

ENGLISH MAJOR SEMESTER SIX NEP

Semester	SIX
Course	English Major (Paper 14)
Paper Code	C3EN230621T
Paper Title	British Drama (19th and 20th Century)
Credits	4
Theory/ Practical / Composite	THEORY
PAPER CO-ORDINATOR	SAJU JOSEPH (WITH ARGHA KR BANERJEE)
Minimum no of preparatory hours	FOUR
Number of Modules	TWO
Course Objectives	1) Students will learn to examine critically how selected plays reflect and critique the societal norms and values of their time, focusing on themes such as class, gender, and morality. 2) To identify and analyse the dramatic techniques employed by playwrights to convey their message. 3) To explore how character development and interpersonal conflicts in the plays reveal deeper truths about human nature and social issues. 4) Students are expected to engage in discussions that encourage them to relate the themes of the plays to human nature, social issues, fostering a deeper understanding of the relevance of social commentary in literature. 5) Explore Modernism in English Theatre.
Syllabus	Background /History of 19th and 20th century British Drama (To be tested as a part of Continuous Internal Assessment) Module I (Any <u>ONE</u> play to be taught) i) Oscar Wilde: <i>The Importance of Being Earnest</i>; / <i>A Woman of No Importance</i>; / <i>An Ideal Husband</i>. ii) Bernard Shaw: <i>Arms and the Man</i>; / <i>Pygmalion</i>; / <i>Candida</i> iii) Arthur Wing Pinero: <i>The Second Mrs. Tanqueray</i> / <i>Sweet Lavender</i> / <i>The Schoolmistress</i> iv) T.S. Eliot: <i>Murder in the Cathedral</i> / <i>The Family Reunion</i> v) Agatha Christie: <i>Witness for the Prosecution</i>; / <i>The Mousetrap</i>; / <i>And Then There Were None</i> vi) J.B. Priestley: <i>An Inspector Calls</i> / <i>Time and the Conways</i>/ <i>Dangerous Corner</i> Module II (Any <u>ONE</u> play to be taught) i) Frederick Knott: <i>Dial M for Murder</i> ii) Peter Shaffer: <i>Equus</i>; <i>Amadeus</i> iii) John Osborne: <i>The Entertainer</i> iv) Harold Pinter: <i>The Birthday Party</i>; <i>The Caretaker</i>; <i>The Homecoming</i> v) Arnold Wesker: <i>Roots</i> / <i>The Kitchen</i> vi) Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i> / <i>Arcadia</i>.
Reading Reference	List/ <i>The Cambridge Companion to Victorian and Edwardian Theatre</i>. Edited by Kerry Powell. (2000). <i>The Cambridge Companion to Modern British Women Playwrights</i>. Edited by Elaine Aston and Janelle Reinelt. (2000). <i>A History of Modern Drama</i> by David Grieve. (2017). <i>The Oxford Handbook of Modern and Contemporary American Drama</i>. Edited by Jeffrey H. Richards and David L. Smith. (2011). <i>The Drama of Ideas: A Collection of Essays on Modern Playwrights</i> by John A. B. Philip. (1964) <i>Theatre Histories: An Introduction</i> by Tracy C. Davis and Thomas Postlewait. (2003). <i>Modern British Drama: The Twentieth Century</i> by Richard Boon (2005). <i>Women in Theatre: The Development of Contemporary Female Playwrights</i> by Sheila Rowbotham. (1990).

	<i>Theatre and Society: A Social History of Theatre</i> by John Russell Brown (1997). MORE DETAILS TO BE PROVIDED BY THE COURSE INSTRUCTOR	
EVALUATION	CIA: 30 25 marks Assessment 5 marks Attendance	END-SEMESTER: 70 MODULE I: 35 MARKS MODULE II: 35 MARKS
Paper Structure	MODULE I: 1x 25 (Essay type 1 out of 3) 1x10 (Short answer type 1 out of 3) MODULE II: 1x25 (Essay type 1 out of 3) 1x10 (Short answer type 1 out of 3)	