



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Performatyvio Pietų Azijos tradicijos Performative Traditions in South Asia	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Kristina Dolinina	Institute of Asian and Transcultural Studies, Vilnius University University str. 5, LT-01513 Vilnius

Study cycle	Type of the course unit (module)
	Optional

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Lectures and seminars	Spring semester	English

Requirements for students	
Prerequisites: English language proficiency (level B2 required)	Additional requirements (if any): None

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	133	32	101

Purpose of the course unit (module): program competences to be developed

The purpose of the course is to introduce students to the basics of dance/movement anthropology and performative traditions in South Asia. Enabling students to understand the different social, cultural, political contexts in historical perspective, this course will help them to get acquainted with diverse forms of performativity in the region, to analyze in detail various traditions and their structural and technical elements, to get introduced to basic classical texts and critically engage with academic and media sources dedicated to the subject. This will help students to deeper understand a region through the prism of its performative culture.

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Students will get acquainted with social and cultural contexts from historical perspective and their influence on the performative culture of the region.	Lectures, group discussions and presentations, analysis of case studies and performance excerpts.	Active participation in the seminars, testing, Q/A sessions, group and individual presentations, individual case study analysis.
Will be able to analyze and understand different classical, folk and contemporary styles of performativity in the region and identify structural and technical elements of these forms.		
Will learn to understand how changes in societies, historical, ideological and political transitions can influence the cultural practices and performative appearances and will be able to apply this knowledge to other case studies using a comparative approach.		

Students will get introduced to basic classical texts and contemporary critical literature on the subject.		
Will be able to understand the principal terminology and to use it in the analysis of performative traditions.		

Content: breakdown of the topics	Contact hours						Self-study work: time and assignments		
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship / work placement	Contact hours	Self-study hours	Assignments
1. Theoretical framework: introduction to the regions socio-cultural, religious, political and historical contexts.	2						2		Attendance.
2. Theoretical framework: introduction to Dance studies. Anthropological, Postcolonial, Gender etc. discourses. Dance History, Dance Philosophy, Dance Ethnography, Dance Analysis	2		2				4	10	Participation in class activities on regular basis; reading of academic literature (Vatsyayan, 2011: pp. 1-19; Vatsyayan, 1974: pp. 1-20); preparing for seminar assignment (Drid, 2004: pp. 1-40; Barz, Cooley2008: pp. 3-41, 108-140; Ashcroft, Griffiths, Tiffin, 1995: pp. 321-354; Chakravorty, 2006); Q/A session.
3. Classical texts on dance, music and theatre. The Aesthetic Theory	4						4	4	Participation in class activities on regular basis; reading of academic literature (Bose, 2001; Coomaraswamy, 1918: pp. 18-37, 56-66); Q/A session.
4. Knowledge transition and everyday practice.	2						2	2	Participation in class activities on regular basis; reading of academic literature

									(Zarrilli, 2000: pp. 65-100); Q/A session.	
5. Reinvented traditions: national project.	2							2	2	Participation in class activities on regular basis; reading of academic literature (Soneji, 2012: pp. 112-160; Walker, 2010); Q/A session.
6. <i>Devadasi, tawaif</i> – women performing in public. The issue of embodied practices.	2							2	4	Participation in class activities on regular basis; reading of academic literature (Dutt, Munsu, 2010: pp. 185-209; Soneji, 2012: pp1-26; Vatsyayan, 2011: pp. 93-99); Q/A session.
7. Classical dances	2		2					4	10	Participation in class activities on regular basis; reading of academic literature; preparing for seminar assignment (Vatsyayan, 1974); Q/A session.
8. Folk dances	2		2					4	10	Participation in class activities on regular basis; reading of academic literature; preparing for seminar assignment (Vatsyayan1976); Q/A session.
9. Tradition and modernity	2							2	4	Participation in class activities on regular basis; reading of academic literature (Chakravorty, 2009, 2011; Katrak, 2011: pp. 1-25; Dankworth, David, 2014: pp.13-36); Q/A session.
10. Projects projects: field work or case study.	2		4					6	30	Reading of academic/methodological literature on field work (Ashcroft, Griffiths, Tiffin, 1995); preparing and presenting case study.
11. Preparation for the exam.									25	Reading critical literature.
Total:	22		10					32	101	

Assessment strategy	Weight, %	Deadline	Assessment criteria
Class work	40 %	During semester	During the semester students will have to be active in the lectures and seminars, ask questions, comment, read the given literature, involve into the discussions, etc. Depending on the number of students and their interest, some presentations will be done in

			groups or individually on chosen performative classical or folk tradition.
Fieldwork/case study/essay and presentation	60 %	At the end of the semester	<p>Students will need to prepare and present fieldwork/case study/essay on the chosen (preferable South Asian) tradition or performative event– live or from the internet. The assessment is based on student’s ability to accurately and creatively apply theoretical knowledge in the analysis of a selected object, the accurate use of terminology, originality and validity of the analysis.</p> <p>10 (excellent). Excellent, exceptional knowledge and abilities. 95-100% of questions answered correctly. 9 (very good). Very good knowledge and abilities. 85-94 % of questions answered correctly. 8 (good). Knowledge and abilities are above average. 75-84 % of questions answered correctly. 7 (average). Average knowledge and abilities; there are a few not essential mistakes. 65-74 % of questions answered correctly. 6 (satisfactory). Knowledge and abilities are below average; there are mistakes. 55-64 % of questions answered correctly. 5 (weak). Knowledge and abilities meet the minimum requirements. 51-54 % of questions answered correctly. 4, 3, 2, 1. Minimum requirements are not met.</p>

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
Vatsyayan, Kapila	1976	Traditions of Indian Folk Dance		New Delhi: Clarion Books (Available from course coordinator)
Vatsyayan, Kapila	2011	Asian Dance. Multiple Levels		Delhi: B.R. Rhythms (Available from course coordinator)
Coomaraswamy, Ananda	1918	The Dance of Śiva. Fourteen Indian Essays.		Available https://archive.org/details/danceofsivafourt01coomuoft/page/n5
Williams, Drid	2004	Anthropology and the Dance. Ten Lectures		Urbana and Chicago: University of Illinois Press (Available from course coordinator)
Buckland, Theresa Jill	2006	Dancing from Past to present Nation, Culture, Identities		The University of Wisconsin Press (Available from course coordinator)
Barz, Gregory; Cooley, J. Timothy	2008	Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology		Oxford University Press (Available from course coordinator)
Vatsyayan, Vatsyayan	1974	Indian Classical Dance		New Delhi: Publication Division (Available from course coordinator)
Chakravorty, Pallabi	2011	Global Dancing in Kolkata	In A Companion to	Available in www.academia.edu

			<i>the Anthropology of India</i>	
Chakravorty, Pallabi	2006	The limits of Orientalism: Classical Indian Dance and the Discourse of Heritage	In <i>Reorienting Orientalism</i>	Available in www.academia.edu
Chakravorty, Pallabi	2009	Moved to Dance: Remix, Rasa, and New India	In <i>Visual Anthropology</i>	Available in www.academia.edu
Dutt, Bishnupriya; Munshi, S. Urmimala	2010	Engendering Performance. Indian Women Performers in Search of an Identity		New Delhi: Sage Publications (Available from course coordinator)
Walker, E. Margaret	2010	Revival and Reinvention of India's <i>Kathak</i> Dance	In <i>MUSICultures</i>	Available in www.academia.edu
Zarrilli, Phillip	2000	Kathakali Dance-Drama. Where the Gods and Demons Come yo Play		Routledge (Available from course coordinator)
Ashcroft, Bill; Griffiths, Gareth; Tiffin, Hellen	1995	Post-colonial Studies Reader		London and New York: Routledge (Available from course coordinator)
Bose, Mandakranta	2001	Speaking of Dance. The Indian Critique.		New Delhi: D.K. Printworld (Available from course coordinator)
Optional reading				
Walker, E. Margared	2014	India's Kathak dance in Historical Perspective		Ashgate (Available from course coordinator and www.academia.edu)
Dankworth, E. Linda; David, R. Ann	2014	Dance Ethnography and Global Perspectives. Identity, Embodiment and Culture		Palgrave Macmillan (Available from course coordinator)
Soneji, Davesh	2012	Unfinished Gestures. Devadasi, Memory, and Modernity in South India		Chicago and London: The University of Chicago Press (Available from course coordinator)
Katrak H. Ketu	2011	Contemporary Indian Dance. New Creative Choreography in India and the Diaspora	Studies in International Performance	Palgrave Macmillan (Available from course coordinator)
Mishra, Susheela	1992	Some Dancers of India		New Delhi: Harman Publishing House (Available from course coordinator)