

Spring 2014

Stony Brook University  
Department of Asian and Asian American Studies  
College of Arts Culture and Humanities

## **AAS 215 Classical Performing Arts of India**

This course satisfies the DEC category D

This course satisfies the SBC category ARTS.

Course Instructor: Malini Srinivasan

Section: 01

Office Hours: 5:30-6:30 HUM 1036

Instructor contact information: malini.srinivasan@stonybrook.edu

### **COURSE DESCRIPTION:**

#### **AAS 215 - D: Classical Performing Arts of India**

An introduction to the stories, histories, and aesthetics of Indian classical performing arts. The course focuses on Bharatanatyam, the solo dance form from South India. Kathakali, Manipuri, Odissi, and Kathak will be introduced to compare and contrast dance-theatre forms of South Asia. Students will be introduced to each performance form by studying its ancient and modern history, practitioners, technique, stage presentation, and aesthetics. The course explores the commonalities of all these performing art forms including: mythology, the classic text: Natya Shastra, abhinaya (mime) and the theory of rasa. Lessons will be accompanied by suitable reading material and visual demonstrations either on video or by a practitioner of the art form.

3 credits

#### Course Pre/co-requisites:

Completion of D.E.C. A

#### **Learning Outcomes for AAS 215**

- By the end of the course, students will be able to state the most important basic facts about the performing arts of South Asia.
- By the end of the course, students will be able to identify the most important classical performing art forms India/South Asia.
- By the end of the course, students will be able to identify India's contributions to world civilization in the sphere of the performing arts
- By the end of the course, students will be able to watch, understand and interpret classical performing art forms and distinguish them from popular and folk art forms of South Asia.
- By the end of this course, students will be able to work cooperatively in a small group environment.

## COURSE REQUIREMENTS:

### Attendance and Make Up Policy

Students are expected to attend classes and are evaluated on their participation in class. Students are expected to attend office hours if they missed class. Students are also expected to attend relevant performances outside of class.

**Please note the exam dates and deadlines:** In fairness to all students, any late submission will be automatically marked down by one grade level for each 2 days of delay (i.e., a paper that would normally get an A will get an A- if submitted 2 days late, 1 plus if handed in 4 days late, etc. **No Exam make-ups are allowed.** Late quizzes must be handed in no later than the class after it was taken, otherwise it will not be graded.

### Description and schedule of Required Readings and/or Assignments.

A Board of Scholars, The Natya Shastra, Sri Satguru Publications, Delhi, 2000, pp.1-21.

Allen, Mathew Harp, 'Rewriting the Script for South Indian Dance,' *The Drama Review*, Fall 1997.

Balasaraswati, T. 'On Bharatanatyam,' in *Sangeet Natak*, April-September 1984

Cavendish, Richard (ed.), Mythology, W H Smith, London, 1980.

Coomaraswamy, Ananda, The Dance of Siva, Munshiram Manoharlal Publishers, Pvt. Ltd., New Delhi, 1997, pp. 83-95

Dimmitt, Cornelia, and van Buitenen, J.A.B., Classical Hindu Mythology, Temple University Press, Philadelphia

Gaston, Anne-Marie, Bharata Natyam: From Temple to Theatre, Manohar, New Delhi, 1998.

Goswamy, B.N., 'Essence of Indian Art,' *Asian Art Museum of San Fransisco*, 1986.

Kersenboom, Saskia, Nitysumangali: Devadasi Tradition in South India, Motilal Banarsidass Publishers Pvt. Ltd., Delhi, 1998.

Khokar, Ashish, Attendance: The Dance Annual of India, 2005-6.

Kishwar, Madhu, "Traditional Female Moral Exemplars in India" in *Education about Asia*, Volume 6, Number 3, Winter 2001

Massey, Reginald, India's Dances: Their History, Technique and Repertoire, Abhinav Publications, New Delhi, 2004.

Meduri, Avanthi, 'Bharata Natyam: What are You?,' *Asian Theatre Journal*, Spring 1998, Vol. 5, No. 1

Miller, Barbara Stoller (ed. trans.), The Gitagovinda of Jayadeva: Love Song of the Dark Lord, Motilal Banarsidass, Delhi 1984.

Pandeya, Avinash, C. The Art of Kathakali, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1999.

Ramanujan, A.K. (trans.) Hymns for the Drowning: Poems for Vishnu by Nammalvar, Princeton University Press, Princeton, New Jersey, 1981.

Rangacharya, Adya, Introduction to Bharata's Natyasastra, Munshiram Manoharlal Publishers, Pvt. Ltd., New Delhi, 2005.

Schwartz, Susan L., Rasa: Performing the Divine in India, Columbia University Press, NY, 2004.

Vatsyayan, Kapila, Indian Classical Dance, Publications Division, Ministry of India, New Delhi, 1997.

Requirements for written assignments: all essays should follow MLA format

### Graded Assignments

Short quizzes in most classes, 2 papers, 1 Midterm Exam, 2-3 performance reviews

Midterm Exam includes multiple choice, short essay and long essay questions.

### GRADING:

Participation	10%
Quizzes	15%
1, 5-7 page paper	20%
1 Midterm Exam	20%
1, 6-8 page research paper	25%
Performance reviews and assignments	10%

## MEETING SCHEDULE

- Week 1  
Jan. 27      **Introduction to the Indian Theatre – Temples and Courts of India**  
Jan. 39      Intro  
*Reading to be discussed:*  
Schwartz, Susan L., Rasa: Performing the Divine in India, Columbia University Press, NY, 2004, p. 21-47.  
Vatsyayan, Kapila, Indian Classical Dance, Publications Division, Ministry of India, New Delhi, 1997, 'Introduction,' p. 1-8.
- Week 2  
Feb. 3      **Hindu Mythology** in context: the trinity of Bramha-Siva-Vishnu  
*Reading to be discussed:*  
Kishwar, Madhu, "Traditional Female Moral Exemplars in India" in *Education about Asia*, Volume 6, Number 3, Winter 2001, p. 23-31.  
Cavendish, Richard (ed.), Mythology, W H Smith, London, 1980, Intro pp. 8-12 and Hinduism pp. 14-33.  
Feb. 5      **Krishna**  
*Reading to be discussed:*  
Dimmitt, Cornelia, Classical Hindu Mythology, pp. 100-137.
- Week 3  
Feb. 10      **Siva**  
*Reading to be discussed:*  
Coomaraswamy, Ananda, The Dance of Siva, Munshiram Manoharlal Publishers, Pvt. Ltd., New Delhi, 1997, pp. 83-95  
Feb. 12      Dimmitt, Cornelia, and van Buitenen, J.A.B., Classical Hindu Mythology, Temple University Press, Philadelphia, pp. 147-154, 161-164, 179-185, 215-212, 215-216.
- Week 4  
Feb. 17      **The Goddess**  
*Reading to be discussed:*  
Dimmitt, Cornelia, Classical Hindu Mythology, pp. 219 – 242.  
Feb. 19      **The Natya Shastra** - Chapter 1  
*Reading to be discussed:*  
A Board of Scholars, The Natya Shastra, Sri Satguru Publications, Delhi, 2000, pp.1-21.  
Rangacharya, Adya, Introduction to Bharata's Natyasastra, Munshiram Manoharlal Publishers, Pvt. Ltd., New Delhi, 2005, pp. 1-14.
- Week 5  
Feb. 24      **The Natya Shastra**, Chapter 6  
*Reading to be discussed:*  
The Natya Shastra, pp. 70-85.  
Rangacharya, Adya, Intro. to Bharata's Natyasastra, pp. 73-81, 29-41.  
Feb. 26      **Rasa**  
*Reading to be discussed:*  
Goswamy, B.N., 'Essence of Indian Art,' *Asian Art Museum of San Fransisco*, 1986.
- Week 6  
Mar. 3      **Bharatanatyam: Margham, Music and Rhythm**  
Balasaraswati, T. 'On Bharatanatyam,' in *Sangeet Natak*, April-September 1984, pp. 8-13.  
*Viewing:*  
Bharatanatyam Invocatory Items: the variety and verve, Swathi's Sanskriti Series, 2005  
Mar. 5      **Bharatanatyam: Margham - content**

Ramanujan, A.K. (trans.) Hymns for the Drowning: Poems for Vishnu by Nammalvar, Princeton University Press, Princeton, New Jersey, 1981.

Miller, Barbara Stoller (ed. trans.), The Gitagovinda of Jayadeva: Love Song of the Dark Lord, Motilal Banarsidass, Delhi 1984, Intro: p. 3-37.

*Viewing:*

Bharatanatyam Varnam: the sum and substance, Swathi's Sanskriti Series, 2004.

Week 7  
Mar. 10

**Bharatanatyam- history**

*Reading to be discussed:*

Kersenboom, Saskia, Nitysumangali: Devadasi Tradition in South India, Motilal Banarsidass Publishers Pvt. Ltd., Delhi, 1998, p. 21-48.

Mar. 12

**Bharatanatyam - history**

Gaston, Anne-Marie, Bharata Natyam: From Temple to Theatre, Manohar, New Delhi, 1998. pp. 26-60.

Mar. 17-23

SPRING BREAK

Week 8  
Mar. 24

**Bharatanatyam - history**

*Reading to be discussed:*

Gaston, Anne-Marie, Bharata Natyam: From Temple to Theatre, pp. 61-86

Nritya Maadhuri, Gitaa Cassettes, 2006.

PAPER 1 DUE

Mar. 26

Gaston, Anne-Marie, Bharata Natyam: From Temple to Theatre, pp. 87-105

Week 9  
Mar. 31

Margham Video

*Reading to be discussed:*

Vatsyayan, Indian Classical Dance, 'Repertoire,' p. 29-34

April 2

**TBA**

Week 10  
April 7

**Bharatanatyam- 20th century**

*Reading to be discussed:*

Allen, Mathew Harp, 'Rewriting the Script for South Indian Dance,' *The Drama Review*, Fall 1997.

April 9

MIDTERM EXAM

Week 11  
April 14

**Kathak, the solo dance form from North India**

*Reading to be discussed:*

Massey, Reginald, India's Dances: Their History, Technique and Repertoire, Abhinav Publications, New Delhi, 2004, pp. 143-169

Vatsyayan, Indian Classical Dance, pp. 88-95

Khokar, Ashish, Attendance: The Dance Annual of India, 2005-6. pp. 25-42

April 16

**Odissi, the solo dance form from Orissa**

*Reading:*

Vatsyayan, pp. 49-53, 56-59, 64-65

*Viewing:*

Odissi, Invis Multimedia, 2003.

Odissi: Dedicated to Jagannatha, Doordarshan Archives.

Week 12

April 21

**Odissi, cont.**

Khokar, Attendance, pp. 60-68, 80-84.

April 23

**Kathakali, the theatre form from Kerala**

*Reading to be discussed:*

Pandeya, Avinash, C. The Art of Kathakali, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1999, pp. 34-57.

*Viewing:*

Kathakali, Invis Multimedia, 2003.

Kathakali: Reliving Epics Through Dance, Doordarshan Archives.

Week 13

April 28

**Manipuri, the dance-theatre forms from Manipur**

*Reading to be discussed:*

Massey, Reginald, India's Dances, pp. 177-200

*Viewing:*

Manipuri, Invis Multimedia, 2003

Manipuri: Subtle, Sublime and Serene, Doordarshan Archives.

April 30

PAPER 2 outline due

Week 14

May 5

**Contemporary classical**

*Reading to be discussed:*

Meduri, Avanthi, 'Bharata Natyam: What are You?,' *Asian Theatre Journal*, Spring 1998, Vol. 5, No. 1, pp. 1-22.

May 7

**Wrapping up**

Schwartz, Susan L., Rasa: Performing the Divine in India, Columbia University Press, NY, 2004, p. 87-98.

**CLASS PROTOCOL**

Cell phones must be switched off during class.

Class interruptions

**CLASS RESOURCES (examples below)**

Library resources

Blackboard

Writing Center

Career Center

Others (see link) <http://stonybrook.edu/aadvising/tut.html>

The University Senate Undergraduate and Graduate Councils have authorized that the following required statements appear in all teaching syllabi (graduate and undergraduate courses) on the Stony Brook Campus. See also <http://www.stonybrook.edu/provost/facultyinfo/Syllabus%20Statement.doc>

**DISABILITY SUPPORT SERVICES (DSS) STATEMENT**

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website:

<http://www.stonybrook.edu/ehs/fire/disabilities> ]

**ACADEMIC INTEGRITY STATEMENT (must be the following language as approved by the undergrad council):**

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary. Faculty in the Health Sciences Center (School of Health Technology & Management, Nursing, Social Welfare, Dental Medicine) and School of Medicine are required to follow their school-specific procedures. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

**CRITICAL INCIDENT MANAGEMENT (must be the following language as approved by the undergrad council):**

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn. Faculty in the HSC Schools and the School of Medicine are required to follow their school-specific procedures.