

THEATRE AND PERFORMANCE STUDIES

Syllabus for 2024 - 27

**For students of BA in
Theatre Studies and Psychology
(Under SEP)**

School of Languages & Literatures



ST. JOSEPH'S UNIVERSITY (BENGALURU)



St. Joseph's University
Theatre & Performance Studies Syllabus
2024-27
Under the State Education Policy

Theatre Studies was introduced in 2019 as one major in a three-major BA course where the other majors are Optional English and Psychology.

The Theatre Studies course is visualised as a **creative collaboration** between the Department of English and practitioners of the theatre arts. The aim of the collaboration is to balance academic rigour in **reading and writing** with **hands-on training in performance and production skills**.

The syllabus is built around an **opus-centred approach**: one dramatic text will be the focus in each semester. This text will be the basis for an introduction to **interpretation, provenance** and **questions of reception**, while simultaneously leading to issues of **dramaturgy** and a contextual understanding of **theatrical practices**, to an **engagement with writing and adaptation**, and to the finer details of actual **production**.

The credit map given below shows the work expected of the student and reveals the multiple emphases of the course. The committed student will take from this course a multi-skill orientation that will include reading closely and critically, capabilities in teaching theatre, research and documentation, the capacity to conceptualise and execute a production, and a fine-tuned understanding of the writing process.

Credit Map

5 credits per semester arising out of the following distribution

1. 2 hours per week: Reading and Interpretation of the work chosen (2 credits)
2. 1 hour per week: The play in context—histories and practices (1 credit)
3. 2 hours per week: Training Labs—acting and staging (1 credit)
4. 1 hour per week: Writing Lab (1 credit)

We hope to refine this model through periodic consultations with theatre practitioners and educators, and through the necessary process of trial-and-error. If the pandemic necessitates online classes, the last component will be broken up into a series of online workshops plus practice sessions in digital theatre.

TS 124: Semester I

45 hours of classroom work and 60 hours of Training: 3+2 credits

I: Play: Suggested texts (any one, subject to availability)

Mahesh Dattani: Final Solutions

OR

Rashmi Ruth Devadasan: Miss Meena

III: Context and history

English language theatre in India
English language theatre in Bangalore
Performance history of the play
Engaging with Performance Studies

IV: Practicals

Lab One: Acting and staging - I

Training in voice, body and movement with the play being read in mind for performance.

Lab Two: Writing- I

- 1) Writing conversation; understanding chronemics; connecting dialogue to stage and movement (2 sessions)
- 2) Dramatic Readings (2 sessions)
- 3) Writing exercises for a scene (1 session)
- 4) Readings: understanding dialogue on stage and dialogue in fiction (1 session)
- 5) Dialogue writing (2 sessions)
- 6) Create a character, write a script for them with two scenes (2 sessions) 7) Feedback (2 sessions)

The student will typically do a small Writing Portfolio of Creative Writing pieces and Theatre Research assignments which will combine with a repertoire that the student will work on for performance purposes.

Testing and Assessment for Semester I

Testing will follow the 60:40 pattern

Continuous Assessment (40 marks)

Test: 20 marks

Class Assignments: 20 marks

Assignment I: Archiving the Artist Online–Micro-research project of 750 words

Assignment II: Based on three workshops in Performance Studies

End-Semester Assessment (60 marks)

Examination :60 marks to be based on components 1-3.

Practical Assessment: (50 marks)

Continuous Assessment (35 marks) :

- a. based on participation and assignments given in theatre lab sessions.
- b. writing and research work for portfolio

End-Semester Assessment (15 marks): based on

- a. drawn from portfolio assessment
- b. viva/presentation of repertoire before an external examiner.

Reading List

1. An Actor Prepares by Konstantin Stanislavski
2. Respect for Acting by Uta Hagen
3. What is Performance Studies? – Interview with Prof. Richard Schechner
<https://hemisphericinstitute.org/en/hidvl/hidvl-int-wips/item/1338-wips-rschechner.html>
4. The Speech of the Outsider—extract from Speaking in Tongues: Languages at Play in the Theatre by Marvin Carlson
5. Performing the City—Paul Makeham
