

Call for Papers
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THEME: THEATRE & COMMUNICATION

Deadline for Submission: 30 September 2013

Right from the inception of human life on Earth the ancient man's first aesthetic action was arguably the imitation of his hunting prowess to his fellows. It is with the replication of the day's act at night that the human civilization's first ever communication was born. There was no language at that time and the mimic expression of mind and body of the ancient man laid the foundation for future comprehensive medium of theatre. For ages in the early civilization era signs and symbols constituted the vocabulary of the human beings. Even after the invention of language, Theatre evolved as a composite art form, a mother art of other forms like dance, music and painting.

Human Communication finds wide application and implication in Theatre. The process of communication between human beings and interaction at large among humane faculties find expression in the nuances of theatre. Scholars like Richard Schechner view theatre as a broad range of performance where human expression and ritual are nothing but a process of human communication and interaction.

In India theatre has been an integral part of national heritage with sanskrita *Natakas* being the earliest idioms containing gems of dramas written by the likes of Kalidasa and Vaas, . The *Natyashastra* by Bharat Muni elucidates the classical concepts of *Bhava & Rasa* which form the basis of *Natya* or the theatrical performance. The traditional folk theatre or *Lokanatya* of the villages viz. *Yatra* of Bengal, *Tamashaa* of Maharashtra and *Kalaripayattu* of Kerala is resplendent with rural India life and behavior. The two centuries of British rule cemented Proscenium Theatre in urban India and there has been substantive contributions in the creative works of Raindranath Tagore in the pre colonial era and Badal Sircar and Habib Tanveer to name a few in post colonial era.

Theatre goes beyond a mere art form and emerges as a potent tool of communication when it becomes the tool of protest. Off late "Theatre for Development" (TfD) has been aggressively taken up by UNESCO and its agencies as a potent means of Communication for Development. Development theatres have been used for as a development communication in developing countries, like Pakistan, India, Bangladesh and some African nations.

That Theatre has gained importance in recent times is evident from the efforts to mainstream it into public life. Although it is a part of life in the first world, the thirld world is catching up fast with various educational institutes thinking to start academic curriculum on theatre in the school level-both as a part of skill generation and employability as well as practice and discourse of fine arts.

It deems fit, hence, that the present issue of the Global Media Journal-Indian Edition wishes to introspect Theatre as a means of communication to put together a culmination of academic thoughts and discourses which would bring out the possibilities and challenges to the usage of Theatre as an potent idiom of communication.

Sub themes

Theatre & Society

Nationalist/Revolutionary Awakening & Theatre

Theatre Workshops

Communication in a Theatrical Performance

Treatment of Language & Literature in Theatre

Politics, History, Economics, Culture & Theatre

Leftist ideology in Theatre

New Idioms of Theatre

Professional Theatre

Gender Issues in Theatre

Traditional & Folk Theatre

Techniques & Science of Theatre

Contemporary thoughts on Theatre-Tagore, Boal, Grotzky, Schechner..

Theatre Appreciation-Theories of Performance Studies

Theatre in Education

Theatre for Development

(The authors are encouraged to extend beyond the given theme and sub theme)

Please see ‘Submission Guidelines’.

http://www.caluniv.ac.in/Global%20mdia%20journal/submission_guideline.html

All submissions should be accompanied by the following information which should be presented on the front page only:

(a) article title,

(b) author name/s,

(c) current position/affiliation,

(d) brief biography (approximately 50 words),

(e) email and mail addresses,

(f) a brief abstract (approximately 200 words)

(g) five to ten keywords reflecting the contents of paper,

(h) word count (excluding notes)

(i) the URL for author/s' personal web page

(j) a brief statement that clearly indicates the article/review etc is not submitted simultaneously for consideration to any other publication.

Word Limit:

For Articles: Approximately 7000 words, excluding notes.

Students' Research: Approximately 7000 words, excluding notes.

Commentaries: Between 2500 and 3500 words.

Book Reviews: Approximately 1500 words.

GUEST EDITOR FOR THE ISSUE:

Please direct your submissions and queries to the Guest Editor of the Issue

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