

# Presidency University

## B.A. in Performing Arts

### CORE COURSES (C)

#### Under Graduate-I, Semester-I

#### Performance Appreciation 1

**Course number** : **PFAR 01 C1**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course introduces the basic codes of viewing and appreciating performance. It situates performance appreciation as a valuable field of study and delves into the ways of seeing a performance. It introduces techniques and aesthetics of writing about performances.

- Basic understanding of performance
- Modes of performance
- Introductions to the aesthetics of viewing performance
- Body, space and time
- Viewing and writing
- Performance – Audience relationship
- Screening of documentary on Indian Theatre

#### ***Suggested Readings***

Austin, J.L. 2003. “Lecture I in How To Do Things With Words” in *Performance: Critical Concepts in Literary and Cultural Studies*”. New York: Routledge: 91-96

Barba, Eugenio. 1991. *A Dictionary of Theatre Anthropology*. London and New York: Routledge

Bhatnagar, Neerja. *Evolution of Indian Classical Music (1200-1600 AD)*. Jaipur: The Publication Scheme.

Cuddon, J.A. 1977. *Dictionary of Literary Terms and Literary Theory*. Penguin

Eco, Umberto. 1977. “Semiotics of Theatrical Performance” in *The Drama Review: TDR*, Vol. 21, No. 1, Theatre and Social Action Issue. Cambridge: MIT Press: 107-117

Gautam, M.R. *Evolution of Rāga and Tāla in Indian Music*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.

Prajnānānanda, Svāmī. *A Historical Study of Indian Music*. Calcutta: Ananda dhara Prakashan.

Royce, Anya Peterson. 1977. *The Anthropology of Dance*. Bloomington: Indiana University Press.

Williams, Raymond. 1981. *Culture*. Glasgow: Fontana Press

## **Performance Practice – 1**

**Course number** : **PFAR 01 C2**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course introduces the learning processes of Performing Arts. It relies mainly on the basic tenets of skill development, creative explorations and group activities.

- Introduction to technique and performance skills
- Prompts for creative exercises
- Workshops on basics of performance
- Focus, imagination and observation
- Rudimentary knowledge of Vocal practices

## Under Graduate-I, Semester-II

### Performance History – 1

**Course number** : **PFAR 02 C3**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course introduces students to the study of performance through the lens of historiography. It focuses on the traditions and history of Indian performances. It explores the question of nation, identity building and modernity in India in relation to Performing Arts. This course introduces an understanding and reviewing of canonical and the marginal forms of performance in India.

- Introduction to history of Indian performances
- Mapping history through performance
- Overview of Indian performance from pre-colonial to postcolonial
- Idea of nation, sub nation and modernity in Performing Arts
- Understanding of classical and folk/ritualistic forms
- The canonical and the marginal forms of performance

#### ***Suggested Readings***

Bhatkhande, V.N. *A Short Historical Survey of the Music of Upper India*. Baroda: Indian Musicological Society.

Brhaspati, Sri Kailash Chandra Deva. *Bharata Ka Sangita –Siddhanta*. Lucknow: Uttar Pradesh Hindi Samsthan.

Chatterjea, Ananya. "Dance Research in India: A Brief Report." *Dance Research Journal* 28, no. 1 (1996): 118-23. doi:10.2307/1478122.

Damodaran, Sumangala. *The Radical Impulse*. Chennai: Tulika Books.

Gilbert, Helen, Ed. 1999. "The Nation Staged: Nationalist Discourse in Late Nineteenth Century Bengali Theatre" in *Colonial Stages: Critical and Creative views on Drama, Theatre and Performance*. Hebden Bridge : Dangaroo

- Gupta, Chandra Bhan. 1954. *The Indian Theatre*. Benares: Motilal Benarasi Das.
- Lal, Ananda. 2004. *The Oxford Companion to Indian Theatre*. New Delhi: Oxford Univ. Press.
- Lansdale, Janet, and J Layson. 2006. *Dance History: An Introduction*. London: Routledge.
- Nandy, Asish. 1983. The Intimate Enemy: Loss and Recovery of Self under Colonialism. Delhi: Oxford University Press.
- O'Shea, Janet. "'Traditional' Indian Dance and the Making of Interpretive Communities." *Asian Theatre Journal* 15, no. 1 (1998): 45-63. doi:10.2307/1124098.
- Pande, Anupa. *A Historical and Cultural Study of the Natyasastra of Bharata*. Jodhpur: Kusumanjali Prakashan.
- Rajendran, K.S. 2005. *How National is Our National Theatre*. New Delhi: National School of Drama
- Rangacharya, Adya. 1971. *The Indian Theatre*. New Delhi: National Book Trust.
- Shah, Purnima. "State Patronage in India: Appropriation of the "Regional" and "National"." *Dance Chronicle* 25, no. 1 (2002): 125-41. <http://www.jstor.org/stable/1568182>.
- Tagore, Rabindranath. *Sangit Chinta*. Kolkata: Visvabharati

## Performance Practice – 2

**Course number** : **PFAR 02 C4**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course initiates a basic exposure to specialised field/forms of Performing Arts through classes and workshops by invited exponents. It prioritizes an understanding of the different processes of making a performance.

- Training in basic techniques of Performing Arts
- Workshop/lecture-demonstration on classical mode/s of performance
- Workshop/lecture-demonstration on ritualistic/community based performance/s
- Group work and analysis
- Understanding the processes of performance making

## Under Graduate-II, Semester-III

### Performance Appreciation - 2

**Course number** : **PFAR 03 C5**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course predominantly focuses on performance writing. It builds on the politics and aesthetics of viewing performances, critical appreciation of performances and encourages critical insights. This course will invite expert critics as resource persons to discuss different modes of critical appreciation of performances.

- Study of different performance traditions
- Methodologies & aesthetics of viewing a performance
- Locating performances in historical time and space
- Mutations, alterations, negotiations, evolution within performance traditions/genres
- Critical appreciation & critical writing on performance
- Contemporary performance writing & issues of copyright

#### ***Suggested Readings***

Adler, Stella. 2000. *The Art of Acting*. New York: Applause Theatre and Cinema Books

Bogart, Anne , Tina Landau. 2006. *The Viewpoints Book: A practical guide to Viewpoints and Composition*. Theatre Communication Group. New York

Bogart, Anne. 2001. *A Director Prepares: Seven Essays on Art and Theatre*. London & New York : Routledge

Brook, Peter. 1968. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. London: Penguin

Desmond, Jane. 1997. *Meaning in Motion: New Cultural Studies of Dance*. Post-Contemporary Interventions. Duke University Press. <https://books.google.co.in/books?id=2fDJtHOuAhAC>.

Elam, Keir . 1996. "Foundations: Signs in Theatre" in *The Semiotics of Theatre and Drama*. London and New York: Routledge: 4-19.

Foster, S. 2004. *Corporealities: Dancing Knowledge, Culture and Power*. Taylor & Francis.  
<https://books.google.co.in/books?id=FpCKAgAAQBAJ>.

Krishna, T.M. *A Southern Music: The Carnatic Story*. India: HarperCollins. Sambamurthy, Prof. P. *South Indian Music. Book – II*. Madras: The Indian Music Publishing House, 1950.

Lecoq, Jacques. 2000. *The Moving Body: Teaching Creative Theatre*. London: Bloomsbury  
Meer, Wim Van Der . *Hindustānī music in the 20<sup>th</sup> Century*. London: Martinus Nijhoff  
Publishers

Merlin, Bella. 2010. *Acting : The Basics*. New York: Routledge

Panikkar, K.N. 2012. *The Theory of Rasa*. Natrang Pratisthan : New Delhi

Prajnānānanda, Svāmī. *Historical Development of Indian Music*. Calcutta: Firma K. L.  
Mukhopadhyaya, 1960.

Sambamurthy, Prof. P, eds. *A Dictionary of South Indian Music and Musicians, Vol – II*.  
Madras: The Indian Music Publishing House, 1984.

Schechner, Richard . 1985. “Restoration of Behavior,” in *Between Theatre and Anthropology*.  
*Philadelphia. University of Pennsylvania Press* (35-116).



## Thinking Performance – 1

**Course number** : **PFAR 03 C6**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course explores the key theoretical concepts related to performances like *affect and emotion, modes of transmission, spectatorship, reception and affect, performance space, Somatic understandings, corporeal understandings, embodiment* and others. This course focuses on the Indian aesthetics and brings the historical, sociological and cultural aspects of performance into discourse. It discusses some significant theories of performance and expands on the understanding of the relationship between crucial components in performance.

- Introduction to Performing Arts : concepts & trajectories
- Understanding the Indian aesthetics of performance
- Performing Arts as a tool to study historical, sociological and cultural phenomenon
- Understanding performance theories
- An introduction to body- sound- space- movement in performance
- Critical reading and understanding of different modes of performance

### ***Suggested Readings***

Boal, Augusto. 1974. *Theatre of the Oppressed*. New York: Theatre Communications Group

Dorian, Frederick. *The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day*. New York: W.W. Norton, Inc.

Fraleigh, S.H., and P. Hanstein. 1998. *Researching Dance: Evolving Modes of Inquiry*. University of Pittsburgh Press. <https://books.google.co.in/books?id=QkCSCt3e7hQC>.

Franco, S., M. Nordera, and Centre national de la danse (France). 2007. *Dance Discourses: Keywords in Dance Research*. Routledge. <https://books.google.co.in/books?id=s-kHAQAAMAAJ>.

Grotowski, J. 2012. *Towards a Poor Theatre*. Taylor & Francis. <https://books.google.co.in/books?id=hQ5xpkMVDUUC>.

Katyal, Anjum. 2015. *Badal Sircar: Towards a Theatre of Conscience*. New Delhi: Sage.

Konstantin, Stanislavski. 1948. *Trans by Elizabeth Raymonds Hapgood. Building a Character.* New York : Theatre Art Books

Rajendran,C. 2007. *Abhinayadarpana.* Delhi: New Bharatiya Book Corporation

Rangacharya, Adya. 1966. *Introduction to Bharata's Natyashastra.* New Delhi: Munshiram Manoharlal Publishers Pvt.Ltd

Richard Schechner. 2002. *Performance Studies : An Introduction.* London and New York: Routledge

Schechner, Richard. 2010. "Broadening the Broad Spectrum", *TDR*, Vol 54, Number 3, Fall 2010 (T207), 7-8.

Scott, J.P.E. Harper and Samson, Jim. *An Introduction to Music Studies.* New York: Cambridge University Press.

Stanislavski, Konstantin . 1936. *An Actor Prepares.* New York: Routledge

Stanislavski, Konstantin . 1961. *Trans by Elizabeth Raymonds Hapgood. Creating a Role.* New York: Theatre Art Books

Stanislavski, Konstantin. 1922. *My Life in Art.* New York: Routledge /Theatre Art Books

Strohm, Reinhard. *Studies on a Global History of Music.* New York: Routledge

### **Performance Practice – 3**

**Course number** : **PFAR 03 C7**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course offers workshops by specialized artists and researchers on different modes/techniques of performance to initiate students into understanding how different components interact to build a performance. This course also explores the different methods like ‘devising’, ‘workshops’, ‘improvisation’ and others that are used to build a performance. It focuses on the kinesthetic understanding of the body through performance.

- Workshop on ‘embodiment’ & movement
- Workshop on musical forms I
- Workshop on body, space, design, acting
- Methods of devising, workshop, rehearsal
- Adaptation of an original text on stage

## Under Graduate-III, Semester-IV

### Performance History – 2

**Course number** : PFAR 04 C8

**Total credits** : 6 (5+1)

**Total marks** : 50

This course introduces a detailed study of the history and evolution of western traditions and forms of performance. It maps an understanding of western aesthetics of performance within a historical paradigm. It explores an understanding of ‘modernity’ in the west as distinct from that in India through the lens of Performance Studies.

- Introduction to history of western traditions of performance play Reading from Oedipus, Phaedra, The Cherry Orchard and Waiting For Godot
- Historical study of western genres of performance
- Locating western performance from ancient – modern –postmodern
- Exploring multiple approaches from formalistic to beyond the form
- Perspectives on western classical and folk/ritualistic forms
- Perspectives on western modernity through Performing Arts

#### *Suggested Readings*

Bohlman, Philip V. *World Music: A Very Short Introduction*. UK: Oxford University Press

Brockett, Oscar G. and Franklin J. Hildy. 2013. *History of the Theatre*. Pearson

Brooks, Lynn Matluck. "Dance History and Method: A Return to Meaning." *Dance Research: The Journal of the Society for Dance Research* 20, no. 1 (2002): 33-53.  
<http://www.jstor.org/stable/1290868>.

Burkholder, J. Peter and Grout, D.J. Palisca, Claude V. *A History of Western Music*. New York: W.W. Norton, Inc.

Butcher, S.H., Ed. 1902. *The Poetics of Aristotle*. New York: The Macmillan Company

Carter, A., and J. O’Shea. 2010. *The Routledge Dance Studies Reader*. Dance and Performance Studies. Routledge. <https://books.google.co.in/books?id=akgKtpcimXIC>.

Dromgoole, Nicholas. 2007. *Performance Style and Gesture in Western Theatre*. London: Oberon Books

Johnstone, Keith. 1981. *Impro: Improvisation and the Theatre*. London: Eyre Methuen

Meyer, Harold Burris & Edward Cyrus Cole. 2012. *Theatres and Auditoriums*. Literary Licensing,

Roberts, Vera Mowry. 1962. *On Stage: A History of Theatre Harper & Now*

Scott, J.P.E. Harper and Samson, Jim. *An Introduction to Music Studies*. New York: Cambridge University Press.

Spolin, Viola. 1963. *Improvisation for the Theatre*. Illinois: North Western University Press

Williams, Raymond. 1968. *Drama from Ibsen to Brecht*. London: The Hogarth Press

## **Thinking Performance – 2**

**Course number** : **PFAR 04 C9**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course attempts to understand Performance Studies as a significant theoretical and methodological lens. It also focuses on the interdisciplinary approaches inherent in the study of Performing Arts and explores its relationships with other arts and humanities. This course explores an understanding of performances from theoretical perspectives of orientalism, post colonialism, deconstruction, structuralism, post structuralism and others.

- Performance and other arts
- Understanding of performances from western theoretical perspectives
- Mapping the performative body
- Understanding performance theories II
- Interconnections between myriad components of performance
- Understanding of performance space

### ***Suggested Readings***

Aston, Elaine and George Savona. 1991. *Theatre as Sign System: A Semiotics of Text and Performance*. London and New York : Routledge

Carlson, Marvin. 1996. *Performance: A Critical Introduction*. New York : Routledge

Fischer-Lichte, Erika. 2008. “The Transformative Power of Performance” in *The Transformative Power of Performance: A New Aesthetics*. London and New York: Routledge.

Briginshaw, Valerie A. 2001. *Dance, Space, and Subjectivity*. New York: Palgrave.

Dolan, Jill. 1998. “The Discourse of Feminisms: The Spectator and Representation” in *The Routledge Reader in Gender and Performance*, eds., Lizbeth Goodman & Jane De Gay. London: Routledge:288-294.

Selected readings from Indian dance writings:

1. Dance Matters II, Eds. Pallavi Chakravorti and Nilanjana Gupta, Routledge, Delhi, London and New York, 2017.

Fraleigh, Sondra Horton Fraleigh and Penelope Hanstein 1999. Eds. *Researching Dance: Evolving Modes of Enquiry, USA*. – CHAPTER 10. *Every Little Movement Has a Meaning All Its Own: Movement Analysis in Dance Research* – Mary Alice Brennan

Excerpts from Derrida, Foucau

It and Minh - Ha

Martin, Randy. 1998. *Critical Moves: Dance Studies in Theory and Politics*. Duke University Press. <https://books.google.co.in/books?id=z-nWL6w79ToC>.

Sarkar, Badal. 1978. *The Third Theatre*. Calcutta: Univesrity of Calcutta

Seashore, Carl.E. *Psychology of Music*. New York and London: McGraw-Hill Book Co.

Sloboda, John A. *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Clarendon Press

Svasek, Maruska, ed. 2012. *Moving Subjects, Moving Objects: Transnationalism, Cultural Production and Emotions*. *Material Meditations: People and Things in a World of Movement*, v. 1. New York: Berghahn Books.

Willet, John (Ed and translated). 1964. *Brecht on Theatre*. New York: Hilland Wang.

## **Performance Practice Optional -1**

### **Performing Arts -1/ Dance – 1/ Music – 1/ Theatre – 1**

**Course number** : **PFAR 04 C10**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course focuses on a holistic understanding of the aesthetics and production related specifics of performances through workshops by exponents. It encourages students to develop performances on either of their field of choice viz – theatre, music and dance.

- Workshops for performance making
- Evolving genre/non-genre specific performances



## Under Graduate-III, Semester-IV

### Performance history – 3

**Course number** : P~~F~~A~~R~~ 05 C11

**Total credits** : 6 (5+1)

**Total marks** : 50

This course allows a study of shared histories and cultures through performance focusing on Southeast Asia, Latin America and the Middle East. It leads towards a perspective of alternative history or history from below that surface through Performance Studies as opposed to the official discourses. It also discusses how events and moments in history and culture influence the Performing Arts.

- Shared histories and cultures from the colonial to postcolonial era
- Understanding performance history of South East Asia
- Understanding Performance history of Latin America
- Overview of performance traditions of the Middle East
- Understanding performance in the context of historical, political, socio-religious movements
- Reconstructing/reviewing an alternative history through performance

#### ***Suggested Readings***

Brill, Mark. *Music of Latin America and the Caribbean*. New York: Routledge

Carlson, Marvin. 1996, "Performance and Identity," in *Performance: A Critical Introduction*. New York : Routledge (157-78)

Daniel, Yvonne. 2005. *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé*. Urbana: University of Illinois Press.

Fuentes, Marcela A. "Performance, politics, and protest"

<http://scalar.usc.edu/nehvectors/wips/performance-politics-and-protest>

Miller, Terry and Willams, Sean. *The Garland Encyclopedia of World Music:Southeast Asia*.New York: Routledge

Roach, Joseph. 1992. "Mardi Gras Indians and Others: Genealogies of American Performance," in *Theatre Journal* 44: 461-83.

Spencer, P. 1985. *Society and the Dance: The Social Anthropology of Process and Performance*. Cambridge University Press. [https://books.google.co.in/books?id=UL0IP\\_ZUUQcC](https://books.google.co.in/books?id=UL0IP_ZUUQcC).

Srinivasan, P. 2011. *Sweating Saris: Indian Dance as Transnational Labor*. Temple University Press. <https://books.google.co.in/books?id=id2KuQAACAAJ>.

Taylor, Diana. 2003. "Scenarios of Discovery: Reflections on Performance and Ethnography" in *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. North Carolina: Duke University Press: 53-78.

Versenyi, Adam. 1993. *Theatre in Latin America*. New York: Cambridge University Press

Young, Robert J.C. 1995. "Colonialism and the Desiring Machine" in *Colonial Desire*. New York :Routledge

### **Thinking Performance – 3**

**Course number** : **PFAR 05 C12**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course considers how performance can be a tool for claiming identity and for reasserting narrative control over accounts of the past and present. It explores the transformations within performing arts in terms of form, content, space, ethics and aesthetics. This course is about reading, viewing and analysing different kinds of performance through contemporary theoretical perspectives.

- Towards contemporary modes of performance
- Understanding performance art
- Politics and aesthetics of performance interventions
- Perspectives on community and/or applied performance
- Understanding ‘interculturalism’ through performance
- Observing and theorizing performances
- Practice as Research

#### ***Suggested Readings***

Bhabha, Homi K. 1994. “Of Mimicry and Man” in *The Location of Culture*. London and New York : Routledge

Bharucha, Rustom. 1990. *Theatre and the World*. India:Manohar Publications

Burt, Ramsay. 2006. *Alien Bodies: Representations of Modernity, “Race” and Nation in Early Modern Dance*. London; New York: Routledge. <http://site.ebrary.com/id/10615125>.

Cox, Christoph and Warner, Daniel. *Audio Culture Readings in Modern Music*. New York, London, Oxford, New Delhi, Sydney: Bloomsbury.

Fischer-Lichte, E. 2008. *The Transformative Power of Performance: A New Aesthetics*. Taylor & Francis. <https://books.google.co.in/books?id=3el9AgAAQBAJ>.

Geertz, Clifford. 1973. "Thick Description: Toward an Interpretive Theory of Culture" in *The Interpretation of Cultures*. New York: Basic Books:3-30.

Machils, Joseph. *Introduction to Contemporary Music*. New York: W.W. Norton, Inc.

Reinelt, Janelle and Joseph Roach.Eds. 2007. *Critical Theory and Performance*, Ann Arbor: University of Michigan Press.

Schechner, Richard and Willa Appe,Eds. 1990. *By Means of Performance: Intercultural studies of Theatre and Ritual*. New York : Cambridge University Press

Shechner,Richard. 1988. *Performance Theory*. London and New York:Routledge

## Under Graduate-III, Semester-VI

### Performance Appreciation – 3

**Course number** : P FAR 06 C 13

**Total credits** : 6 (5+1)

**Total marks** : 50

This course focuses on observation and analysis of performance based on psychological and sociological aspects. This course engages with the relationship between performance and reality to discuss the various emerging modes and forms of representation, reproduction and depiction in performance.

- Study of psychological and sociological aspects of performances
- Understanding the various performative interpretations and adaptations
- Understanding reality, representation and re-production
- Understanding multi-media performance
- Study of contemporary performance reading/writing
- Study of interconnections of genres/components/tendencies of performance
- Writing Performance reviews

#### ***Suggested Readings***

Bohman, Philip V .*World Music: A Very Short Introduction*. UK: Oxford University Press

Braun, Edward.Ed 1969. Meyerhold on Theatre. United Kingdom: Bloomsbury

Briginshaw, Valerie A. 2001. *Dance, Space, and Subjectivity*. New York: Palgrave.

Dolan, Jill. 1998. “The Discourse of Feminisms: The Spectator and Representation” in *The Routledge Reader in Gender and Performance*, eds., Lizbeth Goodman & Jane De Gay. London: Routledge:288-294.

Kaschl, Elke. 2003. *Dance and Authenticity in Israel and Palestine: Performing the Nation*. Social, Economic, and Political Studies of the Middle East and Asia, v. 89. Leiden ; Boston: Brill.

Machils, Joseph. *Introduction to Contemporary Music*. New York: W.W. Norton, Inc.

Suzanne M. Jaeger. 2006. "Embodiment and Presence" in *Staging Philosophy: Intersections of Theatre, Performance and Philosophy*, eds. David Krasner and David Z. Saltz. Ann Arbor: University of Michigan Press. pp. 122-141.

### **Performance Practice Optional -2**

#### **(Performing Arts -2/ Dance – 2/ Music – 2/ Theatre – 2)**

**Course number** : **PFAR 06 C14**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course focuses on the co-creation of an original performance inter-mingling the different fields of study. It extends the frontiers to understand performing arts as a composite medium of cultural and social expression.

- Co-creating an original performance
- Use of diverse cultural material
- Staging an ensemble performance

## SKILL ENHANCEMENT COURSE (SEC)

### Under Graduate-II, Semester-III

#### Documentation, Archive and Ethnography

**Course number** : P FAR 03 SEC -1

**Total credits** : 4

**Total marks** : 50

This course focuses on the methods of exploring and building archives. It discusses the modes/ethics of documentation, subjectivity, the role of the ethnographer, the limit of the subjectivity of the ethnographer, hierarchal order of the performances, nuances of documentation and others. It also teaches the technicalities of documentation including the translation, transcription, transliteration, etc, through a series of workshops by specialised resource persons.

- Study and exploration of archives
- Documentation of performances
- Understanding ethnography
- Exploring methodology and ethics of documentation
- Ethnography as methodology
- Field Work and archiving

#### ***Suggested Readings***

Lack, K. J. (2012). Capturing dance: the art of documentation (An exploration of distilling the body in motion). Retrieved from [http://ro.ecu.edu.au/theses\\_hons/77](http://ro.ecu.edu.au/theses_hons/77)

Leigh Foster, Susan. 2007. "Kinaesthetic Empathies and the Politics of Compassion" in *Critical Theory and Performance*, eds. Janelle Reinelt and Joseph Roach. Ann Arbor: University of Michigan Press:245-257

Roach, Joseph. 1996. "Introduction: History, Memory and Performance" in *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press. 1-31.

Schneider, Rebecca. 2012. "Performance Remains" in *Perform, Repeat, Record: Live Art in History* eds., Amelia Jones and Adrian Heathfield . Bristol: Intellect. 137-150

Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. A John Hope Franklin Center Book. Duke University Press.  
<https://books.google.co.in/books?id=IZsSIR5-fzIC>.

Whatley, Sarah. 2017. "Transmitting, Transforming, and Documenting Dance in the Digital Environment: What Dance Does Now That It Didn't Do Before." *TDR/The Drama Review* 61 (4): 78–95. [https://doi.org/10.1162/DRAM\\_a\\_00693](https://doi.org/10.1162/DRAM_a_00693).



## Under Graduate-II, Semester-IV

### Performance Arts Management

**Course number** : **PFAR 04 SEC -2**

**Total credits** : **4**

**Total marks** : **50**

This course explores performance arts management as a discipline and as a skill. It discusses the importance and the techniques of curating and managing performing arts based on a study of existing models as well as newer approaches.

- Understanding cultural policies, educational activities and outreach
- Performance as production model
- Economic sustainability and performance management
- Human resources and corporate organization
- Performing arts marketing
- Field project
- Fundraising for the performing arts
- Arts and crafts in the performing arts

#### ***Suggested Readings***

Chong, Derrick. 2003. *Arts Management*. London: Routledge.

Stein, Tobie S., and Jessica Bathurst. 2008. *Performing Arts Management: A Handbook of Professional Practices*. New York: Allworth Press.

## **DISCIPLINE SPECIFIC ELECTIVES (DSE)**

**Under Graduate-III,**

**Semester-V**

### **Continuities and Disruptions in Music/ Theatre/ Dance**

**Course number : PFAR 05 DSE -1**

**Total credits : 6 (5+1)**

**Total marks : 50**

This course helps to locate the continuities, discontinuities and disruptions in performance traditions. A study of this trajectory helps in understanding 'why' and 'how' a performance tradition evolves and is situated within a historical paradigm.

- Study of continuities and disruptions in the performance traditions. (Specific readings to be given to students who may choose to read and work on different regional performances in the world)
- South East Asia
- Africa
- Middle East
- Europe
- Americas
- Concepts of dominant, residual and emergent within performance traditions/genres
- Understanding of economic, social, historical, cultural and political aspects of disruptions and continuities
- Continuities/disruptions in the phenomenon of the digitalization/documentation of performance
- Study of politics and ethics of marginalization and canonization of performative forms
- Transformations within modes of pedagogy in performance traditions
- Modernity in Indian Theatre

Close text reading – Hayavadana/ Nagamandalam

***Suggested Readings***

Hamera, Judith. 2007. *Dancing Communities: Performance, Difference, and Connection in the Global City*. Basingstoke [England]; New York: Palgrave Macmillan.  
<http://public.eblib.com/choice/publicfullrecord.aspx?p=293479>.

Madison, D. Soyini. 2006. "The Dialogic Performative in Critical Ethnography," *Text and Performance Quarterly*, Volume 26, Issue 4.

Phelan, Peggy. 1993. "The Ontology of Performance: Representation without Reproduction" in *Unmarked: The Politics of Performance*. London and New York: Routledge. :145-166.

## **Body, Performance and Society**

**Course number** : **PFAAR 05 DSE -2**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This Course focuses on the kinesthetic, the corporeal connections, the dynamics and narrative of the performative body. It explores the relationship of body in space / as space. This course explores how we perceive articulations of identity on the moving body. How do histories and cultural behaviors define differences. This course explores on how conventions of race, gender, caste, class, underprivileged positions and disabilities are performed by body.

- Understanding the performative body
- Narrative and visuality of body in performance
- Body-space dynamics
- Body, identity and society
- Performing abilities, disabilities and underprivileged positions
- Body in performance – preparation & adaptability

### ***Suggested Readings***

Briginshaw, Valerie A. 2001. *Dance, Space, and Subjectivity*. New York: Palgrave.

Butler, Judith . 1990. “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory,” in *Performing Feminisms*. Baltimore and London: The Johns Hopkins University (270-82)

Forte, Jeanie. 1990. “Women’s Performance Art: Feminism and Postmodernism”

Gainor , J Ellen. 2002. “Rethinking Feminism, Stanislavsky, and Performance,” Theatre Topics 12.2 : 163-175.

in *Performing Feminisms*. Baltimore and London: The Johns Hopkins University Press: 251-67

Michaels, Axel, and Christoph Wulf, eds. 2010. *Images of the Body in India*. New Delhi: Routledge.

Michaels, Axel, and Christoph Wulf, eds. 2012. *Emotions in Rituals and Performances*. South Asian and European Perspectives on Rituals and Performativity. London: Routledge.

Miller, Ron. *Modal Jazz Compositions and Harmony Vol-2*. USA: Advanced Music

Moore, Allan F. *Song Means: Analysing and Interpreting Recorded Popular Songs*. UK: Routledge.

Phelan , Peggy. 2004. “Marina Abramovic: Witnessing Shadows” in *The Performance Studies Reader* ed. Henry Bial. London and New York: Routledge:.78-86.

Schneider, Rebecca.1996. “After us the Savage Goddess: Feminist Performance Art”, *Performance and Cultural Politics*,ed. Elin Diamond. London and New York: Routledge: 157-178.

## Under Graduate-III, Semester-VI

### **Media, Technology and Performing Arts**

**Course number** : **PFAR 06 DSE -3**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course focuses on the influence of media and technology on performing arts. It explores how the language of performing arts is informed by that of media thereby evolving newer modes of engagement with reality. This explores the channels of communication between the traditional forms of media, the digital media, the others forms of arts and performing arts.

- Interconnections between visual arts, fine arts and performing arts
- Print media and performing arts
- Electronic media and performing arts
- Social/digital media and performing arts
- Interventions & collaborations of technology in performing arts
- Usage of technological skills in performing arts

#### ***Suggested Readings***

Dixon, Steve. 2015. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. MIT Press

Friedman, Jonathan C. 2009. *Performing Difference*. Maryland: University Press of America

Huber, David Miles and Runstein, Robert E. *Modern Recording Techniques*. Oxford: Elsevier

Jones, Darren. *The Complete guide to Music Technology using Cubase 9*. Lulu.com

Machon, Josephine, and Dr Susan Broadhurst. 2011. *Performance and Technology: Practices of Virtual Embodiment and Interactivity*. Basingstoke: Palgrave Macmillan.

<http://public.ebib.com/choice/publicfullrecord.aspx?p=713261>.

## **Dissertation**

**Course number : PFAR 06 DSE -4**

**Total credits : 6 (5+1)**

**Total marks : 50**

Final year students are required to write a dissertation of 5000 words with a mandatory plagiarism check. The dissertation would be in the form of introduction, the research essay and the conclusion with/without charts, graphs, audio and video files.

- Finding a research question
- From hypothesis to thesis
- Research methodologies
- Writing a 5000word dissertation with plagiarism check

### ***Suggested Readings***

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. 2003. *The Craft of Research*. 2. ed. Chicago Guides to Writing, Editing, and Publishing. Chicago: Univ. of Chicago Pr.

## GENERAL ELECTIVES (GE)

### Under Graduate-I, Semester-I

#### Overview of Performing Arts in India

**Course number** : **PFAR 01 GE 1**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

The course explores the idea of performance and its diversified nature in India. It is structured in a way that the students would be given an opportunity to identify various performances such as theatre, music, dance and rituals all over the country.

- What is Performance
- Diversity of Indian Performance Traditions
  - North
  - South
  - Central
  - East
  - West

#### *Suggested Readings*

"Film On Theatres In India (Jabbar Patel)". 2018. *Youtube*.  
<https://www.youtube.com/watch?v=65bpMCtLhm8>.

Vatsyayan, Kapila. 1997. *Indian Classical Dance*. New Delhi: Publications Division, Ministry of Information & Broadcasting, Government of India.



## Under Graduate-I, Semester-II

### What is Performance

**Course number** : **PFAR 02 GE 2**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course explores 'what is performance' in relation to the world around us. It encourages an understanding of the appeal of performance, in the creative, the cognitive and the affective domains.

- Understanding performance
- The nuances of culture, society and history in performance
- Why performing arts
- The different performance traditions

#### ***Suggested Readings***

Barba, Eugenio. 1991. *A Dictionary of Theatre Anthropology*. London and New York: Routledge

Mee, Erin B. 2008. *Theatre of Roots: Redirecting the Modern Indian Stage*. Enactments. London: Seagull Books.

## Under Graduate-II, Semester-III

### **World Performing Arts**

**Course number : PFAR 03 GE 3**

**Total credits : 6 (5+1)**

**Total marks : 50**

This course explores across cultural study of different traditions and forms of performing arts. It helps look at the overlaps, resonances and dissonances between forms and expressions or performance across culture today.

- The community/ ritualistic performances of the world
- The idea of traditional and classical performances across the world
- Similarities and dissimilarities in performances across the world
- Modern and contemporary forms of performance across the world
- Fusion and inter-cultural meeting points in performance forms

#### ***Suggested Readings***

Barba, Eugenio. 1991. *A Dictionary of Theatre Anthropology*. London and New York: Routledge

Jonas, Gerald. 1992. *Dancing: The Power of Dance around the World*. London: BBC.

## Under Graduate-II, Semester-IV

### How Does Performance Work

**Course number** : **PFAR 04 GE 4**

**Total credits** : **6 (5+1)**

**Total marks** : **50**

This course deals with the key concepts and the terminologies of performance. It focuses on the processes of the performative body, the techniques of performance, the potential and appeal of the performances.

- Performance in the realm of human expression
- Performance as an aesthetics lens
- Performance as a meaning making process
- Performance as resistance

#### *Suggested Readings*

Lange, Roderyk. 1976. *The Nature of Dance*. New York.

Panikkar, K.N. 2012. *The Theory of Rasa*. Natrang Pratisthan : New Delhi

**DEPARTMENT OF PERFORMING ARTS  
PRESIDENCY UNIVERSITY, KOLKATA**

**M. A. in Performing Arts**

**SYLLABUS**

with

**COURSE CREDIT DISTRIBUTION**

(As per latest revision 2021)

**MA in Performing Arts  
Course structure with Credit distribution**

**Semester 1**

<b>Sl No</b>	<b>Paper Code</b>	<b>Paper Name</b>	<b>Type</b>	<b>Credit</b>	<b>Total Credit</b>
1	0701	Mapping and Identification of Indian Performing Arts	Major	4	
2	0702	Concepts and Theories in a Comparative Framework (Part 1)	Major	4	
3	0703	Introduction to World Performing Arts	Major	4	
4	0791	Performance Studies	Sessional	8	
					<b>20</b>

### Semester 2

<b>Sl No</b>	<b>Paper Code</b>	<b>Paper Name</b>	<b>Type</b>	<b>Credit</b>	<b>Total Credit</b>
1	0801	Concepts and Theories in a Comparative Framework (Part 2)	Major	4	
2	0802	Cultural History of Indian Performing Arts – Pre-modern Society	Major	4	
3	0803	Cultural History of Indian Performing Arts – Medieval Society	Major	4	
4	0891	Living Traditions / Eastern and North Eastern Indian Performing Arts	Sessional	8	
					<b>20</b>

### Semester 3

<b>Sl No</b>	<b>Paper Code</b>	<b>Paper Name</b>	<b>Type</b>	<b>Credit</b>	<b>Total Credit</b>
1	0901	Cultural History of Indian Performing Arts – Modern Society	Major	4	
2	0902	Writing Performance	Major	4	
3	0903	Designing Performance	Major	4	
4	0991	Text and Performance: Adaptations and Translations / Dance in India: Practice and Theory / Sound and Music	Sessional	4	
5	0992	Dissertation Part 1	Dissertation	4	
					<b>20</b>

### Semester 4

Sl No	Paper Code	Paper Name	Type	Credit	Total Credit
1	1001	Theatre and Acting	Major	4	
2	1002	Dance and Body in Society	Major	4	
3	1003	Indian Music	Major	4	
4	1091	Performing Arts Management/ Performance Policy	Sessional	4	
5	1092	Dissertation Part 2	Dissertation	4	
					20

## SYLLABUS

### SEMESTER 1

#### Paper **PFAR 0701**: Major

#### **Mapping and Identification of Indian Performing Arts**

Beginning from the idea of an unbroken seamless continuum through theatre, music, dance and a wide range of ritual practices, martial training, and narrative traditions—before the colonial intervention—a geographical break-up for the whole of the country, basically locating the forms in their sites, with a cataloguing of their features and interconnections, as they appear now.

**Concepts and Theories in a Comparative Framework (Part 1)**

Natya Shasta and Poetics: comparisons and contrasts

1. Historical and Philosophical Backgrounds
2. Anukarana and Mimesis
3. Rasa and catharsis
4. Typology of Drama: Dasaroopakas and tragedy/comedy
5. Contexts and Audiences
6. Dynamics of Staging
7. Regionality and Transregionality in performing arts: a) vritti, marga, desi b) South Indian  
Concepts: Tinai and Meyppadu in Tolkappiam

Rise of Narrative Theatres

1. Narrative as Theatre
2. Staging of Narratives: a) Ramayanas and Mahabharatas b) Silappadikaram and Dravidian Theatre c) The rise of Narrative Theatres the in China and Japan

Religion and Performing Arts

1. Bhakti Theatres in India: Staging Freedom-New Aesthetics
2. Medieval European Theatre: Mysteries and Moralities
3. Buddhist Theatres in South East Asia
4. Dance and Music in Sufism

## **Paper PFAR 0703: Major**

### **Introduction to World Performing Arts**

A global overview of the major movements in the performing arts, highlighting in a broad chronological perspective Greek and Roman Theatre; Medieval Christian Rituals and Performance; the Miracles and Moralities; Commedia del'Arte; Baroque and Romantic Music; British Theatre; Elizabethan, Jacobean, Restoration; the French Theatre and dance in the seventeenth–eighteenth centuries; the ballet; modernism, symbolism, surrealism, cubism, expressionism; the convergence of visual and performance arts and the emergence of the cinema in Weimar Germany and Soviet Union; the World Wars and the arts; convergences and experiments through the performing arts; the new media; the Chinese Theatre; the Japanese Theatre; the new dance: Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, Mary Wigman, Pina Bausch, Martha Graham, Alwin Nikolais, Murray Louis, Francois Delsarte, Émile Jaques-Dalcroze, Paul Taylor, Rudolph von Laban, Loie Fuller, Jose Limon, Marie Rambert, Paul Taylor; the new music: classical music of the 20<sup>th</sup> century: Chaudé Debussy, Richard Strauss, Alban Berg, Arnold Schoenberg, Anton Webern, Francis Poulenc, Maurice Ravel, Igor Stravinsky, Peter Warlock, William Walton, Ralph Vaughan Williams, Benjamin Britten, Michael Tippett, Leoš Janáček, Béla Bartók, Zoltan Kodály, Dmitri Shostakovich, Sergey Prokofiev, Pierre Boulez, Kalheinz Stockhausen; jazz, blues, pop, rock and roll, protest and country music;



## **Paper PFAR 0791: Sessional**

An extension of the performing arts curricula, dating practically from the 1980s / 1990s, described by Richard Schechner, Professor at New York University's Department of Performance Studies (the first of its kind), as 'the broad spectrum approach,' opening up beyond 'its subgenres like theatre, dance, music, and performance art' to include 'the performing arts, rituals, healing, sports, popular entertainments, and performance in everyday life;' address 'the global marketplace;' 'the use' of performance in politics, medicine, religion, popular entertainments, and ordinary face-to-face interactions;' and allow for continuing interactions with sociologists, social scientists, psychoanalysts, etc.

## **SEMESTER 2**

### **Paper PFAR 0801: Major**

#### **Concepts and Theories in a Comparative Framework (Part 2)**

1. Performance in a Historical Perspective
2. Style
3. Realism and Symbolism
4. Tragedy and Comedy
5. Gender
6. Marxism and Western Marxism; Marxism in the 21<sup>st</sup> Century (Lukacs, Benjamin, Adorno, Gramsci)
7. Ritual
8. Theatre Anthropology (Grotowski, Barba)
9. Alienation (Brecht, Benjamin)
10. Interculturalism
11. Presence and Representation
12. Embodiment
13. Space and Time / Environmental Theatre
14. Multimedia performance

15. Kinaesthetics
16. Mask
17. Puppets and Marionettes
18. Habermas, Benjamin, Bourdieu, Badiou, Ranciere
19. Theatre as process—the work culture

### **Paper PFAR 0802: Major**

#### **Cultural History of Indian Performing Arts – Pre -modern Society**

##### 1. Beginnings of Performing Arts in Ancient India: Sources and Reconstructions

- a) Archaeological Sites
- b) Paintings, Sculpture and Architecture
- c) Texts and Meta-texts
- d) Rituals: Vedic/Folk/Tribal

##### 2. Sites and Theatre:

- a) Temples and shrines
- b) Courts and Palaces
- C) Everyday Spaces

##### 3. Staging Epics:

1. Ramayana and Mahabharata: Trans-regional Epics
  2. Silappadikaram in Ritual and Performances: Dravidian Example
  4. Sanskrit Drama: An Overview
- a) Texts and Performances
  - b) Forms and Structures
  - c) Politics and Patronage

d)Regional and Trans-regional Dimensions: Marga/Desi

4.Dance, drama, music: Confluence in performing arts

a)Nritta-tala-Laya and the emergence of percussion to instruments

C) tandava and lasya

Shruti and stringed instruments

d)Nritta-Brittany, Abhinaya

e) Bhava and Raga

### **Paper PFAR 0803: Major**

#### **Cultural History of Indian Performing Arts – Medieval Society**

1.Bhakti Performing Arts:

a)Rama Plays: Ramlilas

b) Krishna Plays: Krishna Lilas, Raslilas, Ankianat, Kirtan

c)Stories of Saints: Sannata, Doddata

2.Playing Gods and Heroes:

a)Manasa Mangals

b)Lei Heroba

c)Krishnattam

d) Chhau

e)Kathakkali

3.Indo-Islamic Dimensions:

a)Transformation of Music in North India

b) Rise of New Forms: Khyal, Tumri,Ghazal

c)Kathak: Towards Secular Dance

d) Indo-Persian Aesthetics: Kitab I Navras

#### 4. Popular Theatres:

- a) Swang b) yakshagana c) Kathakali d) Pandwani e) burrakatha

### **Paper PFAR 0891: Sessional**

#### **Living Traditions**

A. Conceptualizing liveness and vitality in the context of performing arts - everyday performances,

- ritual practices,
- performances associated with social lives,
- Framing a) Identity, b) Solidarity, c) Boundaries, d) Norms, e) Resistances, f) Collectives,
- g) Gender.

B. Analysing impulses within and outside for change

- the push and pull that alter needs as well expressions of a community.

C. Processing cultural idioms to adjust to changing circumstances

- to accommodate ideas of tradition as well as transition
- working on new ideas for tourism, trade, cultural economy, establishing global connections and so on

D. Assimilation, acculturation and appropriation

E. The course will be using examples from different community practices from India and the processes of change that communities invent or adjust themselves to.

- Women's songs during marriage
- Dances associated with rites of passage
- Impersonations
- Hunting rituals and performances
- Performing resistance in the radical performances of Gadar
- Kullu dasserah and similar sites of politico-ritual performance
- Jaisalmer Festival and the changing Manganiyar performances in Coke Studio.
- The UNESCO cultural heritage and Kalbeliya 'dance'

**OR**

## **Eastern and North Eastern Indian Performing Arts**

Beginning with a historical survey of the political and cultural scenario of eastern India and North Eastern India (the states of West Bengal, Assam, Orissa, Bihar, Manipur, Sikkim, Tripura and Nagaland), introducing the major performance forms of the region and their roots in the oral narrative / balladic / storytelling traditions in the different languages of the region, focusing on select forms—Odissi; Bidesiya; Srotiya; the Assamese travelling theatre; Jatra in Bengal, Orissa, Assam and Tripura; Ojapali; Lai Haraoba, Wari Liba; Thang-ta; the new theatre in West Bengal, Assam, Orissa, Manipur and Bihar in post-Independence India and the modern and contemporary directors; Tagore and the Santiniketan arts; Uday Shankar and his tradition; IPTA; the Bengali musical tradition; the Assamese musical tradition; new dance in West Bengal, Orissa and Manipur.

### **SEMESTER 3**

#### **Paper PFAR 0901: Major**

##### **Cultural History of Indian Performing Arts – Modern Society**

The Indian performing arts, developing under the impact of colonial political and cultural policy; the problematic discourse of nationalism and revivalism, leading to a ‘rediscovery’ of Indian Traditions (particularly in the new institutionalization of Bharatnatyam and Kathakali, and later Odissi; and the recasting of the musical gharanas; the IPTA; the divides, between metropolitan, rural, tribal, folk performances, and the role of the post-Independence Akademis and State-driven institutions; the linguistic redistribution of states and the resurgence of regional performative identities, and rediscoveries of lost, decaying or neglected forms; the emergence of media; globalization; the pressures of media, capital, and the drive of tourism.

## **Paper PFAR 0902: Major**

### **Writing Performance**

A primarily instructive module, drawing extensively on Papers 1, 2, 3, 5, 6, 7, and 9, to train the student to:

- i) document, curate and archive performance;
- ii) interview practitioners, traditional masters, scholars, performers, audiences, etc. Annotating the interviews, authenticating them and generating supportive critical apparatus;
- iii) review performance;
- iv) analyse and develop theoretical and critical thought;
- v) read and interpret dramatic texts, performances, and memorial and archival texts and histories, oral traditions, narrative conventions.

## **Paper PFAR 0903: Major**

### **Designing Performance**

Design is an artistic organization. Work of art will have an inner design by the creative abilities of the artist/ artists. A performance should be so designed as to facilitate communication of the artists. It is the joint work of the artist - more importantly the director and the organizer. The technical crews of the performance and FoH management are important parts of the assistance to this. The safety, needs and comforts of artists and audience are of prime concerns, but the intended impact is the target.

Course includes study of the following;

Place of performance: - 1) Space for performance, placing audience, backstage

2)Environments 3)Indoor performance and outdoor Performance

Time: 1) Duration of performance 2) Schedule - tight and flexible 3)

Context of performance

Audience - Prekshaka: 1) General 2) Target audience 3) Reading the response and improvisation Ahaarya - Gathering support from plastic arts:

1) Sets 2)Properties 3)Costumes; 4)Light - illuminating artists - punctuating - illuminating the audience ; 5) Managing volume and texture of sound in keeping with Place, Time and Audience by the performer and through

amplifiers and Microphones (Technically engineering the source and the delivery of sound) in keeping with acoustics.

Visual designs for an audio performance

Audio designs for a visual performance

Support material like Brochure - preparing and distributing

Compeering

Formal and informal interventions

### **Paper 0991: Sessional**

#### **Text and Performance: Adaptations and Translations**

- A. A close analytical study of selected playtexts in production / performance history , including translations / transferences to other linguistic / cultural milieu, e.g. *Oedipus, Antigone, The Trojan Women, The Oresteian Trilogy, Hamlet, King Lear, Midsummer Night's Dream, Othello, Tempest, Doctor Faustus, Faust, Tartuffe, Shakuntala, Karnabharam, Mudrarakshasa, Mrichchhakatikam, Mother courage and Her Children, Life of Galileo, Arturo Ui, Death of a Salesman, The Condemned of Altona, the Flies, Men Without Shadows, Oh What a Lovely War, Look Back in Anger, Waiting for Godot, Krapp's Last Tape, Rhinoceros, The Visit, Ghosts, Miss Julie, Hedda Gabler, An Enemy of the People, A Doll's House, Raktakarabi, Adhey Adhurey, Hayavadana, Nagamandala, Ebong Indrajit, Michhil (Juloos), Tiner Talwar, Udhwasta Dharmashala, Shantata! Court Chalu Ahe, Ghashiram Kotwal, Chakravyuha, Draupadi, Pebet, Siri Sampige, Nabanna, Debigarjan, Rajjrakta, Rajdarshan, Sajano Bagan, Mahachaitra, Kallol, Mahavidroha, Nayan Kabirer Pala, Mephisto.*
- B. The question of adaptation and its problems
- C. Cinematic versions of playtexts and theatrical performances
- D. The performance texts—texts reconstructed from predominantly non-verbal performance
- E. Translating plays

OR

### **Dance in India: Practice and Theory**

This course on Dance in India – aims is to create a critical awareness of dance and movement practices across space and time – in different geographies and communities. Challenging the notions of hierarchical positions claimed by the classical forms, this course intends to create a space for differences in terms of movements practices, somatic understandings and corporeal engagements that identify certain activities as dance.

The first section of the course will deal with categories such as margi / desi, folk / classical, – to establish the functional understanding of dance forms in India – that exist as a part of everyday practice, of rites of passage and as aesthetics tools of communication especially created for the proscenium.

The second section would focus on the eight recognized “classical” forms - Kathakali, Bharatanatyam, Kathak, Oddissi, Manipuri, Kuchipudi, Mohini Attam and Sattriya, taking up the debates around their history, framing the process within the histories of reconstruction of these once-local forms to make them worthy of the national stage, as a part of nation-building strategies.

The third section will engage with the reception of dances, for participatory celebrations of the community to exclusive proscenium space. The audience and patronage of dance in India will be discussed vis a vis the changes in the regional forms and the emergence of the classical dances in post-colonial times.

Lastly, the course would endeavour to contextualize the contemporary developments in Indian Dance within the fast-changing globalized market-driven consumer economy. The changing spectrum of dance practices of the diaspora community – the results of constant migrations and exposure and the influence of cinema, and digital media – and the Bollywood dance as a global phenomenon shall be contextualized within the structure of global, local and global practices.



**OR**

## **Sound and Music**

The magical turn of sound into art is music. Any performance be it only audio or audiovisual necessarily has music built into it. Music comes from sound and non-music sounds should gell into the performance and allow filtering of unwanted sounds which is natural to human beings. Rhythm and Melody as basic factors of all music all over the world need be studied by a student of performing arts. The physical and cultural environments mark the melodies and rhythms and are also markers of feelings and emotions. In any performance the technical aspects of sound and creative artistic aspects of sound and music are of supreme importance. One need know to engineer them.

1. Sound as from animate and inanimate world
2. Physics of inanimate sound and the biology of animate sound – brief introduction
3. Mimicking birds and animals; important relations of sound to feelings and emotions
1. Body and sound: rhythm of the body and rhythm of the sound. Clapping, dancing and sounds
2. Sound - Voice – Music; Pitch, notes and melodies
3. Music – prosody and Language
4. Percussion instruments
5. String and Wind instruments
6. Electronic instruments
7. Sound magnification and acoustics
8. Musical compositions and composing music
9. Music and Dance; Sound and Music in Drama

**Paper 0992: Dissertation Part 1**

## SEMESTER 4

### Paper PFAR 1001: Major

#### Theatre and Acting

- A. Reconstructing a history of acting in theatre, covering 5<sup>th</sup> century BC Greece, Elizabethan England, the European comic tradition (the world of the Harlequin), Naturalism, Realism, Stanislavski, Brecht and Epic Theatre, the body in theatrical space.
- B. The Indian experience—from realism a return to the roots in dance, folk and tribal theatre.
- C. The musical theatre
- D. Embodiment and Representation

### Paper 1002: Major

#### Dance and Body in Society

The course seeks to discuss the principle discourses within dance Studies in different parts of the world starting with 3 basic readings to set the background for understanding and defining dance as an embodied communication: A. Trying to define dance:

- As physical behaviour- Movements are formed as the human body releases energy through organized muscular responses to the stimuli received from the brain. As a result the creator

and the instrument of dance are one and the same, as the action or the existential flow of dancing movements is inseparable with the dancer.

- As cultural behaviour- Dance reflects and is largely born out of values, attitudes , beliefs.

- As social behaviour- Dance acts as the tool for maintenance of identity , and social

- As political behaviour- Dance acts as the forum articulation and transmitting political

- As communicative behaviour- Dance is “Text in Motion” (Hilda Kuper). “Humans move solidarity. It also reflects and shapes, and maintains patterns of social organization attitudes,

ideas, and values. and belong to movement communities, just as they speak and belong to speech communities” (Alan Lomax). feelings as well as outward expressions, in an individual or in a group.

- As Psychological behaviour- dance involves cognitive and emotional behaviour, internal

#### B. Functions of dance

- Why and when do humans dance

#### C. Theorizing dance: Looking at movements as culture

- The idea of dance

- Grammars and meanings and movements

- Moving to dancing: Between Aesthetics and Labour

#### D. Body in Dance: politics and Poetics of gender and identity

- Politics of the bodies of difference and the bodies of discourse.

- Engendering and “un-gendering” of body in space and time, “shaped” in history, and

- The notion of the gaze vs. the body

- Contextualizing the queer in dance

### **Paper PFAR 1003: Major**

#### **Indian Music**

It consists of an understanding of basic concepts underlying Indian Music. In over three thousand years there are some common elements of rhythm and melodies that have grown into a vast repertoire of Indian Music. This course shall try to understand the dynamics of growth in Indian Music. In fact any one of the regional and community music is seamlessly in communion with the other in the whole subcontinent. Hence this is an important part of the cultural study as well.

1.Nada – focusing on the sound outside and sound inside.

2.Swaras from 3 to 7 and further divisions; sthayis – Mandra madhyama and tara

3.Ragas – the basic and the derived ragas; the scheme of shruti, ragas and improvisations on the same

4.Laya- Rhythm and Tala – cyclical beats (Aavarta): Basic frame work and improvisations

5.Vedic recitals and chanting traditions with special emphasis on Sama, Religious music and chanting like gurubani and sufi music and also samkirtans

6.Gathas, gitis and gaana

7. The cyclical movement from classical to non-classical; Marga –Desi
8. Music as known from Natyashastra, Brhaddeśi(c.6<sup>th</sup> cent) and Sangitaratnakara(13<sup>th</sup> cent.)
9. Music in bhakti movements; from courts to streets
10. Traditions of Bhajans and mass singing
11. Contacts with Perso-Arabic traditions
12. Indigenous Instruments - Classical and folk – major divisions and usages
13. Hindustani and Carnatic - as two major Classical traditions: important distinctions, important composers and compositions. Major performance styles and jugal bandis
14. Adaptations of western instruments with special reference to Harmonium in North and Violin in South
15. Indian Music in Dance, Drama and Cinema
16. Main performer and the accompanying artists

### **Paper PFAR 1091: Sessional**

#### **Performing Arts Management**

- A. The Performing arts and its presentations: for generating a range of activities from education to cultural exports for India.
  - This course is designed as one unique introduction to the required skills as a performing arts administrator
  - Assess the financial, legal needs and realities of performing arts organisations
  - Plan and coordinate the production and presentation of the performing arts
  - Draw on project management skills in organising performing arts and cultural projects like festivals, large events etc.
- B. Turning exciting artistic ideas into reality
  - Conduct effective marketing communication
  - Conceptualise, plan and execute a project or event
  - Improve management effectiveness and efficiency
  - Strategize and help position an arts organisation in the arts scene
- C. Professional stage management

- To work with directors before a theatrical production to ensure an optimal performance. – developing organizational and communication developing skills;
- practical skills, like first aid, are highly valued.

The multiple processes during rehearsal - the stage manager records actors' attendance, writes down actor notes, reminds the cast and crew about rehearsals, helps with blocking and ensures props are available. A stage manager also works with the show's technical manager to outline and coordinate necessary stage crew work. Once the show opens, stage managers oversee the backstage operations of the show during each performance.

- D. Curation: as it refers to wider meaning of curating as applied to performing arts.
- Developing critical writing skills to write proposals, advertisements, and critical material related to the promotion and assessment
  - Curators are the interpreters who frame the moments of the evolution of performing arts or of the history of a form, connecting them with specific aspects of cultural, artistic, social or economic relevance.
  -

**OR**

**Performance Policy**

Focusing on the interface of the State, Commerce, Media and Performance, the course will offer a historical overview of

- i) the State’s engagement with the performing arts, in the colonial and post-colonial periods;
- ii) censorship of performance;
- iii) marketing and dissemination of performance beyond national borders;
- iv) cultural exchange;
- v) projection and sharing of regional performance models—Centre-state interfaces and politics;
- vi) creative industries in the tourism scenario;
- vii) the corporate presence.

**Paper 1092: Dissertation Part 2**

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