



PONDICHERRY UNIVERSITY

(SCHOOL OF PERFORMING ARTS)

**DEPARTMENT OF PERFORMING ARTS**

*ADD ON COURSE*

*POST-GRADUATE DIPLOMA IN THEATRE ARTS*

**PGDTA SYLLABUS**



2009-10 ONWARDS

## ACADEMIC CALENDER FOR ADD ON COURSES-2009-10

- Commencement of Classes (I semester):**12<sup>th</sup> /19<sup>th</sup> October 2009**
- Break (due to end Semester examn.): **11<sup>th</sup> to 24<sup>th</sup> November 2009**
- Date of submission of examination appln :**26<sup>th</sup> December 2009**
- Commencement of Examinations (for Add on Courses) :**19<sup>th</sup> January 2010**
- End of examinations :**25<sup>th</sup> January 2010**
- Commencement of Classes(ii semester) :**27<sup>th</sup> January 2010**  
  
onwards
- Break (due to end semester examn.):**22<sup>nd</sup> April 2010 to 4<sup>th</sup> May 2010**
- Date of Submission of examinations appln. :**28<sup>th</sup> April 2010**
- Commencement of examinations (for Add on Courses) :**5<sup>th</sup> May 2010**
- End of Examinations :**12<sup>th</sup> May 2010**

**Department of Performing Arts**  
*Pondicherry University*

**PG DIPLOMA IN THEATRE ARTS**

**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.

**Syllabus Guideline and Regulations**

**Scope of the Course:** 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.

**Eligibility:** Any graduate with minimum of 45% and pass for SC/ST/PH.

**Intake:** Minimum-5: Maximum: 20

**Scheme of Instruction:** Contact Hours consisting of Instruction, Lectures, Demonstrations, Practical and Production oriented.

**Hours of Instruction (contact Hours) per week:** 10 hours/week. Theory and Practical classes has been conducted for sixteen weeks in each semester, at the University campus on weekdays between 5.30pm and 7.30 pm. For each semester, a maximum of 160 hours of lectures/practical sessions will be conducted.

## **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 Dept. of Performing Art's Add on course. Faculty 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, Scene works from plays and assessments
  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

**Attendance:** 70% Minimum

**Medium of Instruction:** English & Tamil

**Subjects of Study:**

**Semester: I**

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

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

**Semester: II**

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

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

**Maximum duration for Passing the entire Course:** 2 Years

**Examination:** End semester examination will be conducted for theory papers while the practical examination will be conducted after the completion of contact classes. Regulations governing the Pondicherry University Add-on PG Diploma courses would be followed for the conduct of theory and practical examinations.

**Break up of Marks for theory and Practical Papers:** 100 % marks for written exam (Short Answer, Paragraph and Essay Questions) (The procedure for Marking: weightage for tests / assignments / exams)

1. Theory

60% Unit exams

40% Test I & II, Assignment (15+15+10)

2. Practical

50% Unit exams

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

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

**Question paper setting and valuation:** External Experts would set the question papers and single valuation method will be followed for marking

**Certification of successful candidates:** After successful completion of the PG Diploma programme, the University would award diplomas to individual students. The Department Programme Committee will decide.

## **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
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.

- 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:

- **BODY:** 1.Warming-up-Deep breathings-Alphabet Exercise  
(various joints)-isolation-Movement Pattern-Relaxation
- **FACE:** Navarasas-Eyes Exercise-Face covered Navarasas using Body.
- **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) – Sivalinganar,IITS,Chennai, Madurai
3. **My Life in Art by Constantin Stanislavsky**, Taylor & Francis, Inc. 2008
4. Constantine Stanislavski's **An Actor Prepares, Creating a role and Building a Character**, *Elizabeth Hapgood*, Taylor & Francis, Inc. 1989
5. **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)
6. **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
- Aurungazeb by Indira Parthasarathy
- Assignment on Play Analysis
- Final Exam

### **Materials, Supplies, Textbooks and/or recommended or Required Readings:**

#### Reference Book:

- 1) Brandon, James R. The Cambridge Guide to Asian Theatre. Cambridge University Press, Cambridge, 1993.

#### Dramatic Texts:

Andayuk, Silence the court is in session, Naga Mandala, Aurungazeb

#### 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 Project

**Materials, Supplies, Text books and/or Recommended or Required Readings:**  
Charts, Water Colour, Scissors, Cloths, Needle, Thread Stationeries.

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,
- Principles of Lighting Design
- Light Sources
- Electricity and ME
- The Lighting Production Team- Lighting Instruments
- Hanging and Adjusting Lighting Fixtures
- Intensity Control
- Colour Theory, Colour and Light Experimentation
- Script Analysis for Lighting Purposes
- Storyboards -Practical and Effects
- Storyboard Project Due
- Drafting Practice for Light Plots
- 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, Focal 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.riscoptright.com](http://www.riscoptright.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

- 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) Poster, Acrylic Colours, Brushes, Colour Papers and Snow-white boards.

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** (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.

### **PGDTA 201 - DIRECTION**

Course Number	: PGDTA 201
Course title	: DIRECTION
Credits Hours	: 2 Credits
No. of contact hours (per week)	: 2 hours
General Information	: 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 & working with Actors
- Designing the Play Production
- Rehearsal to Performance
- The evaluation of the Direction with special emphasis on
  - Stanislavski
  - Brecht , Grotowsky
- Scene work from 3 different plays
- Students Project
- Final Exam



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

Required materials will be used from various sections of the Dept.

### 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](http://www.riscopright.com)
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. **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	:	1 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 Textst 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
- 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:**

All types of Make-up Materials needed for this course. The material has to purchase from the Make-up showrooms as per the available student strength.

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 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:**

Toys, Plastic balls, Masks, Balloons, crayons, drawing sheets, gum, stationeries, 2-meter Black cloth and Bamboo Plate Big size.

Reference books:

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

## **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, based on Dramatic or Non-dramatic script. A brief knowledge of the great Directors like Brecht, 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 of contributions to the project given.

# DEPARTMENT OF PERFORMING ARTS



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