



**DEPARTMENT OF PERFORMING ARTS  
PRESIDENCY UNIVERSITY, KOLKATA**

**M. A. in Performing Arts**

## **SYLLABUS**

**with**

**COURSE CREDIT DISTRIBUTION  
(As per latest revision 2023)**





**Semester-wise Course Modules, Evaluation Methods and Marks distribution for Two Years (2)  
Master's Programme ( M. A.) 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	PFAR 0701	Mapping and Identification of Indian Performing Arts - Ancient	Major	4	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 20 Marks:250
	PFAR 0702	Performance Making	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0703	Introduction to World Performing Arts - Western	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0791	Performance Studies	Sessional	4	50	Sessional	IA: 15 and End Semester: 35	
	PFAR 0792	Practice as Research - I	Sessional	4	50	Sessional Practical	End Semester-Presentation: 50	
II	PFAR 0801	Concepts and Theories in a Comparative Framework (Part 1)	Major	4	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 20 Marks:250
	PFAR 0802	Text and Performance: Adaptations and Translations	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0803	Cultural History of Indian Performing Arts – Medieval Society	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0891	Living Traditions	Sessional	4	50	Sessional	IA: 15 and End Semester: 35	
	PFAR 0892	Practice as Research - II	Sessional	4	50	Sessional Practical	End Semester-Presentation:50	
III	PFAR 0901	Cultural History of Indian Performing Arts – Modern Society	Major	4	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 20 Marks:250

	PFAR 0902	Concepts and Theories in a Comparative Framework (Part 2)	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0903	Introduction to World Performing Arts – Non Western	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0991	A. Practice as Research - III	Sessional	4	50	Sessional Practical	End Semester-Presentation: 50	
		B. Dance and Body in Society	Sessional	4	50	Taught	IA: 15 and End Semester: 35	
		C. Sound and Music	Sessional	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 0992	Dissertation Part 1	Dissertation	4	50	Sessional	Continuous Evaluation End Semester (Submission) : 50	
IV	PFAR 1001	Theatre and Acting	Major	4	50	Taught	IA: 15 and End Semester: 35	Courses: 5 Credits: 20 Marks:250
	PFAR 1002	Dance in India: Practice and Theory	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 1003	Indian Music	Major	4	50	Taught	IA: 15 and End Semester: 35	
	PFAR 1091	Performance Presentation	Sessional	4	50	Sessional Presentation	End Semester-Presentation: 50	
	PFAR 1092	Dissertation Part 2	Dissertation	4	50	Sessional	Continuous Evaluation End Semester (Submission) : 50	Total Marks: 1000 Total Credit: 80

## **SYLLABUS**

### **SEMESTER 1**

**Course Code: PFAR 0701**

**Course Credit: 4**

**Course Title: Mapping and Identification of Indian Performing Arts**

**Course Type: Major**

#### **Course Description**

Beginning from the idea of an unbroken seamless continuum through theatre, music, dance and a wide range of ritual practices, martial training, and narrative traditions—before the colonial intervention—a geographical break-up for the whole of the country, basically locating the forms in their sites, with a cataloguing of their features and interconnections, as they appear now.

**Course Code: PFAR 0702**

**Course Credit: 4**

**Course Title: Performance Making**

**Course Type: Major**

#### **Course Description**

This course focuses on how to build a performance through an informed artistic mode of layering hybrid elements like that of space, object, body, text, sound, smell and others. It explores the modes through which a performance text produces meaning based on its own system of semiotics. It is geared towards destabilizing the written text as a privileged component in performance and introduces writing and designing for performances as a non-hierarchical, interdisciplinary, hybrid, non-linear artistic process. A broad pedagogical approach for this course would involve on one hand a critical study of varied performances through the lens of design and writing and on the other hand an exploration of artistic processes of writing and designing

**Course Code: PFAR 0703**

**Course Credit: 4**

**Course Title: Introduction to World Performing Arts (Western)**

**Course Type: Major**

#### **Course Description**

A global overview of the major movements in the performing arts, highlighting in a broad chronological perspective Greek and Roman Theatre; Medieval Christian Rituals and Performance; the Miracles and Moralities; Commedia del'Arte; Baroque and Romantic Music; British Theatre; Elizabethan, Jacobean, Restoration; the French Theatre and dance in the seventeenth–eighteenth centuries; the ballet; modernism, symbolism, surrealism, cubism, expressionism; the convergence of visual and performance arts and the emergence of the cinema in Weimar Germany and Soviet Union; the World Wars and the arts; convergences and experiments through the

performing arts; the new media; the Chinese Theatre; the Japanese Theatre; the new dance: Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, Mary Wigman, Pina Bausch, Martha Graham, Alwin Nikolais, Murray Louis, Francois Delsarte, Émile Jaques-Dalcroze, Paul Taylor, Rudolph von Laban, Loie Fuller, Jose Limon, Marie Rambert, Paul Taylor; the new music: classical music of the 20<sup>th</sup> century: Claude Debussy, Richard Strauss, Alban Berg, Arnold Schoenberg, Anton Webern, Francis Poulenc, Maurice Ravel, Igor Stravinsky, Peter Warlock, William Walton, Ralph Vaughan Williams, Benjamin Britten, Michael Tippett, Leoš Janáček, Béla Bartók, Zoltan Kodály, Dmitri Shostakovich, Sergey Prokofiev, Pierre Boulez, Karlheinz Stockhausen; jazz, blues, pop, rock and roll, protest and country music.

**Course Code: PFAR 0791**  
**Course Credit: 4**  
**Course Title: Performance Studies**  
**Course Type: Major**

### **Course Description**

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.

**Course Code: PFAR 0792**  
**Course Credit: 4**  
**Course Title: Practice based Research – I**  
**Course Type: Sessional**

### **Course Description**

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 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.

## **Semester 2**

**Course Code: PFAR 0801**

**Course Credit: 4**

**Course Title: Concepts and Theories in a Comparative Framework (Part 1) [CTCF -1]**

**Course Type: Major**

### **Course Description**

Natya Shasta and Poetics: comparisons and contrasts

1. Historical and Philosophical Backgrounds
2. Anukarana and Mimesis
3. Rasa and catharsis
4. Typology of Drama: Dasaroopakas and tragedy/comedy
5. Contexts and Audiences
6. Dynamics of Staging
7. Regionality and Transregionality in performing arts: a) vritti, marga, desi b) South Indian Concepts: Tinai and Meyppadu in Tolkappiam

Rise of Narrative Theatres

1. Narrative as Theatre
2. Staging of Narratives: a) Ramayanas and Mahabharatas b) Silappadikaram and Dravidian Theatre
- c) The rise of Narrative Theatres the in China and Japan

Religion and Performing Arts

1. Bhakti Theatres in India: Staging Freedom-New Aesthetics
2. Medieval European Theatre: Mysteries and Moralities
3. Buddhist Theatres in South East Asia
4. Dance and Music in Sufism

**Course Code: PFAR 0802**

**Course Credit: 4**

**Course Title: Text and Performance: Adaptations and Translations**

**Course Type: Major**

### **Course Description**

- A. A close analytical study of selected playtexts in production / performance history , including translations / transferences to other linguistic / cultural milieu, e.g. *Oedipus*, *Antigone*, *The Trojan Women*, *The Oresteian Trilogy*, *Hamlet*, *King Lear*, *Midsummer Night's Dream*, *Othello*, *Tempest*, *Doctor Faustus*, *Faust*, *Tartuffe*, *Shakuntala*, *Karnabharam*, *Mudrarakshasa*, *Mrichchhakatikam*, *Mother courage and Her Children*, *Life of Galileo*, *Arturo Ui*, *Death of a Salesman*, *The Condemned of Altona*, *the Flies*, *Men Without Shadows*, *Oh What a Lovely War*, *Look Back in Anger*, *Waiting for Godot*, *Krapp's Last Tape*, *Rhinoceros*, *The*

*Visit, Ghosts, Miss Julie, Hedda Gabler, An Enemy of the People, A Doll's House, Raktakarabi, Adhey Adhurey, Hayavadana, Nagamandala, Ebong Indrajit, Michhil (Juloos), Tiner Talwar, Udhwasta Dharmashala, Shantata! Court Chalu Ahe, Ghashiram Kotwal, Chakravyuha, Draupadi, Pebet, Siri Sampige, Nabanna, Debigarjan, Rajrakta, Rajdarshan, Sajano Bagan, Mahachaitra, Kallol, Mahavidroha, Nayan Kabirer Pala, Mephisto.*

- B. The question of adaptation and its problems
- C. Cinematic versions of playtexts and theatrical performances
- D. The performance texts—texts reconstructed from predominantly non-verbal performance
- E. Translating plays

**Course Code: PFAR 0803**

**Course Credit: 4**

**Course Title: Cultural History of Indian Performing Arts – Medieval Society**

**Course Type: Major**

### **Course Description**

1. Bhakti Performing Arts:

- a) Rama Plays: Ramlilas
- b) Krishna Plays: Krishna Lilas, Raslilas, Ankianat, Kirtan
- c) Stories of Saints: Sannata, Dooddata

2. Playing Gods and Heroes:

- a) Manasa Mangals
- b) Lei Heroba
- c) Krishnattam
- d) Chhau
- e) Kathakkali

3. Indo-Islamic Dimensions:

- a) Transformation of Music in North India
- b) Rise of New Forms: Khyal, Tumri, Ghazal
- c) Kathak: Towards Secular Dance
- d) Indo-Persian Aesthetics: Kitab I Navras

4. Popular Theatres:

- a) Swang b) yakshagana c) Kathakali d) Pandwani e) burrakatha



**Course Code: PFAR 0891**  
**Course Credit: 4**  
**Course Title: Living Traditions**  
**Course Type: Sessional**

**Course Description**

- A. 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.
- B. Analysing impulses within and outside for change
  - the push and pull that alter needs as well expressions of a community.
- C. 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
- D. Assimilation, acculturation and appropriation
- E. 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'

**Course Code: PFAR 0892**  
**Course Title: Practice based Research – II**  
**Course Type: Sessional**

**Course Description**

This course is a continuation of 0792 based on PAR method. 0892 will take the further take this pedagogic approach to the next advanced level

### **SEMESTER 3**

**Course Code: PFAR 0901**

**Course Credit: 4**

**Course Title: Cultural History of Indian Performing Arts – Modern Society**

**Course Type: Major**

#### **Course Description**

The Indian performing arts, developing under the impact of colonial political and cultural policy; the problematic discourse of nationalism and revivalism, leading to a 'rediscovery' of Indian Traditions (particularly in the new institutionalization of Gaudiya Nritya, Bharatnatyam and Kathakali, and later Odissi; and the recasting of the musical gharanas; the IPTA; the divides, between metropolitan, rural, tribal, folk performances, and the role of the post-Independence Akademis and State-driven institutions; the linguistic redistribution of states and the resurgence of regional performative identities, and rediscoveries of lost, decaying or neglected forms; the emergence of media; globalization; the pressures of media, capital, and the drive of tourism.

**Course Code: PFAR 0902**

**Course Credit: 4**

**Course Title: Concepts and Theories in a Comparative Framework (Part 2) [CTCF – 2]**

**Course Type: Major**

#### **Course Description**

1. Performance in a Historical Perspective
2. Style
3. Realism and Symbolism
4. Tragedy and Comedy
5. Gender
6. Marxism and Western Marxism; Marxism in the 21<sup>st</sup> Century (Lukacs, Benjamin, Adorno, Gramsci)
7. Ritual
8. Theatre Anthropology (Grotowski, Barba)
9. Alienation (Brecht, Benjamin)
10. Interculturalism
11. Presence and Representation
12. Embodiment
13. Space and Time / Environmental Theatre
14. Multimedia performance
15. Kinaesthetics
16. Mask
17. Puppets and Marionettes
18. Habermas, Benjamin, Bourdieu, Badiou, Ranciere
19. Theatre as process—the work culture

**Course Code: PFAR 0903**  
**Course Credit: 4**  
**Course Title: Introduction to World Performing Arts – Non Western**  
**Course Type: Major**

### **Course Description**

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

**Course Code: PFAR 0991A**  
**Course Title: Practice based Research - III**  
**Course Credit: 4**  
**Course Type: Sessional**

### **Course Description**

This course is a continuation of 0792 and 0892 based on PAR method. It will take the further take this pedagogic approach followed in the previous two semesters to an advanced level that completes an arc for practice as research based methodological and creative exploration.

**Course Code: PFAR 0991B**  
**Course Credit: 4**  
**Course Title: Sound and Music**  
**Course Type: Sessional**

### **Course Description**

The magical turn of sound into art is music. Any performance be it only audio or audio-visual necessarily has music built into it. Music comes from sound and non-music sounds should gell into the performance and allow filtering of unwanted sounds which is natural to human beings. Rhythm and Melody as basic factors of all music all over the world need be studied by a student of performing arts. The physical and cultural environments mark the melodies and rhythms and are also markers of feelings and emotions. In any performance the technical aspects of sound and creative artistic aspects of sound and music are of supreme importance. One need know to engineer them.

1. Sound as from animate and inanimate world
2. Physics of inanimate sound and the biology of animate sound – brief introduction
3. Mimicking birds and animals; important relations of sound to feelings and emotions
  1. Body and sound: rhythm of the body and rhythm of the sound. Clapping, dancing and sounds
  2. Sound - Voice – Music; Pitch, notes and melodies
  3. Music – prosody and Language
  4. Percussion instruments
  5. String and Wind instruments
  6. Electronic instruments
  7. Sound magnification and acoustics
  8. Musical compositions and composing music
  9. Music and Dance; Sound and Music in Drama

**Course Code: PFAR 0991C**  
**Course Credit: 4**  
**Course Title: Dance and Body in Society**  
**Course Type: Sessional**

## Course Description

The course seeks to discuss the principle discourses within dance Studies in different parts of the world starting with 3 basic readings to set the background for understanding and defining dance as an embodied communication: A. Trying to define dance:

- As physical behaviour- Movements are formed as the human body releases energy through organized muscular responses to the stimuli received from the brain. As a result the creator

and the instrument of dance are one and the same, as the action or the existential flow of dancing movements is inseparable with the dancer.

- As cultural behaviour- Dance reflects and is largely born out of values, attitudes , beliefs.

- As social behaviour- Dance acts as the tool for maintenance of identity , and social

- As political behaviour- Dance acts as the forum articulation and transmitting political

- As communicative behaviour- Dance is “Text in Motion” (Hilda Kuper). “Humans move solidarity. It also reflects and shapes, and maintains patterns of social organization attitudes,

ideas, and values. and belong to movement communities, just as they speak and belong to speech communities” (Alan Lomax). feelings as well as outward expressions, in an individual or in a group.

- As Psychological behaviour- dance involves cognitive and emotional behaviour, internal

### B. Functions of dance

- Why and when do humans dance

### C. Theorizing dance: Looking at movements as culture

- The idea of dance

- Grammars and meanings and movements

- Moving to dancing: Between Aesthetics and Labour

### D. Body in Dance: politics and Poetics of gender and identity

- Politics of the bodies of difference and the bodies of discourse.

- Engendering and “un-gendering” of body in space and time, “shaped” in history, and
- The notion of the gaze vs. the body
- Contextualizing the queer in dance

-

**Course Code: PFAR 0992**

**Course Credit: 4**

**Course Title: Dissertation Part 1**

**Course Type: Dissertation**

**Course Description:** This is the first part of Dissertation

## **SEMESTER 4**

**Course Code: PFAR 1001**

**Course Credit: 4**

**Course Title: Theatre and Acting**

**Course Type: Major**

### **Course Description**

- A. Reconstructing a history of acting in theatre, covering 5<sup>th</sup> century BC Greece, Elizabethan England, the European comic tradition (the world of the Harlequin), Naturalism, Realism, Stanislavski, Brecht and Epic Theatre, the body in theatrical space.
- B. The Indian experience—from realism a return to the roots in dance, folk and tribal theatre.
- C. The musical theatre
- D. Embodiment and Representation

**Course Code: PFAR 1002**

**Course Credit: 4**

**Course Title: Dance in India: Practice and Theory**

**Course Type: Major**

### **Course Description**

This course on Dance in India – aims is to create a critical awareness of dance and movement practices across space and time – in different geographies and communities. Challenging the notions of hierarchical positions claimed by the classical forms, this course intends to create a space for differences in terms of movements practices, somatic understandings and corporeal engagements that identify certain activities as dance.

The first section of the course will deal with categories such as margi / desi, folk / classical, – to establish the functional understanding of dance forms in India – that exist as a part of everyday practice, of rites of passage and as aesthetics tools of communication especially created for the proscenium. The second section would focus on the eight recognized “classical” forms - Kathakali, Bharatanatyam, Kathak, Oddissi, Manipuri, Kuchipudi, Mohini Attam and Sattriya, taking up the debates around their history, framing the process within the histories of reconstruction of these once-local forms to make them worthy of the national stage, as a part of nation-building strategies.

The third section will engage with the reception of dances, for participatory celebrations of the community to exclusive proscenium space. The audience and patronage of dance in India will be discussed vis a vis the changes in the regional forms and the emergence of the classical dances in post-colonial times. Lastly, the course would endeavour to contextualize the contemporary developments in Indian Dance within the fast-changing globalized market-driven consumer economy. The changing spectrum of dance practices of the diaspora community – the results of constant migrations and exposure and the influence of cinema, and digital media – and the Bollywood dance as a global phenomenon shall be contextualized within the structure of global, local and global practices.

**Course Code: PFAR 1003**

**Course Credit: 4**

**Course Title: Indian Music**

**Course Type: Major**

### **Course Description**

It consists of an understanding of basic concepts underlying Indian Music. In over three thousand years there are some common elements of rhythm and melodies that have grown into a vast repertoire of Indian Music. This course shall try to understand the dynamics of growth in Indian Music. In fact, any one of the regional and community music is seamlessly in communion with the other in the whole subcontinent. Hence this is an important part of the cultural study as well.

1. Nada – focusing on the sound outside and sound inside.
2. Swaras from 3 to 7 and further divisions; sthayis – Mandra madhyama and tara
3. Ragas – the basic and the derived ragas; the scheme of shruti, ragas and improvisations on the same
4. Laya- Rhythm and Tala – cyclical beats (Aavarta): Basic frame work and improvisations
5. Vedic recitals and chanting traditions with special emphasis on Sama, Religious music,
6. Rudimentary knowledge of South Indian Music
7. The cyclical movement from classical to non-classical; Marga –Desi
8. Music as known from Natyashastra, Brhaddesi(c.6<sup>th</sup> cent) , Sangitaratnakara(13<sup>th</sup> cent.), Swaramelakalanidhi
9. Basic Indian musicology

**Course Code: PFAR 1091**

**Course Credit: 4**

**Course Title: Performance Presentation**

**Course Type: Sessional**

### **Course Description**

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

**Course Code: PFAR 1092**  
**Course Credit: 4**  
**Course Title: Dissertation Part 2**

**Course Description:** The last section of Dissertation

### *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, Euginio. 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

Richard Schechner. 2002. *Performance Studies : An Introduction*. London and New York: Routledge

Schechner, Richard. 2010. "Broadening the Broad Spectrum", *TDR*, Vol 54, Number 3, Fall 2010 (T207), 7-8.

Scott, J.P.E. Harper and Samson, Jim. *An Introduction to Music Studies*. New York: Cambridge University Press.

Stanislavski, Konstantin . 1936. *An Actor Prepares*. New York: Routledge

Stanislavski, Konstantin . 1961. *Trans by Elizabeh Raymonds Hapgood. Creating a Role*. New York: Theatre Art Books

Stanislavski, Konstantin. 1922. *My Life in Art*. New York: Routledge /Theatre Art Books

Strohm, Reinhard. *Studies on a Global History of Music*. New York: Routledge

Adler, Stella. 2000. *The Art of Acting*. New York: Applause Theatre and Cinema Books

Boggart, Anne , Tina Landau. 2006. *The Viewpoints Book: A practical guide to Viewpoints and Composition*. Theatre Communication Group. New York

Boggart, Anne. 2001. *A Director Prepares: Seven Essays on Art and Theatre*. London & New York : Routledge

Brook, Peter. 1968. *The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate*. London: Penguin

Desmond, Jane. 1997. *Meaning in Motion: New Cultural Studies of Dance*. Post-Contemporary Interventions. Duke University Press. <https://books.google.co.in/books?id=2fDJtHOuAhAC>.

Elam, Keir . 1996. "Foundations: Signs in Theatre" in *The Semiotics of Theatre and Drama*. London and New York: Routledge: 4-19.

Foster, S. 2004. *Corporealities: Dancing Knowledge, Culture and Power*. Taylor & Francis.

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

Krishna, T.M. *A Southern Music: The Carnatic Story*. India: HarperCollins. Sambamurthy, Prof. P. *South Indian Music. Book – II* . Madras: The Indian Music Publishing House, 1950.

Lecoq, Jacques. 2000. *The Moving Body: Teaching Creative Theatre*. London: Bloomsbury

Meer, Wim Van Der . *Hindustānī music in the 20<sup>th</sup> Century*. London: Martinus Nijhoff Publishers

Merlin, Bella. 2010. *Acting : The Basics*. New York: Routledge

Panikkar, K.N. 2012. *The Theory of Rasa*. Natrang Pratisthan : New Delhi

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

Sambamurthy, Prof. P, eds. *A Dictionary of South Indian Music and Musicians, Vol – II*. Madras: The Indian Music Publishing House, 1984.



Schechner, Richard . 1985. "Restoration of Behavior," in *Between Theatre and Anthropology*. Philadelphia. University of Pennsylvania Press (35-116).

Lack, K. J. (2012). Capturing dance: the art of documentation (An exploration of distilling the body in motion). Retrieved from [http://ro.ecu.edu.au/theses\\_hons/77](http://ro.ecu.edu.au/theses_hons/77)

Leigh Foster, Susan. 2007. "Kinaesthetic Empathies and the Politics of Compassion" in *Critical Theory and Performance*, eds. Janelle Reinelt and Joseph Roach. Ann Arbor: University of Michigan Press:245-257

Roach, Joseph. 1996. "Introduction: History, Memory and Performance" in *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press. 1-31.

Schneider, Rebecca. 2012. "Performance Remains" in *Perform, Repeat, Record: Live Art in History* eds., Amelia Jones and Adrian Heathfield . Bristol: Intellect. 137-150

Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. A John Hope Franklin Center Book. Duke University Press. <https://books.google.co.in/books?id=IZsSIR5-fzIC>.

Whatley, Sarah. 2017. "Transmitting, Transforming, and Documenting Dance in the Digital Environment: What Dance Does Now That It Didn't Do Before." *TDR/The Drama Review* 61 (4): 78–95.  
[https://doi.org/10.1162/DRAM\\_a\\_00693](https://doi.org/10.1162/DRAM_a_00693).

Dixon, Steve. 2015. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. MIT Press

Friedman, Jonathan C. 2009. *Performing Difference*. Maryland: University Press of America

Huber, David Miles and Runstein, Robert E. *Modern Recording Techniques*. Oxford: Elsevier

Jones, Darren. *The Complete guide to Music Technology using Cubase 9*. Lulu.com

Machon, Josephine, and Dr Susan Broadhurst. 2011. *Performance and Technology: Practices of Virtual Embodiment and Interactivity*. Basingstoke: Palgrave Macmillan.

<http://public.eblib.com/choice/publicfullrecord.aspx?p=713261>.

..... XXXX.....