Semester	7
Course	Major
Paper Code	
Paper Title	Visual Arts and Performing Arts
No. of Credits	4
Theory / Practical / Composite	Composite
Minimum No. of preparatory hours per week a student has to devote	4
Number of Modules	2
Syllabus (**Theory**)	**Module A** ● **Visual Paradigms** Theoretical frameworks of pictorial representation: pre-perspectival, perspectival, and post-perspectival regimes. 20th-century graphic arts and the shifting relationship between high and low culture; intersections of visual modernism and technological reproduction. ● **Visuals and Narrative: Comics and Graphic Storytelling** The comic book as a hybrid medium: narrative sequencing, visual rhetoric, and multimodality Forms and styles of comics: from pulp traditions to avant-garde experiments Reading strategies and semiotic approaches: panel transitions, intertextuality, and socio-political dimensions of comics and graphic novels ● **Aesthetics and Politics of the Digital Image** The ontology of the digital image: simulation, remediation, and the shift from indexicality to algorithmic representation Politics of digital representation: circulation, appropriation, and power dynamics in networked cultures. Gadgets, convergence and perceptual regimes. **Module B** ● Basics of Greek Theatre ● William Shakespeare and Elizabethan Theatre ● Henrik Ibsen, Konstantin Stanislavski's System, Bertolt Brecht with reference to alienation effect, Third Theatre of Badal Sircar
Syllabus (**Practical**)	**Module A** As part of their continuous assessment, students will work in groups to create a comic strip and a 10–15-page graphic narrative. ● Project Planning ● Scriptwriting and Page Layout

	• Creative Workshops **Module B** • Basics of theatre production, including workshops as necessary, and a short script development, including stage directions, blocking and light directions towards learning the stages of producing a play on stage.
Learning Outcomes	• Understanding major visual paradigms and theoretical frameworks. • Will collaboratively conceptualise, script, design, and produce an original sequential visual art. • Understanding the key concepts of theatre and mimesis in relation to the broader social context. • Will be able to creatively engage in the processes of theatrical development leading towards understanding the basics of teamwork, communication, empathy and emotive capabilities.
Reading/Reference Lists	• Baudrillard, J. (1994). *Simulacra and simulation* (S. F. Glaser, Trans.). University of Michigan Press. (Original work published 1981). • Benjamin, W. (2008). *The work of art in the age of its technological reproducibility, and other writings on media* (M. W. Jennings, B. Doherty, & T. Y. Levin, Eds.). Harvard University Press. • Berger, J. (2008). *Ways of seeing*. Penguin Books. (Original work published 1972). • Carlson, M. (2014). *Theatre: A very short introduction*. Oxford University Press. • Chambers, C. (Ed.). (2002). *The Continuum companion to twentieth century theatre*. Continuum. • Chute, H. (2010). *Graphic women: Life narrative and contemporary comics*. Columbia University Press. • Crary, J. (1990). *Techniques of the observer: On vision and modernity in the nineteenth century*. MIT Press. • Damisch, H. (1994). *The origin of perspective* (J. Goodman, Trans.). MIT Press. • Debord, G. (1994). *The society of the spectacle* (D. Nicholson-Smith, Trans.). Zone Books. (Original work published 1967). • Egan, M. (1972). *Henrik Ibsen: The critical heritage*. Routledge & Kegan Paul. • Eisner, W. (2008). *Comics and sequential art*. W. W. Norton & Company. • Foster, H. (Ed.). (2012). *Pop art*. Phaidon Press. • Groensteen, T. (2007). *The system of comics* (B. Beaty & N. Nguyen, Trans.). University Press of Mississippi. • Hatfield, C. (2005). *Alternative comics: An emerging literature*. University Press of Mississippi. • Katyal, A. (2015). *Badal Sircar: Towards a theatre of conscience*. SAGE Publications India. • Manovich, L. (2001). *The language of new media*. MIT Press.

	• McCloud, S. (1993). *Understanding comics: The invisible art*. Harper Perennial. • Mirzoeff, N. (2020). *An introduction to visual culture* (3rd ed.). Routledge. • Mitchell, W. J. T. (2005). *What do pictures want? The lives and loves of images*. University of Chicago Press. • Panofsky, E. (1991). *Perspective as symbolic form* (C. S. Wood, Trans.). Zone Books. (Original work published 1927). • Rabinowitz, N. S. (2008). *Greek tragedy*. Wiley-Blackwell. • Rancière, J. (2004). *The politics of aesthetics* (G. Rockhill, Trans.). Continuum. • Stanislavski, K. (1936). *An actor prepares* (E. R. Hapgood, Trans.). Theatre Arts. • Thomson, P., & Sacks, G. (Eds.). (2006). *The Cambridge companion to Brecht*. Cambridge University Press. • Virilio, P. (1994). *The vision machine*. Indiana University Press. • Wright, L. B. (1950). *Shakespeare's theatre and the dramatic tradition*. D. C. Heath.

Evaluation	Theory: 60 CIA: 10 Semester Exam: 50	Practical: CA: 40 Semester Exam:
Paper Structure for Theory Semester Exam	Module A One question out of two options – 1x10 = 10 marks One compulsory question on visual comprehension from a provided image – 1x15 = 15 marks Module B One question out of two options – 1x10 = 10 marks Three short notes out of five options – 3x5 = 15 marks	