

Ambedkar University, Delhi  
**Proposal for Launch of a Course**  
 (To be approved by the Academic Council)

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|--|---|
| School/Centre proposing the course                                 | SUS   |
| Programme(s)   | UG  |
| Course title   | <b>Critical Perspectives on Creative Explorations</b> |
| Course code  | SUSJEL904   |
| Total Credits  | 4   |
| Course type (core/compulsory/ elective/any other – please specify) | Elective  |
| Level (Pre-doctoral/MA/PG Diploma /Certificate/UG)                 | BA 6 <sup>th</sup> Semester                           |
| Proposed date of launch  | Winter Semester, 2015                                 |
| Course coordinator and team  | Benil Biswas  |

1. Does the course connect to, build on or overlap with any other courses offered in AUD?

It is an elective course focusing on the special exploration of Culture and Creative Expressions, i.e. Film, Performance, Visual Art and Literary Art.

2. Specific requirements on the part of students who can be admitted to this course: (Pre-requisites; prior knowledge level; any others – please specify)

No prior knowledge is required. It is also open for students of all UG disciplines.

3. No. of students to be admitted (with justification if lower than usual cohort size is proposed):

Ideally 10-15 students, given the intense nature of the course and pedagogy, with performance workshop, performance viewing at multiple venues.

4. Course scheduling (semester; semester-long/half-semester course; workshop mode; seminar mode; any other – please specify):

Winter Semester, lecture, workshop and discussion mode, Semester-long Course

5. How does the course link with the vision of AUD?

AUD's pedagogical emphasis has been on both theory and practice component of learning. In that sense, the course resonates with the vision of the university to capacitate a critical layer of intervention in the civil society and the vision of the School of Culture and Creative Expressions to mould talents with social awareness. The course will nurture conceptual and critical awareness among students about the role of creative expressions in the development of culture, the bedrock of human society.

6. How does the course link with the specific programme(s) where it is being offered?

This course will help students to understand the phenomenon of creative potential of humanity as foundational to its dreams and hopes, which also echoes the vision of AUD, especially Social Science and Humanities program offered at the Undergraduate level.

**7. Course Details:**

- a. **Summary:** This course is meant to be an advanced level orientation and engagement with the creative practices namely visual art, literary art, performance art and cinematic art to third year undergraduate students (sixth semester) in the context of the historical evolution of cultural practices. While the course is restrained in terms of the philosophical depths to which questions about culture and creative expressions can reach, it will not just offer provocative insights into such explorations through carefully chosen exhibits, reading material and lecture, but also introduce and prepare students to understand the disciplinary underpinnings of the creative explorations. The primary aim is not only to help students re-imagine the role of creative expressions as foundational to human civilization rather than as supplementary to other areas of material progress, but also to provide advanced training in the academic pursuits of creative explorations.
- b. **Objectives:** The course offers windows of perspectives into the issues of representation, narration, abstraction, affect, experimentation, interpretation and subjectivity. In other words, a short map or an exposure will be provided about the academic engagement with arts in its conceptual, creative and critical dimensions.
- c. **Expected learning outcomes:**
  - i. Basic familiarity with various genres of Creative Expressions, namely Performance, Film, Visual Art and Creative Writing.
  - ii. An initiation into the cultivation of conceptual and critical awareness regarding the study of various expressions as mentioned above with a special focus on Historiography.
  - iii. Understanding of the issues like representation, narration, abstraction, affect, experimentation, interpretation and subjectivity.
  - iv. This course will help students to understand the phenomenon of creative potential of humanity as foundational to its dreams and hopes.
- d. **Overall structure (course organisation, rationale of organisation; outline of each module):**

The course is divided into four modules (3 weeks per module) which will be handled by faculty members of the four streams of the School of Culture and Creative Expressions. The first two sessions are planned as introductory lectures; the final week will be used for recapitulation of things learnt.

- e. **Contents (week wise plan with readings):**

This course is intended to be completed in 56 hours of direct classroom teaching including time for assessments, presentations etc. The course is divided into four modules which will be handled by faculty members of the four streams of the School of Culture and Creative Expressions. Following are the preliminary structures of the modules, each of which will run for three weeks. The first two weeks will be spent in introductory lectures; the final week will be used for recapitulation of things learnt.

## Key areas of Discussions

### Weeks 1 and 2

1. Cultural Studies and Its Theoretical Legacies
2. The Culture Industry: Enlightenment as Mass Deception

#### Key Readings: (Excerpts)

- Bennett, Tony., Grossberg, Lawrence., Morris, Meaghan. (Eds.) *New Keywords: A Revised Vocabulary of Culture and Society*. Blackwell Publishing, 2005.
- Williams, Raymond. *Keywords: A Vocabulary of Culture and Society* (Revised Edition). New York: Oxford University Press, 1967. Reprint. 1983.
- During, Simon. *The Cultural Studies Reader* (Second Edition). New York: Routledge, 1993.

### Weeks 3 and 4

#### **Module I: Performance Art**

- A) What is to perform and Performance?
- B) Performance and the Social
- C) Performance as a Symbolology of power in the Post-modern/Post dramatic turn.

#### Key Readings: (Excerpts)

- Geertz, C. *Negara: The Theatre State in Nineteenth Century Bali*. New Jersey: Princeton University Press, 1980.
- Schechner, Richard. *Performance Studies: An Introduction*. London and New York: Routledge, 2002.
- Zarrilli, Phillip B. Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei. (eds). *Theatre Histories: An Introduction*, 2nd Edition. London and New York: Routledge, 2010.
- Lehmann, Hans Thies. *Post-Dramatic Theatre*. New York: Routledge, 2006
- Pavis, P. *Post-Dramatic Theatre* (essay)

Screenings: Peter Brook's *Mahabharata*,

### Week 5 and 6

#### **Module II: Cinematic Art**

- A) Introduction to Film Studies. What is Film Studies? Questions of Film History.
- B) Reading Film: Language of Cinema
- C) Film Genre.

#### Key Readings: (Excerpts)

- John Gibbs "Elements of the Mise-en scene" Chapter 1 from *Mise-en-scene: Film Style and Interpretation*. London and New York. Wallflower, 2002, 1-26.
- Rick Altman "Cinema and Genre" in Robert Stam and Toby Miller ed. *Film and Theory: An Anthology*. Blackwell Publishers: 2000, 157-178.

- Paul Schraeder "Notes on Film Noir" in John Belton ed. Movies and Mass Culture. New Brunswick, New Jersey: Rutgers University Press: 1996, 153-170.

Screenings as Case Study: Citizen Kane/Dir. Orson Welles/Year: 1941

(Film Genre) Film Noir- The Cabinet of Dr. Caligari/Dir. Robert Wiene/Music: Giuseppe Becce/Year: 1920

### **Week 7**

#### **Survey of Mise-en-Scene in Various Creative Expressions**

- Pavis, Patrice. 'Where did mise en scène come from? Origins and theory' in Contemporary Mise en Scène: Staging theatre today. New York: Routledge, 2013.
- Martin, Adrian. Mise en Scène and Film Style: From Classical Hollywood to New Media Art. London: Palgrave Macmillan UK, 2014 (Excerpts)

### **Week 8 to 10**

#### **Module III: Visual Art Practices**

- A) Conceptual paradigms of Modern (Western) Art: Realism to Conceptual Art
- B) Modern Art: Questions of Representation (Gender, Race, Ethnicity and Class)
- C) Ant-Art and Anti-Aesthetics: The Conceptual Turn

#### **Key Readings: (Excerpts)**

- Berger, John. Ways of Seeing based on the BBC Television Series. London: Penguin, 1990.
- Clark, T. J. Image of the People: Gustave Courbet and the 1848 Revolution. Berkeley: University of California Press, 1973.
- Clark, T.J. The Painting of Modern Life: Paris in the Art of Manet and his Followers. Princeton, NJ: Princeton University Press, 1985.
- Pollock, Griselda. Vision and Difference: Femininity, Feminism, and Histories of Art, London: Routledge, and New York: Methuen, 1987.
- Harrison, Charles. Conceptual Art and Painting: Further Essays on Art & Language, MIT Press, 2003.

### **Week 9 to 12**

#### **Module IV: Creative Writing**

- A) The definitional aspect of literature and introduction to the various theoretical tools to understand the nature of critical mapping in literature.
- B) The role of author, the changing concepts of author in a through spatio-temporal realities and something about the act of writing.
- C) The gender aspect, the questions of feminist/ gyno-criticism and talk about the recent experimentation of gender-neutral texts.

#### **Key Readings: (Excerpts)**

- Terry Eagleton, "What is Literature?" Literary Theory: An Introduction. London: Blackwell Publishing, 1996. (Selections)
- Levi-Strauss, Claude. The Structural Study of Myth. The Journal of American Folklore, Vol.68, No.270, Myth: A symposium (Oct.- Dec. 1955), pp.428-444.
- Freud, Sigmund. "Dreams of the death of persons of whom the dreamer is fond" in The Interpretation of Dreams, 1900.
- Winterson, Jeanette. Written on the Body. London: Vintage, 1993.
- Deborah Cameron. The Feminist Critique of Language: A Reader. London: Routledge, 1998. (Selections) Luce Irigaray, Linguistic Sexes and Genders, Virginia Woolf, Women and Fiction.
- Sandra M. Gilbert and Susan Gubar, The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination. London: Yale University Press, 1979. (Selections)

## 8. Pedagogy:

- a. Instructional strategies: This course requires reading, writing, viewing performance/films (video and live). Each week we will read, respond to theoretical approaches and address some specific issues about studying various Creative Expressions.

As a 4-credit course, it will run for 2 hours per day for 2 days a week. Every fortnight, one of the 2 hours session may be conducted as a seminar/ ethnographic trip to a performance/art site, where students are required to take interviews/do AV documentation/have performance workshop.

The activities for each week will include four important steps:

1. Lecture and assigned readings
2. Weekly presentations
3. Class discussion and critique of assigned readings and presentations.
4. Discussion and analysis of video screenings and performances watched/experienced.

### Tentative Assessment schedule with details of weightage:

| S. No. | Assessment                                       | Date/period in which Assessment will take place | Weightage |
|--------|--|---|-----------|
| 1      | Class Presentation                               | End February and Early March                    | 15%       |
| 2      | Presentation Write up                            | Turned in within a week of Presentation         | 10%       |
| 3      | Visual Arts workshop Eval.                       | Mid-March                                       | 20%       |
| 4      | Creative Writing workshop                        | Early April                                     | 20%       |
| 5      | Term Paper Abstract with Bibliography & Citation | Mid-April                                       | 05%       |
| 6      | Term Paper/End term exam (2500 words)            | April End                                       | 30%       |

- b. Special needs (facilities, requirements in terms of software, studio, lab, clinic, library, classroom/others instructional space; any other – please specify): Rooms with AV facility.

c. Expertise in AUD faculty or outside: Benil Biswas and Faculty at SCCE

d. Linkages with external agencies (e.g., with field-based organizations, hospital; any others)

Official Linkages N/A, Short visit to Sangeet Natak Akademi (SNA) and National Gallery of Modern Art (NGMA) may be arranged. A field immersion to a cultural site also might be arranged as done in past for engaged learnings.

**Signature of Course Coordinator(s)**

Note:

1. Modifications on the basis of deliberations in the Board of Studies (or Research Studies Committee in the case of research programmes) and the relevant Standing Committee (SCAP/SCPVCE/SCR) shall be incorporated and the revised proposal should be submitted to the Academic Council with due recommendations.
2. Core courses which are meant to be part of more than one programme, and are to be shared across Schools, may need to be taken through the Boards of Studies of the respective Schools. The electives shared between more than one programme should have been approved in the Board of Studies of and taken through the SCAP/SCPVCE/SCR of the primary School.
3. In certain special cases, where a course does not belong to any particular School, the proposal may be submitted through SCAP/SCPVCE/SCR to the Academic Council.

Recommendation of the School of Studies:

The proposal was discussed by the Board of Studies in its .....<sup>6<sup>th</sup></sup>.....meeting held on.....<sup>25/04/2015</sup>.....and has been approved in the present form.

  
**Signature of the Dean of the School**