



**PONDICHERRY UNIVERSITY**

(SCHOOL OF PERFORMING ARTS)

# **DEPARTMENT OF PERFORMING ARTS**

**M.P.A (DRAMA & THEATRE ARTS)**



**2008-09 ONWARDS**

## **INTRODUCTION**

### **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.

### **Curriculum Orientation**

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

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

1. The essence of Script writing
2. Theory of Acting: East West Encounter
3. Inter relation between Body, Mind and Soul
4. Design – Graphics and Plastic Arts
5. Direction
6. Folk and Traditional Performances

7. Management and Publicity
8. Theatre Therapy
9. Aural and Visual
10. Audience Study
11. Allied Media Study
12. Interaction with Spatial and Temporal Arts
13. Environmental Theatre study

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

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

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

## **SYLLABUS GUIDELINE**

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

### **Sample Course Syllabus for M.A. Theatre and Film Studies**

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

Diverse teaching strategies will be used.

1. There will be lecture presentations.
2. Students will give oral presentations of papers, and thought questions.
3. There will be class discussion of student.
4. Class discussion and examinations will be used to reinforce important concepts.
5. Students will be encouraged to undertake original research and analysis of relevant issues.

- Assessment: Description of Activities/Exercises/Projects
- Class preparedness and participation
- Collaborative learning projects
- Tests/assignments/quizzes
- Homework

- Reading
- Internet, Journal, Library written assignments

8. Materials, Supplies, Text books and/or Recommended or Required Readings

9. Assessment: Description of Activities/Exercises/Projects

- Class preparedness and participation
- Collaborative learning projects
- Tests/assignments/quizzes
- Homework
- Reading
- Internet, Journal, Library assignments

10. Course Grade and Attendance

(Please include the procedure for grading: weightage for tests / assignments / seminars / quizzers / exams)

Theory

60% Unit exams

40% Test I & II, Assignment (10+10+20)

Practical

50% Unit exams

50% Assignment I & II, Practical Record (15+15+20)

A minimum of 72 credits is required for graduation, 42 of these credits must be in Hard core, 30 in soft core.

## **DRAM 100 - ORIENTATION**

Course Number	:	DRAM 100
Course title	:	ORIENTATION
Credits Hours	:	0 Credits
No. of contact hours (per week)	:	Theory 3 Hrs/Practical 6 Hrs
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Theory and Practical
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

### **Course Objectives and outcome of the Course:**

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

A Performing Arts School in India, while adapting all the fundamental concepts of the world theatre, should have as its basis the indigenous performance orientation. This course is required because it is an orientation of all the fields of study and issues associated with Theatre and Drama. This introductory course will bridge the gap of the new students understanding towards the Performing Arts. Other art form like Painting, sculpture, Film appreciation, poetry, novel and dance topics may be introduced.

### **Profile Preparation workshop**

In this workshop students are thought how to prepare their Profile in print and electronic format. So that end of their course along with Master Thesis project they have to document their activity systematically and prepare their Profile and submit it. Three copy should be submitted one copy retain in the department one copy sent to placement cell and one copy for the student.

Topics should be covered: Introduction to Profiles, Who are you? Where are you? What do you want? Creating a Course Plan (Students are expected to have their own choice in planning the rudimentary of the four semester syllabus guided by the members of faculty), Take suggestions, what can you do with a Performing Arts Degree? Skill Assessment and Imagination, Creating a Career Plan, Assign Focus Groups for Database, "Real World" Resumes, Portfolios and Interviews.

**Content and concept of the course:**

Week -1	Tentative Schedule
Day 01	Body warm-up and theatre exercise /Introduction to Performing Arts / Introduction to Music
Day 02	Body warm-up and theatre exercise / Brief History of Indian Theatre / Yoga
Day 03	Brief History of World Theatre / Mascara Dance of Pondicherry / Introduction to Painting
Day 04	Mascara Dance of Pondicherry / Introduction to Literature
Day 05	Mascara Dance of Pondicherry / Performance
Day 06	Film Appreciation / Film screening
Week -2	
Day 01	Theatre and other Media / Profile Preparation Methods
Day 02	Basic training in 'Karakam', 'Thappattam' and 'Silambam'/ Profile Preparation Methods
Day 03	Basic training in 'Karakam', 'Kavadi' and 'Silambam'/ Profile Preparation Methods
Day 04	Basic training in Music, Theatre music and Songs
Day 05	Theatre and society, Applied Theatre Arts
Day 06	Exam Theory and Practical / Students Profile Submission

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

Notes and handouts prepared by the Faculty are given at the time of classes

## **DRAM 101 - PHYSICAL EXERCISE AND THEATRE GAMES**

Course Number	:	DRAM 101
Course title	:	PHYSICAL EXERCISE AND THEATRE GAMES
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	Practical 5 Hrs
Type: hard/soft core	:	Hard core
General Information	:	Practical
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Seminars	:	No
Assignment	:	Yes
Test	:	Yes

### **Course Objectives and outcome of the Course:**

Daily morning exercise class focuses on eastern and western method of exercise. All 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.

Note: All students should wear flexible dress for this class compulsorily.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Human body anatomy and warming up exercises
Week -02	Warming up exercises and deep breathings
Week -03	All joints exercises(Isolation of body parts) Co-ordination and Contrast: Trust
Week -04	Postures and gestures : Symmetry & Asymmetry: Closing –opening and Movements integration with breathings
Week -05	Movements : Actor’s space, levels and composition , organic movements , improvisation and stylisation
Week -06	Rhythm, Balance, impulse, flow, intuition, feeling: abstract and purpose in movements
Week -07	Neelia Vexal Method: Head, hands, trunk and legs(Relaxation of muscles technique)
Week -08	Exercises for senses: Touch, smell, sight, hearing and taste(six)
Week -09	Navarasas: eyes, face and whole body
Week -10	Body with Props: Emphasized on inner outer and on self focus- Test-I
Week -11	Imagination :Mirror, mime, phantom mime exercises
Week -12	Movements emphasized on pace, phase, stress, freeze, jerk, flow and qualities (Paanja Boothas) light, heavy and power-Test-II

Week -13	Theatre games
Week -14	Theatre games
Week -15	Theatre games- Creating few new games with students-Test-III
Week -16	Final Exam

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

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.

## **DRAM 102 - FOUNDATIONS OF MODERN THEATRE**

Course Number	:	DRAM 102
Course title	:	FOUNDATIONS OF MODERN THEATRE
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	3 hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Theory
Semester & Year	:	II Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

### **Course Objectives and outcome of the Course:**

The course explores the ways the theatre event has been conceived and re-conceived throughout the nineteenth and twentieth centuries, specifically as it parallels the ascent and decline of the larger cultural movement of “Modernism”. We will begin by tracing the evolution in the nineteenth century of theatrical and dramatic conventions that now seem “mainstream” and “normal” — in particular, melodrama the “well-made play,” and scenic realism. We will then investigate the development of, and the interaction between, four approaches to theatre that dominated most of the twentieth century: popular theatre, psychological realism, subjective theatre (culminating in the Theatre of Cruelty), and political (epic) theatre. We will conclude by examining the way that “postmodernism” and “postcolonialism” have challenged underlying assumptions of European modernism.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Basic Concepts of Theatre: East and West
Week -02	Some ancient examples
Week -03	Art Movements, Concepts and Ideas: Classicism, Romanticism, Naturalism, Realism, Expressionism, Impressionism, Neo-realism, Socialist Realism, Surrealism and Dadaism, Existentialism, Epic Theatre,
Week -04	Art Movements, Concepts and Ideas: Absurd theatre, Theatre of Cruelty, Political theatres, Black theatre, Feminist theatre, Theatre of the Oppressed, Third theatre, Forum theatre,
Week -05	Art Movements, Concepts and Ideas: Ethnic theatre and Dalit theatre, Primitivism and Fauvism, Avant-garde theatre, Neo-classicism, Experimental theatre, Bio-Mechanism, Post-modern theatre, Environmental theatre
Week	Moving Toward Realism: Romanticism, Melodrama and the Well-Made Play, The

-06	Minstrel Show and Vaudeville, Scenic Realism and the Rise of the Director.
Week -07	Psychological Realism: Ibsen, Chekhov - The Cherry Orchard, The Moscow Art Theatre and Stanislavski, Tennessee Williams and Arthur Miller - Death of a Salesman
Week -08	Turning Inward: Subjective Theatre: Symbolism, Appia and Craig; Constructivism, Expressionism,
Week -09	Turning Inward: The Hairy Ape, Beckett's Endgame, Pinter's The Homecoming
Week -10	Epic Theatre: Epic Theatre antecedents, Brecht - Mother Courage and Her Children
Week -11	Theatre of Cruelty: Artaud, Grotowski, Peter Brook's Marat / Sade, Living Theatre; Open Theatre
Week -12	Boundary Crossings: Multicultural and Intercultural, Postcolonialism, Soyinka Death and the King's Horseman
Week -13	Postmodernism: Introduction to "Postmodernism", Theatre of Images: Robert Wilson, Heiner Muller Hamlet machine
Week -14	Performance Art: Happenings, Fluxes, early Performance Art
Week -15	Future of Performing Arts
Week -16	Final Exam

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

Reference Books:

1. Wilson and Goldfarb, **Living Theatre: A History**, 4th edition
2. Worthen, **The Wadsworth Anthology of Drama**. 4th edition
3. **The Oxford illustrated History of Theatre**, John Russell Brown, Oxford University Press, 1995.
4. **Signs of Performance: An Introduction to Twentieth Century Theatre** by Colin Counsell, Routledge; 1 edition (July 22, 1996)
5. **The Theatre and Its Double**, by Antonin Artaud (Author), Grove Press (January 7, 1994)
6. **Brecht on Theatre: The Development of an Aesthetic**, by Bertolt Brecht, Hill and Wang; Reissue edition (January 1, 1964)
7. **The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate** (Paperback), by Peter Brook, Touchstone(1995)
8. **Towards a Poor Theatre** (Theatre Arts (Routledge Paperback)) (Paperback) by Grotowski, Theatre Arts Book (2002)
9. **World of Theatre: Edition 2000** by Ian Herbert, Routledge (2000)

10. **Theatre of the Oppressed**, by Augusto Boal, Theatre Communications Group (1985)
11. **Makers of Modern Theatre: An Introduction** by Robert Leach, Routledge (2004)
12. **World Encyclopaedia of Contemporary Theatre: Asia/Pacific** (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2001)
13. **The Cambridge Guide to Asian Theatre** (Paperback), by James R. Brandon, Cambridge University Press (1997)
14. **World Encyclopaedia of Contemporary Theatre: Europe** (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2001)
15. **World Encyclopaedia of Contemporary Theatre: The Americas** (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2000)
16. **Environmental Theatre** by Richard Shecaner

### **DRAM 103 - DRAMATIC LITERATURE – WESTERN DRAMA**

Course Number	:	DRAM 103
Course title	:	DRAMATIC LITERATURE – WESTERN DRAMA
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	3 hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Theory
Semester & Year	:	II Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

#### **Course Objectives and outcome of the Course:**

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

#### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Introduction of Western Drama
Week -02	Outline of European History with special reference to Art and Literature
Week -03	Aristotelian Poetics
Week -04	Aristotelian Poetics
Week -05	Philosophical contexts of western dramas from Greek plays
Week -06	Play Analysis
Week -07	Play Analysis
Week -08	Structural and semiotics approach to Dramatic Literature: Reading Drama
Week -09	Structural and semiotics approach to Dramatic Literature: Reading Drama
Week -10	Plays for Analysis : Antigone - Sophocles
Week -11	Plays for Analysis : King Lear - Shakespeare
Week -12	Plays for Analysis : Ghosts - Ibsen
Week -13	Plays for Analysis : House of Bernarda Alba - Federico Garcia Lorca
Week -14	Plays for Analysis : Rhinoceros - Eugène Ionesco
Week -15	Plays for Analysis : Mother Courage and her children - Bertoldt Berchet
Week -16	Final Exam

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

##### Reference books:

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

## DRAM 104 - THEORIES OF ACTING

Course Number	:	DRAM 104
Course title	:	THEORIES OF ACTING
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	3 Hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Theory
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Acting theory based on Natyasastra (NS): Rasa theory
Week -02	Rasas – Bhavas – Vibhavas (NS)
Week -03	Basic sentiments – Sanchari Bhavas (NS)
Week -04	Mudras and its usages (NS)
Week -05	Acting theory based on Tholkappiyam: Maipaadu
Week -06	Acting theory based on Tholkappiyam: Maipaadu -Test I
Week -07	Western theories of acting: A brief History
Week -08	Acting in Melodramatic and Naturalistic theatre
Week -09	Stanislavski method of acting: Magic If – given circumstances
Week -10	Stanislavski method of acting: Circle of attention – concentration. Imagination – emotional memory– Fourth Wall Theory, Test II
Week -11	Theatricalism and Symbolism
Week -12	Mayer hold’s – Bio-mechanism
Week -13	Acting in Epic theatre and Expressionism
Week -14	Theatre of cruelty and Poor Theatre Acting
Week -15	Total acting and Electric acting/ Assignment-Test-III
Week -16	Final Exam

### **Materials, Supplies, Text books and/or Recommended or Required Readings**

#### Reference Books:

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. **Meyer 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

## **DRAM 105 - FUNDAMENTAL OF VISUAL DESIGN**

Course Number	:	DRAM 105
Course title	:	FUNDAMENTAL OF VISUAL DESIGN
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	No
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

<b>Week</b>	<b>Tentative Schedule</b>
Week -01	1. Composition and The Elements of Design:
Week -02	• Line, Colour, Texture
Week -03	• Dimension, Light, Movement
Week -04	2. The Principles of Composition
Week -05	• Harmony, Balance, Contrast
Week -06	• Variation, Pattern Composition, Gradation / Assignment I
Week -07	3. Composition and Space, Composition and Unity, Composition and Interest
Week -08	4. Balance and Movement, Proportion and Rhythm
Week -09	5. Types of Proportional Balance
Week -10	• Centre of Interest, Drafting, Drawing and Rendering
Week -11	• Media and Drawing Materials, Gray Scale drawing / Assignment II
Week -12	Construction of space: (Students have to create space by placing the movable and immovable objects)
Week -13	• Interior
Week -14	• Exterior
Week -15	Practical record
Week -16	Final Exam

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

Reference Book:

1. **Theatrical Design and Production**, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)
2. **The Dramatic Imagination** by Robert E. Jones, Theatre Arts Book (1980)
3. **Scene Design and Stage Lighting**, by W. Oren Parker, R. Craig Wolf, and Dick Block, Wadsworth Pub Co; 8th edition (2002)
4. **A Photo Essay on Light, The Magic of Light**, by, Jean Rosenthal and Lael Wertebaker at <http://www.northern.edu/>
5. **Stage Lighting Design**, by Richard Pilbrow, Design Press, 2000
6. **Discovering Stage Lighting** by Francis Reid, Focul Press, 1998
7. **The Stage Lighting Handbook** by Francis Reid, Theatre Arts Book/Routledge, 1996
8. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
9. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001.
  - a. at [www.riscopright.com](http://www.riscopright.com)
10. **An Introduction to Scenic Design and Construction** by Michael Gillette, 5th edition, 2005
11. **Designing and Drawing for the Theatre**; Lynn Pecktal
12. **Designer Drafting for the Entertainment World**; Patricia Woodbridge
13. **Scenic Art for the Theatre: History, Tools, and Techniques**, Crabtree & Beudert
14. **Perspective Rendering for the Theatre**; William H. Pinnell
15. **Theory and Craft of the Scenographic Model**; Darwin Reid Payne
16. **Designing for the Theatre**, Francis Reid, A & C Black, 1989
17. **Nadakath Thozil Nunukkam – Katchi Amaippu**, R.Raju
18. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4<sup>th</sup> edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
19. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
20. **Designing for the Theatre**, by Francis Reid, A&C Black – London, 1989

## **DRAM 106 - FUNDAMENTALS OF MUSIC**

Course Number	:	DRAM 106
Course title	:	FUNDAMENTALS OF MUSIC
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Soft core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Idea of pitch, volume, modulation, tempo in singing, Individual and Group singing.
Week -02	Songs from traditional and modern theatre to be practised.
Week -03	Improvisation exercise on musical compositions rendered through vocalization.
Week -04	1. Technical terms and Practice: Nada, Swara, Talam Swarasthana, Shruthi
Week -05	Arohana, Avarognam, Yathi and Kragam
Week -06	Tamil pann for some ragas
Week -07	Tamil names of saptha swaras
Week -08	2. Swara Exercises : Maya Malavagaulam / Assignment I
Week -09	3. Some group songs : Bharathi
Week -10	Bharathidasan
Week -11	Isai Natakam songs (Sankaradas Swamigal songs) /Assignment II
Week -12	4. Talas : The three principle of Angas, Thrudham,
Week -13	4. Talas : The three principle of Angas, • Anuthrudham & Lagu,
Week -14	4. Talas : The three principle of Angas, Avarthanan & Edupu
Week -15	4. Talas : The three principle of Angas, • Thrudham, • Anuthrudham & Lagu, • Avarthanan & Edupu
Week -16	Final Exam

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

Reference Books:

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)

## DRAM 107 - IMPROVISATION, MIME AND CHOREOGRAPHY

Course Number	:	DRAM 107
Course title	:	IMPROVISATION, MIME AND CHOREOGRAPHY
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Soft core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	No

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	<u>Improvisations</u> : Exercises for recalling senses, exercise of creating situations
Week -02	<u>Improvisations</u> : Individual and group exercises using imaginary objects as well as handling real objects and then substituted / Assignment I
Week -03	<u>Mime and Choreography</u> : Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography
Week -04	<ul style="list-style-type: none"> <li>• Study of animal behaviour and its exact imitation</li> </ul>
Week -05	<ul style="list-style-type: none"> <li>• Free Modern Movement</li> </ul>
Week -06	<ul style="list-style-type: none"> <li>• Study of body anatomy, Traditional movement and mime work</li> </ul>
Week -07	<ul style="list-style-type: none"> <li>• Basic movements, rheumatic patterns with footwork</li> </ul>
Week -08	<ul style="list-style-type: none"> <li>• Mime – Traditional and Modern Mime – pantomime</li> </ul>
Week -09	<ul style="list-style-type: none"> <li>• Head-neck-shoulder-arm-fingers-wrist-body-knee bending-position of feet</li> </ul>
Week -10	<ul style="list-style-type: none"> <li>• Choreography</li> </ul>
Week -11	<ul style="list-style-type: none"> <li>• Advanced exercises for body flexibility</li> </ul>
Week -12	<ul style="list-style-type: none"> <li>• Complex combination of movements of different parts of the body</li> </ul>
Week -13	<ul style="list-style-type: none"> <li>• Composition, Symmetry and Asymmetry</li> </ul>
Week -14	<ul style="list-style-type: none"> <li>• Choreography in Dance – Traditional theatre – Modern theatre / Assignment II</li> </ul>
Week -15	<ul style="list-style-type: none"> <li>• Designing choreography for performance, emotional expressions through body, working on stylized movements / Practical Record</li> </ul>
Week -16	Final Exam

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

Reference Books:

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.

## **DRAM 108 – VOICE AND SPEECH**

Course Number	: DRAM 108
Course title	: VOICE AND SPEECH
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 3 hours
Type of the Course (hard/soft core)	: Soft- core
General Information	: Practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

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:**

Week	Tentative Schedule
Week -01	Introduction to voice and speech
Week -02	Building voice : Projection and Resonance
Week -03	Building voice :Vibration and Articulation
Week -04	Building Voice: All aspects –Test-I Elements of Speech
Week -05	Building Speech: Exercises and using Elements of speech
Week -06	Building Speech: Using Dramatic Texts, Story Telling
Week -07	Play reading (in front of audience) and performance-Test-II
Week -08	Puppet Theatre: Speech (Workshop)
Week -09	Villupattu: Song & Speech (Workshop) or Bharatha Pirasangi
Week -10	Theru-K-Koothu: Kattiyankaran Speech(Workshop)
Week -11	A created performance using the above forms-Test-III (Workshop)
Week -12	Radio drama-recording (with the support of Electronic Media)
Week -13	Students dubbing artist for cartoons
Week -14	Dubbing voice for film
Week -15	News reading and Radio Jacky practices
Week -16	Final Exam

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

### Reference Book:

1. Murugasen and S.Ramanujam, **“Udal Kural Orunguennaippu”** 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

## **DRAM 109 - PLAY PRODUCTION (CONTEMPORARY)**

Course Number	: DRAM 109
Course title	: PLAY PRODUCTION (CONTEMPORARY)
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 4 hours +
Type of the Course (hard/soft core)	: Hard core
General Information	: Practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: No
Assignment	: Yes
Test	: No

### **Course Objectives and outcome of the Course:**

In this semester Play production will concentrate on the Contemporary Play, Directed by Faculty or Guest Director. All the students have to participate and do the assigned role given by the director. The entire students have to participate and do the assigned role in the production according to the director.

Faculty or Guest Director will direct a play based on Contemporary Play. Students have to participate and do the assigned work as Actor, Assistant Director and Designer. Integration of all the design elements with acting is a first step to the new student to learn. Each and every process of the play production has to be thought along with the production. Study of the Contemporary Play and production process will give enough basic skills.

The course is centred on the production of a single play; the specific focus is on an ensemble-driven approach to play development that uses design techniques.

1. To enable the student to produce a written play analysis and a production approach
2. To develop a promptbook
3. To introduce the importance of a production ground plan

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Script reading
Week -02	Script reading, Character and Play analysis
Week -03	Production Script preparation
Week -04	Production Planning
Week -05	Casting, Designer, and Assistant Director selection
Week -06	Rehearsal – Blocking / Design Research
Week -07	Rehearsal – Blocking / Design Paper work
Week -08	Rehearsal – Blocking / Design Models
Week -09	Rehearsal – Fine Tuning / Design Work
Week -10	Rehearsal – Fine Tuning / Design Work

Week -11	Rehearsal – Music and Sound / Design Execution
Week -12	Rehearsal – Music and Sound / Design Execution
Week -13	Dress Rehearsal – Costume and Makeup / Light and Set
Week -14	Technical Rehearsal
Week -15	Grand Rehearsal – Invited Audience / Practical Record Submission
Week -16	Final Exam – Performance

## Requirements

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

All students must submit two progress reports detailing your contributions to the project, assessing the extent to which you have achieved your goals and reflecting on the problems and challenges that you encountered.

Every person involved in a production process should create their own production book. The production book is for YOU. It is where you keep all vital information pertaining to your performance---script, blocking notes, analysis, research, articles, pictures, rehearsal notes, notes from the director, rehearsal schedules...etc.

Plain Copy of Script: State the theme/spine of the scene. State the motivating desire/super objective of the character. Copy of script with beats, objectives and tactics marked. At least 3 Actions marked/Scored. Character Analysis completed Character/Play/Author/Past Production Research Attached. A short essay (1 page max) describing your process and discoveries in developing this character/scene.

## DRAM 201 - THEATRICAL MARTIAL ARTS

Course Number	:	DRAM 201
Course title	:	THEATRICAL MARTIAL ARTS
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	5 Hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	No

### Course Objectives and outcome of the Course:

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

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

### Content and concept of the course:

Week	Tentative Schedule
Week -01	Kalari Payattu & Basic Movements
Week -02	Kalari Payattu & Basic Movements
Week -03	Kalari Payattu & Silambam combination Movements
Week -04	Kalari Payattu & Silambam combination Movements
Week -05	Introduction of Tang-Ta Spear Movements Choreography using Kalari, Tang-Ta & Silambam
Week -06	Presenting a open air performance-Test-I
Week -07	Introduction of stick movements in Kalari
Week -08	Stick movements& small stick movements in Kalari
Week -09	Introduction of Tang-Ta sword Movements
Week -10	Gymnastic movements related to theatre
Week -11	Film fight, ideas about movement choreography (Yoga Vinayasa Method)
Week -12	Designing a movement choreography using Music & Percussion
Week -13	Practicing and performing in front of audience –Test-II
Week -14	completing the basic skills of Kalari Payyattu( Warming up, legs, Meipayattu, long stick, animals and short stick)
Week -15	Tang-Ta several movements recall and designing for solo performance-Test-III
Week -16	Final Exam in open theatre

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

### Reference Book:

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.

## **DRAM 202 - CLASSICAL INDIAN THEATRE**

Course Number	:	DRAM 202
Course title	:	CLASSICAL INDIAN THEATRE
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	3 hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Theory
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Introduction
Week -02	Natya Sastra – Bharata
Week -03	Origin of Drama
Week -04	Characteristics of the Playhouse
Week -05	Natya dharmi and Lokdharmi, Nirupana and Natyasastra-Tolkappiyam
Week -06	Dasarupahas Vidhana
Week -07	Sandhyanga Vikalpa (panchasantis)
Week -08	Vrithi vikalpa
Week -09	Praktis (Type of characters)
Week -10	Praktis (Type of characters) I - Test
Week -11	Bhumika vikalpa (different roles), Concept of Rasas: Natyasastra-Tholkappiyam
Week -12	Natyavatara (science of dramatic performance)
Week -13	Natyavatara (science of dramatic performance)
Week -14	Aranketru Kathai, Tholkappiyam (Silapathikaram) II - Assignment
Week -15	Aranketru Kathai (Silapathikaram) III - Seminar
Week -16	Final Exam

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

### Text for Study:

1. Kalidasa's **Abhignana Shakuntalam**
2. Bhasa's **Swapna Vasavadattam**
3. **Silapathikaram** by Illankovadigal (Aranketru Kathai only)
4. **Thirukutralla Kuravanchi** – Thirikoodarasappa Kavirayar

### Reference Books:

1. **Natya sastra** – Bharata
2. **Ancient drama in Tamil Society** – Dr.K. Sivathambi, NCBH, Madras
3. **Tamil Nataka Varalaru** – K.S. Krishnamurthy
4. **Arangakkalai** – Dr. Sakthi Perumal, Vanchi co Publishers, Madurai
5. **Early Sanskrit Literary theories and Tholkappium** –  
Dr.K.Sundaramoorthy
6. **Tholkappium Maippattial** (Uraikalam) – K. Vallaiyaaranar, Madurai
7. **Sanskrit Drama in Performance**, Ed. Rachel Baumer, Dr. James Brandon,  
1981
8. **Traditions of Indian Theatre** – M.L. Varadpande, Abinav  
Publications,1979

### Additional ref:

1. **The History of Dramatic Art in Ancient India** by Dr. M. K. Madhu, 1992,  
Vidya Bhavan, Delhi.
2. **History of Indian Theatre** (Panorama of Indian Folk Theatre), by M. L.  
Varadpande, 1992, Abhinav Publications, New Delhi. ISBN - 81 - 7017 - 278  
– 0.
3. **Contemporary Indian Theatre: Interviews with playwrights and  
directors**. Ed. Paul Jacob, 1989, Sangeet Natak Akademy, Delhi
4. **Rehearsal of Revolution** by Rustom Bharucha, Seagull Books, Calcutta,  
1983
5. **Actors, Pilgrims Kings and Gods the Ramlila of Ramnagar** by Anuradha  
Kapoor, Seagull Books, Calcutta. 1991
6. **Sources of Indian Tradition Vol. I** Ed. Ainslie T. Embree, Penguin ISBN -  
0-14 -015461-2
7. **Sources of Indian Tradition Vol. I**, Ed. Stephen Hay, Penguin  
ISBN - 0 - 14 - 015462 – 0

## **DRAM 203 - DRAMATIC LITERATURE - INDIAN DRAMA**

Course Number	:	DRAM 203
Course title	:	DRAMATIC LITERATURE- INDIAN DRAMA
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	3 Hours
Type of the Course (hard/soft core)	:	Hard core
General Information	:	Theory
Semester & Year	:	I Semester
Prerequisite	:	NIL
Regular Teaching	:	Yes
Practical if applicable	:	No
Seminars	:	Yes
Assignment	:	Yes
Test	:	Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Ancient Indian Drama – An Introduction
Week -02	Socio political history of India from the point of view of Dramatists
Week -03	Indian Philosophical systems an Introduction
Week -04	Folk cultures and ethnic cultures : some perspectives
Week -05	Modernity in India : Impact on Art
Week -06	Modernism in Indian Drama some trends
Week -07	Textual Analysis- Plot, Structure and Theme. Test I
Week -08	Andayuk by Taramveer Bharathi
Week -09	Evam Indrajit by Badal Sircar
Week -10	Test II
Week -11	Silence the court is in session by Vijay Tendulkar
Week -12	Naga mandala by Girish Karnard
Week -13	Aurungazeb by Indira Parthasarathy
Week -14	Narkalikaran by Muthusami
Week -15	Play Analysis / Assignment
Week -16	Final Exam

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

Brandon, James R. The Cambridge Guide to Asian Theatre. Cambridge: Cambridge University Press, 1993.

Wilson and Goldfarb, Living Theater: A History, 4th edition.

### For Further Reading:

- **Urupangam** – Bhasa
- **Abhijnana Sakuntalam** – Kalidasa
- **Mircha Katikam** (Little Clay cart) - Sudraka
- **Mathavilasapirahasam** - Mahendravarma Pallavan

### For Further Tamil Reading:

- **Pavallakkodi Allathu Kuduppa Vazhakku** --Dr.K.A.Gunasekaran

## **DRAM 204 - THEATRE ARCHITECTURE ORIENTAL AND OCCIDENTAL**

Course Number	: DRAM 204
Course title	: THEATRE ARCHITECTURE ORIENTAL AND OCCIDENTAL
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 3 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory
Semester & Year	: II Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	The origin of the Theatre
Week -02	Theatre and Drama in ancient Greece
Week -03	Roman Theatre
Week -04	Late middle Ages – European Theatre 1300 – 1500 A.D.
Week -05	Indian Classical theatre in Natyasastra
Week -06	Vadakunathan Koothambalam of Thrissur, Kerala
Week -07	Theatre elements in Silapathikaram (Aragketru Kathai)
Week -08	Spatial aspects in the Traditional theatre of Tamilnadu
Week -09	Theatre structure of NOH, KABUKI of Japan
Week -10	Chinese Opera
Week -11	Beginning of the Modern Theatre Naturalism – Realism: Symbolism, Constructivism
Week -12	Non-realistic theatre: Surrealism, Expressionism
Week -13	Non-realistic theatre: Absurd Theatre, Epic Theatre
Week -14	Non-realistic theatre: Avant-garde and theatre movements in Modern period
Week -15	Comparison of Oriental and Western Occidental Theatre
Week -16	Final Exam

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

Reference Books:

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. **Renaissance of Theatre** – Vince Ronald
5. **Development of Theatre** – Nicalloss
6. **History of Theatre** – Osoom G. Broekeeth
7. **Silapathikaram** (portions on theatre only) – Translated by Dr.R.S. Pillai, Tamil University, Tanjore, 1989.
8. Wilson and Goldfarb, **Living Theatre: A History**, 4th edition
9. Worthen, **The Wadsworth Anthology of Drama**, 4th edition
10. **Performing Architecture: Opera Houses, Theatres and Concert Halls for the Twenty-first Century**, by Michael Hammond, Merrell; 1st edition (November 30, 2006)
11. **Koothambalam and Kudiattam**, by Goverdhan Panchal, Published by Sangeet Natak Akedemy 1984
12. **Noh** by Daiji Maruoka, Tatsuo Yoshikoshi, Published by Hoikusha, 1982
13. **Bharatha's Natyasastra** by Dr. Manmohan Ghosh, Volume-ii The Asiatic Society, Calcutta-16, 1961.
14. **Sanskrit Play Production in Ancient India** by Tarla Mehta, Published by Moltilal Banarsidass Publishers Private Limited, New Delhi-1995.
15. **Theatre in the South-East Asia** by J.R.Brandon Harvard University Press, Cambridge, Massachusets-1974
16. **The Chinese Theatre** by Chen Jack Dennis Dobson Ltd., London.

## **DRAM 205 - ACTING FOR STAGE**

Course Number	:	DRAM 205
Course title	:	ACTING FOR STAGE
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Soft core
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

### **Course Objectives and outcome of the Course:**

This course introduces to the basic skills of acting through acting exercises and individual projects. The course will be concerned with the fundamentals of acting. Techniques for developing self-awareness, imagination, observation, and concentration will be stressed, as well as the use of the voice and body in characterization development.

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

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

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Crossing the Threshold. Warm-ups. Relaxation. Awareness of Body. Basics of Storytelling
Week -02	Read Glossary of Terms. Stage Terminology. Use of Space
Week -03	Physical Actions. Given Circumstances. Scoring an Action. Transitions. Breaking down an Action. Creating Reality. Use of Mime
Week -04	Read 'Mazhai', Discuss Mazhai.
Week -05	Assignment I: Scoring an Action from Mazhai

Week -06	Directing Your Attention. Concentration, Attention and Focus. Collaboration, Ensemble
Week -07	Finding a Purpose. Objectives, Units, Beats. Intentions. Involvement with others. Open scenes
Week -08	Adding Speech. Vocal Warm-ups. Relaxation, Breath, Articulation
Week -09	Warm-ups. Observation and Inspiration and Imagination, Seeing Things, Being there, Observation
Week -10	Assignment II: Scene and Monologue
Week -11	Super Objective. Motivating Force, Scoring the whole play 'Mazhai'
Week -12	Relating to Things-External, Objects and Props, Internal Work. Emotional and Sense Memory, Recall and Imagery
Week -13	Creating a Character. 'Narkalikaran', Scene Work
Week -14	Assignment: Character Analysis
Week -15	Interpreting the Lines. Getting into the Play. How to Research. Monologue Work. Getting the Job. Communicating the Lines
Week -16	The Real World. Auditions. Writing a resume / Final Exam

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

#### Required readings:

Full text of the plays: '**Mazhai**' by Indira Parthasarathy, '**Narkalikaran**' by N. Muthusamy.

#### Reference books:

1. **A Practical Handbook for the Actor** by Bruder, Melissa et al. Random House, 1986.
2. **Acting One** by Robert Cohen (Fourth Edition)
3. **A Practical Handbook for the Actor** by Bruder, Cohn, Olnek...McGraw, Charles and Larry D. Clark. Acting is Believing, Wadsworth, 2004.
4. Artaud, Antonin. **The Theatre and its Double**, Grove Press, 1958.
5. Bates, Brian. **The Way of the Actor**, Shambhala, 1987.
6. Boal, Augusto. **Games for Actors and Non-actors**, Routledge, 1992.
7. Bogart, Anne and Tina Landau. **The Viewpoints Book**, Smith and Kraus, 2005.
8. Brook, Peter. **The Empty Space**. Atheneum, 1968,
9. Brook, Peter. **The Open Door**. Pantheon, 1993.
10. Cameron, Julia, **The Artist's Way**, Tarcher/Putnam, 1992.
11. Chaikin, Joseph. **The Presence of the Actor**, Atheneum 1972.
12. Chekhov, Michael. **Lessons for the Professional Actor**, Performing Arts Journal, 1985,
13. Chekhov, Michael. **On The Technique of Acting**, Harper-Collins, 1991.
14. Chekhov, Michael. **To the Actor**, Routledge, 2002.
15. Goffman, Erving. **The Presentation of Self in Everyday Life**, Doubleday, 1959.
16. Grotowski, Jerzy. **Towards a Poor Theatre**. Simon and Shuster, 1968.

17. Harrop, John and Sabin Epstein. **Acting with Style**. Allyn and Bacon, 2000.
18. Merlin, Joann. **Auditioning**, Vintage, 2001.
19. O'Neill, Rosary. **The Actor's Checklist: Building a Character**, Wadsworth Publishing, 2003.
20. Rodenburg, Patsy. **The Right to Speak**, Routledge, 1992.
21. Rodenburg, Patsy, **The Need for Words**, Routledge, 1993
22. Rodenburg, Patsy. **The Actor Speaks**, St. Martin's, 2000.
23. Wangh, Stephen. **An Acrobat of the Heart**. Vintage, 2000.

## **DRAM 206 - THEATRE MUSIC**

Course Number	:	DRAM 206
Course title	:	THEATRE MUSIC
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Soft core
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

### **Course Objectives and outcome of the Course:**

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

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Music – Non-verbal communication: As a curtain raiser (Overture)
Week -02	As a decorative piece (Ornamental)
Week -03	As a medium of emotional expression-atmosphere, mood, situation, all such dramatic elements.
Week -04	As a link between two scenes
Week -05	As a bridge between two emotional situations
Week -06	As an organic part of dramatic action
Week -07	As a comment
Week -08	Music Instruments – varieties
Week -09	Creating mood and atmosphere
Week -10	Inter-linking the scenes
Week -11	Evoking inner feeling of the characters
Week -12	Evoking inner action of the play
Week -13	To bring out the nativity
Week -14	Music for Interpretation
Week -15	General Appreciation
Week -16	Selecting and improving background music / Final Exam

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

Reference book:

1. **Sound and Music for the Theatre: The Art and Technique of Design**, Second Edition by Deena Kaye and James LeBrecht, Focal Press; 2 edition (September 1999)
2. **The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day** by Frederick Dorian, Greenwood Press
3. **Theatre Sound**, by John A. Leonard Theatre Arts Book; 1 edition (June 26, 2001), Routledge
4. **Sound and music for the theatre (The Theatre student)**, by Carol M Waaser, Richards Rosen Press (1976)

### **DRAM 207 - DESIGN TECHNOLOGY: LIGHTING DESIGN**

Course Number	:	DRAM 207
Course title	:	DESIGN TECHNOLOGY: LIGHTING DESIGN
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core):	:	Soft core
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

#### **Course Objectives and outcome of the Course:**

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.

1- Discover the fundamental physical properties of light. 2- Learn the specific qualities and techniques of using common theatrical lighting equipment (fixtures, control, and accessories). 3- Experiment in the manipulation and manner in which a lighting designer controls the qualities of light. 4- Develop skills related to design paperwork and the master electrician's role. 5- Learn to hang and focus lighting equipment in a safe and efficient manner. 6- Develop a process for analyzing a scene and creating lighting within various situations. 7- To observe/communicate through written critiques the contributions/problems created through the lighting of department productions. 8- To develop skills in visualizing lighting design. 9- To develop essential skills related to developing the drafting's and paperwork associated with a typical lighting design package.

### Content and concept of the course:

Week	Tentative Schedule
Week -01	Introduction to Lighting Design, Purpose and Principles of Lighting Design The Lighting Production Team
Week -02	Design Paperwork, Light Plots & Lighting Sections Design Paperwork and the ME
Week -03	Introduce ME Project Master Electrician Project Day Electricity
Week -04	Reflection and Refraction Light Sources
Week -05	Hanging and Adjusting Lighting Fixtures Lighting Instruments
Week -06	Focusing and Troubleshooting Practical and Effects Intensity Control
Week -07	Analysis of Light in Life and Photographs Distribution and Circuiting Through the Theatre and Tour
Week -08	Script Analysis for Lighting Purposes
Week -09	Colour Theory Colour and Light Experimentation
Week -10	Storyboards
Week -11	Lighting for the Proscenium Stage Lighting for Alternative Spaces
Week -12	Drafting Practice for Light Plots
Week -13	Storyboard Project Due
Week -14	Computer Control and Lighting
Week -15	Light Plot/Schedules Final Project Due
Week -16	Final Exam

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

#### Required Tools:

1. Electrical tester, 2. Cutting Player, 3. Cable trimmer

#### Reference book:

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. **The New Handbook of Stage Lighting Graphics** by William B. Warfel
4. **Photo metrics Handbook** by Robert C. Mumm

5. **A Photo Essay on Light, The Magic of Light**, by, Jean Rosenthal and Lael Wertebaker at <http://www.northern.edu/>
6. **Stage Lighting Design, Edition 2.d** - Copyright (c) 1997-1999 by Bill Williams at <http://www.mts.net/~william5/sld.htm>
7. **A Syllabus of Stage Lighting**, by McCandless S., 1964
8. **Stage Lighting Design**, by Richard Pilbrow, Design Press, 2000
9. **Discovering Stage Lighting** by Francis Reid, Focul Press, 1998
10. **The Stage Lighting Handbook** by Francis Reid, Theatre Arts Book/Routledge, 1996
11. **Lighting by Design: A Technical Guide**, Brain Fitt and Joe Thornley, Focul Press, 1992
12. **Stage Lighting (Step by step)** by Graham Walters, A&C Black, London-1997
13. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
14. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001.
  - a. at [www.riscoptright.com](http://www.riscoptright.com)
15. **Theatrical Design and Production**, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)
16. **The Dramatic Imagination** by Robert E. Jones, Theatre Arts Book (1980)
17. **Scene Design and Stage Lighting**, by W. Oren Parker, R. Craig Wolf, and Dick Block, Wadsworth Pub Co; 8th edition (2002)

## **DRAM 208 - DESIGN TECHNOLOGY: SCENIC DESIGN**

Course Number	:	DRAM 208
Course title	:	DESIGN TECHNOLOGY: SCENIC DESIGN
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core):	:	Soft core
General Information	:	Practical
Semester & Year	:	II Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	Yes

### **Course Objectives and outcome of the Course:**

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

1. Develop an understanding of design practices utilized in theatrical scenic design.
2. Learn to analyze a script from a scenic design perspective.
3. Develop research skills in scenic design.
4. Develop a scenic design process.
5. Develop skills in representing initial design decisions through thumb-nail sketches and floor plans.
6. Develop skills in making 2-D representations of final design decisions through creating theatrical floor plans, perspective sketches and renderings.
7. Develop skills in making 3-D representations of final design decisions through creating concept, white, and presentation models.

## Content and concept of the course:

Week	Tentative Schedule
Week -01	Physical stage and its auditorium stage geography- areas
Week -02	Terms for the stage and its equipment
Week -03	Six side of the stage and their various requirements
Week -04	Plan & cross –section of a stage
Week -05	Floor plan-conventional plan symbols
Week -06	Measuring & Cutting Project
Week -07	Orthographic & Isometric Exercise
Week -08	Scale Rule Exercise
Week -09	Stair Design Exercise
Week -10	Flat Framing Exercise
Week -11	Drafting Project
Week -12	Design Project
Week -13	Design Project
Week -14	Stage Properties:- Set properties, Hanging Properties, Hand properties and decorative properties of theatre
Week -15	Painting Project Making a model of a setting in paper to scale
Week -16	Final Exam

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

### Required Tools:

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

### Reference books:

1. **An Introduction to Scenic Design and Construction** by Michael Gillette, 5th edition, 2005
2. **Backstage Handbook** by Paul Carter
3. **The Dramatic Imagination** by Robert. Edmond Jones
4. **Designing and Drawing for the Theatre**; Lynn Pecktal
5. **Designer Drafting for the Entertainment World**; Patricia Woodbridge
6. **Scenic Art for the Theatre: History, Tools, and Techniques**, Crabtree & Beudert
7. **Perspective Rendering for the Theatre**; William H. Pinnell
8. **Theory and Craft of the Scenographic Model**; Darwin Reid Payne
9. **Designing for the Theatre**, Francis Reid, A & C Black, 1989
10. **Nadakath Thozil Nunukkam – Katchi Amaippu**, R.Raju

11. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001.  
at [www.riscoptright.com](http://www.riscoptright.com)
12. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4<sup>th</sup> edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
13. **Koothambalam and Kudiattam**, by Goverdhan Panchal, Published by Sangeet Natak Akedemy 1984
14. **Noh** by Daiji Maruoka, Tatsuo Yoshikoshi, Published by Hoikusha, 1982
15. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
16. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
17. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
18. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987

### **DRAM 209 - PLAY PRODUCTION (WESTERN)**

Course Number	:	DRAM 209
Course title	:	PLAY PRODUCTION (WESTERN)
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	4 Hours +
Type of the Course (hard/soft core):	:	Hard core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	NO
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	No
Practical Record	:	Yes

#### **Course Objectives and outcome of the Course:**

Second semester play production is devoted to one act or small classical western plays, directed by Faculty or Guest Director. The entire students have to participate and do the assigned role in the production according to the director.

Faculty or Guest Director will direct a play based on Classical Western Play. Students have to participate and do the assigned work as Actor, Assistant Director and Designer. Integration of all the design elements with acting is a first step to the new student to learn. Each and every process of the play production has to be thought along with the production. Study of the Classical Western play and production process will give enough basic skills.

The course is centred on the production of a single play; the specific focus is on an ensemble-driven approach to play development that uses design techniques.

1. To enable the student to produce a written play analysis and a production approach
2. To develop a promptbook
3. To introduce the importance of a production ground plan

#### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Script reading
Week -02	Script reading, Character and Play analysis
Week -03	Production Script preparation
Week -04	Production Planning
Week -05	Casting, Designer, and Assistant Director selection
Week -06	Rehearsal – Blocking / Design Research
Week -07	Rehearsal – Blocking / Design Paper work
Week -08	Rehearsal – Blocking / Design Models
Week -09	Rehearsal – Fine Tuning / Design Work

Week -10	Rehearsal – Fine Tuning / Design Work
Week -11	Rehearsal – Music and Sound / Design Execution
Week -12	Rehearsal – Music and Sound / Design Execution
Week -13	Dress Rehearsal – Costume and Makeup / Light and Set
Week -14	Technical Rehearsal
Week -15	Grand Rehearsal – Invited Audience / Practical Record Submission
Week -16	Final Exam – Performance

## Requirements

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

All students must submit two progress reports detailing your contributions to the project, assessing the extent to which you have achieved your goals and reflecting on the problems and challenges that you encountered.

Every person involved in a production process should create their own production book. The production book is for YOU. It is where you keep all vital information pertaining to your performance---script, blocking notes, analysis, research, articles, pictures, rehearsal notes, notes from the director, rehearsal schedules...etc.

Plain Copy of Script: State the theme/spine of the scene. State the motivating desire/super objective of the character. Copy of script with beats, objectives and tactics marked. At least 3 Actions marked/Scored. Character Analysis completed Character/Play/Author/Past Production Research Attached. A short essay (1 page max) describing your process and discoveries in developing this character/scene.

## **DRAM 301 - DIRECTION THEORIES**

Course Number	: DRAM 301
Course title	: DIRECTION THEORIES
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 3 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	The development of the Director
Week -02	The Modern Director as an Artist
Week -03	Director's craft
Week -04	The Directors Functions
Week -05	Analyzing the play in term of production
Week -06	Interpreting the script
Week -07	Fixing the style
Week -08	Choosing the theatre
Week -09	Designing the play production
Week -10	Rehearsal to performance
Week -11	The evaluation of the Direction with special emphasis on <ul style="list-style-type: none"><li>• Stanislavski</li></ul>
Week -12	<ul style="list-style-type: none"><li>• Brecht and Artaud</li></ul>
Week -13	<ul style="list-style-type: none"><li>• Mayerhold, Grotowsky</li></ul>
Week -14	Contemporary Indian Director and Directorial Methods
Week -15	Post-Modern theories and Directorial Approach
Week -16	Final Exam

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

#### Reference book:

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](http://www.riscopright.com)
7. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4<sup>th</sup> 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

## **DRAM 302 - FILM THEORIES & HISTORY**

Course Number	: DRAM 302
Course title	: FILM THEORIES & HISTORY
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 3 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

The survey of film theory and the history of cinema will be covered in reference to performance and aesthetics.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Film as Art Early Silent Film Theory Screening: “Lumiere’s First Films”and Various early films (Muybridge, Lumière, Meliès, Porter)
Week -02	Early Cinema And Griffith Screening: Various films by D. W. Griffith Classical formalist theory Screening: Strike (Eisenstein, 1924) October (Eisenstein, 1927)
Week -03	Realism Screening: Bi-Cycle Thieves, Vittori De Sica(1952) French Poetic Realism Screening: Rules of the Games (Renoir, 1939) Soviet Montage Strike (Eisenstein, 1924), Man with the Movie Camera (Vertov, 1929)
Week -04	The Shape of Film History: commerce and politics Auteurism Screening: Only Angels Have Wings (Hawks, 1939)
Week -05	Issues in Classical Film Esthetics. Screening: Citizen Kane Structuralism Screening: Top Hat (Sandrich, 1935)
Week -06	Basic issues in “art film” esthetics. Screening: À bout de souffle (Breathless) Ideology Screening: Jonah Will be 25 in the Year 2000 (Tanner, 1976)
Week -07	Technology: Image & Sound: Basics of Image Creation Psychoanalysis Screening: Total Recall (Verhoeven, 1990)
Week -08	The Soundtrack & Post Production, Lecture on audio. Feminism Screening: Rear Window (Hitchcock, 1954) Jezebel (Wyler, 1939)
Week -09	The basics of editing, Motion & montage, Screening: Run Lola Run Applying Theory: Approaches to Film Genre Screening: The Brood

	(Cronenberg, 1979)
Week -10	Popular aesthetics, public neuroses, and fun technology. Screening: Spiderman 2 (2004) Spectatorship Screening: Rules of the Games (Renoir, 1939)
Week -11	Blue Screen and Green Screen: the composited film, Screening: Matrix (2006) Cultural Identity and Cultural Studies Screening: Once Were Warriors (Tamahori, 1994)
Week -12	Post structuralism and Postmodernism The Black Dahlia (De Palma, 2006)
Week -13	Cognitive Studies and “Mid-Sized” Theory Screening: Clip: Triumph of the Will (Riefenstahl 1935)
Week -14	Animation films 2D, 3D. Screening: One Disney movie, one 3d animation movie Post-Colonialism Screening: Casablanca (Curtiz, 1942)
Week -15	Film and Emotion Screening: An Affair to Remember (McCarey, 1957)
Week -16	Documentary Screening: Nanook of the North – Clip (Flaherty, 1922) Final Exam Experimental Film Screening: Bunuel and Dali's Un Chien Andalou

Note: Substitute of films based on the availability will be decided by the teacher.

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

Reference book:

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**

## **DRAM 303 - STAGE MANAGEMENT AND EVENT MANAGEMENT**

Course Number	: DRAM 303
Course title	: STAGE MANAGEMENT AND EVENT MANAGEMENT
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 3 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: No
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

In this course covers the topics of Stage and Event management for Performing Arts. An introduction to the various tasks and the function of the Stage Manager in theatrical production, Students will be expected to identify theatrical terms, and develop a working knowledge of the activities of the Stage Manager such as scheduling, preproduction, rehearsals, performance and closing/strike. The activities of this class will include readings from the text, play script reading and analysis.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Objectives of Stage and Event Management
Week -02	Production management role, responsibilities, and tasks
Week -03	Principals of stage management from audition through closing night
Week -04	General theatre organization and Management
Week -05	Organizing a theatre group
Week -06	Prompt script
Week -07	Office procedure
Week -08	Preparing a budget
Week -09	Publicity and Printing
Week -10	Event Management
Week -11	scheduling
Week -12	preproduction
Week -13	rehearsals
Week -14	performance
Week -15	closing/strike
Week -16	Final Exam

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

### Reference Book:

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
6. **Stage Management** (a guide book of practical techniques) by Lawrence Stern,  
Allyn and Bacon, inc. Toronto-1972.
7. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI,  
Great Britain, 1996
8. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987
9. **The Staging Hand Book** by Francis Reid, A&C, Black, London, second edition-1995

### **DRAM 304 - TRADITIONAL THEATRE**

Course Number	:	DRAM 304
Course title	:	TRADITIONAL THEATRE
Credits Hours	:	3 Credits
No. of contact hours (per week)	:	6 Hours
Type of the Course (hard/soft core)	:	Soft core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	Yes
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	Yes
Practical Record	:	No

#### **Course Objectives and outcome of the Course:**

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

#### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Introduction of traditional theatres of India
Week -02	Significant values and socio-cultural functions in the society with relevance to present life
Week -03	Spatial aspect of Traditional Theatre
Week -04	1. Script and songs / Assignment I
Week -05	2. Movements : Example: Krikki, Adavus, Nadai
Week -06	3. Dialogue – Speech training
Week -07	4. Usage of properties
Week -08	5. Character acting: Example: <ul style="list-style-type: none"><li>• Kattiyankaran</li><li>• Prgaladha</li><li>• Iraniyan</li><li>• Lilavathi</li></ul>

	<ul style="list-style-type: none"> <li>• Duryothanan</li> <li>• Durchasanan</li> <li>• Droupathi</li> <li>• Keechakan / Assignment II</li> </ul>
Week -09	Traditional Theatre Makeup
Week -10	Traditional Theatre Costume
Week -11	Traditional Theatre Properties
Week -12	Training with Traditional Artist and Musicians
Week -13	Training with Traditional Artist and Musicians
Week -14	Training with Traditional Artist and Musicians
Week -15	Practical Record
Week -16	Final Exam

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

Reference Books:

1. **Traditional Indian Theatre** (1980), by Dr. Kapila Vatsyayan, National Book Trust, Delhi
2. **Folk Theatre of India**, by Balwant Gargi, 1991, Rupa & Co Calcutta, ISBN 81 - 7167 - 278 - 0
3. **Indian Theatre Traditions of Performance**, Ed.Farley F.Richmond et al. University of Hawaii Press (1990)
4. **Indian Theatre: Tradition, Continuity and Change**, by Nemichand Jain, 1992, Vikas Publishing.
5. **Traditions of Indian Theatre**, M.L. Varadpande, Abhinav Publication, 1979
6. **Amman Vazhipattuch Chadangukalil Kanum Nadakak-kurugal**, R. Raju, 2006
7. **Theru –K –Koothu** by Dr. Arivunambi
8. **Theru –K –Koothu Natipu**, by M. Ramasamy, Tamil University  
Neriyalgai Nokil Theru –K –Koothu by R. Raju, 2005

## **DRAM 305 - ACTING FOR CAMERA**

Course Number	: DRAM 305
Course title	: ACTING FOR CAMERA
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: III 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. Also essential for those need to know how to work with actors, directors, and producers of film, and television.

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Overview.  Lecture: Theatre performance vs. On-camera. Aspects of the Business. The Process of Finding Work. Film Form. Shot Breakdown and Framing. The Creation of a Commercial. The Importance of the Storyboard. On Camera: Presenting Yourself and Getting to Know You And Your Type. Read Film Form Handout and Become Familiar with Framing and Camera Direction Handouts. Find your Type. Assignment: Tape a commercial. Type up its copy in script form. Do a simple storyboard of it. Make five copies to bring to class.

	Ongoing Assignment: Each week you will be required to relate to the class examples of roles you would be cast in, per your type, that you have seen on TV, commercials, movies, video games etc.
Week -02	On Camera: Finding the frame. Simple Scenes. First time on film. View and Discuss. Assign Commercials. Create Presentation Groups (5 max). Each group is responsible for exploring the body of film work of one actor and finding moments that best exemplify techniques we have discussed in class. It can be a BAD actor. Works best when you split up films to watch and get together to share and discuss what makes a moment great, mediocre, or awful. Read: Barr, 1, 2, 3. Henry 1, 2, 3, Discuss.
Week -03	Lecture Barr 4, 5. The Audition. Simple Analysis. Working with Text. Marking a script. Making strong choices. Finding Antithetical, pauses (thoughts), nouns, verbs. Character Types. Cold Readings of commercials. Hitting Your Mark. Commercial reading tricks. On Camera: Volume Exercises, Distance Exercises, Cold Reading Exercises. View and Discuss. Read: Barr, 4, 5. Read Henry, 4, 5, 6, 9,
Week -04	Lecture 6, 11, 12, 18. Roles on Set. Who's your friend? On Camera: Commercial Audition #1. View and Discuss. Read: Barr 6, 11, 12, 18. Henry, 7, 8, 12, 14.
Week -05	Lecture 7, 28-31. Focus. Taking Direction. How to Audition for Film. Scene One Assigned. Scene One Mock Auditions. Twofers Read: Barr 7 and 28 through 31. Henry, 11,12, 15, 16. Read entire Merlin Book on Auditioning. Come with Questions to Discuss
Week -06	Lecture 8, 9,10. Objectives, Units, Beats. Watch Cain Video. On Camera: Working with Scene #1. Script Analysis due by FIRST Rehearsal: Clean script for director, Script with Beats marked Objectives, etc. Director and Script research, Character bio, other Script analysis. Two person scenes. Subtext, Transition, MiniMaxi Stakes Exercises. Crews created for each scene. Shots created. Shot by shot Handout. Read Barr, 8,9,10. Henry 21, 22, 23.
Week -07	Lecture 13,14,15. Learning the Role not the Lines. Improve Scenes. On Camera: Continue with Scene Work. #1. Change the Given Circumstances, Different Emotions, Uninterrupted Monologue, Laddering Up, Contact Exercises. Read: Barr 13, 14, 15. Find Monologue. Do Prep Work, Analysis etc. Presentation
Week -08	Lecture 16, 17, 19. Tips and Hints. On Camera: Film Scene #1: Discuss. Read: 16, 17,19. Prep for Monologue Audition. Monologue Crews will be established. Each crew is responsible for designing, rehearsing, scheduling, and shooting monologue outside of class time, on location. You may want to team up with Directing Student? Video and Sound Equipment will be checked out. Presentation
Week -09	Lecture Barr 20-23, 26-27. Adjustments. Simple Edit techniques. Screen Direction. Cutting on Action. Camera Reports. Edit logs. Screening notes. Quick look at I movie and Deck to Deck. How to Make a Prompt Book (example)

	On Camera: Continue Film Scene 1. Read: Barr 20-23, 26-27. Presentation
Week -10	Read whole Caine Book. It's a quick and fun read for break. Be prepared to discuss in class
Week -11	Lecture: Actor's Life for Me—The Realities. How to Agent your Agent. Ethics. Making a Career Plan. On Camera: Cold Reading Audition for Commercial #2. View and Discuss. Discuss: Caine Book. Presentation
Week -12	Choose Scene Two and create Crews. Possibly working with Directing Class? On Location? Rehearse Monologues. Redo Commercial #2 and prep for it. View and Discuss.
Week -13	Rehearse Scene #2. Shoot Monologues. Headshot session with photographer?
Week -14	Shoot Final Scenes and Monologues
Week -15	Shoot Final Scenes and Monologues
Week -16	Shoot Final Scenes and Monologues. View Final Scenes / Final Exam

Note: Substitute of films based on the availability will be decided by the teacher.

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

#### Recommended Texts/Bibliography:

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-Guption, 2000.
4. Merlin, Joanna. **Auditioning**, Vintage, 2001.

Students will also be required to obtain film scripts.

#### Additional Ref.

- 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**, Allyn and Bacon, 2001.
- Bruder, Melissa et al. **A Practical Handbook for the Actor**, Random House, 1986.
- Cohen, Robert. **Acting Professionally**, Mayfield Publishing, 1998.
- Field, Syd. **Screenplay**, Dell Publishing, 1994.
- Garrison, Larry. **Breaking into Acting for Dummies, For Dummies**, 2002.

Gillespie, Bonnie. **Casting Q's**, Cricket Feet Publishing, 2003.

Hurtes, Hettie Lynne. **Agents on Actors**, Backstage Books, 2000.

Katz, Stephen. **Shot by Shot**, Michael Wiese Productions, 1991.

Kerr, Judy. **Acting is Everything**; An Actor's Guidebook for a Successful Career in Los Angeles, September Publishing, 2003.

Lemack, Brad. **The Business of Acting**, Ingenuity Press, 2002.

Mamet, David. **On Directing Film**, Penguin Books, 1991.

Mamet, David. **True and False**, Vintage Books, 1997.

Obst, Lynda. **Hello, He Lied, Little**, Brown, and Co., 1996.

Rainford, Nancy. **How to Agent your Agent**, Film Publishing, 2002.

Reisz, Karel and Gavin Millar. **The Technique of Film Editing**, Butterworth Press, 1981.

Rogers, Lynne. **Working in Show Business**, Backstage Books, 1997.

Singleton, Ralph S. **Film Scheduling, Lone Eagle** Publishing, 1991.

Stanislavski, Constantin. **An Actor Prepares**, Routledge, 1989.

Tucker, Patrick. **Secrets of Screen Acting**, Routledge, 1994.

## **DRAM 306 - DESIGN TECHNOLOGY: COSTUME DESIGN**

Course Number	: DRAM 306
Course title	: DESIGN TECHNOLOGY: COSTUME DESIGN
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

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

### **Materials Needed:**

Large sketchpad, proper “sketch paper” or newsprint, your choice, for drawing practice and figure drawing assignments. Must be at least 11” wide- suggested product: “Biggie” series of sketchbooks... cheap and plentiful. Set of drawing pencils, variable leads, with sharpener and eraser. Paintbrushes (1-4 and 6-10), Watercolour paper, watercolour paints, water container, clean-up supplies, Fabric/trims, glue, staples. Collage materials: pictures, objects, glue. Rendering materials: more specifications to come, but plan on purchasing at least 10 sheets of selected paper per project, and a full set of the medium of your choice, as well as presentation materials such as mat board, or illustration board.

Drawing workshop, Colour Composition Analysis Project, Figure sketches, Roughts Design Project, Costume in Theatre and Film, Theatre and Film costume analysis paper and presentation, Design Project concept statement, Design Project character breakdown.

### **Project:**

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Text, material, course schedule Costume Design for a Play
Week -02	Discuss the Costume Designer and their role About costume research, assign research pieces Character Analysis
Week -03	Discuss renderings and how to draw – photo homework
Week -04	Costume Chart for a Play
Week -05	Discuss a selected Plays character analysis and costume chart. Due-Rendering of a character based on your photo. Costume design is to be for a character from a script/story/song, etc. of your choice using your photo for inspiration. Selected play Response Paper Due, watercolor inspiration
Week -06	Costume and Costume Properties Rendering for a Play
Week -07	Play reading and discuss characters and analysis
Week -08	Measurements – work in teams
Week -09	How the costume shop works
Week -10	Swatches and how they work, shopping the show
Week -11	Discuss Fabric, Fabric drape sketching in-class
Week -12	Photo project with sketches
Week -13	Renderings #1 rough sketches
Week -14	Draw and paint in class: Copy projects in-class, color matching
Week -15	Using the rendering as a tool; examples
Week -16	Final roughs/ inspiration / Final Project

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

Reference Book:

1. **The Magic Garment: Principles of Costume Design**, by Rebecca Cunningham, Waveland Press (1993)
2. **Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers**, by Tan Huaixiang, Focal Press (2004)

3. **The Magic Garment: Principles of Costume Design**, by Cunningham, Rebecca, Longman Inc. (1989).
4. **The Costume Technician's Handbook**, by Rosemary Ingham, Heinemann Drama (2003)
5. **Handbook of Stage Costume [ILLUSTRATED]** by Tina Bicat, Crowood Press, Limited (2006)
6. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4<sup>th</sup> edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
7. **Designing and Making Stage Costumes** by Motley and Michael Mullin, Herbert Press Great Britain -1992
8. **Stage Costume Design (Theory ,Technique and Style)** by Douglas A. Russell, Stanford University , New Jersey-1961
9. **Costumes for the Stage** by Sheila Jackson , Herbert Press, Great Britain-1995
10. **Stage Costume Handbook** by Prisk Berne ice, New York Harper & Row ,1966

## **DRAM 307 - DESIGN TECHNOLOGY: MAKE-UP DESIGN**

Course Number	: DRAM 307
Course title	: DESIGN TECHNOLOGY: MAKE-UP DESIGN
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

Make-up is armed with tricks, tips and tools of their trade. Every imaginable brush - blush, lip and eye shadow, as well as concoctions to help your make-up last longer, can be found in their invaluable and expensive make-up kit. To gain employment in this highly competitive Film and Fashion industry, it is critical to have completed a reputable make-up artistry course and to have attained solid work experience.

Make-up artists play key role in Electronic Media apply make-up to film, television or stage performers to enhance or alter their appearance, or to create special effects. The hilarious but hideous looking character played by Jim Carrey in 'The Mask,' is a perfect example of the creative talent of a make-up artist. Kamal Hassan's Dasavatharam is an additional example for artistic way of creating ten characters through make-up

Besides the professional and creative make-up artist most, make-up artists work on a freelance basis and do make-up for special occasions, such as weddings and school balls. Freelance make-up artists will have to 'see' themselves as a small business, and really sell their skills in order to generate work. This is an occupation where establishing contacts is critical. While it's important to be very good at what you do, it's also very helpful to know someone who can give you that all important break. With in this frame work one can find out that make-up artist will enhance the talents by way of doing make-up as creative as well as job oriented profession in modern world. So theory and practical aspects in several of Traditional and Modern make-up for stage, screen and studio are covered.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Why make -up? Introduction to make-up

Week -02	Difference between Day Make-Up and Stage Make- up
Week -03	Facial Anatomy, shapes of head -shapes of Face-facial proportions
Week -04	Tonality of the colour and Optical illusion
Week -05	Introduction of Make-up materials
Week -06	Shading places – Applications of Base Highlighting place
Week -07	Straight Make-up
Week -08	Character Make-up – Assignment
Week -09	Introduction of Mask like Make-up and Mask Making(Paper Mash, Plaster of parries and Cut Mask)
Week -10	Special effects
Week -11	Preparing the Crepe Hair, Dressing and Cutting to the size for Moustaches, beard, eye brow etc
Week -12	Usage of sprit gum and its timing
Week -13	Attaching Moustaches, beard, eye brow etc
Week -14	Continuity Moustaches, beard, eye brow
Week -15	Arranging Makeup room with tables chairs and mirrors with bulbs at required height and distance
Week -16	Final Exam

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

Reference book:

1. **Make-up to Theatre, Film & Television**, by Lee Baygan,  
A & C Black, Londen, 1984
2. **Film and Television Makeup**, by Herman Buchmen, Watson,  
Gulill Publication, 1973
3. **Stage makeup**, by Richard Corson, Printice-Hall, Inc., 1970
4. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4<sup>th</sup> edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
5. **Stage Make-up**, by Richard Corson, Appleton –Century –Crofts, New york1967
6. **Cosmetics Science and Technology** Editor by Edward Sagarin, Inter -science Publishers Ltd., London-1957
7. **Arangaviyal** by Sakthi Perumal and Saroja
8. **Arangam Athan Kurugal** by Jeeva, Pondicherry-1998

## **DRAM 308 - T.V. AND FILM PRODUCTION-I**

Course Number	: DRAM 308
Course title	: T.V. AND FILM PRODUCTION I
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: III Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

Allied subject T.V. AND FILM PRODUCTION will help student's job opportunity in recorded performing arts at the same time Projection design for Live Performing Arts needs foundations in T.V. and Film Production procedures and techniques.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Fundamentals of Cinema
Week -02	Fundamentals of Cinema
Week -03	Film appreciation: This introduction to film appreciation uses contemporary and popular world classic movies to help students develop critical skills in the analysis and evaluation of film.
Week -04	Film appreciation: This introduction to film appreciation uses contemporary and popular world classic movies to help students develop critical skills in the analysis and evaluation of film.
Week -05	Nonlinear Editing–Practical: Techniques and concepts of Digital film editing.
Week -06	Nonlinear Editing–Practical: Introduction to Nonlinear Editing; Students learn digital nonlinear editing and the concepts of digitizing, editing, and outputting content using industry-standard software packages.
Week -07	Nonlinear Editing–Practical: Includes script analysis and working with directors. Applies techniques and principles for editing various types of projects including music video, documentary, and narrative.
Week -08	Cinematography– Practical: Instruction and practical application of the use of DV camera
Week -09	Cinematography– Practical: Instruction and practical application of the use of DV camera
Week -10	Cinematography– Practical: Experience in Digital film production emphasizing interior and exterior filming

Week -11	Cinematography– Practical: Experience in Digital film production emphasizing interior and exterior filming
Week -12	Digital Photography– Practical: An introduction to digital photography and theory of bit-mapped digital imaging; image capture via scanning and digital cameras, image design, processing, prepress and printing.
Week -13	Digital Photography– Practical: Examination of critical and aesthetic issues specific to digital imaging.
Week -14	Camera work: Shooting 3 min film based on different shots
Week -15	Camera work: Shooting 3 min film based on different shots
Week -16	Project film 3minuts by students

Note: Substitute of films based on the availability will be decided by the teacher.

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

#### **1. Fundamentals of Cinema**

Ref book: **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)

#### **2. Film appreciation**

Ref book: **Understanding Movies**, by Louis Giannetti, Prentice Hall; 10th edition (March 24, 2004)

**The Art of Watching Films**, by Joe Boggs, McGraw-Hill (2003)

#### **3. Digital Editing–Practical**

Ref book: **Digital Non Linear Editing**, Thomas Ohaninn, Printice, 1992

**Video Field Production and Editing**, Ronald J. Comesi & Ronald E. Sheriffs, Allyn and Bacam, 1997

#### **4. Digital Photography– Practical**

Ref: **Photography a Complete Guide**, S.L. Carruthers, Orbis Publishing, 1985

**Eisenstaedt's Guide to Photography**, Alfred Eisenstaedt. The Viking Press, 1978

#### **5. Digital Cinematography– Practical**

Ref: **Filmmaker's Handbook**

**Digital Media, Chastity for the Cinema; Eisenstein articles.**

**What is Digital Cinema? By Lev Manevich** (Digital Media Reader)

Arthur L. Gas kill & David A. Englander 1985. **How to Shoot a Movie and Video Story.** New York: Morgan & Morgan INC. Publishers.

Eisenstein: Read: Eisenstein: **The Dramaturgy of Film Form The Dialectic Approach to Film Form and The Cinematographic Principle of the Ideogram**

## **DRAM 309 - PLAY PRODUCTION (CLASSICAL INDIAN THEATRE)**

Course Number	:	DRAM 309
Course title	:	PLAY PRODUCTION (CLASSICAL INDIAN THEATRE)
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	4 Hours +
Type of the Course (hard/soft core):	:	Hard core
General Information	:	Practical
Semester & Year	:	I Semester
Regular Teaching	:	NO
Practical if applicable	:	Yes
Assignment	:	Yes
Test	:	No
Practical Record	:	Yes

### **Course Objectives and outcome of the Course:**

Faculty or Guest Director will direct a play based on Classical Indian Play. Students have to participate and do the assigned work as Actor, Assistant Director and Designer. Integration of all the design elements with acting is a first step to the new student to learn. Each and every process of the play production has to be thought along with the production. Study of the classical play and production process will give enough basic skills which is his native culture.

The course is centred on the production of a single play; the specific focus is on an ensemble-driven approach to play development that uses improvisational techniques.

1. To enable the student to produce a written play analysis and a production approach
2. To develop a promptbook
3. To introduce the importance of a production ground plan

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Script reading
Week -02	Script reading, Character and Play analysis
Week -03	Production Script preparation
Week -04	Production Planning
Week -05	Casting, Designer, and Assistant Director selection
Week -06	Rehearsal – Blocking / Design Research
Week -07	Rehearsal – Blocking / Design Paper work

Week -08	Rehearsal – Blocking / Design Models
Week -09	Rehearsal – Fine Tuning / Design Work
Week -10	Rehearsal – Fine Tuning / Design Work
Week -11	Rehearsal – Music and Sound / Design Execution
Week -12	Rehearsal – Music and Sound / Design Execution
Week -13	Dress Rehearsal – Costume and Makeup / Light and Set
Week -14	Technical Rehearsal
Week -15	Grand Rehearsal – Invited Audience / Practical Record Submission
Week -16	Final Exam – Performance

## REQUIREMENTS

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

All students must submit two progress reports detailing your contributions to the project, assessing the extent to which you have achieved your goals and reflecting on the problems and challenges that you encountered.

Every person involved in a production process should create their own production book. The production book is for YOU. It is where you keep all vital information pertaining to your performance---script, blocking notes, analysis, research, articles, pictures, rehearsal notes, notes from the director, rehearsal schedules...etc.

Plain Copy of Script: State the theme/spine of the scene. State the motivating desire/super objective of the character. Copy of script with beats, objectives and tactics marked. At least 3 Actions marked/Scored. Character Analysis completed Character/Play/Author/Past Production Research Attached. A short essay (1 page max) describing your process and discoveries in developing this character/scene.

## **DRAM 310 - CHILDREN'S THEATRE**

Course Number	: DRAM 310
Course title	: CHILDREN'S THEATRE
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: No

### **Course Objectives and outcome of the Course:**

Structuring of the children's theatre with respect to (i) Child and reality (ii) Child and fantasy (iii) Child and its relation to the external world (iv) The innate creativity of the children. Theatre in Education and its various effects in Pedagogy are covered.

This course works with a school to introduce theatre principles and tools into classroom education to help teachers of young people make learning more creative, alive, interactive, and fun. Using theatre games, improvisations, story dramatizations, and creative dramatics, student collaborative groups produce plays that stretch their imaginations and their problem-solving skills.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Concepts of children's Theatre
Week -02	Psychology of Children
Week -03	Children and their age groups
Week -04	Children's games and theatre
Week -05	Education and Children's theatre
Week -06	Development of Children's creativity through theatre
Week -07	Theatre for Teaching (Theatre In Education: TIE)
Week -08	There may be children's theatre production with involving Students and children's
Week -09	Children's Issue based improvisation
Week -10	Children's Issue based Skits
Week -11	Children's Theatre: Production Rehearsal
Week -12	Children's Theatre: Production Run-through
Week -13	Children's Theatre: Dress Rehearsal
Week -14	Children's Theatre: Technical Rehearsal
Week -15	Children's Theatre: Grand Rehearsal
Week -16	Children's Theatre: Final Production

Note: In the eleventh plan proposal, all Central Government schools are going to introduce Theatre in Education. (So, theatre graduates will get teaching job in schools)

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

Reference book:

1. Mullai Muthaiya, **“Pancha Tandira Kadhaikal”** New Century Book House, Chennai-2000
2. Ravindran.K.Dr, **“Tamil Balar Sabai Natagangal”** Tamil University, Thanjore, 1<sup>st</sup> Edition-2000
3. Kulkarni.S, Prabhjot, **“Drama in Education”** Reliance Publishing House, New Delhi
4. Mc Caslin, Nellie, **“Creative Drama in the Intermediate Grades**, Longman, New York & London, 1987.
5. Holt John, **“How Children Learn”** Penguin Books

## **DRAM 401 - PLAY PRODUCTION**

Course Number	: DRAM 401
Course title	: PLAY PRODUCTION (STUDENTS)
Credits Hours	: 4 Credits
No. of contact hours (per week)	: 8 hours
Type of the Course (hard/soft core)	: Hard core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: No
Assignment	: Yes
Test	: No

### **Course Objectives and outcome of the Course:**

Students of final semester produce a Major Play with minimum of One hour duration to demonstrate their calibre.

Basic knowledge for Directorial process: Analyzing for play in terms of Production interpreting the script. Fixing the style and choosing the theatre. The production may be Adult or Children's Theatre production, based on Dramatic or Non-dramatic script.

A brief knowledge of the great Directors like Brechet, 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 complete production script should be submitted by the student Director with all details recorded in it. 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:**

Week	Tentative Schedule
Week -01	Internal One act play selection and Play reading
Week -02	Rehearsal – Blocking / Design work with available material in the department
Week -03	Run-through and Internal production
Week -04	Script reading (Full length Play)

Week -05	Script reading, Character and Play analysis
Week -06	Production Script preparation
Week -07	Production Planning
Week -08	Casting, Designer, and Assistant Director selection
Week -09	Rehearsal – Blocking / Design Research
Week -10	Rehearsal – Blocking / Design Paper work
Week -11	Rehearsal – Fine Tuning / Design Work
Week -12	Rehearsal – Music and Sound / Design Execution
Week -13	Dress Rehearsal – Costume and Makeup / Light and Set
Week -14	Technical Rehearsal
Week -15	Grand Rehearsal – Invited Audience / Practical Record Submission
Week -16	Final Exam – Performance

## **REQUIREMENTS**

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

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

## **DRAM 402 - FOLK PERFORMANCES**

Course Number	: DRAM 402
Course title	: FOLK PERFORMANCES
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

Introduction of Folk Performances and basic training in selected art forms are the main objective. The value of our traditional art form and their entertainment value in society are the main concern.

Each and every student will get a demonstration and training of various kinds of folk performances like Thappattam, Poikal Kutheri, Karakattam, Kuravan kurathi Attam and Etc. Basic introduction and demonstration of each form through practical exercises are conducted with the folk performers.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Introduction to Folk Performance (Regional – seasonal – period etc) Elements of Tamil Folk Performances – variations Rhythm mind – dance movements – steps (adavugal)
Week -02	Performance space Audience and actions – their relationships Characters – Kattiankaran or Komali
Week -03	Story and narration, speech training, voice culture Tamil Folk songs Traditional make-up and Costumes Properties – usages
Week -04	Instruments – percussion – wind – string, etc.
Week -05	Mascarade Dance
Week -06	Mascarade Dance
Week -07	Karaga Attam
Week -08	Karaga Attam

Week -09	Parai dance
Week -10	Parai dance
Week -11	Thevarattam- Oyil Kummi dance
Week -12	Thevarattam- Oyil Kummi dance
Week -13	Kavadi dance
Week -14	Kuravan-Kurathi dance
Week -15	Kummi dance
Week -16	Raja rani dance

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

Reference book:

1. **Aesthetics of Indian Folk Dance** – Brejesh Banerji (Casm Publications, Delhi)
2. **Traditions of Indian Folk Dance** – Kapila Vatsyanan (Clarion Books)
3. **Dance Dramas of India and the East** – K. Bharata Iyer (Taraporevalla)
4. **Folk theatres of India**, Balwant Gargi, Rupa
5. **Folk Music and Folk Lore and Anthology Memangobis** (Chief Editor), 1967.
6. **The Character of Folk dances** – Mary Tamielli off print from Folk Lore Volume LXIV – June, 1956.
7. **European Folk dance** – Joan Camson – Pitman Publishing, Britain, 1972.
8. **Folk Lore and Folk Lore** – Richard Dorshon – The University of Chicago Press, London, 1972.
9. **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. **Tamizhakathil Therukkoothu** – Dr.A. Arivunambi.
4. **Thorpavai Nizhalkoothu** – Dr.M. Ramasamy
5. **Nattupura Padalkal Kattum, , Thamizar Vazhviyal**, R. Ramanathan ,Manivasagam Printers. Chidambaram
6. **Tamilaga Kalaiselvangal** – Dr. Tulasi Ramasamy, International Tamil Studies.Chennai.
7. **Tamizhar Koothukkal** – International Tamil Studies
8. **Tamilnattu makkalum Panpadum** – Somale, National Book Trust, Delhi
9. **Tamil Nadakamum Sankaradass Swamigalum** – Annam Printers, Siva Gangai.
10. **Nattar Vazhakkatrial Aaivugal** – D. Lourde.

11. **Nattupura Iyal** – Dr.S. Shanmuga Sundaran – Manivasagam Publications.
12. Gopalakrishna Bharathiyar – **Thirumalaipovar enum Nandanar Sarithira**
13. **Keerthana**, Rata Nayakkar and Sons, Chennai, 1960.
14. **Indraiya Tamilnadaka Choozhal** – Dr.K.A. Gunasekaran, Thannane Publishers, Pondicherry, 1999.

## **DRAM 403 - ADVANCED ACTING TECHNIQUES**

Course Number	: DRAM 403
Course title	: ADVANCE ACTING TECHNIQUES
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core/ Hard core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: NIL
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: No

### **Course Objectives and outcome of the Course:**

Here Non-Realistic Styles of acting approach such as: Bio-Mechanism (from body to mind): Grotowsky's Poor Theatre (Holy Actor), Antonin Arthurd approaches towards self unfolding (Removing Mask) and Clown techniques for unfolding comic sense of a student actor are dealt. Further relaxation methods from various techniques: Yoga, Martial Arts (Tai-Chi), Sufi-Exercises etc. will be trained to students.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Warming –up Exercises and improvisation
Week -02	Warming –up Exercises and improvisation with props
Week -03	Warming –up Exercises: From various movement of Martial Arts, Yoga and Life
Week -04	Warming –up Exercises: Improvisation using Mask
Week -05	Improvisation based on the above said methods (appln. of above warming –ups)-Test-I
Week -06	Preparation for Etude
Week -07	Etude ( a self retrospection movements based on improvisation): Practices
Week -08	Etude Performance –Test-II
Week -09	Clown Basic Exercises and techniques (15 Exercises)
Week -10	Clown Basic Exercises and techniques (15 Exercises)
Week -11	Application of Clown exercises in a comic based story, script, plot and situation

Week -12	Application of Clown exercises in a comic based story, script, plot and situation-Test-III
Week -13	Relaxation : methods of approach from Yoga, Martial Arts (Tai-chi), Sufi, Ritualistic (Regional based), helping in a pair, helping in a group etc.
Week -14	Relaxation : methods of approach from Yoga, Martial Arts (Tai-chi), Sufi, Ritualistic (Regional based), helping in a pair, helping in a group etc.
Week -15	Relaxation : methods of approach from Yoga, Martial Arts (Tai-chi), Sufi, Ritualistic (Regional based), helping in a pair, helping in a group etc.
Week -16	final exam

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

#### Reference book:

1. **Styles of acting** – Sunitha Dhir (Gian Publishing house, Delhi-2)
2. **The Secret Art of the Performer** -Eugenio Barba, Nicola Savarese  
(Rout ledge, London, 1991)
3. **Acting is a Creative Process** – Hardie Alprigere (Dickenson Publishing Company, California, 1994)
4. **Theatre for the Ritual of Suffering** – Heisham Kanhailal (Heisnam Publications, Imphal 1997)
5. **Mime and Beyond the Silent Outcry** – Samuel Avital (Hohen Press, Prescott Valley, Arizona, 1985, U.S.A)
6. **“A Monograph on Bharatha’s Natyasastra”** – Appa Rao & R.Rama Sastry.p.,l (Naatya Maalaa Publishers, Hyderabad, Oct 1967)
7. **“Eastern Body Western Mind”** – Anodea Judith (Celestial Arts Publishers, U.S.A 1996)
8. **“Actors Prepares”** Stanislavsky
9. **“Brecht on Theatre”** by Brecht
10. **“Towards Poor Theatre”** Grotowski
11. **“The Theories of Modern Stage”** Eric Bentley

## **DRAM 404 – THEATRE IN EDUCATION**

Course Number	: DRAM 404
Course title	: THEATRE IN EDUCATION
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Hard-core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: Teaching aids
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

The course aims to bridge the gap between the theatre and the education by way of introducing theatre as a space for teaching programmes in child centred teaching and learning process in the educational institutions

The outcome of the course will give firm base to understand the differences between child centred teaching and learning process and 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:**

Week	Tentative Schedule
Week -01	Classification of childhood- Theatre in Primary and High school in Play Way Method
Week -02	Applying the brain storming and child centred method of teaching and learning process in theatre
Week -03	Body language in order to avoid- learning disability- Theropic value of theatre
Week -04	Implementing Motor Education, Sensory Education, Multi -Sensory Education, Arithmetic and Language using situation oriented mime, improvisation and choreography
Week -05	Story reading (Myths, Legends, Jartata tales, Pancha Dhandira Kadhai, Fairy tales)-Converting story as a play- Play analysis for the 6-12 years old children
Week -06	Child psychology and story telling
Week -07	Group discussion –Group leader –Peer group discussion with different age group- Problems and solving the problems
Week -08	Class room management while taking class- Scribbling-conventional and non-conventional collage-cutting , pasting and co-ordinating with recorded music

Week -09	Teaching environmental and social science through theatre
Week -10	Co-ordination Exercises:- Body, Mind and Voice Exercises
Week -11	Theatre Arts is helpful to promote self-confidence, responsibility, self-esteem, cognitive, technical, human relations and communication skills
Week -12	Team work:- Students, parents (management) and staff
Week -13	Benefits of theatre Education in an Educational institution
Week -14	Play production on the basis of child focused direction ( constructed by the children)
Week -15	Understanding pitch, tone, rising and falling ,falling and rising, diction, intonation , stress and modulation of voice etc., Differences between teacher centred and child centred play production
Week -16	Final Exam

Note: In the eleventh plan proposal, all Central Government schools are going to introduce Theatre in Education. (So, theatre graduates will get teaching job in schools)

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

Dolls, Charcoal, Sketch pen, Hard Board Sheets, Paste and related materials for the subject

#### Reference book:

1. Mc Caslin, Nellie, **“Creative Drama in the Intermediate Grades**, Longman, New York & London, 1987.
2. Holt John, **“How Children Learn”** Penguin Books
3. Kulkarni.S Prabhjot **“Drama in Education”** Reliance Publishing House, New delhi-1994
4. **Leadership and Organisation**, A Behaviorial Science Approach, New York, Mcgraw-hill, 1961
5. **All about the baby** – Belle Wood Com stock .M.D, Oriental watchman Publishing House, Poona, Second edition, India-1956
6. **The secret of Chilhood**, Orient Longmans, Bombay-1959
7. **Piaget and knowledge**, Calhole University of America
8. **On Education**, Sri Aurobindo Ashram Trust, Pondicherry-1956
9. **Dr.Montessori’s own hand book**, Introduction by Natez Mœormise, Rambuxh, U.S.A, schoeben, Edition-1965

## **DRAM 405 - SCRIPT WRITING/PLAY WRITING**

Course Number	: DRAM 405
Course title	: SCRIPT WRITING/PLAY WRITING
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Theory
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:**

To teach the essentials building blocks of a story: Visualization, Dialogue, Scene and Story Structure, Conflict and dramatic sequencing. This is accomplished through a series of short premises which have been developed to teach these basic building blocks. You will then take these scenes and combine them into a sequence and maybe even use some of them for your final project: an one act play.

The course is intended to give you the experience of working in the manner of a professional playwright. It will entail doing all those things professional playwrights do: maintaining notebooks, accomplishing dramatic sketches and exercises, planning plays with the use of a scenario or treatment, and completing one short play or film script through its polishing draft.

The course is intended to develop a play by studying the writing and structure of selected plays and working on assigned writing projects; the semester will culminate in the writing of One-Act (or longer) play.

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	An overview of the script writing process focusing on the basics of dramatic writing across teledramatic disciplines. Provides preparation for documentary and narrative, short-format screenwriting and stage plays. Requires extensive reading and creative writing.
Week -02	Introduces fundamental concepts of storytelling and how to create teledramatic ideas and content.
Week -03	Students explore various story forms using sound, image, and text to investigate the critical storytelling components of character, plot, action, theme, metaphor, dramatic structure, spectacle, language, rhythm and audience.
Week -04	Experience in techniques and concepts of writing for motion picture and Theatre production.
Week -05	Writing Exercise: Script analysis, Critiques. Brief character bios. Non-dialogue scenes - write and rewrite. Monologue - write, rewrite and read. Dialogue

	scenes. Develop One-Act Plays. Hand in Final 10 page One-Act Play. Films: Citizen Kane, Star Wars, two stage plays
Week -06	Writing Exercise: "Self-statement" - This should be a short (4-5 page) free-form presentation of yourself. It might take the shape of a mini-autobiography, a detailing of personal convictions or prejudices, a single episode of your life that accounts importantly for what you are, an interview, a dream, a stage play starring you. It may be expository, narrative or dramatic. The option is yours.
Week -07	Writing Exercise: "Who-What-Where" - You will be provided with a series of places, characters and activities and asked to write a brief stage scene using any combination of the three you see fit.
Week -08	Writing Exercise: "Doris-Millie scene" - Starting with this scene (to be provided) do one of the following: continue the scene from its present last line, start over in a different locale, or create a scene between Harold and Jack. From now on, exercises may be for stage or screen.
Week -09	Writing Exercise: "Situation sketch" - A group of very bare dramatic situations will be provided. Using one of them, write a sketch. It need not be a sketch that completes itself; it may be simply an opening scene but one enough to establish a line of action.
Week -10	Writing Exercise: "Opening scene" - An exercise in establishing dramatic tension or irony that could be sustained for an one-act or short film. The situation is of your own choosing.
Week -11	Writing Exercise: "Opening scene or scenario or treatment" - The play or film script you will write over the remainder of the semester should now have sufficient shape to permit writing either the opening scene or the scenario or treatment. If the opening scene already done as Exercise #4 or #5 will serve, continue writing the succeeding scene or do the scenario or treatment for the entire script.
Week -12	Script Analysis Projects: Story project for a Play, Linear plot project for a Film Drama
Week -13	Script Analysis Projects: Episodic plot project for a Serial Drama, Character project for The Glass Menagerie
Week -14	Script Analysis Projects: Action project for a Film, Image and research project for King Lear
Week -15	Script Analysis Projects: Given circumstances project for Death of a Salesman
Week -16	Final Project—production concept and script analysis for a Ten-Minute play (your choice)

Note: Substitute of script based on the availability will be decided by the teacher.

The course is designed to introduce you to the art and craft of stage and screen writing. In order to introduce you to the craft of writing for actors, there will be 5 small assignments (5% each) early in the semester. At the end of the semester, you will produce a one-act stage play or a short (30 minute) screenplay. In addition to your writing work, we will read several screen and stage plays, and see several films and plays, in order for you to see how successful plays are written and produced. Upon completing this course, you should have a completed a short stage or screen play, and should have a solid understanding of how this unique writing process works.

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

Reference book:

1. **Screenwriting From The Soul** – Krevolin
2. **How To Adapt Anything Into A Screenplay** – Krevolin
3. **Play scripts and Movie Scripts** –Field
4. **Screenplay (S)** – Flinni
5. **How Not to Write a Screenplay (HNWS)** – Katz
6. **Film Directing Shot by Shot (FDSS)** – Hatcher
7. **The Art and Craft of Playwriting (ACP)**, Backwards and Forwards:
8. **A Technical Manual for Reading Play** David Ball. Southern Illinois Press, 1998.

## DRAM 406 - T.V. AND FILM PRODUCTION II

Course Number	: DRAM 406
Course title	: T.V. AND FILM PRODUCTION II
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: T.V. AND FILM PRODUCTION I
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	<u>PRE-PRODUCTION</u> Introduction/review of the syllabus Reading selected Script Assignment: a written response to the essay questions handed out in class
Week -02	Production Design Meeting, Script Breakdown Reading selected Script Assignment: First Storyboards and script breakdowns
Week -03	Technical Training: Camera, Lights, Sound & Rehearsal On Set Design and Art Direction Reading selected Script Assignment: Revised Storyboards and script breakdowns
Week -04	Technical Training: Camera, Lights, Sound & Rehearsal On producing Theatre for the screen. Reading selected Script Assignment submission
Week -05	Technical Training: Camera, Lights, Sound & Rehearsal Costume fittings, sessions Reading: Video Basics, Clothing & Makeup
Week -06	Rehearsal Makeup demonstration Final costume fitting Reading: Video Basics Looking Through the Viewfinder
Week -07	Rehearsal Lighting & Grip Assignment: Pre-light the primary set for selected Script
Week -08	<u>PRODUCTION</u>

	Rehearsal SHOOT! Assignment: SHOOT
Week -09	SHOOT! Assignment: SHOOT!
Week -10	SHOOT! Assignment: SHOOT!
Week -11	<u>POST-PRODUCTION</u> Editing, step 1 Reading: Video Basics Editing Principles Assignment: Logging footage & reviewing script notes
Week -12	Editing, step 2 Music for Film and TV Assignment: First rough-cut review
Week -13	Editing, step 3 Editing Film and TV Assignment: Fine cut with music and sound effects
Week -14	Completion Assignment: Fine cut with mixed soundtrack and titles Exhibition
Week -15	Assignment: Test screening, Media Management.
Week -16	Public showing and Exam

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

- ✚ Students may be sent to a reputed film institute for the last month of the semester to acquire practical and field knowledge on Film and T.V Productions.

## **DRAM 407 - PERFORMANCE SOUND DESIGN**

Course Number	: DRAM 407
Course title	: PERFORMANCE SOUND DESIGN
Credits Hours	: 3 Credits
No. of contact hours (per week)	: 6 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: IV Semester
Prerequisite	: No
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

### **Course Objectives and outcome of the Course:**

1. To approach vital sound design principles for Performing Arts
2. To obtain working knowledge of audio workstations and computer programs (GarageBand, iTunes, Pro Tools, Neando).
3. To become acquainted with basic sound reinforcement including mixers and amplifiers.
4. To provide the department a group of accomplished sound designers for the purpose of play productions.

This course will provide students with the skills to record, edit, and create broadcast quality audio for theatre. Students will learn audio editing and processing using Pro Tools, the audio industry standard for post production sound.

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

### **Content and concept of the course:**

Week	Tentative Schedule
Week -01	Sound and Music Chapters 1, 2; pp. 207-211, pp. 234-246 Introduction to Sound Design for Theatre
Week -02	Sound and Music Chapters 8, 11; pp. 212-234
Week -03	Sound and Music Chapters 3-7, 9, 10 Theatrical Sound Design Process
Week -04	Introduction to recording devices, Rough outline for Assignment 1 Due
Week -05	Introduction to recording
Week -06	Introduction to audio editing
Week -07	Introduction to audio editing
Week -08	Introduction to audio editing
Week -09	A Musician' Guide...

Week -10	Film Sound Design
Week -11	Radio Sound Design
Week -12	Music Composition for Narrative Media
Week -13	Music Composition for Narrative Media
Week -14	Theatre Sound Design
Week -15	Theatre Sound Design for a 5 minuets Play
Week -16	Final Project Presentation

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

Reference book:

1. **Sound and Music for the Theatre**, by Graham Walne, A & C Black, 1990
2. **Sound and Music for the Theatre**, Second Ed., by Deena Kaye and James LeBrecht,
3. **A Musician's Guide to Pro Tools, Book One**, by John Keane
4. **Sound Check: The Basics of Sound and Sound Systems**, by Tony Moscal, Hal Leonard (1994)
5. **Basic Live Sound**, by Paul White, Sanctuary Publishing, Ltd. (May 2000)
6. **The Live Sound Manual: Getting Great Sound at Every Gig**, by Paul James (Editor), Ben Duncan (Author), Backbeat Books (January 9, 2002)

## **DRAM 408 - MASTER'S THESIS**

Course Number	: DRAM 408
Course title	: MASTER'S THESIS
Credits Hours	: 5 Credits
No. of contact hours (per week)	: As per Project
Type of the Course (hard/soft core)	: Hard core
General Information	: Theory/Practical
Semester & Year	: IV Semester
Prerequisite	: No
Regular Teaching	: No
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: No
Test	: No

### **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.

### **Content and concept of the course:**

A dissertation proposal will be developed in consultation with the student's guide, and should include:

1. A Personal resume, emphasizing experience and preparation related to the dominant area.
2. A well constructed plan for research and development drawn from any one of the following topics:

- Acting
- Directing
- Costume design
- Lighting design
- Scene design
- Makeup design
- Sound and Music design
- Stage management
- Theatre and Gender issues
- Event management
- Technical design

- Traditional theatre or performances
- Theatre History or Film history
- Dramatic criticism
- Play writing
- Theatre and other Media
- Production Design
- Multimedia Productions
- Performance Theory
- Documentation

All candidates for the Master of Arts are required to demonstrate a general knowledge in the field plus cultivated skills in a specialized area of theatre and media, culminating in an acceptable thesis. This may be:

1. Traditional Scholarly Thesis;
2. Conceptual Thesis incorporating traditional research into detailed preparatory material realization of a hypothetical production;
3. Production Thesis entailing hands-on creative work accompanied by a summary essay

This thesis as a reward for excellence in the student's area of specialization

Week	Tentative Schedule
Week -01	Dissertation proposal: Personal resume, plan for research
Week -02	Project Approval
Week -03	
Week -04	Progress report 1
Week -05	
Week -06	
Week -07	
Week -08	Progress report 2
Week -09	
Week	

-10	
Week -11	
Week -12	Progress report 3
Week -13	Synopsis submission
Week -14	Chapter Submission
Week -15	Final correction of thesis
Week -16	Master's Thesis 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 before the end of the IVth Semester of each year. Three copies should be submitted in the format of hard bound or Spiral.

# SCHOOL OF PERFORMING ARTS



**PONDICHERY UNIVERSITY**

R.Venkataraman Nagar

Kalapet, Puducherry – 605 014.

INDIA

Website: [www.pondiuni.edu.in](http://www.pondiuni.edu.in)