dramatic structure, dialogue, and stagecraft.
- 4 To develop critical perspectives on themes such as identity, gender, class, war, existentialism, and human resilience.
- 5 To encourage students to relate modern drama to contemporary issues and performance practices.

**Course Outcomes:** After completion of this course, student will be able to:

- 1 Demonstrate knowledge of key modern English dramatists and their works.
- 2 Critically analyze themes, symbols, and dramatic techniques employed in modern plays.
- 3 Connect literary texts to the historical and cultural conditions of the modern period.
- 4 Compare different dramatic traditions such as realism, absurdism, and political theatre.
- 5 Engage creatively and analytically with drama through discussions, reviews, and performance-based activities.

**Pre-requisite of course:** Basic Knowledge of Genre of Drama is required.

**Teaching and Examination Scheme**

<b>Theory Hours</b>	<b>Tutorial Hours</b>	<b>Practical Hours</b>	<b>ESE</b>	<b>IA</b>	<b>CSE</b>	<b>Viva</b>	<b>Term Work</b>
4	0	0	50	30	20	0	0

<b>Contents : Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
1	<b>Foundations of Modern Drama:</b> Decline of Victorian Melodrama, George Bernard Shaw: Father of Modern English Drama, Pinero & Jones: Early “problem plays” challenging Victorian Morality, John Galsworthy: Hard-hitting social realism (law, class, prisons), Granville-Barker: Ethical and political drama, bridging realism and modernism., Realism & Early Modern Drama (Late 19th – Early 20th Century): - Prescribed Text: G. B. Shaw – Candida	15

<b>Contents : Unit</b>	<b>Topics</b>	<b>Contact Hours</b>
2	<b>Post-War Realism and the “Angry Young Men” (1940s–1950s):</b> Movement: Post-WWII working-class realism., Focus: Disillusionment, class tension, personal and social struggles., Suggested Texts: Look Back in Anger, A Taste of Honey, Roots, The Birthday Party etc., Prescribed Text: John Osborne – Look Back in Anger (1956)	15
3	<b>Expressionism, Symbolism and Theatre of Absurd (1920s – 1960s):</b> Expressionism: Psychological, distorted reality, truth through intensity., Symbolism: Poetic, mystical, mythic, spiritual., Absurd: Existential, illogical, disorienting, post-WWII despair., Suggested Texts: Murder in the Cathedral, The Silver Tessie, Waiting for Godot, The Birthday Party, Prescribed Text: Harold Pinter – The Homecoming (1960)	15
4	<b>Contemporary &amp; Postcolonial English Drama (1970s–Present):</b> Postcolonial perspective: Critiques colonial legacy, addresses cultural displacement., Contemporary social issues: Feminism, LGBTQ+ identities, racism, economic inequality., Hybrid forms: Blending realism, absurdist techniques, multimedia, and non-linear narrative., Global influences: Indian, African, Caribbean, and British diasporic voices integrated into English drama., Suggested Texts: Death and the King’s Horseman, Dance Like a Man, Racing Demon, Top Girls, Prescribed Text: Tom Stoppard – Rock ‘n’ Roll (2006)	15
<b>Total Hours</b>		<b>60</b>

### **Textbook :**

- 1 Man and Superman., Shaw, George Bernard., Penguin Books, London., 2001
- 2 Murder in the Cathedral. , Eliot, T. S., Faber & Faber, London., 1964
- 3 Long Day’s Journey into Night., O’Neill, Eugene., Yale University Press, New Haven, 1998
- 4 Waiting for Godot., Beckett, Samuel., Faber & Faber, London., 2010
- 5 The Homecoming., Pinter, Harold., Faber & Faber, London., 1965
- 6 Look Back in Anger., Osborne, John., Faber & Faber, London, 2013
- 7 A Doll’s House., Ibsen, Henrik. Translated by Michael Meyer, Methuen Drama, London., 1965
- 8 Rock 'n' Roll., Stoppard, Tom., Faber & Faber., 2006
- 9 Candida., Shaw, George Bernard., Faber & Faber, 1898
- 10 Dance Like a Man: A Stage Play in Two Acts., Dattani, Mahesh., Penguin Books India, 2006

### **References:**

- 1 The Theatre of the Absurd., The Theatre of the Absurd., Esslin, Martin., Vintage Books, New York., 1961

**References:**

- 2 Modern British Drama: The Twentieth Century., Modern British Drama: The Twentieth Century., Innes, Christopher., Cambridge University Press, 2002

**Suggested Theory Distribution:**

The suggested theory distribution as per Bloom’s taxonomy is as follows. This distribution serves as guidelines for teachers and students to achieve effective teaching-learning process

Distribution of Theory for course delivery					
Remember / Knowledge	Understand	Apply	Analyze	Evaluate	Higher order Thinking / Creative
0.00	10.00	30.00	30.00	30.00	0.00

**Instructional Method:**

- 1 Lectures & Discussions (Understand, Remember)
- 2 Close Reading & Textual Analysis (Analyze, Apply)
- 3 Group Presentations/Performances (Apply, Create)
- 4 Debates on Themes and Techniques (Evaluate)
- 5 Screenings of Theatre Adaptations (Apply, Analyze)

**Supplementary Resources:**

- 1 [www.bl.uk/20th-century-literature/articles/modern-drama-an-introduction](http://www.bl.uk/20th-century-literature/articles/modern-drama-an-introduction)
- 2 [www.bl.uk/20th-century-literature/articles/samuel-beckett-and-the-theatre-of-the-absurd](http://www.bl.uk/20th-century-literature/articles/samuel-beckett-and-the-theatre-of-the-absurd)
- 3 [www.poetryfoundation.org/poets/t-s-eliot](http://www.poetryfoundation.org/poets/t-s-eliot)
- 4 [www.haroldpinter.org](http://www.haroldpinter.org)
- 5 <http://www.bbc.co.uk/arts/modern-british-theatre>
- 6 <http://www.gutenberg.org/author/Shaw,+George+Bernard> [http](http://www.gutenberg.org/author/Shaw,+George+Bernard)