



Department of Performing Arts

**Four (04) Years Bachelor Programme
under CHOICE BASED CREDIT SYSTEM
for B.A. Honours in Performing Arts with Research
(Total Credit: 194)**

Effective from 2023-2024 Academic Session

SYLLABUS

**DEPARTMENT OF PERFORMING ARTS
PRESIDENCY UNIVERSITY
KOLKATA**



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Semester-wise Course Modules, Evaluation Methods and Marks distribution for Four Years (4) Bachelor's Programme (B. A. Honours) with Research in Performing Arts,

DEPARTMENT OF PERFORMING ARTS, PRESIDENCY UNIVERSITY, KOLKATA

Semester	Course Code	Course Name	Course Type	Total Credits	Total Marks	Paper Type	Evaluation Method	Marks and Credit Summary
I	PFAR101C01	Performance Appreciation - 1	Major	6	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 25 Marks:300
	PFAR141C02	Performance Practice – 1	Major	6	50	Sessional	Presentation: 50	
	103AECC01	English Communication /MIL	AECC	4	100	Taught	IA: 30 and End Semester: 70	
	PFAR142MC01	Overview of Indian Performing Arts	MC	6	50	Sessional	Continuous Evaluation and Assignment: 50	
	PFAR143MDC01	Interdisciplinary Live Arts	MDC	3	50	Sessional	Continuous Evaluation: 50	
II	PFAR151C03	Performance History – 1	Major	6	50	Taught	IA: 15 and End Semester: 35	Courses: 6 Credits: 28 Marks:350
	PFAR191C04	Performance Practice – 2	Major	6	50	Sessional	Presentation: 50	
	153AECC02	English Communication /MIL	AECC	4	100	Taught	IA: 30 and End Semester: 70	
	PFAR192MC02	What is Performance	MC	6	50	Sessional	Continuous Evaluation and Assignment: 50	
	PFAR193MDC02	Let's Watch and Listen	MDC	3	50	Sessional	Continuous Evaluation: 50	
	PFAR194MDC03	Principles of English Grammar and Composition	MDC	3	50	Sessional	Continuous Evaluation: 50	

III	PFAR201C05	Thinking Performance – 1	Major	6	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 25 Marks: 300
	PFAR241C06	Performance Practice – 3	Major	6	50	Sessional	Presentation: 50	
	PFAR242SEC01	Documentation, Archive and Ethnography	SEC (Major)	4	50	Sessional	Continuous Evaluation: 50	
	ENVS204VAC01	Environmental Science	VAC	3	100	Taught	IA: 15 and End Semester: 35	
	PFAR243MC03	Overview of World Performing Arts	MC	6	50	Sessional	Continuous Evaluation and Assignment: 50	
IV	PFAR251C07	Performance Appreciation– 2	Major	6	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 26 Marks: 250
	PFAR291C08	Performance Practice – 4	Major	6	50	Sessional	Presentation: 50	
	PFAR292SEC02	Project based academic writing	SEC (Major)	5	50	Sessional	Continuous Evaluation: 50	
	PFAR293VAC02	Performance as a Tool for Social Empowerment	VAC	3	50	Sessional	Report and Presentation: 50	
	PFAR294MC04	How Does Performance Work	MC	6	50	Sessional	Continuous Evaluation and Assignment: 50	
V	PFAR301C09	Performance History – 2	Major	6	50	Taught	IA: 15 and End Semester: 35	Courses: 4 Credits: 22 Marks: 200
	PFAR302C10	Thinking Performance – 2	Major	6	50	Taught	IA: 15 and End Semester: 35	
	PFAR341C11	Performance Practice – 5	Major	6	50	Sessional	Presentation: 50	
	PFAR342SI01	Summer Internship	SI	4	50	Sessional	Report and Presentation: 50	
VI	PFAR351C12	Performance History – 3	Major	6	50	Taught	IA: 15 and End Semester: 35	Courses: 4 Credits: 24 Marks: 200
	PFAR352C13	Performance Appreciation – 3	Major	6	50	Taught	IA: 15 and End Semester: 35	
	PFAR353C14	Thinking Performance – 3	Major	6	50	Taught	IA: 15 and End Semester: 35	
	PFAR391C15	Performance Practice – 6	Major	6	50	Sessional	Presentation: 50	
VII	PFAR401C16	Performance and other Arts	Major	4	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 20 Marks: 250
	PFAR441C17	Introduction to Performance Projects	Major	4	50	Sessional	Report and Presentation: 50	
	PFAR442C18	Practice as Research - 1	Major	4	50	Sessional	Presentation: 50	

	PFAR443C19	Project Dissertation Part -1	Major	4	50	Sessional	Continuous Evaluation: 50	
	PFAR444MC05	Research Methodology	MC	4	50	Sessional	Continuous Evaluation and Assignment: 50	
VIII	PFAR451C20	Performance Studies	Major	4	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 24 Marks: 250
	PFAR452C21	Living Traditions	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR491C22	Practice as Research - 2	Major	4	50	Sessional	Presentation: 50	
	PFAR492C23	Project Dissertation Part - 2	Major	8	50	Sessional	Continuous Evaluation: 50	
	PFAR493MC06	Research and Publication Ethics	MC	4	50	Sessional	Continuous Evaluation and Assignment: 50	
								Total Marks: 2100 Total Credit: 194



**DEPARTMENT OF PERFORMING ARTS
PRESIDENCY UNIVERSITY
KOLKATA**

B.A. in Performing Arts with Research

Major Course (C)

Semester- I

Performance Appreciation – 1

Course number : PFAR101C01

Total credits : 6

Total marks : 50

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

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

Performance Practice – 1

Course number : PFAR141C02

Total credits : 6

Total marks : 50

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

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

Semester- II

Performance History – 1

Course number : PFAR151C03

Total credits : 6

Total marks : 50

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

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

Performance Practice – 2

Course number : PFAR191C04

Total credits : 6

Total marks : 50

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

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

Semester-III
Thinking Performance – 1

Course number : PFAR201C05

Total credits : 6

Total marks : 50

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

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

Performance Practice – 3

Course number : PFAR241C06

Total credits : 6

Total marks : 50

This course initiates the progressive understanding of the criticalness of a performance through mutual sharing of different genres. The classes and workshops by invited exponents makes this process more exciting for a student-learner.

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

Semester-IV

Performance Appreciation – 2

Course number : PFAR251C07

Total credits : 6

Total marks : 50

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

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

Performance Practice – 4

Course number : PFAR291C08

Total credits : 6

Total marks : 50

This course furthermore initiates the progressive understanding of the criticalness of a performance like the previous semester through mutual sharing of different genres. It acts more like a continuity. The classes and workshops by invited exponents makes this process more exciting for a student-learner.

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

Semester-V
Performance History – 2

Course number : PFAR301C09

Total credits : 6

Total marks : 50

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

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

Thinking Performance – 2

Course number : PFAR302C10

Total credits : 6

Total marks : 50

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

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

Performance Practice – 5

Course number : PFAR341C11

Total credits : 6

Total marks : 50

This course now looks into creating a space for the student-learner for making independent performances in different genres and following more standalone ideas. The classes and workshops by invited exponents makes this process more exciting for a student-learner.

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

Semester-VI

Performance History – 3

Course number : PFAR351C12

Total credits : 6

Total marks : 50

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

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

Performance Appreciation – 3

Course number : PFAR352C13

Total credits : 6

Total marks : 50

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

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

Thinking Performance – 3

Course number : PFAR353C14

Total credits : 6

Total marks : 50

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

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

Performance Practice – 6

Course number : PFAR391C15

Total credits : 6

Total marks : 50

This course is the upgraded level from the last semester. Now it looks into the advanced modules about creating independent performances in different genres. The classes and workshops by invited exponents makes this process more exciting for a student-learner.

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

Semester-VII

Performance and other Arts

Course number : PFAR401C16

Total credits : 4

Total marks : 50

The interdisciplinary nature of Performing Arts and its dialogue with other fields of arts and humanities has been intrinsic to cultural expressions and history. This course aims to explore how there is a relationship of mutual illumination between performing arts and literature, social sciences, visual arts, film, culinary arts, textiles, and other varied forms. An understanding of how instances of direct influence, transposition, mutations, emergence of newer modes of expressions and form, can open up radical perspectives and shape a meaningful and layered understanding of artistic expressions and history.

Introduction to Performance Projects

Course number : PFAR441C17

Total credits : 4

Total marks : 50

This course will introduce students to the fundamental concept and meaning making process of a performance project. It will initiate an understanding of how a dynamic inter-relationship of text, actor/performer, body and space is central to the meaning making process of a performance. This course will address artistic processes and methodologies of performance making that combine hybrid elements like object, sound, text, body, designed space, memory and affect. It will also offer tools to critically reflect on the language of a performance project and write about it.

Practice as Research - 1

Course number : PFAR442C18

Total credits : 4

Total marks : 50

This course focuses on embodied performance, the performing body and creative processes as a site of valuable knowledge and modes of knowing reality. It thus signals a valorization of informed creative practice as research and challenges abstract theorizing and scientific rationality as strict of modes of producing knowledge within academe. This course blurs the boundary between artistic practice and critical discourse by engaging with practitioners and varied forms of informed creative practice to glean an alternative and more sensorial way of producing and archiving knowledge.

Project Dissertation Part - 1

Course number : PFAR443C19

Total credits : 4

Total marks : 50

Student under guidance of the supervisor starts the dissertation in research mode from here.

Semester-VIII

Performance Studies

Course number : PFAR451C20

Total credits : 4

Total marks : 50

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

Living Traditions

Course number : PFAR452C21

Total credits : 4

Total marks : 50

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

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

Analysing impulses within and outside for change

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

Processing cultural idioms to adjust to changing circumstances

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

Assimilation, acculturation and appropriation

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

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

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

Practice as Research - 2

Course number : PFAR491C22

Total credits : 4

Total marks : 50

The idea of this paper is much practical oriented and the student-learner presents the staged performance in the genre choice before audience/listener.

Project Dissertation Part - 2

Course number : PFAR492C23

Total credits : 8

Total marks : 50

Student under guidance of the supervisor ends the continuous dissertation from the last semester.

SKILL ENHANCEMENT COURSE (SEC)

Semester-III

Documentation, Archive and Ethnography

Course number : PFAR242SEC01

Total credits : 4

Total marks : 50

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

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

Semester-IV

Project based academic writing

Course number : PFAR292SEC02

Total credits : 5

Total marks : 50

1. Introduction. Identifying and explaining the project. The uniqueness of it.
2. Principles/methodologies used in interviewing practitioners, remembering the need for confidentiality and protection if such contexts exist.
3. Ensuring that the following are included:
4. The race, class, gender and historical context coordinates of the project.
5. Establishing continuity and discontinuity patterns, patterns affected by political, economic and sociological changes.
6. The dialogue within urban and rural cultures, tradition and modernity. (if applicable)
7. Ensuring that there is a logical progression in the argument leading up to certain conclusions which factor in the various aspects of the research project.
8. Emphasizing field research and how it broadens the scope of the field.

Semester-IV

Value Added Course

Performance as a Tool for Social Empowerment

Course number : PFAR293VAC02

Total credits : 3

Total marks : 50

This course focuses on the interconnection of society with different forms of Performing Arts and that gives the wellbeing of the society through empowerment.

MINOR COURSES (MC)

Semester-I

Overview of Indian Performing Arts

Course number : PFAR142MC01

Total credits : 6

Total marks : 50

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

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

Semester-II

What is Performance

Course number : PFAR192MC02

Total credits : 6

Total marks : 50

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

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

Semester-III

Overview of World Performing Arts

Course number : PFAR243MC03

Total credits : 6

Total marks : 50

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

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

Semester-IV

How Does Performance Work

Course number : PFAR294MC04

Total credits : 6

Total marks : 50

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

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

Semester-VII
Research Methodology

Course number : PFAR444MC05

Total credits : 4

Total marks : 50

1. Formulating the problem. Establishing the rationale behind the research objective. Identifying its uniqueness.
2. Narrowing down the focus
3. A survey of literature (research) that already exists in the area.
4. Explain methodology to be used. Feminist/ post-structuralist/ postcolonial, etc. Western aesthetic/performance ideologies or Indian/South East Asian, etc.
5. Analysis
6. Limitations of the research focus
7. Conclusions
8. Bibliography
9. Research Ethics

Semester-VIII
Research and Publication Ethics

Course number : PFAR493MC06

Total credits : 4

Total marks : 50

Research and Publication Ethics

1. Honesty and Integrity
2. Protection of human subjects (in case they take part in a survey)
3. Respecting Intellectual Property Rights
4. Data Management
5. Objectivity
6. Responsible Publishing
7. Confidentiality
8. Openness
9. Avoiding Plagiarism

MULTI DISCIPLINARY COURSE (MDC)

Semester-I

Interdisciplinary Live Arts

Course number : PFAR143MDC01

Total credits : 3

Total marks : 50

This course will introduce the contemporary domain of interdisciplinary live arts by discussing works that artists are making globally. It will widen the perspective of performance by looking at how live arts combine photography , visual arts, installation, digital forms, inter-media poetry , textual interventions and embodiment . It will also initiate an understanding of contemporary live arts as a dynamic interdisciplinary creative and discursive field.

Semester-II

Let's Watch and listen

Course number : PFAR193MDC02

Total credits : 3

Total marks : 50

This paper is largely framed for tuning finer thought process while listening to some music/audiobook/podcast or watch the movie's, live show, visit market and more.

Semester-II
Principles of English Grammar and Composition

Course number : PFAR194MDC03

Total credits : 3

Total marks : 50

1. The parts of speech
2. Exercises with verbs and their formation
3. Nouns as part of vocabulary
4. Adjectives to expand vocabulary
5. Prepositions
6. conjunctions
7. Tenses
8. Punctuation
9. Sentence writing/Paragraph writing/subject based composition writing.

Semester-V
Summer Internship

Course number : PFAR342SI01

Total credits : 4

Total marks : 50

This internship allows the student/candidate to shine their network and grow. The first class professional experience and cultural immersion helps the student to reach a large area for a suitable job profile after the course. The student gets highly motivated, creative and hardworking individuals with a growing interest in the field of Performing Arts as well as learning the structural management of Performing Arts.

Suggested Readings

- Austin, J.L. 2003. "Lecture I in How To Do Things With Words" in *Performance: Critical Concepts in Literary and Cultural Studies*. New York: Routledge: 91-96
- Barba, Eugenio. 1991. *A Dictionary of Theatre Anthropology*. London and New York: Routledge
- Bhatnagar, Neerja. *Evolution of Indian Classical Music (1200-1600 AD)*. Jaipur: The Publication Scheme.
- Cuddon, J.A. 1977. *Dictionary of Literary Terms and Literary Theory*. Penguin
- Eco, Umberto. 1977. "Semiotics of Theatrical Performance" in *The Drama Review: TDR*, Vol. 21, No. 1, Theatre and Social Action Issue. Cambridge: MIT Press: 107-117
- Gautam, M.R. *Evolution of Rāga and Tāla in Indian Music*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.
- Prajñānānanda, Svāmī. *A Historical Study of Indian Music*. Calcutta: Ananda dhara Prakashan.
- Royce, Anya Peterson. 1977. *The Anthropology of Dance*. Bloomington: Indiana University Press.
- Williams, Raymond. 1981. *Culture*. Glasgow: Fontana Press
- Bhatkhande, V.N. *A Short Historical Survey of the Music of Upper India*. Baroda: Indian Musicological Society.
- Brhaspati, Sri Kailash Chandra Deva. *Bharata Ka Sangita –Siddhanta*. Lucknow: Uttar Pradesh Hindi Samsthan.
- Chatterjea, Ananya. "Dance Research in India: A Brief Report." *Dance Research Journal* 28, no. 1 (1996): 118-23. doi:10.2307/1478122.
- Damodaran, Sumangala. *The Radical Impulse*. Chennai: Tulika Books.
- Gilbert, Helen, Ed. 1999. "The Nation Staged: Nationalist Discourse in Late Nineteenth Century Bengali Theatre" in *Colonial Stages: Critical and Creative views on Drama, Theatre and Performance*. Hebden Bridge : Dangaroo
- Gupta, Chandra Bhan. 1954. *The Indian Theatre*. Benares: Motilal Benarasi Das.
- Lal, Ananda. 2004. *The Oxford Companion to Indian Theatre*. New Delhi: Oxford Univ. Press.
- Lansdale, Janet, and J Layson. 2006. *Dance History: An Introduction*. London: Routledge.
- Nandy, Asish. 1983. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. Delhi:
- O'Shea, Janet. "'Traditional' Indian Dance and the Making of Interpretive Communities." *Asian Theatre Journal* 15, no. 1 (1998): 45-63. doi:10.2307/1124098.

Oxford University Press.

Pande, Anupa. *A Historical and Cultural Study of the Natyasastra of Bharata*. Jodhpur: Kusumanjali Prakashan.

Rajendran, K.S. 2005. *How National is Our National Theatre*. New Delhi: National School of Drama

Rangacharya, Adya. 1971. *The Indian Theatre*. New Delhi: National Book Trust.

Shah, Purnima. "State Patronage in India: Appropriation of the "Regional" and "National"." *Dance Chronicle* 25, no. 1 (2002): 125-41.

<http://www.jstor.org/stable/1568182>.

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

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

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

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

Franco, S., M. Nordera, and Centre national de la danse (France). 2007. *Dance Discourses: Keywords in Dance Research*. Routledge.

<https://books.google.co.in/books?id=s-kHAQAAMAAJ>.

Grotowski, J. 2012. *Towards a Poor Theatre*. Taylor & Francis.

<https://books.google.co.in/books?id=hQ5xpkMVDUUC>.

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

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

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

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

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