



**Jindal School of
Journalism & Communication**
India's First Global Media School

Course Manual

Course Title:	Gender and Theatre
Programme Name:	JSJC
Course Code:	J-ET-0174
Credits	3
Course Type	CLE
Semester	I
Course Instructor(s)	Supriya Shukla
Academic Year	2026-27
Contact Details	supriya.shukla@jgu.edu.in
Office Hours	TBD

Course Description- Gender and Theatre is a course designed for students of various disciplines. It aims to introduce them to the idea of gender in the context of Indian Theatre, starting from the early 20th century.

Spread over 14 weeks; This course will begin with a brief introduction to the history of feminism and its relation to theatre in India, moving towards how questions of gender and identity are integral to the making, viewing and studying of a performance, and how the societal ideas around gender shape the practise of it. During the course the class will engage with works of women practitioners, female impersonators, male impersonators of select forms through viewings, readings, and discussions.

It intends to engage the students as spectators, as readers and as active participants in critical and practical exploration of gender in the field of Theatre and performance.

1. **Prerequisites:** None.

2. **Student Learning Outcomes:**

Course Intended Learning Outcomes	Teaching and Learning Activities	Assessments/ Activities
Developing an understanding of the role of gender in the performance sphere.	Lectures and Readings	Class discussion and Short questionnaires
Being able to understand and analyse play-texts and performances from the perspective of gender.	Readings and Viewings	Group Readings and Presentations
Understanding a play-text, a theatrical performance, be it traditional-folk or contemporary not as an isolated incident, but as in relation to the larger context of the socio-political structure.	Readings, Viewings, Guest Lectures.	Discussions in groups, student led research projects culminating in audio-visual presentations/installations /performances/scripts.

3. Detailed Course Structure:

WEEK 1: Feminism in India

(Introducing and discussing the major markers of feminist movement in India.)

WEEK 2: Understanding Gender and Identity in the context of Theatre.

(Addressing what gender is, and how it is relevant to performance and vice-versa.)

WEEK 3: female presence (or absence) in folk and traditional forms

(Select folk (and traditional) forms of India- what role did women play there, were they actively present or absent. What was their social status and caste identity?)

WEEK 4: Reading of a play (Text -TBD)

WEEK 5: Early 20th century Theatre of India, Female Impersonation, and inclusion of female actors

(“Modern” theatre in India of the early 20th century – men played the roles of women. Why and how women entered the stage, and who were these women.)

WEEK 6: Works of women theatre practitioners (post-independence)

(Lecture, reading and viewing of works of women practitioners from various parts of India, starting from late 70s'-early 80s'.)

WEEK 7: Mid Term Assignment

WEEK 8: Reading of play-text (TBD)

WEEK 9: Reading of play-text (TBD)

WEEK 10: Female Impersonation in contemporary Indian theatre

(Coming back to female impersonation, we will be looking at few contemporary examples of men portraying female characters on stage.)

WEEK 11: Reading of play-text (TBD)

(Group reading of a play-text.)

WEEK 12: 377 and Indian Theatre

(Works of select LGBTIQ+ practitioners and their work in current times.)

WEEK 13: End Term Assignment

WEEK 14: End Term Assignment

Scheme of Evaluation:

Internal Assessment: 70

Class Participation: 15

(Evaluation based on student's engagement and contribution to the discussions and classroom activities.)

Mid Term Assignment: 25

(Evaluation based on group presentations by the students based on recommended readings.)

End Term Assignment: 30

(Performance/audio-visual presentation/installation/script by small groups)

External Assessment: 30

Written Test: 30

(A standard question paper, with short and long essay topics from the module.)

Readings & References:

- a. **The History of Doing: An Illustrated Account of Women's Rights and Feminism in India. 1800-1900; Kumar Radha, Kali for Women**
- b. **Acting Up, Gender and Theatre in India, 1979 Onwards; Mangai A, Left Word**
- a. **Engendering Performance: Indian Women Performers in Search of an Identity; Dutt Bishnupriya and Urmimala Sarkar Munsi, Sage Publications India Pvt Ltd**
- b. **Feminism and Theatre; Sue-Ellen Case, Palgrave Macmillan**

Grade Scale

COURSE LETTER GRADES AND THEIR INTERPRETATION

Letter Grade	Percentage of Marks	Grade Points	Interpretation
0	80 and above		Outstanding: Exceptional knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and extraordinary critical and analytical ability.
A+	75- 79	7.5	Excellent: Sound knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules, and principles, and critical and analytical ability.
A	70 - 74		Very Good: Sound knowledge of the subject matter, excellent organizational capacity, ability to synthesize ideas, rules, and principles, critically analyze existing material, and originality in thinking and presentation.
A-	65-69		Good: Good understanding of the subject matter, ability to identify issues and provide balanced solutions to problems and good critical and analytical skills.
B+	60-64		Fair: Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems, and reasonable critical and analytical skills.
B	55 - 59		Acceptable: Adequate knowledge of the subject matter to go to the next level of the study and reasonable critical and analytical skills.
B-	50-54		Marginal: Limited knowledge of the subject matter and irrelevant use of materials, and poor critical and analytical skills

P1	45-49		Pass 1: Pass with basic understanding of the subject matter.
P2	40-44		Pass 2: Pass with a rudimentary understanding of the subject matter.
	Below40		Fail Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials. Will require repeating the course.
	Pass		·p· represents the option of choosing between the Pass/Fail grading system over the CGPA grading system in the COVID 19semester/s. The option is provided when students attain a minimum of 40 percentage marks under the current grading structure in a given subject.
	Incomplete		Extenuating circumstances preventing the student from completing coursework assessment, taking the examination; or where the Assessment Panel at its discretion assigns this grade. If an "I" grade is assigned, the Assessment Panel will suggest a schedule for the completion of work at a later date