

As Per NEP 2020

University of Mumbai



Syllabus for Basket of OE	
Board of Studies in Mass Media	
UG First Year Programme	
Semester	I
Title of Paper	Credits
I) Modern Indian Drama	2
From the Academic Year	2024-2025

MODREN INDIAN DRAMA

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Modern Indian theater, shaped by the convergence of Sanskrit, folk, and Western traditions, finds its foundational roots in the latter. Emerging in the 19th century, it grappled with pressing issues of nationalism, self-identity, and modernity.
2	Vertical :	Open Elective
3	Type :	Theory
4	Credit:	2 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) • To evolve, contributing to the vibrant tapestry of India's theatrical expression. • To explore diverse narratives, reflecting the complex socio-cultural landscape of India.	
8	Course Outcomes: (List some of the course outcomes) • As a dynamic amalgamation of ancient heritage and global perspectives, modern Indian theater explores diverse narratives, reflecting the complex socio-cultural landscape of India. • This synthesis of traditions continues to evolve, contributing to the vibrant tapestry of India's theatrical expression.	

9	Modules:- Per credit One module can be created
	Module 1: Modern Indian Theater
	In 19th-century Calcutta, theaters like Belgachia Natyashala and Shobhabazar Natyashala emerged. During the British era, Indians fused Western and Indian styles, forging a distinctive theatrical identity. The inclusive past contrasted with the commercialization of theaters, introducing costs for attendees. Social issues like dowry and caste became prominent themes. Responding to heightened political awareness, the British enacted the Dramatic Performances Act in 1876. Parsi Theatres thrived from the 1850s, later transitioning to cinema in the 1930s. The Indian People's Theatre Association (IPTA), formed in 1943, left a lasting impact. Regional theaters, including Bengali and Maharashtra, gained prominence, with influential contributions from figures like Rabindranath Tagore and Prithviraj Kapoor. The Sangeet Natak Akademi, founded in 1952, aimed to nurture performing arts, and institutions like the National School of Drama and Kalakshetra Manipur played pivotal roles in preserving and advancing India's theatrical heritage.
	Module 2: Historical Development of Modern Indian Theater
	19th Century Beginnings Modern Indian theater began to take shape in the 19th century with the efforts of pioneers like Raja Ram Mohan Roy. He used theater as a medium for social reform and cultural awakening. The Parsi theater, which emerged in Bombay (now Mumbai), played a crucial role in popularizing modern theater. It often adapted Western plays and catered to a diverse urban audience.
	Module 3: Nationalism and Identity
	The late 19th and early 20th centuries saw a surge in nationalist sentiments, and theater became a platform for expressing these ideas. Playwrights like Rabindranath Tagore, through works like "Red Oleanders" and "The Post Office," explored themes of nationalism and individual freedom.
	Module 4: Social and Political Themes

Modern Indian theater grappled with contemporary social issues. Playwrights such as Vijay Tendulkar addressed topics like gender inequality, caste discrimination, and political corruption in their works.

Experimental Phase

The mid-20th century witnessed an experimental phase in Indian theater. Directors like Satyadev Dubey and Badal Sircar introduced innovative techniques, emphasizing the actor's body and expression.

Themes in Indian Drama

Gods and Kings

Traditional and mythological themes are prevalent in Indian drama, exploring the stories of gods, kings, and mythical figures. These narratives often carry moral and philosophical undertones.

History or Mythology

Historical and mythological events serve as rich sources for Indian playwrights. The retelling of epics and historical sagas provides a cultural and moral backdrop for contemporary audiences.

Ordinary People and Morals

Many Indian plays delve into the lives of ordinary people, addressing their struggles, moral dilemmas, and societal challenges. These works often provide a mirror to the complexities of everyday life.

Brief Intro to Traditional Indian Theatre forms:

Traditional Indian theater is a rich and diverse tapestry that encompasses various forms, each with its unique styles, storytelling techniques, and cultural significance. Some prominent traditional Indian theater forms include:

Theater Form	Origin	Key Features	Themes
Bharatanatyam	Tamil Nadu	Classical dance with hand gestures and expressions	Mythological stories
Kathakali	Kerala	Stylized dance-drama with elaborate costumes	Epics like Mahabharata and Ramayana
Koodiyattam	Kerala	Ancient Sanskrit dramas, stylized performance	Sanskrit plays
Yakshagana	Karnataka	Folk theater with dance, music, and dialogue	Mythological stories
Nautanki	Uttar Pradesh	Folk theater with music, dance, and drama	Social issues and contemporary themes
Ramlila	Pan-India (festive)	Folk theater during Navaratri	Ramayana stories
Life of Lord Rama	Therukoothu	Tamil Nadu	Street theater with dance, music, storytelling
Social issues	Bhand Pather	Jammu and Kashmir	Satirical folk theater with humor and wit
Social commentary	Chhau	Dance	Odisha, Jharkhand, Bengal
Dance with martial arts elements	Tamaasha	Maharashtra	Folk theater with music, dance, and drama
Contemporary social issues			

10

Text Books:

1. Rheingold, Howard. (2014). Net Smart: How to Thrive Online.
2. Castells, Manuel. (2009). Communication Power

11	Reference Books: 1. Rheingold, Howard. (2014). Net Smart: How to Thrive Online. 2. Turkle, Sherry. (2011). Alone Together: Why We Expect More from Technology and Less from Each Other.																
12	Internal Continuous Assessment: 40%	External, Semester End Examination Individual Passing in Internal and External Examination :60%															
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	1. ORAL & PRACTICAL PRESENTATIONS 2. PROJECTS / ASSIGNMENTS 3. DEBATES /GROUP DISCUSSION 4. OPEN BOOK TESTS 5. QUIZ															
14	Format of Question Paper: for the final examination Question.1 is compulsory. Attempt any 1 from Q2. And Q3. Each question carries 15 Marks <table border="1" data-bbox="241 957 1440 1241"> <thead> <tr> <th>Question No</th><th>Questions</th><th>Marks</th></tr> </thead> <tbody> <tr> <td>Q 1</td><td>Practical/ Case study</td><td>15</td></tr> <tr> <td>Q 2</td><td>Practical/ Theory</td><td>15</td></tr> <tr> <td>Q 3</td><td>Practical/ Theory</td><td>15</td></tr> <tr> <td></td><td>TOTAL</td><td>30</td></tr> </tbody> </table> Note: 1. Equal Weightage is to be given to all the modules. 2. Internal option shall be given in Q1. 3. 15 marks question may subdivide into 7.5 marks each. Internal option shall be given, i.e attempt any two out of three. For direct 15 Marks question option should be given. Attempt any one out of two. 4. Use of simple calculator is allowed in the examination. 5. Wherever possible more importance is to be given to the practical problems.		Question No	Questions	Marks	Q 1	Practical/ Case study	15	Q 2	Practical/ Theory	15	Q 3	Practical/ Theory	15		TOTAL	30
Question No	Questions	Marks															
Q 1	Practical/ Case study	15															
Q 2	Practical/ Theory	15															
Q 3	Practical/ Theory	15															
	TOTAL	30															

Sign of the BOS Chairman
 Dr. Navita Kulkarni
 BoS in Mass Media

Sign of the
Offg. Associate Dean
 Prof. Suchitra Naik
 Humanities

Sign of the Offg. Dean
 Dr. Anil Singh
 Humanities