



# One-Day National Seminar

on

## British Drama: Theory and Practice

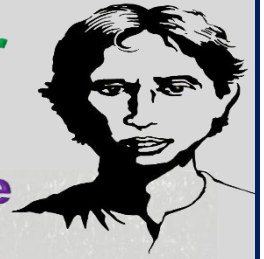
organized by

Department of English

Debra Thana Sahid Kshudiram Smriti Mahavidyalaya  
(Autonomous)

Date: 21 March 2025

Venue: Vivekananda Sabhagriha



The seminar purports to study theoretical concepts behind British playwriting alongside the practical application of these ideas. The origin of the word 'drama' can be traced back to the Greek word that meant 'act'. The primary function of a drama is to be 'performed'. The nuances of drama and the structure of drama are described in Aristotle's Poetics (335 BC) and it demarcates between two types of drama: tragedy and comedy. Starting from the Medieval period through the Elizabethan, Restoration, Sentimental, and Anti-Sentimental to Modern and Postmodern phases the British drama traversed a long way and can be summarized thus:

**Medieval Drama:** In Britain, drama started to be written in the Medieval period. Most of the classical learning was lost during this period. The Middle Ages were dominated by religion and the study of theological matters. The Christian doctrines and Christian values were the measure of everything. During the Middle Ages, drama was looked down upon as a means of corruption. However, faced with the need to spread the word of God to the illiterate masses, the church came up to devise some forms of dramatic performance where the characters personify moral qualities and in which moral lessons are taught. The three main types of Mediaeval drama are Mystery Plays (about Biblical stories), Miracle Plays (about the lives of Saints and the miracles they performed) and Morality Plays (in which moral lessons were taught).

**Renaissance Drama:** During the Renaissance, the works of Greek and Roman dramatics were rediscovered and imitated. Plays were no longer restricted to religious themes. This happened first in Italy and spread then to other parts of Europe. In England, drama flourished during the reign of Queen Elizabeth, a patron of literature. Theatres were built in London and people used to attend plays in large numbers. Plays with five acts with several scenes became popular. Authors such as Christopher Marlowe, William Shakespeare, and Ben Jonson were prominent during this period.

**Restoration Plays:** The Restoration period refers to the time following the restoration of the English, Scottish and Irish monarchies under King Charles II in 1660. It was an important time for drama, as the theatres were reopened in 1660 after being closed under the Puritans for 18 years. This also marked the start of women performing on the English stage. The Restoration plays that followed often rebelled against the puritanical standards, featuring lavish design and risqué humour. Famous comedies written during the era include William Wycherley's *The Country Wife* (1675), Aphra Behn's *The Rover* (1677) and George Farquhar's *The Recruiting Officer* (1706).

**Modern and Postmodern Drama:** The pivotal and innovative contributions of the 19th-century Norwegian dramatist Henrik Ibsen and the 20th-century German theatre practitioner Bertolt Brecht dominate modern drama. Three-act plays came into vogue. Later on, the three-act plays were replaced by one-act plays. Postmodern Plays like *Rosencrantz and Guildenstern Are Dead* began to show features like deconstruction, metafiction, questioning of identity etc.

## Eminent Resource Persons

**Dr. Brati Biswas**  
Professor, Department of English, Dyal Singh Evening College,  
Delhi University



**Dr. Subhajit Sengupta**  
Associate Professor, Department of English & Culture Studies,  
Burdwan University



**Dr. Sukriti Ghosal**  
Former Principal, M.U.C. Women's College



# Programme Schedule

## Inaugural Session

11:30 A.M.-11:45 A.M. — Welcome Address by Dr. Rupa Dasgupta, Principal, Debra Thana S.K.S. Mahavidyalaya

## Technical Session - I

11:45 A.M.- 12:35 P.M. — Keynote Address by Dr. Brati Biswas, Professor, Department of English, Dyal Singh Evening College, Delhi University

12:35 P.M.-12:45 P.M. — Question and Answer Session

12:45 P.M.-1:25 P.M. — Address by Dr. Subhajit Sen Gupta, Associate Professor, Department of English & Culture Studies, Burdwan University

1:25 P.M.- 1:30 P.M.— Question and Answer Session

1:30 P.M.-2:30 P.M.— Lunch Break

## Technical Session - II

2:30 P.M.- 3:10 P.M.— Address by Dr. Sukriti Ghosal, Former Principal, M.U.C. Women's College, Burdwan

3:10 P.M.- 3:15 P.M.— Question and Answer Session

## Valedictory Session

3:15 P.M.-3:30 P.M. —Vote of Thanks by Dr. Beetoshok Singha, Assistant Professor, Dept of English, Debra Thana S.K.S. Mahavidyalaya

## Organizing Committee

### Organizing Secretary and Convener

- Mrs. Bipasha Majumder (De), Associate Professor & Head, Dept of English, Debra Thana S.K.S. Mahavidyalaya

### Jt. Convener

- Dr. Beetoshok Singha, Assistant Professor, Dept of English, Debra Thana S.K.S. Mahavidyalaya

### Members

- Mr. Bholanath Das, SACT, Dept of English, Debra Thana S.K.S. Mahavidyalaya
- Mrs. Arjita Raj, SACT, Dept of English, Debra Thana S.K.S. Mahavidyalaya
- Dr. Chandra Shekhar Dhara, SACT, Dept of English, Debra Thana S.K.S. Mahavidyalaya
- Mr. Mukesh Das, SACT, Dept of English, Debra Thana S.K.S. Mahavidyalaya
- Dr. Tuhin Subhra Mandal, Contractual Lecturer, Dept of English, Debra Thana S.K.S. Mahavidyalaya

### Technical Committee

- Dr. Soumya Kanti Hota, Assistant Professor, Dept. of Mathematics, Debra Thana S.K.S. Mahavidyalaya
- Mr. Prasanta Dutta, SACT, Dept. of BCA, Debra Thana S.K.S Mahavidyalaya
- Dr. Amita Samanta Adhya, SACT, Dept. of BCA, Debra Thana S.K.S Mahavidyalaya