

Course: Discipline Specific Core

Semester	6
Paper Number	13
Paper Code	HENCR610
Paper Title	Modern European Drama
No. of Credits	6
Theory/Composite	Theory
No. of periods assigned	Th: 5 + 1
Name of Faculty member(s)	
Course description/objective	Modern European Drama – terms and condition of stage, concepts, modes and methods of theatre – problem plays, plastic theatre, theatre of the absurd
Syllabus	<p><b>Module 1:</b> Henrik Ibsen <i>Ghosts</i> OR Bertolt Brecht <i>The Good Woman of Szechuan</i></p> <p><b>Module 2:</b> Samuel Beckett <i>Waiting for Godot</i> OR Eugene Ionesco <i>Rhinoceros</i></p>
Presentations/Paper	Politics, Social Change and the Stage --- Text and Performance --- European Drama: Realism and Beyond --- Tragedy and Heroism in Modern European Drama --- The Theatre of the Absurd
Reading/Reference Lists	<ol style="list-style-type: none"> <li>1. Constantin Stanislavski, <i>An Actor Prepares</i>, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.</li> <li>2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in <i>Brecht on Theatre: The Development of an Aesthetic</i>, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.</li> <li>3. George Steiner, 'On Modern Tragedy', in <i>The Death of Tragedy</i> (London: Faber, 1995) pp. 303–24.</li> </ol>
Evaluation	<p>CIA: TEST – (20)</p> <p>End-Sem: PAPER FORMAT Paper/Book Review (Part of training for dissertation) – 20</p> <p>Module 1: 1 x 30 (1 of 2) Module 2: 1 x 30 (1 of 2) {End-Sem = 60 marks}</p>