	Centre for Folk Culture Studies
	School of Social Sciences
	University of Hyderabad
Course : NEP – IMA/IMSc **Semester : III**	**Duration: July – December** **Course Instructor:**
Course Number: **SS221** Core/Optional: **NEP Course** No. of Credits: **4 (Four)** Lectures: **4 Sessions/ week** **(1 hour/session)**	**Title of the Course: Folk Preforming Traditions: An Overview**

Description: The course aim that giving an overview of Significant folk performing art forms and traditions around the world and India- Geographical distribution of folk performing traditions in India is so diverse and cultural specific in nature. Studying these traditions help the students to critically analyze and understand their own communities and cultural expressions which will result in appreciating the heritage of our land.

Unit - I: Introduction- What is Folklore- classification of folklore- Definition and characteristics of Folk tradition- concepts: Folk performing tradition - Folk Narration - Folk music - Folk Drama - Folk Theatre etc. - Important of Text, Texture and Context - History of folk performing art tradition around world- History of folk performing art in India- Development of different performing art tradition in India.

Unit II: Oral formulaic theory - Millman Parry-Albert Lord **-** Performance theory – Richard Bauman- Karl Kroeber - Richard Schechner- Raymond Wilson- Contextual theory - Lev Vygotsky and Urie Bronfenbrenner - Bronislaw Malinowski – Roger Abrahams - Dan Ben Amos - Alan Dundes - Robert George - Kenneth Goldstein -Ethnographic approach - Meta folklore.

Unit III: Folk Culture and Narrative Performances – Folk Music Tradition – Folk Songs Tradition- Bards and Ballads - Story Telling Traditions and Puppetry Traditions

Unit IV: Folk performance tradition India – Folk Theatre tradition- Dance Drama Traditions - Folk Dance – Folk Art Tradition- Ritualistic Performances –- Practicing and Performing Communities.

Unit V: Select forms and Cases like Patachitra - Madhubani Painting - Kalamkari - Warli Art - Lion Dance and Peacock Dance - Santhal Dance - Jatra- Theyyam, Mudiyettu, Padayani, Chavittu nadakam - Prahalad nadaka - Ras leela – Ram Leela - Thamasha, Lavani - Yakshaghanam - Chindu Yakshaganam - Villu pattu, Therukoothu - Gombayatta - Ravan Chaya - Tholpavakoothu - Satriya, Bhihu - Kalbelia Rajastan- Bhavai – Swang.

References:

1. Ananda lal. (2009). THEATRES OF INDIA: A Concise Companion. Oxford University Press.
2. Balwant Gargi, (1966) Folk Theatre of India. University of Washington Press.
3. Bascom William. 1954: Four Functions of Folklore, Journal of American Folklore. Vol.67, No:266, pp 333 - 349.
4. Bauman Richard (ed). 1992. Folklore, Cultural performance and popular entertainment. New York: Oxford University.
5. Bauman, Richard. 1983: The Field study of folklore in context, In Richard M.Dorson(ed).
6. Ben-Amos, Dan. 1982: Folklore in context. New Delhi: South Asian publishers.
7. Dundes, Alan. 1964: "Texture, Text and context. Southern Folklore Qwarterly Vol.28.pp 251-265
8. Jhingan, P. 2009. The Khasi Theatre-a semiotic study of the Nongkrem Dance. New Delhi: Academic Excellence
9. Foley, John Miles, ed. (1990). Oral formulaic theory a folklore casebook. New York: Garland Publishing Inc.
10. FOLKLORE WORKSHOP SERIES - II, Phase I (1997). FOLKLORE SOCIETY OF SOUTH INDIAN LANGUAGES. Kriyavattom Thriruvananthapuram.
11. Milman Parry, *L'epithèt traditionnelle dans Homère* (Paris, 1928), p. 16; cf. Albert B. Lord, *The singer of tales* (Cambridge: Harvard University Press, 1960), p. 4
12. Schechner, Richard. "Foreword: Fundamentals of Performance Studies," Nathan Stucky and Cynthia Wimmer, eds., *Teaching Performance Studies*, Southern Illinois University Press, 2002.
13. Schechner Richard, (2003). Performance Theory. First Published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.
14. Schechner Richard, (2012). Performance Studies: An Introduction. Taylor & Francis.
15. Vatsayana, Kapila. 1978. Tradition of Indian Folk dance. New Delhi: Indian Book Concept.