

Performing Arts Undergraduate Students

Name of Course: Performing Arts

Type: (Certificate Course)

No. of Credits: 2 (30 hours)

Dr. Antara Ghatak

Course Objective:

This course is envisaged as an attempt to look at the history and historiography of performance and offer an introduction to the diverse field of performance studies. The aim of the course is to instill the young learners with academic and creative apparatuses that may ultimately lead them to connect with issues concerning the civic society, environment and human life and bring about critical insights which have a positive impact on society as whole. The course will provide with a nurturing ground for the development of critical and analytical insights with special reference to Performance viz, Theatre and Dance, in the fields of practice and research.

The books and videos are available in different libraries and Sahitya Akademi, Sangeet Natak Akademi, the National Library. These resources as well as personal resources of faculties will be used for teaching.

Course Outcomes:

By the end of this course, students will be able to:

- Develop basic familiarity with key the performance practices through an examination of genres, forms, styles globally.
- Will facilitate exploration of contemporary practices of interpretations of history and culture through performance.
- Develop analytical skills and independent thinking to interpret creative arts and foster research skills, which is informed by a strong social quotient, as a pre-requisite for research in history of performance.

Course Objective/ Description

Module I: Introduction to Performance Perspectives (Theory Paper)

The module is envisaged as an attempt to introduce history and historiography of performance and the processes in between. The attempt is to devise a course that will introduce students to the categories of performances and performative practices in terms of performance-based categories such as conventions, devices, sites, genres, approaches etc. The course requires reading and viewing of documented videos of different styles and

conventions of performances. For the first semester students, no prior knowledge is assumed.

Module II: Origin of Theories of Performance: Theatre and Dance as Performances

This module will offer an introduction to Greek Performance Culture in ancient Greece and Christian Theatre and Liturgical Performance. Students will engage with Aristotle's Poetics and the notion of drama, theatre and dithyrambic poetry and dance in Ancient Greece. This module will provide an introduction to Sanskrit Theatre, Natyashastra. The module will provide students with the possibilities of engaging into a dialogue between cultures, how theatrical performances originated and developed into the form that exists on the global and local platforms.

Module III: Theory and Practice in Performance

This module will focus on the practical manifestations of Performance with special reference to Dance and Theatre. Introduction to the concept of playacting, choreography, dance forms and performances. Students will explore through various group activities the boundaries which mark performance traditions, as well as explore the politics that resists through breaking limits of disciplinary forms within both historical and contemporary contexts.

Syllabus

Module	Texts	Hours
Module 1: History, Scope, and Relevance	Introduction to Performance Perspectives Richard Schechner. "What is Performance Studies?" in Performance Studies: An Introduction" John Berger. Ways of Seeing. BBC and Penguin, 1972. (Excerpts from Chapter 1) Diana Taylor, "Acts of Transfer" (Excerpts)	10
Module 2: Theatre and Dance as Performances	Theories of Performance Kalidasa's <i>Abhijnanasakuntalam</i> translated by Chandra Rajan. (Excerpts) Sophocles' <i>Oedipus The King</i> (Extracts)	10
Module 3: Theory and Practice in	Performance, Cognition and Emotion Excerpts from Konstantin Stanislavsky. <i>An Actor Prepares</i> .	

Performance	Watch and discuss- Shruti Ghosh's performance on representing the precarious labour of women workers in textile industry through use of Kathak challenging the classical disciplinary limits it puts on the dancing body.	10
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Evaluation Plan:

S. No.	Evaluation Components	Mode (Individual/Group)	Marks	Remarks
1	Written Test	Individual	20	
2	Practical Component	Group	40	
3	Practical Component	Group	40	
	Total Marks		100	

Suggested Reading List:

- Andre Lepecki. *Exhausting Dance: Performance and Politics of Movement*. Routledge, 2006.
- Baumer and James R. Brandon. University of Hawaii Press, 1981.
- Brahma Prakash. *Cultural Labour: Conceptualizing the 'Folk Performance' in India*. OUP, 2019. (Excerpts)
- Connerton, Paul. *How Societies Remember*. Cambridge University Press, 1989.
- Cartledge, Paul. "Deep Plays: Theatre as Process in Greek Civic Life". In. P. E. Easterling Ed. *Cambridge Companion to Greek Tragedy*. Cambridge University Press, 1997. pp. 3-35.
- Diana Taylor, "Acts of Transfer," in *The Archive and the Repertoire*. Duke: Duke University Press, 2003. pp. 1-52.
- Dwight Conquergood. "Performance Studies: Interventions and radical research" in *The Performance Studies Reader*. Edited by Henry Bial and Sara Brody. London and New York: Routledge, 2004. pp 37- 47.
- Frances Yates. Chapter VIII. "The Stage of the English Public Theatre: The Stage in Robert Fludd's Memory System" in *Theatre of the World*, Routledge and Kegan Paul Ltd, 1969.
- Ghosh, M. *Natyastra*. Introduction; Chapter 1-8; Chapter 20-21. Transl. Manmohan Ghosh. Asiatic Society, 1950.
- John Berger. *Ways of Seeing*. BBC and Penguin, 1972.
- Maaik Bleeker's "Dissecting Visuality in the Theatre – Introduction," in *Visuality in the Theatre: The Locus of Looking* (2008). Springer, 2008.
- Phillip B. Zarilli et al. *Indian Theatre: Traditions of Performance*. Motilal Banarsidass, 2007.
- Ramanujan, Attipat Krishnaswami, ed. "Introduction", *Speaking of Śiva*. Vol. 270. Penguin, 1973.
- Susan Leigh Foster ed. *Choreographing History*. Indiana University Press, 1995.

Richard Schechner. "What is Performance Studies?" in *Performance Studies: An Introduction*. Third Edition. London and New York: Routledge, 2002. pp 1-27.

Dwight Conquergood. "Performance Studies: Interventions and radical research" in *The Performance Studies Reader*. Edited by Henry Bial and Sara Brody. London and New York: Routledge, 2004. pp 37- 47.

John Berger. *Ways of Seeing*. BBC and Penguin, 1972. Excerpts from Chapter 1

Maaïke Bleeker's Chapter 1, "Dissecting Visuality in the Theatre – Introduction," in *Visuality in the Theatre: The Locus of Looking* (2008). Springer, 2008.

Diana Taylor, "Acts of Transfer," in *The Archive and the Repertoire*. Duke: Duke University Press, 2003. pp. 1-52.

Connerton, Paul. *How Societies Remember*. Chapter 2. Cambridge University Press, 1989.

Cartledge, Paul. "Deep Plays: Theatre as Process in Greek Civic Life". In. P. E. Easterling Ed. *Cambridge Companion to Greek Tragedy*. Cambridge University Press, 1997. pp. 3-35.

Frances Yates. Chapter VIII. "The Stage of the English Public Theatre: The Stage in Robert Fludd's Memory System" in *Theatre of the World*, Routledge and Kegan Paul Ltd, 1969.

Ghosh, M. *Natyasastra*. Introduction; Chapter 1-8; Chapter 20-21. Transl. Manmohan Ghosh. Asiatic Society, 1950

Raghavan. V. "Sanskrit Drama in Performance". *Sanskrit Drama in Performance*. Rachel Van Ramanujan, Attipat Krishnaswami, ed. "Introduction", *Speaking of Śiva*. Vol. 270. Penguin, 1973.