



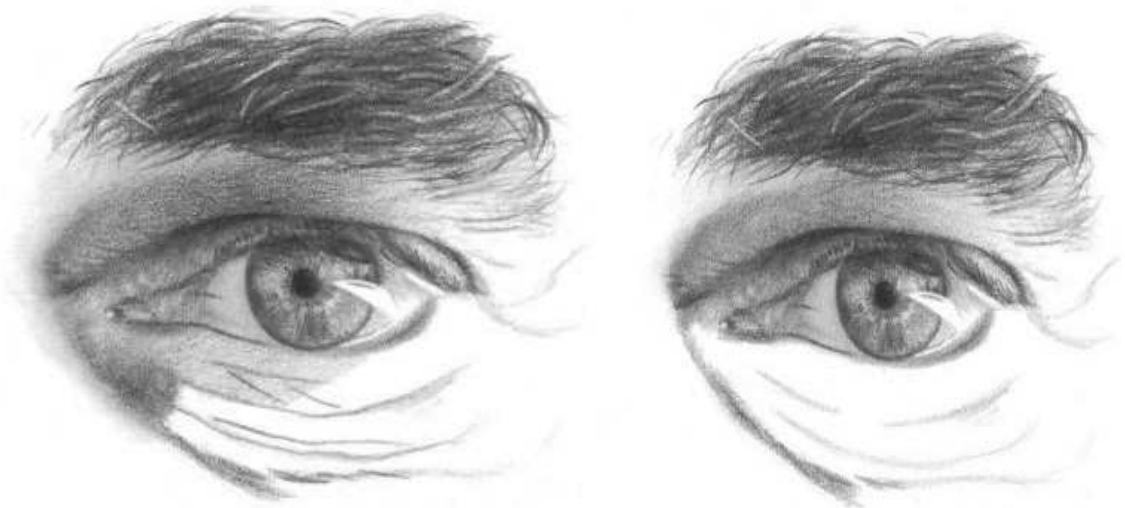
PONDICHERRY UNIVERSITY

(SCHOOL OF PERFORMING ARTS)

DEPARTMENT OF PERFORMING ARTS

ADD ON COURSE

PGDTA SYLLABUS



2009-10 ONWARDS

DEPARTMENT OF PERFORMING ARTS

Pondicherry University

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. Theory of Acting: East West Encounter
2. Inter relation between Body, Mind and Soul
3. Design – Graphics and Plastic Arts
4. Direction
5. Aural and Visual
6. Audience 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 and PGDTA 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

Department of Performing Arts

Syllabus Guideline

Since the proposed syllabus aims to throw more lights on production oriented such as Acting, Designing and Direction which is common core elements of Theatre, these guidelines have been developed to assist faculty in the construction of class syllabi for School of Performing Arts Add on 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 P.G.D.T.A (Theatre Arts)

1. Course Number, Title, Credit Hours
2. Course Objectives and outcome of the Course (The objectives and outcome of the course taking into consideration in the subject matter and skills to be acquired by the students)
3. Content and concept of the course (Theoretical/Conceptual/Factual/Issue Concerns etc.)
4. 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 and demonstrations
2. Students will give oral presentations of papers, and thought Questions and Model Makings
3. There will be Studio Theatre Practices
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/Performance
- Homework
- Reading
- Internet, Journal, Library written Assignments

10. Course Grade and Attendance

(The procedure for grading: weightage for tests / assignments / seminars / quizzer / exams)

1. Theory

60% Unit exams

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

2. Practical

50% Unit exams

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

3. Theory & Practical

50% Unit exams

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

A minimum of 20 credits is required for Post-graduate Diploma.

Semester: I

S. No	Course	Code	Subject	Credits	T/P	Faculty
01	<i>Theatre Arts</i>	<i>PGDTA 101</i>	<i>Acting</i>	2	<i>T&P</i>	<i>R.R.V</i>
02	<i>Theatre Arts</i>	<i>PGDTA 102</i>	<i>Dramatic Literature (Indian)</i>	2	<i>T</i>	<i>RA.R</i>
03	<i>Theatre Arts</i>	<i>PGDTA 103</i>	<i>Costume Design</i>	2	<i>P</i>	<i>P.M</i>
04	<i>Theatre Arts</i>	<i>PGDTA 104</i>	<i>Lighting Design</i>	2	<i>P</i>	<i>S.V</i>
05	<i>Theatre Arts</i>	<i>PGDTA 105</i>	<i>Stage Craft (Set & Props)</i>	2	<i>P</i>	<i>R.R</i>

(2+2+2+2+2=10 credits)

Semester: II

S. No	Course	Code	Subject	Credits	T/P	Faculty
01	<i>Theatre Arts</i>	<i>PGDTA 201</i>	<i>Direction</i>	2	<i>T&P</i>	<i>R.R.V</i>
02	<i>Theatre Arts</i>	<i>PGDTA 202</i>	<i>Dramatic Literature (Western)</i>	2	<i>T</i>	<i>RA.R</i>
03	<i>Theatre Arts</i>	<i>PGDTA 203</i>	<i>Make-up Design</i>	2	<i>P</i>	<i>S.V</i>
04	<i>Theatre Arts</i>	<i>PGDTA 204</i>	<i>Children's Theatre</i>	2	<i>P</i>	<i>P.M</i>
05	<i>Theatre Arts</i>	<i>PGDTA 205</i>	<i>Play Production</i>	2	<i>P</i>	<i>R.R</i>

(2+2+2+2+2=10 credits)

PGTDA 101 - ACTING

Course Number	:	PGTDA 101
Course title	:	ACTING
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	2 Hours
General Information	:	Practical & Theory
Semester	:	I 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.

- 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 understanding a role and rehearsal approach to scripted scenes.

Content and concept of the course:

1. Theory

- Short notes on Stanislavski's theory about Actor preparation, Building a character and Creating a role
- Character delineation
- Theory associated with each Division of exercises in practical classes:
Body-Voice & Speech- Improvisation- Playing Character & role in various given circumstances.

2. Practical

I. Preparing Actor's Tools:

- **BOADY:** 1.Warming-up-Deep breathings-Alphabet Exercise
(various joints)-isolation-Movements-Pattern-Relaxation
- **FACE:** Navarasa-Eyes Exercise-Face covered Bodily Navarasa
- **VOICE:** Motor source-resonance-Vibration-Articulation-Relaxation
- **SPEECH:** Few exercises related to elements of Speech-Arhythmic
(Internal rhythmic) speech in given circumstances-
Imaginative Narration

II. Exploring Actions:

- Improvisation using various technique for exploring the mind of an Actor

III. Actor at work:

- Space-objects-Relationship-Motivation
- Action-a Psychophysical Act
- Scene work based on a realistic plays

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

Required readings:

Full text of the plays: '**GHOST**' by Hendrick Ibsen, '**ZOO STORY**' by Edward Albee
'**LESSON**' by Ionesco

Reference books:

1. **A Monograph on Bharata's Natya Saastra**, Appa Rao P.S.R and Ramasastry P., Natya Mandla Publishers, Hyderabad, OC., 1967
2. **Tholkappium Maippattial** (Uraikalum) – K. Vallaiyaaranar, 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. **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)
7. **Styles of Theatre Acting**", Sunita Dhir, Gian Publishing House, New Delhi

PGDTA 102 - DRAMATIC LITERATURE – INDIAN DRAMA

Course Number	:	PGDTA 102
Course title	:	DRAMATIC LITERATURE- INDIAN DRAMA
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	2 Hours
General Information	:	Theory
Semester	:	I Semester
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:

- Ancient Indian Drama – An Introduction
- Socio political history of India from the point of view of Dramatists
- Modernity in India : Impact on Art
- Modernism in Indian Drama some trends
- Textual Analysis- Plot, Structure and Theme.
- Andayuk by Taramveer Bharathi
- Silence the court is in session by Vijay Tendulkar
- Naga mandala by Girish Karnard
- Aurungzeb by Indira Parthasarathy
- Play Analysis / Assignment
- 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
- **Mathavilasapirahasam** - Mahendravarma Pallavan
- **Thuglak** -Kirish Garnad

PGDTA 103- COSTUME DESIGN

Course Number	: PGDTA 103
Course title	: COSTUME DESIGN
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 2 hours
General Information	: Practical
Semester	: I Semester
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: Yes
Assignment	: Yes
Test	: Yes

Course Objectives and outcome of the Course:

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

Content and concept of the course:

- Costume an introduction
- Costume and Costume Properties
- Discuss the Costume Designer and their role
- Costume Chart for a Play
- Costume design for a character from a script/story/song, etc.
- Costume Colour
- Draw and paint in class: Copy projects in-class,
- colour matching
- Discuss Fabric, Fabric drape sketching in-class
- Photo project with sketches
- Selected play Response Paper Due,
- Costume Design for a Play
- Discuss a selected Plays character analysis and costume chart.
- Using the rendering as a tool; examples
- 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 Costume Technician's Handbook**, by Rosemary Ingham, Heinemann Drama (2003)
4. **Handbook of Stage Costume [ILLUSTRATED]** by Tina Bicat, Crowood Press, Limited (2006)
5. **Designing and Making Stage Costumes** by Motley and Michael Mullin, Herbert Press Great Britain -1992
6. **Stage Costume Design (Theory ,Technique and Style)** by Douglas A. Russell, Stanford University , New Jersey-1961
7. **Costumes for the Stage** by Sheila Jackson , Herbert Press, Great Britain-1995
8. **Stage Costume Handbook** by Prisk Berne ice, New York Harper & Row ,1966

PGDTA 104 - LIGHTING DESIGN

Course Number	:	PGTDA 104
Course title	:	LIGHTING DESIGN
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	2 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
<i>Practical Record</i>	:	Yes

Course Objectives and outcome of the Course:

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

Content and concept of the course:

- Introduction to Lighting Design,
- Purpose and Principles of Lighting Design
- Light Sources
- Electricity and ME
- The Lighting Production Team- Lighting Instruments
- Design Paperwork, Light Plots & Lighting Sections
- Hanging and Adjusting Lighting Fixtures
- Intensity Control
- Script Analysis for Lighting Purposes
- Colour Theory
- Colour and Light Experimentation
- Storyboards -Practical and Effects
- Drafting Practice for Light Plots
- Storyboard Project Due
- Light Plot/Schedules Final Project Due
- 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. **A Photo Essay on Light, The Magic of Light**, by, Jean Rosenthal and Lael Wertenbaker at <http://www.northern.edu/>
2. **Stage Lighting Design, Edition 2.d** - Copyright (c) 1997-1999 by Bill Williams at <http://www.mts.net/~william5/sld.htm>
3. **A Syllabus of Stage Lighting**, by McCandless S., 1964
4. **Stage Lighting Design**, by Richard Pilbrow, Design Press, 2000
5. **Discovering Stage Lighting** by Francis Reid, Focal Press, 1998
6. **The Stage Lighting Handbook** by Francis Reid, Theatre Arts Book/Routledge, 1996
7. **Lighting by Design: A Technical Guide**, Brain Fitt and Joe Thornley, Focul Press, 1992
8. **Stage Lighting** (Step by step) by Graham Walters, A&C Black, London-1997
9. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
10. **Scenic Design and Stage Lighting**, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscopright.com

PGDTA 105 - STAGE CRAFT (SETS & PROPS)

Course Number	:	PGDTA 105
Course title	:	SCENIC DESIGN
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	2 Hours
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:

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.

Content and concept of the course:

- Physical stage and its auditorium stage geography- areas
- Terms for the stage and its equipment
- Six side of the stage and their various requirements
- Plan & cross –section of a stage
- Floor plan-conventional plan symbols
- Measuring & Cutting Project
- Orthographic & Isometric Exercise
- Scale Rule Exercise
- Stair Design Exercise
- Flat Framing Exercise
- Drafting Project
- Design Project
- Stage Properties:- Set properties,
- Hanging Properties,
- Hand properties and
- decorative properties of theatre
- Painting Project Making a model of a setting in paper to scale
- 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. **Designing and Drawing for the Theatre**; Lynn Pecktal
3. **Scenic Art for the Theatre: History, Tools, and Techniques**, Crabtree & Beudert
4. **Perspective Rendering for the Theatre**; William H. Pinnell
5. **Designing for the Theatre**, Francis Reid, A & C Black, 1989
6. **Nadakath Thozil Nunukkam – Katchi Amaippu**, R.Raju
7. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
9. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.

PGDTA 201 - DIRECTION

Course Number	: PGDTA 201
Course title	: DIRECTION
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 2 hours
General Information	: Theory & Practical
Semester & Year	: II Semester
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 and students are engaged to do individual classroom Production

Content and concept of the course:

- The development of the Director
- The Modern Director as an Artist
- Director's Craft
- The Directors Functions
- Analyzing the play in term of production
- Interpreting the script
- Fixing the style
- Choosing the theatre
- Designing the Play Production
- Rehearsal to Performance
- The evaluation of the Direction with special emphasis on
 - Stanislavski
 - Brecht and Artaud
 - Mayerhold, Grotowsky
- Contemporary Indian Director and Directorial Methods
- Post-Modern theories and Directorial Approach
- 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. **Directorial approach of Theru -K-Koothu**, R. Raju -2006
5. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001.
at www.riscopright.com
6. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
7. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
8. **Stage Craft and Scene Design** by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
9. **Technical Theatre Hand Book** by Stephen Scott Richardson, WPI, Great Britain, 1996
10. **The Director and the Stage** by Bran Edward ,Methuen Drama,London-1987

PGDTA 202 - DRAMATIC LITERATURE – WESTERN DRAMA

Course Number	:	PGDTA 202
Course title	:	DRAMATIC LITERATURE – WESTERN DRAMA
Credits Hours	:	2 Credits
No. of contact hours (per week)	:	2 hours
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:

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:

- Introduction of Western Drama
- Outline of European History with special reference to Art and Literature
- Aristotelian Poetics- Play Analysis
- Structural and semiotics approach to Dramatic Literature: Reading Drama
- Plays for Analysis : Antigone - Sophocles
- Plays for Analysis : King Lear - Shakespeare
- Plays for Analysis : Ghosts - Ibsen
- Plays for Analysis : Mother Courage and Her Children - Bertoldt Berchet
- Final Exam

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

Reference books:

1. **The Theory and Analysis of Drama**, Manfred fister, Cambridge University Press, 1988
2. **Theatre Through the Ages**, James Cleaver, George G.Harrop and company LTD.
,London, 1946
3. **Acting is a Creative Process**, Hardie Albright, Dickenson Publishing Company Inc,
California, 1974.
4. **Modern drama in Theory and Practice** ,Styan.J.L, Vol-1 Cambridge University Press,
Cambridge, New york, USA,1981
5. **Aristotle’s Poetics** (Greek Texts and English Commentary), Lugas,D.W Oxford(1968),
1972

PGDTA 203 - MAKE-UP DESIGN

Course Number	: PGDTA 203
Course title	: MAKE-UP DESIGN
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 2 hours
General Information	: Practical
Semester & Year	: II 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. 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. 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:

- Why make –up?
- Introduction to make-up
- Difference between Day Make-Up and Stage Make- up
- Facial Anatomy, Shapes of Head -Shapes of Face-Facial proportions
- Introduction of Make-up materials
- Shading places – Applications of Base Highlighting place
- Straight Make-up, Character Make-up
- Introduction of Mask Like Make-Up and Mask Making (Paper Mash, Plaster of Parries and Cut Mask)
- Special effects, Preparing the Crepe Hair,
- Dressing and Cutting to the size for Moustaches, Beard, Eye brow etc
- Usage of Sprit Gum and its timing
- Attaching Moustaches, Beard, Eye brow , Continuity Moustaches, Beard, Eye brow
- Arranging Makeup Room with Tables, Chairs and Mirrors with Bulbs at required height and distance
- 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, London, 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** (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
5. **Stage Make-up**, by Richard Corson, Appleton –Century –Crofts, New york 1967
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

PGDTA 204 - CHILDREN'S THEATRE

Course Number	: PGDTA 204
Course title	: CHILDREN'S THEATRE
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 2 hours
Type of the Course (hard/soft core)	: Soft core
General Information	: Practical
Semester & Year	: IV Semester
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:

- Concepts of children's Theatre
- Psychology of Children
- Children and their age groups
- Children's games and theatre
- Education and Children's theatre
- Development of Children's creativity through theatre
- Theatre for Teaching (Theatre In Education: TIE)
- Children's Issue based improvisation
- Children's Issue based Skits
- Children's Theatre: Production Rehearsal
- Children's theatre production with involving Students and Children.
- Children's Theatre: Production Run-through
- Children's Theatre: Dress Rehearsal
- Children's Theatre: Technical Rehearsal
- Children's Theatre: Grand Rehearsal
- Children's Theatre: Final Production

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, 1st 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

PGDTA 205 - PLAY PRODUCTION

Course Number	: PGDTA 205
Course title	: PLAY PRODUCTION
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 2 hours
General Information	: Practical
Regular Teaching	: Yes
Practical if applicable	: Yes
Seminars	: No
Assignment	: Yes
Test	: No

Course Objectives and outcome of the Course:

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.

Content and concept of the course:

- Internal One act play selection and Play reading
- Rehearsal – Blocking / Design work with available material in the Department
- Run-through and Internal Production
- Script Reading (Full length Play)
- Script Reading, Character and Play Analysis
- Production Script Preparation
- Production Planning
- Casting, Designer, and Assistant Director selection
- Rehearsal – Blocking / Design Research
- Rehearsal – Blocking / Design Paper work
- Rehearsal – Fine Tuning / Design Work
- Rehearsal – Music and Sound / Design Execution
- Dress Rehearsal – Costume and Makeup / Light and Set
- Technical Rehearsal
- Grand Rehearsal – Invited Audience / Practical Record Submission
- Final Exam – Performance

REQUIREMENTS

This course is Production oriented 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 workloads are roughly comparable.

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

SCHOOL OF PERFORMING ARTS



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