

**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY, HYDERABAD**

**BA Performing Arts Humanities (Hons./Research)**

Course title	<b>Indian Theatre Tradition II (Modern Indian Theatre)</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	New course
Course code	BAPAH C104
Semester	II Semester (Jan-May 2025)
Number of credits	03
Maximum intake	
Day/Time	Monday, Wednesday, Friday 9-11 am
Name of the teacher/s	Dr Surendra Singh Negi
Course description	<p><b>Description:</b> The course is an introduction to modern and avant-garde theatre in India; practitioners (Badal Sircar, Vijay Tendulkar, Girish Karnad, Habib Tanvir, Usha Gnaguli); drama and experiments in theatre in India; influences on modern Indian drama; fusion of regional/folk theatre practice, and myths and legends with the modern theatre; theatre in translations; theatre for women and other marginalized. The students will require to study the critical paradigms of changes in theatre and theatre practice in the middle of twentieth century in India</p> <p><b>Learning outcomes: (PO 1, 2, 3)</b> Understanding of modern Indian theatre; understanding regional, folk influences on modern Indian theatre; knowledge of nativisation of western theatre practices; <b>(PO 3)</b> understanding the performative sensibilities of postcolonial societies</p>
Course delivery	Lecture as well as experiential learning
Evaluation scheme	Internal: 40% End-Semester Examination: 60%
Reading list	Essential reading Additional Reading:

Course title	<b>Introduction to Indian Musical Instruments (This course is multidisciplinary in nature and can be opted by students from other BA Programmes (II Sem)).</b>
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course
Course code	BAPAH C105
Semester	Sem II Jan-May 2025
Number of credits	3
Maximum intake	
Day/Time	Monday, Tuesday and Wednesday 2-3 pm
Name of the teacher/s	Mr Mohan Koti Chintala

Course description	<p>Course Outcome-After completing this course, the students will be able to-</p> <p>CO1(PO 1,2 3): Students will be introduced to a variety of Indian percussion instruments, including the <i>tabla</i>, <i>mridangam</i>, and <i>dholak</i>, and understand their structure, playing techniques, and historical significance.</p> <p>CO2: (PO 1,2 3)Students will explore Indian string instruments such as the sitar, <i>veena</i>, and <i>sarod</i>, and learn about their tuning, playing techniques, and cultural context.</p> <p>CO3: (PO 1,2 3)Students will study Indian wind instruments, including the <i>bansuri</i>, <i>shehnai</i>, and harmonium, and gain an understanding of their construction, fingering techniques, and role in various musical traditions.</p> <p>CO4: (PO 1, 2 3, 4, 5) Students will explore electronic and modern Indian musical instruments.</p> <p>Unit 1: Percussion Instruments: Introduction to Indian percussion instruments. Study of <i>tabla</i>, <i>mridangam</i>, and <i>dholak</i>. Structure and components of these instruments. Basic playing techniques and strokes. Historical and cultural significance. Hands-on practice and basic rhythms.</p> <p>Unit 2: String Instruments: Introduction to Indian string instruments. Finger positions and playing techniques. Practical exercises and melody exploration.</p> <p>Unit 3: Folk and Regional Instruments: Introduction to folk and regional Indian instruments.</p> <p>Unit 4: Electronic and Modern Instruments: Introduction to electronic and modern Indian musical instruments. Study of synthesizers, digital instruments, and MIDI controllers. Understanding sound synthesis and technology. Role in contemporary music production. Hands-on experience with electronic instruments. Exploration of fusion and experimental music.</p>
Course delivery	Lecture as well as experiential learning and practicals
Evaluation scheme	Internal: 40% End-Semester Examination: 60% (Theory and Practical)
Reading list	<p>Essential reading:</p> <p>"Musical Instruments of India: Their History and Development" by B. Chaitanya Deva</p> <p>"Indian Musical Instruments" by B.C. Deva</p>

	<p>"The Music of India" by Reginald Massey</p> <p>Additional Reading:</p> <p>"Indian Musical Instruments and Their Stories" by K. S. Kalidas</p> <p>"Indian Musical Instruments: Myths and Facts" by K. S. Kalidas</p> <p>"The Art of Music in India" by B. Chaitanya Deva</p> <p>"Musical Instruments of India: A Short Survey with Illustrations" by S. Bandopadhyay</p>
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Course title	<b>Global Rhythmic Concepts</b> (This course is multidisciplinary in nature and can be opted by students from other BA Programmes (II Sem)).
Category (Mention the appropriate category (a/b/c) in the course description.)	Existing course
Course code	BAPAH C106
Semester	Semester II Jan-May 2025
Number of credits	3
Maximum intake	
Day/Time	Monday, Tuesday, Wednesday 5-6 pm
Name of the teacher/s	Mr Simon
Course description	<p><b>After completing this course, the-</b></p> <p>CO1 (PO 1, 2, 3 Domain Knowledge): Students will develop an understanding of the diversity of world rhythms and basic notation.</p> <p>CO2 (PO 1, 2, 3 Domain Knowledge): Students will be proficient in performing African rhythms and recognize their cultural significance.</p> <p>CO3 (PO 5, 6 Skills) : Students will have the skills to perform Latin American rhythms and appreciate their role in music and dance.</p> <p>CO4 (PO 5, 6 Skills): Students will be able to perform Middle Eastern rhythms and understand their cultural significance.</p> <p>CO5 (PO 5, 6 Skills): Students will have the skills to perform Asian rhythms and appreciate their role in diverse musical traditions.</p> <p><b>Unit 1: Introduction to World Rhythms:</b>  Introduction to the course and its objectives.  Overview of global rhythmic traditions, including African, Latin, Middle Eastern, and Asian rhythms.  Exploration of rhythmic notation systems and terminology.  Basic rhythmic patterns from various world regions.</p> <p><b>Unit 2: African Rhythms:</b></p>

	<p>Study of African rhythmic concepts, including poly rhythms and cross- rhythms.          Exploration of drumming and percussion traditions in Africa.          Practical exercises in playing African rhythms.          Analysis of the role of rhythm in African music and culture.</p> <p><b>Unit 3: Latin American Rhythms:</b>          Examination of Latin American rhythmic concepts, including clave patterns and syncopation.          Study of rhythms in salsa, samba, and other Latin genres.          Hands-on practice in playing Latin American rhythms.          Understanding the connection between rhythm and ancient Latin culture</p> <p>Unit 4:  <b>Asian Rhythms:</b>            Study of rhythmic concepts in Asian music, including tala systems and tabla rhythms.          Exploration of rhythmic instruments such as the table and drums.          Practical exercises in playing Asian rhythms.          Analysis of the role of rhythm in Asian classical music and folk traditions.</p> <p>Unit 5:  <b>Middle Eastern Rhythms:</b>            Exploration of Middle Eastern rhythmic concepts, including odd meters and maqsum rhythms.          Study of rhythmic instruments like the darbukaandriq.          Practical exercises in playing Middle Eastern rhythms.          Understanding the role of rhythm in Middle Eastern music and dance.</p>
Course delivery	Lecture as well as experiential learning and Practical
Evaluation scheme	Internal: 40% End-Semester Examination: 60% (Theory and Practical)
Reading list	<p>Essential reading:</p> <p>"The Essence of Afro-Cuban Percussion and Drum Set: Includes the Rhythm Section Parts for Bass, Piano, Guitar, Horns &amp; Strings" by Ed Uribe. This book delves into Afro-Cuban rhythms and provides a comprehensive guide to their application on various instruments.</p> <p>"Latin Percussion: For Graded Examinations in Music, Rock school" by C. Paul, G. Gilbert, and O. Webber. Are source that explores Latin percussion rhythms and their applications in contemporary music.</p>

"World Music: A Global Journey" by Terry E. Miller and Andrew Shahriari

This text book offers an in depth exploration of world music traditions, including global rhythmic concepts.

Additional Reading:

"World Music: A Global Journey" by Terry E. Miller and Andrew Shahriari

"Rhythm: A Guide to the Patterns of African and African-American Music" by Richard K. Jones.

"The Study of Orchestration" by Samuel Adler.

"Rhythms of the World" by Matthew Montfort.

"Global Perspectives on Orchestration and Instrumentation" edited by Steve Stusek and Jonathan P. Wacker.