



CFSR



CENTRE FOR FOLKLORE STUDIES AND RESEARCH

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Presents

Eight Weeks Online Short-term Course
On
The Expressive Canvas: An Introduction to
Performance Studies

HIGHLIGHTS

- Reading Sessions and Intensive Discussions
- Open Educational Resources and Reading Materials
- Invited Lectures by Eminent Scholars of the Discipline
- Artists' Performance and Interactions
- Documentary Screenings
- Introduction to Fieldwork and its Processes
- Collaborative Projects

APRIL 2024 TO MAY 2024






✦ ABOUT THE CENTRE ✦



CFSR is a global community of scholars, educators, artists, and community members dedicated to the interdisciplinary study of folklore and its various manifestations across cultures and historical periods. We believe that folklore is an essential part of human culture, shaping our identities, beliefs, values, and practices. Our network aims to promote critical analysis of folklore and to facilitate collaboration and communication among scholars, educators, artists, and community members. We seek to foster a deeper understanding of the significance of folklore in shaping cultural identities, social practices, and artistic expression and to promote the preservation and appreciation of folk traditions worldwide. Through our research, teaching, and outreach activities, we aim to advance knowledge, promote diversity, and engage in dialogue with diverse audiences about the role of folklore in contemporary society. We encourage the representation of underrepresented groups and perspectives in the study of folklore and promote inclusivity and diversity.

CFSR, officially registered as a non-profit charitable public trust under the auspices of the Government of West Bengal, is dedicated to the upliftment of our rich folk artistry. Our primary objective is to rejuvenate various cultural facets by orchestrating seminars, workshops, and conferences on a regional scale. In pursuit of this, we employ a multifaceted approach that integrates cutting-edge technology with on-the-ground fieldwork methods to both promote and safeguard endangered elements of folklore. We promote the use of digital technologies in the study and preservation of folklore and support the establishment of folklore archives and museums. Our unwavering commitment revolves around the central theme of preserving and perpetuating our roots, currently imperiled by the passage of time. Through a harmonious blend of tradition and innovation, we aspire to ensure the survival and sustenance of our indigenous art and artists.






✦ ABOUT THE COURSE ✦



Performance Studies, an interdisciplinary field of research, explores with a discerning eye the profound connections that exist between performance and the complex fabric of society and culture. In the broad spectrum of Performance Studies, the essence lies in the understanding of the concept of “Being, Doing, Showing doing, and Explaining “showing doing” (Schechner, 28) - where actions intertwine with the diverse narratives of human expression. Every dimension of human expression, be it religious, physical, or artistic, is seen as contingent-molded and remolded in specific socio-cultural contexts where reality is actively constructed through doings (actions), behaviors, and provides a space for human beings to (re)create themselves, to transform and become a different version of themselves. Performance studies as an approach suggest an inherent dimension in all human actions, ranging from performers’ daily transformative ritual of adorning their stage roles, to exchanging wedding vows, to the simple act of performing sandhya aartis at home. It further scrutinizes the performances examining the power structure, and socio-cultural impact acknowledging that cultures find their most vivid expression in these dynamic acts.

Participants in this course will not only examine the fundamental concepts of performance but also actively analyze recent trends and emerging forms within the field of performance studies. It will focus on the ubiquitousness of performance, as a central element of social and cultural life, focusing not only on the performative arts but also on such forms as rituals and practices of everyday life. By engaging in scholarly discussions, expert lectures, and artist interactions, participants will develop a keen understanding of how performance surpasses conventional artistic boundaries. Further, they will understand how performances subvert dominant narratives revolving around gender and sexuality. The program will also allow participants to become acquainted with different techniques of archiving and documenting performances and their importance in the study of theatre, music, and/or performance. As the course culminates, participants don't just exit; they exit with the capacity to redefine the boundaries of performance studies. The course concludes with participants acquiring a comprehensive understanding of performance studies, where theoretical brilliance harmonizes with the precision of practical expertise. Join us on this exhilarating journey, where your contributions play a pivotal role in the evolution of this vibrant field and spark new dimensions in the realm of performance studies.





✦ COURSE OBJECTIVES ✦



To introduce participants to the concept of performance and develop an understanding of the discipline of performance studies.

To foster an interdisciplinary approach in performance studies by integrating elements from diverse domains of theatre, dance, and music.

To analyze the performance paradigm to grasp how performances (re)construct and (re)shape our socio-cultural realities.

To study the living performance traditions from around the globe, focusing primarily on the Indian subcontinent.

To decode the interplay between performers and spectators and their relationship within the realm of a particular performance.

To analyze issues related to gender, sexuality, and other identity markers in performances.

To help the participants understand the various aspects of performance documentation fieldwork.



COURSE STRUCTURE

Days : Every Saturday and Sunday

Timings : 7.30 PM- 9 PM

Week 1- Module 1: Navigating the Performance Paradigm

Day 1 Invited Lecture 1

Day 2 Reading Session & Discussion: What is Performance Study? What is Performance?

Week 2- Module 2: Theatre and Beyond

Day 1 Invited Lecture 2

Day 2 Reading Session & Discussion: Interplay of Theatre and Performance Studies

Week 3- Module 3: Dance as Discourse

Day 1 Invited Lecture 3

Day 2 Reading Session & Discussion: Intersecting Perspectives in Dance and Performance Studies

Week 4- Module 4: Music and Performance

Day 1 Invited Lecture 4

Day 2 Reading Session and Discussion: Understanding the role of music performances in socio-cultural contexts.

Week 5: Module 5: Body in Performance

Day 1 Special Session: Invited Lecture 5

Day 2 Reading Session and Discussion: Interplay of Body, Gender, and Sexuality in the Context of Performance Studies.

Week 6- Module 6: Living Narratives: Unveiling the Artists Vision

Day 1 Artist Interaction (Dance)

Day 2 Artist Interaction (Theatre)

Day 3 Artist Interaction (Music)

Week 7- Module 7: Fieldwork and Ethnography in Focus

Day 1 Invited Lecture 6

Day 2 Display and Discussion on Fieldwork (Scholars Roundtable)

Week 8- Assessment and Feedback

Day 1 Presentations by the Participants

Day 2 Feedback and Valedictory Session

[Note: In addition to regular sessions, special sessions may be convened, if necessary, but attendance is not obligatory.]

Medium of Instruction: Preferably English (No language restriction)



ASSESSMENT METHODS



In this course, your progress and comprehension will be evaluated through a range of methods aimed at assessing your knowledge, critical thinking abilities, and your ability to apply ethnomusicological concepts in practice. The assessment methods include:

Participation and Engagement

Active involvement in class discussions, collaborative activities, and group projects to showcase your contributions to the learning community.

Reflective Essays

Written reflections on your personal musical experiences and insights gained during the course, fostering introspection and thoughtful analysis.

Critical Writing


In-depth essays delving into specific musical traditions or cultural aspects, demonstrating your capacity for critical assessment and interpretation of ethnomusicological themes.

Final Project

A comprehensive final project that provides an opportunity to explore a chosen topic within ethnomusicology. This project may take the form of a research paper, presentation, archiving project, or a creative endeavour, allowing you to apply your knowledge and skills in a real-world context.

Peer Review and Collaboration

Engagement in peer review sessions and collaborative projects, showcasing your active participation and constructive contributions to your peers' work.



OUTCOME

E-certificates

Upon successful completion of the course, e-certificates will be issued based on attendance and assignment submissions.

Edited Volume

Selected essays may be published as an edited Book with ISBN.

[Note: Please be advised that students facing financial constraints are required to submit an email application accompanied by a personal statement and an official recommendation letter prior to completing the registration process. In case of foreign candidates, draft an email prior to registration.]

Email for contact : folklorestudiesnetwork@gmail.com

Registration Link:

<https://docs.google.com/forms/d/e/1FAIpQLSeCWPnUpoOcJqcoun1XenBaGVQb8ndvD3fUCe9gEJAN5GF5g/viewform>

Last date of Registration : 31st March 2024

Course Coordinators:

Bidisha Chakraborty and Kuntalika Jharimune