



# প্রান্তরেখা নাট্যপত্র

## Centre For Performing Arts

### About

The Centre for Performing Arts at Swami Vivekananda University is committed to nurturing creativity, expression, and professional excellence in theatre, music, and movement arts. The department provides students with hands-on training, collaborative opportunities, and a platform to explore their artistic identity through performance, technique, and reflective practice.

### Monthly Highlights (April)

- Body, Mind & Performance: A Transformative Workshop by Anandee Basu
- Theatre Production – “Chhapapora Manush”  
8th April | 4:00 PM
- Poetry in Theatre Workshop: A Creative Exploration | 16th April
- National Seminar on “Necessity of Indian Theatre Today” | 22nd & 23rd April 2026



# EVENTS CONDUCTED (April 2026)

## Body, Mind & Performance: A Transformative Workshop by Anandee Basu | 1st and 2nd April 2026

On 1st and 2nd February, renowned theatre practitioner Anandee Basu conducted an enriching session at the Centre for Performing Arts. Through interactive discussions and practical demonstrations, she explored the concept of the seven chakras and their activation in relation to body, mind, and performance.

She also spoke about the process through which an actor moves beyond their own identity and enters deeply into a character's role. The session highlighted how theatre becomes a medium of transformation, helping performers connect with emotions, energy, and consciousness on a deeper level. Participants found the workshop insightful, engaging, and inspiring for their creative journey in theatre.



# EVENTS CONDUCTED (April 2026)

## Theatre Production – “Chhapapora Manush” 8th April | 4:00 PM

A powerful theatre production titled “Chhapapora Manush” was staged on 8th April at JCB Block, Room No. 102, performed by a visiting theatre group under the direction of Gautam Sengupta and produced by Ritam. The play presented a striking and symbolic image of a person lying crushed—someone who could easily be rescued, yet remains ignored. It raised important questions about why institutions like the police, law, or government often fail to act, and why ordinary people hesitate to step forward due to fear of losing their position, respect, or security.

The performance also reflected on the silence of voices that are meant to speak truth, suggesting that even poets and thinkers sometimes become restricted within systems of power and control.

At its core, the play highlighted how human dignity (maan) and awareness (hush) are gradually being lost. People remain alive, yet disconnected from their sense of responsibility.

The message of the play was clear and impactful—real power must lie in the hands of the people. Instead of relying entirely on authority, individuals must stand beside one another with unity, courage, and awareness to bring change in society.

The performance left a strong impression on the audience, encouraging reflection and social consciousness.



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## EVENTS CONDUCTED (April 2026)

### Poetry in Theatre Workshop: A Creative Exploration 16th April | Session by Taniya Chakraborty (Sahajiya Theatre, July Batch)

The Centre for Performing Arts organized an engaging workshop conducted by Ms. Taniya Chakraborty from Sahajiya Theatre (July Batch), focusing on how poetry can be used effectively in theatre.

The session highlighted how poetic elements such as rhythm, imagery, and emotion can enhance theatrical expression and deepen storytelling. Students explored how poetry can bring intensity and sensitivity to performance, making it more impactful for the audience.

A significant part of the workshop involved understanding the difference between poetry and prose (story writing) and how each form functions within a theatrical context.

Through interactive exercises, students were encouraged to write their own pieces and experiment with expressing them through performance. The workshop created a space for creativity, learning, and artistic exploration.

Overall, the session was enriching and inspiring, helping students understand the powerful connection between poetry and theatre.



# EVENTS CONDUCTED (April 2026)

## National Seminar on “Necessity of Indian Theatre Today” | 22nd & 23rd April 2026

The Centre for Performing Arts Department of Swami Vivekananda University successfully organized a two-day national seminar titled “Necessity of Indian Theatre Today” on 22nd and 23rd April 2026 at the J.C.B Block of the university campus. The seminar brought together renowned theatre practitioners, scholars, researchers, directors, and students from different parts of India to engage in meaningful discussions on the evolving role of Indian theatre in contemporary society. Through a series of enriching sessions, the seminar explored themes of resistance, identity, folk traditions, gender, music, ritual, and participatory performance practices.



## The Aesthetics of Resistance: Dalit Theater and the Subversion of Caste

The inaugural session focused on Dalit theatre as a powerful medium of resistance against caste oppression and social discrimination. Renowned theatre practitioner Pralayan discussed how performance can challenge dominant narratives and create spaces for marginalized voices. The session explored how theatre becomes an instrument of protest, dignity, and social transformation. Discussions also touched upon folk and physical theatre traditions that communicate resistance through bodily expression and collective storytelling.

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The session was moderated by Sudipta Dutta. discussions, interactions, and organizational responsibilities, making the event intellectually enriching and collaborative. The seminar concluded with a renewed understanding of the continuing significance of Indian theatre as a powerful cultural and social force.

### **The Female Gaze Reclaiming Space in Gendered Performances:**

The second session examined how women performers and directors are reshaping contemporary theatrical language and reclaiming creative spaces within theatre. Speaker Dr. Gagandeep discussed the idea of the “female gaze” and highlighted how women-centric narratives challenge patriarchal structures and redefine representation in performance practices. The discussion emphasized empowerment, agency, and the growing role of women in experimental and socially conscious theatre. The session was moderated by Dr. Madhumita Roy.

### **Folk Theatre in the Age of Digital Dominance**

Speaker Dr. Apurba Kumar Dey led an engaging discussion on the survival and transformation of folk theatre traditions in the digital age. The session highlighted regional performance traditions such as Sambalpuri and Koshali dialect theatre and reflected on the importance of preserving indigenous cultural forms in the face of globalization and digital entertainment. Discussions also focused on intimate theatre spaces, eco-friendly performance methods, singing, dancing, and community-oriented theatre practices rooted in villages and local traditions. The session emphasized that folk theatre continues to remain deeply connected with the masses despite technological changes. The session was moderated by renowned theatre practitioner Subodh Patnaik.

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### **The Body as a Site of Protest: Alternative Physical Theatres**

This powerful session explored the role of the human body as a medium of communication, protest, and emotional expression in theatre. Renowned movement artist Deb Kumar Paul discussed physical theatre, mime, gesture, and non-verbal performance traditions that transcend spoken language. The session examined how the body can express trauma, resistance, and resilience, especially for marginalized communities. Discussions also highlighted the influence of folk traditions and movement-based storytelling in contemporary Indian theatre. The session was moderated by Mr. Probir Guha, Director of the Centre for Performing Arts.

### **Language, Dialect, and Identity: The Politics of Regional Performance**

Speaker Subodh Patnaik delivered an insightful session on the politics of language and identity in regional theatre traditions. The discussion highlighted how dialect-based performances preserve local histories, memories, and cultural roots while resisting cultural homogenization. References were made to several regional and tribal languages, including Sambalpuri, Koshali, Kui, and Santhali traditions, emphasizing the richness and diversity of Indian theatre cultures. The session also reflected on how theatre rooted in local dialects creates stronger emotional connections with communities and preserves indigenous storytelling traditions. The session was moderated by Dr. Pallab Sarkar.

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### **Importance of Music in Theatre – Voice of the Voiceless**

This engaging session explored the vital role of music in enhancing theatrical performance and emotional depth. Speaker Subhadeep Guha discussed how rhythm, songs, soundscapes, and musical expression amplify marginalized voices and enrich storytelling in theatre. The session emphasized how music functions not only as entertainment but also as a narrative and political tool that deepens audience engagement and emotional resonance. The session was moderated by Hindol Chakraborty, Associate Professor of SVU, Department of Language, Literature and Cultural Studies.

### **The ‘Spect-actor’ in India: Applying Augusto Boal’s Theatre of the Oppressed to Solve Local Community Conflicts**

Speaker Dr. Sanjoy Ganguly introduced participants to Augusto Boal’s influential concept of the “spect-actor,” where audiences actively participate in the process of performance rather than remaining passive observers. The session explored Forum Theatre and Theatre of the Oppressed as participatory and democratic theatrical practices capable of addressing social conflicts and empowering communities. Discussions highlighted how theatre can function as a healing, transformative, and socially engaged process. The session was moderated by Anshuman Bhowmick.

### **Role of Rituals in Indian Theatre**

The concluding session explored the relationship between ritual, spirituality, healing, and theatrical performance in Indian traditions. Speaker Dr. Janardan Ghosh reflected on how rituals shape collective memory, emotional healing, and storytelling practices within theatre. The discussion emphasized theatre as a transformative and therapeutic experience that restores social and emotional bonds among communities. The session also highlighted the connection between indigenous performance traditions and spiritual consciousness. The session was moderated by Dr. Gaurav Das