

GENERIC ELECTICE (GE): History of Theatre

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
History of Theatre	4	3	1	0		

Learning Objectives

The course will apprise the students with the elementary outlines of the history of theatre in India, from its beginnings to contemporary times. The different forms of theatre – classical, folk, Parsi, and modern will be discussed, and their nuances will be examined.

Learning outcomes

Upon successful completion of the course, students will be able to:

- Outline the historical context within which the beginnings of theatre can be understood.
- Analyze the changes which appeared at different times.
- Not only to see theatre as a mode of entertainment but also as an instrument to raise socio-political issues.

Syllabus

Unit I: Origins and Theory & Practice

1. Classical Theatre: Bharat Muni's Natyasastra, Rasa Theory
2. Performativity and classical theatre
3. Sanskrit writers and Plays – Mattavilasa Prahasana by Mahendravarman I, Abhijanshakuntalam by Kalidas.

Unit II: Regional and Folk Theatre

1. Jatra, Tamasha, Nautanki, Koddityattam, Krishnattam, Mobile Theatre.
2. Influence of folk theatre on media and art practices.

Unit III: Institutionalization of Theatre

1. The Dramatic Performances Act 1876, Theatre from 1876 to 1959, Parsi Theatre, IPTA
2. Institutions of Drama and Training-National School of Drama, Regional Drama Schools

Unit IV: Modern Indian Theatre: People, Themes, and Spaces

1. Locating playwrights within socio-cultural contexts - Bharatendu Harishchandra, Jaishankar Prasad, Mohan Rakesh, and Girish Karnad
2. Study of Indian Directors- BV Karanth, Habib Tanvir, Satyadev Dubey, Vijaya Mehta, and Shambhu Mitra

Practical component (if any) - NIL

Essential/recommended readings

- Kapila Vatsyayana; Traditional Indian Theatre National book House 1980
- Parsi Theatre Udbhav aur Vikas – Somnath Gupt
- Somanath Gupta; tr. Kathryn Hansen (2005). The Parsi Theatre: Its Origins and Development. Seagull Books
- Devendra Sharma, Community, Artistry, and Storytelling in the Cultural Confluence of Nautanki and Ramlila, Asian Theatre Journal, Volume 37, Number 1, Spring 2020, pp. 107-132 (Article), Published by University of Hawai'i Press DOI: <https://doi.org/10.1353/ark.2020.0027>
- Hansen, K. (1983) Indian folk traditions and the modern theatre. Asian Folklore Studies, pp.77-89.
- Varadpande, M.L. (1987) History of Indian theatre (Vol. 1). Abhinav Publications.
- Bhatia, N. (1997) Staging Resistance: The Indian People's Theatre Association. In The Politics of Culture in the Shadow of Capital (pp. 432-460). Duke University Press.

Suggested Readings:

- "History of the Parsi Theatre" Zoroastrian Educational Institute.
- Sense of Direction: Some Observations on the Art of Directing Paperback – October 9, 2003 by William Ball (Author)
- The Craft of Play Direction by Curtis Candfield
- Dutt, U., 2009. On Theatre. Seagull Books.
- Gokhale, S. (2000). Playwright at the Centre. Seagull Books.
- Karnad, G. (1995) Performance, Meaning, and the Materials of Modern Indian Theatre. New Theatre Quarterly, 11(44), pp.355-370.

Note: Examination scheme and mode shall be as prescribed by the Examination Branch, from time to time.