

Questions and Activities per Lecture

Note: As the questions are exploratory and generative, careful contextualization is necessary. For each lecture the thrust of the queries is provided. You would need to view the video lectures carefully to gain suitable perspective. Student responses will help you develop your own action plan.

Module 3

Lecture 1

Conceptual queries about the nature and function of drama as a performative form.

Lecture 2

Generative exercises for writing plays. Mime: reading, writing and performance.

Lecture 3

Reading and analysis of Aristotle's notion of plot and its implications for innovations in fiction, drama, internet.

Lecture 4

Blank Page and Empty Space exercises.

Lecture 5

Reading and analysis of Bharat Muni's *Natyashastra* and the trajectory of Nataka and Bhana to generate new directions.

Lecture 6

Contemporary reading of Nataka and Bhana: Tagore and Karnad's plays

Lecture 7

Original steps for playwriting. Monologue as an autonomous form.

Lecture 8

Play reading by Ramu Ramanathan and Pooja Asher: critical appreciation of the form and content.

Lecture 9

The critical assessment of the playwright's writing process.

Lecture 10

Postcolonial intertexts and adaptations: Chekhov's *Chameleon* and its Hindi adaptation by Ramesh Upadhyay for his street play titled *Girgit*

Lecture 11

Performative Reading of Chekhov's *The Cherry Orchard*. Queries and projects with reference to narrative and performative process.

Lecture 12

Further elaboration of Chekhov's reinterpretation of Aristotelian notion of tragedy and comedy; monologues and dialogues.

Lecture 13

The modernist emphasis on 'character' as opposed to the Aristotelian emphasis on 'plot'. Developing original, intertextual monologues based on Trofimov's character in *The Cherry Orchard* with features of bildungsroman.