

**Ambedkar University Delhi**

**Course Outline**

**Monsoon Semester (July- December, 2018)**

<b>School:</b>	School of Letters			
<b>Programme with title:</b>	MA English			
<b>Semester to which offered: (II/ IV)</b>	Semester I and III			
<b>Course Title:</b>	Drama: Text and Performance			
<b>Credits:</b>	4 Credits			
<b>Course Code:</b>	SOL2EN304			
<b>Type of Course:</b>	Compulsory	No	Cohort	MA English
	Elective	Yes	Cohort	MA other than English

**For SUS only** (Mark an X for as many as appropriate):

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory)
4. Discipline (Elective)
5. Elective

**Course Coordinator and Team:** Dr. Gunjeet Aurora

**Email of course coordinator:** gunjeet@aud.ac.in

**Pre-requisites:** None

1. **Aim:** This course looks at drama through literary texts and their depiction in performance. An in depth critical analysis of these works will help the students understand the nuances of the dramatic text and performance text in relation to one another as also analyse how the same text gains different dimensions and interpretations when placed in a different medium. The course will involve a study of the strategies, techniques and theories of writing and performance in terms of content, context, meaning and intent. There will be an emphasis on the

elements of music, dance, language and the body in performance. Other aspects of the dramatic in performance such as ritual, spectacle, carnival, and magic will also be discussed within a cultural framework. The course will thus try to juxtapose the literary with the visual, the word with the act.

## 2. **Brief description of modules/ Main modules:**

The course has been divided into four main modules. The proposed course will start with an introduction to both drama and performance studies, move onto classical Western as well as Indian traditions in drama and performance; discuss the folk tradition; and then span across various dramatic styles and movements down the ages and across cultures. Select dramatic works in English as well as works in translations will be studied. Since both drama and performance studies are very wide and diverse fields in themselves, the attempt is to touch upon some of the key areas in both so that students grounded in the discipline of literature are also able to form connections with the field of performance studies. As such the modules will have one or more plays in keeping with the theme of the module, accompanied by its performance text as may be accessible in performance or recording along with select critical readings.

### 1. From Text to Performance: Introduction and Contextualisation

Selections from:

- G.J Watson, “The Nature of Drama” from *Drama: An Introduction*
- Raymond Williams, “Argument: Text and Performance”
- Richard Schechner “Towards a Poetics of Performance”
- W.B.Worthen: ‘Disciplines of the Text: Sites of Performance’
- Simon Shepherd and Mike Wallis, “Recent Mappings of Drama–Theatre–Performance”
- ---“Performance Studies: Some Basic Concepts”
- Rustom Bharucha *Theatre and the World: Performance and the Politics of Culture*

### 2. Classical Drama and Performance Traditions: Classical Greek and Indian theatre traditions.

Selections from:

- David Wiles, “Aristotle’s Poetics and Ancient Dramatic Theory”
- Frits Graf, “Religion and Drama”
- Peter D. Arnott, *Public and performance in the Greek Theatre.*
- Rosalind Thomas “Performance and Written Literature in Classical Greece: Envisaging Performance from Written Literature and Comparative Contexts.”
- Tarla Mehta, *Sanskrit Play Production: A Framework of Interdependence*

- Rachel Van M. Baumer and James R. Brandon. *Sanskrit Drama in Performance*
  - Farley P. Richmond et al, *Indian Theatre: Traditions of Performance*
3. Movements and Directions in Drama and Performance: This module will look at some of the major movements in drama parallel to the corresponding changes and styles that have emerged in the area of performance. It is not possible to discuss all the movements that have emerged however two plays dealing with movements such as Realism, Theatre of the Absurd, Epic Theatre, Postdramatic/ Postmodern Theatre and Performance, Post-Colonial Theatre etc will be taken up for analysis.

Selections from:

- Hans Thies Lehmann: ‘Prehistories’
  - G.J.Watson, “Shaw and Brecht: Making Us think”
  - Stanislavski: ‘Faith and a Sense of Truth’
  - Brecht: ‘Brecht on Theatre’
  - Jerzy Grotowski: ‘The Actor’s Technique’
  - Martin Esslin *Theatre of the Absurd*
  - Hans –Thies Lehmann ‘Panorama of Post-Dramatic Theatre’
4. Performance and the Folk:
- Selections from:
- Ananda Lal, “ A Historiography of Modern Indian Theatre”
  - Aparna Bhargava Dharwadekar, ‘Alternative Stages: Antirealism, Gender, and Contemporary “Folk” Theatre’
  - Kathryn Hansen, “Indian Folk Traditions and the Modern Theatre”
  - Habib Tanvir “Theatre is in the Villages”

In addition to the given critical readings, the following books will be referred to extensively throughout the course:

- Bial Henry. *The Performance Studies Reader*. New York: Routledge, 2004
- Elam,Keir. *The Semiotics of Theatre and Drama*. London: Routledge, 2009
- Leach, Robert. *Theatre Studies: The Basics*. New York: Routledge, 2008
- Pavis, Patrice. *Analysing Performance: Theatre, Dance and Film*. Ann Arbor: University of Michigan Press, 2003
- Pfister, Manfred. *Theory and Analysis of Drama*. Cambridge: Cambridge University Press, 1993

**Indicative reading list from which five plays will be chosen depending upon the availability/accessibility of performance texts:**

1. Oedipus Rex: Sophocles

2. Mricchakatika ( The Little Clay Cart): Sudraka
3. Shakuntala: Kalidasa
4. Tempest: William Shakespeare
5. King Lear: William Shakespeare
6. Antigone: Jean Anouilh
7. A Doll'S House: Henrik Ibsen
8. The Cherry Orchard: Anton Chekhov
9. Mother Courage and her Children: Bertolt Brecht
10. Yerma: Federico Garcia Lorca
11. Waiting for Godot: Samuel Beckett
12. Hamletmachine : Heiner Muller
13. Nagamandala: Girish Karnad
14. George C Wolfe: The Colored Museum
15. Charandas Chor :Habib Tanvir
16. Death and the King's Horseman: Wole Soyinka

Note: The course will consist of lectures, screenings of play recordings, watching plays and rehearsals in AUD and outside as may be available at the time. Attending these screenings and performances is mandatory for this course as the assignments will be designed around them.

**Tentative Assessment Pattern:**

1. Written Assignment (30%): September
2. Presentations (30%): All through the semester
3. Dramaturgical Analysis (40%): November