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Paper 09: Comparative Literature: Drama in India

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Module 09: Theatre: Architecture, Apparatus, Acting; Censorship and Spectatorship; Translations and Adaptations

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Introduction:

To be a painter one must know sculpture
To be an architect one must know dance
Dance is possible only through music
And poetry therefore is essential

(Part 2 of Vishnu Dharmottara Purana, an exchange between the sage Markandya and King Vajra)¹

Quite appropriately Theatre encompasses all the above mentioned arts, which is vital for an individual and community's overall development. India, known for its rich cultural heritage, has harnessed the energy of theatrical forms since the inception of its civilization. A rich cultural heritage of almost 3000 years has been the nurturing ground for Theatre and its Folk forms. Emerging after Greek and Roman theatre, Sanskrit theatre, closely associated with primordial rituals, is the earliest form of Indian Theatre. Ascribed to Bharat Muni, 'Natya Sastra or Nattyashastra'² is considered to be the initial and most elaborate treatise on dramaturgy and art of theatre in the world. It gives the detailed account of Indian theatre's divine origin and expounds Rasa. This text becomes the basis of the classical Sanskrit theatre in India. Sanskrit Theatre was nourished by pre-eminent play-wrights like Bhasa, Kalidasa, Shudraka, Vishakadatta, Bhavabhuti and Harsha.³ This body of works, which were sophisticated in its form and thematic content, can be equaled in its range and influence with the dramatic yield of other prosperous theatre traditions of the world like ancient Greek theatre and Elizabethan theatre. Even the Sanskrit Theatre must have begun as a narrative form, with recitation, singing and dancing becoming its integral elements. This emphasis on narrative elements made our theatre essentially

¹ Sethi, Rajeev. *Past Forward: The future of India's creativity*, 2006. pp-9-10

² Bharat Muni (Ascribed to) *Nattyashastra*. Translated into English by Manomohan Ghosh. Kolkata: Asiatic Society, 1951. Print.

³ Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*. New Delhi: National Book Trust, 1980. Print

theatrical right from the beginning. That is why the theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: literature, mime, music, dance, movement, painting, sculpture and architecture – all amalgamated into one.

Not just the description of how various kind of plays to be written, in fact the *Natyasastra*, mentions elaborate every dimension of stagecraft from acting, stage design, to theatre architecture. It is from *Natyasastra* that we get to know that the Sanskrit plays commenced with an elaborate ritual called *Purva-Ranga*. The *Sutradhara* (the narrator, stage manager and chief actor) enters the performance space and worship the presiding deity of theatre, in most cases, *Nataraja*, *Shiva* for the success of the performance and well-being of the actors and the audience. Then the *Sutradhara* summons the leading actress and start the play with a prologue or incantation. One might cogitate that the venues where plays were staged, were considered sacred and came to be known as '*Rangmancha*', '*Rangbhoomi*'⁴. However, distinct absence of irrefutable living evidence of the performances of classical Sanskrit plays, based on the guidelines of the *Natyashastra* is a major impediment to consider that classical Sanskrit plays considered the *Natyashastra* as an instruction manual. To substantiate, Sanskrit dramas indicate towards things that appear to concur with portions of the *Natyashastra*, but numerous Sanskrit dramas also contain elements that the *Natyashastra* forbids. For example, perhaps *Abhijnanashakuntalam*, by *Kalidasa* is among the few plays that satisfy the definition of being a *nataka*, with the *purvaranga* and *sutradhar* mode of beginning of the play available in the text.

Moreover, no living traditions of performance continued since either the era of Sanskrit drama or the *Natyashastra*. *Kutiyattam* or *Koodiyattam* theatre may have originated in the eleventh century, and it probably has the strongest claim to continuing the tradition of Sanskrit dramas, but, ultimately, the existing performance repertoire represents a synthesis of Sanskrit classicism and reflects the local traditions of Kerala⁵. Thus, we have only the text of the *Natyashastra* and the ephemeral implications of Sanskrit dramas in the local folk *Bhasha* traditions of performance.

⁴ Bharat Muni (Ascribed to) *Natyasastra*. (NS) Translated into English by Manomohan Ghosh. Kolkata: Asiatic Society, 1951. Print. p. 18.

⁵ Koodiyattam, Kutiyattam, UNESCO intangible heritage dossier
http://www.unesco.org/archives/multimedia/?s=films_details&pg=33&id=1746 (Accessed on 21.10.2015)

Alternatively, the Natyashastra does provide us a significant and fascinating theory about theatrical performance that permeates South Asian aesthetics. Bharata's understanding of how *natya* affects audiences, rooted in *bhava* and *rasa*, still irradiate and beacons us to think of what theatrical presentations can do and how it can be achieved. Nevertheless, as the book is written in Sanskrit, a basic knowledge of Indian historiography will lead one to interrogate the positionality of the book vis a vis ritual and social hierarchy. It will further lead a conscious scholar to ponder on the readership of such a text with inherent class structure and casteism. This reading will be further accentuated by figuring out that interest in the discourse is a recent one, namely 16th century onwards under the able guidance of mostly German Indologists.

By 11th century, with the initiation of the Mughal era the Sanskrit drama encountered a steady deterioration and it discontinued to be performed and was read only as literature. The theatrical requirements of the populaces were fulfilled by the traditional forms of theatre like folk theatre, and devotional performances etc., which varied from one Bhasha region to another and was the part and parcel of the masses. The Ramlila and Nautanki of North India, the Kirtaniya of Mithila, Jatra of Bengal, the Chhau of Odisha and Jharkhand, the folk plays of Tamilnadu like Satharam and Nallathangal, the Yakshagana of Karnataka, the Kathakali of Kerala, the Bhavai of Gujarat, all were the folk performance practices that developed a foundation for the portrayal of Indian theatre and a encouraging soul for the western theatrical tradition as well. It is these folk Bhasha sensibilities and performances which have to be taken into considerations while pondering in the evolution of theatre towards contemporary Indian Theatre scenario in terms of Architecture, Apparatus and Acting.

Theatre Architecture, Apparatus and Acting

Natyasastra bestows a detailed attention to the three 'A's of theatre - Architecture, Apparatus, and Acting. A comprehensive description of various types of theatre houses (Natyamandapa) is available in the second chapter of the Natyasastra. It provides detailed measurements and designs of types of theatres as well as information about the building of walls, columns, roof etc. The description of theatres is so minute, it could be difficult not to believe that such theatres used to

be constructed at and before the time of Bharata, and that he must have been well-versed in the various facets of the science related to the construction of the theatre house. For example, it mentioned in Natyasastra that - Theatres are of three types depending on their shape. They are Oblong, Square and Triangular. Each type is subdivided into three according to their dimensions, as large, medium and small. The large theatre is 108 Hastas long, middle is 64 Hastas and the small theatre is 32 Hastas long. (1 hasta = equal to 1.5 foot)⁶. However, during the medieval period, theatre moved out of the natyamandapa and initiated new habitat in the streets, bringing about the notion of open performance spaces. The three-side open stages for Jatra of Bengal, Tamasha of Maharashtra and many other forms is reminiscence of that curious give and take between the Sanskrit theatre of theatre houses and folk theatrical space of mela/fair ground. Ramlila of Ramnagar, near Varanasi in Uttar Pradesh, is yet another example such interesting transformation of performance spaces⁷.

Of course, the impact of natyasastra can be seen in Hindu temples designed after 10th century to include spaces for performing arts (for example, kuttampalams in all most all the large temples in Kerala), Natmandir (in temples at Kajuraho, Madhya pradesh)⁸ or prayer halls (for example, Namghar initiated by Shankardeva in Assam) that supported as dramatic arts stage, based on the square principle described in the Natyasastra, such as those in the peninsular and eastern states of India.⁹ Proscenium theatre made its entry into Indian bhasha imagination through the colonial encounters. In late 19th Century the English theatre houses in Calcutta and Bombay inspired the Marathi and Bengali Theatre Company to come with similar models. Parsi Theatre began using huge painted background drawing inspirations from Marathi Sangeet Natak stages and European proscenium.¹⁰ Gradually, these senses of elaborate stage design influenced the Bhasha theatres.

⁶For illustrations, please visit <http://www.bharatiyadrama.org/theatreacc.htm> (Accessed on 24.10.2016)

⁷ Schechner, Richard. *Performative Circumstances, from the Avant garde to Ramlila*. Calcutta: Seagull Books, 1983. Please also see, Kapur, Anuradha. *Actors, Pilgrims, Kings and Gods: The Ramila At Ramnagar*. Calcutta: Seagull Books, 1990.

⁸ Khajuraho Group of Temples. <http://whc.unesco.org/en/list/240> (Accessed on 24.10.2016)

⁹ David Mason; et al. Siyuan Liu, ed. *Routledge Handbook of Asian Theatre*. New York: Routledge, 2016. pp. 222–225.

¹⁰ Goswamy, BN. Painting for the theatre <http://www.tribuneindia.com/2009/20090201/spectrum/art.htm> (Accessed on 15.05.2016); Please also see, Allana, Nissar. *Painted Sceneries: Backdrops of the 19th Century Marathi Sangeet Natak*, New Delhi: Theatre and Television Associates, 2008. Print.

Quite a path breaking production in terms of acting, apparatus and stage setting was Nabanna by Indian People's Theatre Association (IPTA). Bijon Bhattacharya's Nabanna (The New Harvest, Bengali, 1944), was a naturalistic play with an anti-imperialist message that was first produced by Sombhu Mitra on a revolving stage in Calcutta but then went on an extensive tour of both rural and urban areas in North India.¹¹ It went on the tour, but not before much debate. Sombhu Mitra, refused to allow the play to be taken to the countryside on the ground that the high quality of the performance could not be maintained except on a revolving stage. Therefore, while IPTA wanted to go among the people in open spaces, but the colonial proscenium dependent sense of performance inhibited the process for quite some time. In fact, this also set the tone of entire Bengali theatre, which could not move out of the proscenium like many other Bhasha traditions of India. In post-colonial India, the colonial design sense is supplanted with sense of return to the roots i.e. Sanskrit theatre, in search for an 'authentic' Indian form and content.

In contemporary India, theatre artist like KN Panicker at Sopanam, Trivandrum, Veenapani Chawla at Adishakti, Pondicherry and Ratan Thiyam at Chorus repertory, Imphal have tried to recreate the spaces mentioned in Natyasastra. The architectural design of performance space at Sangeet Natak Akademi and the three auditoriums – namely Sammukh, Bahumkh and Abhimanch at National School of Drama, New Delhi are reminiscent of similar architectural spaces. Interestingly, Klara Gönc Moacanin in an elaborate essay on Natyamandapa ponders,

“[It] is a sacred space defined by sacred ritual; it represents a temple (lat. templum from Greek temenos) which means a cut off space, referring to an enclosed area for a particular purpose such as the service of a god. The sacred space, marked by a religious building, ensures the isolation and thus the preservation both of the sacred inside and the profane outside it. I think that the wall that can be seen as the demarcation line between the sacred and the profane inside the hypothetic theatre ... I see a sort of fence in the meaning of temenos - the sacred space of ranga is warded off from the profane public. Does it mean that ranga or a stage is sacred and auditorium profane? And why should ranga needed for

¹¹Dharwadkar, Aparna Bhargava. Theatres of Independence Drama, Theory, and Urban Performance in India since 1947. Iowa City: University of Iowa press, 2005. Print.

profane art be a sacred space? Does it all have a deeper symbolical meaning and has nothing to do with reality of performing space?”¹²

In fact, she brings in a debate central to the idea of theatre, i.e. the notion of sacred and profane. The Bhasha folk theatre which flourished during the medieval period definitely traversed between these two polarities. On these lines, Indian Bhasha folk performances can be broadly divided into two categories – sacred (religious) and profane (secular). This is the beginning of The Theatre of Religion and The theatre of Entertainment. The religious mythology oriented forms emerge as a result of the Bhakti movement in Medieval India. The profane or secular folk theatre form, which belonged to the Bhand Pather from Kashmir or Swang tradition from Haryana, becomes an epitome of folk entertainment with profane element. The two forms religious and secular, sacred and profane operated in tandem influencing each other.¹³

Apparatus to Acting

While most of these theatrical forms have their own distinctive styles based on their local customs, differing from one another in terms of execution, stagecraft, costume, make-up and acting, even though there are certain basic parallels. The south Indian performances emphasize on dance forms like Kathakali and Krishnattam of Kerala, in fact can be suitable to be termed as dance dramas, while the north Indian forms like the Maach of Madhya Pradesh, the Nautanki of Uttar Pradesh, the Khyal of Rajasthan and the Swang of Punjab emphasize more on songs. The Tamasha of Maharashtra, the Jatra of Bengal, the Bhavai of Gujarat and the Bhand Pather of Kashmir stress on dialogues in their performance, the latter two focuses on comedy and satire. Puppet theatre also flourished at many places in India for example - Shadow puppets (Gombeyatta of Karnataka, Ravana Chhaya of Orissa), Glove puppets (Gopalila of Odisha, Pavai Koothu of Tamil Nadu), Doll puppets (Putul Naach of Bengal and Bommalattum of Tamil Nadu and the Mysore State, Karnataka) and String puppets (Sakhi Kundhei of Orissa and Kathputli of Rajasthan) are some of the popular forms.

¹² Moacanin, Klara Gönc. Natyamandapa – A Real Or A Fictional Performing Space Of The Classical Indian Theatre http://www.indologica.com/volumes/vol30/09_Gonc.pdf (Accessed on 18.07.2016)

¹³ India Country Guide, Volume 1, Strategic Information and Developments. Washington DC: IBP USA, 2012.

Histrionics can also be found in certain solo forms of Indian classical dance traditions, like Bharat Natyam, Kathak, Odissi and Mohiniattam. Folk dances like the Gambhira and Purulia Chhau of Bengal, Seraikella Chhau of Jharkhand and Mayurbhanj Chhau of Orissa also have a theatrical narrative element in them. Dramatic content is even intertwined into the ritual ceremonies in some regions, particularly those of Kerala, with its Mudi yettu and Teyyam. Pabijika-Phar of Rajasthan, Nupipala of Manipur and Padabali Kirtan of Bengal are ballad singing traditions. A similar apparatus of singing and narration is popular in Maharashtra known as Powada, which also has resemblances with Kirtan. These forms and apparatuses, coupled with western influences, reinvigorated the Bhasha theatre's imagination, where actor, playwright like Utpal Dutt turned towards the traditional Jatra. In Maharashtra, Vijay Tendulkar's Ghasiram Kotwal¹⁴ was a path-breaking specimen that exemplifies the give and take between tradition and modernity.

Acting - Abhinaya

If one has to map the presentation and acting styles, one would find an elaborate account of Rasa, Bhava, Anubhava and acting styles mentioned in Natyasastra. Bharata classifies the Rasa under eight categories (ashtarasa) and gives the corresponding Bhava which gives rise to the rasa. These are known as Sthayi Bhava or pervading stable emotion. They are rati(love), hasa(mirth), shoka(grief), krodha(anger), utsaha(heroism), bhaya(fear), jugupsa(disgust), and vismaya(wonder).⁴ The corresponding eight Rasa are sringara(amorous), hasya(humorous), karuna(pathetic), raudra(furious), vira(valorous), bhayanaka(horrific), bibhatsa(repugnant), and adbhuta(wondrous).⁵ There are three types of Bhava, namely, Sthayi (eight types), Vyabhichari (thirty three), and Satvika (eight), totaling to forty-nine. The Satvika bhava are the physical manifestation of intense emotion. They are sthamba (petrification), sveda (perspiration), romancha (horripilation), svarabheda (voice change), vepathu (trembling), vaivarnya (facial colour change), asru(weeping), and pralaya(fainting).¹⁵ The text explains the relationship between rasa and determinants, consequents, dominant states, transitory states and the

¹⁴Youtube link to Ghasiram Kotwal performance- https://www.youtube.com/watch?v=4_Fc_e0L66I

¹⁵http://www.shadjamadhyam.com/rasa_theory_with_reference_to_bharatas_natyashastra/ (Accessed on 20.08.2016)

temperamental states through an analogy: just as various ingredients such as vegetables and spices, when mixed, produce a flavour, so the combination of the 'Dominant States (sthayibhava), when they come together with various other States (bhava) attain the quality of the Sentiment'.¹⁶ All the eight sentiments, the eight dominant states, the approaches to Acting, transitory states and the temperamental states are described in the Natyashastra in detail with reference to the determinants, the consequents and their relation to the sentiments.

The Natyashastra places much emphasis on the means of histrionic representation (abhinaya). They are the techniques used by the actor to portray the consequents: 'From the point of view of the playwright or the character it is anubhava, and from that of the actor it is abhinaya.' Four kinds of abhinaya are differentiated: gestures (angika), words (vacika), costume and make-up (aharya) and the representation of the temperament (sattvika).¹⁷ Thus, it was the period of total theatre, i.e. total acting, which incorporated, singing, dancing, mime, dialogues etc. As the plots of Sanskrit plays were generally based sources like the myth, epics and folk tales; thus, the audience was already aware of the story. Hence, the theatre required a visual presentation style through gestures, intonations and stylized movements. In contemporary times, one could experience that acting styles in the works of directors like KN Panicker, Veenapani Chawla¹⁸ who explored the styles in Natyashastra based local traditions like Kalaripayattu and Kutiyattam. On the other hand, stalwarts like Ratan Thiyam and Kanhailal in Manipur started to search for actor's body within their local specific culture. It has to be noted that the renowned German playwright and director, Brecht, evolved his theory of 'Epic Theatre' and concept of 'Alienation' precisely from these sources, for example Sutradhar (narrator), who most of the time also played the Vidushak (Joker), could anytime come out of the enactment and engage in a conversation and address the audience directly.

¹⁶ Bharat Muni (Ascribed to) Nastyasastra. Translated into English by Manomohan Ghosh. Kolkata: Asiatic Society, 1951. Print. pp. 100- 105.

¹⁷ Meyer-Dinkgrafem, Daniel. *Approaches to Acting Past and Present*. London & New York: Continuum, 2001, Print. pp. 94-122.

¹⁸ Adishakti. <http://adishaktitheatrearts.com/>

It was only with the western influence, under the British rule, for the time in Indian theatre, the writing and practice of plays veered towards realistic or naturalistic presentation. Contemplative about the presentation styles, noted director Prof. Devendra Raj Ankur sum it up elegiacally,

“It is not as if realism or naturalism was totally absent in our tradition. It was always present as also envisaged in Natya Shastra through concepts of Lokdharmi, i.e., a style of presentation connected with day-to-day gestures and behaviour and Natyadharami, - i.e., a style more and more presentational and theatrical in nature. But the stories used were invariably from the same sources. In the modern theatre the story also changed its nature. Now it is no more woven around big heroes and gods, but has become a picture of common man.”¹⁹

That common man was portrayed live on stage by legendary actors like Sishir Kumar Bhaduri²⁰, Sombhu Mitra from Bengal, Shree Ram Lagoo & Mohan Aghashe from Maharashtra, who paved the way for the era of naturalistic acting. One should also keep in mind though women regularly performed in Classical dance, but it was only in late 19th century, when women started to perform in theatre, but it was a difficult path as there was also a lot of stigma attached to women going to theatre as performer and audience.²¹ Actors like Binodini Dashi (Bengali)²², and Jyotsna Bhole (Marathi)²³ defined the paths or others.

Censorship and Spectatorship

Drama about life and plight of the common man, the masses now began to flourish as a prized literary genre alongside the modern genre of fiction, also as a response to Western influence. The city based Parsi and Bengali (Bangla) Theatre were perhaps the precursor to the Bhasha movement into drama and theatre, followed by Marathi, Hindi, Kannada, Malayalam, Telugu, Bhojpuri traditions. The revolt of 1857 happened and slowly Bhasha theatre began portray and

¹⁹ Ankur, Devendra Raj. *Indian Theatre: Inheritance, Transitions and Future Options*.
<http://pib.nic.in/feature/fe0399/f3003991.html> (Accessed on 20.08.2016)

²⁰ <http://www.in.com/sisir-bhaduri/biography-256291.html> (Accessed on 20.08.2016)

²¹ Munsji, Urmimala Sarkar. and Dutt, Bishnupriya. *Engendering Performance: Indian Women Performers in Search of an Identity*. New Delhi: SAGE, 2010. Print.

²² <http://www.anmolfankaar.com/specials/ek-fankaar/74-prima-donna-of-the-bengali-stage-binodini-dasi.html> (Accessed on 20.08.2016)

²³ For more information log on to: <http://swaravandana.org/> Swaravandana Pratishtan (Accessed on 20.08.2016)

sway public opinion regarding the oppression rendered the dictatorial British Government. It is late 19th century, slowly theatre became an apparatus of social change, “when dedicated patriots were committed to exposing social evils, some of which had resulted from British rule and some of which had plagued Hindu society for centuries. This period, marked by an unrestrained desire among Indian writers and producers to propagate independence, is also characterized by suppressive restrictions imposed by the colonial government on the publication and performance of plays.”²⁴

The first significant drama of social protest in India was Nildarpana (The Mirror of Indigo Planters) by Dinabandhu Mitra, published in 1860. The play dramatizes incidents drawn from the revolution of 1858 in which Bengali indigo cultivators were mercilessly persecuted by the British planters for refusing to sow their crops. The incident is usually cited as the first attempt of the Bengalis to harass the colonial rules.²⁵

Farley Richmond, vividly describes the entire episode in his significant essay- *The Political Role of Theatre in India*. He further goes on to theatrically pose a question to describe the government’s attitude,

“The popularity of Nildarpana and subsequent works of its kind raised serious questions for the colonial government. Should all plays, regardless of their content, be permitted public performance? And should the press be allowed to publish a play whatever sentiments it espoused?”²⁶

In 1876 Lord Northbrooke, then the viceroy of India, issued an ordinance as an emergency measure under the Government of India Act, giving the Government of Bengal full power to control dramatic performances until a new law could be enacted. On March 14, 1876, the Dramatic Performances Act No. XIX was submitted to the Supreme Legislative Council and

²⁴ Richmond, Farley. *The Political Role of Theatre in India*. Educational Theatre Journal, Vol. 25, No. 3 (Oct., 1973), pp. 318-334

²⁵ For more details on Nil Darpan, one could consult, Das Gupta's *The Indian Stage* (Calcutta, 1938), II, 91-111, 172-178, and 243-245.

²⁶ Richmond, Farley. *The Political Role of Theatre in India*. Educational Theatre Journal, Vol. 25, No. 3 (Oct., 1973), p. 320

soon it became a law. The Dramatic Performances Act, 1876²⁷ along with the Vernacular Press Act, 1878 were frequently used by the Government throughout the following decades to suppress dramatic performances and plays considered seditious. However, the urge for Indian independence had been unleashed and the government could only hope to slow down the process.

Exasperated by censorship, many theatre groups turned their efforts to exposing blatant social evils in Indian society in the late 19th Century, such as alcoholism, child marriage, enforced conversion by Christian missionaries, the need for women's education, the purdah system and the right of widows to remarry²⁸. However, the force of freedom struggle, couldn't keep the theatre wallah (a colloquial way to address the theatre people) away from the movement. In fact obliquely, the censorship act contributed to and raised the standards of spectatorship, as many playwrights started using 'veiled allegories propagating nationalism and spreading disaffection among sympathetic spectators'. They often did so with great imagination by imbuing Hindu mythologies with allegorical significance were imbued into the plays with great precision. One of the best-known examples is Probhakar Khadilkar's 1906 Marathi play "Kichakavadba" (The Killing of Keechaka), based on incidents from the Mahabharata. Villain Kichaka obviously represented the oppressive British ruler. After the partition of Bengal in 1905, Girish Chandra Ghosh wrote and performed three powerful allegories about historical luminaries, who fought against political oppression- "Sirajuddaulla", "Mir Kasim", and "Chatrapati Shivaji" (The Exploits of Shivaji)- all of which were banned by the British Government under the Dramatic Performances Act.²⁹ Similar genres of plays and incidents of ban were reported from various parts of India, from Assam in the North east to Mysore in the South³⁰.

In post-Independence India, the Dramatic Performances Act, 1876 still continues to be part of the Indian Penal Code and several plays are censored every year on the basis on that law. Couple

²⁷ Dramatic Performances Act, 1876 http://www.caluniv.ac.in/global-mdia-journal/DOCUMENTS%20-DEC%202013/Document_1_The_Dramatic_Performances_Control_Act_1876.pdf

²⁸ Richmond, Farley. *The Political Role of Theatre in India*. Educational Theatre Journal, Vol. 25, No. 3 (Oct., 1973), p. 322.

²⁹ Bhattacharyya, Asutosh. "Bengali Drama" in *Indian Literature*, Vol. 1, No. 2 (Apr.—Sept. 1958), New Delhi: Sahitya Akademi, pp. 80-86

³⁰ *Ibid.* pp. 322.

plays by Indian People's Theatre Association were banned under this act. In recent times, Vijay Tendulkar's³¹ *Sakharam Binder*³² was banned under same act.

Translation and Adaptations

During British colonial interregnum in 18th and 19th centuries, Indian theatre was reborn in form of dramatic literature. The stimulus ushered in from two sources: the rich legacy of classical Indian drama and the exposure to classics of Western dramatic tradition through English colonial theatres in cities like Calcutta, Bombay and Madras. Translations started to appear simultaneously of Sanskrit masterpieces and classics of Western canon, particularly Shakespeare and other English language playwrights. Till now dramatic literature had not developed as a major literary genre in Indian languages or Bhashas. Describing the situation Rakesh H Solomon writes,

“During this period, while the Europeans were discovering ancient Indian culture, Indian elites were discovering modern European culture. Out of this encounter arose the new theatrical genre called the modern Indian theatre. Shaped by the imperatives of empire, nationalism, and nativism, this was a metropolitan genre, created by a bilingual high-caste bourgeoisie, who strategically adapted elements from a gallery of models that included the Sanskrit theatre, traditional theatre, and European theatre.”³³

For instance, the first Bengali play staged in Calcutta on 28 November, 1795, by a Russian Gerasim Stephanovich Lebedeff was “kalponik song badal”, a translation of the play, “the disguise.”³⁴ If one tends to keep aside Bangla, Kannada and Marathi, even minor traditions like Gujarati, Malayalam and Telugu too has elaborate western and Sanskrit classic translation and adaptation.³⁵ Hence, translation or adaptation is inseparable from the development of Bengali and other bhasha theatre. Nevertheless, there are contradictions and conflicts regarding the

³¹ Please see, Vijay Tendulkar <http://www.iaac.us/Tendulkarfestival/Tendulkarbio.htm> (Accessed on 23.10.2016)

³² For filmed version of Sakharam Binder, please visit, <https://www.youtube.com/watch?v=NIMiGL-OLXc> (Accessed on 23.10.2016)

³³ Solomon, R. H., “Towards a Genealogy of Indian Theatre Historiography”, in *Modern Indian Theatre : A Reader*, ed., Nandi Bhatia, New Delhi : Oxford University Press, 2009, p.16.

³⁴ Banerjee, Utpal K, *Bengali Theatre 200 Years*. Delhi: Publication Division, 1999, reprint. 2015.

³⁵ Ram A. Janaki. “Telugu Drama” In *Indian Literature*, Vol. 1, No. 2 (Apr.—Sept. 1958), New Delhi: Sahitya Akdemi, pp. 133-139

acceptance of plays, translated or adapted. Utpal Dutt, who himself has translated Shakespearean plays as well as modern European plays, critiques the very idea of mindless borrowing. In a lecture titled "Innovation and Experimentation in Theatre" Dutt says,

Experiment cannot mean a cavalier rejection of tradition— a new theatre cannot be born out of thin air. I have noticed this trend in parts of the Calcutta theatre world... To the cynical producers of this market, nothing is sacred in the culture of this country or of any other, for that matter... They find Shakespeare unintelligible and dull, and therefore adapt every modern European crime- thriller or rotten farce into an Indian language and perform it in the confidence that it will be the foundation of the hitherto non-existent Indian theatre.³⁶

Apart from western classics, translation of new dramatic texts only happened especially in Bengal and other parts of India with the emergence of group theatre. Sumanta Gangopadhyay and Somjit Halder in an interesting analysis inform us, "It is not before the 1960s, when group theatre had introduced on Kolkata stage plays by American dramatists. Many of the productions did not even acknowledge the original plays perhaps from the fear/anxiety that it could question the efficacy of the director or translator concerned."³⁷ Similar trajectories could be charted out in other bhasha traditions too. Institution of national importance like National School of Drama, Sahitya Akademi and Sangeet Akademi commissioned and facilitated translations and adaptations. Aparna Dharwadkar corroborates,

In their formal recommendations to the Sangeet Natak Akademi, the participants at the 1956 Drama Seminar had suggested that "there should be a special programme of translations of well-known and stageable plays of the different languages of India into the regional languages enumerated in the Constitution," and that "these plays should be made

³⁶ Dutt, Utpal. *On Theatre*. Calcutta: Seagull Books, 2009. Print.

³⁷ Sumanta Gangopadhyay and Somjit Halder: *Cross Cultural Encounters*, Muse India, ISSUE 58
<http://www.museindia.com/viewarticle.asp?myr=2014&issid=58&id=5341> (Accessed on 18.05.2016)

available at moderate prices.” This program of translations did not materialize, perhaps because it involved sixteen or more languages.³⁸

With time the continuous efforts by performing groups and playwrights themselves engaging in the act potent translations and adaptations expedited the exchange of ideas locked away in the treasure trove of the individual bhashas. For illustration, “Kanyasulkam” (1892) by Gurazada Venkata Apparao in Telugu, has been translated into other Indian languages and also into English. It is a powerful social drama couched in regional dialect, mercilessly attacking imposture of any type. Similarly, Vijay Tendulkar is also considered an important translator in Marathi, having rendered nine novels and two biographies into the language, as well as five plays, among which are Mohan Rakesh’s Adhe adhure (Hindi)³⁹, Girish Karnad’s Tughlaq (Kannada)⁴⁰, and Tennessee William’s A Streetcar Named Desire (English). Likewise, Habib Tanvir’s Mitti ki Gadi, based on Sanskrit play “Mrichhkatikam” and “Kam Dev ka Apna, Basant Ritu ka Sapna”, adaptation of Shakespeare’s “Midsummer Night’s Dream” are classic instances of a creative impetus between translation, adaptation and indigenization. Two significant experimental adaptations of “Macbeth” which are product of such fruitful cross fertilizations are “Barnam Van”, directed by BV Karanth⁴¹ and “Stage of Blood”, directed by Lokendra Arambam.

However, if one considers the technicalities of translation and adaptations, it will lead one to recognize that there is no standardized estimation concerning the approval and acceptance of any translation or adaptation.⁴² There has always been a dialectic amongst the translators, directors or theatre personalities as which to favour in the context of transplacing a play— translation, adaptation and indigenization. Still, it's very difficult to unanimously uphold any of them as

³⁸ Dharwadkar, Aparna. Criticism, Critique, and Translation <http://theatreforum.in/static/upload/docs/Aparna.pdf> (Accessed on 20.05.2016)

³⁹ Cine Play Aadhe Adhure <https://www.youtube.com/watch?v=qqyzAR-ySio> (Accessed on 10.10.2016)

⁴⁰ Tughlaq performed in English https://www.youtube.com/watch?v=Pn_UsBd8JW0 (Accessed on 10.10.2016)

⁴¹ Interview with Karanth about Sound, voice and acting

<https://www.youtube.com/watch?v=g6luzqCx6vo&list=PLsDU4D4ftlKh7mw3-2a2vpoizb4jhtK6u> (Accessed on 10.10.2016)

⁴² Mukherjee, Sujit. Translation as discovery and other essays on Indian literature in English translation. New Delhi: Allied Publishers, 1981.

reception has always been diverse and dependent on several socio-politico-economic factors.⁴³ Nonetheless, long before translation and translation studies became fashionable discourse in the western academia; Indian theatre had a thriving legacy of translation. Sudhanva Deshpande provides us with an appropriate illustration;

“Playwrights like Mohan Rakesh, Tendulkar, Badal Sircar, Girish Karnad were translated into several Indian languages almost simultaneously. To take one spectacular example: Girish Karnad's *Hayavadana* was directed by Satyadev Dubey in Hindi in Bombay, by BV Karanth in Hindi in Delhi and Kannada in Bangalore, by Rajinder Nath in Hindi in Delhi, all in 1972, and by Vijaya Mehta in Marathi in Bombay the following year. In fact, some important plays have been performed in translation before they appeared in the original language of composition - both Girish Karnad's *Agni Mattu Male* and Govind Deshpande's *Chanakya Vishnugupta* were first done in Hindi, rather than Kannada or Marathi.”⁴⁴

Furthermore, the Bhasha theatre wanted to reconcile the gap between the text based theatrical tradition and the improvisational folk performative practices. Therefore, during the 1970's there were attempts to look beyond mere translation and adaptation. There were attempt to improvise a performance first and then create the text out of it, which too would have the immediacy of the performance and would be available to be read as dramatic literature. Rustom Bharucha in his incisive work –‘Theatre of Kanhailal’, for the first time glosses over this genre and calls it ‘Performance text.’⁴⁵ *Pebet*, based on local folktale is a classic example for such a performance text, created and performed by Kalakshetra Manipur, under the guidance of Kanhailal⁴⁶. Likewise, Bansi Kaul's group Rang Vidushak at Bhopal and Veenapani Chawla's group Adishakti, to name a few, improvise and develop their own scripts, rather than depending on a playwright. Recently, ‘Not the Drama Seminar’⁴⁷ organised by India Theatre Forum at Ninasam, Heggodu brought together practitioners from all across the country, to meditate on the nature of

⁴³ Sumanta Gangopadhyay and Somjit Halder: *Cross Cultural Encounters*, Muse India, ISSUE 58

⁴⁴ Deshpande, Sudhanva. *Bilingualism, Theatre, and the Fate of the Vernacular*. Economic and Political Weekly, Vol. 44, No. 36 (SEPTEMBER 5-11, 2009), pp. 74-75.

⁴⁵ Bharucha, Rustom. *Theatre of Kanhailal: Pebet and Memoirs of Africa*. Kolkata: Seagull Books, 1992.

⁴⁶ PEBET <http://raiot.in/pebet-a-play-by-late-heisnam-kanhailal/> (Accessed on 20.05.2016)

⁴⁷ For detailed analysis of the seminar, please see. Mitra, Shayoni. *Dispatches from the Margins: Theatre in India since the 1990s in Mapping South Asia through Contemporary Theatre: Essays on the Theatres of India, Pakistan, Bangladesh, Nepal and Sri Lanka*. Sengupta, Ashis. (Eds.) London: Palgrave Macmillan, 2014. Pp. 64-102.

theatre in India today, on how we got to where we are. “The attempt was to understand 'Indian Theatre' in all its multiplicity and diversity, bringing these several faces of Indian theatre face to face, and problematize the issues that arise therein.”⁴⁸ It was organised almost 50 years after the original Drama Seminar in 1956. As mentioned earlier, it is this seminar, organised by Sangeet Natak Akademi which set the tone and vision of Indian Theatre “basically advocated decolonizing Indian theatre and promoting indigenous forms in a newly independent country.”⁴⁹ Recognising the historical significance of the seminar, Ashis Sengupta emphasizes that though the government took “into cognizance the reality of a multilingual/regional Indian theatre, it eventually sought to showcase and institutionalize ‘national’ culture in tune with the hegemonic state narrative of nationhood.” Ever since then Bhasha theatre have been trying to create their own narrative and expressions, enriching theatre as a whole in the process. The ITF’s ‘Not the Drama Seminar’ of 2008 underscored the need to ‘de-construct (sic) the whole ’56 discourse and [. . .] build our own completely from our own experiences.’⁵⁰ As a continuation, the ITF seminar of 2012 insisted on creating a performance aesthetic by pluralizing the very concept of theatre space.⁵¹



Conclusion

The active exchange between classical and the folk at one level, tradition and modernity on another level, Native and West on yet another level, interaction between varied cultures specific to diverse bhashas and finally the inherent multilingualism, have not just enriched the corpus of Theatre, but of Life itself. Aparna Dharwadkar sums it up quite poetically, “For both authors and audiences, the total effect of active multilingualism and circulation has thus been to create at least four distinct levels for the dissemination and reception of contemporary Indian plays--the local, the regional, the national, and the international. But multilingualism is a collective activity, another possible casualty of the strategies of insularity and in communication.” Therefore, to

⁴⁸ NTDS, ITF <http://theatreforum.in/m/itf-core/?tab=meetings#synopsis> (Accessed on 20.05.2016)

⁴⁹ Sengupta, Ashis. (Eds.) Mapping South Asia through Contemporary Theatre: Essays on the Theatres of India, Pakistan, Bangladesh, Nepal and Sri Lanka. London: Palgrave Macmillan, 2014. pp.19. also pp.18-24

⁵⁰ Akshara K.V., Keynote Address, Indian Theatre Forum seminar 2008 [‘Not the Drama Seminar’], <http://theatreforum.in/static/upload/docs/Keynote.pdf>, (Accessed 15.06. 2016)

⁵¹ Deshpande, Sudhanva, ‘The Space that Theatre Occupies,’ paper at Indian Theatre Forum seminar 2012 [‘Spaces of Theatre, Spaces for Theatre’], <http://theatreforum.in/static/upload/docs/introduction.pdf>, (Accessed 15.06.2016)

save us from insularity and in-communication, and to celebrate the jubilation of dialogue, one should assemble regularly at last possible venue of human congregation – Theatre.

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UGC MHRD e Pathshala

Subject: English

Principal Investigator: Prof. Tutun Mukherjee, University of Hyderabad

Paper 09: Comparative Literature: Drama in India

Paper Coordinator: Prof. Tutun Mukherjee, University of Hyderabad



**Module 08: Rise of *Bhasha*: Great Traditions and Little Traditions;
Western Impact and Indian Response; Cultural Politics and Hybridity**

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Introduction

India is known for its living folk tradition. There can be no qualm about the fact that any art form always reflects the essences of the society, its fortitude to endure, its spirit, emotions, fellow-feelings, and so on. In India, religion, myth and philosophy can never be separated from their art forms. Dance and music are tied inseparably to ritual, ceremony of any kind. Marriages, births, entering a new house or town, religious processions, harvest time, welcome guests (*Atithi Devobhaba*) any or all of these are events for melody, music and dance, which extemporaneously conveying the entire vestment of human emotions and experiences. Throughout India, there are tribal areas, where each tribe has its own unique music and dances, nevertheless, there are similar patterns that they all share - for instance men and women creating distinct rows with linked arms and performing intricate leg movements in a progressively increasing rhythm that builds up to a crescendo of dynamism, vigour and heartiness.

In community living, the art of singing, music and dance has its own importance. In all the Bhasha performance-practices, songs and the art of singing have a substantial role to play. As mentioned earlier, the folk traditions of India has a rich oeuvre of songs, dances and other forms of performances. Each of these genres would need a module dedicated to them. In this module our focus will be on the Indian *Bhasa* or Vernacular drama/theatre *Rang* traditions in its rural and urban manifestations. In most of Indian Bhasha, theatre is called 'Rang'/ Natya. Drama is *Rang-Sahitya* and Theatre is *Rang-karma*.

Bhasha or the Vernacular Theatre tradition of India

Theatre or *Rang-karma* as an old form of Communication is a deep-rooted tradition in India's vibrant culture. As mentioned earlier the folk Bhasha rang is a amalgamated art in India with a synthesis of components from music, epic and ballad recital, versification, dance, pantomime, graphic and plastic arts, faith and festival of the common people. Bhasha theatre has been used extensively in India to propagate critical social, political and cultural issues in the form of theatrical messages to create awareness among the people. As an indigenous form it breaks all kinds of formal barriers of human communication and appeals directly to the

people.¹ One could further acknowledge that Folk theatre having roots embedded in local Bhasha, identity and social values besides providing mass entertainment helped Indian society as indigenous tools of interpersonal, inter-group and inter-village communication for ages. However, there is an impression that many of these performance genres are dying out because of the popularity of Bollywood movies, but on the contrary, famous cinema from Bollywood has successfully portrayed and has drawn inspiration from the folk traditions of India. In fact, every movie would have either one or two songs or dances specific to folk tradition of that specific region to provide you with a flavour of the local Bhasha.

Emergence of great Bhasha traditions

A rich cultural heritage of almost 3000 years has been the nurturing ground for Theatre and its Folk forms. Emerging after Greek and Roman theatre, Sanskrit theatre closely associated with primordial rituals, is the earliest form of Indian Theatre. Ascribed to Bharat Muni, 'Natyashastra' is considered to be the initial and most elaborate treatise on dramaturgy and art of theatre in the world. It gives the detailed account of Indian theatre's divine origin and expounds *Rasa*. This text becomes the basis of the classical Sanskrit theatre in India. Even the Sanskrit Theatre must have begun as a narrative form, with recitation, singing and dancing becoming its integral elements. This emphasis on narrative elements made our theatre essentially theatrical right from the beginning. That is why the theatre in India has encompassed all the other forms of literature and fine arts into its physical presentation: literature, mime, music, dance, movement, painting, sculpture and architecture – all amalgamated into one.

Bhasha Roots in Classical/Sanskrit Drama

When we delve into the finding process of India's Bhasha theatre's origin it shows that this theatrical tradition is inextricable part of our human civilization. It encompasses the practise of music, dance, drama and religious rituals to express human feelings and emotional state. Based on oral tradition in Vedic and Buddhist cultures, Natya/Rang was used to disseminate the tales of human lives in real context. Appearance of Folk Theatre is linked with the alteration of political system, transfer of power and different kind of patronage in India as well as the coming into existence of different regional (bhashas) languages in all parts of the

¹ Das, Sheelita. Folk Theatre-Its Relevance In Development Communication. http://www.caluniv.ac.in/global-mdia-journal/COMMENTARY-DEC%202013/Commentary_8_Sheelita_Das.pdf (Accessed on 24.09.2016)

country. Sanskrit Theatre was nourished by pre-eminent play-wrights like *Bhasa*, *Kalidasa*, *Shudraka*, *Vishakadatta*, *Bhavabhuti* and *Harsha*.² This body of works which were sophisticated in its form and thematic content can be equalled in its range and influence with the dramatic yield of other prosperous theatre traditions of the world like ancient Greek theatre and Elizabethan theatre. However, it was also largely urban-oriented, limited only to specific elite Class and Caste. On the contrary, the vernacular/Bhasha folk theatre evolved out of rural roots and was more simple, immediate and closer to the rural milieu, with a greater reach and acceptability.

Decline of Sanskrit Drama

The decadence of Sanskrit drama was due by the 10th century A.D. Sanskrit language had ceased to be the language of the people. Over different regions it had developed into different well-established dialects known as *apabhramsas*. Each apabhramsa dialect was soon to assume a form – to be known by the 15th century in its trial form – as one of the modern Indo-Aryan languages, slowly evolving into the Bhashas³. These bhashas or languages of the people were still far from creating their own literature though, in some first literature made its appearance by the 12th century A.D. In contrast, the South Indian languages, not derived from but only influenced by Sanskrit, had a literature of their own by 9th century A.D.⁴

The medieval period experienced the appearance of regional language literatures, which did not produce dramatic works comparable to ancient classics. Nevertheless, folk and ritualistic theatres flourished throughout this period. The performance traditions blossomed and thrived through the folk dancers, musicians, singers and storytellers, just as the basic aesthetics of Natyashastra subsisted, transmuted into innumerable variants, through the traditional folk and classical forms. Some innovations happened in religious drama, thanks to socio-religious reform Bhakti Movements, which engulfed the entire subcontinent during the medieval era.⁵

Various Forms as precursor to the modern Indian Bhasha Drama

² Vatsyayan, Kapila. Traditional Indian Theatre: Multiple Streams. New Delhi: National Book Trust, 1980. Print

³ Apabhramṣā Wikipedia entry <https://en.wikipedia.org/wiki/Apabhra%E1%B9%83%C5%9Ba> (Accessed on 20.10.2016)

⁴ This Module Written by Prof. T.K. Venkatasubramanian, Dept. of History, Delhi University is a vital resource in reimagining the history of Bhasha theatre in India.

<http://sol.du.ac.in/mod/book/view.php?id=1616&chapterid=1657>

⁵ Shiva Prakash, H.S. 'Impact of Bhakti Movement on Theatre', Theatre India 2. New Delhi: National School of Drama, 2005. Print.

While most of these theatrical forms have their own distinctive styles based on their local customs, differing from one another in terms of execution, stagecraft, costume, make-up and acting, even though there are certain basic parallels. The south Indian performances emphasize on dance forms like *Kathakali* and *Krishnattam* of Kerala, in fact can be suitable to be termed as dance dramas, while the north Indian forms like the *Maach* of Madhya Pradesh, the *Nautanki* of Uttar Pradesh,⁶ the *Khyal* of Rajasthan and the *Swang* of Punjab emphasize more on songs. The *Tamasha* of Maharashtra, the *Jatra* of Bengal, and the *Bhavai* of Gujarat stress on dialogues in their performance, the latter two focus on comedy and satire. Puppet theatre also flourished at many places in India for example - Shadow puppets (*Gombeyatta* of Karnataka, *Ravana Chhaya* of Orissa), Glove puppets (*Gopalila* of Odisha, *Pavai Koothu* of Tamil Nadu), Doll puppets (*Putul Naach* of Bengal and *Bommalattum* of Tamil Nadu and the Mysore State, Karnataka) and String puppets (*Sakhi Kundhei* of Orissa and *Kathputli* of Rajasthan) are some of the popular forms. Histrionics can also be found in certain solo forms of Indian classical dance traditions, like *Bharat Natyam*, *Katthak*, *Odissi* and *Mohiniattam*. Folk dances like the *Gambhira* and *Purulia Chhau* of Bengal, *Seraikella Chhau* of Jharkhand and *Mayurbhanj Chhau* of Orissa also have a theatrical narrative element in them. Dramatic content is even intertwined into the ritual ceremonies in some regions, particularly those of Kerala, with its *Mudiyettu* and *Teyyam*.⁷

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Characteristics of the Bhasha Theatrical Performances

Bhasha theatre or Natya Rang incorporated not only the common masses' interests but there is also a classical component in them. This classical aspect, nevertheless, takes on regional, local and folk linguistic flavour. It is a probability that those associated with the classical Sanskrit drama/theatre, went to the neighbouring provinces after its deterioration and intermingled with the indigenous performance forms. This kind of synthesis, give-and-take must have taken place at numerous planes such as written, verbal, classical, contemporary, national and local. Historically speaking, it was during the 15th -16th century, under the tutelage of Bhakti and Sufi traditions that the folk theatre emerged forcefully in different regions. It used diverse dialects, languages and idioms of the regions where it emerged. In the

⁶ Hansen, Kathryn. *Grounds for Play: The Nautanki Theatre of North India*. Berkeley: University of California Press, 1992. <http://ark.cdlib.org/ark:/13030/ft9v19p2qg/> (Accessed on 20.10.2016)

⁷ Centre for Cultural Resources and Training <http://ccrtindia.gov.in/theatreforms.php> (accessed on 15.08.2016)

beginning these dealt purely in devotional theme and characteristically located around the corpus of religion, local legends and mythology. Later, with changing times, gradually it became secular in content and began to focus on folk stories of desire, romance and chivalry and also biographical accounts of local heroes.

Towards a Naya (New) Theatre:

During British colonial interregnum in 18th and 19th centuries, Indian theatre was reborn in form of dramatic literature. The stimulus ushered in from two sources: the rich legacy of classical Indian drama and the exposure to classics of Western dramatic tradition through English colonial theatres in cities like Calcutta, Bombay and Madras. Translations started to appear simultaneously of Sanskrit masterpieces and classics of Western canon, particularly Shakespeare and other English language playwrights. Till now dramatic literature had not developed as a major literary genre in Indian languages or Bhashas. Describing the situation Rakesh H Solomon writes, “During this period, while the Europeans were discovering ancient Indian culture, Indian elites were discovering modern European culture. Out of this encounter arose the new theatrical genre called the modern Indian theatre. Shaped by the imperatives of empire, nationalism, and nativism, this was a metropolitan genre, created by a bilingual high-caste bourgeoisie, who strategically adapted elements from a gallery of models that included the Sanskrit theatre, traditional theatre, and European theatre.”⁸ Consequently, Drama now began to flourish as a prized literary genre alongside the modern genre of fiction, also as a response to Western influence. The city based Parsi and Bengali (Bangla) Theatre were perhaps the precursor to the Bhasha movement into drama and theatre, followed by Marathi, Hindi, Kannada, Malayalam, Telugu, Bhojpuri traditions.

Western Impact and Indian Response: Cultural Politics and hybridity

The rise of urban entertainment theatre was parallel development in theatre, which arose to offer entertainment to the growing population of big cities. For instance, it was early 19th century, in industrialized Mumbai, a new urban theatre emerged, popularly known as Parsi theatre. The Parsi Zoroastrian: a commercial community developed the theatre as a commercial venture. The creation of production houses like *Sangli* facilitated the repeat of shows, regular maintenance of a group of actors like a repertory and to travel across the

⁸ Solomon, R. H., “Towards a Genealogy of Indian Theatre Historiography”, in *Modern Indian Theatre : A Reader*, ed., Nandi Bhatia, New Delhi : Oxford University Press, 2009, p.16.

region to stage plays- particularly to cities like Poona (Pune) and Bombay (Mumbai). Vishnudas Bhave leased a play-house (auditorium) in Bombay. His first Hindi play, *Raja Gopichand* recorded revenue of Rs. 1800 in one night. The potential of decent revenues exhilarated the commercial endeavour and soon inspired many other such ventures.

These modern Indian dramatic formations and ventures in Calcutta, Bombay and Madras - had their genesis in developments dating back to the earliest phase of the Indian-British encounter during the second half of the eighteenth century. Rakesh H. Solomon concurs, “Because of this birth and nurture at the colonial intersections of British and Indian cultures, the modern Indian theatre embodied collisions as well as strategic collusions between different cultural traditions. Given the realities of the colonial project and of the patriotic resistance to it, the modern Indian theatre also became a potent site of contestation between imperialist and nationalist ideas, ideologies, and agendas. Parallel features survive in a postcolonial Indian theatre whose defining characteristics include a widespread interest in intercultural experimentation and political engagement.”⁹

Parsi Theatre

This genre was an interesting mixture of Western Naturalistic drama, opera and several local elements. Spectacle based on huge settings and colourful backdrops was an essential part of it. The stage was normally divided into front and back for the staging of main and subsidiary action. Music was its life-breath. The actors of this theatre were also great singers. The acting became naturalistic and melodramatic in contrast to the stylized techniques of traditional Indian theatre. Parsi theatre productions chose their story-lines from diverse sources: popular mythological, folklore and contemporary life. Within ten years there were almost a dozen groups in Maharashtra. They were yet to become theatrical companies. With the construction of play-houses and with assured audiences in cities, the situation changed. The performances came to be organised on a regular basis. Parsi companies came into existence by 1850s. They visited South India also. Karnataka experienced the first professional group in 1877 at a place called *Gadag*. HS Shiva Prakash mentions, “There were also adaptations of Western classics like Shakespeare and Lessing. Unlike traditional folk and tribal theatre Parsi theatre was acted out in interior spaces, now called proscenium theatre.” He further adds “Geared to

⁹Solomon, R. H. “Culture, Imperialism, and Nationalist Resistance: Performance in Colonial India” in *Theatre Journal*, Vol.46, No.3, Colonial/Postcolonial Theatre(Oct.,1994) The Johns Hopkins University Press, pp. 323-347

amuse urban middle and working classes this theatre produces a pot pourri of melodrama, humour, romance and social criticism.”¹⁰

Expansion into Bhashas

Having established in newly emerging big cities like Kolkata, Delhi, Mumbai and Chennai from late 19th century, this form of commercial theatre performed by professional groups, sometimes travelling, was the only source of mass entertainment before the emergence of cinema. With their emphasis on music, spectacle and melodrama, their productions became the paradigms for Indian cinema. Except in some states like Maharashtra and Assam, entertainment theatre was gradually supplanted by popular cinema by 1970's.

Though popular entertainment oriented theatre exhilarated masses, it stimulated criticism from sensitive sections of modern Indian population, particularly from educated people. This paved the way for literary drama and amateur theatre. Literary drama was the output of great Indian language writers in different parts of India. The greatest poets in different languages produced a rich harvest of drama: Samsa and Kuvempu in Kannada, Subrahmanya Bharathiar in Tamil, Sreekanthan Nair in Malayalam, Bharatendu Harishchandra, Jaishankar Prasad in Hindi and of course, Rabindranath Tagore in Bangla.

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A parallel development was theatre of social criticism which coalesced into urban amateur theatre. This was the drama of ideas influenced mainly by Ibsen and Bernard Shaw addressing social evils.

HS Shiva Prakash distinguishes, “We can further discern two streams of this genre: critical realism and socialist realism. An archetypal work of socialist realism is the Telugu classic *Kanyashulkam* by Vireshalingam Pantulu. This play is an attack on dowry-system that part of Indian marriage. It became immensely influential because of its reformatory appeal.” Kannada playwright Adya Rangacharya (Sriranga) is another significant author, playwright who wrote plays on social evils like caste system, exploitation of women, religious hypocrisy. The elements of social criticism were also present in entertainment and literary theatre though mixed with several other elements.

¹⁰ H S Shiva Prakash's Blog <http://www.news18.com/blogs/india/h-s-shivaprakash/the-evolution-of-modern-indian-theatre-14277-746839.html> (Accessed on 18.10 2016)

While mapping the emergence of Bhasha drama and Theatre, two regions or traditions worth mentioning are Bengal and Maharashtra. Shanta Gokhale recognizes that Bombay and Calcutta are “the two leading cities in India with a professional theatre [and] the histories of the two theatres are marked by as much concurrence as divergence.”¹¹ In both these regions, the spirit of revolt against East India Company was more active and their theatres reflected the popular sentiments. With Calcutta and Mumbai being industrialized cities and centres of power, their access to British colonial theatre and professional Parsi Theatre led to the quick emergence of Bhasha drama and theatre. Marathi and Bengali theatre scenario was most active during the India’s Freedom struggle. During that period Bal Gangadhar Tilak endorsed the theatre both in Maharashtra and Bengal as venue of human congregation and propagation of nationalist ideas. A swift gloss over their evolution in context of western influence and Indian response will be an interesting experience. In the process, these two traditions became trailblazers for other traditions as a remarkable endeavour to blend tradition and modernity. One should recognize that it was these cities that exchange of ideas happened which facilitated the rise of bhasha dramatic and theatrical tradition. Historian and theatre scholar, Aparna Dharwadkar subscribes to a similar reading, “during the colonial period the Bombay-based Parsi theatre companies created the first popular theatre that commanded a national audience and involved three major languages (Hindi/Hindustani, Gujarati, and Urdu), and since independence Bombay has sustained theatre not only in Marathi but in Hindi, Gujarati, Konkani, and English. Similarly, theatre in Bengali continues to be dominant in Calcutta, but the city is also an important venue now for practitioners in Hindi and English.”¹² Thus, emergence of a specific Bhasha based drama was not always contingent to a specific geographical region. These interesting exchanges should be always kept in mind while exploring the “regional” bhasha ideas and literatures in a polyglot nation like India.

Evolution of Marathi Theatre

It is widely considered that the first Marathi stage performance was the play *Sita Swayamvar*, based on Ramayana, done by Vishnudas Bhave in 1843. But it was more of an experimental kind of theatre derived from the folk forms and the already existing Shakespearean and Parsi

¹¹ Gokhale, Shanta. *Playwright at the Centre: Marathi Drama from 1843 to the Present*. Seagull Books: Kolkata, 2000.

¹² Dharwadker, Aparna. “Representing India’s Past Time, Culture, and the Problems of Performance Historiography” in *Representing the Past: Essays in Performance Historiography*, Charlotte M. Canning, Thomas Postlewait (Eds.) Iowa: University Of Iowa Press, 2010.

dramas. Therefore, Although *Sita Swayamvar*, is considered the oldest Marathi play, Makarand Sathe mentions *Truteeya Ratna* by Jyotiba Phule as one of the first proper Marathi bhasha play¹³. Written in 1855, that play is considered the first consciously political play in India, while noted Marathi playwright Datta Bhagat also calls it the first Dalit play. After that it took almost three decades for Marathi theatre to create its foundations. But the tradition of Marathi theatre in the true sense of the term which incorporates music in it, is said to have started with the musical *Shakuntal* staged by Annasaheb Kirloskar in 1880. Playwrights and directors used the old Sanskrit and English dramas as a reference and started writing and designing their plays and performances. The play *Thorle Madhavrao Peshwe* written by Vinayak Janardan Kirtane in 1961 can be said to be the first original historical play written in Marathi that was not an adaptation or one based on myth. He also wrote many plays on 1857 themes.¹⁴

Heavily influenced by Moliere, Shripad Krishna Kolhatkar initiated a new era in Marathi drama and Sangeet Natak. The Marathi theatre suffered a decline after 1925 perhaps due to the emergent impact of cinema and radio. Nevertheless, it was due to the cinema and radio that Indian theatre developed awareness about the advancement on the western theatre scene. Inspired by new sensibilities in world theatre, Anant Kanekar, G. Y. Chitnis, K. N. Kale and S. V. Vartak started a theatre group called *Natyamanvantar*. In 1933, Vartak's *Andhalyaanchi Shaalaa* (Blind School) was performed for the first time with a female actor, Jyotsna Bhole¹⁵ on Marathi stage. It is considered remarkable for its innovation in terms of naturalistic sets, acting, background music and lighting.

In post-Independence India, the 1950's and 1960's saw Marathi drama open new avenues for itself with the likes of Vijay Tendulkar, Vasant Kanetkar, Jaywant Dalvi, S. N. Pendse, Vidyadhar Gokhale, Ratnakar Matkari and P. L. Deshpande starting off as playwrights. Revolutionary plays like *Khanolkar's Ek Shunya Bajirao* (1966) and Tendulkar's *Shantata! Court Chalu Aahe* (1967) and *Ghasiram Kotwal* (1972) changed the course of the Marathi

¹³ Please see, Makarand Sathe's book, *Marathi Natkachya Tees Ratri: Ek Samajik Rajkiya Itihas* (In Marathi) (Thirty Nights of Marathi Theatre: A Socio-political History) New Delhi: Oxford University Press, 2015. (In English)

¹⁴ For detailed study of Marathi Drama and Theatre please refer to the following website <http://web.iiit.ac.in/~sarvesh.ranadeug08/project/Marathi%20Theatre.html> (Accessed on 16.04.2016)

¹⁵ Biography of Jyotsna Bhole. <http://www.swaravandana.org/index.php/biography> (Accessed on 23.10.2016)

and Indian theatre tradition. The discourse on Dalit theatrical expression was brought onto Maratha stage by playwrights like Datta Bhagat, Texas Gaekwad, and Premanand Gajvis.

Evolution of Bengali Theatre

Around the 1795, in Bengal, Lebedeff's theatre had created a desire in the new audience for suitable plays¹⁶. Shakespeare's *Julius Caesar* and *Merchant of Venice* were translated in Bengali. English reproductions incited longings for the finest in our own ancient tradition. In 1854, *Kulin-Kul-Sarbasva*, written by Ram Narayan Tarkaratna, was perhaps the first play, which expressed the ideas of social reform dealing with the problem of polygamy. The Sepoy Mutiny of 1857 inspired the Indian Theatre. Responding to the growing unrest against the oppressive colonial rule, Dinabandhu Mitra wrote *Nil-Darpan*, dealing with the crushing oppression of the indigo plantation workers by the European masters. Som Benegal exclaims, "It created a sensation for its dramatic style, its contemporary realism and its social protest." Another lofty figure who strode the stage literally and metaphorically was Girish Chandra Ghosh, an actor and producer whose Great National Theatre staged a number of plays with patriotic themes.¹⁷ Binodini Dasi was the virtuosos actor trained under the tutelage of Ghosh. Three other writers who contributed immensely to the popularity of theatre in Bengal were Amritlal Basu, Dwijendralal Ray and Kshirodprasad Vidyavinod.

However, a different genre of drama was created by Rabindranath Tagore, who disillusioned with contemporary popular drama. Tagore wrote drama and created theatre with no precedents in East or West, nonetheless integrating essence from both. Some of his plays like *Chitrangada*, a musical play and *Post-office*, became globally acclaimed and performed in Europe and North America. While pondering on Tagore, HS Shiva Prakash mentions, "His plays, which are the classics of world drama, were orchestrations of rich poetry, symbolism, socio-political criticism and cosmic vision. They were also prophetic in his understanding of experience as they critique excesses of technological development as in plays like *Muktadhara* and *Roktokorobi*."¹⁸

¹⁶ Benegal, Som. *A Panorama of Indian Performances*. New Delhi: Popular Prakashan, ICCR, 1969. Print.

¹⁷ Dutt, Utpal. *Girish Chandra Ghosh*, New Delhi: Sahitya Akademi, 1992. Print.

¹⁸ H S Shiva Prakash's Blog <http://www.news18.com/blogs/india/h-s-shivaprakash/the-evolution-of-modern-indian-theatre-14277-746839.html> (Accessed on 18.10 2016)

Perhaps the first tenets of realism on Bengali stage were introduced in the 1920's by Sisir Kumar Bhaduri, Naresh Mitra, Ahindra Chaudhri and Durga Das Banerjee. Probha Devi and Kanakvati were two able actresses. Legendary actor, Sisir Kumar Bhaduri took the art of acting to new heights. He has to be credited for ushering in the transition from formal rhetorical acting of folk genres to modern realistic acting on the Indian stage, charting out the gradual change colloquial usage of the Bangla Bhasha. Thus, new acting styles definitely influenced the creation of type of Bhasha dramatic texts.

In post-independence era, Kolkata witnessed the emergence of three important theatre stalwarts: Utpal Dutt, Sombhu Mitra and Ajitesh Bandopadhyay. Dutt made substantial contributions to political theatre. A playwright, director, actor and producer, did several unforgettable productions like *Tiner Talwar* (Tin Sword) and *Surya Shikar* (Hunting the Sun). Another significant contribution was the modification of the popular folk theatre, *Jatra* and making it a means to convey contemporary political messages. On the other hand, Shambhu Mitra, concentrated on refinement the aesthetic form of Theatre. His production of Tagore's *Rakta Korobi* was a widely acclaimed work. Further, Ajitesh Bandopadhyay brought about a remarkable new idiom in Bengali Bhasha usage and acting. He went on to create the widely acclaimed *Nandikar* theatre group.¹⁹

A Gateway to all Post Graduate Courses

In the 1960's, the group theatre movement started in Kolkata, which contributed to provide fresh strength into the Bhasha theatre and sustained a continuous audience base in Bengal largely around city of Kolkata and its suburbs. However, it is the district centres like Gobardanga, Purulia, Siliguri and Jalpaiguri among many others, where the innovation in Bhasha theatre is taking shape in recent times.

IPTA

An important episode of Indian Bhasha Drama/Theatre will be missed if IPTA is not mentioned. Socialist realism in Indian Bhasha drama was associated with IPTA (Indian People's Theatre Association) experiments. IPTA was a group of artists subscribing to Progressive ideology. Though its expressions were varied from region to region they were all committed to the vision of theatre as a means for social change. This movement was strongest

¹⁹ For more information on Bengali Theatre, please consult, Banerjee, Utpal K, Bengali Theatre 200 Years. Delhi: Publication Division, 1999, reprint. 2015.

in regions like Uttar Pradesh, Delhi, Maharashtra, Bengal, Punjab, Andhra Pradesh and Kerala.

Nabanna is a Bengali drama written by Bijon Bhattacharya and staged by the IPTA in 1944 under the direction of Sombhu Mitra. The play is about the Bengal famine of 1943. The Bengal IPTA took the play to many parts of India as a part of its festival, Voice of Bengal, and it became a major success and collected lakhs of rupees for famine relief in rural Bengal.

The IPTA performances in the Hindi speaking belt of North Indian were mostly influenced by socialist realist works of Howard Fast and Maxim Gorky. Bhisham Sahani and Habib Tanvir were examples of such a tradition. In the South, attempts were made to integrate social message with traditional forms. The most renowned of such plays is a Malayalam work, *Ningal Endai Communist Akki* (You Made Me a Communist) by Toppil Bhasi.²⁰ The legendary presentations of this play, performed by Kerala People's Arts Club (KPAC) is said to have cemented the way for the first ever elected Communist government in Kerala. Influenced by the movement, many amateur theatres came into being in various regions of India, championing the cause for social change also came into being in different regions. Though not popular like entertainment theatre, it kept alive the role of drama as a criticism of life. One such theatre was Prithvi Theatre founded by the movie star Prithviraj Kapoor in 1944. On the similar lines, Habib Tanvir created Naya Theatre, Bhopal, Madhya Pradesh. He wrote and produced and performed plays like *Agra Bazar* (1954) and *Charandas Chor* (1975) among many others. 1970's onwards, inspired by the ideology, arts and aesthetics of IPTA, Jana Natya Manch, Delhi started by Safdar Hashmi, Third Theatre, Kolkata started by Badal Sircar and Samudaya Theatre movement in Karnataka.

Post-Independence scenario and creation of Akademi

The Bhasha theatre received a major boost in the post-independence era by the establishment of several national academies under Ministry of Culture, Government of India, which led to the preservation, promotion and nourishing growth of the arts. Sangeet Natak Akademi (National Music and Performing Arts Akademi) was set up to promote performing arts including theatre. This institution has been conferring awards annually on talented artists who

²⁰ Youtube Link to the movie version of *Ningal Endai Communist Akki* (You Made Me a Communist) <https://www.youtube.com/watch?v=qZF4sA4Ay14> (Accessed on 27.06.2016)

have enriched different aspects of theatre from playwriting to direction, acting etc. It also organizes from time to time seminars, workshops and festivals to encourage theatre. Many leading directors, actors and playwrights have been the recipients of the prestigious Sangeet Natak Akademi (SNA) award. During this phase internationally acclaimed play-wrights like Vijay Tendulkar, Badal Sircar, Dharmaveer Bharati, Mohan Rakesh and Girish Karnad, Chandrashekhara Kambar, P Lankesh and Indira Parthasarati, created their works, which have been extensively performed and deliberated upon. These play-wrights brought a new zeal of life to Bhasha theatre, with a thematic uneasiness of the modernist angst.

Particularly in 80's SNA played the key-role in shaping the Indian theatre through a popular scheme of financial assistance to those theatre directors who revive traditional forms, both folk and classical, on modern stage. Benefitted from these schemes, many directors created and performed unique oeuvre of dramas for example at Trivandrum, Kerala, KN Panicker²¹ established Sopanam group, creating and performing plays in Malayalam and Sanskrit; Veenapani Chawla found Adishakti, at Pondicherry, created and performed plays in Tamil, Sanskrit and English, Heisnam Kanhailal created Kalaskshetra and Ratan Thiyam created Chorus Repertory at Imphal, Manipur, creating an fascinating niche for performance in Manipuri language. *Theatre of the Roots* movement is also a result of such a scheme.

A Gateway to all Post Graduate Courses

Another important development in post-Independence theatre was the emergence of drama school theatre following the establishment of National School of Drama, an autonomous institution funded by state, in Delhi. Under guidance of visionaries like Ibrahim Alkazi trained at RADA, UK and BV Karanth, trained in Yakshagana traditions of Karnataka, created an elaborate curricula ranging from the western theatrical traditions to Indianized theatre practices. In effect, the dialectics between Western influence and Indian response has characterized the work of several generations of theatre artists trained in NS, bringing about a unique cultural hybridity that marks the contours of Indian Bhasha theatre. Regular performances of plays mostly in Hindi in various parts of the country by NSD repertory company has also contributed immensely in disseminating the emergent hybrid aesthetics. Bharat Rang Mahotsav, the annual international theatre festival, organised by NSD showcases a whole gamut of productions from all over India and the rest of the world,

²¹ Vajpeyi Udayan.(ed)K.N. Panikkar :*The theatre of rasa*. Delhi: DK Publishers for Natarang Pratishthan, 2012

informing- educating the playwrights, actors, theatre workers alike about the developments leading to newer experiments.

Alongside NSD, other drama schools and repertories have emerged from all over the country namely- Ranga Mandal, Bhopal; Bharatendu Harischandra Drama School in Lucknow, Uttar Pradesh; Rangayana, Mysore, Karnataka. Ninasam, a Drama school and repertory, established in Heggodu in Karnataka by KV Subbanna, has become the hub of theatre and culture drawing theatre and culture workers from all over the state and elsewhere. However, none of the institutions in India yet offers a playwriting program which might provide an academic and historical orientation to new budding playwrights, who would want to explore innovative avenues in Bhasha dramatic writing. Many other individual efforts also have extended the cause. Organizations like the India Foundation for the Arts (IFA), Bengaluru, Karnataka, founded in 1993, supports practice, research and education in the arts in India. Bhasha Trust, Vadodara, Gujarat, founded in 1996 for study; documentation and conservation of marginal languages and culture have sustained theatre like Budhan theatre. Recently, Pyara Kerketta Foundation (PKF), Ranchi, Jharkhand held a conference titled *Dalit Adivasi Theatre Akhra* to facilitate debates on Dalit Adivasi theatre in India and address the dilemmas, frustrations, anxieties, and new directions of Dalit and Adivasi theatre in India²² and India Theatre Forum (ITF) was also created in 2008 to have similar dialogues about theatre²³.

Conclusion

Recently a seven day *RASHTRIYA SANSKRITI MAHOTSAV*²⁴ was organised with an objective of connecting the younger generations with the sheer diversity of Indian culture and presenting a unique opportunity to witness folk, traditional, tribal and classical art forms of India at one destination. The festival also involved schools, colleges and the younger generation from all walks of life thus creating a connection across audiences by entertaining and educating them at the same time. We should recognize it is these folk Bhasha traditions that bind us together as one people and hope in future, many more such attempts will lead us to connect further with our rich diverse traditional bhasha cultures, in order to comprehend

²² <http://www.indiaifa.org/pyara-kerketa-foundation.html> (Accessed on 20.06.2016)

²³ <http://www.theatreforum.in/> (Accessed on 20.06.2016)

²⁴ <http://pib.nic.in/newsite/PrintRelease.aspx?relid=130052> (Accessed on 24.09.2016)

how our diversity is our strength.²⁵ New generation of playwrights in different provinces of the country are now addressing problems like identity crisis, effects of globalization, economic liberalizations. Contemporary directors, heirs of a magnificent Bhasha tradition, are re-creating the idiom of theatre by drawing on resources of old tradition and folk resources. Performed in 24 major languages and in many tribal languages and in English, Indian drama and theatre today has been still contributing significantly in social integrity promotion of cultural diversity and nation building.

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On The Job Training (Retail Management)

Teacher: [Nikhil Charak](#)
Teacher: [Ramesh Chander Sharma](#)

Field-based Internship

The Internship has been conceptualized to enable students to engage with the field and connect with the theoretical constructs from the courses. Students will observe the role of various stakeholders in providing quality childcare and challenges pertaining to different settings. Also, the internship will engage students with families and communities which could be potential sites for practice.

Teacher: [Ramesh Chander Sharma](#)
Teacher: [Fariha Siddiqui](#)

B.Voc English Proficiency Course

EPC is a compulsory course within the General Education Component of vocational programme offered in the first and second semester of B.Voc programme in AUD. This course aims to equip students to develop their English language skills so that they can engage in everyday conversations and share their views and ideas in a vocational or training setting as per their vocational cohort. The course primarily focusses on improving the proficiency and specific language needs of students.

hp?id=430&course=1 JD. This course aims to equip students to develop their

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B.Voc English Proficiency Course

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

- Exchange information by forming and responding to simple questions
- Understand basic everyday expressions and short, simple texts
- Engage in simple oral and written communication in order to provide and obtain information
- Initiate conversation in group, negotiate views and work in collaboration
- Critically engage with basic readings like newspaper articles, summarise and paraphrase to support arguments
- Make presentations
- Write opinion paragraphs highlighting differences , compare and contrast, add preferences using connectors and discourse markers



Teacher: [Jenie Alex](#)

Developing creativity in early years

This course provides an overview of creativity, ways of constructing a creative environment for young children in an early childhood care centre and the types of activities a supervisor can support teachers in creating to engage with young children to facilitate their creative thinking abilities. This course will thus aim to build knowledge and skills of the students for designing, planning, monitoring and mentoring with regard to activities for enhancing creative activities in young children.

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Developing creativity in early years

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Facilitator: **Fariha Siddiqui**

Introduction to Retail Store Operations




If working with people, products and money sounds exciting to you, explore the world of retail. Get hands-on training in stocking pricing, cashiering, merchandising, and customer service. Come see what's in store!

You can learn...stocking, inventory and display, sales and customer service skills, Retail math and cash register operations, workplace safety, retail merchandising, how to operate a coffee/espresso maker and popcorn machine, and Virtual Business software etc!

This course aims at imparting the essential skills of operations of retail store, product display and hygiene as well as the importance of a Sales Associate in the Retail business.

Teacher: **Nikhil Charak**
Teacher: **Ramesh Chander Sharma**

Health and Nutrition in Early Years



The course addresses children's health and wellbeing, factors influencing children's health, nutritional requirements of children for their growth and development, nutrition during illnesses and deficiency disorders, growth monitoring of children and meal planning for children according to their health in early childhood centres. This course is important for early childhood professionals to gain an understanding about children's health and nutrition.

Facilitator: **Harsha Rana**

Add a new course

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Dashboard / My courses / Internship

Your progress

- Daily Observation Report-August 2019
- Hidden from students**
- Daily Observation Report - September 2019


Dear Students

This is the format for observation report which you need to submit everyday when you work in the field. Please see that all the relevant information is provided in the form.

In case, you face some difficulty, do let us know.

With best wishes

Topic 1



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Ramesh Chander Sharma

Dashboard / My courses / OJT-RM

Your progress ?

RM - OJT - Daily Observation Report Feedback

Announcements


RM - OJT - Daily Observation Report

Dear Students

This is the format for observation report which you need to submit everyday when you work in the field. Please see that all the relevant information is provided in the form.

In case, you face some difficulty, do let us know.

With best wishes



A graphic with a blue and purple background, yellow and teal abstract shapes, and the text "Thank You So Much!" in white.


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Ramesh Chander Sharma



AUD LEARNING MANAGMENT PORTAL

Dashboard / Courses / Vocational Course / B.Voc EPC 102

Your progress ?

Welcome

Announcements

EPC Term Paper

Dear all

Kindly submit your term papers here.

Last date to submit term paper has been extended to 21st March, 2019.

ePortfolio

Dear all


kindly submit your ePortfolio here along with your reflections, you can attach the copy of your handouts in pdf format, and reflections in a word file

Presentation slides and reflections

Dear all

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 **AUD LEARNING MANAGEMENT PORTAL**

Dashboard / Courses / Vocational Course / DCEY

General

Developing creativity

Announcements

The concept of creativity in early childhood years


Nurturing creativity in the young child


Role of supervisor in promoting creativity in daycares in early childhood programmes

Knowing the children in the daycare centre

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Established by The Government of NCT of Delhi



Welcome to "Retail Store Operations"

Dear learner,

We are happy to have you in this course "Introduction to Retail Store Operations". Most Welcome! :-)

In the current economy, there are many challenges to running a profitable, sustainable retail organization. Managing these challenges requires a detailed focus on every facet of operations and customer experience. Successful retailers must pay careful attention to key areas of their business, including staffing, sales, logistics, controls on cash, and inventory. Monitoring these key areas provides the organization the ability to act and adjust as the market and environment evolves.

This course is designed to help you to explore different types of stores that make up the retail industry while highlighting entrepreneurship. Throughout the unit you will reflect on what traits you currently may have and skills/abilities you will need to develop to become an entrepreneur.

We are sure that you will love participating in this course and interacting with your teacher and peer group.

Wishing you great success,

निखिल सिंह चरक | Nikhil Singh Charak
कार्यक्रम प्रबंधक | Programme Manager
रिटेल मैनेजमेंट | Retail Management

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / MMW (MA History)

General

Your progress

General information

'Making of the Modern World'/MMW (SLS2HS002) is an MA History course, compulsory for MA History students and elective for other MA students with permission of their Programme Coordinators.

COURSE SYLLABUS 2020

Syllabus of SLS2HS002 (Making of the Modern World) in WS 2020.

13 January - 17 January. The Enlightenment as 'universal' worldview, its ethics and geopolitics.

- S. N. Eisenstadt, 'Modernity and Modernization' (2010)
- Walter Mignolo, 'Geopolitics of Sense and Knowing' (2011)
- Walter Mignolo, 'Geopolitics of Knowledge and the Colonial Difference' (2002)

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / DESIGN AND DEMOCRACY

Announcements

MODULE 1

MODULE 1: Historical overview of Democracy and Citizenship

Module 1 will introduce students to a historical overview of the concepts of democracy and citizenship to establish a framework for exploration in subsequent modules. Through simple readings from political theory, this module discusses the evolution of democracy as a concept, the various criticisms leveled against the concept and contemporary perspectives and debates on collective decision-making. The topics covered would be: The Concept of Democracy; Direct participatory Democracy; Liberal Democracy; Objections to Democracy; Perspectives on Democracy (Socialist view, Feminist view, Deliberative view) and Indian debates on democracy. The key debates covered would be: Democracy and Difference; Democracy and Development; concluding with a discussion of the structures of power in society and their impact on the possibility of collective decision making. The final discussion above would lead to an exploration of the evolution of the form and substance of citizenship (and its component parts – rights, responsibilities and participation) as shaped by socio-economic and political forces. The topics covered would be: The Meaning of Citizenship; The Historical Development of Citizenship; Capitalism, Liberalism and Universal Citizenship; Feminism and Citizenship; Differentiated and Multicultural Citizenship; Civic Virtue and Good Citizenship; Globalisation, World Citizenship and Human Rights.

Participants

Badges

Competencies

Grades

General

MODULE 1

MODULE 2

MODULE 3

MODULE 4

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LOCF-2019

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SDS - 2

Participants

Badges

Competencies

Grades

General

Design workshop - Services

Introduction to SDGs

Phase 1 - Discover (Research)


Phase 2 - Define (Insight)

Design Workshop - Social Design Festival

Phase 3 - Develop (Ideation)


Phase 4 - Deliver (Prototype)


Portfolio





AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / SDS - 2

 Announcements



 Course Outcomes

 Grading System

 Evaluation Criteria

Hidden from students

Design workshop - Services

-  Service design presentation
-  Service Design - Case Studies

Introduction to SDGs

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MBA-19-20

Participants

Badges

Competencies

Grades

General

Topic 1

Topic 2

Topic 3

Topic 4

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My courses


LOCF-2019


Introduction to Moodle





AUD LEARNING MANAGEMENT PORTAL


Dashboard / Courses / Post Graduate Course / MBA-19-20


 Announcements


 SBP2MB127: Issues and Perspectives of Public Policy (Dr. K Valentina)

 SBP2MB128: Business Communication and Personality Development (Dr. Kalindi Maheshari)

 SBP2MB129: Human Resource Management (Dr. Vidya Iyer)

 SBP2MB130: Management Science (Dr. Anshu Gupta)

 SBP2131: Management Accounting (Dr. Kanwal Anil)

 SBP2MB132: Macro Economic (Dr. Kalindi Maheshari)

Topic 1

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AUD LEARNING MANAGEMENT PORTAL

DD

- Participants
- Badges
- Competencies
- Grades
- General
- Disability: an introduction
- Disability and policies
- Intellectual/cognitive disability
- Sensory disability
- Motor disability
- Portfolio

Dashboard / Courses / Post Graduate Course / DD

Announcements

Disability: an introduction

- A Pedagogy of Multi Literacies

Disability and policies

- National Policy for Persons with Disabilities
- UN Convention on the Rights of Persons with Disabilities
- UN Health
- UN Habilitation and Rehabilitation

Dashboard

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AUD LEARNING MANAGEMENT PORTAL

THI

- Participants
- Badges
- Competencies
- Grades
- General
- M-I: Technology-Human interface: Major Theoretical Contours
- M-II: Technology and the Contours of Contemporary Change
- M-III: Media in Digital Age: Culture and Politics
- M-IV: The Phenomenology of Technology-Human Interface
- M-V: Science Fictions and Myth Making

Dashboard / Courses / Post Graduate Course / THI

Announcements

Concept Check

LONG ASSIGNMENT-1

M-I: Technology-Human interface: Major Theoretical Contours

This module intends to introduce the students to the various theoretical contours related to the debates on emergence of scientific inquiry and critical reflections on the altering nature of relationships. We begin with discussion on history and politics of Scientific inquiry and attempt to disentangle multiple layers of the relationships and look at major theoretical traditions.

Social Construction

This article is a short description/ introduction to the Social Construction of Technology perspective

Actor Network Theory

Your progress ?

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / PMT

Announcements

Concept Check

Assignment 1

Your progress: 0 / 3

Module-I: From Structural Strain to Rational Action

This module begins with a general discussion on significant protests in recent times and moves on to explain how sociological understandings have been constantly challenged by the baffling realities that exists at the level of practice. With a historical overview of various perspectives, the module may end with explaining how "Structural Strain" and "Rational Action", represent two extreme ontological contours of sociological adventure in understanding protests and movements.

Files: 3
Progress: 0 / 3

- General
- Module-I: From Structural Strain to Rational Action
- Module-II: Protest and Movements as "Empirical Realities"
- Module-III: "Central Contradictions": and the Centrality of Labour
- Module-IV: The Radicalism of the Sixties and the Debate on "New Social Movements"
- Module-V: Globalization and Transnational

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / Politics of Social Policy

Announcements

Understanding Social Policy: Key Concepts, Theories, and Ideologies

- John Veit-Wilson 'States of Welfare: A Conceptual Challenge'
- Stuart White 'Ethics'
- Pete Alcock 'The Subject of Social Policy'
- Richard Titmuss 'What is Social Policy'
- Approaches to Social Policy
- Details of Class Test

Comparative Social Policy: Theories, Methods, and Frameworks

- Politics of Social Policy
- Participants
- Badges
- Competencies
- Grades
- General
- Understanding Social Policy: Key Concepts, Theories, and Ideologies
- Comparative Social Policy: Theories, Methods, and Frameworks
- Mapping Social Policy globally: A Comparative Historical Approach
- Regime Type and Social Policy: Moving Beyond
- State Capacity and Role of Bureaucracy

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / HHP-1

Participants

Badges

Competencies

Grades

General

Video Dream Crazier

Introduction

Greek Theatre Timeline

Performance Review 1

History/Memory and Performance (12th Sept)

History-Memory-Performance (24 Sept)

Myth/ History

Myth/History/Memory and Performance

VIDEO: Indian Theatre: Directed by Jabbar

Your progress

Announcements

Video Dream Crazier

- Dream Crazier (NIKE)
- What is History and Historiography?
- PS some Basic Stand points!

Introduction

- Rosemarie K. Bank, Michal Kobialka (eds.) - Theatre_Performance Historiography_ Time, Space, Matter (2015, Palgrave Macmillan US)

Read the introduction from this text

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / Monetary Theory

Monetary Theory

Participants

Badges

Competencies

Grades

General

Liquidity, Credit, and Money

Properties of Money and Monetary Policy

Money and Credit

Group Presentations

Problem Set

Dashboard

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Announcements

Syllabus

Liquidity, Credit, and Money

- Chapter 1: The Basic Environment
 - Lecture Notes
- Chapter 3: Pure Currency Economies.
 - Lecture Notes
- Whither Monetary Economics
- Evil is the root of money

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / A&T

Art and Technology (4 Credits) Your progress

Course Objectives and Outcomes

Course Objectives

The course is imagined and designed as a fundamental ground course which introduces to the students the nuances of digital technology. It seeks to transform the students into critical consumers of digital technology through a course of study which charts a history of 'new' media. Students will be made aware of the historical lineages of digital culture. References from the emerging field of 'software studies' will be highlighted so that students develop a deep consciousness of the software tools they use. This aspect is especially important in the context of 'new' media practices in India by the reason that most practitioners are unaware of the linguistic and semiotic dimensions of digital technology. This course attempts to initiate a debate around this crucial aspect in order to reclaim the 'agency' of the technology that one is 'using'. It tries to promote more interactive and experimental art practices, moving away from that which is 'familiar,' 'commonsensical,' and 'normal.'

One of the basic objectives of this course is to introduce students to the history of 'new' media, which will enable them to engage with the contemporary practices in the field more critically and creatively. Further, it introduces to students the ways in which 'digital culture' has altered the notions of the real and reality in order to generate a critical consciousness regarding the tools they use. Basics of interface design and computer graphics will be studied from a semiotic point of view. The history of 'new media' art will be studied with a focus on its germination in the early 20th century. The roots of 'digital art' will be glanced at through some select early art exhibitions. The nature of digital devices will be explored through trivial examples of algorithm design and basics of computer programming.

Course Outcomes

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Dashboard / Courses / Post Graduate Course / MAP August 2019

- Announcements
- Course Outcomes
- Grading System
- Evaluation

Object Lifecycle

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Your progress

- AFE - August 2019
- Participants
- Badges
- Competencies
- Grades
- General
- Design Fundamentals
- Basics of Design Development
- Laws of Perception
- Environment Study
- Portfolio
- Dashboard
- Site home
- Calendar
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- My courses

- Announcements
- Course Outcomes
- Evaluation Criteria
- Grading system
- Course Feedback

Hidden from students

Design Fundamentals



" A Line is a Dot that went for a Walk "


- Paul Klee

The unit Design Fundamentals covers introduction to the Elements of Design (EOD) like dot, line, shape, form, colour, texture and space and the contribution of these in the creative and social

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AUD LEARNING MANAGEMENT PORTAL

Dashboard / Courses / Post Graduate Course / LPI

Announcements

- What/Who is/are Indigenous (Peoples)? : Examining (the terms of) the Terminology/Debate
- Discoursing of the 'Wild' and the 'Primitive'
- Colonial/Post-colonial State and the Indigenous Peoples/Communities
- The Politics of Indigeneity: Question of Rights and Justice
- Legal Order/Adjudication and the Indigenous

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Dashboard / Courses / Post Graduate Course / LMSMD

Announcements Your progress

Course Summary

The immediate context for this course is the ever widening socioeconomic inequalities in the world today. The last couple of decades have brought major changes in international and national industrial organization patterns, causing enormous and rapid spatial reconfigurations in the world of work in the urban and rural areas. There have been vigorous debates on the inequalities that have been thus created and the movements that have attempted to address and confront the sources of such inequalities. The role of labour movements, the rise of social movements and the relationships between them have brought a significant shift to the debates that have underscored this new global development. It is in this very context of rising global inequalities, that it becomes imperative to understand the protest discourse around the same and changes it has brought to the world of development politics. The course will help students to critically engage with rising socioeconomic disparities and its political implications. This will also facilitate them to strengthen their creative thinking with an interdisciplinary approach to understand ongoing social, political, and economic struggles in society.

Unit 1: Labour and the World of Work

The Module was taught by Prof Sumangala Damodaran

Unit 2: Labour Movements and Labour Reforms

The module was taught by Prof Sumangala Damodaran.

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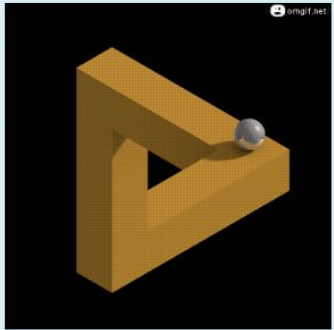
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Dashboard / Courses / Post Graduate Course / RDP

Announcements Your progress

Reading and Decoding Performance

Reading/Decoding Performance is an important component of the Performance Studies Programme. Its primary focus is to critically and creatively investigate performances and enable students to represent these investigations in writing. The course will involve two significant activities: (i) watching performances, and (ii) reading analogous critical texts which will provide lenses and methods through which these performances can be read/decoded. The course will work with the assumption that methodologies to study performance might be as numerous as the kinds of performances themselves. Given this, the readings prescribed for the course will be selective rather than comprehensive. The readings will engage with a wide variety of disciplinary methods with an emphasis on careful study. Student participation in class will take four key forms: Presence, Reading, Discussion, Writing. Through class discussions, one presentation, two response papers, a curated performance diary, and a term paper, students will be encouraged to hone their skills in performance analysis which brings together attentive scrutiny of the materiality of performance with sophisticated critique.



PRE READINGS

McKenzie, Jon. Is Performance Studies Imperialist. TDR (1988-), Vol. 50, No. 4 (Winter, 2006), pp. 5-8

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Dashboard / Courses / Post Graduate Course / UPP

UPP

- Participants
- Badges
- Competencies
- Grades
- General
- Introduction
- Unit 1: Modern City Planning
- Unit 2: Urban Planning in Colonial India
- Unit 3: Urban Planning and Policy in Independent India
- Unit 4: Neo-liberal Urban Planning and Policy in India
- Unit 5: Planning the Future Cities

Dashboard

Announcements

Your progress

Introduction

The course is aimed at providing a critical perspective on the origins and trajectory of modern urban planning and policy in the West, and the ways in which it found expression in colonial and independent India. How were these policies and plans made, by whom, with what intent, and with what implications? Through this interrogation, the essential political nature of policy and planning processes would be unpacked. Here, the manifest shifts and continuities within city planning from colonial to neo liberal context in India would be covered at length. Thereafter, the institutions and knowledge tools that constitute the professional practice of policymaking and planning would be brought into discussion. This enquiry of how our cities have been imagined and shaped, from the historical to the contemporary, would be undertaken through an interdisciplinary scholarship, which would in effect offer a renewed lens to read urban space and urban life.

Course is organised around five units:

1. Modern City Planning
2. Urban Planning in Colonial India
3. Urban Planning and Policy in Independent India
4. Neoliberal Urban Planning and Policy in India
5. Planning the Future City

Course Outline

Unit 1: Modern City Planning

This unit traces the key ideas and trajectory of modern urban planning in the West, which emerged through the 19th century as a response to the urban growth spurred by Industrial Revolution. It begins by tracing the key urban challenges of the 'factory town' in Europe and America, and the various ways in which these were sought to be addressed by the State and

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Dashboard / Courses / Post Graduate Course / LAM

LAM

- Participants
- Badges
- Competencies
- Grades
- General
- Topic 1
- The field and its vagaries
- Topic 3
- Topic 4
- Topic 5
- Topic 6

Dashboard

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Announcements

Topic 1

ethnography

The field and its vagaries

- test book
- Malinowski excerpt

E2B Ethnography

Watch later Share

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MLEIC

- Participants
- Badges
- Competencies
- Grades
- General
- Unit I- Multilingualism in India and Role of Language in Learning
- Unit II- Multilingual Education Models and Practices in India
- Unit III- Can MLE be for all? MLE as a transformative pedagogy

Dashboard
Site home
Calendar
Private files

Multilingual Education in India - Course Details

Course Objectives, Outcomes and Format

Discussion Forum

Unit I- Multilingualism in India and Role of Language in Learning

- Biswa Kalyan Rath- Stand Up Comedy ACT- Scenery
- Khamakha- A short film by Aarti Bagdi
- Cultural-Linguistic Artefact
- Reading Materials for Unit I
- Assignment- Linguistic Survey (group activity)

Task:

Developing, conducting and presenting a language survey while working collaboratively in a group.

Stage I (25%): Finalise questionnaire, data sheet, collection of data and data entry. Data entry sheet: https://docs.google.com/spreadsheets/d/110FhgF_cL_Px6dKRcCaIik0UC9SUUVjV6gf8D_OLdv9c/edit#gid=119688684

Stage II (25%): Data analysis in keeping with the research questions

Stage III (25%): Presentation of results

Stage IV (25%): Submission of a write up on major learning from the exercise

Feedback for Unit I

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HHP 2

- Participants
- Badges
- Competencies
- Grades
- General
- Introduction
- 21 January - 27 January
- Bakhtin and Carnavalesque (Jan 28 - Feb 2)
- Special sessions (Feb 12- Feb 15)
- Carnavalesque Continues (Feb 19- Feb 20)
- History and Network (Feb 22)
- Buffer Week- (Feb 26 - March 1)

Announcements

Introduction

General overview of the course!
This Semester the Focus is more on
Historiography as
a Creative Process!

Course overview doc with evaluation pattern

21 January - 27 January

- Paul Connerton, How Societies Remember
- Additional Resource: Languages & Semiotics

This Youtube link is a crash course into introductory semiotics - ranging from Saussure, Signifier-signified to Peirce, ICON, INDEX and SYMBOL

Bakhtin and Carnavalesque (Jan 28 - Feb 2)

moodle.aud.ac.in/course/view.php?id=28

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Ramesh Chander Sharma

Dashboard / Courses / Post Graduate Course / ECM 2

ECM 2

- Participants
- Badges
- Competencies
- Grades
- General
- Film Screening and discussion : Gadjo Dilo, a film by Tony Gatlif
- UNIT 1: Archives: Defined, examined, contested and reinvented
- UNIT 2: Critical reflection on examples of archive based art practices
- UNIT 3: Creation and Display of art work
- Written Submissions and documentation of art work made for the course

Announcements

18.01.2019 Please read the introduction to the edited volume by Charles Merewether and the short story in the same book by Ilyya Kabakov. Also prepare a five minute response to the short story for presentation in class.

23.01.2019 Discussion on Boris Groys by Salman, Harman and Sahajiya. Response by rest of the cohort. Peer reviewed.

30.01.2019 and 0.02.2019 comparative study of two websites/digital archives: National Archives of India and People's Archive of Rural India(PARI)

06.02.2019 Discussion on *Susan Hiller* by Aishwarya, Ankur and Hrishii. Response by rest of the cohort. Peer reviewed.

1.03.2019 Discussion on Alan Sekula by Minlian, Sukh, Yatish and Navraj. Response by rest of the cohort. Peer reviewed.

Discussion on Hal Foster by Aliza, Indira and Swati. Response by rest of the cohort. Peer reviewed.

Film Screening and discussion : Gadjo Dilo, a film by Tony Gatlif

A discussion on the movie taken from the ERRC, European Roma Rights Centre

UNIT 1: Archives: Defined, examined, contested and reinvented

In this unit we will read at least four essays around archives using the seminar mode. The presentations and responses will be peer reviewed. Questions of memory, memorialisation, document, evidence, knowledge, preservation, history and their relationship to art will be brought up for reflection. Students are encouraged to read beyond the four prescribed essays and can refer to the edited volume by Charles Merewether on the archive to access further readings.

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Ramesh Chander Sharma

Dashboard / Courses / Post Graduate Course / AFE - January 2019

AFE - January 2019

- Participants
- Badges
- Competencies
- Grades
- General
- Design Fundamentals
- Basics of Design Development
- Laws of Perception
- Environment Study
- Portfolio
- Dashboard
- Site home
- Calendar
- Private files
- My courses

Announcements

Course Outcomes

Course Feedback

Design Fundamentals

The unit Design Fundamentals covers introduction to the Elements of Design (EOD) like dot, line, shape, form, colour, texture and space and the contribution of these in the creative and social domain.

Elements of Design

Watch later Share

Balance

moodle.aud.ac.in/course/view.php?id=12

80%

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Ramesh Chander Sharma

Your progress

- ED
- Participants
- Badges
- Competencies
- Grades
- General
- Course Description
- MODULE 1: DEVELOPMENT OF ENTREPRENEURSHIP: PROTESTANT ETHIC, INNOVATION, AND ACHIEVEMENT MOTIVATION
- MODULE 2: COMMUNITY, FAMILY, NETWORKS, AND BUSINESS
- MODULE 3: COLONIALISM AND 'NATIVE' ENTREPRENEURSHIP
- MODULE 4: ENTREPRENEURSHIP

Announcements

Course Description

Over the years, entrepreneurship has evolved as a significant framework for understanding the process of business and its development. With enhancement in the scope of business as a form of economic action, it has become more and more important to understand business in order to make sense of the way development is shaped. Here it is important to note that while business is largely about market and that is conceptually separated from state and community, all of them tend to come together under the broad framework of entrepreneurship. The historic identification of certain communities as business communities and shared development experience of these communities around their businesses involvement indicates the old connection between community and business. In modern times, different historically marginalized groups like Dalits in caste-segregated societies, Blacks in White-dominant areas are also attempting to emulate this path by setting up their own community-based business associations and engaging with entrepreneurship as a form of political action. These developments have also brought into light how identities based on caste, race, ethnicity, and gender shapes the entrepreneurial experience. It is also interesting to observe that modern state is exploring different mechanism of using entrepreneurship as a tool to shape development experience of individuals and regions. This course attempts to examine the nature of relationship between entrepreneurship and development by engaging with the intersections among collectives, business, and state.

The course is intended for students who want to understand the connection between business and development in the context of modern state, community relations, and market. It is hoped that upon completion of this course, the students shall develop both conceptual and historical understanding about this relationship.

MODULE 1: DEVELOPMENT OF ENTREPRENEURSHIP: PROTESTANT ETHIC, INNOVATION, AND ACHIEVEMENT MOTIVATION

Entrepreneurship as a phenomenon has over the years attracted attention of different groups of social scientists. Among them ideas of three thinkers, Max Weber, Joseph A. Schumpeter, and David C. McClelland has been significant, particularly because they influenced the works of future generation of researchers. This module attempts to understand these three distinctly different approaches towards development of entrepreneurship by studying ethical framework of a Protestant community, process of innovation by entrepreneurs, and achievement motivation of individual entrepreneurs.

Essential Readings

McClelland, David C. (1961). *The achieving society* (Chapter 10: Accelerating economic growth, pp. 391-438). New Jersey, USA: D. Van Nostrand Company Inc.

← → ↻ 🏠 moodle.aud.ac.in/course/view.php?id=10 📄 80%

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TME

- Participants
- Badges
- Competencies
- Grades
- General
- Growth with Overlapping Generations**
- Endogenous Growth Models
- Income Distribution and Economic Growth
- Persistence of Underdevelopment

- Dashboard
- Site home
- Calendar
- Private files

📄 Announcements

Growth with Overlapping Generations

- 📄 Steve Williamson Grad Notes
- 📄 Samuelson 1958
- 📄 Diamond 1965
- 📄 OLG Jubilee_JEP

Endogenous Growth Models

- 📄 Romer 1986
- 📄 Romer 1990
- 📄 Romer 1994 Origins of Endogenous Growth
- 📄 Glomm and Ravikumar 1992
- 📄 Glomm and Ravikumar 1997

Income Distribution and Economic Growth

- 📄 Galor and Zebra 1993

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Ramesh Chander Sharma

Dashboard / Courses / Post Graduate Course / BSD

Course Description

Traditionally, profit emerging out of business was always looked at with certain suspicion. Neo-liberal economic framework has developed a strong alternative to that in recent years. However, even such a framework highlights the need for business to invest considerable part of its profit for social development. While earlier initiatives towards social development were mostly restricted to financial donations, today one can identify advocacy of a much more proactive role of business enterprises. As a result, there's a gradual movement from philanthropy to corporate social responsibility. At the same time, social entrepreneurship is more and more becoming a popular concept. Other than providing occasional financial donations, conscientious large business in earlier days primarily considered their developmental responsibility to be restricted to the labourers who worked for them. However, today the perspective for understanding the relationship between business and social development has changed considerably. The aim of this course is to unfold before students the gradual transformation in this relationship and understand in details the current nature of such relationship. At the same time, the effort would be to critically engage with each of these concepts. The course is intended for students who are interested in understanding and reflecting on the role of large business in social development. Upon completion of this course the students should be in a position to make sense of the trajectory of industry's response to the moral pressure on profit and also comprehend the development of social entrepreneurship.

Announcements

Module One: Business, Ethics and Society

Ethics has always been a concern behind development of business. Therefore, it should be of no surprise that today ethics has become a crucial tool that neo-liberalism is using to develop the credibility for business. With reference to social development, ethics has emerged as important in cases where business of an industry leads to disruption of natural environment and social setting, for example, mining industry. The aim of this module would be to look into the relationship between business and ethics and the process of development of its relationship.

Readings

Audi, R. (2010). *The place of ethical theory in business ethics (Chapter 2) In The Oxford Handbook of Business Ethics* Edited by George G. Brenkert and Tom L. Beauchamp (pp. 46-69). Oxford: Oxford University Press.

Vallance, E. (1995, Reprinted in 2001). *Business ethics at work (Chapter I. The ethics of business, pp. 11-25)*. Cambridge: Cambridge University Press.

Cragg, W. (2000). *Human rights and business ethics: Fashioning a new social contract. Journal of Business Ethics, 27 (1/2), 205-214.*

Texts for classroom discussions

moodle.aud.ac.in/course/view.php?id=8

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Your progress

Announcements





Unit 1 Introduction to assessment of children

This unit introduces the concepts of 'assessment', 'testing' and 'evaluation'. The philosophical, sociological and psychological perspectives related to assessment have been discussed. The history of assessment from the western as well as Indian contexts is described. The cultural variations that should be kept in mind while assessing young children are discussed.

Essential readings

-  NIEER Policy Brief
-  PPT on Introduction to assessment
-  Socio-cultural aspects of assessment
-  Cultural aspects in Assessment
-  history of assessment western context

Recommended Readings

-  Preschool and Playway in India.
-  The Challenges of Assessing Young Children Appropriately
-  Reading Reflection on Assessment
-  video on history of assessment

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Rad Poetry

Participants

Badges

Competencies

Grades

General

Theoretical Readings

Resistance Poetry of Palestine

Anthology

Performances

Documentation

Individual Project

Dashboard

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Announcements

Groups

Call for Proposals for poetry and music events

Graded group exercise to be done this Friday!

Contemporary Indian Protest Poetry and Music

I will add some of the information that I come across on the contemporary practices of protest and resistance poetry. You may also add links and information that you might want to share with people. Be generous with sharing. Let's try not to be secretive with ideas. At least after Friday (1st February), you must share interesting things that you found.

Theoretical Readings

Marx- Base and Superstructure

From Eagleton, Terry, Milne, Drew. *Marxist Literary Theory: A Reader*. Oxford: Blackwell Publishers, 1996.

Introduction to Notes towards a performative theory of assembly

Judith Butler - Intro to Excitable Speech

Selections from THE FLAMING FEET AND OTHER ESSAYS: THE DALIT MOVEMENT IN INDIA

The Cultural Politics of Slam Poetry-Susan B. A. Somers-Willett

Treacherous Laughter: The Poetry Slam, Slam Poetry, and the Politics of Resistance

The New Perform-a-Form

Your progress ?

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Ramesh Charnder Sharma

SES202103

Participants

Badges

Competencies

Grades

General

Unit I The changing nature of families and communities

Unit 2: Approaches to working with families

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My courses

LOCF-2019

Introduction to Moodle

Announcements one

Unit I The changing nature of families and communities

This unit focuses on how the family works from a systems perspective. The relationships between family members are such that whatever happens to one member of a family influences all others. The goal is to engage students in reflective practice and provide different conceptual frameworks that will help them to understand and empathize with families.

Essential Readings

Ecological Systems Perspective:Turnbull Chapter 1

Ecological Systems Perspective: Turnbull Chapter 2

Parental Ethnotheory Model

Parental Ethnotheory Harkness et al (2009)

Reflection Paper Family Systems Theory

Syllabus Engaging With Families

Unit 2: Approaches to working with families

Professionals and researchers need to be familiar with existing approaches to work effectively with families and form collaborative relationships and acquire the necessary skills.

Your progress ?

moodle.aud.ac.in/course/view.php?id=25

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Ramesh Chander Sharma

Your progress

- Announcements
- What you will learn in this course
- Course Description

Idea of Inquiry

We focus on:

- how we can know, or come to know the world;
- examine factors that are involved in the act or process of knowing the world as it really is, or in making correct interpretations of what is really happening in the world...or even examination of factors that impede us from knowing the world as it really is.
- We wrestle with 'truth' and 'belief' as we engage with what is knowledge.
- We also focus on the individual and the world: the empiricist-inductivist model; ideas around method and how theory and concepts precede investigation.

- What is knowledge?
- Epistemology_What is knowledge?
- Truth
- Video_Monty Python: We found a witch.
- Monty Python and the Holy Grail (1975)_script
- Response to the Monty Python video

Nature and purpose of social and educational research

- Nature of Inquiry

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Your progress

Course Description

How we comprehend any phenomenon depends upon the perspective from where we seek to understand them. To take the example of development, its meaning changes depending on the perspective from which it is looked at. It is also important to explore how one's view of processes, events, and causes differs depending on the lens through which one approaches them. This course will introduce students to crucial theoretical ideas that will allow them to critically reflect upon social realities which the process of development seeks to transform or upon the development process itself. The course seeks to fulfil this aim by using modernity as its central theme given that social theory, in a large way, developed around this concept. The course is divided into three units that are organized chronologically around the central theme of modernity. It begins with developments in social theory during the rise of modernity. It proceeds to transformations in social theory in response to contradictions of modernity and finally moves to theorization about the conceptual phase beyond modernity. The course is meant for beginners in social theory. The primary aim of this course is to enable the students to identify theoretical background of texts they read and also use diverse theoretical perspectives to analyse the social realities they experience in the field. Upon completion of this course the students are expected to build up an ability to comprehend and apply theoretical perspectives.

- Announcements
- Announcement

Enlightenment and Rise of Liberalism

Liberalism is a broad umbrella under which a wide variety of thoughts have clustered. The word liberal has been interpreted differently by using diverse parameters like freedom, liberty, and justice, none of which have any unanimously accepted meaning. As a result it is pointless to make an attempt to identify anything as the core of liberalism. However, it is quite important to understand the various facets of liberalism as it still continues to be at the centre of discussion with the rise neo-liberalism as a political and economic agenda. The aim of this module therefore is to understand various key ideas of liberalism and explore their application in diverse fields.

Readings

Hamilton, Peter. (1995) *The enlightenment and the birth of social science*. In *Formations of modernity* (pp. 17-69). Edited by Stuart Hall and Bram Giebben. Cambridge: Polity Press and Open University Press.

Held, David. (1989). *Political theory and the modern state: Essays on state, power, and democracy* (Chapter 1: Central perspectives on the modern state, pp. 11-55). Cambridge: The Polity Press.

SEARCH FORUM

Advanced search

LATEST ANNOUNCEMENTS

Add a new topic
(No announcement has been posted yet)

UPCOMING EVENTS

There are no upcoming events.
Go to calendar.
New event...

RECENT ACTIVITIES

Activity since January 2023
Full report of recent activities
No recent activities

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Ramesh Chander Sharma

Understanding Cinema

- Participants
- Badges
- Competencies
- Grades
- General
- Origins of Cinema
- Topic 2
- Topic 3
- Topic 4

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Origins of Cinema



History of Film- David Parkinson

The first six chapters of this book are relevant to the course. First four, by and large, for Module one and Module two. The book provides a basic informative history of Western film making traditions.

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Ramesh Chander Sharma

Lit Theory

- Participants
- Badges
- Competencies
- Grades
- General
- Marxism
- Feminism
- Structuralim, Post-structuralism, De-construction
- Post-colonialism
- Post-modernism
- Topic 6
- Topic 7

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Announcements

Marxism

MARXIST THEORY



- ILCF
- Participants
- Badges
- Competencies
- Grades
- General
- WHAT IS LITERATURE
- SHORT STORY
- NOVEL
- DRAMA
- POETRY
- CINEMA
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- Announcements
- Assignments: topics and groups

WHAT IS LITERATURE

Whats is literature, What is narrative, literary forms, Canon

- BILDUNGSROMAN
- BLANK VERSE
- BALLAD
- ESSAY
- FAIRY TALE
- MYTH
- CRIME FICTION
- EPISTOLARY FICTION
- GOTHIC FICTION
- PARODY
- FABLE
- TALE

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Ramesh Chander Sharma

UIG

- Participants
- Badges
- Competencies
- Grades
- General
- Introduction: Global, Globalisation and Globality
- Wealth and Poverty
- Topic 3
- Topic 4
- Dashboard
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Announcements

Course Outcomes

Course Structure

Introduction: Global, Globalisation and Globality

The key idea behind this unit is to introduce students to the idea of globality and a global perspective through a discussion of the meanings of and debates about globalization. To do so, the module raises for discussion questions such as: What is and when was globalization? How do we make sense of it? Why global studies? What isn't global? And, Where is the global?

Indicative reading list

- Patricia Campbell et al., Chapter 1, "Going Global" in *An Introduction to Global Studies*. Wiley-Blackwell, 2010, pp. 1-26
- Mark Juergensmeyer (Ed.), "Thinking Globally" Introduction to Part 1 of *Thinking Globally: A Global Studies Reader*. University of California Press, 2013, pp. 3-27
- Steger, Manfred, "Globalization: A contested concept" (pp. 1-16) and "Is globalization a new phenomenon?" (pp. 17-36), in *Globalization: A Very Short Introduction*, Oxford University Press, 2013.

Campbell, An Intro to Global Studies

Steger, Globalization: A Very Short Introduction

China Blue Full MOVIE SWE...

China Blue (2005), Documentary, Director, Micha X. Peled: "China Blue takes us inside a blue-jeans factory, where Jasmine and her friends

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Ramesh Chander Sharma

SUSIPS707

- Participants
- Badges
- Competencies
- Grades
- General
- Prenatal development and family
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- Introduction to Moodle
- Site administration

 **AUD LEARNING MANAGEMENT PORTAL**

Dashboard / Courses / Under Graduate Course / SUSIPS707

Your progress ?

Announcements

Hidden from students

Prenatal development and family

- Sweet Dream Relax - Lori - Hindi - Aaja Nindiya Rani Aaja - Lullaby
- To appreciate the biological process of creation of life and critically examine menstrual cycle and labour pain in relation to childhood.

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Ramesh Chander Sharma Your progress

AUD-UG-SI

- Participants
- Badges
- Competencies
- Grades
- General
- Unit-1 The Social Question
- Unit-2 Genealogy of the Basic Concepts
- Unit-3 Reflecting Modernity: From Disenchantment to Promise
- Unit-4 Nature, Location and Contextualizing Indian Social Question
- Field Report
- Dashboard

General



SOCIOLOGICAL IMAGINATION

- Announcements
- Get to Know each other
- Course Learning Outcomes
- For Students: pl read these instructions on how to submit your assignments.

Unit-1 The Social Question

- Classical Theory, Modernity, and Enlightenment
- Learning together
- Unit 1 George Ritzer Sociological Theory
- Unit 1 Classical Social Theory by Edward Royce

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Ramesh Chander Sharma

Dashboard / Courses / Under Graduate Course / EAP

EAP

- Participants
- Badges
- Competencies
- Grades
- General
- Topic 1
- Topic 2
- Topic 3
- Topic 4
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- Announcements
- Paraphrasing

Keeping in mind the characteristics of a "good" paragraph, select a paragraph from one of your readings from a content course. In not more than 80 words paraphrase the selected paragraph.

Topic 1

- Summarizing

Topic 2

- Identifying arguments, descriptions and discussions

Topic 3

- Individual Presentations

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ISSH

- Participants
- Badges
- Competencies
- Grades
- General
- Knowledge and Forms of Disciplinary Knowledge
- Topic 2
- Topic 3
- Topic 4
- Topic 5

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📄 Announcements

📄 Write a Survey Report on a Concept (30%) (1000 words)

Knowledge and Forms of Disciplinary Knowledge

Knowledge as Socially Constructed

- 📄 Chinua Achebe 'African Literature as Celebration'
- 📄 Chimamanda Adichie 'Danger of a Single Story'
- 📄 George Orwell
- 📄 Danger of a Single Story by C Adichie



TED The danger of a single story | Chimaman...

Topic 2

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PFI

- Participants
- Badges
- Competencies
- Grades
- General
- Do we need a Cultural Psychology?
- 'Indian' Psychology or Psychology for India?
- Nations of Self and Identity
- Mental Health in Indian Traditions
- Gendered Stories
- Caste in India
- Dashboard

Announcements

Do we need a Cultural Psychology?

Is the discipline of psychology a 'global' or a 'glocal' affair? What are its inclusions? What remains on the outside? What insights does it offer us about experiences of an 'Indian' psyche? Routed through writings in the field of Critical and Cultural psychology, tracing the impact of paradigmatic shifts they entail, the introductory unit hopes to start a dialogue about the need for a culturally sensitive psychology.

- On Critical Psychology
- On Cultural Psychology
- The danger of a single story | Chimamanda Ngozi Adichie
- On the need for Situated Knowledges

'Indian' Psychology or Psychology for India?

What are the constitutive assumptions on which a cultural perspective bases itself? Can there be an essential model of an *Indian psyche*? Is there 'an Indian way of thinking'? How does Psychology as a discipline render itself **relevant** in Indian soil scents? The unit opens up the need for self – reflexive praxis of Psychology in India.

- Is there an Indian Way of Thinking?
- Non Paradigmatic Crisis of Psychology in India

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Realism and Novel

- Participants
- Badges
- Competencies
- Grades
- General
- History and Theory of Realist Novel
- Jane Eyre
- Madame Bovary
- Fathers and Sons
- Individual Project Work
- Dashboard
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Announcements

- Groups
- Instructions regarding Presentations

Please read for the **presentation schedule** for the next two weeks. **Groups** for presentation as well as note taking are divided for each class. There is also some basic information on **how to do a close reading** of the text to prepare for the presentation.

- Jane Eyre Assessment Schedule
- Madame Bovary Group division
- Fathers and Sons Group Division

History and Theory of Realist Novel

- Ian Watt-'Realism and the Novel Form'
360.9KB PDF document
- Realism and the Novel Form
- Balzac: Society as historical organism
- Flaubert: Heroic Honesty
- Anton Chekhov:Dunghills as Artistic Material
- George Eliot: A Realism of Love
- Goncourt Brothers: Clinical Realism

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Ramesh Chander Sharma

CIS WS19

- Participants
- Badges
- Competencies
- Grades
- Culture Identity Society: Summary
- Unpacking Meaning of Culture(s)
- Cultural Identity of Youth
- Politics of Culture and Identity

Dashboard

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My courses

Culture Identity Society: Summary

Ambedkar University Delhi
School of Undergraduate Studies (SUS)
BA Honours Sociology

Syllabus: Culture Identity and Society
(Course code: SC815)

Course Coordinator: Dr Anandini Dar (CC) Email of course coordinator: anandini@aud.ac.in
Class Hours: Tues 2.45 pm & Thurs 9 am

[Course Details](#)

- 1. Summary:**
This course is designed to introduce students to the concepts of culture and identity within societies. What shapes notions in societies about "culture"? How are individual and collective identities shaped by culture and what do we understand about their interactions in societies? What are the assumptions embedded in these categories of culture and identities about people, communities, and histories? This course engages with sociological and anthropological perspectives to these notions and aims to enable students to question and de-stabilise fixed notions about culture and identity that take shape and get complicated through categories of age, race, ethnicity, gender, class, caste, nationality, diaspora, and globalisation. Since youth are often the key sites where anxieties of cultures and identities play out in societies, this course will engage with youth cultures and identities to unpack how global movements offer new meanings to notions of belonging and difference. Finally, this course provides students with an understanding of "multi-cultural" societies, and also provides a critical study of the politics of such categories, along with problems of cultural appropriation, and uniformity.
- 2. Objectives:**
The main objective of this course is to enable students to understand and unpack what constitutes culture, through their own reflection on the self as individuals and part of a community, as well as through films and literature from anthropology and sociology. While students will gain an understanding of how cultures get shaped, this course will also de-stabilise the notion of culture as a fixed category, as students learn about "cultural identities," youth sub-cultures, and hybrid cultures in context of diaspora formation. Finally, this course will engage with the politics of multiculturalism, and aims to enable students to identify problems with cultural appropriation, homogeneity, and uniformity in the increasingly globalised world.
- 3. Expected learning outcomes:**
 - Students will be able to develop and explain linkages between their experiential knowledge of their own cultures and identities that shape their social life and practices, and the scholarly definitions studied in the course.

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Ramesh Chander Sharma

CIS WS19

- Participants
- Badges
- Competencies
- Grades
- Culture Identity Society: Summary
- Unpacking Meaning of Culture(s)
- Cultural Identity of Youth
- Politics of Culture and Identity

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Culture Identity Society: Summary

Ambedkar University Delhi
School of Undergraduate Studies (SUS)
BA Honours Sociology

Syllabus: Culture Identity and Society
(Course code: SC815)

Course Coordinator: Dr Anandini Dar (CC) Email of course coordinator: anandini@aud.ac.in
Class Hours: Tues 2.45 pm & Thurs 9 am

[Course Details](#)

- 1. Summary:**
This course is designed to introduce students to the concepts of culture and identity within societies. What shapes notions in societies about "culture"? How are individual and collective identities shaped by culture and what do we understand about their interactions in societies? What are the assumptions embedded in these categories of culture and identities about people, communities, and histories? This course engages with sociological and anthropological perspectives to these notions and aims to enable students to question and de-stabilise fixed notions about culture and identity that take shape and get complicated through categories of age, race, ethnicity, gender, class, caste, nationality, diaspora, and globalisation. Since youth are often the key sites where anxieties of cultures and identities play out in societies, this course will engage with youth cultures and identities to unpack how global movements offer new meanings to notions of belonging and difference. Finally, this course provides students with an understanding of "multi-cultural" societies, and also provides a critical study of the politics of such categories, along with problems of cultural appropriation, and uniformity.
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Ramesh Chander Sharma

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Announcements

Basics: Chapters 3-5, 9, 10

 Williamson's Macroeconomics Fifth Edition

Circulation only for class use. Please do not widely disseminate.

The Macro Models: Chapter 11-14

- Macro II
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Ramesh Chander Sharma

SCD

- Participants
- Badges
- Competencies
- Grades
- Course Description
- Module 1: Conceptualizing social change
- Module 2: Classical theories on social change
- Module 3: Sanskritization and westernization
- Module 4: Globalization and cultural change
- Module 5: Understanding development
- Module 6: Theories on development

Course Description

If Enlightenment, French Revolution, and Industrial Revolution are considered as three crucial phenomena that led to the rise and advancement of Sociology as a discipline, social change may be considered as the primordial Sociological theme! With the rise of modern state and discourses around its significance in influencing the wellbeing of its citizens, development has evolved as a critical avenue for understanding transformation. Sociologists have tried to understand transformation by reflecting on its diverse components including perceived roots, patterns, processes, agents, aims, and consequences. The aspiration of this course is to orient the students towards developing an understanding of social transformation specifically focusing on the meanings and manifestations of social change and development. The course is meant for beginners in social transformation. One aim of this course is to familiarize the students with the development of significant theoretical ideas in this field. The other aim is to situate these theoretical propositions in the context of contemporary socio-economic and political setting. Upon completion of this course the students should be able to comprehend the diverse meanings of social transformation and understand their significance.

Announcements

Module 1: Conceptualizing social change

While social change as a concept refers to a wide variety of changes taking place in society, the nature and scale of those changes differs considerably from one another. Therefore, in conceptualizing social change it is important to understand the different dimensions of it. While it is important to conceptually differentiate between changes that are evolutionary and revolutionary in nature, it is equally important to engage with the intersections between these two models. Likewise, it is also important to reflect as to what scale of change will be called a social change. This module will engage with variety of such conceptual questions by situating them in empirical contexts.

Readings

Sztompka, P. (1993, Reprinted in 1994). *The sociology of social change* (Chapter 1: Fundamental concepts in the study of change, pp. 3-23). Oxford: Blackwell Publishers.

Singh, Y. (1993, Reprinted in 2013). *Social change in India: Crisis and resilience* (Chapter 2: Contradictions and challenges of social change, pp. 24-40). New Delhi: Har-Anand Publications.

Texts for classroom discussion

BTL (2015, 12 May). Dalit groom attacked for riding a horse. *The Hindu*

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ICCE

- Participants
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- Competencies
- Grades
- General
- Performance Module:Theatre
- Literary Art
- Film Studies
- Visual Art

Announcements

Performance Module:Theatre



readings !

1. Origin of performance
3. RASA
02. What is Performance Studies Richard Schechner
4. The Development of Contemporary Indian Theatre
5. Ionesco Avant-Garde Theatre
- 1.1 the history of theatre

- SES202103
- Participants
- Badges
- Competencies
- Grades
- General
- Unit 1 The changing nature of families and communities
- Unit 2: Approaches to working with families

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Announcements one

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Unit 1 The changing nature of families and communities

This unit focuses on how the family works from a systems perspective. The relationships between family members are such that whatever happens to one member of a family influences all others. The goal is to engage students in reflective practice and provide different conceptual frameworks that will help them to understand and empathize with families.

Essential Readings

- Ecological Systems Perspective: Turnbull Chapter 1

SES202105
Participants
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General
Unit 1 Introduction to assessment of children
Unit 2 Multiple Methods of Assessing Young Children
Unit 3 Teacher designed strategies
Unit 4 Communicating with parents
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Your progress

Unit 1 Introduction to assessment of children

This unit introduces the concepts of 'assessment', 'testing' and 'evaluation'. The philosophical, sociological and psychological perspectives related to assessment have been discussed. The history of assessment from the western as well as Indian contexts is described. The cultural variations that should be kept in mind while assessing young children are discussed.

Essential readings

- NIEER Policy Brief