

Presidency University
B.A. in Performing Arts
Under Graduate-I, Semester-I
Performance Appreciation - 1

Course number : **PFAR 0101**

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 – Theatre, Dance, Music
- Introductions to the aesthetics of viewing performance
- Body, space and time
- Viewing and writing
- Performance – Audience relationship

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.

Jain, Nemichandra. 2003. *Asides: Themes in Contemporary India Theatre*. New Delhi. National School of Drama

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 0102**

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

Under Graduate-I, Semester-II

Performance History – 1

Course number : **PFAR 0201**
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.

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*. Hebdon 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.

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

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>.

H.S, Shivaprakash. 2007. *Traditional Theatres*. New Delhi: Wisdom Tree

Tagore, Rabindranath. *Sangit Chinta*. Kolkata: Visvabharati

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

Performance Practice – 2

Course number : **PFAR 0202**

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 – with specific focus on Somatic practice
- Understanding the processes of performance making

Under Graduate-II, Semester-III

Performance Appreciation - 2

Course number : PFAR 0301

Total credits : 6 (5+1)

Total marks : 50

This course predominantly focuses on performance viewing and 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 – introducing reception and understanding of basic concepts of viewing and writing about specific details such as genre and presentational tools.
- 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 20th 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

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 – 2

Course number : **PFAAR 0302**

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 - I
- 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.

Selected chapters from 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>.

Chapter 8 The Sense of the past: Historiography and Dance by Shelley.C.Berg

Chapter 9 Dance Ethnography: Tracing the Weave of Dance in the Fabric of Culture by Mary Alice Brennan

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 0303**

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: Moving to the next stage from Somatics into kinetics to explore moving possibilities.
- 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 0401

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
- 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 Burriss & 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 : **P FAR 0402**

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.

- Body and text in Performance
- Mapping – analysing the performative body – Reading identity, Class, Gender, Race
- Understanding performance theories II (continuing from the course “Thinking Performance – I”)

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

Sarkar, Badal. 1978. *The Third Theatre*. Calcutta: University 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/ Theater – 1

Course number : **PFAR 0403**

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 –
- CREATING PERFORMANCE
 - o 1. with submission of detailed project design,
 - o 2. presentation of performance plan,
 - o 3. Mentoring and dialogues with experts and faculty
 - o 4. Presentation of work in progress
 - o 5. End semester presentation

Under Graduate-III, Semester-V

Performance history – 3

Course number : PFAR 0501

Total credits : 4

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 Williams, 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=UL01P_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 0502**

Total credits : **4**

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

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=3e19AgAAQBAJ>.
- 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

Continuities and Disruptions in Music/ Theatre/ Dance

Course number : **PFAR 0503**

Total credits : **4**

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
- 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

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 : PFAR 0504

Total credits : 4

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
Performance Appreciation – 3

Course number : PFAR 0601

Total credits : 4

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

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/ Theater – 2)

Course number : **PFAR 0602**

Total credits : **4**

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

Media, Technology and Performing Arts

Course number : **PFAR 0603**

Total credits : **4**

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.eblib.com/choice/publicfullrecord.aspx?p=713261>.

Dissertation

Course number : PFAR 0604

Total credits : 4

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 5000 word 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 EDUCATION (GENED)

Under Graduate-I, Semester-I

Overview of Performing Arts in India

Course number : **PFAR 0131**

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 0231

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 : PFAR0331

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 0431

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