

TYBA Paper XVII and XVIII: Drama and Theatre

UNIVERSITY OF MUMBAI

University of Mumbai

Syllabus for T.Y.B.A. English

Program: B.A.

Course: Drama and Theatre

Course Code: UAENGB506&UAENGB606

(75+25 Examination Pattern)

(Credit Based Semester and Grading System with effect from the academic year,
2013-14)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : B.A.
 - ii) Course Code :UAENGB506& UAENGB606
 - iii) Course Title :TYBA English
Drama and Theatre
 - iv) Semester wise Course Contents : Enclosed the copy of syllabus
 - v) References and Additional References: Enclosed in the Syllabus
 - vi) Credit Structure : No. of Credits per Semester – 03
 - vii) No. of lectures per Unit : 15
 - viii) No. of lectures per week : 03
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

Syllabus for TYBA Course: Drama and Theatre

Course Code: UAENGB506&UAENGB606

(to be implemented from 2013-2014 onwards)

Objectives of the Course

- 1) To acquaint the learners of literature with various types of drama
- 2) To sensitize them to the techniques and types of theatre
- 3) To introduce them to drama as a performing art
- 4) To enhance their understanding of the elements of theatre
- 5) To enable the learners to critically watch a play, write a review and to put up a play

Semester Five: Drama and Theatre

Course code- UAENGB5064 Credits

Lectures: ---

Unit 1: Terms: Elements of theatre - Script, acting, rehearsal, costumes, types of stages, Sanskrit theatre, Greek Theatre, Modern Theatre

Unit 2: Mahesh Dattani: *Dance Like a Man*

Or

GirishKarnad: *Nagamandala*

Unit 3: Euripedes: *Medea*

Or

Anton Chekhov: *The Seagull*

Evaluation

A) Internal Assessment – 25%

25 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Questions for the class test should be either short notes or essays

B) Semester End Examination Pattern

75 Marks

Question 1: Short notes on Unit 1 (2 out of 4) : 15 Marks

Question 2: Essay on the play –Unit 2 (one out of two) : 15 Marks

Question 3: Essay on the Play– Unit 3(one out of two) : 15 Marks

Question 4: Two short notes from Unit 2, out of 4 : 15Marks

Question 5: Two short notes from Unit 3, out of 4 : 15Marks

Semester Six: Drama and Theatre Course code-UAENGB606 4 Credits

Lectures: 45

Unit 1: Terms:Types of drama: Black Comedy, Shavian Drama, Poetic Drama, Angry Theatre, Expressionism in drama, African American Drama

Unit 2: Play: Tennessee Williams: *The Glass Menagerie*

Or

Arthur Miller: *All My Sons*

Unit 3: One Act Plays (Two)

Mary Burrill: *They that Sit in Darkness*

Percival Wilde: *The Sequel*

Evaluation

Evaluation

A) Internal Assessment – 25%

25 Marks

Sr.No.	Particulars	Marks
1	One class test to be conducted in the given semester	20 Marks
2	Overall conduct as a responsible student, manners and articulation and exhibition of leadership qualities in organizing related academic activities	05 Marks

Questions for the class test should be either short notes or essays

B) Semester End Examination Pattern

75 Marks

Question 1: Short notes on Unit 1 (2 out of 4) : 15 Marks

Question 2: Essay on the play –Unit 2 (one out of two) : 15 Marks

Question 3: Essay on the Play – Unit 3(one out of two) : 15 Marks

Question 4: Two short notes from Unit 2, out of 4 : 15Marks

Question 5: Two short notes from Unit 3, out of 4 : 15Marks

IDOL (Distance Education) students are to attempt five questions of twenty marks each, opting a minimum of two questions from each section. Questions forming one semester for regular students will form one section in IDOL question paper. Duration will be three hours.

References

Bennett, Susan. *Theatre Audiences : A Theory of Production and Reception*. London: Routledge, 1990.

Bratton, J. S. *New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press, 2003.

Brockett, Oscar. *The Essential Theatre*. New York: Wadsworth Publishing, 2007.

Frank, Marcie. *Gender, Theatre, and the Origins of Criticism :From Dryden to Manley*. Cambridge: Cambridge University Press, 2003.

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Kobialka, Michal. *Of Borders and Thresholds : Theatre History, Practice, and Theory*. Minneapolis: University of Minnesota Press, 1999.

Malekin, Peter, and Ralph Yarrow. *Consciousness, Literature, and Theatre : Theory and Beyond*. New York: St. Martin's, 1997.

McAuley, Gay. *Space in Performance : Making Meaning in the Theatre. Theater--Theory/Text/Performance*. Ann Arbor: University of Michigan Press, 1999.

Nicoll, Allardyce. *The Theatre and Dramatic Theory*. London: Harrap, 1962.

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Rai, Rama Nand. *Theory of Drama : A Comparative Study of Aristotle and Bharata*. New Delhi: Classical Pub. Co., 1992.

Styan, J. L. *Modern Drama in Theory and Practice*. New York: Cambridge University Press, 1980.

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Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. New York: Atlantic Monthly Press, 1965.

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Lumley, Fredrick. *New Trends in the Twentieth Century Drama: A Survey since Ibsen and Shaw*. Oxford: O.U.P, 1972.

Bentley, Eric. *The Theory of the Modern Stage: An Introduction to Theatre and Drama*. London: Penguin Books, 1968.

Gascoigne, Bamber. *Twentieth Century Drama*. London: Hutchinson, 1967.

Gassner, John. *Masters of Drama*. New York: Dover Publications, 1954.

Clark, Darent H. *A Study of Modern Drama*. Philadelphia: Century Books-Bindery, 1982.

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