



PONDICHERRY UNIVERSITY
PUDUCHERRY 605 014

M.P.A.
DRAMA AND THEATRE ARTS

Syllabus & Regulations

Department of Performing Arts

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Our Vision

Since its inception the School of Performing Arts dedicates itself to excellence in instruction by preparing students for unique career opportunities. It is the goal of the School to further increase its reputation by imparting knowledge gathered in all walks of life to the students and makes them creative in their endeavor in the field of Performing Arts. Above all it aims to teach students to learn the Art of Living.

Through the years the school has established a national reputation as a centre where young people successfully prepare for careers in theatre and theatre related arts live and documented productions, advertisement and motion picture in relation to the requirements of the cultural institutions

Aims and Objectives

The school of Performing Arts, Pondicherry University has been established in 1988 to impart training in the fundamental principles of Visual Medias in terms of understanding the Performing Tradition of World Theatre. Different modes of presentation, various techniques, styles and systems employed in the form of creative communication are part of the syllabus. The students will have an opportunity to understand the glorious history of the Performing Arts that have enhanced the tradition and the creative aspects behind the major departments of production: Writing, Acting, Designing and Directing.

This programme also aims to throw more lights to Cultural Heritage of India and to make the students to realise that they are the inheritors of the glorious past history of India. This will pave the way for the students to have a discourse on the fundamentals of traditional and contemporary world theatre. Since the Art of Theatre as a product of Scientific and Artistic creation so the main aim of the course is to impart to the student a correct Interdisciplinary approach encompassing all aspects of human science to explore all the possibilities of a performance and produce it through the medium. All the technical aspects involved in the same will be taught to students, so that after graduation they will be in a position to get Job from any kind of Media or create their own performing art company and to carry out all the functions needed thereof with a professional skill.

The students should be given a basic understanding in the extraordinary preparation and presentational systems of the folk and classical traditions of his own land, so that when they come into contact with all other styles from all over the world. They should be also in a position to synthesize their learning process to enter into their own traditions. The ultimate aim of the teaching program will be able to provide a space for students to give pure spectacular enjoyment to the audience with the intensity of giving the experience of catharsis.

Curriculum Orientation

The Performing Art, while projecting itself, assimilates all other art forms. Hence an understanding of other allied arts also becomes necessary; inevitably this course must be a production oriented course.

The selected students should be given an Orientation Course of two weeks duration, in which they should be acquainted with the various spheres of Performance, their inter relationship, a general background of the development of arts, Indian Culture, etc. These could be in the form of discussions and lectures.

It is in view of all these that the objectives of this course are defined in the following terms:

1. Writing for stage and other media
2. Theories of Acting: East West
3. Actor Training – train to apply body as a creative medium
4. Studies on Theatre and theatre movements
5. Applied theatre
6. Audience Study
7. Allied Media Study
8. Audiovisual Designing
9. Direction
10. Folk and Traditional Performances
11. Management theatre and other performance
12. Art and event management

The majority of classes offered within the preview of M.A. are production oriented which requires students to complete a significant amount of work outside scheduled class meeting times. The program emphasizes learning through experience. Students will spend many hours in production and labs.

Syllabus Guideline

Since the proposed syllabus aims to throw more lights on production oriented such as Writing, Acting, Designing and Direction which are common core elements of Theatre and Film Studies, these guidelines have been developed to assist faculty in the construction of class syllabi for School of Performing Arts courses. Faculties are encouraged to individualize their syllabi with the expectation that they will include the content specified in these guidelines.

Hard Core and Soft Core Courses

Students have to undergo one Hard core course and Soft core course. The hard core courses are compulsory to the student from the department. But the soft core subjects are optional it could select either from performing arts department or from other department. For successful completion of the course a student has to win a total 60 credits from hard core subjects, and 12 credits from soft core subjects.

Syllabus Structure

1. Course Number, Title, Credit Hours
2. Description: Hard core or Soft core
3. General Information and Semester
4. Prerequisite
5. Course Objectives and outcome of the Course (Please give objectives and outcome of the course taking into consideration the subject matter and skills to be acquired by the students)
6. Content and concept of the course (Theoretical/Conceptual/Factual/Issue Concerns etc.)
7. Broad outline of the instructional methods:(Methods of Instruction/Course Format/Delivery: Lecture, discussion, audio visual, demonstrations, readings, field trips, group discussion, tutorial, practical, seminars, collaboration etc.)

Teaching Strategies

The course includes both practical and theoretical subjects, and diverse teaching strategies will be used.

- There will be lecture presentations.
- Students will give oral presentations of papers, and thought questions.
- There will be a class discussion of students.
- Class discussion and examinations will be used to reinforce important concepts.
- Students will be encouraged to undertake original research and analysis of relevant issues.

Students Assessment

The Evaluation of each Course shall consist of two parts for both theory and practical subjects.

- 1) Internal Assessment
- 2) End Semester Examination

Internal assessment is based on the performance of the student during the course, such as assignments, test papers etc. A student who has 70% of attendants only eligible to attend the End Semester Examination

The distribution marks for Internal Assessment and End Semester Examination for theory and practical subjects are as given below;

- Theory
 - End semester examination - 60%
 - Internal assessment - 40% Test I & II, Assignment (10+10+20)
- Practical
 - End semester examination - 50%
 - Internal assessment - 50%
Assignment I & II, Practical Record (15+15+20)

Internship

For the successful completion of the MPA in Drama and Theatre Arts, a student also has to complete an internship of not less than 21 days for industrial experience at a relevant organization or project according to the advice of the faculty advisor. A report of the internship has to be submitted along with the Master thesis.

Hard Core Courses

I SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1.	DRAM 411	Dramatic Literature – Classical Indian	3	T
2.	DRAM 412	Classical Indian Theatre	3	T
3.	DRAM 413	Theatre Architecture	3	T

4.	DRAM 414	Traditional Acting	3	P
5.	DRAM 415	Mime And Movement	2	P
6.	DRAM 416	Scene Works	2	P
Total Credits			16	
II SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 421	Theories Of Western Theatre and Dramatic Literature	3	T
2	DRAM 422	Theories of Acting	3	T
3	DRAM 423	Theatre Exercises	3	P
4	DRAM 424	Lighting Design	3	P
5	DRAM 425	Set Design	3	P
Total Credits			15	
III SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 511	Dramatic Literature – Modern Indian	3	T
2	DRAM 512	Make-Up Design	3	P
3	DRAM 513	Costume Design	3	P
4	DRAM 514	Direction Theories	3	T
5	DRAM 515	Play Production	3	P
6	DRAM 516	Acting Methods	3	P
Total Credits			18	
IV SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 521	Theatre In Education	3	P
2	DRAM 522	Students' Play Production	4	P
3	DRAM 523	Master Thesis & Internship Report	4	T
Total Credits			11	

Soft Core Course

SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 417	Fundamentals of Visual Design	3	P
2	DRAM 418	Theatre Games	3	P
3	DRAM 419	Improvisation	3	P
4	DRAM 427	Theatrical Martial Arts	3	P
5	DRAM 428	Acting for Stage	3	P
6	DRAM 429	Environmental Theatre	3	P
7	DRAM 517	Folk Songs	3	P
8	DRAM 518	Traditional Indian Theatre	3	P
9	DRAM 519	Fundamentals of Music	3	P
10	DRAM 526	Children's Theatre		
11	DRAM 527	Street Theatre	3	P
12	DRAM 528	Event Management	3	P
13	DRAM 529	Acting For Different Media	3	P
14	DRAM 530	Drama And Education	3	P
15	DRAM 531	Creative Writing	3	T
16	DRAM 533	Theatre Therapy	3	P
17	DRAM 534	Applied Theatre	3	P
18	DRAM 535	Music In Theatre	3	P
19	DRAM 537	Dramatics for Children	3	P
20	DRAM 538	Voice And Speech	3	P
21	DRAM 539	Sound Design	3	P
22	DRAM 540	Radio Play	3	P
23	DRAM 541	Stage Management	3	P
24	DRAM 543	Mask Making	3	P
25	DRAM 544	Folk Dance (Devarattam)	3	P
26	DRAM 546	Tales And Lore	3	P
27	DRAM 547	Puppet Theatre	3	P
28	DRAM 548	Script Writing	3	P
29	DRAM 549	Theatre Journalism	3	P

Hard Core Courses

I SEMESTER (HARD CORE)

I SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1.	DRAM 411	Dramatic Literature – Classical Indian	3	T
2.	DRAM 412	Classical Indian Theatre	3	T
3.	DRAM 413	Theatre Architecture	3	T
4.	DRAM 414	Traditional Acting	3	P
5.	DRAM 415	Mime And Movement	2	P
6.	DRAM 416	Scene Works	2	P
Total Credits			16	

I SEMESTER

DRAM 411 DRAMATIC LITERATURE - CLASSICAL INDIAN

Course Number : DRAM 411
Course title : DRAMATIC LITERATURE – CLASSICAL INDIAN

Credits : 3 Credits
No. of contact hours (per week) : 3 Hours
Type of the Course : Hard core
General Information : Theory
Semester & Year : I Semester
Prerequisite : NIL
Regular Teaching : Yes
Practical if applicable : No
Seminars : Yes
Assignment : Yes
Test : Yes

Course Objectives and outcome of the Course:

This course introduces Natyashastra, Tolkappiam, Silappathikaram and some of the major Indian Sanskrit plays and its' authors. Out of these students will get the richness of the Indian dramatic grammar and Sanskrit plays and their effectiveness in the performance Culture of the Indian society.

Content and concept of the course:

Unit-1: An introduction and History of Indian Theatre and Drama

Unit-2: Classical Plays and Playwrights of India

Unit-3: Types and form of classical plays-play analysis based on Dhasarupaka

Unit-4: Classical plays Part 1-

Bhasa's Urubhangam,

Kalidasa's Abhijana Sakunthalam,

Unit-5: Classical plays Part 2-

Sudraka's Mircchakadikam

Mahendravarma Pallava's Mattavilasa Prahasana

Materials, Supplies, Text books and/or recommended or Required Readings:

1. Abhinavagupta, & M Ramakrishna Kavi. (1934). *Natyasastra*. Oriental Inst.

2. AdyaRangacharya. (1980). *The Indian Theatre*. National Book Trust.
3. Bharata Muni. (1956). *Natyasastra*. (M. Ghosh, Trans.). Manisha Granthalaya.
4. Brandon, J. R., & Banham, M. (1997). *The Cambridge guide to Asian theatre*. Cambridge University Press.
5. K. Valluvaaranar. (n.d.). *Tholkappium : Meippattial (Uraikalam)*. Madurai.
6. Kārttikēcu Civattampi. (1981). *Drama in ancient Tamil society*. NCBH.

DRAM 412 CLASSICAL INDIAN THEATRE

Course Number : DRAM 412
Course title : CLASSICAL INDIAN THEATRE

Credits : 3 Credits
 No. of contact hours (per week) : 3 Hours
 Type of the Course : Hard core
 General Information : Theory
 Semester & Year : I Semester
 Prerequisite : NIL
 Regular Teaching : Yes
 Practical if applicable : No
 Seminars : Yes
 Assignment : Yes
 Test : Yes

Course Objectives and outcome of the Course:

Introduction to Classical Indian Theatre mainly covers origin of drama, theatrical elements in Natyasastra, and Silapathikaram and Tholkappiyam (Maippadugal). The outcome of the course will give firm base for students to understand their native theatre.

Content and concept of the course:

Unit-1: Dramaturgies of India - Introduction to Natyasastra, Tholkappiyam-Meippattiyal, Chilapathikaram- Arangetu Kathai.

Unit-2: Natyadharmi and Lokdharmi, Nirupana and Natyasastra-Tolkappiyam /

Unit-3: Bhava: Anubhava, vibava, styi Bhava and Sanchari Bhava - Concept of Rasas: Natyasastra-Tholkappiyam.Dasrupaka, SandhyangaVikalpa (Panchasandhis) - Vrithivikalpa - Prakrtis (Type of characters), BhumikaVikalpa (different roles),

Unit -4: Abhinayas:Ankia, Vachika, Aharya and Satvika Abhinaya

Unit- 5: AranketruKathai - Silapathikaram&Tholkappiyam – Meippattiyal

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Abhinavagupta, & M Ramakrishna Kavi. (1934). *Natyasastra*. Oriental Inst.
2. Bharata Muni. (1956). *Natyasastra*. (M. Ghosh, Trans.). Manisha Granthalaya.
3. Brandon, J. R., & Banham, M. (1997). *The Cambridge guide to Asian theatre*. Cambridge University Press.
4. K. Vallavaaranar. (n.d.). *Tholkappium : Meippattial (Uraikalam)*. Madurai.
5. K.Sundaramoorthy. (1974). *Early Sanskrit Literary theories and Tholkappium*. Sarvodaya Ilakkiya Pannai.
6. Van, R., & Brandon, J. R. (1993). *Sanskrit drama in performance*. Motilal Banarsidass Publ.

DRAM 413 THEATRE ARCHITECTURE

Course Number	: DRAM 413
Course title	: THEATRE ARCHITECTURE
Credits	: 3 Credits
No. of contact hours (per week)	: 3 Hours
Type of the Course	: Hard core
General Information	: Theory
Semester & Year	: I Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

Studying different kinds of performing art spaces and Theatrical architecture will enhance the spatial aspect of theatre practice.

Content and concept of the course:

Unit-1: Introduction to Theatre Architecture - Primitive Theatre - Greek Athenian Period, Greek Hellenistic Period, Greco- Roman Period, Roman Theatre

Unit-2: Middle Ages (Medieval Theatre Architectures) - Elizabethan Theatre – Restoration Period - Victorian Period Theatre.

Unit-3: Theatre in the Modern Ages – Proscenium, Thrust, Arena, Sandwich, Open Air Theatre - New Trends in Theatre Architecture – Chamber Theatre, Etc.,

Unit-4: Indian Classical Theatre in Natyasastra: Ancient Indian Concepts of Theatre and Theatre Buildings - Theatre Space of Indian Ritualistic Performances - Concepts of Vikrsta, Chasustra and Tryasara. Koothambalam - Kerala, Stages used in Theruk-koothu of Tamilnadu

Unit-5: Theatre Structure of NOH, Kabuki of Japan, Chinese Opera - Theatrical Elements in Silapathikaram (ArangketruKathai)/spatial aspects in the Traditional Theatre of Tamilnadu

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. *Bharatha's Natyasastra* (M. Ghosh, Trans.). (1984). The Asiatic Society.
2. Brandon, J. R., & Banham, M. (1997). *The Cambridge guide to Asian theatre*. Cambridge University Press.
3. Brockett, O. G., & Hildy, F. J. (2007). *History of the theatre*. Allyn And Bacon.
4. Hammond, M. (2006). *Performing architecture: opera houses, theatres and concert halls for the twenty-first century*. Merrell.
5. J.R.Brandon. (1974). *Theatre in the South-East Asia*. Harvard University Press.
6. Maruoka, D., & Yoshikoshi, T. (1982). *Noh*. Hoikusha.
7. Panchal, G. (1984). *Koothambalam and Kudiattam*. Sangeet Natak Akedemy.
8. *Silappathikaram*. (R.S. Pillai, Trans.). (1989). Tamil University Tanjore.

DRAM 414 TRADITIONAL ACTING

Course Number : DRAM 414
Course title : TRADITIONAL ACTING

Course Number : DRAM 414
Course title : TRADITIONAL ACTING
Credits Hours : 3 Credits
No. of contact hours (per week) : 6 Hours
Type of the Course (hard/soft core) : Hard core
General Information : Practical
Semester & Year : I Semester

Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: Yes

Course Objectives and outcome of the Course:

The teaching objective of this course is to provide practical knowledge of any one of a South Indian regional Traditional Theatre form like; Therukuthu, Sri Sangaradas Swamigal Musical Drama, Koodiyattam, Kathakali, Theiyam, Yakshagana, Veethi Bhagavatham, etc., and also provide the practical knowledge through arranging workshop to Puppet Theatre from local region. The students learn the basic craft, technique, skills and Creative Expressions in these forms for strengthening their regional sensibility and ability in Acting.

Content and concept of the course:

Unit-1: Basics of Movements in the chosen Traditional Folk/Classical Theatre form: Adavus, Rhythm in movements, Techniques of Expressions; Physical, Vocal and Mental state of various characters - Singing with Sruti (Harmonium) and movements with Tala -Mituthangam/ Thavil and Cymbal .

Unit 2: Training to do a character in the chosen Episode/ Story of that particular Folk/Classical Theatre form – the details of his/her role including Dialogue, Songs, Rhythm and movements.

Unit-3: Selecting few dramatic scenes from Folk Theatre of Tamilnadu and practices with required percussionists and then run through with make-up and other necessary performance's accessories.

Unit-4: Field study (Tour) to a village performance /festival. Different form of Therukuthu and text in Therukuthu.

Unit-5: Learning Therukuthu/ Bayalatta / Veethi Bhagavatham / any one folk theatre through a workshop with a Traditional Master/Expert and doing the Performance in the end of the Workshop. - Submitting a Record note Book.

Materials, Supplies, Text books and/or recommended or required Readings:

1. Balawanta Garagi. (1962). *Theatre in India*. Theatre Arts Books.
2. *Enact*. (n.d.). Sangeet Natak Academi & NSD Pubn.
3. M.Ramasamy. (n.d.). *Therukuthil Nadippu*. Thanjavur Tamil University Publication.

4. Manohar Laxman Varadpande. (1979). *Traditions of Indian theatre*. Abhinav Publications.
5. Tarla Mehta. (1999). *Sanskrit play production in ancient India*. Motilal Banarsidass.
6. *Theatre India*. (n.d.). NSD Publication.

DRAM 415 MIME AND MOVEMENT

Course Number : DRAM 415
Course title : MIME AND MOVEMENT

Credits Hours : 3 Credits
 No. of contact hours (per week) : 6 Hours
 Type of the Course (hard/soft core) : Soft core
 General Information : Practical
 Semester & Year : Odd/Even
 Regular Teaching : Yes
 Practical if applicable : Yes
 Assignment : Yes
 Test : Yes
 Practical Record : No

Course Objectives and outcome of the Course:

To develop creative expression with the basic movements of the hand, body and head as well as with foot work and bodily movements to create new movement patterns, creative dance and choreography

Content and concept of the course:

Unit-1: Basic Movement, Study of body anatomy, movements, rhythmic patterns with footwork

Unit-2: Mime – Traditional and Modern Mime – pantomime. Whole body exercises.

Unit-3: Choreography - Advanced exercises for body flexibility, Complex combination of movements of different parts of the body

Unit-4: Composition, Symmetry and Asymmetry - Choreography in mime- Mime Skits.

Unit-5: Designing choreography for performance, emotional expressions through body, working on stylized movements

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Ann Cooper Albright, & Gere, D. (2003). *Taken by surprise: a dance improvisation reader*. Wesleyan University Press.
2. Cynthia Jean Novack. (1990). *Sharing the dance: contact improvisation and American culture*. University Of Wisconsin Press.
3. Gelb, M. (2003). *Body learning: An introduction to the Alexander techniques* (4th ed.). Aurum Pr Ltd.
4. Iliev, A. (2014). *Towards a Theory of Mime*. Routledge.
5. Kaltenbrunner, T., & Procyk, N. (1998). *Contact improvisation: moving, dancing, interaction: with an introduction to new dance*. Meyer & Meyer Pub.
6. Lecoq, J. (2015). *The moving body: teaching creative theatre*. Bloomsbury.
7. Per Bari Rolfe. (2019). *Mimes on miming: writings on the art of mime*. Charlemagne Press.
8. Richards, T., Jerzy Grotowski, & Firm, P. (1995). *At work with Grotowski on physical actions*. Routledge.
9. Schneer, G. (1994). *Movement improvisation: in the words of a teacher and her students*. Human Kinetics.

DRAM 416 SCENE WORKS

Course Number : **DRAM 416**
Course Title : **SCENE WORKS**

Credit Hours : 2 Credits
 No. of Contact Hours (Per week) : 2 Hours
 Type of the Course : Hard Core
 Nature of the Course : Practical
 Semester : I Semester
 Prerequisite : Nil
 Regular Teaching : Yes
 Practical if applicable : Yes
 Seminars : Nil
 Assignment : Yes
 Test : Yes

Course Objectives and Outcome:

This Scene study is a technique used to teach acting. One or more actors perform a dramatic scene and are then offered feedback from teachers, classmates, or each other. Scene Study is a very broad description for an acting class that will vary depending on the teacher or school that teaches it. Its foundation is in the performance of a "scene" or a segment of a play by the students. From this performance the instructor gives notes and suggestions to improve the student's acting. Scene Study is instrumental for actors to get experience being directed. For beginning actors, the Scene Study class may also include acting exercises that help them develop their technique

Content and concept of the course:

Unit-1: what is scene-concept and ideology of Scene, Elements of scene, what the characters and the relations, character dimensions, situations and actions

Unit-2: Scenes in different art forms – visualizing a scene; Building the scene, process of scene making for stage, adopting story or incident to the stage and making a script for stage scene.

Unit-3: Presenting a scene in stage, understanding is stage, stage geography, stage psychology, Stage -behavior, business, postures and gestures, entry and exits, falls, and improvisation.

Unit-4: Understanding the different genre of acting, working with any one scene from any script for practical performance making.

Unit-5: Preparation of a script of a Scene their own from a / story / play / news under the guidance of course teacher and presentation on stage to the Public.

Materials Supplies, Text book and / or recommended or required Readings

1. Adya Rangacharya. (1998). *Introduction to Bharata's Nāṭyaśāstra*. Munshiram Manoharlal Publ., C.
2. AdyaRangacharya. (1971). *The Indian Theatre*. National Book Trust.
3. Autor: Prasanna. (2013). *Indian method in acting*. National School Of Drama.
4. Manohar Laxman Varadpande. (1987). *History of Indian theatre*. Abhinav Publications.
5. Subramaniam, P. (1996). *Bharatha Kala (Kotpadu)*. Vaanathi Publishers.

II SEMESTER (HARD CORE)

II SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 421	Theories of Western Theatre and Dramatic Literature	3	T
2	DRAM 422	Theories of Acting	3	T
3	DRAM 423	Theatre Exercises	3	P
4	DRAM 424	Lighting Design	3	P
5	DRAM 425	Set Design	3	P
Total Credits			15	

DRAM 421 THEORIES OF WESTERN THEATRE AND DRAMATIC LITERATURE

Course Number : DRAM 421

Course title : THEORIES OF WESTERN THEATRE AND DRAMATIC LITERATURE

Credits Hours	: 3 Credits
No. of contact hours (per week)	:3 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory
Semester & Year	: II Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

The course explores the western dramatic literature and outline history. Basics of Play analysis and Play reading should be thought in reference to western Drama.

Content and concept of the course:

Unit-1: Introduction and history of Western theater And Drama

Unit-2: Aristotelian Poetics and Greek plays to Modern plays

Unit-3: Ancient plays: Antigone- Sophocles

Unit-4: Renaissance plays: King Lear – Shakespeare

Unit-5: Modern Plays: Enemy of the People– Ibsen, Waiting for Godot – Beckett

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Aristotle. (2013). *Poetics*. Oxford University Press.
2. Carlson, M. (1996). *Theories of the theatre : a historical and critical survey, from the Greeks to the present*. Cornell University Press.
3. Hinchliffe, A. P. (1979). *Drama criticism : development since Ibsen ; a casebook*. London Macmillan.
4. Manfred Pfister. (2000). *The theory and analysis of drama*. Cambridge Univ. Press.

5. Tian, M. (2018). *The use of Asian theatre for modern Western theatre : the displaced mirror*. Palgrave Macmillan.
6. Trussler, S. (1994). *The Cambridge illustrated history of British theatre*. Cambridge University Press.

DRAM 422 THEORIES OF ACTING

Course Number : DRAM 422
Course title : THEORIES OF ACTING

Credits Hours	:3 Credits
No. of contact hours (per week)	:3 Hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory
Semester & Year	: II Semester
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

In this course introduces the major acting theories, covers the Indian and Western concepts. All the students of performing arts must know these fundamental concepts and aesthetic principal to understand the creative process of performance.

Content and concept of the course:

Unit-1: Definition of Acting, History of Acting and Actor. Emergence of Actor – Classical Theories

Unit-2: Acting in Classical forms-Tragedy, Comedy, Farce, and Burlesque. Acting in Shakespearian Theatre, Acting Styles in French Comedy, Melodramatic Acting,

Unit-3: Naturalism and the Emergence of Realistic Actor, Stanislavsky’s System of Acting, Chekov’s Psychological Gestures.

Unit-4: Emergence of Non-Realistic Acting – Meyerhold’s Bio Mechanism, Surrealistic Acting, Expressionism, Epic Theatre, Acting in Absurd Plays, Concept of Acting in Theatre of Cruelty and Acting in Poor Theatre

Unit-5: Actor and Acting in Contemporary theatre

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Abhinavagupta, & M Ramakrishna Kavi. (1934). *Natyasastra*. Oriental Inst.
2. Bharata Muni. (1956). *Natyasastra*. (M. Ghosh, Trans.). Manisha Granthalaya.
3. Brecht, B., Silberman, M., Giles, S., Kuhn, T., Davis, J., Romy Fursland, Victoria Williams Hill, Imbrigotta, K., & Willett, J. (2019). *Brecht on theatre*. Bloomsbury Academic.
4. Cleaver, J. (1967). *Theatre through the ages*. New York, Hart Pub. Co.
5. Dhir, S. (n.d.). *Styles of Theatre Acting*. Gian Publishing House.
6. Harpp, J. (1992). *Acting*. Routledge.
7. K. Valluvaaranar. (n.d.). *Tholkappium : Meippattial (Uraikalam)*. Madurai.
8. Konstantin Stanislavsky. (1945). *My life in art : by Constantin Stanislavsky*. G. Bles.
9. Konstantin Stanislavsky, & Elizabeth Reynolds Hapgood. (2017). *An actor prepares*. Read Books Ltd. (Original work published 1936)
10. P S Rama Rao. (1975). *Makers of the modern theatre*. Lalitha Publishers.
11. Rao, A., & Sastry P., R. (1967). *A Monograph on Bharata's NatyaSaastra*. Natya Mandla Publishers.
12. Roach, J. (2011). *The player's passion : studies in the science of acting*. The University Of Michigan, , Cop.
13. Stanislavskij, K. S., & Hapgood, E. R. (1991). *Building a character*. Methuen.
14. Tocole, & Helen Krich Chinoy. (1996). *Actors on acting : the theories, techniques, and practices of the world's great actors, told in their own words*. Three Rivers Press.
15. V È Meierkhol'd, & Braun, E. (1969). *Mayerhold on theatre, translated and edited, with a critical commentary by Edward Braun*. Methuen.

DRAM 423 THEATRE EXERCISES

Course Number : DRAM 423
Course title : THEATRE EXERCISES

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 Hrs.
Type: hard/soft core : Hard core

General Information	: Practical
Semester & Year	: I Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: No
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

Daily morning exercise class focuses on eastern and western method of exercise. All these methods covered in this course to give basic training, introducing various methods of physical exercise and Theatre games to nurture the body, mind and voice of performing artist.

Content and concept of the course:

Unit-1: introduction to theatre exercises- Purpose of theatre excesses-preparation of voice, body and mind

Unit-2: Physical and Psychological phases of Theater exercises - warming up, Body Conditioning Exercises, Breathing Exercises for Relaxation and Concentration

Unit-3: Exercises for Body Joints and Limbs (Neck, Head, Chest, Hands, Trunk and legs) Exercises for senses: Touch, smell, sight, hearing and taste. Eye and Face Exercises – Different Exercises for Eye and Face Muscles selected from Natyasastra, Rhythm, Balance, impulse, flow, intuition, feeling: abstract and purpose in movements

Unit-4: Full Body Coordination, Exercises with Music Trust Exercises & Acrobatics

Unit-5: Voice and speech - 4 parts of voice exercises. Individual and group movement

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Ananthanarayanan, R. (2002). *Leaving through Yoga Madiram*. Chennai.
2. Barba, E., & Savarese, N. (1992). *The \$secret art of the performer*. 19.
3. Boal, A. (2002). *Games for actors and non-actors*. Routledge.
4. Cassady, M. (1993). *Acting games improvisations and exercises*. Colorado Springs, Colo. Meriwether C.
5. Clive Barker. (2010). *Theatre games: a new approach to drama training*. Methuen Drama.
6. Martin, J. (2004). *The intercultural performance handbook*. Routledge.

7. Novelly, M. C. (1971). *Theatre Games for Young Performers: Improvisations and Exercises for Developing Acting Skills*. Meriwether Publishing Ltd., P.O. Box, Colorado Springs, Co 3 (\$12.95).
8. Perry, J. (1999). *Encyclopedia of acting techniques: illustrated instruction, examples and advice for improving acting techniques and stage presence - from tragedy to comedy, epic to farce*. Cassell.
9. Spolin, V. (1986). *Theater games for the classroom: a teacher's handbook*. Northwestern University Press.

DRAM 424 LIGHTING DESIGN

Course Number : DRAM 424
Course title : LIGHTING DESIGN

Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 Hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Practical
Semester & Year	: II Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: Yes

Course Objectives and outcome of the Course:

An introduction to aesthetics and technical principles of lighting with attention to becoming familiar with basic instruments and lighting control board. Students learn basics of production lighting design. Basic principles of lighting design, includes script analysis, basic 3-point lighting, fill, key, differences between perceived (live, stage) light, and recorded light (video, film). Addresses various lighting design formats including production for video, film, theatre, and new media.

Content and concept of the course:

Unit-1: Introduction to Lighting Design and Lighting Instruments- Lights-Lighting-Stage Lighting, -Natural Lights- Artificial Lights- Stage Lighting and the Elements of Design- Stage Lighting and Theatrical Form-Function of Stage Lighting - Purpose of Stage Lighting and Principles of Lighting Design. Choosing the Right Instruments- Incandescent Lamps-Gaseous Discharge Lamps-Common Stage Instrument Lamps,-

Arc Light-The Plano-Convex Spotlight-The Ellipsoidal Reflector Spotlight-The Fresnel Spotlight-The PAR Fixture-Floodlights or Scoops Projection-Other Theatre Instruments-Care and Handling.

Unit-2: Colour Theory and Elements of Electronic -Color and Light-Color is Light- The Language of Color-Color Filtering-Color Interaction-Color Perception-Designing with Color-A Method of Using Color- Color Media. The History of Dimming-Elements of Electronic Control-Types of Electronic Control-State-of-the-Art Memory Systems-Designing with Electronic Control-The Operator and Remote Control-Distribution Control

Unit-3: Light as Scenery and Stage Lighting Practice-Projection Techniques and Equipment-Practical's- Special Effects-Stage Lighting Practice-The Light Plot and Production. Distribution-Angles and Direction of Lighting-Lighting the Acting Area-Lighting the Background-Hanging and Adjusting Lighting Fixtures- Focusing and Troubleshooting and Script Analysis for Lighting Purposes.

Unit-4: Design: Paperwork-The Collaborative Process-Lighting Plot-Lighting Sections-Lighting Instrument Schedule-"Magic" Sheet-Patching Schedule-Cue Sheet-Realizing the Plot-Drafting Practice for Light Plots-Storyboard Project -Computer Control and Lighting, Light Plot/Schedules Final Project Due

Unit-5: Stage Lighting and Theatre Space -The Proscenium Theatre-Arena Production-Thrust Stage Production-The Flexible Stage-Lighting for Alternative Spaces and Lighting for Dance. Development of a Lighting Designer-Role of the Lighting Designer-Lighting the Actor-Aesthetics and Creative side of the Lighting Design, -Lighting Design as a Profession-Famous Master Lighting Designer and their Works

Required Tools:

1. Electrical tester, 2. Cutting Player, 3. Cable trimmer, Synthetic Rubber Gloves, Insulation Tape, Colour sheets- Celluloid,

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Fitt, B., & Thornley, J. (1995). *Lighting by design: technical guide*. Focal.
2. Gillette, J. M. (2004). *Theatrical design and production*. McGraw-Hill.
3. Howard, J. (1963). *Stage lighting design*. Los Angeles, Los Angeles State College.
4. J Michael Gillette, Mcnamara, M., & Focal Press. (2020). *Designing with light : an introduction to stage lighting*. Routledge.

5. Palmer, R. H. (1998). *The lighting art: the aesthetics of stage lighting design*. Prentice-Hall.
6. Reid, F. (2001). *The stage lighting handbook*. A & C Black.
7. Rosenthal, J., Wertenbaker, L., & Kinsella, M. (1972). *The magic of light : the craft and career of Jean Rosenthal, pioneer in lighting for the modern stage*. Little, Brown In Association With Theatre Arts Books.
8. W Oren Parker, R Craig Wolf, & Block, D. (2013). *Scene design and stage lighting*. Wadsworth; Andover.
9. Walters, G. (2001). *Stage lighting: step-by-step: the complete guide on setting the stage with light to get dramatic results*. Betterway Books.

DRAM 425 SET DESIGN

Course Number : DRAM 425
Course title : SET DESIGN

Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 Hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Practical
Semester & Year	: II Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: Yes

Course Objectives and outcome of the Course:

This course is intended to teach the basic functions, aesthetics, and methods of scenery in its context of planning, fabrication, and painting. The “planning” portions will give the student experience with designing, drafting, and model making. The “fabrication” portions will deal with techniques and materials of the scene shop. The “painting” portion will deal with scenic paint and its various techniques. The lab scheduled in conjunction with this class will provide the student with “hands-on” experience in all of the above. The student will also be required to choose one of three crews that will work on the departmental productions.

- Develop an understanding of design practices utilized in theatrical scenic design.
- Learn to analyze a script from a scenic design perspective.

- Develop research skills in scenic design.
- Develop a scenic design process.
- Develop skills in representing initial design decisions through thumb-nail sketches and floor plans.
- Develop skills in making 2-D representations of final design decisions through creating theatrical floor plans, perspective sketches and renderings.
- Develop skills in making 3-D representations of final design decisions through creating concept, white, and presentation models.

Content and concept of the course:

Unit-1: Introduction of Stage Design, Different Types of Stages and its Divisions – Open Air, Arena, Sandwich, Thrust and Proscenium

Unit-2: Set Design – Units of the Set (Ramps, Steps, Platforms, Flats), Types and Styles of Sets through History- Box, Formal, Multiple, Suggestive and Symbolic

Unit-3: Stage Properties- Set Properties, Hand Properties, Decorative, Properties, analyzing a Play for Set Design

Unit-4: Ground Plan, Elevation and Perspective& Model Making

Unit-5: Innovations and Experiments in Set Design

Required Tools:

Architect's Scale Ruler, 30-60-90 Drafting Triangle, Drafting Vellum, Drafting Pencil 2H, Tape Measure of at least 16' long, Pencils (for use during lab).

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Berrigan, T., & Padgett, R. (1969). *Noh*. Lines Press.
2. Braun, E., & Open University. Modern Drama Course Team. (1977). *The director and the stage: a companion for units 12-30*. Open University Press.
3. Crabtree, S., & Beudert, P. (1998). *Scenic art for the theatre: history, tools, and techniques*. Focal Press.
4. Domba Asomba. (2001). *Scene design: art and craft*. Caltop Publications (Nigeria) Ltd.
5. J Michael Gillette, & Dionne, R. (2020). *Theatrical design and production: an introduction to scene design and construction, lighting, sound, costume, and makeup*. Mcgraw-Hill.
6. Panchal, G. (1984). *Koothambalam and Kudiattam*. Sangeet Natak Akedemy.
7. Paul Douglas Carter, & Chiang, G. (2012). *Backstage handbook: an illustrated almanac of technical information*. Broadway Press.
8. Payne, D. R. (1985). *Theory and Craft of the Stenographic Model*. Southern Illinois University Press.

9. Pecktal, L. (1995). *Designing and drawing for the theatre*. McGraw-Hill.
10. Phillippi, H. (1953). *Stage Craft and Scene Design*. Houghton Mifflin Company.
11. Pinnell, W. H. (1996). *Perspective rendering for the theatre*. Southern Illinois University Press.
12. R Craig Wolf, & Block, D. (2014). *Scene design and stage lighting*. Wadsworth.
13. R Raju. (n.d.). *NadakathThozilNunukkam – KatchiAmaippu*.
14. Reid, F. (1995). *The Staging Hand Book*. A&C Black.
15. Reid, F. (2017). *Designing For The Theatre*. A & C Black.
16. Richardson, S. S. (1996). *Technical Theatre Hand Book*. WPI London.
17. Woodbridge, P. (2000). *Designer drafting for the entertainment world*. Focal.

III SEMESTER (HARD CORE)

III SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 511	Dramatic Literature – Modern Indian	3	T
2	DRAM 512	Make-Up Design	3	P
3	DRAM 513	Costume Design	3	P
4	DRAM 514	Direction Theories	3	T
5	DRAM 515	Play Production	3	P
6	DRAM 516	Acting Methods	3	P
Total Credits			18	

DRAM 511 DRAMATIC LITERATURE - MODERN INDIAN

Course Number : DRAM 511

Course title : DRAMATIC LITERATURE- MODERN INDIAN

Credits Hours	:	3 Credits
No. of contact hours (per week)	:	3 Hours
Type of the Course	:	Hard core
General Information	:	Theory
Semester & Year	:	III Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objectives and outcome of the Course:

This course introduces some of the major Indian plays and their authors. Out of this, students will get the richness of the Indian plays and their effectiveness towards the society.

Content and concept of the course:

Unit-1: Modern Playwrights of India

Unit-2: Post independence Trends in Indian theatre and plays, influence of Folk cultures and ethnic cultures.

Unit-3: Modernism in Indian Drama some trends, Textual Analysis – Plot, Structure and theme. Text in modern and contemporary theatre.

Unit-4: Play Analysis: Part 1

Aadhe Adhure by Mohan Rakesh

EvamIndrajit by BadalSircar

Silence the court is in Session by Vijay Tendulkar

Unit-5: Play Analysis: Part 2

Naga Mandala by Girish Karnard

Aurungzeb by Indira Parthasarathy

Narkalikaran – N. Muthuswam

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Brandon, J. R., & Banham, M. (1997). *The Cambridge guide to Asian theatre*. Cambridge University Press.
2. Parthasarathy, I. (2019). *Indira Parthasarathy Three Plays: Comforting Illusions, Rain, Shrouded Bodies*. Authorspress.

3. Rabindranath Tagore. (1993). *Two Buddhist plays : the Court dancer & Chandalika*. Writers Workshop.
4. Wilson, E., & Goldfarb, A. (2003). *Living theater : a history*. McGraw-Hill.

For Further Reading:

- Intirā Pārttacārati. (2002). *Man, woman and dog*. Rupa & Co.
- K.A.Gunasekaran. (n.d.). *Sathyasothanai*.
- N.muthuswamy. (n.d.). *England*.
- Parthasarathy, I. (n.d.). *Mazhai(Rain)*.
- Tagore, R. (n.d.). *Chandalika*.

DRAM 512 MAKE-UP DESIGN

Course Number : DRAM 512
Course title : MAKE-UP DESIGN

Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

Make-up is armed with tricks, tips and tools of their trade. Every imaginable brush - blush, lip and eye shadow, as well as concoctions to help your make-up last longer, can be found in their invaluable and expensive make-up kit.

Content and concept of the course:

Unit-1: The Role of Make- up in Play Performance, Functions and Principles of Make-up., Facial Anatomy/ Types of Faces/Types of Eye Brows, Nose, Lips.

Unit-2: Introduction of Make-up materials, Applications of Base/Highlighting Place/Shading Places, Straight Make-up / Character Make-up.

Unit-3: Stylized Make – up, Mask like Make-up and Mask Making Unit – 8 Changing Wrinkles, Changing the eye brows, lips, Moustaches, Beards, Use of Crepe Hair.

Unit-4: Special effects – Cuts and Wounds, Burnings, Leprosy Make – up etc., analyzing a play in the point of view of Make-up Designing.

Unit-5: Prepare a Make –up plate for all the characters in a play, All the practical works should be compiled and maintained as a record book.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Balsam, M. S., & Sagarin, E. (1957). *Cosmetics, science and technology*. Wiley-Interscience, [200].
2. Corson, R., Glavan, J., & Beverly Gore Norcross. (2019). *Stage makeup*. Routledge, Taylor & Francis Group.
3. Davis, G., & Hall, M. (2018). *The makeup artist handbook: techniques for film, television, photography, and theatre*. Routledge, Taylor & Francis Group.
4. Debreceni, T. (2019). *Special makeup effects for stage and screen: making and applying prosthetics* (3rd ed.). Routledge.
5. J Michael Gillette, & Dionne, R. (2020). *Theatrical design and production: an introduction to scenic design and construction, lighting, sound, costume, and makeup*. McGraw-Hill, A Business Unit of The McGraw-Hill Companies, Inc.
6. Jeeva. (1998). *Arangam Athan Kurugal*.
7. Swinfield, R. (2003). *Stage makeup: step-by-step: the complete guide to basic makeup, planning and designing makeup, adding and reducing age, ethnic makeup, special effects, makeup for film and television*. Betterway Books.

DRAM 513 COSTUME DESIGN

Course Number : DRAM 513
Course title : COSTUME DESIGN

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 hours
Type of the Course (hard/soft core) : Hard core
General Information : Practical
Semester & Year : III Semester
Prerequisite : NIL

Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

To develop costume design ability through study of elements and principles of design and research techniques, as well as developing visual and verbal communication skills. To gain an understanding of costume design as an applied art and essential part of the collaborative theatre production process. This course explores planning and design of performance costumes, including skills such as drawing, painting, production and play analysis. Writing, drawing, painting, research, reading and discussion of production are included in the work of this class.

Content and concept of the course:

Unit-1: What is costume, elements costumes, role of costumes in the performance, what is design and elements, principles of design, costume design and its Functions, performance and costume, artist and costume, costumes and other technical aspects of the performance

Unit-2: Study of Textiles, textile chart, fiber and different types, what are costume material and culture, beads, treads, different hand stitching methods, machine stitching methods, tailoring material, textile material, Rexene material, study of costumes from master performances, etc.,

Unit-3: Realistic a nonrealistic costume. Stylized costumes and its interpretations, costume design for other media, study the masters design, constructing and reconstructing methods, costume suppliers, costume makers, procuring costumes for a play, ward robe and washing/ cleaning techniques, referring costume list, mail list of material suppliers, and other costume artefacts.

Unit-4: Costume Plot, theatrical costume sketches, study of Indian dance costumes, traditional, professional, folk, mythological occasional costumes, different costume properties, jewelry, turbans and headgears its importance, visit the nearby theatre group and interacting with their activities and study the costumes, properties then making a brief report, sketches and other details about makers and material.

Unit-5: Mode of Wearing's through different periods (Culture, Region and Religion), Model Making, analyzing the play in terms of a costume designer, Costume Designing for a Play, finally prepare costume design record soft/hard copy with above information for final examination and submit to Course teacher

Project:

You will choose a play from any period, research the period as well as develop a visual concept, complete all the requisite paperwork and planning materials, and develop a set of rough sketches for ten costumes.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. BicatT. (2006). *The handbook of stage costume*. Crowood Press.
2. Cunningham, R. (2019). *MAGIC GARMENT : principles of costume design*. Waveland Press.
3. Ingham, R., & Covey, L. (2003). *The costume technician's handbook*. Heinemann.
4. J Michael Gillette. (2012). *Theatrical design and production : an introduction to scene design and construction, lighting, sound, costume, and makeup*. Mcgraw-Hill Companies.
5. Jackson, S. (2001). *Costumes for the stage : a complete handbook for every kind of play*. New Amsterdam Books.
6. Mullin, M., & Motley. (1992). *Designing and making stage costumes*. Theatre Arts Books/Routledge.
7. Prisk, B. (1979). *Stage costume handbook*. Greenwood.
8. Russell, D. A. (1985). *Stage costume design : theory, technique and style*. Prentice Hall.
9. Tan, H. (2018). *Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers /.* Routledge (Publisher.
10. Thorne, G. (2001). *Designing stage costumes : a practical guide*. Crowood.

DRAM 514 DIRECTION THEORIES

Course Number	: DRAM 514
Course title	: DIRECTION THEORIES
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 3 hours
Type of the Course	: Hard core
General Information	: Theory
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes

Test : Yes

Course Objectives and outcome of the Course:

The art and technical aspect of direction is covered in this course. The evolution of direction and his role in making performance are studied in detail.

Content and concept of the course:

Unit-1: The historical development of the Director, The Modern Director as an Artist, Duties of the Director, Interpretation of Scripts.

Unit-2: Director's craft: Action Analysis of a Script, Postscript for action analysis of the plot, External and Internal Action, Progressions and Structure, Analysis of Characters. Deciding Play production style.

Unit-3: Composition - Design, - ground plan. -Blocking,

Unit-4: Composition - Lighting, - Sound, working with actors and technicians,

Unit-5: Contemporary Indian Director and Directorial Methods -Post-Modern theories and Directorial Approaches.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Ahart, J. (2001). *The director's eye: a comprehensive textbook for directors and actors*. Meriwether Pub.
2. Braun, E. (1977). *The director and the stage*. Open University Press Milton Keynes.
3. Clurman, H. (1997). *On Directing*. Fireside Rockefeller Center.
4. Cohen, R., & Harrop, J. (1984). *Creative play direction*. Prentice-Hall.
5. Grote, D. (1985). *Script analysis: reading and understanding the playscript for production*. Wadsworth Pub. Co.
6. James Michael Thomas. (2009). *Script analysis for actors, directors, and designers*. Focal Press/Elsevier.
7. Philippi, H. (1953). *Stage Craft and Scene Design*. Houghton Mifflin Company.
8. Pollard, M., Bingham, C., & Paker, J. (1993). *On stage*. Merlion.
9. Reid, F. (2001). *The Staging Hand Book*. Routledge.
10. Richardson, S. S. (1996). *Technical Theatre Hand Book*. WPI London.
11. Tocolle, & Helen Krich Chinoy. (2013). *Directors on directing: a source book of the modern theatre*. Allegro Editions.

DRAM 515 PLAY PRODUCTION

Course Number : DRAM 515
Course title : PLAY PRODUCTION

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 Hours
Type of the Course : Hard-core
General Information : Practical
Semester & Year : III Semester
Regular Teaching : Yes
Practical if applicable : Yes
Assignment : Yes
Test : Yes
Practical Record : Yes

Course Objectives and outcome of the Course:

The production process is as logical as the rehearsal process is creative. The Brain as metaphor for the production process. The right side (processing institution and creativity holistically and randomly) may be synonymous with rehearsal process. Ideas flow back and forth between actor and director and scene partners. Conversely, the left side of the brain that is responsible for logic production team. Production manager and producer, group director and other technical designers shall sit together and has to design the production in the aspect of script, time, place, style, range of the economics, play director everything. To whom, where, when, why, what shall decide by these production members with their expected outcome. The objective of the course is to introduce the designing process of production to the students so that they can produce their productions in a constructive, and in a scientific way.

Content and concept of the course:

Unit-1: Script reading and Production Script preparation-Production Planning - Design Research-Design Paper work-Design Models.

Unit-2: Casting, Finding designers, and other crew members, and work with actors and Technicians

Unit-3: Rehearsal – Blocking, Fine Tuning / Design Work/Music and Sound / Design Execution

Unit-4: Dress Rehearsal – Grand Run Through with Costume and Makeup / Light and Set, etc.

Unit-5: Technical Rehearsal-Grand Rehearsal – Invited Audience Performance-Post Production

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Hannah, D., & Olav Harsløf. (2008). *Performance design*. Museum Tusculanum.
2. Hewitt, B. (1952). *Play production*. J.B. Lippincott Co.
3. Mcguire, B., Clarke, S., & Hogg, G. (2003). *Student handbook for drama*. Pearson Publishing.
4. Peithman, S., & Offen, N. (2000). *The stage directions guide to working back stage*. Heinemann.
5. Powers, V. E., Chapman, J., Collewis, Landau, J., & Taenzer, R. (1957). *Plays for players and a guide to play production*. Row, Peterson.

DRAM 516 ACTING METHODS

Course Number : DRAM 516
Course title : ACTING METHODS

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 hours
Type of the Course : Hard core
General Information : Practical
Semester & Year : III Semester
Prerequisite : NIL
Regular Teaching : Yes
Practical if applicable : Yes
Seminars : Yes
Assignment : Yes
Test : Yes

Course Objectives and outcome of the Course:

Today's theatre is lacking of real technology which particular text demanding. Many armatures theatre People they do their work by imitating or using the available resources which are not fit in that particular production. It is not their fault but, it is the time to give a proper training on these acting technologies to the upcoming theatre Practitioners. They should know the old masters' acting techniques and the feasibility and flexibility of acting technology. The objective of the course is to strengthen the students towards theatre techniques so that they can do a meaningful and energetic play production in the future.

Content and concept of the course:

Unit-1: Realistic Acting techniques: Action Vs Activities, Pose Vs Postures, Gesture, Actors' Business, Actors' craft, Stanislavski's Emotional Memories, Observing and developing a character in acting.

Unit-2: Script Analysis from the point of Actor: Character analysis, Preparation of a French Scene and Performance. Realistic Acting techniques, Real Situation based Improvisation: Method of preparing an Actor's body and Voice and two actors' performance.

Unit-3: Acting Techniques based on Non-Realistic Acting, Improvisation exercises based on Psycho-Physical actions, Improvisation: Physical movement to psychological actions.

Unit-4: Farce acting techniques / Commedia dell'arte / Clown acting techniques.

Unit-5: Practical Assignment on solo and Group performances and Record submission

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Albright, H. (1974). *Acting is a creative process*. Dickenson Publishing Company.
2. Benedetti, J. (2008). *The art of the actor: the essential history of acting, from classical times to the present day*. Methuen Drama.
3. Benedetti, R. L. (2009). *The actor at work*. Pearson Allyn And Bacon.
4. Chekhov, M. (2019). *To the actor: on the technique of acting*. Digireads.
5. James Michael Thomas. (2020). *Script analysis for actors, directors, and designers*. Routledge.
6. Martin, J. (2004). *The intercultural performance handbook*. Routledge.
7. Miller, A. (1992). *A passion for acting: exploring the creative process*. Back Stage Books.
8. Zarrilli, P. B. (2002). *Acting (re)considered: a theoretical and practical guide*. Routledge.

IV SEMESTER (HARD CORE)

IV SEMESTER (HARD CORE)				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 521	Theatre In Education	3	P
2	DRAM 522	Students' Play Production	4	P
3	DRAM 523	Master Thesis	4	T
		Total Credits	11	

DRAM 521 THEATRE IN EDUCATION

Course Number : DRAM 521
Course title : THEATRE IN EDUCATION

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 hours
Type of the Course : Hard-core
General Information : Practical
Semester & Year : IV Semester
Prerequisite : Teaching aids
Regular Teaching : Yes
Practical if applicable : Yes
Seminars : Yes
Assignment : Yes
Test : Yes

Course Objectives and outcome of the Course:

This course bridges the gap between the theatre and the education. By the way of introducing theatre as a space for teaching programmes in child centered teaching and learning process. The outcome of the course will give firm base to understand the differences between children centered teaching and learning process. The teacher centered teaching and learning process of the pre-production that leads to the formation of children's theatre in the school curriculum.

Content and concept of the course:

Unit-1: Learning, Teaching, Curricula and Theatre in Education, The Challenge for Theatre in Education, Theatre in Primary and High school in Play Way Method

Unit-2: the Practical Perspective - Theatre as Competence, Skill, and Craft, The Educational Theory Perspective: Theatre as Subjective Experience, The Cultural Studies Perspective: Theatre as Cultural Practice

Unit-3: Theatrical Elements in Primary Education, Teaching and learning process, Aesthetics and Ethics, Theatrical devices for dynamic classes, Teaching environmental, Social Science through theatre Co-ordination Exercises: - Body, Mind and Voice Exercises

Unit-4: Theatrical methods class room and parallel Education, Theatre Arts is helpful to promote self-confidence, responsibility, self-esteem, cognitive, technical, human relations and communication skills Team work: - Students, parents (management) and staff

Unit-5: Converting subject as a play- Play analysis for the Primary School children, Differences between teacher centered and child centered play production. Benefits of theatre Education in an Educational institution, play production on the basis of child focused direction (constructed by the children)

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Easley, J. A., & Gallagher, J. M. (1978). *Piaget and education*. Plenum Press.
2. Kulkarni, P. S. (1994). *Drama in Education*. Reliance Publishing House.
3. Liben, L. S. (1983). *Piaget and the foundations of knowledge*. L. Erlbaum Associates.
4. Maguire, J. (1992). *Creative storytelling: choosing, inventing, and sharing tales for children*. Yellow Moon Press.
5. Mayer, F. (1959). *Education for creative living*. New York, Whittier Books.
6. McCaslin, N. (1987). *Creative drama in the intermediate grades*. Longman.
7. Montessori, M. (1914). *Dr. Montessori's own hand-book*. F.A. Stokes C.
8. Montessori, M. (2013). *The secret of childhood*. Aakar Books.
9. Ripley, J., & Meredith, P. (1973). *Drama in education*. Dept. Of Drama, University Of Calgary.
10. Swaminathan, V. (n.d.). *AachariyamYannnumGragam*. Sahitya Academy.
11. Tajima Shinji, & Hoffman, T. M. (1992). *The legend of planet surprise: and other stories*. Banseisha.
12. Tetsuko Kuroyanagi, & Chichiro Iwasaki. (2012). *Totto chan: the little girl at the window*. Kodansha America, Inc.
13. Velu, S. (2004). *Paradise Elephant (DevalogaYannai)a Children Theatre Guide for Special Teachers*. Labour Department Govt of Tamil Nadu.
14. Velu, S. (2006). *Irapaasi*. Uyirmai Publication.

DRAM 522 STUDENTS' PLAY PRODUCTION

Course Number : DRAM 522
Course title : STUDENTS' PLAY PRODUCTION

Credits Hours : 4 Credits
 No. of contact hours (per week) : 8 hours
 Type of the Course (hard/soft core) : Hard core
 General Information : Practical

Semester & Year	: IV Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: No
Assignment	: Yes
Test	: No

Course Objectives and outcome of the Course:

DIRECTING A PLAY: Students of final semester direct a Major Play with minimum of One-hour duration to demonstrate their caliber. Basic knowledge for Directorial process: Analyzing for play in terms of Production interpreting the script. Fixing the style and choosing the theatre. The production based on Dramatic script. A brief knowledge of the great Directors like Brecht, Stanislavski and Mayer hold is expected.

- Each student should maintain a record book.
- Each student should produce two plays – one for internal (One act play) and one for External (Full-length Play) evaluation.
- Along with the final production, the student Director with all details recorded in it should submit the complete production script. This will be evaluated along with the production by examiners.
- All the participants like Designer and Actor should submit their production design script and Actor's script with all details recorded in it.

Content and concept of the course:

Unit-1: selection of Play and Submission of production script

Unit-2: Script reading and Casting.

Unit-3: Work on set, Properties, and Costumes

Unit-4: Rehearsals - Music and Sound / Design Execution, Dress Rehearsal – Costume and Makeup / Light and Set/Technical Rehearsal, Grand Run Through

Unit-5: Public Show for Examination — Invited Audience / Practical Record Submission. Performance and Post-Production work

REQUIREMENTS

This course is project-based, and each student will take on a distinct role in the process. Consequently, the specific course requirements will be tailored to each student, with every effort being made to ensure that the students' workloads are

roughly comparable. All students must submit two progress reports detailing your contributions to the project, assessing the extent to which you have achieved your goals.

DRAM 523 MASTER THESIS AND INTERNSHIP REPORT

Course Number : DRAM 523

COURSE TITLE : MASTER THESIS AND INTERNSHIP REPORT

Credits Hours	: 5 Credits
No. of contact hours (per week)	: As per Project
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory/Practical
Semester & Year	: IV Semester
Prerequisite	: Yes
Regular Teaching	: No
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

Students will submit a statement indicating the choice of dissertation subject. They should discuss dissertation possibilities with their advisors. Each student has to submit a dissertation under the supervision of a faculty. And the Students Must go to the field work to the Reputed Theatre Companies/ Theatre Repertories/ Govt Culture Departments/ Theatre Schools/ Television Production Companies/ Film Production Companies/Media Agencies with a period of one month and from that field work they will submit the Dissertations. The Attendance Certificate from the Companies should be important.

Content and concept of the course:

Unit-1: Dissertation proposal: Personal Resume/Plan for Research

Unit-2: Project Approval/Internship / Progress report 1 / Progress report 2

Unit-3: Synopsis submission / First Chapter Submission/ Second Chapter Submission

Unit-4: Final correction of thesis

Unit-5: Master's Dissertation Due and Final Viva-voce

Note: A Dissertation should be 50 – 100 pages with Introduction, and minimum three chapters with Final conclusion. This Dissertation should be submitted to the concerned

Guide fifteen days before the viva of each year. Three copies should be submitted in the format of hard bound.

The internship report: a formal report of 20 pages with a certificate of the organization or the master, where or under whom the student has completed the internship, for 21 days minimum.

Soft Core Courses

Soft Core Courses				
SL.NO.	COURSE CODE	COURSE TITLE	CREDIT	COURSE MODE
1	DRAM 417	Fundamentals of Visual Design	3	P
2	DRAM 418	Theatre Games	3	P
3	DRAM 419	Improvisation	3	P
4	DRAM 427	Theatrical Martial Arts	3	P
5	DRAM 428	Acting for Stage	3	P
6	DRAM 429	Environmental Theatre	3	P
7	DRAM 517	Folk Songs	3	P
8	DRAM 518	Traditional Indian Theatre	3	P
9	DRAM 519	Fundamentals of Music	3	P
10	DRAM 526	Children's Theatre		
11	DRAM 527	Street Theatre	3	P
12	DRAM 528	Event Management	3	P
13	DRAM 529	Acting For Different Media	3	P
14	DRAM 530	Drama And Education	3	P
15	DRAM 531	Creative Writing	3	T
16	DRAM 533	Theatre Therapy	3	P
17	DRAM 534	Applied Theatre	3	P
18	DRAM 535	Music In Theatre	3	P
19	DRAM 537	Dramatics for Children	3	P
20	DRAM 538	Voice And Speech	3	P
21	DRAM 539	Sound Design	3	P
22	DRAM 540	Radio Play	3	P
23	DRAM 541	Stage Management	3	P
24	DRAM 543	Mask Making	3	P
25	DRAM 544	Folk Dance (Devarattam)	3	P
26	DRAM 546	Tales And Lore	3	P
27	DRAM 547	Puppet Theatre	3	P
28	DRAM 548	Script Writing	3	P
29	DRAM 549	Theatre Journalism	3	P

DRAM 417 FUNDAMENTAL OF VISUAL DESIGN

Course Number	: DRAM 417
Course title	: FUNDAMENTAL OF VISUAL DESIGN
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 Hours
Type of the Course	: Soft core
General Information	: Practical
Semester & Year	: I Semester
Regular Teaching	: No
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: Yes

Course Objectives and outcome of the Course:

Introductions to spatial and temporal visual design include fundamentals of graphic design and aesthetic principles. This course outlines basic visualization techniques, spatial, temporal design communication. It covers the fundamentals of art and creative direction, setting and production design in all media.

Content and concept of the course:

Unit-1: what is visual, what is design, types of visuals, what is visualization, process of visualization, design, elements and fundamentals of design its Importance, their characters, principles of design, Dimension, Light and Movement, practice all under the guidance of the course teacher

Unit-2: Space, Unity, Interest, Balance and Movement, Proportion and Rhythm
Types of Proportional Balance: Centre of Interest, Drafting, Drawing and, Rendering Medium and Drawing Materials, Gray Scale Drawing, Introduction to Ground Plan, Front Elevation, Cross-Section and Perspective Drawing, Construction of Space: Interior/Exterior, practice all under the guidance of the course teacher

Unit-3: Visualization and Interpretation, working on free hand drawing, collage, poster making study and write your appreciation on any advertisement of any media, study of a logo, illustration, photos, scenery, or improvise and work with junk material to get an artistic meaning out of it. shoot with your own mobile and get some still photos and motion photos and analyses with your observation of light and shade, colour, line, mass, texture, and principles of design, practice all under the guidance of the course teacher

Unit-4: To understand and practice golden rules in different forms – photography, Different types of photography. New media, its structure and functionality. Understanding elements of theatre and analyzing the light, Scenography, costumes, make-up, special effects in relations of visual design, practice all under the guidance of the course teacher

Unit-5: Design and aesthetics and their profound impact on how users perceive information and learn, judge credibility and usability, and ultimately assign value to an online experience. With this student has to submit a soft copy/ Hard copy of his or her class room practical record.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Crabtree, S., & Beudert, P. (2005). *Scenic art for the theatre : history, tools, and techniques*. Focal Press.
2. J Michael Gillette, & Dionne, R. (2020a). *Theatrical design and production : an introduction to scene design and construction, lighting, sound, costume, and makeup*. Mcgraw-Hill.
3. J Michael Gillette, & Dionne, R. (2020b). *Theatrical design and production : an introduction to scenic design and construction, lighting, sound, costume, and makeup*. Mcgraw-Hill.
4. Pecktal, L. (1995). *Designing and drawing for the theatre*. Mcgraw-Hill.
5. Phillippi, H. (1953). *Stage Craft and Scene Design*. Houghton Mifflin Company.
6. Pilbrow, R. (1992). *Stage lighting*. Nick Hern.
7. Pinnell, W. H. (1996). *Perspective rendering for the theatre*. Southern Illinois University Press.
8. R Craig Wolf, & Block, D. (2014). *Scene design and stage lighting*. Wadsworth.
9. R.Raju. (n.d.). *NadakathThozilNunukkam – KatchiAmaippu*.
10. Reid, F. (2016). *Discovering stage lighting*. Abingdon, Oxfordshire New York, Ny Routledge.
11. Reid, F. (2017). *Designing For The Theatre*. A & C Black.
12. Robert Edmond Jones. (2004). *The dramatic imagination reflections and speculations on the art of the theatre*. Routledge.

13. Rosenthal, J., Wertenbaker, L., & Kinsella, M. (1972). *The magic of light : the craft and career of Jean Rosenthal, pioneer in lighting for the modern stage*. Little, Brown In Association With Theatre Arts Books.
14. W Oren Parker, R Craig Wolf, & Block, D. (2013). *Scene design and stage lighting*. Wadsworth ; Andover.
15. Woodbridge, P., & TinéH. (2012). *Designer drafting and visualizing for the entertainment world*. Focal.

DRAM 418 THEATRE GAMES

Course Number : DRAM 418

Course title : THEATRE GAMES

Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Soft core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

Course Objectives and outcome of the Course:

Theatre Games is a tool for theatre person to deal with actor, group of people, social sectors, Theatre production, children, for bringing understanding in a better and easy way. The students of Drama and theatre Arts learn this skill in order to face new environment and situations effectively. So output of the course includes; Problem solving Self-management and group understanding Ability to Face new environment.

Content and concept of the course:

Unit-1: Games for Warming up (Ice break)-Removing inhibitions, Games related with developing five senses

Unit-2: Games for children, Games for developing Actor and theatre Performance

Unit-3: Games for Developing leadership, Games for personality Development and group understandings

Unit-4: Team building games

Unit-5: Creating Games in a context

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Boal, A. (2002). *Games for actors and non-actors*. Routledge.
2. Clive Barker. (2010). *Theatre games : a new approach to drama training*. Methuen Drama.
3. Johansen, M. (1994). *101 Theatre Games : Dedicated To The Child Spirit In Everyone*. Published By Classics With A Twist In Association With Players Press.
4. Lo-Ann Trembley, & Trembley, D. (1994). *Theatre games*. Educational Ministries, Inc.
5. Louis John Dezseran. (1975). *The student actor's handbook : theatre games and exercises*. Mayfield Pub. Co.
6. Topper, L. A. (2008). *Theatre games & activities : games for building confidence and creativity*. Meriwether Pub.

DRAM 419 IMPROVISATION

Course Number	: DRAM 419
Course title	: IMPROVISATION
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 Hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: Odd/Even
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: No

Course Objectives and outcome of the Course:

Goals for the course include learning the basics of the body as a theatrical instrument and the basic concept of free movement and contact Improvisation, and developing the system as a tool, both to interpret existing dramatic text and to create dynamic actor-centric theatre. Topics for exploration include Alexander, body re-education, and improvisation and improvisational structures as tools to hone creativity and imagination, and as tools for the creation of performance works.

Content and concept of the course:

Unit-1: Improvisations: Exercises for recalling senses, exercise of creating situations, Individual and group exercises using

Unit-2: Imaginations: Usage of one property into different properties, Enacting a Story with different properties and Organic actions in an improvisation.

Unit-3: Explanation of French scene, Using two hand puppets and enacting a unit of action and group improvisation to create a French scene.

Unit-4: Improvisation using different Type characters, Improvisation using an action sentence

Unit-5: Individual Improvisation from a Theatre game and Improvisation using a news paper's News

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Blazuk, J., & Dougall, J. (1979). *Improvisation*. Drama Services, Edmonton Public Schools.
2. Gelb, M. (2011). *Body learning an introduction to the Alexander technique*. London Aurum Press.
3. Johnstone, K., & Wardle, I. (2019). *Impro: improvisation and the theatre*. Bloomsbury Academic.
4. Kaltenbrunner, T., & Procyk, N. (1998). *Contact improvisation: moving, dancing, interaction: with an introduction to new dance*. Meyer & Meyer Pub.
5. Novack, C. (1990). *Sharing the Dance: Contact Improvisation and American Culture*. University of Wisconsin Press.
6. Richards, T. (1995). *At Work with Gortowsky on Physical Actions*. Routledge.
7. Schneer, G. (1994). *Movement improvisation: in the words of a teacher and her students*. Human Kinetics.
8. Spolin V. (1963). *Improvisation for the theatre*. Northwestern University Press.
9. Zinder, D. G. (2009). *Body, voice, imagination: imagework training and the Chekhov technique*. Routledge.

DRAM 427 THEATRICAL MARTIAL ARTS

Course Number : DRAM 427

Course title : THEATRICAL MARTIAL ARTS

Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 Hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Practical
Semester & Year	: II Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: No

Course Objectives and outcome of the Course:

Theatrical Martial Arts will focus on the practical and technical aspect of performance related to Stage combat. This comprehensive course covers everything performers, directors, theatre teachers, fight choreographers, and others need to know to stage believable, safe action for theatre and other performing arts. From basic falls, rolls, and tumbling to punches, kicks, hair pulls, and head slams, to advance handling of weapons, Theatrical Martial Arts provides in-depth instruction for realistic-looking fights and physical comedy. Grappling, slapping, pushing, choking--they were forbidden on the playground, but they're needed for the play, and they're all in here.

Note: All the students should wear flexible dress to enable free movement.

Content and concept of the course:

Unit-1: KalariPayattu& Basic Movements-KalariPayattu&Silambam combination Movements.

Unit-2: Choreography using Kalari, Silambam, etc...

Unit-3: Presenting an open air performance-Introduction of stick movements in Kalari and in Silambam

Unit-4: Gymnastic movements related to theatre Film fight- ideas about movement choreography (Yoga Vinayasa Method)

Unit-5: Designing a movement choreography using Music & Percussion- Practicing and performing in front of audience based on Movement and Improvisation, from various martial arts forms.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Barba, E., & Savarese, N. (1991). *A dictionary of theatre anthropology : the secret art of the performer ; translated by Richard Fowler*. Routledge.
2. Boughn, J. (2006). *Stage Combat: Fisticuffs, Stunts, and Swordplay for Theatre and Film*. Allworth Press.
3. Dale Anthony Girard. (2014). *Actors on Guard A Practical Guide for the Use of the Rapier and Dagger for Stage and Screen*. Routledge.
4. Dolan, S., Pete Tyw Robinson, & Zhu, T. (2014). *Chinese martial arts*. China Pictorial Publishing House, June.
5. Hobbs, W. (1995). *Fight direction for stage and screen*. A & C Black.
6. Lane, R. J. (2005). *Swashbuckling : a step-by-step guide to the art of stage combat and theatrical swordplay*. Limelight Editions.
7. Martinez, J. D. (1982). *Combat mime : a non-violent approach to stage violence*. Nelson-Hall.
8. Zarrilli, P. B. (2001). *When the body becomes all eyes : paradigms, discourses and practices of power in kalaripayattu, a South Indian martial art*. New Delhi [U.A.] Oxford Univ. Press.

DRAM 428 ACTING FOR STAGE

Course Number	: DRAM 428
Course title	: ACTING FOR STAGE
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 Hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: IV Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes
Practical Record	: Yes

Course Objectives and outcome of the Course:

This course introduces to the basic skills of acting through acting exercises and individual projects. The course will be concerned with the fundamentals of acting. Techniques for developing self-awareness, imagination, observation, and

concentration will be stressed, as well as the use of the voice and body in characterization development.

Students will become familiar with basic theatre acting terminology and protocol. Working in groups, with partners, or singly; students will explore their dramatic and performance potential through study and application of basic acting techniques as put forth by Stanislavski and other performance theorists.

- To develop the student's observational skills towards life, its experiences, towards artistic sensibility and towards becoming a more informed audience member.
- To introduce the student to the basic imaginative, physical and vocal skills necessary for acting.
- To develop in the student a beginning rehearsal approach to scripted scenes.
- To develop in the student an understanding.

Note: All the students should wear flexible dress to enable free movement. Acting students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Content and concept of the course:

Unit-1: Stage and spatial conventions of proscenium

Unit-2: Physical Actions. Given Circumstances. Scoring an Action. Transitions. Breaking down an Action. Creating Reality: Use of Mime

Unit-3: Directing Your Attention. Concentration, Attention and Focus. Collaboration, Ensemble - Finding a Purpose. Objectives, Units, Beats. Intentions. Involvement with others: Improvisation

Unit-4: Adding Speech. Vocal Warm-ups. Relaxation, Breath, Articulation, Warm-ups. Observation and Inspiration and Imagination, Seeing Things, Being there- Observation: Scene work and Monologue

Unit-5: A public performance based on a one Act Play

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Bates, B. (1987). *The way of the actor : a path to knowledge & power*. Shambhala ; [New York.
2. Boal, A. (2002). *Games for actors and non-actors*. Routledge.

3. Brook, P. (2005). *The open door : thoughts on acting and theatre*. Anchor Books.
4. Brook, P. (2008). *The empty space*. London Penguin Books.
5. Bruder, M. (1986). *A practical handbook for the actor*. Vintage Books.
6. Cameron, J. (2020). *The artist's way : a spiritual path to higher creativity*. Souvenir Press.
7. Chaikin, J. (2001). *The presence of the actor*. New York, Ny Teatre Communications Group.
8. Chekhov, M., & Gordon, M. (2001). *On the technique of acting*. Quill.
9. Chekhov, M., Hurst, D., & Gordon, M. (1987). *Lessons for the professional actor*. Performing Arts Journal Publications.
10. Chekhov, M., & Remisoff, N. (2014). *To the actor : on the technique of acting*. Martino Publishing.
11. Goffman, E. (1956). *The Presentation of Self in Everyday Life*. Doubleday.
12. Harrop, J., & Epstein, S. R. (2011). *Acting with style*. Media Production Services Unit, Manitoba Education.
13. Jerzy Grotowski, Barba, E., & Brook, P. (2015). *Towards a poor theatre*. Bloomsbury Methuen Drama.
14. N. Muthusamy. (n.d.). *Narkalikaran*.
15. Parthasarathy, I. (n.d.). *Mazhai*.
16. Rodenburg, P. (2020). *The actor speaks : voice and the performer*. Bloomsbury Methuen Drama.
17. Stilson, K. L., Clark, L. D., & McGaw, C. (2015). *Acting is believing*. Cengage Learning.
18. Warhit, D. (2003). *The actor's audition checklist*. Dau Pub.

DRAM 429 ENVIRONMENTAL THEATRE

Course No	: DRAM 429
Course Title	: ENVIRONMENTAL THEATRE
Credits Hours	: 3 Credits
No. of Contact Course (per week)	: 3 Hours
Type of Course (Hard/Soft Core)	: Soft Core
General Information	: Practical
Semester	: I Semester
Regular Teaching	: Yes

Practical if applicable : Yes
Assignment : Yes
Test : Yes

Course Objectives and Outcome of the Course:

Environmental theatre, a branch of the New Theatre movement of the 1960s that aimed to heighten audience awareness of theatre by eliminating the distinction between the audience's and the actors' space. A term coined by Schechner in 1968 to refer to the non-frontal, spectator-incorporative theatre. The training and experience of the environmental theatre enabled the student in theatre practices at non-conventional spaces.

Content and concept of the course:

Unit-1: introduction to theatre – Elements of theatre, different types of theatre

Unit-2: Modern theatre movements the changes in the theatrical conventions; space, actors, performance.

Unit-3: The role and function of theatre in social gatherings

Unit-4: Evolvement of environmental theatre and relation to the site-specific theatre

Unit-4: Process and performance of environmental theatre

Materials, Supplies, Textbook And/ Or Recommended or Required Readings:

1. Innes, C. (1994). *Avant garde theatre : 1892-1992*. Routledge.
2. Linden, B. (1970). *Tribe : an environmental theatre piece for children*. New Plays For Children.
3. Linden, B., Rosenberg, I., & Boston, W. (1970). *Creation; a total environmental theatre piece*. Rowayton, Conn., New Plays, Inc.
4. Schechner, R. (1994). *Environmental theater : an expanded new edition including "six axioms for environmental theater*. Applause, Cop.
5. Schechner, R., & Canadian Broadcasting Corporation. (1972). *Richard Schechner on environmental theatre*. Canadian Broadcasting Corp., Cbc Learning Systems.

DRAM 517 FOLK SONGS

Course No : DRAM 517
Course Title : FOLK SONGS

Credits Hours	: 3 Credits
No. of Contact Course (per week)	: 3 Hours
Type of Course (Hard/Soft Core)	: Soft Core
General Information	: Practical
Semester	: I Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and Outcome of the Course:

To develop an analytical, creative and intuitive understanding of folk songs and arts as a cultural identity. Afford cultural and aesthetic experiences to the students through active participation in folk music would enhance their understanding and appreciation of their respective folk-art forms, and foster interaction between music and the liberal arts. The final outcome of the course is to engage the students in the production of folk song (fusion) performance collaboratively.

Content and concept of the course:

Unit-1: Introduction to Folk Arts

Unit-2: Rural and Urban Folk Songs practices

Unit-3: Methods of Folk Music and its formation/ classification- Technical Terms and Practices (Sindhu, Kummi, Themmangu, Naiyaandi, Santham,osai)

Unit-4: Songs practices in the Musical Dramas of Sri SankaradasSwamigal

Unit-5: Folk Musical Instruments, Folk Music Concert – Creating a Stage Performance

Materials, Supplies, Textbook And/ Or Recommended or Required Readings:

1. A.N. Perummal. (1983). *Folk Arts of the Tamils*. International Institute of Tamil Studies.
2. Biswas, H. (1957). *Folk Music and Folk Lore: An Anthology*. Calcutta Research Institution Publication.
3. K A Gunasakeran. (1990). *NattupuraisaiKalai*. Thannaney.
4. Lurdhu D. (2008). *NattarVazhakkatriyal: SilaAdippadaigal*. St. Xavier's College Palayamkottai.
5. Murugesan.K. (1989). *ThamizhagaNattupuraAttakkalaigal*. Devi Publication Thanjavur.
6. Nidel, R. (2005). *World music: the basics*. Routledge.

7. Radhakrishnan, N. (1982). *The Beating drum and the dancing feet: an introduction to Indian folk performing arts*. National Centre for Development Education And Performing Arts Kerala.
8. Slobin, M. (2011). *Folk music: a very short introduction*. Oxford University Press.

DRAM 518 TRADITIONAL INDIAN THEATRE

Course No : **DRAM 518**
Course Title : **TRADITIONAL INDIAN THEATRE**

Credits Hours	: 3 Credits
No. of Contact Course (per week)	: 3 Hours
Type of Course (Hard/Soft Core)	: Soft Core
General Information	: Practical
Semester	: I Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and Outcome of the Course:

General introduction of traditional theatres of India and their significant values and socio-cultural functions in the society with relevance to present life. Eg: Kaniyan koothu, Iraniyan Koothu (Narthevan kudikadu, Arsuthipattu), Issai Natakam and Theru –k –koothu, etc. The practical aspect of this course will change according to the performance form arranged for that semester.

Content and concept of the course:

Unit-1: Introduction of traditional theatres of India-Significant values and socio-cultural functions in the society with relevance to present life

Unit-2: Movements and Acting in Traditional Theatre - Narration and Characters of Traditional theatre of Therukuthu

Unit-3: Feature of Traditional Theatre- Spatial aspect of Traditional Theatre, Components; Script and songs,

Unit-4: Traditional theatre forms of India

Unit-5: Practice of the traditional theatre form-Therukuthu

Materials, Supplies, Textbook And/ Or Recommended or Required Readings:

1. Arivunambi. (n.d.). *Theru –K –Koothu*.
2. Balawanta Gāragī. (1966). *Folk theater of India*. University Of Washington Press.
3. Kapila Vatsyayan. (2005). *Traditional Indian theatre : multiple streams*. National Book Trust, India.
4. M. Ramasamy. (n.d.). *Theru –K –Koothu Natipu*. Tamil University.
5. Manohar Laxman Varadpande. (1979). *Traditions of Indian theatre*. Abhinav Publications.
6. Nemicandra Jaina. (2012). *Indian theatre : tradition, continuity and change*. National School Of Drama.
7. R Raju. (2006). *Amman Vazhipattuch Chadangukalil Kanum Nadakak-kurugal*.
8. R raju. (2005). *Neriyalgai Nokil Theru –K –Koothu*.
9. Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (2007). *Indian theatre : traditions of performance*. M. Banarsidass.

DRAM 519 FUNDAMENTALS OF MUSIC

Course Number : **DRAM 519**
Course title : **FUNDAMENTALS OF MUSIC**

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 Hours
Type of the Course (hard/soft core) : Soft core
General Information : Practical
Semester & Year : I Semester
Regular Teaching : Yes
Practical if applicable : Yes
Assignment : Yes
Test : Yes
Practical Record : Yes

Course Objectives and outcome of the Course:

General introduction to music, and introducing the basic techniques & skills used in Indian music Swaras & Talas (rhythmic cycles) Alankaras etc.

Content and concept of the course:

Unit-1: Idea of pitch, volume, modulation, tempo in singing, Individual and Group singing,

Unit-2: Songs from traditional and modern theatre to be practiced.

Improvisation exercise on musical compositions rendered through vocalization.

Unit-3: Technical terms and Practice: Nada, Swara, Talam Swarasthana, Shruthi Arohana, Avarogam, Yathi and Kragam, Tamil pann for some ragas and Tamil names of saptaswaras

Unit-4: Swara Exercises: Maya Malavagaulam- Some group songs: Bharathi / Bharathidasan/ Isai Natakam Songs (Sankaradas Swamigal Songs)

Unit-5: Talas: The three principle of Angas, Thrudham/ Anuthrudham & Lagu, Avarthanan & Edupu / Final Exam

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Henry, E. (2003). *Fundamentals of Music*. Prentice Hall College Div.
2. *Kalai Kalanzhiyam*. (n.d.). Tamil Valarchi Kazhagam Chennai.
3. P. Sambamoorthy. (n.d.). *History of South Indian Music*.
4. Pichu Sambamoorthy. (1983). *South Indian music (Volume 1-6)*. Indian Music Publ. House.
5. V.P.K. Sundaram. (n.d.). *Tamilkalanjiyam – Thoguthi 1, 2, 3*. Bharathidasan Palkalaikazhagam Publishers.
6. *Vazhviar Kalanzhiyam (Thoguthi 1- 10)*. (n.d.). Tamil University Tanjore.

DRAM 526 CHILDREN'S THEATRE

Course number : DRAM 526
Course Title : CHILDREN'S THEATRE

Credit : 3
No of hours : 3 hours (per week)
Type of course : soft core
General information : practical
Semester : Odd/Even
Regular teaching : yes
Practical if applicable : yes
Assignment : yes

Seminar : yes
Test : yes

Course objectives and outcome of the course:

Structuring of the children's theatre with respect to (i) Child and reality (ii) Child and fantasy (iii) Child and its relation to the external world (iv) The innate creativity of the children. Theatre in Education and its various effects in Pedagogy are covered. This course works with a school to introduce theatre principles and tools into classroom education to help teachers of young people make learning more creative, alive, interactive, and fun. Using theatre games, improvisations, story dramatizations, and creative dramatics, student collaborative groups produce plays that stretch their imaginations and their problem-solving skills.

Content and concepts of the course:

Unit-1: Concepts of children's Theatre-Psychology of Children, Children and their age groups

Unit-2: Education and Children's theatre, Children's games and theatre

Unit-3: Development of Children's creativity through theatre -Theatre for Teaching (Theatre in Education: TIE)

Unit-4: children's theatre production with involving Students and children's, Children's Issue based improvisation, Children's Issue based Skits

Unit-5: Children's Theatre Process and Production

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Harris, P. N. (1967). *Drama in education*. Published For The National Association For The Teaching Of English By The Bodley Head.
2. John Caldwell Holt, & Meier, D. (2017). *How children learn*. Lifelong Books, Da Capo Press.
3. Kulkarni, P. S. (n.d.). *Drama in Education*. Reliance Publishing House.
4. Mccaslin, N. (1987). *Creative drama in the intermediate grades*. Longman.
5. Muthaiya, M. (2000). *Pancha Tandira Kadhaikal*. New Century Book House.
6. Ravindran K. (2000). *Tamil Balar Sabai Natagangal*. Tamil University Thanjore.

DRAM 527 STREET THEATRE

Course Number : DRAM :527

Course title : **Street Theatre**

Credits Hours : 3 Credits
No. of contact hours (per week) : 3 Hours
Type of the Course : Soft core
General Information : Practical
Semester & Year : III Semester
Regular Teaching : Yes
Practical if applicable : Yes
Assignment : Yes
Practical Test : Yes

Course Objectives and outcome of the Course:

Street theatre is a tool for social change. It is an effective medium to interact with people and creating awareness. In communities as an intervention or public awareness tool to address social issues – like addiction, Health, Environmental issues, Domestic violence Child abuse, Human trafficking etc., as a way of engaging a specific audience in a dialogue about these issues.

Content and concept of the course:

Unit-1: Acting, role-playing and improvisational skills based on real-life scenarios, - Using improvisation and group collaborative skills to create scripts

Unit-2: Alternative ways of presenting information, Research skills, Communication, public speaking and presentation skills in public.

Unit-3: How to purposefully adapt your information and presentational approach for specific audiences and environments - learning street theatre tools and techniques.

Unit-4: Learning the street theatre way of presentation of performances: Composition, Imagination using objects and without objects, space utilization.

Unit-5: Focuses on group project work, provides you with the knowledge and skills to research, design and implement your own self-directed project

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Adams, J., & Owens, A. (2021). *Beyond text : learning through arts-based research*. Intellect Ltd.
2. Augusto Boal. (2008). *Theatre of the oppressed*. Pluto Press.
3. Balfour, M., Brydie-Leigh Bartleet, & Davey, L. (2019). *Performing arts in prisons : creative perspectives*. Intellect.

4. Blatner, A., & Wiener, D. J. (2007). *Interactive and improvisational drama : varieties of applied theatre and performance*. Iuniverse Inc.
5. Mason, B. (2002). *Street theatre and other outdoor performance*. Routledge.
6. Patrick, M. (2017). *Across the art/life divide : performance, subjectivity, and social practice in contemporary art*. Intellect.
7. Taylor, P. (2003). *Applied theatre : creating transformative encounters in the community*. Heinemann.
8. West, C., & Campbell, G. (2015). *Street theatre*. Black Education Pt Ltd.

DRAM 528 EVENT MANAGMENT

Course Number : **DRAM 528**
Course title : **EVENT MANAGMENT**

Credits Hours : 3 Credits
 No. of contact hours (per week) : 3 Hours
 Type of the Course : Soft core
 General Information : Practical
 Semester &Year : III Semester
 Regular Teaching : Yes
 Practical if applicable : Yes
 Assignment : Yes
 Practical Test : Yes

Course Objectives and outcome of the Course:

To enable students to understand the essentials of planning an event; to expose students to practical aspects of organizing events of various forms; and to facilitate students to acquire knowledge of legal and ethical issues involved in event management.

Content and concept of the course:

Unit-1: Planning, Concept, Nature and Practices in Event Management - Organizing and planning events - Staring and managing event business - Event coordination.

Unit-2: Site Management: Selection, Planning and Development - Infrastructure management - Management of logistics - Crowd Management - Attendee care, Comfort and Control -Participants' Management - Risk Preparedness.

Unit-3: Understanding the Event Market: Concept of market in events - Segmentation and targeting of the market for events - Positioning in events and the concept of Event Property - Repositioning of events.

Unit-4: Event Promotion: Trends and challenges - Marketing Communication: Image, Branding, Advertisement, Publicity, Public Relations - The Five 'W's of event marketing - Marketing equipment and tools.

Unit-5: Legal and Ethical Compliance - Statutory and regulatory Obligations - Contracts and Service Levels Agreements - Effective Service Level Agreements (SLAs) - Keys to effective Implementation.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Allen, J. (2011). *Festival & special event management* (5th ed.). John Wiley & Sons Australia, Ltd.
2. Avrich, B. (1994). *Event & entertainment marketing : a must guide for corporate event sponsors and entertainment entrepreneurs*. Probus.
3. Gregory John Lee. (2011). *HR metrics : practical measurement tools for people management*. Knowres Publishing.
4. Julia Rutherford Silvers. (2012). *Professional event coordination*. John Wiley & Sons.
5. Preston, C., & Wiley, J. (2012). *Event marketing: how to successfully promote events, festivals, conventions, and expositions*. John Wiley & Sons.
6. Shone, A., & Parry, B. (2019). *Successful event management: a practical handbook*. Cengage Learning, Cop.
7. Van der Wagen, L. (2007). *Managing the event workforce*. Butterworth-Heinemann.
Van, L. (2011). *Event Management: for tourism, cultural, business and sporting events*. Pearson Education

DRAM 529 ACTING FOR DIFFERENT MEDIA

Course number : DRAM 529
Course Title : ACTING FOR DIFFERENT MEDIA

Credit : 3
No of hours : 3 hours (per week)
Type of course : soft core
General information : practical
Semester : Odd/Even

Regular teaching	: yes
Practical if applicable	: yes
Assignment	: yes
Seminar	: yes
Test	: yes

Course objectives and outcome of the course:

Provides fundamental concepts and techniques of performance, an essential foundation for anyone wanting to act for the camera. Involves acting exercises, scene work, monologues, acting games, reading, text analysis, and processes for creating character and creating a role. Also essential for those need to know how to work with actors, directors, and producers of film, and television.

Rationale: To assist students in making the transition from performing in the theatre to performing on camera. Students will understand both the practical and artistic issues which must be taken into consideration when acting for the camera—such as continuity problems, hitting their mark, toning down their projection, and displacing scenic reality. They will determine their on-camera strengths and learn to accentuate them. They will be knowledgeable of equipment, terminology, protocol, and procedure that are specific to and necessary for finding work as a film/TV performer. In addition to learning basic on camera acting techniques and script analysis they will create a professional resume and experience the process of finding work from agent to audition, casting director to call-back, to getting the gig and getting on camera.

Content and concepts of the course:

Unit-1: Concept of the different media- The role of the actor in different media; stage, film, television

Unit-2: Acting in different media – stage to frame

Unit-3: Techniques of the stage acting and frame acting

Unit-4: Training for Acting in Scenes and shots

Unit-5: The challenges and scope of the actor in different media

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Acker, I. (1991). *The secrets to auditioning for commercials : on camera with Iris Acker*. Distinctive Pub. Corp.
2. Barr, T., & Eric Stephan Kline. (1997). *Acting for the camera*. Harperperennial.

3. Bruder, M. (1986). *A practical handbook for the actor*. Vintage Books.
4. Caine, M. (1990). *Acting in film : an actor's take on movie making*. Applause.
5. Cohen, R., & Calleri, J. (2017). *Acting professionally : raw facts about careers in acting*. Palgrave Macmillan.
6. Katz, S. D. (2019). *Film directing : shot by shot : visualizing from concept to screen*. Michael Wiese Productions.
7. Konstantin Stanislavsky, & Elizabeth Reynolds Hapgood. (2017). *An actor prepares*. Read Books Ltd. (Original work published 1936)
8. Lemack, B. (2002). *The business of acting : learn the skills you need to build the career you want*. Ingenuity Press Usa.
9. Mamet, D. (1999). *True and false : heresy and common sense for the actor*. New York David Mckay.
10. Mari Lyn Henry, & Rogers, L. (2008). *How to be a working actor : the insider's guide to finding jobs in theatre, film, and television*. Back Stage Books.
11. Merlin, J. (2001). *Auditioning : an actor-friendly guide*. Vintage Books.
12. Rainford, N. (2002). *How to agent your agent*. Ifilm Pub. ; [Lanham, Md.
13. Rogers, L. (1997). *Working in show business : behind-the-scenes careers in theater, film, and television*. Back Stage Books.
14. Singleton, R. S. (1999). *Film scheduling : or, how long will it take to shoot your movie?* Lone Eagle.
15. Tucker, P., & Stamp, J. (2015). *Secrets of screen acting*. Abingdon, Oxon New York, Ny Routledge.

DRAM 530 DRAMA AND EDUCATION

Course number	: DRAM 530
Course Title	: DRAMA AND EDUCATION
Credit	: 3
No of hours	: 3 hours (per week)
Type of course	: soft core
General information	: practical
Semester	: Odd/Even
Regular teaching	: yes
Practical if applicable	: yes
Assignment	: yes

Seminar : yes
Test : yes

Course objectives and outcome of the course:

This course introduces the importance of drama in education. This course deals with the unique skill for the teachers

Content and concepts of the course:

Unit-1: Education through drama

Unit-2: Educational psychology and child development

Unit-3: Grammar and aesthetics of children drama

Unit-4: Indian educational system-Possibility of new educational environment through drama

Unit-5: Play production based on school curriculum

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Barbarin, O. A., & Barbara Hanna Wasik. (2009). *Handbook of child development and early education: research to practice*. Guilford Press.
2. Brian George Woolland. (2017). *Teaching of drama in the primary school, the*. Routledge.
3. Contractor, M. R. (1984). *Creative drama and puppetry in education*. National Book Trust, India.
4. Jonothan Neelands. (2002). *Making sense of drama: a guide to classroom practice*. Heinemann Educational Books.
5. Manovan De Water, Mcavoy, M., & Hunt, K. (2015). *Drama and Education: Performance Methodologies for Teaching and Learning*. Routledge.
6. Saravanan, V. (2005). *Thodakakalvieilnadakiyam*. Bharathiputhakalayam.
7. Schechner, R. (2020). *Performance Studies: an introduction*. Routledge.

DRAM 531 CREATIVE WRITING

Course number : DRAM 531

Course Title : CREATIVE WRITING

Credit : 3

No of hours	: 3 hours (per week)
Type of course	: soft core
General information	: practical
Semester	: Odd/Even
Regular teaching	: yes
Practical if applicable	: yes
Assignment	: yes
Seminar	: yes
Test	: yes

Course objectives and outcome of the course:

The prime objectives of this course are: To acquaint the learners with ideas related to creative writing including the art, the craft and the basic skills required for a creative writer. To help learners to understand the principles of creative writing and the Distinction between the literary genres. To explain the differences in writing for various literary and social media. To hone the creative and critical faculties of learners. To enable learners to put into practice the various forms of creative writing that they have studied through the course

Content and concepts of the course:

Unit-1: Fundamentals of Creative Writing: Meaning and Significance of Creative Writing, Genres of Creative Writing: poetry, fiction, non-fiction, drama and other forms

Unit-2: Elements of Creative Writing: □ Plot, Setting, Character, Dialogue, Point of View Literary Devices and Figurative Language Elements of Style Grammar and the Structure of Language

Unit-3: Traditional Forms of Creative Writing: Fiction: short story, novella and novel Poetry, Drama, Essay, Fable, Biography, Memoire and Autobiography, Travelogues, Diaries, Self-Narrative Writing

Unit-4: New Trends in Creative Writing: Web Content Writing and Blog Writing, Script Writing, Journalistic Writing, Copywriting, Graphic Novel, Flash Fiction

Unit-5: Research for Creative Writing

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Atwood, M. (2005). *Negotiating with the dead : a writer on writing*. Virago.
2. Berg, C. (2015). *Writing flash fiction : how to write very short stories and get them published : *then re-publish them all together as a book*. Magic Lantern Press.
3. Besant, W., & James, H. (2014). *The art of fiction*. Literary Licensing, Llc.

4. Blackstone, B. (1965). *Practical English prosody : a handbook for students*. Longmans.
5. Earnshaw, S. (2014). *The handbook of creative writing*. Edinburgh University Press.
6. Egri, L. (2011). *The art of dramatic writing : its basis in the creative interpretation of human motives*. Wildside Press.
7. Goldberg, N. (2016). *Writing down the bones : freeing the writer within*. Shambala.
8. Hope, E. (1969). *The metres of English poetry*. London Methuen & Co. Ltd.
9. James Scott Bell. (2014). *How to write dazzling dialogue : the fastest way to improve any manuscript*. Compendium Press.
10. Jean-Paul Sartre. (2008). *What is literature?* Routledge.
11. Johnson, J. (2007). *Why write poetry? : modern poets defending their art*. Fairleigh Dickinson University Press.
12. King, S. (2012). *On writing : a memoir of the craft*. Hodder. (Original work published 2000)
13. Linda Robinson Fellag, & Tomassi, L. (1995). *Tools for writing*. Heinle & Heinle.
14. Mason, E., & O'donnell, G. (1970). *To be a writer : a course in creative writing*. John Murray.
15. Meyer Howard Abrams, & Geoffrey Galt Harpham. (2015). *A glossary of literary terms*. Wadsworth Cengage Learning, Cop.
16. Mezo, R. E. (1999). *"Fire i' the blood" : a handbook of figurative language*. Universal Publishers/Upublish.com.

DRAM 533 THEATRE THERAPY

Course Number : DRAM :533
Course title : Theatre therapy

Credits Hours : 3 Credits
 No. of contact hours (per week) : 3 Hours
 Type of the Course : Soft core
 General Information : Practical
 Semester & Year : III Semester
 Regular Teaching : yes
 Practical if applicable : Yes
 Assignment : Yes
 Test : Yes

Practical Record : Yes

Course objectives and outcome of the course:

Theatre is a mechanism of social analysis which can make deep impression among the audience. The principle of participatory communicational nature of theatre is very much impressive. The need-based approaches of theatre in India empower the marginalized people of grass root level. When mass media of India closely attached with commercialization the years long traditional media still work for micro-agenda. Theatrical form of communication enriches individual's development as well as community development which is significant for overpopulated country like India. Conventional theatre along with new experimentation enhances the growth of development process in India. Multiple theatre groups throughout the country deal with different issues. Plurality of expression in theatre strengthens the democratic base of India. If you want a career which combines performing arts with helping people, this career could be for you. Theatre therapists use performing arts activities to encourage clients to express themselves in ways which help them overcome their social or personal difficulties. Similarly, music therapists use music to help clients, establishing a shared musical experience with goals in mind. To work as a professional in either of these performing arts jobs, you'll need to follow your performing arts degree with a specialized postgraduate qualification.

Content and concepts of the course:

Unit-1: Introduction to Theatre Therapy: An introduction to the theory and practice of drama/theatre therapy as a means of treating individuals with emotional, physical, social, and developmental disabilities.

Unit-2: Theatre Therapy for Clinical Populations: Principles, objectives, and techniques of drama therapy are examined in relationship to the needs of clinical populations. Practical applications are discussed and demonstrated in class. Supervised fieldwork is needed

Unit-3: Psychodrama and Sociometry: The practices of psychodrama and sociometry are examined as treatment modalities for use in drama therapy. Classroom experiences include participation in the psychodramatic process, group leadership training, and the further development of the aims and principles of drama therapy.

Unit-4: Practices in Drama Therapy: Playback, Therapeutic Theatre and Developmental Transformations, A practical application of the aims and principles of Therapeutic Theatre and leadership of groups. Focus is on selected methods and theoretical frameworks.

Unit-5: Projective Techniques: The practice of selected projective techniques used frequently in drama therapy, such as puppetry, mask, makeup, and video. Projective techniques are demonstrated in class and examined theoretically. Applications to special and normal populations.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Chasen, L. R. (2011). *Social skills, emotional growth, and drama therapy : inspiring connection on the autism spectrum*. Jessica Kingsley Publishers.
2. David Read Johnson, & Emunah, R. (2009). *Current approaches in drama therapy*. Charles C. Thomas.
3. Dayton, T. (1990). *Drama games : techniques for self-development*. Health Communications, Inc.
4. Emunah, R. (2018). *Acting for real : drama therapy process, technique, and performance*. Routledge.
5. Gruzewski, K., & Choi, A. (2020). *Therapy games for teens : 150 activities to improve self-esteem, communication, and coping skills*. Rockridge Press.
6. Stephen Finis Austin. (2018). *Principles of drama-therapy*. Australia], Trieste.
7. Walsh, F. (2013). *Theatre & therapy*. Basingstoke Palgrave Macmillan.

DRAM 534 APPLIED THEATRE

Course Number : DRAM 534
Course title : APPLIED THEATRE

Credits Hours : 3 Credits
 No. of contact hours (per week) : 6 hours
 Type of the Course : Soft-core
 General Information : Practical
 Semester & Year : IV Semester
 Prerequisite : Teaching aids
 Regular Teaching : Yes
 Practical if applicable : Yes
 Seminars : Yes
 Assignment : Yes
 Test : Yes

Course objectives and outcome of the course:

Applied Theatre is the use of theatre and drama skills for the purposes of teaching, bringing about social change and building a sense of community. In the classrooms to teach drama and a variety of other core subject areas using dramatic skills. In the education and training of health practitioners, lawyers, and many other areas to role-play career-related situations (whether a re-enactment of a trial or medical symptoms) to identify and practice interpersonal relations. At seniors' centers to devise educational and entertaining performances to address issues in gerontology (Old age and their life style), bring personal stories to life and build community. In museums as interpreters to enact historic moments in exhibition settings. In communities as an intervention or public awareness tool to address social issues – like addiction, Health, Environmental issues, Domestic violence Child abuse, Human trafficking etc., – as a way of engaging a specific audience in a dialogue about these issues.

Content and concepts of the course:

Unit-1: Acting, role-playing and improvisational skills based on real-life scenarios, Leader gerontology ship and directorial skills, Using improvisation and group collaborative skills to create scripts

Unit-2: How to build a sense of community within a group of people, Alternative ways of presenting information, Research skills, Communication, public speaking and presentation skills

Unit-3: How to purposefully adapt your information and presentational approach for specific audiences and environments, Organizational and strategic planning skills

Unit-4: Creative program planning, Historical examples of Applied Theatre applications. Offers a combination of theoretical foundations and practical applications, to work with diverse groups across campus and in the community.

Unit-5: Focuses on group project work, provides you with the knowledge and skills to research, design and implement your own self-directed project

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Adams, J., & Owens, A. (2021). *Beyond text : learning through arts-based research*. Intellect Ltd.
2. Augusto Boal. (2008). *Theatre of the oppressed*. Pluto Press.
3. Balfour, M., Brydie-Leigh Bartleet, & Davey, L. (2019). *Performing arts in prisons : creative perspectives*. Intellect.

4. Blatner, A., & Wiener, D. J. (2007). *Interactive and improvisational drama : varieties of applied theatre and performance*. Iuniverse Inc.
5. Nicholson, H. (2014). *Applied drama : the gift of theatre*. Palgrave Macmillan.
6. Patrick, M. (2017). *Across the art/life divide : performance, subjectivity, and social practice in contemporary art*. Intellect.
7. Prendergast, M., & Saxton, J. (2016). *Applied theatre : international case studies and challenges for practice*. Intellect ; Chicago, Il.
8. Taylor, P. (2003). *Applied theatre : creating transformative encounters in the community*. Heinemann.

DRAM 535 MUSIC IN THEATRE

Course Number : **DRAM 535**
Course title : **MUSIC IN THEATRE**

Credits Hours : 3 Credits
 No. of contact hours (per week) : 6 Hours
 Type of the Course (hard/soft core) : Soft core
 General Information : Practical
 Semester & Year : II Semester
 Regular Teaching : Yes
 Practical if applicable : Yes
 Assignment : Yes
 Test : Yes
 Practical Record : Yes

Course Objectives and outcome of the Course:

Music in performing arts demands a unique practice; the live music accompanied for the live performance interacts and enhances the performance artistic value significantly.

Note: Each student should submit a project with minimum of 25 pages and a Maximum of 70 pages taking any play or film or any TV production containing all the divisions under the paper as to how it has been applied in it.

Content and concept of the course:

Unit-1: Music – Non-verbal communication: As a curtain raiser (Overture)-As a decorative piece (Ornamental), As a medium of emotional expression-atmosphere, mood, situation, all such dramatic elements.

Unit-2: As a link between two scenes- As a bridge between two emotional situations-As an organic part of dramatic action-As a comment

Unit-3: Music Instruments – varieties, creating mood and atmosphere-Inter-linking the scenes

Unit-4: Evoking inner feeling of the characters-Evoking inner action of the play-To bring out the nativity

Unit-5: Music for Interpretation-General Appreciation, Selecting and improving background music

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Dorian, F. (1981). *The history of music in performance: the art of musical interpretation from the Renaissance to our day*. Greenwood Press.
2. Kaye, D., James Le Brecht, & Weiler, F. (1992). *Sound and music for the theatre: a guide to aesthetics and techniques*. Back Stage Books.
3. Kaye, D., & Lebrecht, J. (1998). *Sound and music for the theatre*. Butterworth-Heinemann.
4. Lebrecht, J. (2016). *Sound and Music for the Theatre: The Art & Technique of Design*. Focal Press.
5. Leonard, J. A. (2016). *Theatre sound*. Routledge, Taylor & Francis Group.
6. Reason, M., & Rowe, N. (2019). *Applied practice: evidence and impact in theatre, music and art*. Methuen Drama, An Imprint of Bloomsbury Publishing Plc.
7. Riley, C. (2020). *Music fundamentals for musical theatre*. London; New York; Oxford ; New Delhi ; Sydney Methuen Drama.
8. Waaser, C. M. (1976). *The theatre student: sound and music for the theatre*. R. Rosen Press.

DRAM 537 DRAMATICS FOR CHILDREN

Course number : DRAM 537
Course Title : DRAMATICS FOR CHILDREN

Credit	: 3
No of hours	: 3 hours (per week)
Type of course	: soft core
General information	: Practical
Semester	: Odd/Even
Regular teaching	: yes
Practical if applicable	: yes
Assignment	: yes
Seminar	: yes
Test	: yes

Course objectives and outcome of the course:

This course introduces the dynamics of drama with kinder joy of play. The basics of the drama for and about children are familiarized with this course

Content and concept of the course:

Unit-1: introduction to creative dramatics

Unit-2: Creative space between child and drama

Unit-3: forms and hue of children's drama

Unit-4: skills and device in children's drama

Unit-5: play production for and about children

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Frances Caldwell Durland. (1975). *Creative dramatics for children : a practical manual for teachers and leaders*. Kent State University Press.
2. Freeman, J. (2007). *Once upon a time : using storytelling, creative drama, and reader's theater with children in grades preK-6*. Libraries Unlimited.
3. Lease, R. (1952). *Creative dramatics in home, school, and community*. New York, Harper, [Ann Arbor], [University Microfilms.
4. Maureen Mccurry Cresci, & Gordon-Zaslow, D. (2005). *Creative dramatics for children*. Good Year Books.
5. Saravanan. (2005). *Thodakalvieilnadakiyam*. Bharathiputhakalayam Chennai.
6. Saravanan, V. (2005). *Devalokayannai*. state Child Labour Rehabilitation-cum-Welfare Tamil Nadu.

7. Zipes, J. (2004). *Speaking out: storytelling and creative drama for children*. Routledge.

DRAM 538 VOICE AND SPEECH

Course Number : DRAM 538
Course title : VOICE AND SPEECH

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 hours
Type of the Course : Soft- core
General Information : Practical
Semester & Year : IV Semester
Prerequisite : NIL
Regular Teaching : Yes
Practical if applicable : Yes
Seminars : Yes
Assignment : Yes
Test : Yes

Course Objectives and outcome of the Course:

This course introduces the importance of practice of good voice and speech. In general, an effective communication is needed for student's career and verbal communication plays a vital role in it. It also includes body-mind integration with the speech through the given examples of situations and context. The objective of the course is aimed at not only training the good speech players in theatre but, also creating hope for voice Dubbing Artists, Radio jockeys, New Readers and Radio Drama Players.

Content and concept of the course:

Unit-1: Introduction to voice and speech -Building voice: Projection and Resonance, Vibration and Articulation-All aspects- Exercises in Enunciation- Respiration -Words containing classified -Pure Tone-Elements of Expression

Unit-2: Elements of Speech- Building Speech: Exercises and using Elements of speech.

Unit-3: Using Dramatic Texts-Story Telling-Play reading (in front of audience), Performance- Puppet Theatre: Speech (Workshop)- Villupattu: Song & Speech

Unit-4: BharathaPirasangi- Theru-K-Koothu: Kattiyankaran Speech

Unit-5: A created performance using the above forms-Radio Drama-Recording-Students, dubbing artist for cartoons-Dubbing voice for film-News reading and Radio Jacky Practices

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Bruford, R. (1963). *Speech and drama*. Methuen.
2. Clive Barker. (2010). *Theatre games : a new approach to drama training*. Methuen Drama.
3. Dunmore, S. (2012). *An actor's guide to getting work*. London Methuen.
4. Hardie Albright, & Albright, A. (1980). *Acting, the creative process*. Wadsworth Pub. Co.
5. Johnstone, K., & Wardle, I. (2019). *Impro : improvisation and the theatre*. Bloomsbury Academic.
6. Kate Emil Behnke. (1930). *Speech and movement on the stage*,. London, H. Milford, Oxford University Press.
7. Kennedy, A. K. (1983). *Dramatic dialogue : the duologue of personal encounter*. Cambridge Univ. Pr.
8. Murugasen, & S.Ramanujam. (n.d.). *UdalKuralOrunguennaipp*. Tamil University Thanjore.
9. Ohmann. (1971). *Speech, Action and Style*. Oxford University Press.
10. Perry, J. (1999). *Encyclopedia of acting techniques: illustrated instruction, examples and advice for improving acting techniques and stage presence - from tragedy to comedy, epic to farce*. Cassell.
11. S. Subrahmanyam. (n.d.). *Linguistics Phonology (Tamil)*. Folklore Researches and Research Centre Palayamkottai.
12. Saklad, N. (2011). *Voice and speech training in the new millennium: conversations with master teachers*. Applause Theatre & Cinema Books.

DRAM 539 SOUND DESIGN

Course number : DRAM 539
Course Title : SOUND DESIGN

Credit : 3

No of hours	: 3 hours (per week)
Type of course	: soft core
General information	: practical
Semester	: Odd/Even
Regular teaching	: yes
Practical if applicable	: yes
Assignment	: yes
Seminar	: yes
Test	: yes

Course objectives and outcome of the course:

Students learn basics of production sound design. Includes script analysis, recording of original sound, and acquisition of existing audio; introduces Foley production. Live Sound design for theatre, dance, and concert.

Content and concepts of the course:

Unit-1: Basics of sound and concept of the sound design,

Unit-2: Design sound for various media - analysis of the script and performance

Unit-3: The equipment used in sound design

Unit-4: Sources of sounds and processing of voice, music instruments for recording and live events

Unit-5: Theatre Sound Design - Theatre Sound Design for 5 minutes Play

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Bracewell, J. L. (2004). *Sound design in the theatre*. Author.
2. Duncan, B. (2002). *The live sound manual: getting great sound at every gig*. Backbeat.
3. Gareth Fry. (2019). *Sound Design for The Stage*.
4. Kaye, D., & Lebrecht, J. (n.d.). *Sound and music for the theatre: the art and technique of design*.
5. Keane, J. (2008). *The musician's guide to Pro Tools*. Mcgraw-Hil.
6. Leonard, J. A. (2001). *Theatre sound*. Routledge.
7. Moscal, T. (1994). *Sound check: the basics of sound and sound systems*. Hal Leonard.
8. Walne, G. (1990). *Sound and Music for the Theatre*. A & C Black.
9. White, P. (2003). *Basic live sound*. Smt, An Imprint of Bobcat Books; New York.

DRAM 540 RADIO PLAY

Course Number : DRAM 540
Course title : RADIO PLAY

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 hours
Type of the Course (hard/soft core) : Soft- core
General Information : Practical
Semester & Year : IV Semester
Prerequisite : NIL
Regular Teaching : Yes
Practical if applicable : Yes
Seminars : Yes
Assignment : Yes
Test : Yes

Course Objectives and outcome of the Course:

This course introduces the importance of practice of good voice and speech in the form of Radio drama. In general, an effective communication is needed for student's career and verbal communication plays a vital role in it. It also includes play readings and rehearsal in the microphone. The objective of the course is aimed at not only training Radio players but, also creating hope for voice Dubbing Artists, Radio jockeys, New Readers.

Content and concept of the course:

Unit-1: Introduction to voice and speech - Projection, Resonance, Vibrations and Articulations.

Unit-2: Speech practices: Arithmetic, Rhythmic, No rhythmic. Parts of Speech- Pitch, Volume, Pattern and Laya.

Unit-3: Elements of Speech- Building Speech: Exercises and using Navarasa and Various situations.

Unit-4: Preparations: Radio Play Texts-Play reading, Castings, Rehearsals and practices for Radio

Unit-5: Performance: A practical Radio Drama-Recording in Community Radio Station (Puduvai Vaani-PU) and playing to General Audience.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Crook, T. (1999). *Radio drama: theory and practice*. Routledge.
2. Gutekunst, C., Gillet, J., & Heck, D. (2014). *Voice into acting: integrating voice and the Stanislavski approach*. Bloomsbury Methuen Drama.
3. Hand, R. J., & Traynor, M. (2011). *The radio drama handbook : audio drama in context and practice*. Continuum.
4. Kennedy, A. K. (1983). *Dramatic dialogue : the duologue of personal encounter*. Cambridge Univ. Pr.
5. Kingson, W. K., & Rome Cowgill. (1946). *Radio drama production; a handbook*. New York, Rinehart.
6. Love, R., & Frazier, D. (2016). *Set your voice free : how to get the singing or speaking voice you want*. Little, Brown And Company.
7. Maki Minami, & Werry, J. (2015). *Voice over! : Seiyu Academy. Vol. 9*. Viz Media.
8. Ohmann. (1971). *Speech, Action and Style*. Oxford University Press.
9. Schram, S. R. (1967). *Acting : the creative process*. Dickenson Pub. company Inc.

DRAM 541 STAGE MANAGEMENT

Course Number : **DRAM: 541 STAGE MANAGEMENT**
Credits Hours : **3 Credits**

No. of contact hours (per week)	: 3 hours
Type of the Course	: Soft core
General Information	: practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Nil
Assignment	: Yes
Test	: Yes
Practical Record	: Yes

Course Objectives and outcome of the Course:

Stage managers have so many different responsibilities and duties, but one constant in the life of a stage manager is paperwork! Paperwork is an expression of each individual stage manager's style; it will evolve as the stage manager evolves, as the production requires, and as different experiences and new challenges are

presented. The content is intended to be an example and a starting point for student to create, grow and evolve your own style. Course will encourage the student to browse through all sections, as well as the suggested readings and online resources, additionally, some other examples that did not fit in the book are shared.

Content and concept of the course:

Unit-1: Objectives and Functions of Stage and Production Management, Roles and Responsibilities of Stage Manager, Principles of stage management from audition

Unit-2: Qualities, duties and responsibilities of stage manager, importance of stage manager in theatre activity, 10 commandments of the stage manager, production copy

Unit-3: General Theatre Organization and Management/ Organizing a theatre group, Office procedure/ Preparing a budget, Publicity and Printing, pre rehearsal duties, Scheduling/Pre-Production/Rehearsals/Technical Rehearsals /Costume Rehearsal/Grand Rehearsal, first aid box, SMs kit, etc.

Unit-4: stage geography, Different types of stages, theatre organogram, relationship and understandings with other creative wings of theatre. Performance/Prompt Script, maintaining stage managers note book.

Unit-5: Initiation, Planning, Execution, Monitor and Control, like potentials will develop among the students, Student has to work with any organization or a professional theatre or dance, traditional artist or a modern theatre maker or any one (under the guidance of Course teacher) and start working. Prepare a stage managers book, submit for final examination a soft / hard copy

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Bond, D. (2016). *Stage Management: a gentle art*. Routledge.
2. Braun, E., & Open University. Modern Drama Course Team. (1977). *The director and the stage: a companion for units 12-30*. Open University Press.
3. Kelly, T. A. (1999). *The back stage guide to stage management*. Back Stage Books.
4. Lonazzi, D. A. (1992). *The stage management handbook*. Better Way.
5. Menear, P., & Hawkins, T. (1993). *Stage management and theatre administration*. Phaidon.
6. Reid, F. (1995). *The Staging Hand Book*. A&C Black.
7. Richardson, S. S. (1996). *Technical Theatre Hand Book*. WPI Britain.

8. Stern, L. (1982). *Stage management: a guide book of practical techniques*. Allyn And Bacon Inc.
9. Stewart, H. D. (1958). *Stage management*. Pitman.

DRAM 543 MASK MAKING

Course Number : **DRAM 543**
Course title : **MASKMAKING**

Credits Hours : 3 Credits
 No. of contact hours (per week) : 6 Hours
 Type of the Course (hard/soft core) : Soft core
 General Information : Practical
 Semester & Year : II Semester
 Regular Teaching : Yes
 Practical if applicable : Yes
 Assignment : Yes
 Test : Yes
 Practical Record : No

Course Objectives and outcome of the Course:

Mask and stage properties play their part in relation to a theatrical production as a whole by enhancing the effects of words, Action, and scene. They perform their work by embroidering the illusion evoked on the stage. Skillfully used, they have the power to transform a beggar into prince, to make a forest rise from the boards, and even star falls from heavens. The making of the stage properties might be called an almost magical craft, for although its influence is felt, it is rarely observed except by the people who know the skilled work behind the paper and paste, the wood and wire. The objective of the course is to introduce the outline follows the natural order of the construction process that is frame work, covering, and painting. Detail and decoration are founded upon these basic techniques and the care with which they are applied will determine the durability quality, the cost of a given prop.

Content and concept of the course:

Unit-1: Introduction to the tools and materials: basic techniques of frame work, pencil Drawing, colouring, Colour wheel and knowing about different materials of Mask making.

Unit-2: Introduction to Various Types of masks: Paper Mask, Balloon Mask and creative masks from different type of Natural materials and re using of junk material

Unit-3: Clay master modeled, mould preparation, Mask making out of clay mould, Creative and Imaginative mask using clay

Unit-4: Masks: wired masks, papa ire Mache, POP surgical bandage. Sponge, Latex, Cloths

Unit-5: preparing a record book with designs of masks and a play guided by the teacher

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Kenton, W. (1983). *Stage properties and how to make them*. A & C Black.
2. Nell, H. (1964). *Play production – a hand book for the back stage worker, a guide book for the student of Drama*. Barnes & Noble.
3. Towilsher. (2007). *The mask handbook : a practical guide*. Routledge.
4. White, C. A. (2001). *Technical theatre : a practical introduction*. Arnold ; New York.

DRAM 544 FOLK DANCE (DEVARATTAM)

Course Number : **DRAM 544**
Course title : **FOLK DANCE (DEVARATTAM)**

Credits Hours : 3 Credits
No. of contact hours (per week) : 6 Hours
Type of the Course (hard/soft core) : Soft core
General Information : Practical
Semester & Year : II Semester
Regular Teaching : Yes
Practical if applicable : Yes
Assignment : Yes
Test : Yes
Practical Record : No

Course Objectives and outcome of the Course:

Mask and stage properties play their part in relation to a theatrical production as a whole by enhancing the effects of words, Action, and scene. They perform their work by embroidering the illusion evoked on the stage. Skillfully used, they have the power to transform a beggar into prince, to make a forest rise from the boards, and even star falls from heavens. The making of the stage properties might be called an almost magical craft, for although its influence is felt, it is rarely observed except by the people who know the skilled work behind the paper and paste, the wood and wire. The objective of the course is to introduce the outline follows the natural order of the construction process that is frame work, covering, and painting. Detail and

decoration are founded upon these basic techniques and the care with which they are applied will determine the durability quality, the cost of a given prop.

Content and concept of the course:

Unit-1: Introduction to the Tradition of Folk dance Devarattam

Unit-2: Training steps 1 - 7

Unit-3: Training steps 8 - 14

Unit-4: Training steps 14 - 21

Unit-5: Workshop and group performance with a traditional master.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. A Arivunampi. (1989). *Nāṭṭuppurak kaḷaṅkaḷ*. Amutaṅ Nūlakam.
2. Balwant Gargi. (1966). *Folk theater of India*. University Of Washington Press, S.D.
3. Hollander, J. (2012). *Indian folk theatres*. Routledge.
4. Jiwan Pani. (2000). *Celebration of life: Indian folk dances*. Publications Division, Ministry of Information & Broadcasting, Govt. Of India.
5. Ministry, J. (1981). *Folk entertainment in India*. Ministry Of Education and Culture, Govt. Of India.
6. Mohan Khokar. (1987). *Dancing for themselves: folk, tribal, and ritual dance of India*. Published By Himalayan Books In Collaboration With Continental Press, Singapore.
7. Muthiah. (2003). *Tēvarāṭṭam*. Tannaṅāṅē.
8. Radhakrishnan, N., & For, C. (1982). *The Beating drum and the dancing feet : an introduction to Indian folk performing arts*. National Centre For Development Education And Performing Arts, Kerala.
9. Shovana Narayan. (2004). *Folk dance traditions of India*. Shubhi Publication.

DRAM 546 TALES AND LORES

Course number : DRAM 546

Course title : TALES AND LORES

Credit : 3

No of contact hour : 3 hours (per week)

Type of course	: soft core
General information	: practical
Semester and year	: odd/even
Regular teaching	: yes
Practical if applicable	: yes
Seminar	: yes
Assignment	: yes
Test	: yes

Course objective and outcome of the course:

This course introduces the element of education through tales and lore's. Aim of the course is to enhance natural creativity. The outcome of the course will be creative communication skill

Content and Concept of the course:

Unit-1: Characteristics of tales and lores

Unit-2: Sources and antiquity

Unit-3: Story tellers and their methods

Unit-4: Framing a story

Unit-5: story and children. enactment of story and lores

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. B.S. Rana. (2001). *Jataka Tales*. Diamond Pocket Books (P) Ltd.
2. C L L Jayaprada, Prithvishwar Gayen, & Menon, G. (2001). *Stories of Tenali Raman*. Children's Book Trust.
3. Elwin, V. (1970). *When the world was young; folk-tales from India's hills and forests*. Delhi] Publication [S] Division, Ministry Of Information & Broadcasting, Govt. Of India.
4. K Shivkumar, & Guha, T. (2003). *Stories from Panchatantra*. Children's Book Trust.
5. Pinkney, J. (2000). *Aesop's Fables*. Chronicle Books.
6. Ramanujan, A. K. (2008). *Folktales from India A Selection of Oral Tales from Twenty-two Languages*. Paw Prints.
7. Santha Rungachary. (1989). *Tales for all times*. National Book Trust, India.
8. Sawhney. (2004). *The Funniest Tales of Mullah Nasiruddin*. Unicorn Books.

9. Seethalakshmi, K. A. (1993). *Folk tales of Tamil Nadu*. New Delhi Sterling Publ. Privat Lim.

DRAM 547 PUPPET THEATRE

Course Number : DRAM 547
Course title : PUPPET THEATRE

Credits Hours : 3 Credits
No. of contact hours : 3 Hours
Type of the Course : soft core
General Information : Practical
Semester & Year : Semester
Regular Teaching : yes
Practical if applicable : Yes
Assignment : Yes
Test : Yes
Practical Record : Yes

Course objective and outcome of the course:

This course provides the introductory and practical knowledge and experience in puppet theatre. With course activities like puppet making and puppet theatre show making.

Course objective and outcome of the course:

Unit-1: Introduction to puppet theatre; different forms of puppet theatre

Unit-2: Puppet theatre in India -

Unit-3: Making of puppets and performance techniques of Puppet Theatre

Unit-4: Workshop on any one puppet theatre form with the collaboration of Masters

Unit-5: Scripting and performance of a puppet theater show by students

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Andersen, B. E. (1973). *Let's start a puppet theatre*. Van Nostrand Reinhold Co.
2. Currell, D. (1987). *The complete book of puppet theatre*. Barnes & Noble Books.
3. Devi Lal Samar. (1982). *Puppet theatre in India*. New Delhi.
4. Gruzelier, C. (2014). *The puppet theatre*. Matador.

5. Osnes, B. (2010). *The Shadow Puppet Theatre of Malaysia : a study of Wayang Kulit with performance scripts and puppet designs*. Mcfarland & Company, Inc., Publishers.
6. Page, T. (2008). *Puppet theatre*. Oxford University Press.
7. Pani, J. (1986). *Living dolls : story of Indian puppets*. Publications Division, Ministry Of Information And Broadcasting, Govt. Of India.
8. Sampa Ghosh, & Utpal Kumar Banerjee. (2006). *Indian puppets*. Abhinav Publications.
9. Shovana Narayan. (2004). *Indian theatre and dance traditions*. Harman Pub. House.
10. Terry Louis Schultz, Sorenson, L. M., & Barnhart, D. C. (1989). *Organic puppet theatre*. Network Publications.

DRAM 548 SCRIPT WRITING

Course number : DRAM 548
Course Title : SCRIPT WRITING

Credit : 3
 No of hours : 3 hours (per week)
 Type of course : soft core
 General information : Practical
 Semester : Odd/Even
 Regular teaching : Yes
 Practical if applicable : Yes
 Assignment : yes
 Seminar : yes
 Test : yes

Course objectives and outcome of the course:

This course introduces the script writing process. The basics of the script writing for staging a drama on stage is introduced in this course and encourages to write scripts for play performances.

Course objective and outcome of the course:

Unit-1: Introduction to creative writing and interpreting of stories

Unit-2: Creative script writing from the stories of Panchatantra/Folk stories

Unit-3: Explanations: Structure of a well-made play script, Dramaturgy and French scene- Act, Scene, Unit, Theme, and Seed and play analysis.

Unit-4: Writing a Script from a news paper's news / Social issues.

Unit-5: Writing a one act play script and submit it as the final assignment in their own language and submit the detailed synopsis for it in English.

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Davis, R. (2004). *Developing characters for script writing*. A. & C. Black.
2. Freeman, J. (2007). *Once upon a time : using storytelling, creative drama, and reader's theater with children in grades preK-6*. Libraries Unlimited.
3. Houston, S. D. (2008). *The first writing : script invention as history and process*. Cambridge University Press.
4. James Michael Thomas. (2020). *Script analysis for actors, directors, and designers*. Routledge.
5. Jeans, R. (1949). *Writing for the theatre*. London, Arnold.
6. Knopf, R. (2017). *Script analysis for theatre : tools for interpretation, collaboration and production*. Bloomsbury Methuen Drama, An Imprint Of Bloomsbury Publishing Plc.
7. Turner, B. (2003). *The writer's handbook guide to writing for stage and screen*. Macmillan.
8. Wood, D., & Grant, J. (1999). *Theatre for children guide to writing, adapting, directing, and acting*. Chicago Ivan R. Dee.

DRAM 549 THEATRE JOURNALISM

Course Number : DRAM 549
Course title : THEATRE JOURNALISM

Credits Hours : 3 Credits
No. of contact hours : 3 Hours
Type of the Course : soft core
General Information : Practical
Semester & Year : Semester
Regular Teaching : yes
Practical if applicable : Yes
Assignment : Yes
Test : Yes
Practical Record : Yes

Course objective and outcome of the course:

To allow students the opportunity to extend their knowledge of theatre by encounters with contemporary performance as a live, time-based experience rather than as the experience of reading/text, and to enable them to develop the skills of analysis and journalistic writing about live performance., trains students on how to make formal presentations, write reviews and features, copyedit/subedit their own or other people's work, pitch to an editor, and tailor one's writing style according to different readerships and publications. Journalistic coverage of the heterogeneous landscape of independent productions, working methods, organizational structures, protagonists and aesthetics is an essential part of theatre, plus it is also a demanding profession, will work towards the publication of a blog, there will be a strong emphasis on developing writing and verbal skills in order to articulate the experience of live performance through effective theatre criticism. In particular it is aimed to develop students' skills in public speaking about performance. To be a successful theatre critic, you must be able to share your opinion eloquently. Build up your writing skills by writing reviews of Stage Performances, movies, TV shows or plays you have seen. After writing each review, carefully edit and revise it, trying to polish it just as you would a piece you planned to publish professionally.

Course objective and outcome of the course:

Unit-1: Journalism: Definitions, Nature, Scope, Functions. Principles of Journalism.

Unit-2: History and Kinds of Journalism: Development Journalism, Community Journalism, And Tabloid Journalism. Journalism: Origin, Growth and Development.

Unit-3: Art and Culture, Tradition, History of Theatre, theatrical terminology, theatre organogram, Theatre architecture and different practices of performances, strategies of publicity, Theatre and its studies, Theories of Performances, Elements of Theatre, Theatre Journalism. Theatre criticism, Theatre related activities, analysing the play, understanding the performance, data collection, different Interpretations

Unit-4: Theatre journalism -its functionality, importance, Review, article, coverage report., different styles of writings on theatre performance, popular theatre journalists, practicing writing for different media, editing, reviewing and fine tuning the articles/ write ups

Unit-5: visits to the theatrical performances, building the rapport with theatre makers, theatre journalists Note book preparation and submitting to the course teacher

Materials, Supplies, Text books and/or Recommended or Required Readings:

1. Cheney, S. (1972). *The theatre; three thousand years of drama, acting, and stagecraft*. New York, Mckay.

2. Duška Radosavljević. (2016). *Theatre criticism : changing landscapes*. Bloomsbury Methuen Drama.
3. Fisher, M. (2015). *How to write about theatre: [a manual for critics, students and bloggers]*. Bloomsbury.
4. Hudson, S. (2000). *How to write about theatre and drama*. Harcourt College Publishers.
5. O'brien, N., & Sutton, A. (2019). *Theatre in practice: a student's handbook*. Routledge.
6. White, C. A. (2001). *Technical theatre: a practical introduction*. Arnold; New York.
7. Wilson, E. (2009). *The theatre experience*. Mcgraw-Hill Higher Education.
