

***HIS 350L/ANS 361 Spring 2014: Performance and Power 300 BCE –
2000 CE***

Undergraduate Seminar (Unique # 32150 and # 39895)

Instructor: Indrani Chatterjee

Class Times: Tuesday 3.30 pm-6.30 pm

Classroom: GAR 1. 122

Instructor's Office: GAR 3.412

Instructor's Office Hours: Wednesday 1-3 pm.

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This course combines a substantial training in effective communication with an opportunity to learn about other communicative traditions and histories such as represented in South Asian music, dance, theater and film.

There are three overarching goals of this course: a) to identify the social and political structures within which performative traditions developed in the subcontinent till the nineteenth century b) to locate the performers as workers and members of particular lineages and track some of the ways their working conditions mutated in time and finally c) to enable students to learn to present ideas, engage with and explore their peers' ideas in a scholarly manner. The course carries a writing flag. Writing Flag Courses give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing

There is no one textbook that meets the needs of this course. But students should expect to buy/rent the following

- 1) Devesh Soneji, *Unfinished Gestures* (2012)

All other readings will be available on Blackboard or online at PCL.

Requirements: No student can omit attendance, oral participation or written work in any of its forms in this class. Grades are assigned accordingly:

- 1) oral participation in class (20 points)
- 2) 2-page response to a book (10 points).
- 3) 5-page discussion report on articles (20 points)
- 4) Researching and constructing a 1-page bibliography on a theme of interest to a student (10 points) + writing a 2-page research report (10 points) + reviewing in 7-10 pages either 3 books or 5 articles or 3 films or 3 music performances on tape or CD out of a bibliographic list that the student has compiled (30 points).

Attendance: Inability to attend class twice for whatever (religious festival, medical emergency, court, jury) is condoned without penalty. From the third absence or delay, I will begin to dock a numerical point from the total of the discussion grade, since absence means that you are not participating in either your own learning or contributing to the learning of your peers.

Reading the stipulated number of pages **before each class**. ALL Readings should pay attention to the details of the evidence, dates and times of the texts. EACH chapter/book you read should be broken down to identify the following: 1) the main points that are being made by the author 2) any new terms, names, places mentioned and then be followed by 3) your responses to each of the points raised by the author, assessing whether or not this piece of writing convinced you or taught you something that you did not already know. Finally write down 3-4 questions/ statements regarding what you learned and what you did not learn. Share these points during discussion after the leader has presented the material. Submit these written points to me at the end of the class. These will be gathered as proof of your attendance.

Leading/ participating in, discussion: The format for leading discussion is the following: open with a brief presentation (5-10 minutes) summarizing the gist of the reading, pointing out its strengths PRIOR to discussing its weaknesses, assessing its persuasiveness and its possibilities. Raise two or three questions for the class to mull over. I will take notes of the points, and every discussion leader's opening is followed by going around the room and giving every student the opportunity to share their thoughts, comments and difficulties. This will give every student an equal opportunity to practice

thoughtful, organized public speaking and the opportunity to learn from others in a friendly atmosphere.

Tips for participants in a discussion: 1) always write your thoughts down. It avoids fumbling, getting nervous, feeling bad after the class! 2) always refer to page numbers in a reading when referring to a particular argument or fact in a reading. 3) in class, write down your peers' questions as well, since these expand the way you have approached the same reading, and helps clarify your own writing later.

My grading of your oral inputs will shift from the beginning to the end of the semester. In the beginning, I will only look for a student's having read the material and ability to speak coherently about it. By mid-semester, I will look for a student's ability to synthesize old and new readings, to remember the beginning and be able to refer to it in discussion. By the end, bringing all the older readings to bear upon the latest readings or viewing materials and being able to discuss these in a clear and mature fashion will be rewarded.

Writing: All written assignments should be **typed** in double-space on white paper. Grades on written work are determined by a student's ability to read closely, to construct coherent and independent arguments, cite correctly the relevant pieces of information from the reading, and construct lucid grammatical sentences with correct spelling, punctuation and syntax. The components of an organized essay are a strong thesis statement in the introductory paragraph, clear and consistent paragraphs with clear opening statements in each, ending with a succinct conclusion. Good spelling will count as well. All written work is subject to the **ethical standards** and the Honor Code of the University of Texas at Austin. Any line/page copied from books, other students' essays or the Internet without full and fair reference to the source will be treated as a case of plagiarism.

No late submissions will be accepted for any written work without a grade-cut. In case of a personal or medical emergency, the student is required to produce **documentation** of the emergency (including deaths in the family), and arrange with the instructor for an alternate submission. Without prior discussion, the instructor retains the right to reject delayed submissions, and to award a failing grade on particular essays.

Grading: Only letter grades of A, B, C, D, F will be given in this course in the following fashion: total of 80-100= A; 60-79=B; 40-59=C; 20-39=D; Under 19 is a Fail or F.

Grievance procedures: All students will have access to the lecturer during office hours. In addition, if particular students wish to discuss grades on a paper, they are welcome to do so within a week after they have received their graded papers. Please note that I will not discuss grades over the phone or by email at any time during or after the course.

Students with learning disabilities should notify the teacher within the first ten days of the start of the Course.

Schedule of Classes and Readings:

Tuesday, January 14, 2014: Why Performance in History? The Fragility of Records: The first two lectures will introduce students to the Geography and Society of Early South Asia. They will outline the theoretical problem with ‘historical sources’ in a subcontinent with multilingual and multi-scriptural pasts; alongside the social lineages within which these records were created and transmitted.

In the first meeting, the Instructor will pass around a Discussion Sheet. Students should put their names down on that sheet as Discussant leaders for that unit. If people do not sign up, then I will assign units to individual students.

January 21: : The science of performance: political economy of classical period – the significance of some key narratives for understanding performative cultures of later periods - Read K.J.Shah’s Interpretation of the Natyashastra on Blackboard:

Discussion Leader is-----.

(Watch/Hear Rg Veda Recitation, and respond)

January 28: Harnessing power of performance: Read Kalidasa’s play *Shakuntalam* on Blackboard.

Discussion Leader is -----.

SUBMIT the first 2-page essay electronically by midnight of February 3.

February 4: Class will be made up of two segments: from 3.30 to 4.45 pm we will meet as usual and discuss one set of readings: 1) Miller ed. Powers of Art, pp 1-58 (PDF on Blackboard)

In the second segment, we will meet South Asia Reference Librarians Mary Radar and Merry Burlingham, in PCL 4.102.

From 5 pm to 6.30. pm they will teach students how to search for and compile a bibliography of books, articles, painting, film and music. Students will submit this BIBLIOGRAPHY in class on February 11th. They will use this bibliography as a basis of their own research reports and the final essay.

SCHOFIELD/BUTLER BROWN will be visiting UT Austin on February 7-10. Those who attend her talk/s and include the material in review of the articles by her that they will read for class on February 18 will enjoy a 3-credit point advantage on account of independent research

Feb. 11: Devotion and Performance 8th-13th centuries : Read + 2) Regula Qureshi, 'Music in the Life of Islam' 263-297 (bkboard) + 1) Leslie Orr, 'Temple Women', PDF on Blackboard

Discussion Leader is-----

Hear a Sufi Qawwali and discuss. SUBMIT your Bibliography.

Feb. 18: Devotional Performers and Culture of Connoisseurship 15th - 18th centuries: Read 2) Schofield/ also known as Butler Brown, 'The Origins and Early Development of Khayal: A revisionist History' (2010) – PDF on Blackboard; + 4) Read Butler Brown/ Schofield 'If Music Be the Food of Love: Masculinity and Eroticism in Mughal Mehfil' on Blackboard.

Watch snippets from *Umrao Jan Ada* and respond

Discussion Leader is-----

REVIEW (DO NOT STOP AT MERE SUMMARIES) THE ARTICLES READ between Feb 11-18th in 5 pages for your second essay and submit electronically by **midnight of February 23rd.**

Feb. 25: Colonial Print Cultures and the Reconstitution of Theater 1750s-1890s: Read Veena Naregal, Provincial Elites, Urban Intellectuals and a New Marathi Theater, pp 7-23; Kathy Hansen, ‘The Indar Sabha Phenomenon’, pp 60-86; Rimli Bhattacharyya trans. *Life of An Actress*

Discussion Leader -----

March 4: Colonial Visual Technologies: Painting to Photography

Read 1) Natasha Eaton, *Mimesis and Empire*, 151-242
2) Christopher Pinney, *Camera Indica*, 17-107

Discussion Leader is -----

(The 5-page reviews will be read by peers and suggestions added to those made by the instructor, before being returned to the students.)

March 10-15 SPRING BREAK

March 17: From Colonial to National Subaltern Music: Read Booth, ‘Brass Baja’ pp 1-67

March 25: Making of National Art: Painting to Film Read 1) Tapati Guha-Thakurta, *The Making of New Indian Art*, 11-116 + 127-145 + 2) Ashish Nandy, ‘Invitation to an Antique Death’, pp 139-160.

Discussion Leader is -----.

April 1: Postcolonial Artists Look Back: Read 1) Satyajit Ray, 30-62 + 2) Darius Cooper, ‘The Representation of Colonialism in Satyajit Ray’s The Chess Players’, pp 174-189

Discussion Leader-----

Watch Snippets from *Pather Panchali* + *Chess Players*

April 8: Postcolonial Politics: Popular Sovereignty, Remade Classicism

Read 1) Sharmishtha Gooptu, 'The Nation in Indian Cinema', *History Compass* 2011 + 2) Heidi Pauwels: *Indian Literature and Popular Cinema: Recasting Classics* (2007), online at UT Library.

Discussion Leader is -----

April 15: Postcolonial Dilemmas: Discarded Traditions. Read Devesh Soneji, *Unfinished Gestures: Devadasis, Memory and Modernity in South India* (2012).

Discussion Leader -----

April 22: Students present the first 2-page report on their research progress in class, read and respond to each other. They receive feedback on their ideas and on their writing from their peers. They are to use this feedback to help improve their final essay.

April 29: Students come to class with the next draft and next segment of their final essay, again responding to each other's work, writing comments on their peers' work and establishing a collaborative environment for their interests. Class adjourns to write final essays, which have to be submitted electronically between May 8-12 (Midnight of May 12th is the final deadline).