

**BA I Year: English Literature (Major II)**  
**Session 2025-26**  
**Study of Drama (Paper II)**

<b>Course Code</b>	
<b>Course Title</b>	<b>Study of Drama (Paper II)</b>
<b>Course Type</b>	Major II
<b>Pre-requisite (if any)</b>	To study this course, a student must have had the subject English Language/English Literature in class 12 <sup>th</sup> .
<b>Course Learning Outcomes (CLO)</b>	<p><b>By the end of this course, students will be able to -</b></p> <ul style="list-style-type: none"> <li>• Trace the evolution of drama from Sanskrit theatre to modern forms, analysing key Indian and Western dramatists.</li> <li>• Analyze themes such as <i>daiva</i> (destiny), <i>puruṣārtha</i> (human effort), and <i>dharma</i> (social justice), comparing their representation in Indian and Western dramatic traditions.</li> <li>• Apply dramatic insights to contemporary contexts, interpreting drama as <i>nāṭya-yajña</i> (a sacred performance) for promoting <i>lokasaṅgraha</i> (social welfare) and <i>saṃskāra</i> (value inculcation).</li> <li>• Explore the socio-cultural and philosophical dimensions of drama as a medium for social reform and cultural preservation.</li> </ul>
<b>Credit Value</b>	6
<b>Total Marks</b>	<b>Max Marks - 100</b> <b>Min. passing Marks – 35</b>

## Part B – Content of the Course

Total no. of lectures (in hours per week): 03

Total Lectures: 90

Unit	Topics	No. of Lectures
I	<p><b>Introduction to Drama</b></p> <p>i) Introduction to Sanskrit Drama</p> <p>ii) Types of Drama: Tragedy, Comedy, Historical Play, One Act Play</p> <p><b>Keywords:</b> <i>Natyashastra</i>, Rasa Theory, Bharatmuni, <i>Bhava</i>, <i>Natyadharmi</i> and <i>Lokadharmi</i>, <i>Abhinaya</i>, Dramatic Structure, Aristotelian tragedy, Chronicle plays.</p> <p><b>Activity:</b> Group Discussion on Sanskrit Drama &amp; Rasa Theory / Comparative Chart of Drama Types.</p>	10
II	<p><b>Indian Classical Drama</b></p> <p>i) Mahakavi Kalidas: '<i>Abhigyan Shakuntalam</i>', Act IV</p> <p>ii) Shudrak: '<i>Mrichha Katikum</i>' (The Clay Cart) Act I</p> <p><b>Keywords</b> - Curse of Durvasa, Separation (<i>Viraha</i>), <i>Śṛṅgāra</i> (Romantic Rasa), <i>Karuna</i> (Pathos Rasa), Tranquility (Santa Rasa), <i>Nāyaka</i> / <i>Nayika</i>, <i>Vṛtti</i> (Stylistic Mode), Court and Folk Theatre, Anagnorisis, Prakrit and Sanskrit Dialogue tradition.</p> <p><b>Activity:</b> Essay writing / Dramatic Reading and Enactment</p>	20

III	<p><b>Modern Indian Drama</b></p> <p>i) Mahesh Dattani: <i>Where There's a Will</i></p> <p>ii) Manjula Padmanabhan: <i>Harvest</i></p> <p><b>Keywords</b> – Social Allegory, Power dynamics, Social alienation, Women Empowerment, Family Relationship, Gender indiscrimination, Greed</p> <p><b>Activity:</b> Debate on Ethical Issues/ Panel Discussion on Contemporary Relevance</p>	20
IV	<p><b>Renaissance Drama</b></p> <p>i) William Shakespeare: '<i>Merchant of Venice</i>'</p> <p>ii) Christopher Marlowe: '<i>Dr. Faustus</i>'</p> <p><b>Keywords:</b> Elizabethan drama, Morality Play, Humanism, Tragic Hero, Soliloquy, Supernatural Elements, Blank verse, Comic relief, <i>Moksha, Karma, Vivek.</i></p> <p><b>Activity:</b> Character Sketch / Dramatic Reading / Quote Interpretation</p>	20
V	<p><b>Modern Drama</b></p> <p>i) G.B. Shaw: <i>Arms and the Man</i></p> <p>ii) John Galsworthy: <i>Silver Box</i></p> <p><b>Keywords</b> - Realism, Satire, Social Criticism, Class Conflict, Romantic Idealism, Anti-hero, Hypocrisy, <i>Nyaya (justice legal and moral), Ahimsa, Lok-samgraha, Karuna.</i></p> <p><b>Activity:</b> Role-Play/ Creative Writing Exercise</p>	20
		90

<b>Part C – Learning Resources</b>	
<b>Textbooks, Reference Books, Other Resources</b>	

### **Suggested Readings**

#### **Texts**

- Dattani, Mahesh. *Where There's a Will*. Penguin India, 2013.
- Galsworthy, John. *The Silver Box: A Comedy in Three Acts*. London: Duckworth & Co., (1906)
- Ghosh, Manmohan, trans. *The Natyashastra. Bharata*. Vol. Calcutta: The Royal Asiatic society of Bengal, Kolkata (1950)
- Kale, Moreshwar Ramchandra. Trans. *Abhigyanashakuntalam of Kalidas*. ISBN 9788120802827 Motilal Banarasidas, New Delhi (1969)
- Marlowe, Christopher. *Dr Faustus*. ISBN 978-1722503819. G&D Media; Unabridged edition, New Delhi, (2024)
- Padmanabhan, Manjula. *Harvest*. Aurora Metro Books, (2018)
- Rajan, Chandra, translator. *The Complete Works of Kalidasa*. Sahitya Akademi. 2002.
- Shakespeare, William. *Merchant of Venice*. Fingerprint Publishing, ISBN 978-9387779600 Daryaganj, New Delhi, (2018)
- Shaw, G.B. *Arms and the Man*. ISBN 978-9350330616. Maple Press Pvt Ltd, Noida (2013)
- Shudrak. *Mrichhkatika, The Little Clay Cart*, Trans Arthur William Ryder, 1905. Harvard oriental series, ISBN 9781465579935  
<https://www.gutenberg.org/files/21020/21020-h/21020-h.htm>

#### **Extended Readings**

- Bhat, G. K. *Sanskrit Drama: Its Aesthetics and Production*. Motilal Banarsidass Publishers, New Delhi (1984)
- Bhatia, Nandi (ed.), *Modern Indian Theatre*. Oxford University Press, New Delhi (2009)
- Deshpande, G P. *Modern Indian Drama*, Sahitya Academy Rabindra Bhawan, New Delhi (2006)
- Kale, M R. (Translation) *The Meghaduta of Kalidasa: Text with Sanskrit Commentary of Mallinatha*. ISBN 978-8120804203. Motilal Banarsidass, 5th Reprint edition, New Delhi (2015)
- Mukherjee, Tutun (Ed.) – *Staging Resistance: Plays by Women in Translation*, ISBN 9780198084914, OUP, New Delhi (2012)

- Rangacharya, Adya, trans. *The Natyashastra*. Bharata Muni. ISBN 9788121506809 Munshiram Manoharlal, New Delhi (2018)
- *Sahitya Darpana (Sanskrit) Of Sri Viswanatha Kaviraja*. Commentary Jivananand Vidyasagar Bhattacharya, Vachaspatya Press, Calcutta (1916)
- Sastri, T. Ganapati. *Svapnavasavadatta Of Bhasa*. (1912)  
<https://archive.org/details/in.ernet.dli.2015.424378>
- Śrīraṅga, Adya Rangacharya. *Introduction to Bharata's Natyashastra*. ISBN 9788121508292. Munshiram Manoharlal, New Delhi (1998)
- Vatsyayan, Kapila. *Bharata: The Natyashastra*. New Delhi: Sahitya Akademi, (2005)
- Vatsyayan, Kapila. *Traditional Indian Theatre Multiple Streams*. National Book Trust India (2005) [https://iks.iitgn.ac.in/wp-content/uploads/2023/02/Traditional-Indian-Theatre\\_Introduction\\_Kapila-Vatsyayan.pdf](https://iks.iitgn.ac.in/wp-content/uploads/2023/02/Traditional-Indian-Theatre_Introduction_Kapila-Vatsyayan.pdf)

## Journals

- Shekhar, R. "Origins and Growth of Sanskrit Drama in India." *International Journal of Creative Research Thoughts (IJCRT)*, vol. 12, no. 7, July 2024, pp. 110–117. ISSN: 2320-2882. [IJCRT+1IJCRT+1](#)
- Alapatt, Nisha Francis. "An Ecocritical Reading of Kalidasa's *Abhijnana Shakuntalam*." *Research Journal of English Language and Literature (RJELAL)*, vol. 5, no. 4, 2017, pp. 633–636. ISSN: 2395-2636. [Rjelal](#)
- Singh, Ganga Nand. "Appraisal of the Womanhood in Shudraka's *The Little Clay Cart*." *Vinoba Bhave University Journal of English Studies*, vol. 1, no. 1, 2020, pp. 45–50. [vbu.ac.in](#)

## Digital Links

<https://archive.org/details/harvest00manj>  
<https://www.jstor.org/stable/j.ctt20q1x8r>  
<https://www.seagullbooks.org/the-theatre-of-roots-redirecting-the-modern-indian-stage/>  
<https://www.routledge.com/Theatre-and-the-World-Performance-and-the-Politics-of-Culture/Bharucha/p/book/9780415068221>  
<https://egyankosh.ac.in/bitstream/123456789/66614/1/Unit-4.pdf>  
<https://www.routledge.com/Theatre-and-the-World-Performance-and-the-Politics-of-Culture/Bharucha/p/book/9780415068221>  
<https://kireetjoshi.com/images/Svapnavasavadattam.pdf>

## Part D – Assessment and Evaluation

### Suggested Continuous Evaluation Methods:

Maximum Marks: 100

Continuous Comprehensive Evaluation (CCE): 30 University Examination: 70

Internal Assessment: CCE:	Class Tests Assignment/Presentation	30
External Assessment: University Exam Time:	Section A – Very Short Questions (50 words) Section B – Short Questions (200 words) Section C – Long Answer Questions (500 words)	5×2=10 4×7=28 2×16=32
		70