

**III. CORE COURSE -C 13:**

(Credits: Theory-05, Tutorial-01)

**Marks : 25 (MSE: 1Hr) + 75 (ESE: 3Hrs)=100****Pass Marks (MSE + ESE) =40*****Instruction to Question Setter for******Mid Semester Examination (MSE):***

There will be two group of questions. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type** six questions of five marks each, out of which any four are to answer.

***End Semester Examination (ESE):***

There will be two group of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of ten questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type** six questions of fifteen marks each, out of which any four are to answer.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**MODERN EUROPEAN DRAMA****Theory: 75 Lectures; Tutorial:15 Lectures****Unit 1.**

Trends in Modern European Drama. Its impact on English Drama, The Theatre of the Absurd, Modern Epic Theatre,

**Unit 2.**

Henrik Ibsen *Ghosts*

**Unit 3.**

Bertolt Brecht *The Good Woman of Szechuan*

**Unit 4**

Samuel Beckett *Waiting for Godot*

**Suggested Topics and Background Prose Readings for Class Presentations:**

- 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

**Readings:**

- Constantin Stanislavski, *An Actor Prepares*, 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.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.