



PONDICHERRY UNIVERSITY
SCHOOL OF PERFORMING ARTS
DEPARTMENT OF PERFORMING ARTS

4 YEAR B.P.A COURSE STRUCTURE
DEGREE PROGRAMME
SEMESTER PATTERN
NEP BASED

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.

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.

Overview

Performing Arts is envisioned for students who have a flair for theatre and are looking for structured intervention at the education level. The programme hopes to give a strong platform for our students to develop a passion for the arts, sharpen their artistic skills and broaden their theoretical base. While the focus will be predominantly within the parameters of theatre, other art forms would act as subsidiaries under this three-dimensional approach.

Program Outcomes

After the successful completion of the programme, the student will be able to:

PO1: demonstrate theoretical knowledge proficiency in Liberal Arts and Social Sciences with social consciousness and human values.

PO2: apply professional and social skills to cater to the needs of the industry, society, and global community.

PO3: transfer the acquired theoretical and practical knowledge to the relevant fields

PO4: apply theatre arts generalization and conclusion to the actual social, industrial, and clinical situation

PO5: propose ways of testing hypothesis in experimental theatre and formulate research problems and create research design to analyze data

PO6: perform effectively with awareness of body and technical knowledge in the domain of Performing arts

PO7: demonstrate theoretical knowledge proficiency in Indian and Western Theatre Arts

PO8: create, design, and develop stage productions to address social issues through the performing arts

Unique Practice in Theatre Arts:

- 1. Oral and Physical Communication Skills**
- 2. Creative Problem Solving Abilities**
- 3. More than "get it done"**
- 4. Motivation and Commitment**
- 5. Willingness to Work Cooperatively**
- 6. The Ability to Work Independently**
- 7. Time-budgeting Skills**
- 8. Initiative**
- 9. Promptness and Respect for Deadlines**
- 10. Acceptance of Rules**
- 11. The Ability to Learn Quickly--AND Correctly**
- 12. Respect for Colleagues**
- 13. Respect for Authority**
- 14. Adaptability and Flexibility**
- 15. The Ability to Work Under Pressure**
- 16. A Healthy Self-Image**
- 17. Acceptance of Disappointment--And Ability to Bounce Back**
- 18. Self-Discipline**
- 19. A Goal-Oriented Approach to Work**
- 20. Concentration**
- 21. Dedication**
- 22. A Willingness to Accept Responsibility**
- 23. Leadership Skills**
- 24. Self-Confidence**
- 25. Enjoyment -- "This is Fun!"**

EVALUATION:

Total Marks: 100

All Credit courses are evaluated for 100 marks. Internal Assessment component is for 25 marks and the End Semester University exam is for 75 marks. In case of Practical, Project work etc., it is 50:50 marks for Internal and End-Semester Exams.

Break up of Internal Assessment marks:

Total Internal Assessment mark for a theory subject is 25 marks. The breakup is:

a)	Mid Semester Exam (one) -	20 Marks
b)	Percentage of Attendance -	5 Marks
Total -		25 Marks

Marks for Attendance is as follows:

Below 75%	0
75% - 80%	1
80% - 85%	2
85% - 90%	3
90% - 95%	4
95% - 100%	5

Internal Test Scheme:

Principal of the College schedules the Mid-Semester Exam for all courses during 8/9th week of start of classes. All faculty members are expected to conduct this Mid-Semester exam for 1.30 hr duration and evaluate, upload the marks to Controller of Examinations of University. Colleges are also requested to preserve the answer books of Mid-Semester exams until declaration of results by the University.

Internal Assessment marks for Practicals/Project work/Internships subjects:

Faculty member in-charge of Lab practical shall evaluate the practical subjects for 50 marks. The break up is as follows:

a) Observation note/Demo note/ Work diary	20
b) Practical Record/Internship Report	30
Total	50

End-Semester University Exam:

Controller of Examinations (COE) of Pondicherry University schedules the End-Semester exams for all theory and practical subjects based on University calendar.

A detailed Exam Time Table shall be circulated to all Colleges at least 15 days before the start of exams mostly during 15/16th week of the Semester. Question Papers shall be set externally based on BOS approved syllabus. All students who have a minimum of 70% attendance are eligible to attend the end-semester exams. The breakup of end semester marks:

a) Theory subjects (Sec A, Sec B and Sec C) Question from all units of syllabus	75 marks
b) Practical/Internship Project Works subjects (Based on Practical Exams/ Presentation/Viva)	50 marks

Consolidation of Marks and passing Minimum

Controller of Examinations of the University consolidates the Internal Assessment marks uploaded by the Colleges and marks secured by students in end-semester examination. The total marks will be converted into letter grades as shown in the following Table

2. As per NEP Regulations, the passing minimum is 50% marks (IA + End semester put together) However, Pondicherry University considers 40% marks as pass during first 3 years of study and students who secured less than 50 will be awarded 'P' (Pass Grade)

Arrear Exam:

A student who failed to secure 50% marks in aggregate is declared as Failed and he is eligible to take up supplementary examination by registering to the said course in the following Semester. All other candidates who failed due to shortage of attendance, those who are seeking to improve the grade shall repeat the course.

Letter Grades and Calculation of CGPA:

Total Marks Secured by a student in each subject shall be converted into a letter grade. UGC Framework has suggested a Country wide uniform letter grades for all UG courses. The following Table shows the seven letter grades and corresponding meaning and the grade points for calculation of CGPA.

TABLE – 2

Equivalent Letter Grade	Meaning	Grade Points for Calculation of CGPA
O	Outstanding	10
A+	Excellent	9
A	Very Good	8
B+	Good	7
B	Above Average	6
C	Average	5
P	Pass	4
F	Fail	0
Ab	Absent	0

In order to work out the above letter grades, the marks secured by a student (Total of IA and Semester End) would be categorized for relative grading.

The ranges of marks for each grades would be worked as follows:

Highest marks in the given subject : X
Cut of marks for grading purpose : 50 marks
Passing mark (for 3 year of UG) = 40
Number of grades (excepting P grade)
(O,A+,A,B+,B,C) = 6
Range of marks = K

$$\boxed{K = \frac{x-50}{G}}$$

The following table given the range of marks and letter grades. According to K value, one of the following grading scheme will be followed.

(i) If $K \geq 5$, then the grades shall be awarded as given in Table II.

Table II		
Range of Marks in %	Letter Grade Points for	Letter Grade Points for
X to (X-K)+1	O	10
(X-K) to (X-2K)+1	A+	9
(X-2K) to (X-3K)+1	A	8
(X-3K) to (X-4K)+1	B+	7
(X-4K) to (X-5K)+1	B	6
(X-5K) to 50	C	5
40 – 49	P	4
Below 40	F	0
Absent (Lack of Attendance)	Ab	0

(ii) If $K < 5$, then the grades shall be awarded as given in Table III.

Table III		
Range of Marks in %	Letter Grade Points for	Letter Grade Points for
80-100	O	10
71-79	A+	9
66-70	A	8
61-65	B+	7
56-60	B	6
50-55	C	5
40-49	P	4
Below 40	F	0
Absent (lack of attendance)	Ab	0

Calculation of Semester Grade Point average and CGPA:

Semester Grade Point Average (SGPA) is calculated by taking a weighted average of all grade points secured by a candidate from all subjects registered by him/her in the given Semester. The weights being the number of credits that each subject carries.

Cumulative Grade Point Average (CGPA) CGPA shall be calculated as the weighted average of credits that course carries and the value of Grade points averaged for all subjects.

Computation of SGPA and CGPA

The following procedure shall be followed to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student,

i.e. **SGPA** (S_i) = $\Sigma(C_i \times G_i) / \Sigma C_i$

Where C_i is the number of credits of the i^{th} course and G_i is the grade point scored by the student in the i^{th} course.

The CGPA shall also be calculated in similar way as shown in examples (i), (ii) and (iii) of SGPA for all subjects taken by the students in all the semesters. However, if any student fails more than once in the same subject, then while calculating CGPA, the credit and grade point related to the subject in which the student fails in multiple attempts will be restricted to one time only. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

In case of audit courses offered, the students may be given (P) or (F) grade without any credits. This may be indicated in the mark sheet. Audit courses will not be considered towards the calculation of CGPA.

Declaration of Results:

Controller of Examinations (COE) of the University shall declare the results of given UG programme following the CGPA secured by students by the end of 6th Semester and 8th Semester.

PASS CLASSES

Range of CGPA	Result
9.0 above	First Class with distinction
6.0 above	First Class
5.0 Below 5.99	Second Class
4.0 4.99	Pass Class

Potential Careers:

- Actor
- Director
- Playwright
- Applied Theater Practitioner
- Own Theatre Groups
- Educationalist
- Teacher
- Artist
- Set Designer
- College Teacher
- Choreographer
- Makeup Artists, Theatrical and Performance
- Lighting Designer
- Set and Props Designer
- Theatre Architect
- Stage Manager
- Costume Attendants
- Media Artist
- Event Managers

Curriculum Enrichment The major academic activities are as follows.

1. Orientation Programmes

The objective of orientation programmes is to acquaint the fresh students with the environment and to create awareness about the opportunities of the programme. Orientation programmes are conducted on campus culture and facilities available, introduction to the departmental activities, introduction to programme and courses offered including value added courses.

2. Co-Curricular Activities

The Department of Performing arts organizes various co-curricular activities for the holistic development of students. The co-curricular activities are as follows.

- i. International Conference
- ii. Industry Institute Interface
- iii. Meet Your Alumni

- iv. Seminars and Guest Lectures
- v. Club Activities
- vi. Current Affairs
- vii. Workshops

3. Skill Development Activities

Each course in the performing arts designed with Skill Development Activities to give a practical experience to the students based on the concepts learnt by the students. These activities help the students to apply theoretical concepts in a practical situation.

4. Extension Services

Students are encouraged to participate and contribute in a way to express their concern and solidarity towards the society.

- i. Social Outreach Programme (SOP)
- ii. National Service Scheme (NSS)
- iii. Centre for Social Activities (CSA)
- iv. Youth Red Cross

Pedagogy:

Lecture

Problem based learning

Interactive Lecture

Peer Teaching

Experiential learning

Document collection

Practical sessions

Eligibility:

All students who have completed their Higher Secondary School Certificate are eligible for admission into an undergraduate degree programme, subject to securing specified percentage of marks at 12th standard fixed by the University.

Admissions:

As per the NEP, students shall be admitted to Undergraduate Programmes on basis of merit order in an All India Admission Test like CUET, NEET, etc.

Employability Skills:

- Apply performance and production skills to communicate with an audience
- Apply group processes in the creation of original work
- Communicate in writing, orally, and through performance
- Exercise critical, analytical and physical skills, and conduct research
- Apply creative and imaginative skills through the realization of practical projects
- Think reflectively and independently, and concentrate and focus for extended periods
- Develop ideas and construct arguments and present them in appropriate ways
- Handle creative, personal, and interpersonal issues and negotiate and pursue goals with others
- Manage personal workloads and meet deadlines under pressure with flexibility, imagination, self-motivation and organization
- Produce written work with appropriate scholarly conventions
- Apply information retrieval skills involving gathering, sifting, and organizing material
- Use IT skills such as word-processing, training in professionally-related software programs, electronic mail, and accessing electronic data.
- Research Oriented Skills on Regional and Traditional forms of Arts
- Exploring skills of Folk forms
- Collaborating allied Performing and Fine Arts discipline for creations
- Corporate Theatre

**PONDICHERRY UNIVERSITY
DEPARTMENT OF PERFORMING ARTS
B.P.A HONOURS
QUESTION PAPER PATTERN**

TIME: 3 HOURS

MAXIMUM: 75 MARKS

SECTION - A

(5 X 5 = 25 MARKS)

I. Answer Any Five of the Following (Word limit 100-150)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

SECTION - B

(3 X 8 = 24 MARKS)

II. Answer Any Three of the Following (Word limit 250-300)

- 8.
- 9.
- 10.
- 11.
- 12.
- 13.

SECTION - C

(2 X 13 = 26 MARKS)

III. Answer Any Two of the Following (Word limit 500)

- 14.
- 15.
- 16.
- 17.

STRUCTURE

SEMESTER I

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 1	Major 1 (compulsory)	Introduction to Theatre	4	5
MID 1	Minor 1 (choose any one)	MID-1 (A) Acting Basics	4	5
		MID-1 (B) Direction Basics		
		MID -1 (C) Designing Basics		
MLD 1	Multi-Disciplinary Courses (compulsory) for other dept students (Soft Core)	MLD 1 Theatre Exercises	3	4
AEC I&II	Ability Enhancement Courses I & II	I Lang 1: English –I II Lang 1: Tamil / Hindi/ French -I	2	4
SEC	Skill Enhancement Course (Any one)	SEC 1 (A) Indian Martial Arts and Contemporary Theatre SEC 1(B) Stage Management SEC 1(C) Mask Making	3	4
VAC	Value added common course I & II (compulsory)	VAC -1 Environmental Education	2	4
		VAC-2 Understanding India (Theory/Field based)	2	4
Total Credits/ Total Hours of Work			20 Credits	30 Hours

SEMESTER II

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 2	Major 1 (compulsory)	MJD-2 Regional Traditional Performances	4	5
MID 2	Minor 1 (choose any one)	MID-2 (A) Realistic Acting	4	5
		MID-2 (B) Direction Process I		
		MID -2 (C) Designing Aspects: Costume Design		
MLD 2	Multi-Disciplinary Courses (compulsory)	MLD 2 Theatre Games	3	4
AEC III&IV	Ability Enhancement Courses III& IV	I Lang 2: English –II II Lang 2: Tamil / Hindi/ French -II	2	4
SEC	Skill Enhancement Course (Any one)	SEC 2 (A) Basics of Drawing and Painting SEC 2 (B) Mime SEC 2 (C) Yoga and Theatrical Movements	3	4
VAC	Value added common course I & II (compulsory)	VAC -3 Health & Wellness/ Yoga	2	4
		VAC-4 Digital Technology (Theory/Field based)	2	4
	Total Credits/ Total Hours of Work		20 Credits	30 Hours

SEMESTER III

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 3	Major (compulsory)	MJD-3 Theatre Architecture	4	5
MJD 4	Major (compulsory)	MJD-4 Classical Ancient Theatre	4	5
MID 3	Minor (choose any one)	MID-3 (A) Acting II: Stylized Acting	4	5
		MID-3 (B) Direction Process II: Formalistic		
		MID -3 (C) Designing Techniques: Make-Up		
MLD 3	Multi-Disciplinary Courses (compulsory)	MLD 3 Folk Performances	3	4
AEC V&VI	Ability Enhancement Courses V & VI	I Lang 3: English –III II Lang 3: Tamil / Hindi/ French -III	2	4
SEC	Skill Enhancement Course (Any one)	SEC 3 (A) Public Speaking SEC 3 (B) Digital Design SEC 3 (C) Model Making	3	4
Total Credits/ Total Hours of Work			20 Credits	27 Hours

SEMESTER IV

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 5	Major (compulsory)	MJD-5 Dramatic Literature- Classical Indian	4	5
MJD 6	Major (compulsory)	MJD-6 Contemporary Indian Theatre	4	5
MJD 7	Major (compulsory)	MJD-7 New Trends in World Theatre	4	5
MID 4	Minor (choose any one)	MID-4 (A) Acting for Different Media	4	5
		MID-4 (B) Direction Process III: Creative Writing		
		MID -4 (C) Designing Techniques I: Introduction to Lighting Design		
AEC VII & VIII	Ability Enhancement Courses VII & VIII	I Lang 4: English –IV II Lang 4: Tamil / Hindi/ French -IV	2	4
Project	WP/ Internship	Theatre Institutes/ Media	2	6
Total Credits/ Total Hours of Work			20 Credits	30 Hours

SEMESTER V

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 8	Major (compulsory)	MJD-8 Theatre Aesthetics	4	5
MJD 9	Major (compulsory)	MJD-9 Play Analysis	4	5
MJD 10	Major (compulsory)	MJD-10 Theatre and Education	4	5
MID 5	Minor (choose any one)	MID-5 (A) Improvisation Techniques	4	5
		MID-5 (B) Street Theatre		
		MID -5 (C) Fundamentals of Music		
SKD	Skill Enhancement Course	SEC 5 Script Writing	4	6
Total Credits/ Total Hours of Work			20 Credits	26 Hours

SEMESTER VI

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 11	Major (compulsory)	MJD-11 Play Production Design	4	5
MJD 12	Major (compulsory)	MJD-12 Theories of Acting	4	5
MJD 13	Major (compulsory)	MJD-13 Children Theatre	4	5
MJD 14	Major (compulsory)	MJD- 14 Advanced Lighting Design	4	5
MID 5	Minor (choose any one)	MID-6 (A) Theatre and Film Appreciation	4	5
		MID-6 (B) History of Tamil Theatre		
		MID -6 (C) Performance Theory and Criticism		
Total Credits/ Total Hours of Work			20 Credits	25 Hours

SEMESTER VII

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 16	Major (compulsory)	MJD-16 Dramatic Literature: Western	4	5
MJD 17	Major (compulsory)	MJD-17 Direction – Direction Theories	4	5
MJD 18	Major (compulsory)	MJD-18 Theatrical Expressions	4	5
MID 7	Minor Disciplinary Courses (choose any one)	MID-7 (A) Acting Techniques: Voice and Elocution	4	5
		MID-7 (B) Applied Music		
		MID -7 (C) Theatre Criticism		
MID 8	Minor Disciplinary Courses (choose any one)	MID- 8 (A) Applied Theatre Arts	4	5
		MID-8 (B) Theatrical Martial Arts		
		MID-8 (C) Theatre to Film		
	Total Credits/ Total Hours of Work		20 Credits	25 Hours

SEMESTER VIII

Code No	Nature of Course	Title of the Course	Credits	Teaching Hours
MJD 19	Major (compulsory)	MJD-19 Direction Theories	4	5
MJD 20	Major (compulsory)	MJD-20 Students Play Production	4	5
MID	Research Project or Major Disciplinary Course (Choose one or 3 Major Disciplinary courses)	Research Project Or	12	15
		1. Folk and Regional Theatre 2. Children Theatre 3. Theatre Technology	4x3	5x3
Total Credits/ Total Hours of Work			20 Credits	25 Hours

B.P.A.Theatre Arts
SEMESTER I

MJD 1: INTRODUCTION TO THEATRE

Course Number	:	MJD 1
Course title	:	Introduction to Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- To familiarize the concept of Indian theatre and western theatre.
- To Understand modern playwrights

Course Outcomes:

After successful completion of the course, the student will be able to:

- relate the Indian theatre in the context of contemporary and its development
- analyze and compare with Western and Eastern Theatre and define the origin and development of those theatre forms

Content and concept of the course:

Unit – 1:

Introduction to Indian Theatre

Origin; Development; introduction to Contemporary Indian Theatre; Playwrights

Unit – 2:

Western Theatre

Greek theatre; Origin; Development; Playwrights; Roman Theatre; Origin; Development; Playwrights

Unit -3:

Medieval and Elizabethan Theatre

Origin; Development; Types of Plays

Unit- 4:

Japanese and Chinese Theatre

Introduction to Kabuki; Noh; Bunraku; Bugaku; Peking Opera

Text Books and References:

1. Nandi Bhatia, Modern Indian Theatre: A Reader, Oxford University Press, 2009
2. Acllardyce Nicoll, World Drama, George G Harrap & Co Publication 1966
3. Robert Cohen, Theatre, McGraw-Hill Humanities Social Publication, 2007, United States
4. Yasmine Maria Jahanmir, Lillian Campana, Western Theatre In Global Contexts, Routledge Publication, 2020

MID 1 (A): ACTING BASICS

Course Number	:	MID 1 (A)
Course title	:	Acting Basics
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of acting which is useful for theatre practice and performance.
- To understand basics of acting on stage based on characters

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the different types of acting in theater
- arrange and assemble the acting techniques

Course Content:

Unit 1: Warming up exercises; Mastering one's own tool: body & voice
Unit 2: Activities versus Action and Psycho- physical activities (gesture, posture, movement, etc.,)
Unit 3: Building a character through observation and Absorption from real example
Unit 4: Assignment in relation with play script

Text Books and Reference Books:-

- 1) Elizabeth Reynolds Hapgood, Constantin Stanislavski “**An Actor Prepares**”, Methuen, Great Britain, 1980
- 2) Elizabeth Reynolds Hapgood, Constantin Stanislavski “**Building a Character**” Eyre Methuen, London, 1979
- 3) Elizabeth Reynolds Hapgood, Constantin Stanislavski, “**Creating a role**”, Eyre Methuen, London, 1981
- 4) Lawrence Olivier, “**Actor** ” Holiday House, U.K, 1986

- 5) Hardie Albright, “**Acting is a creative process**”, Dickenson Publishing Company Inc., California, 1974.
- 6) Sunith Dhir, “**Styles of Acting**” Gian Publishing House , New Delhi-2
- 7) Tyrone Guthrieon, “**Acting**” Studio Vista, London, 1971
- 8) Uta Hagen, “**Respect for Acting**” Wily Publishing 1973

MID 1 (B): DIRECTION BASICS

Course Number	:	MID 1 (B)
Course title	:	Direction Basics
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	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– Introduction to Direction
Unit 2 – Role of a Director
Unit 3- Analysing a play
Unit 4- Interpretation and Basics of Direction skills

Text Books and References:

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1. Ahart, John. **The Director’s Eye**. Colorado Springs: Meriwether Pub. Ltd., 2001.
2. **The Director’s Voice**, by Arthur Bartow.
3. **On Directing**, by Harold Clurman
4. **Makers of Modern Theatre**, Rama Rao
5. **Directorial approach of Theru -K-Koothu**, R. Raju 2006

6. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscopright.com
7. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
9. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
10. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
11. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987

MID -1 (C): DESIGNING BASICS

Course Number	:	MID 1 (C)
Course title	:	Designing Basics
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course	:	Minor
General Information	:	Practical
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Voice and Speech useful for theatre practice and performance.
- To understand basic Voice and speech techniques on stage based on characters

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the different Voice and Speech exercises in theater
- arrange and assemble the Voice and Speech Techniques

Content and concept of the course:

Unit 1: Introduction to voice and speech -Building voice : Projection and Resonance Elements of Speech- Building Speech: Exercises and using Elements of speech-
Unit 2: Vibration and Articulation-All aspects- Exercises in Enunciation- Respiration -Words containing classified -Pure Tone- Elements of Expression
Unit 3: Villupattu: Song & Speech Bharatha Pirasangi
Unit 4: Dubbing artist for Cartoons-Dubbing voice for Film-News reading and Radio Jacky Practices

Text Books and References:

5. Nandi Bhatia, Modern Indian Theatre: A Reader, Oxford University Press, 2009
6. Acllardyce Nicoll, World Drama, George G Harrap & Co Publication 1966
7. Robert Cohen, Theatre, McGraw-Hill Humanities Social Publication, 2007, United States
8. Yasmine Maria Jahanmir, Lillian Campana, Western Theatre In Global Contexts, Routledge Publication, 2020
9. Sunith Dhir, "Styles of Acting" Gian Publishing House, New Delhi
10. Lawrence Olivier, "Actor" Holiday House, U.K, 1986
11. Hardie Albright, "Acting is a creative process", Dickenson Publishing Company Inc., California, 1974.
12. Sunith Dhir, "Styles of Acting" Gian Publishing House, New Delhi-2
13. Tyrone Guthrieon, "Acting" Studio Vista, London, 1971
14. Uta Hagen, "Respect for Acting" Wily Publishing 1973
15. Artaud, Antonin; The Theatre and Its Double, Grove Press, 1994.
16. Barba, Eugenio; Beyond the Floating Islands, PAJ Publications, 1986 ISBN 978-0933826984
17. Grotowski, Jerzy; Towards a Poor Theatre, Theatre Arts Books, 2002.
18. Hodge, Alison (ed.); Twentieth Century Actor Training, Routledge, 2000. ISBN 978-0415194525
19. Leabhart, Thomas; Modern and Post-Modern Mime, Palgrave, 1989.
20. Marshall, Lorna; The Body Speaks: Performance and Expression, St. Martin's Griffin, 2002. ISBN 9781403960283
21. Meyerhold, Vsevolod and Braun, Edward; Meyerhold on Theatre, Bloomsbury Methuen Drama, 1978. ISBN 978-0413387905
22. Oida, Yoshi; The Invisible Actor, Bloomsbury Methuen Drama, 2002. ISBN 978-0413696106
23. Potter, Nicole (ed.) et al. "Movement for Actors, Allworth Press, 2002. ISBN 978-1581152333

MLD -1: THEATRE EXERCISES

Course Number	:	MLD 1
Course title	:	Theatre Exercises
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course	:	Multi-disciplinary
General Information	:	Practical
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

Daily morning exercise class focuses on eastern and western method of exercise. All this 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 Body Conditioning Exercises- Relaxation, Concentration, Warming up, Isolation, Trust Exercises, Breathing Exercises Selected Postures and Gestures based on Hatha Yoga and Indian Martial Arts Kalari Payat
Unit – 2 Eye and Face Exercises – Different Exercises for Eye and Face Muscles selected from Natya Sastra
Unit – 3 Rhythm, Balance, impulse, flow, intuition, feeling: abstract and purpose in movements Exercises for Body Joints and Limbs(Neck, Head, Chest, Hands, Trunk and legs)
Unit-4 Exercises for senses: Touch, smell, sight, hearing and taste Navarasas: eyes, Full Body Co-ordination Exercises with Music (Aerobics)face and whole body

Text Books and References:

1. **Theatre Games** by Clive Barker, A&C Black; Reprint edition (September 1, 2003)
2. **Theatre Games for the Classroom: A Teacher's Handbook**, by Viola Spolin , North-western University Press (1986)
3. **Acting Games: Improvisations and Exercises: A Textbook of Theatre Games and Improvisations** by Marsh Gary Cassady, Meriwether Publishing (1993)
4. **Games for Actors and Non-Actors** 2nd Edition, by Augusto Boal, Rout ledge (2002)
5. Ragu Ananthanarayanan, **“Leaving through Yoga Madiram”** Chennai -28, 2002

6. John Pery, “**Encyclopaedia of acting techniques**” Cassell , London, 1997
7. John Martin , “**Intercultural Performances**”
8. Eugenio Barba & Nicola Savarase, “**The Secret Art of the Performer**” Rout ledge, London and New York, 1991.

SEC 1 (A): INDIAN MARTIAL ARTS AND CONTEMPORARY THEATRE

Course Number	:	SEC 1(A)
Course title	:	Indian Martial Arts and Contemporary Theatre
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Martial Arts useful for theatre practice and performance.
- To understand basic Indian Martial Arts and Contemporary Theatre techniques on stage based on characters and practice

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the Martial Arts exercises in theater
- arrange and assemble the Martial Arts techniques to contemporary theatre

Content and concept of the course:

<p>Unit 1: Kalari Payattu & Basic Movements-Kalari Payattu & Silambam combination Movements</p>
<p>Unit 2: Presenting a open air performance-Introduction of stick movements in Kalari- Stick movements& small stick movements in Kalari</p>
<p>Unit 3: Introduction of Tai-Chi Movements-Gymnastic movements related to theatre</p>
<p>Unit 4: Designing a movement choreography using Music & Percussion- Practicing and performing in front of audience</p>

Text Books and References:

1. **Actors on Guard: A Practical Guide for the Use of the Rapier and Dagger for Stage and Screen**, by Dale Ant Girard, Theatre Arts Book (1996)
 2. **Stage Combat: Fisticuffs, Stunts, and Swordplay for Theatre and Film**, by Jenn Boughn, Allworth Press (2006)
 3. **Combat Mime: A Non-Violent Approach to Stage Violence**, by Martinez J. D., Rowman & Littlefield Publishers, Inc. (1982)
 4. **Fight Direction for Stage and Screen**, by William Hobbs, Heinemann (1995)
 5. **Swashbuckling: A Step-by-Step Guide to the Art of Stage Combat and Theatrical**, by Richard Lane, Limelight Editions; 1st Limelight Ed edition (August 1, 2004)
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SEC 1 (B): STAGE MANAGEMENT

Course Number	:	SEC 1(B)
Course title	:	Stage Management
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Stage Management for theatre performance.
- To understand basic Stage Management techniques for stage.

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept of Stage Management in theater
- arrange and assemble the techniques of Stage Management in theatre

Content and concept of the course:

Unit 1:

Objectives and Functions of Stage and Production Management; Roles and Responsibilities of Stage Manager and Production Manager

Unit 2:

Principles of stage management from audition; General Theatre Organization and Management/ Organizing a theatre group

Unit 3:

Office procedure/Preparing a budget/Publicity and Printing; Scheduling/Pre-Production/Rehearsals/Technical Rehearsals/Costume Rehearsal/Grand Rehearsal

Unit 4:

Performance/Prompt Script

Text Books and References:

1. The Stage Management Handbook, Daniel A. Ionazzi
2. The Backstage Guide to Stage Management, Thomas A. Kelly
3. Stage Management by Hal D. Stewart, Pitman, 1957
4. Stage Management by Daniel Bond
5. Stage Management and Theatre Administration by Paul Me near and Hawkins , editor :David Mayer, Phi don Press Limited, 1988

SEC 1 (C): MASK MAKING

Course Number	:	SEC 1(C)
Course title	:	Mask Making
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

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 Mask Making; Property and its need, Mask according to play and interpretation. Types of masks
Unit 2: 3 practical applications of simple mask, wired masks, papa ire Mache, clay master modeled, mold preparation, POP surgical bandage. Sponge, Latex, Cloth etc.,
Unit 3: Preparing a record book with designs of masks.
Unit 4: Hands on experience and preparing different types of Masks with references to plays

Text books and/or Recommended or Required Readings:

1. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
2. An Introduction to Scenic Design and Construction by Michael Gillette, 5th edition, 2005
3. Designing and Drawing for the Theatre; Lynn Pecktal
4. Designer Drafting for the Entertainment World; Patricia Woodbridge
5. Scenic Art for the Theatre: History, Tools, and Techniques, Crabtree & Beudert
6. Perspective Rendering for the Theatre; William H. Pinnell
7. Theory and Craft of the Scenographic Model; Darwin Reid Payne
8. Nadakath Thozil Nunukkam – Katchi Amaippu, R.Raju
9. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
10. Designing for the Theatre, by Francis Reid, A&C Black – London, 1989

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SEMESTER II

MJD 2: FOLK THEATRE PERFORMANCES

Course Number	:	MJD 2
Course title	:	Folk Theatre Performances
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	II Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- To familiarize the concept of Ethnicity and Nativity of Indian Folk Theatre
- To Understand Traditions, Customs, Beliefs and Rituals and the Performing Space

Course Outcomes:

After successful completion of the course, the student will be able to:

- relate to the Indian folk theatre and its outline history
- analyze and compare with traditional and regional performances

Content and concept of the course:

Unit – 1:

Introduction of Folklore; Folk Literature; 2 Folk Traditions, Customs, Beliefs, Rituals beyond with the Performances

Unit – 2:

Introduction of Folk Theatre Performances of India- Theru-k-koothu, Kaniyan koothu, Theyyam, Yakshagana, Thamasas, Bayalatta, Raaja raani Aattam, Puli Aattam, Navatanki, Jatra, Villuppattu, Leather Shadow Puppet Theatre, Naarthevangudikaadu Therukkoothu

Unit -3:

Analyse : Ritual to Performance, Performance to Ritual (Kaniyan Koothu, Naarthevan kudikaadu Therukkoothu, Villuppattu)

Unit- 4:

Study about the Regional Cultural Essence in Folk Theatre Forms

Text books and/or Recommended or Required Readings:

1. **Folk Theatre of India**, by Balwant Gargi, 1991, Rupa & Co Calcutta, ISBN 81 - 7167 - 278 - 0
2. **Indian Theatre Traditions of Performance**, Ed.Farley F.Richmond et al. University of Hawaii Press (1990)
3. **Vilimbunilai Makkal Vazhakkarugal**, Dr. A.Dhananjayan,Vallinam Publications, Pondicherry, 2006
4. **Indian Theatre: Tradition, Continuity and Change**, by Nemichand Jain, 1992, Vikas Publishing.

5. **Thamil Chamoogathil Naattar Kalaignargal** , Dr. A. Dhananjayan,2011, FRRC Publications, Tirunelveli
6. **Traditions of Indian Theatre**, M.L. Varadpande, Abhinav Publication
7. **Ritual To Theatre – Victor Turnor**
8. **Leather Shadow Puppet Theatre – M.Ramasamy**
9. **Naattuppuraviyal – D. Lourdhu**, Frrc Publications, Palayamkottai

MID 2 (A): ACTING FOR STAGE

Course Number	:	MID 2 (A)
Course title	:	Acting for Stage
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	II Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of acting which is useful for theatre practice and performance.
- To understand basics of acting on stage based on characters

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the different types of acting in theater
- arrange and assemble the acting techniques

Content and concept of the course

<p>Unit 1: Eyes , face, gestures and body movements practices based on a classical form and folk theatre form</p>
<p>Unit 2: Mime and movements</p>
<p>Unit 3: Some Indian contemporary Theatre director’s method and approaches</p>
<p>Unit 4: Thematic choreography; Dramatizing a song</p>

Text Books and References:

1. **A Practical Handbook for the Actor** by Bruder, Melissa et al. Random House, 1986.
2. **A Practical Handbook for the Actor** by Bruder, Cohn, Olnek...McGaw, Charles and Larry D. Clark. Acting is Believing, Wadsworth, 2004.
3. Bates, Brian. **The Way of the Actor**, Shambhala, 1987.
4. Boal, Augusto. **Games for Actors and Non-actors**, Routledge, 1992.
5. Bogart, Anne and Tina Landau. **The Viewpoints Book**, Smith and Kraus, 2005.
6. Brook, Peter. **The Empty Space**. Atheneum, 1968,
7. Brook, Peter. **The Open Door**. Pantheon, 1993.
8. Cameron, Julia, **The Artist's Way**, Tarcher/Putnam, 1992.
9. Chaikin, Joseph. **The Presence of the Actor**, Atheneum 1972.
10. Chekhov, Michael. **Lessons for the Professional Actor**, Performing Arts Journal, 1985,
11. Chekhov, Michael. **On The Technique of Acting**, Harper-Collins, 1991.
12. Chekhov, Michael. **To the Actor**, Routledge, 2002.
13. Goffman, Erving. **The Presentation of Self in Everyday Life**, Doubleday, 1959.
14. Grotowski, Jerzy. **Towards a Poor Theatre**. Simon and Shuster, 1968.
15. Harrop, John and Sabin Epstein. **Acting with Style**. Allyn and Bacon, 2000.
16. O'Neill, Rosary. **The Actor's Checklist: Building a Character**, Wadsworth Publishing, 2003.
17. Rodenburg, Patsy. **The Actor Speaks**, St. Martin's, 2000.

MID 2 (B): DIRECTION PROCESS I

Course Number	:	MID 2 (B)
Course title	:	Direction Process I
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	II Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	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– Introduction to Director
Unit 2 – Direction Process, Steps and Advancements
Unit 3- Play Analysis and Playwriting
Unit 4- Interpretation of selected scenes and Assignments

Text Books and References:

1. Ahart, John. **The Director's Eye**. Colorado Springs: Meriwether Pub. Ltd., 2001.
2. **The Director's Voice**, by Arthur Bartow.
3. **On Directing**, by Harold Clurman
4. **Makers of Modern Theatre**, Rama Rao
5. **Directorial approach of Theru -K-Koothu**, R. Raju 2006
6. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscoptright.com
7. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
9. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
10. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
11. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987

MID 2 (C): DESIGNING ASPECTS COSTUME DESIGN

Course Number	:	MID 2 (C)
Course title	:	Designing Aspects: Costume Design
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	II Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objective:

- 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 the importance of acting which is useful for theatre practice and performance.
- To gain an understanding of costume design as an applied art and essential part of the collaborative theatre production process.

Course Outcomes:

After successful completion of the course, the student will be able to:

- plan and design of performance costumes, including skills such as drawing, painting, production and play analysis
- Write, draw, paint, research, read and discuss of Costume production

Content and concept of the course:

<p>Unit 1: The role of Costume in a Play Performance; Functions and Principles of Costume Design; Study of Textiles</p>
<p>Unit 2: Preparing a Textile Chart; Mode of Wearing through different periods (Culture, Region and Religion); Costume and Costume Properties</p>
<p>Unit 3: Model Making ; Analyzing the play in terms of a costume designer</p>
<p>Unit 4: Costume Designing for a Play (Classical, Periodical and Stylized)</p>

Text Books and References:

1. **Folk Theatre of India**, by Balwant Gargi, 1991, Rupa & Co Calcutta, ISBN 81 - 7167 - 278 - 0
2. **Indian Theatre Traditions of Performance**, Ed.Farley F.Richmond et al. University of Hawaii Press (1990)
3. **Vilimbunilai Makkal Vazhakkarugal**, Dr. A.Dhananjayan, Vallinam Publications, Pondicherry, 2006

4. **Indian Theatre: Tradition, Continuity and Change**, by Nemichand Jain, 1992, Vikas Publishing.
 5. **Thamil Chamoogathil Naattar Kalaignargal** , Dr. A. Dhananjayan,2011, FRRC Publications, Tirunelveli
 6. **Traditions of Indian Theatre**, M.L. Varadpande, Abhinav Publication
 7. **Ritual To Theatre – Victor Turnor**
 8. **Leather Shadow Puppet Theatre – M.Ramasamy**
 9. **Naattuppuraviyal – D. Lourdhu**, Frrc Publications, Palayamkottai
 10. **My Life in Art by Constantin Stanislavsky**, Taylor & Francis, Inc. 2008
 11. **An Actor Prepares, Creating a role and Building a Character**, by Constantine Stanislavski, Taylor & Francis, Inc. 1989
 12. **Building a Character by Constantin Stanislavski**, Taylor & Francis, Inc. 1989
 13. **Mayer hold on Theatre Meyer hold: A Revolution in Theatre** by Edward Braun, Publisher: University of Iowa Press, 1998
 14. **Brecht on Theatre : The Development of an Aesthetic** by John Willett (*Translator*), Hill and Wang, 1964
 15. **Actors on Acting : The Theories, Techniques and Practices of the Great Actors of all Times as Told in Their Own Words**, by Toby & Helen Krich Chinoy, Eds. Cole, Crown (1949)
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MLD-2 THEATRE GAMES

Course Number	:	MLD- 2
Course title	:	Theatre Games
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course	:	Multi-Disciplinary
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	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.

Objective and Output of the course

- 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 developing Actor and theatre Performance; Games for Developing leadership; Games for personality Development and group understandings
Unit 3: Team building games; Creating Games in a context
Unit 4: Assignment, Improvising new games

Text Books and References:

1. **Agusto Boal, Games for Actors and Non Actors**
2. **Clive Parker, Theatre Games**
3. **Creative Drama for Intermediate children**

SEC 2 (A): BASICS OF DRAWING AND PAINTING

Course Number	:	SEC 2 (A)
Course title	:	Basics of Drawing and Painting
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Drawing and Painting Skills
- To understand basic techniques in drawing and painting

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept drawing and painting
- Arrange and assemble the techniques of drawing and painting.

Content and concept of the course:

Unit 1: Introduction, Understand the basics, Colors, Proportions, Compositions
Unit 2: 5 fundamentals of Drawing and Painting, Edges, Spaces, Light and Shadow, Relationships, The Whole, or Gestalt.
Unit 3: Basic Scene drawings and sketches practices, Reviewing sketches
Unit 4: Preparing Scenes Story Boards and presentations

Text Books and References:

1. Edwards, Betty. *The New Drawing on the Right Side of the Brain*, HarperCollins Publishers Ltd; 3Rev Ed edition, 2001, ISBN 978-0-00-711645-4
2. Brommer, Gerald F. *Exploring Drawing*. Worcester, Massachusetts: Davis Publications. 1988.
3. Bodley Gallery, New York, *Modern master drawings*, 1971, OCLC 37498294.
4. Holcomb, M. (2009). *Pen and Parchment : Drawing in the Middle Ages*. New York: The Metropolitan Museum of Art.
5. Hillberry, J.D. *Drawing Realistic Textures in Pencil*, North Light Books, 1999, ISBN 0-89134-868-9.
6. Landa, Robin. *Take a line for a walk: A Creativity Journal*. Boston: Wadsworth, 2011. ISBN 978-1-111-83922-2
7. Lohan, Frank. *Pen & Ink Techniques*, Contemporary Books, 1978, ISBN 0-8092-7438-8.
8. Ruskin, J. (1857). *The Elements of Drawing*. Mineola, NY: Dover Publications Inc. ISBN 978-1-4538-4264-5
9. Spears, Heather. *The Creative Eye*. London: Arcturus. 2007. ISBN 978-0-572-03315-6.
10. World Book, Inc. *The World Book Encyclopedia Volume 5*, 1988, ISBN 0-7166-0089-7.
11. *Drawing/Thinking: Confronting an Electronic Age*, edited by Marc Treib, 2008, ISBN 0-415-77560-4
12. Gurney, James. "James Gurney Interview". Retrieved 28 November 2012.
13. Adams, Steven (1994). *The Barbizon School & the Origins of Impressionism*. London: Phaidon Press. pp. 31-32, 103. ISBN 0-7148-2919-6.
14. Dingfelder, Sadie (February 2010). "How artists see". www.apa.org. Retrieved 2021-09-10.

SEC 2 (B): MIME

Course Number	:	SEC 2 (B)
Course title	:	Mime
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Mime.
- To understand basic Mime techniques.

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept of Mime
- arrange and assemble the techniques of Mime

Content and concept of the course:

Unit 1: Introduction, Understand the basics of body movement in Mime
Unit 2: Types of Mime, Procedure, practice
Unit 3: Solo and Group Mime activities, Discussion on Costumes and Makeup for Mime
Unit 4: Assignments and Performances

Text Books and References:

1. World Mime Index
2. International mime theatre information
3. MOVEO, international school of corporeal mime and physical theatre in Barcelona
4. International Theatre School Jacques Lecoq Archived 31 May 2020 at the Wayback Machine
5. London International School of Performing Arts
6. Innovo Conservatory of Physical Theatre
7. Henry George Liddell, Robert Scott, A Greek-English Lexicon, on Perseus Digital Library
8. Callery, Dympha (2001). Through the Body: A Practical Guide to Physical Theatre. London: Nick Hern Books. ISBN 1-85459-630-6.
9. "Patrimoine-culturel-immateriel". www.culture.gouv.fr. Retrieved 26 September 2021.

10. Lust, Annette. "The Origins and Development of the Art of Mime". From the Greek Mimes to Marcel Marceau and Beyond: Mimes, Actors, Pierrots and Clowns: A Chronicle of the Many Visages of Mime in the Theatre. 9 March 2000. Retrieved 14 February 2010.
11. "Mime and pantomime | visual art". Encyclopedia Britannica. Retrieved 15 November 2019.
12. H Nettleship ed., A Dictionary of Classical Antiquities (London 1894) p. 393
13. H J Rose, A Handbook of Latin Literature (London 1967) p. 152
14. Broadbent, R. J. (1901) A History of Pantomime, Chapter VI. London. Retrieved 14 February 2010.
15. H J Rose, A Handbook of Latin Literature (London 1967) p. 150
16. G Highet, Juvenal the Satirist (Oxford 1962) p. 274

SEC 2 (C): YOGA AND THEATRICAL MOVEMENTS

Course Number	:	SEC 2 (C)
Course title	:	Yoga And Theatrical Movements
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Yoga in theatre
- To understand basic Yoga techniques.

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept of Yoga and Theatre Movement
- arrange and assemble the techniques of Yoga in Theatre performance

Content and concept of the course:

Unit 1: Suryanamaskar, Pranayama, Different asana
Unit 2: Meditation Breathing exercise, Head to toe exercise Stretching. Musical movements
Unit 3: Relaxation technique. Body awareness and balancing
Unit 4: Improvised movements based on dance, music and text. Different types of movement like - straight, curved, sidewise etc. Eastern and western method of exercise.

Text books and References:

1. Asanas & Pranayam by Swami Kuvalayanand
 2. Sahaj Raj Yoga by Swami Vivekanand
 3. Light on Yoga by B. K. S. Tyengar
 4. Theatre Games by Clive Barker
 5. Theatre Games for the Classroom : A Teacher's Handbook by Viola Spolin
 6. Leaving through Yoga Madiram by Ragu Ananthanarayanam
 7. Games for Actors and Non-Actors by Augusto Boal
 8. Acting Games : Improvisations and Exercises : A Textbook of Theatre Games and Improvisations
by Marsh Gary Cassady
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SEMESTER III

MJD-3: THEATRE ARCHITECTURE

Course Number	:	MJD 3
Course title	:	Theatre Architecture
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	III Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- To familiarize the concept of Theatre Architecture
- To Understand Space, technicalities of different types of theatre Architecture

Course Outcomes:

After successful completion of the course, the student will be able to:

identify different kinds of performing art spaces and Theatrical architecture will enhance the spatial aspect of theatre practice of western and eastern designs

Content and concept of the course:

Unit – 1:

Indian Classical Theatre in Natyasastra: Ancient Indian Concepts of Theatre and Theatre Buildings; Theatre Space of Indian Ritualistic Performances

Unit – 2:

Theatrical Elements in Silapathikaram (Arangketru Kathai)/Spatial aspects in the Traditional Theatre of Tamilnadu

Unit -3:

Theatre Architecture - Greek, Roman, Globe, Proscenium

Unit- 4:

Theatre Structure of NOH, Kabuki of Japan, Chinese Opera

Texts Books and References:

- 1) **The Cambridge Guide to Asian Theatre**, Brandon, James R., Cambridge University Press, 1993.
- 2) **History of the World Theatre** – Oscar G. Brechet
- 3) **The Theatre of the Middle Ages** – Tyoleman William
- 4) **Silapathikaram** (portions on theatre only) – Translated by Dr.R.S. Pillai, Tamil University, Tanjore, 1989.

- 5) **Performing Architecture: Opera Houses, Theatres and Concert Halls for the Twenty-first Century**, by Michael Hammond, Merrell; 1st edition (November 30, 2006)
- 6) **Koothambalam and Kudiattam**, by Goverdhan Panchal, Published by Sangeet Natak Akedemy 1984
- 7) **Noh** by Daiji Maruoka, Tatsuo Yoshikoshi, Published by Hoikusha, 1982
- 8) **Bharatha's Natyasastra** by Dr. Manmohan Ghosh, Volume-ii The Asiatic Society, Calcutta-16, 1961.
- 9) **Sanskrit Play Production in Ancient India** by Tarla Mehta, Published by Moltilal Banarsidass Publishers Private Limited, New Delhi-1995.
- 10) **Theatre in the South-East Asia** by J.R.Brandon Harvard University Press, Cambridge, Massachusets-1974
- 11) **The Chinese Theatre** by Chen Jack Dennis Dobson Ltd., London.

MJD-4: CLASSICAL ANCIENT THEATRE

Course Number	:	MJD 4
Course title	:	Classical Ancient Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	III Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- To familiarize the concept of Theatre Architecture
- To Understand Space, technicalities of different types of theatre Architecture

Course Outcomes:

After successful completion of the course, the student will be able to:

Identify different kinds of performing art spaces and Theatrical architecture will enhance the spatial aspect of theatre practice of western and eastern designs

Content and concept of the course:

Unit – 1:

Introduction to Natya Sastra – Bharata /Origin of Drama

Unit – 2:

Natya dharmi and Lokdharmi, Nirupana and Natyasastra-Tolkappiyam / Dasarupahas Vidhana

Unit -3:

Bhava: Anubhava, vibava, styi Bhava and Sanchari Bhava, Concept of Rasas: Natyasastra-Thollkappiyam

Unit- 4:

Abhinaya- Angika, Vaachika, Haaharya and Saathvika

Text Books and References:

- 1) **Natya sastra** – Manmohan Ghosh, Appa Rao and Adirangacharya
- 2) **Ancient drama in Tamil Society** – Dr.K. Sivathambi, NCBH, Madras
- 3) **Tamil Nataka Varalaru** – K.S. Krishnamurthy
- 4) **Early Sanskrit Literary theories and Tholkappium** – Dr.K.Sundaramoorthy
- 5) **Tholkappium Meippattial (Uraikalam)** – K. Vallaivaaranar, Madurai
- 6) **Sanskrit Drama in Performance**, Ed. Rachel Baumer, Dr. James Brandon, 1981
- 7) **Traditions of Indian Theatre** – M.L. Varadpande, Abinav Publications, 1979
- 8) **Sources of Indian Tradition Vol. I**, Ed. Stephen Hay, Penguin, ISBN - 0 - 14 - 015462 – 0
- 9) **Abhinaya Dharbanam**-Abhiyagupta

MID-3 (A): ACTING II: STYLIZED ACTING

Course Number	:	MID-3 (A)
Course title	:	Acting II: Stylized Acting
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Practical Record	:	Yes

Course Objective:

- familiarize with the different styles of acting
- To Understand Space, technicalities with “hands-on” experience on Stylization of realistic and nonrealistic movements

Course Outcomes:

After successful completion of the course, the student will be able to:

- 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.

Content of Theory Course

Unit – 1:

Improvisations: Exercises for recalling senses, exercise of creating situations, Individual and group exercises using imaginary objects as well as handling real objects and then substituted

Unit – 2:

Mime – Traditional and Modern Mime/Pantomime /Choreography

Unit -3:

Michel Choekhov Acting techniques. (Basic and Advanced), Acting Techniques of Mayerhold (Theory and Practical), Brechtian Acting Techniques (Approach and Application), Jerzy Grotowski's para theatrical training process

Unit- 4:

Designing Choreography for Performance, emotional expressions through body, working on stylized movements / Practical Record/

Text books and/or Recommended or Required Readings:

- 1) Gelb, Michael J. Body Learning: An Introduction to the Alexander Technique.
 - 2) Schneer, Georgette. Movement Improvisation: In the Words of A Teacher and Her Students.
 - 3) Kaltenbrunner, Thomas. Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to New Dance.
 - 4) Novack, Cynthia Jean. Sharing the Dance: Contact Improvisation and American Culture.
 - 5) Albright, Ann Cooper and Geri, David, eds. Taken By Surprise: A Dance Improvisation Reader.
 - 6) Richards, Thomas. At Work With Gortowsky On Physical Actions.
 - 7) John stone, Keith. Impro, Rout ledge, 1979.
 - 8) Spolin, Viola. Improvisation for the Theatre, Cemrel, 1975.
 - 9) Zinder, David, Body Voice Imagination, Routledge, 2002.
1. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
 2. The Director and the Stage by Bran Edward ,Methuen Drama,London-1987

MID 3 (B): DIRECTION PROCESS II: FORMALISTIC

Course Number	:	MID 3 (B)
Course title	:	Direction Process II: Formalistic
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	III Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	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– Introduction to Formalistic Theatre, Direction
Unit 2 – Principles of Direction
Unit 3- Play Analysis and Editing
Unit 4- Interpretation and introduction to Directors Script and Assignments

Text Books and References:

12. Ahart, John. **The Director's Eye**. Colorado Springs: Meriwether Pub. Ltd., 2001.
13. **The Director's Voice**, by Arthur Bartow.
14. **On Directing**, by Harold Clurman
15. **Makers of Modern Theatre**, Rama Rao
16. **Directorial approach of Theru -K-Koothu**, R. Raju 2006
17. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscoptright.com
18. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
19. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
20. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.

21. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
 22. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987

MID-3 (C): DESIGNING TECHNIQUES: MAKE-UP

Course Number	:	MID-3 (C)
Course title	:	Designing Techniques: Make-Up
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Practical Record	:	Yes

Course Objective:

- familiarize with the concept of Make Up
- understand different types of makeup in the theatre
- “hands-on” experience on Makeup and technicalities

Course Outcomes:

After successful completion of the course, the student will be able to:

- learn concept of Make Up.
- develop a design process. Develop skills in makeup.

Content of Theory Course

Unit – 1: The Role of Make- up in Play Performance, Functions and Principles of Make-up
Unit – 2: Introduction of Make-up materials, Types of Make Up- Straight, Character, Sculpture and Mosaic Make Up,
Unit -3: Applications of Base/Highlighting Place/Shading Places, Changing the eye brows, lips, Moustaches, Beards, Use of Crepe Hair
Unit- 4: Analysing a play in the point of view of Make-up Designing 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. Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970
2. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
3. Stage Make-up, by Richard Corson, Appleton –Century –Crofts, New york1967
4. Cosmetics Science and Technology Editor by Edward Sagarin, Inter -science Publishers Ltd., London-1957
5. Arangam Athan Kurugal by Jeeva, Pondicherry-1998

MLD-3: FOLK PERFORMANCES

Course Number	:	MLD-3
Course title	:	Folk Performances
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Multi-Disciplinary
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Practical Record	:	Yes

Course Objectives and outcome of the Course:

Introduction to Folk Performing Arts with their Socio and Ritual values and their customs and beliefs. The value of our traditional art form and their entertainment value in society are the main concern.

Content and concept of the course:**Unit – 1:**

Introduction to Folk Performance (Regional – seasonal – period etc) / Elements of Tamil Folk Performances – variations

Unit – 2:

Karagaattam, Periya Melam, Erudhu kattu Melam, Chauu, Kathakali, Koodiyattam, Mayilattam, Poikkal Kudhirai Attam, Muscruth Attam, Folk Songs and its Social Values, Kavadi Aattam, Folk Music and Musical Instruments (Urumi, Parai, Chentai,Udukku, Kattaikulal, Oodhu Kombu, etc) and other regional Folk art forms of india

Unit -3:

Practice and Performance

Unit- 4:

Assignments and Presentations

Text Books and Referebnces:

1. **Aesthetics of Indian Folk Dance** – Brejesh Banerji (Casm Publications, Delhi)
2. **Traditions of Indian Folk Dance** – Kapila Vatsyanan (Clarion Books
3. **Folk theatres of India**, Balwant Gargi, Rupa
4. **Folk Music and Folk Lore and Anthology Memangobis** (Chief Editor), 1967.
5. **The Character of Folk dances** – Mary Tamielli off print from Folk Lore Volume LXIV – June, 1956.
6. **European Folk dance** – Joan Camson – Pitman Publishing, Britain, 1972.
7. **Folk Lore and Folk Lore** – Richard Dorshon – The University of Chicago Press, London, 1972.
8. **Studies in Tamil Folk Literature** – N. Vanamamalai, NCBH, Madras, 1969.

Reference Books in Tamil:

1. **Nattapura Nigazh Kalaigal** – Dr.K.A. Gunasekaran, NCBH, Madras, 1993.
2. **Nattupura Nadanangulam Padalkalum**, Dr.K.A. Gunasekaran, NCBH, Madras.
3. **Naattuuppura Paadal Kazhanchiyam- Thogudhi – 5**, Dr.A.Dhananjayan, Meyyappan Aaivagam, Chidambaram, 2001
4. **Kulakkuriyalum meenavar vazhakkargalum** – Dr. A.Dhananjayan, NCBH Publications, Chennai, 2011
5. **Tamizhakathil Therukkoothu** – Dr.A. Arivunambi.
6. **Thorpavai Nizhalkoothu** – Dr.M. Ramasamy
7. **Nattupura Padalkal Kattum, , Thamizar Vazhviyal**, R. Ramanathan ,Manivasagam Printers. Chidambaram
8. **Tamilaga Kalaiselvangal** – Dr. Tulasi Ramasamy, International Tamil Studies.Chennai.
9. **Tamizhar Koothukkal** – International Tamil Studies
10. **Tamilnattu makkalum Panpadum** – Somale, National Book Trust, Delhi
11. **Tamil Nadakamum Sankaradass Swamigalum** – Annam Printers, Siva Gangai.
12. **Nattar Vazhakkatrial Aaivugal** – D. Lourde.
13. **Nattupura Iyal** – Dr.S. Shanmuga Sundaran – Manivasagam Publications.
14. **Gopalakrishna Bharathiyar – Thirumalaipovar enum Nandanar Sarithira**
15. **Keerthana**, Rata Nayakkar and Sons, Chennai, 1960.
16. **Indraiya Tamilnadaka Choozhal** – Dr.K.A. Gunasekaran, Thannane Publishers, Pondicherry, 1999.

SEC 3 (A): PUBLIC SPEAKING

Course Number	:	SEC 3 (A)
Course title	:	Public Speaking
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Public Speaking Skill
- To understand basic speaking techniques.

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept of Public Speaking
- arrange and assemble the techniques of Public Speaking

Content and concept of the course:

Unit 1:

Introduction to Public Speaking, Types of Public Speaking

Unit 2:

Public Speaking Skills Communication, Clear articulation, Presentation style, Confidence, Passion, Ability to connect with the audience, Practise speaking, Focus on your body language.

Unit 3:

Practicing the 7 P's-pronunciation, pace, pause, punch, power, passion, and posture

Unit 4:

Choosing topics and Speaking, Assignments and Experiments

Text Books and References:

1. Collins, Philip. "The Art of Speeches and Presentations" (John Wiley & Sons, 2012).
2. Fairlie, Henry. "Oratory in Political Life," History Today (Jan 1960) 10#1 pp. 3–13. A survey of political oratory in Great Britain from 1730 to 1960.
3. Flintoff, John-Paul. "A Modest Book About How To Make An Adequate Speech" (Short Books, 2021). excerpt
4. Gold, David, and Catherine L. Hobbs, eds. Rhetoric, History, and Women's Oratorical Education: American Women Learn to Speak (Routledge, 2013).
5. Heinrichs, Jay. "Thank You For Arguing" (Penguin, 2008).
6. Lucas, Stephen E. The Art of Public Speaking (13th ed. McGraw Hill, 2019).
7. Noonan, Peggy. "Simply Speaking" (Regan Books, 1998).

8. Parry-Giles, Shawn J., and J. Michael Hogan, eds. *The Handbook of Rhetoric and Public Address* (2010) excerpt
9. Sproule, J. Michael. "Inventing public speaking: Rhetoric and the speech book, 1730–1930." *Rhetoric & Public Affairs* 15.4 (2012): 563–608. excerpt
10. Turner, Kathleen J., Randall Osborn, et al. *Public speaking* (11th ed. Houghton Mifflin, 2017). excerpt
11. Dale Carnegie· Arthur R. Pell. *Public Speaking for Success*. 2006
12. Dale Carnegie. *Public Speaking and Influencing Men in Business*. 2003
13. Dale Carnegie. *How to Develop Self-Confidence & Influence People by Public Speaking*. New York: Pocket Books,1926
14. Chris Anderson. *The Official TED Guide to Public Speaking*. Houghton Mifflin Harcourt, Boston, 2016.

SEC 3 (B): DIGITAL DESIGN

Course Number	:	SEC 3 (B)
Course title	:	Digital Design
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Digital Designing
- To understand basic designing techniques techniques.

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept of Digital Designing
- arrange and assemble the techniques of Digital Designing

Content and concept of the course:

<p>Unit 1: Introduction to Digital Design- immersive class in the digital tools of design</p>
<p>Unit 2: Photography, Photoshop ,After Effects, QLab and Projection</p>
<p>Unit 3: 3D Drafting (Vector works and Sketch up) and 3D Printing.</p>
<p>Unit 4: Preparing Digital Posters, Prints, Publicity</p>

Text Books and References:

1. Berry, D. M. and Dieter (2015) Postdigital Aesthetics: Art, Computation and Design, London: Palgrave. ISBN 978-1137437198
2. Paul, Christiane (2016). "Introduction From Digital to Post-Digital—Evolutions of an Art Form". In Paul, Christiane (ed.). A Companion to Digital Art. Malden, MA: Wiley. pp. 1–2. ISBN 978-1-118-47520-1.
3. Reichardt, Jasia (1974). "Twenty years of symbiosis between art and science". Art and Science. **XXIV** (1): 41–53.
4. Christiane Paul (2006). Digital Art, pp. 7–8. Thames & Hudson.
5. Lieser, Wolf. Digital Art. Langenscheidt: h.f. ullmann. 2009, pp. 13–15
6. Grierson, Mick. "Creative Coding for Audiovisual Art: The CodeCircle Platform" (PDF).
7. "Sketchpad | computer program | Britannica". www.britannica.com. Retrieved 2022-12-01.
8. Free Press wins its 9th Pulitzer; Reporting led to downfall of mayor". (April 21, 2009). Detroit Free Press, p.1A.
9. "The 2009 Pulitzer Prize Winners: Local Reporting". The Pulitzer Prizes. Retrieved 2013-10-26.
10. Cohn, Gabe (2018-10-25). "AI Art at Christie's Sells for \$432,500". The New York Times. ISSN 0362-4331. Retrieved 2022-10-04.
11. "Not the Only One". Creative Capital. Retrieved 2023-02-26.
12. "Sougwen Chung". The Lumen Prize. Retrieved 2023-02-26.
13. "2022 Fine Arts Placings of the Colorado State Fair" (PDF).
14. "Refik Anadol: Unsupervised | MoMA". The Museum of Modern Art. Retrieved 2023-02-26.

SEC 3 (C): MODEL MAKING

Course Number	:	SEC 3 (C)
Course title	:	Model Making
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	4 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	III Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes

Course Objective:

- To analyze and appraise the importance of Making Models
- To understand basic Model Making techniques

Course Outcomes:

After successful completion of the course, the student will be able to:

- familiarize the concept of Models
- arrange and assemble the techniques of Model Making

Content and concept of the course:

Unit 1: Introduction to Model Making
Unit 2: Designs of Ground Plan and Elevation plans
Unit 3: Different types of materials used in making models, Selection of type of Theatre- Natyamantapa, Amphi Theater, Globe, Procenium, Noh and Kabuli Theatre
Unit 4: Preparing and presenting a Model for exam

Text Books and References:

1. Brockett, Oscar G., Margaret Mitchell, and Linda Hardberger. *Making the Scene: A History of Stage Design and Technology in Europe and the United States*, Tobin Theatre Arts Fund, distributed by University of Texas Press, 2010. Traces the history of scene design since the ancient Greeks.
2. Pecktal, Lynn. *Designing and Painting for the Theater*, McGraw-Hill, 1995. Details production design processes for theater, opera, and ballet. The foundational text provides a professional picture and comprehensive references to the design process. Well-illustrated with detailed lined drawings and photographs to convey the beauty and craft of scenic and production design.
3. "Set Designer | Berklee". Berklee. Retrieved 2023-11-05.
4. LuPone, Robert (2008), Erlhoff, Michael; Marshall, Tim (eds.), "Set Design", *Design Dictionary*, Board of International Research in Design, Birkhäuser Basel, pp. 357–359, doi:10.1007/978-3-7643-8140-0_245, ISBN 978-3-7643-8140-0, retrieved 2023-11-08
5. Pincus-Roth, Zachary (2008-01-31). "ASK PLAYBILL.COM: Sets". *Playbill*. Retrieved 2019-10-31.
6. "Training as a Theatre Designer". Central School of Speech and Drama, University of London article. Archived from the original on 2016-09-03. Retrieved 2011-04-02.
7. "Scenography, MA/MFA". The Royal Central School of Speech and Drama. Retrieved 2023-11-08.
8. "Scenic Designer". Yale Undergraduate Production. Retrieved 2021-12-22.

B.P.A.Theatre Arts
SEMESTER IV

MJD-5: DRAMATIC LITERATURE – CLASSICAL INDIAN

Course Number	:	MJD 5
Course title	:	Dramatic Literature- Classical Indian
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	IV Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- familiarize with classical literature
- to analyse the dramatic literature intensely related to classical Indian Theatre

Course Outcomes:

After successful completion of the course, the student will be able to:

- learn to analyse a Dramatic Literature
- develop knowledge in Classical Indian literature
- summarise the dramatics of ancient classical theatre.

Unit – 1:

Ancient Indian Drama – An Introduction; Sanskrit Theatre and Dramatists

Unit – 2:

Indian Philosophical systems an Introduction; Textual Analysis- Plot, Structure and Theme

Unit -3:

Kalidasa- Abhijana Sakunthalam, Sudraka – Mirchakatikam, Mahendravarma Pallavan – Bagavathajeevigiya, Sankaradoss Swamigal – Valli Thirumanam

Unit- 4:

Assignment and Classroom Seminars on Classical Playwrights/ Final Exam

Text books and/or Recommended or Required Readings:

- 1) Brandon, James R. The Cambridge Guide to Asian Theatre. Cambridge: Cambridge University Press, 1993.
- 2) Wilson and Goldfarb, Living Theater: A History, 4th edition.
- 3) Dasarupaka
- 4) Vadamozi Nataka Ilakkiya Varalaru
- 5) **Natya sastra** – Manmohan Ghosh, Appa Rao and Adirangacharya
- 6) **Ancient drama in Tamil Society** – Dr.K. Sivathambi, NCBH, Madras
- 7) **Tamil Nataka Varalaru** – K.S. Krishnamurthy

- 8) **Early Sanskrit Literary theories and Tholkappium** – Dr.K.Sundaramoorthy
- 9) **Tholkappium Meippattial** (Uraikalam) – K. Vallaiyaaranar, Madurai
- 10) **Sanskrit Drama in Performance**, Ed. Rachel Baumer, Dr. James Brandon, 1981
- 11) **Traditions of Indian Theatre** – M.L. Varadpande, Abinav Publications,1979
- 12) **Sources of Indian Tradition Vol. I**, Ed. Stephen Hay, Penguin
- 13) ISBN - 0 - 14 - 015462 – 0
- 14) **Abhinaya Dharbanam**-Abhiyagupta

MJD-6: CONTEMPORARY INDIAN THEATRE

Course Number	:	MJD 6
Course title	:	Contemporary Indian Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	IV Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- familiarize with the Indian Theatre post classicalism
- To Understand and analyse the contemporary Indian theatre and playwrights

Course Outcomes:

After successful completion of the course, the student will be able to:

- learn to analyse and contemporize Indian Theatre
- Summarise and interpret the plays

Unit – 1:

Modernity in India: Impact on Art; Modernism in Indian Drama some trends ; extual Analysis- Plot, Structure and Theme.

Unit – 2:

Street Theatre- Introduction, development and street plays analysis

Unit -3:

Play Analysis: Andayuk by Taramveer Bharathi- Evam Indrajit by Badal Sircar; Silence the court is in session by Vijay Tendulkar-Naga mandala by Girish Karnard, Aurungazeb by Indira Parthasarathy-Narkalikaran by Muthusami

Unit- 4:

Assignments and Seminar and Exam

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

- 1) Brandon, James R. The Cambridge Guide to Asian Theatre. Cambridge: Cambridge University Press, 1993.
 - 2) Wilson and Goldfarb, Living Theater: A History, 4th edition.
 - 3) Pavallakkodi Allathu Kuduppa Vazhakku --Dr.K.A.Gunasekaran
 - 4) Indian Drama in English by Ananda Lal, IWE Online, 13 May 2022.
 - 5) The Indian theatre, by Mulk Raj Bansal, Published by D. Dobson, 1950.
 - 6) Theatre in India, by Balwant Gargi. Published by Theatre Arts Books, 1962.
 - 7) A panorama of theatre in India, by Som Benegal. Published by Popular Prakashan [for] Indian Council for Cultural Relations (ICCR), 1968.
 - 8) Roy, Pinaki. "Bratya Basu's Boma: Bombing the Coloniser-supervised Chronicle". Postcolonial Indian Drama in English and English Translation: Reading Themes and Techniques (ISBN 978-93-5207-560-7). Eds. Sarkar, J., and U. De. New Delhi: Authors Press, 2017. pp. 287–300.
 - 9) Roy, Pinaki. "Bratya Basu's Boma: Bombing the Coloniser-supervised Chronicle". Postcolonial Indian Drama in English and English Translation: Reading Themes and Techniques (ISBN 978-93-5207-560-7). Eds. Sarkar, J., and U. De. New Delhi: Authors Press, 2017. pp. 287–300.
 - 10) Indian Theatre: Traditions of Performance, by Farley P. Richmond, Darius L. Swann, Phillip B. Zarrilli. Motilal Banarsidass Publ., 1993. ISBN 81-208-0981-5.
 - 11) Indian theatre: theatre of origin, theatre of freedom, by Ralph Yarrow. Routledge, 2001. ISBN 0-7007-1412-X.
 - 12) The Oxford companion to Indian theatre, by Ananda Lal. Oxford University Press, 2004. ISBN 0-19-564446-8.
 - 13) jagrancyplus
 - 14) A History of the Jana Natya Manch: Plays for the People" by Arjun Ghosh; Published by SAGE Publications India, New Delhi; 2012
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MJD-7: NEW TRENDS IN WORLD THEATRE

Course Number	:	MJD 7
Course title	:	New Trends in World Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	IV Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

Course Objective:

- familiarize with the new trends in theatre
- To Understand and analyse different trends in world theatre

Course Outcomes:

After successful completion of the course, the student will be able to:

- learn to analyse trends in theatre
- Summarise and interpret the new trends in world theatre

Unit – 1:

Introduction to theatre techniques; development of new trends in theatre

Unit – 2:

Theatre Movements, concepts and Ideas: Theatre of Cruelty, Black theatre, Feminist theatre, Theatre of Oppressed, Theatre of the Protested, Third theatre, Forum theatre, Ethnic theatre and Dalith theatre, Avant-garde theatre, Neo-classicism, Post-modern theatre, Theatre Therapy

Unit -3:

Contemporary Trends in Indian Theatre and Western Theatre; Comparative study

Unit- 4:

Assignments and Seminar and Exam

Text Books and References:

- 1) The Oxford illustrated History of Theatre, John Russell Brown, Oxford University Press, 1995.
- 2) Gelb, Michael J. Body Learning: An Introduction to the Alexander Technique.
- 3) Schneer, Georgette. Movement Improvisation: In the Words of A Teacher and Her Students.
- 4) Kaltenbrunner, Thomas. Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to New Dance.
- 5) Novack, Cynthia Jean. Sharing the Dance: Contact Improvisation and American Culture.

MID-4 (A) ACTING FOR DIFFERENT MEDIA

Course Number	:	MID-4 (A)
Course title	:	Acting for Different Media
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
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:

- 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.
- Essential for that need to know how to work with actors, directors, and producers of film, and

television.

Content and concept of the course:

Unit –1: Lecture: Theatre performance vs. On-camera, Radio Plays, News Reading
Unit – 2: On Camera: Presenting Yourself / Getting to Know You And Your Type. Read Film Form Handout and Become Familiar with Framing and Camera Direction Handouts
Unit -3: The Creation of a Commercial. The Importance of the Storyboard. Film Form/Shot Breakdown and Framing.
Unit- 4: Rehearse Monologues/Radio Commercial and prep for it / View and Discuss. Rehearse Scenes, Shoot Monologues / Headshot session with photographer, Shoot Final Scenes and Monologues / View Final Scenes

Text Books and References:

1. Barr, Tony. Acting for the Camera, Harper Perennial, 1997.
2. Caine, Michael. Acting in Film, Applause, 1997.
3. Henry, Mari Lyn and Lynne Rogers. How to be a Working Actor, Watson-Guptill, 2000.
4. Merlin, Joanna. Auditioning, Vintage, 2001.
Students will also be required to obtain film scripts
5. Acker, Iris. The Secrets to Auditioning for Commercials, Distinctive Publishing, 1991.
Ball, William. A Sense of Direction, Drama Publishers, 1984.
Barnes, Michael J. and George Contini. Theatre and Film on the Net,
6. Allyn and Bacon, 2001.
7. Bruder, Melissa et al. A Practical Handbook for the Actor, Random House, 1986.
8. Cohen, Robert. Acting Professionally, Mayfield Publishing, 1998.
9. Field, Syd. Screenplay, Dell Publishing, 1994.
10. Garrison, Larry. Breaking into Acting for Dummies, For Dummies, 2002.
11. Gillespie, Bonnie. Casting Q's, Cricket Feet Publishing, 2003.
12. Hurtes, Hettie Lynne. Agents on Actors, Backstage Books, 2000.
13. Katz, Stephen. Shot by Shot, Michael Wiese Productions, 1991.
14. Kerr, Judy. Acting is Everything; An Actor's Guidebook for a Successful Career in Los Angeles, September Publishing, 2003.
15. Lemack, Brad. **The Business of Acting**, Ingenuity Press, 2002.
16. Tucker, Patrick. **Secrets of Screen Acting**, Routledge, 1994.

MID-4 (B) DIRECTION PROCESS III: CREATIVE WRITING

Course Number	:	MID-4(B)
Course title	:	Direction Process III: Creative Writing
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	IV Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Description:

This course deals with the Creative writing that expresses the writer's thoughts and feelings in an imaginative, often unique, and poetic way. Writing is a form of personal freedom. It frees us from the mass identity we see all around us. In the end, writers will write not to be outlaw heroes of some under culture but mainly to save themselves, to survive as individuals.

Content and concept of the course:

Unit –1:

Introduction to Creative Writing-Fiction-No-fiction-Poetry-Drama, Forms of creative writing-Short story-Novel-Epic-Poetry-Screenwriting- Playwriting/ Dramatic writing-Autobiography/Memoir-Creative non-fiction (Personal & Journalistic Essays)- Flash fiction- Collaborative writing

Unit – 2:

Effective Writing-Structure-Form-Content-audience-Structure, Analysing a Creative Composition-The Beginning-The Purpose-The Form-The Audience-The style

Unit -3:

Introduces fundamental concepts of storytelling and how to create tele -dramatic ideas and content.

Unit- 4:

Script Analysis Projects: Story project for a Play, Linear plot project for a Film Drama

Text books and Reference:

- 1) Everett, Nick. 2005. Creative Writing and English. *The Cambridge Quarterly*. 34 (3):231-242.
- 2) Screenwriting: Writing the Picture, Robin U. Russin, William Missouri Downs, Silman-James Press (July 2003); ISBN: 1-879-50570-3.
- 3) Story: Substance, Structure, Style, and the Principles of Screenwriting, by Robert McKee.
- 4) The Complete Guide to Standard Script Formats: The Screenplay, by Hillis R. Cole, Judith H. Haag, Hillis R. Cole. Paperback 7th edition (December 1989), CMC Publishing; ISBN: 0929583000.
- 5) Screenwriting From The Soul – Krevolin
- 6) How To Adapt Anything Into A Screenplay – Krevolin
- 7) Screenplay (S) – Flinni

- 8) How Not to Write a Screenplay (HNWS) – Katz
- 9) Film Directing Shot by Shot (FDSS) – Hatcher
- 10) The Five C's of Cinematography: Motion Picture Filming Techniques, by Joseph V. Mascelli, Silman-James Press; 1st Silman-James Press Ed edition (June 1998)
- 11) Understanding Movies, by Louis Giannetti, Prentice Hall; 10th edition (March 24, 2004)
- 12) The Art of Watching Films, by Joe Boggs, McGraw-Hill (2003)

MID-4 (C): DESIGNING TECHNIQUES I: INTRODUCTION TO LIGHTING DESIGN

Course Number	:	MID-4(C)
Course title	:	Designing Techniques I: Lighting Design
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	IV Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	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.

Unit – 1:

Objectives of stage lighting (Theory) - Physical properties (controllable factors) of lights (Theory) – Introduction of basic light sources and dimmers, etc., - Operation of basic lights sources, focusing, rigging, putting colour gel and gobos.

Unit – 2:

History of stage lighting in relations with objectives and physical properties – Paper work required – light plot, ground plan, schedule of equipment, cue sheet

Unit -3:

Process of a lighting design, from text to lighting rehearsals – Preparation of a small rigging and focusing plan on paper in groups – Execution of the plan and focusing.

Unit- 4:

Difference between lighting the proscenium, a thrust stage, an arena – Small exercise (lighting of an actor and a prop) for different type of spaces , Lighting equipments and to prepare its plot, rigging, focusing and presentation, Four small exercises are in each class, from paper to presentation.

Text Books and References:

- 1) **The Magic of Light** by Jean Rosenthal & Lael Wertenbaker
- 2) **Designing with Light: An Introduction to Stage Lighting**, 4th ed., by J. Michael Gillette
- 3) **A Photo Essay on Light, The Magic of Light**, by, Jean Rosenthal and Lael Wertenbaker at <http://www.northern.edu/>
- 4) **Stage Lighting Design**, Edition 2.d - Copyright (c) 1997-1999 by Bill Williams at <http://www.mts.net/~william5/sld.htm>
- 5) **Stage Lighting Design**, by Richard Pilbrow, Design Press, 2000
- 6) **The Stage Lighting Handbook** by Francis Reid, Theatre Arts Book/Routledge, 1996
- 7) **Lighting by Design: A Technical Guide**, Brain Fitt and Joe Thornley, Focal Press, 1992
- 8) **Stage Lighting (Step by step)** by Graham Walters, A&C Black, London-1997
- 9) **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001 at www.risocopright.com
- 10) **Theatrical Design and Production**, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)
- 11) **Placing Shadows: Lighting Techniques for Video Production, Second Edition** by Chuck B. Gloman and Tom Letourneau
- 12) **Lighting for Television and Film** (third edition) by Gerald Millerson
- 13) **Film Lighting: Talks with Hollywood's Cinematographers and Gaffers** by Kris Malkiewicz, Leonard Konopelski, and Barbara J. Gryboski
- 14) **Lighting for Digital Video & Television** by John Jackman
- 15) **Basics of Video Lighting, Second Edition** by Des Lyver and Graham Swainson
- 16) **Motion Picture and Video Lighting** by Blain Brown
- 17) **Set Lighting Technician's Handbook** by Harry C. Box

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SEMESTER V

MJD-8 THEATRE AESTHETICS

Course Number	:	MJD-8
Course title	:	Theatre Aesthetics
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives

- To identify the different types of aesthetics.
- To comprehend the theatre architecture.
- To analyse in detail the proscenium theatre.
- To apply the different techniques in theatre.

Course Outcomes

After the successful completion of the course, the student will be able to:
recall the Indian and Western aesthetics
summarize Theatre Architecture from Amphitheatre to Proscenium stage
evaluate proscenium theatre
demonstrate lighting, sound and other techniques in theatre.

Content and concept of the course:

Unit 1– Introduction to Aesthetics Indian and Western; Culture; tradition; Societal status
Unit 2 –Theatre Aesthetics in Architecture Greek; Roman; Medieval; Globe theatre
Unit 3- Proscenium Theatre and Aesthetics Development; Parts of Proscenium stage; Diagrammatic representation
Unit 4-Technology in Theatre- The Aesthetical Experience Introduction to Multimedia for Theatre

Text Books and References:

1. Linda Apperson, Stage Managing and Theatre Etiquette, A Basic Guide, Ivan R Dee Publisher, Chicago, 1998
2. John T Howard, A Bibliography of Theatre Technology, Acoustics and Sound, Lighting, Properties, and Scenery, Greenwood Publisher, 1982
3. Alex Oliszewski, Digital Media, Projection Design, and Technology for Theatre, Routledge Publication, 2018

4. Banham, Martin, ed. (1998) [1995]. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press. ISBN 0-521-43437-8.
5. Beacham, Richard C. (1996). *The Roman Theatre and Its Audience*. Cambridge, MA: Harvard University Press. ISBN 978-0-674-77914-3.
6. Teachout, Terry (December 13, 2021). "The Best Theater of 2021: The Curtain Goes Up Again". *Wall Street Journal*. orangepoll. Retrieved March 3, 2022.
7. Ward, A.C (2007) [1945]. *Specimens of English Dramatic Criticism XVII–XX Centuries*. The World's Classics series. Oxford: Oxford University Press. ISBN 978-1-4086-3115-7.

MJD-9 PLAY ANALYSIS

Course Number	:	MJD-9
Course title	:	Play Analysis
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives

- To identify the different types of plays.
- To comprehend the analysis process.
- To analyse in detail the plays.
- To apply the different techniques in analyzing .

Course Outcomes

After the successful completion of the course, the student will be able to:
 recall the plays and structure
 summarize play aaaaanalysis
 evaluate play analysis

Content and concept of the course:

Unit 1– The basic concept of play writing Development of theme, plot, characters, dialogue etc.
Unit 2 – Influence of tradition and contemporary society The dramatic action and conflict

Unit 3-

Scenes structure and acts
Structure of selected plays

Unit 4-

Analysis of plays by famous play wrights (any four)

Text Books and References:

1. The Theory of Drama: Dais Nigel allar
2. Rural Drama: Mulkraj Anand
3. Folk Theatre forms of India: Balavanth Gargi
4. Theory of Drama: A. Nicoll
5. World Drama: A. Nicoll

MJD-10 THEATRE IN EDUCATION

Course Number	:	MJD-10
Course title	:	Theatre in Education
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	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 centred teaching and learning process. The outcome of the course will give firm base to understand the differences between children centred teaching and learning process. The teacher centred 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 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 4-

Benefits of theatre Education in an Educational institution, Play production on the basis of child focused direction (constructed by the children)

Text Books and References:

1. Mc Caslin, Nellie, **“Creative Drama in the Intermediate Grades**, Longman, New York & London, 1987.
2. Kulkarni.S Prabhjot **“Drama in Education”** Reliance Publishing House, New delhi-1994
3. **Leadership and Organisation**, A Behavioural Science Approach, New York, McGraw-hill, 1961
4. **All about the baby** – Belle Wood Com stock .M.D, Oriental watchman Publishing House, Poona, Second edition, India-1956
5. **The Secret of Childhood**, Orient Longmans, Bombay-1959
6. **Piaget and knowledge**, Calhole University of America
7. **Dr.Montessori’s Own Hand Book**, Introduction by Natez Mœormise, Rambuxh, U.S.A, Schoeben, Edition-1965
8. **“Education for Creative Living”** Dayle M Bethel(Ed.), National Book Trust India
9. **“TOTTO-CHAN”**(a Little Girl at The Window), Tetsuko Kuroyanagi, National Book Trust India
10. Saravanan Velu, **“Paradise Elephant”** (Devaloga Yannai) an Children Theatre Guide for Special Teachers , *Labour Department, Govt of Tamil Nadu, June 2004, Chennai*
11. Tajima Shinji, **“The Legend of Planet Surprise”** Published Written, 1988, Baobab Books: Tokyo
12. Venkat Swaminathen **“Aachariyam Yannnum Gragam”** Sahitya Academy, ISBN 81-260-1710-4
13. Velusaravanan, **“Irapaasi”**, Uyirmai Publication, Page Number1-103, *December 2006, Chennai*, ISBN:81-88641-90-1
14. Maguire, Jack. ***Creative Storytelling: Choosing, Inventing, and Sharing Tales for Children***. New York: McGraw-Hill. 1985.

MID-5 (A) IMPROVISATION TECHNIQUES

Course Number	:	MID-5 (A)
Course title	:	Improvisation Techniques
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Practical
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

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 imaginary objects as well as handling real objects and then substituted
Unit 2 – Mime and Choreography: Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography
Unit 3- Study of animal behaviour and its exact imitation, Free Modern Movement, Study of body anatomy, Traditional movement and mime work, Basic movements, rheumatic patterns with footwork
Unit 4- Choreography in Dance – Traditional theatre – Modern theatre

Text Books and References:

- 1) Gelb, Michael J. **Body Learning: An Introduction to the Alexander Technique.**
- 2) Schneer, Georgette. **Movement Improvisation: In the Words of A Teacher and Her Students.**
- 3) Kaltenbrunner, Thomas. **Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to New Dance.**
- 4) Novack, Cynthia Jean. **Sharing the Dance: Contact Improvisation and American Culture.**
- 5) Albright, Ann Cooper and Geri, David, eds. **Taken By Surprise: A Dance Improvisation Reader.**

- 6) Richards, Thomas. **At Work With Gortowsky On Physical Actions.**
- 7) John stone, Keith. **Impro**, Rout ledge, 1979.
- 8) Spolin, Viola. **Improvisation for the Theatre**, Cemrel, 1975.
- 9) Zinder, David, **Body Voice Imagination**, Routledge, 2002.

MID-5 (B) STREET THEATRE

Course Number	:	MID-5 (A)
Course title	:	Street Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objectives

- To identify the different types of Street plays.
- To comprehend the analysis the street plays..
- To demonstrate the street plays .

Course Outcomes

After the successful completion of the course, the student will be able to:
 recall the introduction of street theatre in India
 Summarize different types of street plays
 evaluate and demonstrate street plays

Content and concept of the course:

Unit 1– Introduction to Street theatre of India
Unit 2 – The concept of Peoples theatre, Theatre for the people, Jana Natya Manch, Street Theatre Playwrights and Activists
Unit 3- Invisible theatre demonstration and rallies, Guerilla theatre, circus
Unit 4- Theatre as an instrument for social change, Community theatre, Street theatre performances

Text Books and References:

1. Indian Theatre : Mulkraj Anand
2. Indian Theatre: Edited by Anandlal

3. Theatre of the Streets: The Jana Natya Manch Experience, edited by Sudhanva Deshpande, Delhi: Janam, 2007.
4. The Right to Perform: Selected Writings of Safdar Hashmi, Delhi: Sahmat, 1989.
5. Deshpande, Sudhanva (26 April – 9 May 2008). "Voice of the Streets". [Frontline](#). Vol. 25, no. 9.
6. Vijay Prashad, 'Safdar Hashmi Amar Rahe'.^[5]
7. Eugene van Erven, 'Plays, Applause and Bullets : Safdar Hashmi's Street Theatre'. [\[1\]](#)
8. Interview with Sudhanva Deshpande.^[6]
9. Vincent, Pheroze L. (23 March 2013). "[... for the People](#)". The Hindu. Retrieved 24 January 2019.

MID-5 (C) FUNDAMENTAL OF MUSIC

Course Number	:	MID-5 (B)
Course title	:	Fundamentals of Music
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	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 practised. Improvisation exercise on musical compositions rendered through vocalization.
Unit 3- Technical terms and Practice: Nada, Swara, Talam, Swarasthana, Shruthi Arohana, Avarognam, Yathi and Kragam, Tamil pann for some ragas and Tamil names of saptha swaras, Swara Exercises : Maya Malavagaulam
Unit 4- Some group songs : Bharathi / Bharathidasan/ Isai Natakam Songs (Sankaradas Swamigal Songs), Talas : The three principle of Angas, Thrudham/ Anuthrudham & Lagu, Avarthanan & Edupu / Final Exam

Text Books and References:

1. **History of South Indian Music** – Prof. P. Sambamoorthy – Vol. I & VI.
2. **Tamilkalanjiyam – Thoguthi 1, 2, 3** – Dr.V.P.K. Sundaram, Bharathidasan Palkalaikazhagam Publishers, Tiruchirapalli.
3. **Kalai Kalanzhiyam** – Tamil Valarchi Kazhagam, Chennai
4. **Vazhviar Kalanzhiyam – Thoguthi 1, 10** – Tamil University, Tanjore
5. **The South Indian Music Book** – Prof.P. Sambamoorthy – The Indian Music Publishing House, 1982.
6. **Fundamentals of Music**, by Earl Henry, Prentice Hall College Div; 4th Bk&CD edition (August 2003)

SEC 5: SCRIPT WRITING

Course Number	:	SEC 5
Course title	:	Script Writing
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Skill Enhancement Course
General Information	:	Practical
Semester & Year	:	V Semester
Prerequisite	:	NIL
Regular Teaching	:	No
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	No
Assignment	:	Yes

Course Objective and Course Outcomes:

- To Understand the Types and Meaning of Script Writing
- To demonstrate the process of Script Writing

After successful completion of the course, the student will be able to:

- plan and design of Scripts for plays
- understand the difference between play and film scripts
- write scripts for plays

Content and concept of the course:

Unit-1

Introduction to Script Writing

Unit-2

Steps in Script Writing for a play

Reading Scripts

Unit-3

Script Writing and Screen Writing

Unit-4

Assignments and Writing a Script for a play

Text Books and References:

1. Script, a distinctive writing system, based on a repertoire of specific elements or symbols, or that repertoire
2. Script (styles of handwriting)
3. Script typeface, a typeface with characteristics of handwriting
4. Script (Unicode), historical and modern scripts as organised in Unicode glyph encoding
5. Melessa Sargent. Film Producer. Expert Interview. 14 August 2019.
6. <http://literarydevices.net/climax/>
7. <https://prowritingaid.com/story-elements>
8. <http://narrativefirst.com/articles/plot-points-and-the-inciting-incident>
9. <https://www.nownovel.com/blog/master-plot-development-8-steps/>
10. <https://offthewallplays.com/search-plays/one-act-plays/>
11. <http://www.one-act-plays.com/dramas/gettysburg.html>
12. <http://www.nytix.com/Links/Broadway/Articles/intermission.html>
13. <https://nosweatshakespeare.com/plays/five-act-structure/>

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SEMESTER VI

MJD-11 PLAY PRODUCTION DESIGN

Course Number	:	MJD 11
Course title	:	Play Production design
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	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 out come.

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- Introduction to Play Production
Unit 2 – Selection of the playwright/ script, what are 5ws, and its mechanisms, production design process. design finalization, preparing floor mat(performance area) tour plan, time line.
Unit 3- Production realities-Directors and designers- Production design Play interpretation, materials and values, theme, treatment, characterization, style of the production, intellectual values, relationships, symbols, emotional values, empathy, memory, esthetic values, composition and its principles, harmony, contrast, use of space
Unit 4- Concept of Dramaturgy-Development of the concept-Selection of Artist-Marketing a production, preparing a production design book by selecting a play under the guidance of course teacher and to be submitted

Text book and Reference:

- 1) Books of reference: Play production – A hand book for the back stage worker, A guide book for the student of drama- by HENRNING NELMS- published by Barnes & noble outline series 1964

MJD-12 THEORIES OF ACTING

Course Number	:	MJD 12
Course title	:	Theories of Acting
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	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 this fundamental concepts and aesthetic principals to understand the creative process of performance.

Content and concept of the course:

Unit 1– Emergence of an Actor – Classical Theories, Information on Acting from Aristotle
Unit 2 – Different Styles of Acting (Classical, Tragedy, Comedy, Farce, Burlesque, Melodramatic Acting
Unit 3- Acting in Shakespearian Theatre – (Analytical Study of Shakespearian Characters), The Emergence of Realistic Actor, Stanislavsky’s System Acting
Unit 4- Emergence of Non Realistic Acting – Mayerhold’s Bio Mechanism, Chekov’s Psychological Gestures, Surrealistic Acting, Expressionism, Actor in Epic Theatre, Acting in Absurd Plays, Concept of Acting in Theatre of Cruelty and Acting in Poor Theatre

Text Books and References:

1. **Natyasastra : English Translation with Critical Notes** by Adya Rangacharya, □ Munshiram Manoharial Publishers Private, Limited, 1996
2. **Tholkappium Maippattial** (Uraikalum) – K. Vallaivaaranar, Madurai
3. **My Life in Art by Constantin Stanislavsky**, Taylor & Francis, Inc. 2008

4. **An Actor Prepares, Creating a role and Building a Character**, by Constantine Stanislavski, Taylor & Francis, Inc. 1989
 5. **Building a Character** by Constantine Stanislavski, Taylor & Francis, Inc. 1989
 6. **Mayer hold on Theatre Meyer hold: A Revolution in Theatre** by Edward Braun, Publisher: University of Iowa Press, 1998
 7. **Brecht on Theatre : The Development of an Aesthetic** by John Willett (*Translator*), Hill and Wang, 1964
 8. **Actors on Acting : The Theories, Techniques and Practices of the Great Actors of all Times as Told in Their Own Words**, by Toby & Helen Krich Chinoy, Eds. Cole, Crown (1949)
 9. **The Player's Passion: Studies in the Science of Acting** (Theatre: Theory/Text/Performance) by Joseph Roach, University of Michigan Press; New Ed edition (31 Aug 1993)
 10. **Acting** - John Harrp, Routledge, an imprint of Taylor & Francis Books Ltd (2 Jul 1992)
 11. **Makers of Modern Theatre**, Lalitha Publication, Masulli Pattanam (A.P), 1975
 12. **Styles of Theatre Acting**", Sunita Dhir, Gian Publishing House, New Delhi
 13. **A Monograph on Bharata's Natya Saastra**, Appa Rao P.S.R and Ramasastry P., Natya Mandla Publishers, Hyderabad, OC., 1967
 14. **The Theatre Through the Ages**, James Cleaver, George G. Harrap and Company Ltd, London, 1946
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MJD-13 CHILDREN THEATRE

Course Number	:	MJD 13
Course title	:	Children Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory/Practical
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

This course will survey the major topics in the field of Child Psychology. The focus will be on the process of development of the child. It will help their learning, Intelligence and creativity skills.

Content and Concept of the Course:

Unit 1– Classification of childhood, Definition of Child Psychology, the concept of childhood, early history and childhood, the class difference in perceptions of childhood
Unit 2 – The beginnings of Child Psychology, Social atmosphere and Child Psychology, Psychology of children play and games.
Unit 3- Definition of Educational Psychology, cognitive development, Socio-Cognitive development, stages of development, development of Language, Nature vs. Nurture, how the children will learn inner and outer world,
Unit 4- Introduction to Children theatre, Creative Dramatics, use of Creative Dramatics in the primary school curriculum context, Stage and performing a Short Play

Text Books and references

- 1) Gail Harvey, “**The pleasure of childhood**” Gramercy Books, Feb 2010
- 2) Phillip Lopate ”**Being with Children**” Poseidon Press, 1975
- 3) Krishma Kumar,” **Child language and the Teacher** “ 2008
- 4) Mc Caslin, Nellie, “**Creative Drama in the Intermediate Grades**, Longman, New York & London, 1987.
- 5) S.Santhanam & V.Ganapathey,”**Kalvi Manaviyalum Kuzhanthai Kalviyum –Tamil**”, Santha Publishers, Chennai, 1994
- 6) Holt john, “**How Children Learn**” Penguin Books
- 7) Carole Tarlington and Patrick Verriour. Portsmouth, “**Role of Drama**” NH: Heinemann Educational Books, Inc., 1991.

MJD-14: ADVANCED LIGHTING DESIGN

Course Number	:	MJD-14
Course title	:	Advanced Lighting Design
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Practical
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objective:

- familiarize with the Stage lighting and techniques
- To Understand and analyse different types of lights and demonstrate them

Course Outcomes:

After successful completion of the course, the student will be able to:

- learn to analyse different lighting designs
- demonstrate the technical aspects of stage lighting

Unit – 1:

Introduction to Lighting Design

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.

Unit – 2:

Stage Lighting and Electricity.

Qualities of Light- Atomic Theory-Sources of Electric Current-Electric Units of Measurement- Alternating Current-The Physics of Reflection and Refraction-Conductors and Insulators-Stage Connectors-Switches-Circuit Protection and Testing Equipment and the Lighting Laboratory

Unit -3:

Lighting 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.

Color Theory

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.

Unit- 4:

Intensity Control

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

Practical demonstration of objectives and physical properties of lights – Concept of colours explained - additive and subtractive mixing with practical.

Text Books and References:

- 1) The Magic of Light by Jean Rosenthal & Lael Wertebaker
- 2) Designing with Light: An Introduction to Stage Lighting, 4th ed., by J. Michael Gillette
- 3) A Photo Essay on Light, The Magic of Light, by, Jean Rosenthal and Lael Wertebaker at <http://www.northern.edu/>
- 4) Stage Lighting Design, Edition 2.d - Copyright (c) 1997-1999 by Bill Williams at <http://www.mts.net/~william5/sld.htm>
- 5) Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- 6) The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- 7) Lighting by Design: A Technical Guide, Brain Fitt and Joe Thornley, Focal Press, 1992
- 8) Stage Lighting (Step by step) by Graham Walters, A&C Black, London-1997
- 9) Scenic design and stage lighting, The Columbia Encyclopedia, Sixth Edition. 2001 at www.riscopright.com
- 10) Theatrical Design and Production, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)
- 11) Placing Shadows: Lighting Techniques for Video Production, Second Edition by Chuck B. Gloman and Tom Letourneau
- 12) Lighting for Television and Film (third edition) by Gerald Millerson
- 13) Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz, Leonard Konopelski, and Barbara J. Gryboski
- 14) Lighting for Digital Video & Television by John Jackman
- 15) Basics of Video Lighting, Second Edition by Des Lyver and Graham Swainson

MID 6(A): THEATRE AND FILM APPRECIATION

Course Number	:	MID 6(A)
Course title	:	Theatre and Film Appreciation
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Theory
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

The artistic practice of live performance with a live audience. Theatre is a story that comes alive. Theatre shows us lives like our own and speaking our language as well as shows us a world that never was. Theatre is a unique art that calls for an audience to react to a lifelike experience.

To be able to appreciate there needs to be an ‘understanding’ and that is what film appreciation is all about for me. To help you understand the key dynamics of what film is made up of – technology, art, industry. The next stage of the process hopefully would be to reflect on it and to appreciate it. ‘Theatre and Film Appreciation’ is a humble attempt to make you aware of the potential of theatre, cinema and empower the artist and audience aiming towards a more enriching experience.

Content and concept of the course:

<p>Unit 1– Introduction to Theatre and Film -Is theatre Art- What is Art-Type of Art-Purpose of art-Value of Art- Theatre and Film as a Form of Art, Forms of Dramatic Presentation-Movies-TV-Theatre Live- Theatre vs Movies & TV</p>
<p>Unit 2 – Theatrical Elements-Elements of Theatre and Film Spectatorship- Willing Suspension of Disbelief, Esthetic Distance Empathy, Special Qualities of Theatre and Film-Lifelikeness-Ephemerality-Objectivity-Complexity and Immediacy</p>
<p>Unit 3- The Nature of Theatre and Film -The Potential of Theatre and film, Popular Culture vs. Elitist Culture-Art and Value- Multiple Types of Intelligence</p>
<p>Unit 4- What is Film-Movie and Cinema-The study of the film-Seeing Film: See Better –Genre of Films- Action, Adventure, Comedy, Crime (Gangster), Drama –Historical-Horror-Musical- <i>Science Fiction</i>- War (Anti-War), Film Value-Entertainment Value –Learning Value-Artistic Value-Aesthetic Value</p>

Text Books and References:

A Photo Essay on Light, The Magic of Light, by, Jean Rosenthal and Lael Wertenbaker at <http://www.northern.edu/>

Theatrical Design and Production, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)

The Theatre Experience- Edwin Wilson

The “Grammar” of Television and Film, www.aber.ac.uk/media/Documents/short/gramtv.html

Connections: A Hypertext Resource for Literature,

www.math.grinnell.edu/~simpson/Connections/Film/Shots/cuts.html

MID 6(B): HISTORY OF TAMIL THEATRE

Course Number	:	MID 6 (B)
Course title	:	History of Tamil Theatre
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Theory
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

Introducing the Regional Tamil Theatre history and practices is an important knowledge towards knowing one’s own Background. The local world of regional knowledge will help the students to know the world of theatre in a better way.

Content and concept of the course:

Unit 1– Sangam Literature: (panar, viraliyar, yazh, etc.,) performers and performance, Sri Sankaradas Swamigal , Pammal Sampantha mudaliar , T.K.S. Brothers
Unit 2 – Drama Companies like Knnaiya naidu, Navab Rajamanikam, Balamani, R.S.Manohar, Pavazhar , Seva stage , Modern Drama – play wrights and directors
Unit 3- Post modern movement in Tamil Theatre : Dalit theatre, feminist theatre, Trans gender Theatre, community theatre, street theatre, political theatre, etc
Unit 4- Cotemporary experimental theatre in Tamil

Text Books and References:

1. K.Sivathambi, Drama in Ancient Society,
2. K.A.Gunasekaran, Pathitruppaththu,

3. T.K.Sanmugham, Enathu Nadaga Vazhkai, Vaanathi Publication
4. Pammal Sampantha Mudaliar, Nadaga medai Ninaivukazh,
5. A.N.Perumal , Thamil nadaga varalaru,
6. Narmatha, Tamilagathil Devaradiyar marabu , Bodhi vanam publication, Chennai, 2006.
7. M.Ramasami, Nadagan – Netru, Indru, Naalai,

MID 6(C): PERFORMANCE THEORY AND CRITICISM

Course Number	:	MID 6 (A)
Course title	:	Performance Theory and Criticism
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Theory
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

This course has two aims. First, we will provisionally map the still-emerging field of performance studies, which fuses theatre studies, anthropology, ethnography and feminist and post-structuralism theory and thus provides a useful window on these broader discourses.

The second one is to discuss about the utility of the fields primary concepts for the analysis of specific cultural performances. This provide the student an entire idea about the performance in different angles as performance studies, performance management and Techno performance and beyond them challenges forth the world to perform... and the significant of power and knowledge in performance.

Content and concept of the course:

<p>Unit 1– Introduction to performance Studies, Performance and Anthropology. Form Ritual to Theatre. Ethnographies of performance</p>
<p>Unit 2 – Performance, Authenticity, and Popular Culture. Performance and Sociolog, Goffman, Pinter and the Semiotics of Everyday life.</p>
<p>Unit 3- Performing Rasa/Performing Gender, Social drama, performance art, Queer/ Queering</p>
<p>Unit 4- Student presentations</p>

Text Books and References:

- 1) Richard Schechner, **Restoration of Behaviour, in Between Theatre and Anthropology** (35-116)
- 2) Marvin Carlson, **The performance of culture: Anthropological and ethnographic approaches, in performance: A Critical introduction** (11-30)
- 3) Erving Goffman, **The presentation of self in Everyday life: Self presentation, Social life as Drama ... Jeaine Forte , Women's performance Art, Feminism and Postmodernism, in performing Feminisms** (251-567)

B.P.A.Theatre Arts
SEMESTER VII

MJD 16: DRAMATIC LITERATURE- WESTERN

Course Number	:	MJD 16
Course title	:	Dramatic Literature- Western
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Test	:	Yes
Assignment	:	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 of Western Drama, Outline of European History with special reference to Art and Literature,
Unit 2 – Aristotelian Poetics, Philosophical contexts of Western Dramas from Greek plays
Unit 3- Structural approach to Dramatic Literature: Reading Drama
Unit 4- Plays for Analysis : Antigone - Sophocles/ King Lear – Shakespeare /Enemy of the People– Ibsen / Waiting for Godot – Beckett

Text Books and References:

- 1) **Drama criticism Development since Ibsen**, The Macmillan Press Ltd, 1979
- 2) **The Theory and Analysis of Drama**, Manfred Pfister, Cambridge University Press, 1988

MJD 17 PLAY PRODUCTION

Course Number	:	MJD 17
Course title	:	Play Production
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory/Practical
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	No
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	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, Character and Play analysis Production Script preparation-Production Planning
Unit 2 – Casting, Designer, and Assistant Director selection Rehearsal – Blocking / Design Research-Design Paper work-Design Models
Unit 3- Fine Tuning / Design Work/Music and Sound / Design Execution Dress Rehearsal – Costume and Makeup / Light and Set
Unit 4- Technical Rehearsal-Grand Rehearsal – Invited Audience Performance-Post Production

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

Reference book:

- 1) Play production – A hand book for the back stage worker, A guide book for the student of drama- by HENRNING NELMS- published by Barnes & noble outline series 1964

MJD 18: THEATRICAL EXPRESSIONS

Course Number	:	MJD 18
Course title	:	Theatrical Expressions
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Practical
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objective

To help students analyze and experiment on different types of expressions in theatre.

Course Outcome

After successful completion of the course, the student will be able to:

- Familiarize the different expression in theater
- Reconstruct the facial and Body expressions.

Content and concept of the course:

Unit 1– Facial Expressions- Navarasas
Unit 2 – Exercise related to Classicalism; Neo Classicalism; Realism and Naturalism
Unit 3- Practice Body Expressions- Animal behavior; Rhythm; Emotional movemen
Unit 4- Improvise on Facial and body expressions- Experiment and Interpretation

Text Books and References:

1. Lal, A., & Dasgupta, C. (1995). Rasa: the Indian performing arts in the last twenty-five years. Calcutta: Anamika Kala Sangam, research and publ.
2. N., & Ghosh, M. (1975). Nandikesvaras Abhinayadarpanam: a manual of gesture and posture used in ancient Indian dance and drama; English translation and notes together with the text. Calcutta: Manisha Granthalaya.
3. Muni, B., & Ghosh, M. (1950). The Nāṭyasāstra: a treatise on ancient Indian dramaturgy and histrionics, ascribed to Bharata Muni. Calcutta: Asiatic Society.
4. Prativadi, P. (2017). Rasas in Bharatanatyam: first in a series on Indian aesthetics and Bharatanatyam. Boston, Mass.: Create Space Independent Publishing Platform.

5. Vaidyanathan, S. (1984). The science of BharataNatyam. New Delhi: Communication Consultants.
6. Unni, N. P. (1998). Nāṭyaśāstra: text with introduction, English translation and indices. Delhi: Nag
7. Muni, B., & Ghosh, M. (1956). Natyasastra. Calcutta: Manisha Granthalaya.

MID 7 (A) ACTING TECHNIQUES: VOICE AND ELOCUTION

Course Number	:	MID 7 (A)
Course title	:	Acting Techniques: Voice and Elocution
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	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 Jackeys, New Readers and Radio Drama Players.

Content and concept of the course:

Unit 1- Introduction to voice and speech -Building voice : Projection and Resonance
Unit 2 - Vibration and Articulation-All aspects- Exercises in Enunciation- Respiration -Words containing classified -Pure Tone- Elements of Expression
Unit 3- Performance- Puppet Theatre: Speech (Workshop)- Villupattu: Song & Speech, Bharatha Pirasangi- Theru-K-Koothu: Kattiyankaran Speech
Unit 4- Dubbing artist for cartoons-Dubbing voice for film-News reading and Radio Jacky Practices

Text Books and References:

1. Murugasen and S.Ramanujam, "Udal Kural Orungennaippu" Tamil University, Thanjore
2. John Perry, "Encyclopaedia of acting techniques" Casell Wellington house, London, 1997.

3. Hardie Albright, “Acting is a creative process” Dickenson Pub. company Inc California,1974
4. Simon Dunmore, “An actor’s guide to getting work, Macmillan Pub.Ltd, London 1991
5. S.Subrahmanyam, “Linguistics Phonology” (Tamil), Folklore Researches and Research Centre, Palayamkottai.
6. Keith Johnston “Impro” A Methuen Paper back, Eyre Methuen Ltd, London 1985
7. Clive Parker, “Theatre Games” Methuen, London, 1977.
8. Kennedy.A.K, “Dramatic dialogue” Cambridge University Press , 1983
9. Ohmann, “Speech , Action and Style” Oxford University Press, London and New Yark , 1971

MID 7 (B) APPLIED MUSIC

Course Number	:	MID 7 (B)
Course title	:	Applied Music
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

The knowledge of music and application in theatre is one of the most essential skill in theatre. Imparting basic knowledge in music and its various applications are taught here.

- Skill of playing Instruments
- Music composing knowledge
- Music & Rhythm Applying knowledge

Content and concept of the course:

Unit 1– Introducing few musical Instrument Playing methods, Rhythm pattern making skill
Unit 2 – Applying music through creating songs, Collective instrumental music – Rhythm practice
Unit 3- Applying music for play, Thematic choreography & Various Theatre activities, Open-Air Performance: street theatre, community theatre
Unit 4- Record and assignments

Text Books and References:

- 1) **On the Art of Singing** Richard Miller, Hardback, May 1996
ISBN13: 9780195098259 ISBN10: 0195098250
 - 2) **From the Stage to the Studio -How Fine Musicians Become Great Teachers**, Cornelia Watkins-ISBN13: 9780199740512 ISBN10: 0199740518
 - 3) **The Science and Psychology of Music Performance -Creative Strategies for Teaching and Learning**-Hardback, Mar 2002 ISBN13: 9780195138108 ISBN10: 0195138104
 - 4) **The Musician's Way -A Guide to Practice, Performance, and Wellness**-Gerald Klickstein- Paperback, Aug 2009 ISBN13: 9780195343137 ISBN10: 0195343131
 - 5) **Integrated Practice -Coordination, Rhythm & Sound**, Pedro de Alcantara-Paperback, Jun 2011
ISBN13: 9780195317084 ISBN10: 0195317084
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MID 7 (C) THEATRE CRITICISMS

Course Number	:	MID 7 (C)
Course title	:	Theatre Criticism
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Theory
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

- To impart the knowledge of Criticisms and Theatre Criticism
- To impart the knowledge of Strategies in Theatre Criticisms
- To train the students to Practice theatre Criticisms

At the end of the course the student will be able to

- understand different methods and Techniques of Theatre Criticism
- Apply the knowledge of various techniques in theatre criticism.
- Create and implement the theoretical knowledge in Criticism

Content and concept of the course:

Unit 1– Introduction to Criticism,
Unit 2 – Introduction to theatre Criticism
Unit 3- Theatre Criticism and practice
Unit 4- Play writing

Text Books and References:

1. Theatre Criticism – Irving Wardle
2. The Semiotics of theatre and Drama – Keir Elam
3. The art of writing Drama (Theory and practice) – Michelene Wandoor.
4. Theatre History criticism and references – David cheslire
5. Nataka Sahitya Mattu Rangabhoomi – Graddy Govinda Raja.

MID- 8 (A) APPLIED THEATRE ARTS

Course Number	:	MID 8 (A)
Course title	:	Applied Theatre Arts
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Theory
Semester & Year	:	VI Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

Today people are living in an “audio- visual culture” as a result of the loads information reaching them audio visually though the mass media which rule the minds of the people may not be able to reach them effectively. It does not mean that we need to depend only on the electronic media to reach out to people. There are numerous media who are people friendly, people based, goal oriented and yet powerful in communicating the intended messages to the people they are called “Group Media”. Meant for groups, they facilitate a two way communication enhancing gender participation of receivers in the process of communication.

Applied theatre is the group media we have at our disposal to inform and educate the masses, with social messages. It is the most powerful means of communication; it is highly economic, effective and easy to use. What we require is a good blend of imagination and creativity to devise the applied theatre techniques and theatre technology.

A combination of interest, motivation, enthusiasm, commitment, imagination, and creativity would not only make a person an effective theatre artist but also an effective communicator.

The objective of this course is to train the student in adopting and applying skills of theatre techniques and its technology for well –being of the people.

Content and concept of the course:

Unit 1– Introduction to theatre and applied theatre, Applied theatre and its concept, contents, techniques
Unit 2 – Process of applied theatre and its impact, theatre games, Role plays, adopting theatre techniques to a cause, sharing with co students etc.,
Unit 3- Play production process, the theme, visualization, scripting, rehearsals, documentation, and feedback
Unit 4- Practical performances at class room level, screening of different applied theatre plays

Text Books and References:

- 1) FORUM THEATRE AND DEMOCRACY in India by Sanjay Gangly. Published April 25th 2010 -rout ledge.

MID- 8 (B) THEATRICAL MARTIAL ARTS

Course Number	:	MID 8 (B)
Course title	:	Theatrical Martial Arts
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Practical
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

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:

<p>Unit 1– Kalari Payattu & Basic Movements-Kalari Payattu & Silambam combination Movements</p>
<p>Unit 2 – Presenting a open air performance-Introduction of stick movements in Kalari- Stick movements& small stick movements in Kalari</p>
<p>Unit 3- Introduction of Tai-Chi Movements-Gymnastic movements related to theatre Film fight- ideas about movement choreography (Yoga Vinayasa Method)</p>
<p>Unit 4- Kalari Payattu & Basic Movements-Kalari Payattu & Silambam combination Movements Introduction of Tang-Ta Spear Movements-Choreography using Kalari-Tang-Ta & Designing a movement choreography using Music & Percussion- Practicing and performing in front of audience</p>

Text Books and References:

1. **Actors on Guard: A Practical Guide for the Use of the Rapier and Dagger for Stage and Screen**, by Dale Ant Girard, Theatre Arts Book (1996)
2. **Stage Combat: Fisticuffs, Stunts, and Swordplay for Theatre and Film**, by Jenn Boughn, Allworth Press (2006)
3. **Combat Mime: A Non-Violent Approach to Stage Violence**, by Martinez J. D., Rowman & Littlefield Publishers, Inc. (1982)
4. **Fight Direction for Stage and Screen**, by William Hobbs, Heinemann (1995)
5. **Swashbuckling: A Step-by-Step Guide to the Art of Stage Combat and Theatrical**, by Richard Lane, Limelight Editions; 1st Limelight Ed edition (August 1, 2004)
6. Phillip B.Zarrilli, **“When the body becomes all eyes”** Oxford University press, New Delhi 1998
7. Eugenio Barba and Nicola Savarese, **“The Secret Art of the Performer”** Rout ledge, London, 1991.
8. **Chinese Martial Arts**, Morning Glory Press, Beijing, China, Second Edition, 1986.

MID- 8 (C) THEATRE TO FILM

Course Number	:	MID 8 (C)
Course title	:	Theatre to Film
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Minor
General Information	:	Theory/Practical
Semester & Year	:	VII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

- To impart the knowledge of Theatre and Film art
- To train the students to Practice performing for stage and film

At the end of the course the student will be able to

- understand different methods and Techniques of theatre and film making
- Apply the knowledge of various techniques
- Create and implement the process of theatre and film performance

Content and concept of the course:

Unit 1– Theatre and Film as Art - Formalist-Realism, Theatre-Inspired film, past and present From text to performance on stage and film
Unit 2 – From text to performance on stage and film
Unit 3- Screen play-stage Texts-Stage Performance and film, Working drafts-One texts-Performance and finished point
Unit 4- Theatre Audience and the Film Audience. Film Analysis

Text Books and References:

1. Leo Braudy, Marshall Cohen, eds., **Film Theory and Criticism**, 6th edition (Oxford: Oxford UP, 2005)
2. Robert Stam, **Film Theory: An Introduction** (Oxford: Blackwell, 2000)

3. **Film History: An Introduction**, Bordwell/ Thompson, second edition (McGraw Hill, New York, 2003)
4. James Monaco, **How to Read a Film: Movies, Media and Multimedia** 3rd Edition. New York: Oxford University Press, 2000.
5. Umberto Eco, " **Casablanca: Cult Movies and Intertextual Collage**," Travels in
6. **Hyper reality** (New York: Harcourt Brace Jovanovich, 1983), pp. 197-212, on e-reserve.
7. Gerald Mast and Marshal Cohen, **Film Theory and Criticism**
8. **Film Theory and Criticism**, Edi. Gerald, Mast and Marshal Cohen
9. Barry Salt, **Film Style and Technology: History & Analysis**. 2nd Edition. Starword 1992
10. Aumont, Jacques, et. al., **Aesthetics of Film**

B.P.A.Theatre Arts
SEMESTER VIII

MJD 19: DIRECTION THEORIES

Course Number	:	MJD 19
Course title	:	Direction Theories
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	VIII Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Test	:	Yes
Assignment	:	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 development of the Director, The Modern Director as an Artist, Director’s craft-The Directors Functions
Unit 2 – Analysing the play in term of production, Interpreting the script-Fixing the style
Unit 3- Choosing the theatre-Designing the play production Rehearsal to performance, The evaluation of the Direction with special emphasis on – Stanislavski-Brecht and Artaud-Meyerhold- Grotowski
Unit 4- Contemporary Indian Director and Directorial Methods -Post-Modern theories and Directorial Approach

Text Books and References:

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23. Ahart, John. **The Director’s Eye**. Colorado Springs: Meriwether Pub. Ltd., 2001.
24. **The Director’s Voice**, by Arthur Bartow.
25. **On Directing**, by Harold Clurman
26. **Makers of Modern Theatre**, Rama Rao
27. **Directorial approach of Theru -K-Koothu**, R. Raju 2006
28. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscoptright.com
29. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).

30. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
31. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
32. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
33. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987

MJD-20 STUDENTS PLAY PRODUCTION

Course Number	:	MJD 20
Course title	:	Students Play Production
Credits Hours	:	4 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Practical
Semester & Year	:	VIII Semester
Prerequisite	:	NIL
Regular Teaching	:	No
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	Yes
Assignment	:	Yes

Course Objectives and outcome of the Course:

1. Directing A Play

Students of final semester direct a Major Play with minimum of One-hour duration to demonstrate their calibre. Basic knowledge for Directorial process: Analysing 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.

1. Each student should maintain a record book.
2. Each student should produce two plays – one for internal (One act play) and one for External (Full-length Play) evaluation.
3. 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.
4. All the participants like Designer and Actor should submit their production design script and Actors script with all details recorded in it.

Content and concept of the course:

Unit-1

Internal One act play selection/ Play reading/Rehearsal /Blocking
Design work with available material in the Department / Run-through and Internal production/

Unit-2

Script reading (Full length Play)/ Character and Play analysis
Production Script preparation/Production Planning

Unit-3

Casting, Designer/ Assistant Director selection
 Rehearsal – Blocking / Design Research/ Design Paper work/ Rehearsal – Fine Tuning / Design Work

Unit-4

Rehearsal – Music and Sound / Design Execution
 Dress Rehearsal – Costume and Makeup / Light and Set/Technical Rehearsal
 Grand Rehearsal – 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 you goals.

MID-RESEARCH PROJECT/ MASTER THESIS

Course Number	:	MJD
Course title	:	Research Project/ Master Thesis
Credits Hours	:	12 Credits
No. of contact hours (per week)	:	15 Hours
Type of the Course (hard/soft core)	:	Major
General Information	:	Theory
Semester & Year	:	VIII Semester
Prerequisite	:	NIL
Regular Teaching	:	No
Practical if applicable	:	Yes
Seminars	:	Yes
Test	:	No
Assignment	:	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/Progress report 1 / Progress report 2 / Progress report 3
Unit-3 Synopsis submission / First Chapter Submission/ Second Chapter Submission
Unit-4 Final correction of thesis, 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**.

Books Recommended: -

- Natyashastra by Babulal Shukla
- Dusare Natyashastra Ki Khoj by Devendra Raj Ankur
- Indian Drama by Adya Rangacharya
- Paramparasheel Natya by J. C. Mathur
- Sanskriti Ke Char Adhyay by Ramdhari Singh Dinkar
- Bharat Ke Prachin Natak by H. W. Wells
- Bharat Aur Bhartiya Natyakala by S. N. Dixit
- The Theatre: An Introduction by O. G. Brockett
- History of the Theatre by O. G. Brockett
- Oxford Companion to the Theatre by Hartnoll
- The Living Stage by Macgowan K. & Meinitz
- An Introduction to Greek Theatre by P. Arnott
- The Medieval Theatre by E. K. Chambers
- Rangmanch by Sheldon Chheni
- Vishwa Rangmanch Ka Etihās by Dr. Vishwanath Tripathy
- Development of the Theatre by Allardyce Nicol
- Seven Ages of the Theatre by Richard Southern
- Ancient Indian Theatre by Dr. Manmohan Ghosh.