



English Special I
Drama across Time, Space and Medium
[Discipline Specific Course]

Semester: III	Credits: 3	Subject Code: A32114	Lectures: 48
----------------------	-------------------	-----------------------------	---------------------

Course Outcomes:

At the end of this course, the learner will be able to:

- Analyse and evaluate classical drama through distinguished works from different historical and cultural periods.
- Assess significant developments in the history of adaptation across western and asian theatre and drama
- Compare the differences and similarities in the subject and structure of classical drama against modern dramatic adaptations with a focus on the historical backgrounds as well as the social, cultural and political contexts of individual plays
- Recognise and restate key elements and basic concepts intrinsic to any study of theatre and drama including:
 - Dramatic form – structure, plot, characterization, language, conflict, climax, theme etc.
 - Aspects of production and performance to understand how theatre is realised through various performance elements (acting, voice, movement) and technical elements (sound, lighting, set design, costumes, masks)
- Examine and critically appreciate certain universal themes and issues present in drama across time, space and medium
- Express deep and heightened sensitivity to the human experience in creative adaptations and reworking of scenes in prescribed texts

Unit 1: Introduction to Classical Drama and Adaptation: Sophocles and Shakespeare	12
<ul style="list-style-type: none"> ● The introduction to Sophocles includes: <ul style="list-style-type: none"> ○ The origin and development of Greek tragedy in Athens in the 6th and 5th centuries BCE. ○ The structure of Greek drama, the role of characters and of the chorus to be considered. ○ Aristotle’s study on Tragedy in the <i>Poetics</i> ● The introduction to Shakespeare includes: <ul style="list-style-type: none"> ○ The origin and development of Elizabethan drama - the social, political, and intellectual context ○ The form, content and structure of Shakespearean tragedy including character, plot, and theme ○ Shakespeare’s language and expression- the rhetorical and poetic art 	

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. <u>Snober Sataravala</u>	<u>S.S. Sataravala</u>



<ul style="list-style-type: none"> ● The introduction to adaptation includes: <ul style="list-style-type: none"> ○ The politics of film and theatre adaptation through selected case studies ○ The complex processes involved in cross cultural borrowings and intercultural adaptations ○ The ways in which theatrical productions and film adaptations enhance, change, and develop new meanings. 	
--	--

Unit 2: Classical Drama and the Politics of Adaptation	12
<ul style="list-style-type: none"> ● Sophocles: Antigone ● Jean Anouilh: Antigone 	

Unit 3: Shakespeare, Adaptation and Appropriation	12
<ul style="list-style-type: none"> ● William Shakespeare: Hamlet ● Vishal Bhardwaj: Haider ● Disney's Lion King 	

Unit 4: Application and Skill Development, Assignments and Library hours	12
<ul style="list-style-type: none"> ● Group Discussions (Evaluative skills) <ul style="list-style-type: none"> ○ interpret and justify main themes, ideas and issues in the text through group discussions ● Creative and critical essays (Writing skills) <ul style="list-style-type: none"> ○ construct creative and critical responses to prompts through essays and presentations ● Presentations (Communication Skills) <ul style="list-style-type: none"> ○ recognize and express meaningful ideas through presentations, group discussions and readings of select text ● Group Activities (Collaborative skills) <ul style="list-style-type: none"> ○ plan and prepare activities, working in pairs or groups through a range of spoken and written activities e.g., think-pair-share, dialogue writing, building stories ● Assignments (Research skills) <ul style="list-style-type: none"> ○ collect, organize and prepare assignments on historical, social, political, and economic context ○ comparison of main literary texts with other texts and media e.g., graphic novels, films, audio recordings 	

12 hours for Library work, practical or field work or research purposes

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. Snober Sataravala	<i>S. Sataravala</i>



Recommended Textbooks:

- Sophocles. *Antigone*. Trans. Robert Fagles. New York: Penguin Books, 2008
- Anouilh, Jean, Barbara Bray, and E Freeman. *Antigone*. London: Methuen, 2005. Print.

Reference Books:

- Easterling, P.E. ed. *The Cambridge Companion to Greek Tragedy*. Cambridge: CUP, 1997
- Ormand, Kirk. ed. *A Companion to Sophocles*. Blackwell Publishing, 2012
- Styan, J.L. *Modern Drama in Theory and Practice, 3 vols.*
- Abrams, M.H. *A Glossary of Literary Terms*. Bangalore: Prism, 2004.
- Pfister, Manfred. *The Theory and Analysis of Drama*. Cambridge: Cambridge University Press, 1988.
- Sanders, Julie. *Adaptation and Appropriation*. London: Routledge, 2006. Print.

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. Snober Sataravala	



English Special I
Drama across Time, Space and Medium
[Discipline Specific Course]

Semester: IV	Credits: 3	Subject Code: A42114	Lectures: 48
---------------------	-------------------	-----------------------------	---------------------

Course Outcomes:

At the end of this course, the learner will be able to:

- Analyse and evaluate modern drama of the twentieth through distinguished works and key developments in film and theatre
- Assess the nature and concerns of film, theatre, and television adaptation through selected case studies focusing on the difference genre and form make through the study of multiple iterations of a single story
- Expand existing textual knowledge and analytical skills through an overview of different and new theories of adaptation
- Examine a variety of drama performances that are set and written in different contexts (e.g., social, cultural, political, historical and geographical); are of different performance forms; and explore varied issues related to the human condition
- Explore how changing cultural values and aesthetics of the 20th century has shaped approaches to film and theatre including changing styles of acting, design, theatre architecture, stage speech, and non-traditional casting.
- Express deep and heightened sensitivity to the human experience in creative adaptations and reworking of scenes in prescribed texts

Unit 1: Introduction to Modern Drama and Adaptation	12
<ul style="list-style-type: none"> ● The introduction to Modern Drama includes: ● An overview of modern dramatic genres from Realism to Naturalism, Expressionism, Symbolism, Epic Theatre, and Absurdist drama. ● A study of modern drama as a component of modernity: a historical condition of rapid change, cultural dislocation, and unmitigated conflict. ● An overview of influential dramatist and plays of the modern era ● This section on adaptation expands existing knowledge further to include: <ul style="list-style-type: none"> ○ New Approaches to Adaptation ○ Adaptation/Appropriation ● New modes of authorship, production, and consumption <ul style="list-style-type: none"> ○ The 20th century theatrical experimentation in form and content 	

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. Snober Sataravala	<i>J.J. Sataravala</i>



Unit 2: Modern Drama and Adaptations: from text to screen	12
<ul style="list-style-type: none"> • The War Horse stage play + excerpts from original novel • The War Horse Steven Spielberg Film 	

Unit 3: Modern Drama and Adaptations: from screen to text	12
<ul style="list-style-type: none"> • 12 Angry Men – Reginald Ross Television play + excerpts from stage adaptation • 12 Angry Men – Sidney Lumet’s film adaptation short story as a literary form - history and fundamental features 	

Unit 4: Application and Skill Development	12
<ul style="list-style-type: none"> • Group Discussions (Evaluative skills) <ul style="list-style-type: none"> ○ interpret and justify main themes, ideas and issues in the text through group discussions • Creative and critical essays (Writing skills) <ul style="list-style-type: none"> ○ construct creative and critical responses to prompts through essays • Presentations (Communication Skills) <ul style="list-style-type: none"> ○ recognize and express meaningful ideas through presentations, group discussions and readings of select text • Group Activities (Collaborative skills) <ul style="list-style-type: none"> ○ plan and prepare activities, working in pairs or groups through a range of spoken and written activities e.g., think-pair-share, dialogue writing, building stories • Assignments (Research skills) <ul style="list-style-type: none"> ○ collect, organize and prepare assignments on historical, social, political, and economic context ○ comparison of main literary texts with other texts and media e.g. graphic novels, films, audio recordings • Performance skills – <ul style="list-style-type: none"> ○ Group performance of excerpts; adaptation of crucial scenes from the play text 	

12 hours for Library work, practical or field work or research purposes

Recommended Textbooks:

- Stafford, Nick, and Michael Morpurgo. *War Horse*. United Kingdom, Faber & Faber, 2014. Print.
- Rose, Reginald. *Twelve Angry Men*. United Kingdom, Methuen Drama, 1996. Print

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. Snober Sataravala	



Reference Books:

- Abrams, M.H. *A Glossary of Literary Terms*. Bangalore: Prism, 2004.
- Pfister, Manfred. *The Theory and Analysis of Drama*. Cambridge: Cambridge University Press, 1988.
- Klarer, Mario. *An Introduction to Literary Studies*. London: Routledge, 2004.
- Kirsten Shepherd-Barr. "Modern Drama: A Very Short Introduction". OUP. Hampshire, United Kingdom
- Film and Theatre Author(s): Susan Sontag in Stage and Screen Adaptation Theory from 1916 to 2000 Bert Cardullo (ed)
- Hutcheon, Linda. "How? (Audiences)." *A Theory of Adaptation*. New York: Routledge, 2006. pp.113-139

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. Snober Sataravala	<i>S.S. Sataravala</i> 15/05/24
Faculty	Ms. Suhaile Azavedo	<i>S. Azavedo</i> 15.05.24
Faculty	Ms. Komal Tujare	<i>K. Tujare</i> 15/05/24
Subject Expert (Outside SPPU)	Dr Vrushali Nagrale	<i>V. Nagrale</i> 15/05/24
Subject Expert (Outside SPPU)	Dr Suchetana Banerjee	<i>S. Banerjee</i> 15/05/24
VC Nominee	Dr. Sachin Bankar	<i>S. Bankar</i> 15/05/24
Industry Expert	Ms. Natasha Deboo	<i>N. Deboo</i> 15/05/24
Alumni	Dr Shirin Shaikh	<i>S. Shaikh</i> 15/05/24

Board of Studies	Name	Signature
Chairperson (HoD)	Dr. Snober Sataravala	<i>S.S. Sataravala</i>