

ಪ್ರಥಮ ಸೆಮಿಸ್ಟರ್ ಎಂ.ಎ ಕನ್ನಡ

ಪತ್ರಿಕೆ: ಕೌಶಲ್ಯ : ಸಾಹಿತ್ಯ ವಿಮರ್ಶೆ	ಕೋರ್ಸ್ ಕೋಡ್ 21KANICIT
ಬೋಧನಾ ಅವಧಿ : ವಾರ (L-T-P): 4-0-0	ನಂ. ಕ್ರೆಡಿಟ್: 02
ಅಂತರಿಕ ಮೌಲ್ಯಮಾಪನ : 20 ಅಂಕಗಳು	ಸೆಮಿಸ್ಟರ್ ಕೊನೆಯ ಪರೀಕ್ಷೆ: 30 ಅಂಕಗಳು

• Course Outcome (ಕೋರ್ಸ್ ಔಟ್‌ಕಮ್)

- ಸಾಹಿತ್ಯದಲ್ಲಿ ಅಭಿವ್ಯಕ್ತಗೊಂಡಿರುವ ಜೀವನಾನುಭವಗಳನ್ನು ಅರ್ಥಮಾಡಿಕೊಳ್ಳುವ ವಿಶೇಷವಾದ ಅರಿವು ಮುಖ್ಯವಾಗುತ್ತದೆ. ಈ ಪತ್ರಿಕೆಯು ಅಂತಹ ಅವಶ್ಯಕತೆಯನ್ನು ರೂಢಿಗತಗೊಳಿಸುವಲ್ಲಿ ಸಹಾಯಕವಾಗಿದೆ
- ಈ ಪತ್ರಿಕೆಯಿಂದ ಜಾಗತಿಕ ಮಟ್ಟದಲ್ಲಿ ಸಾಹಿತ್ಯದ ಮೂಲಕ ಸಮಾಜವನ್ನು ಅರ್ಥಮಾಡಿಕೊಳ್ಳಲು ಇರುವ ದಾರಿಗಳನ್ನು ವಿದ್ಯಾರ್ಥಿಗಳು ಅರಿಯಬಹುದಾಗಿದೆ.
- ಈ ಪತ್ರಿಕೆಯು ಸಮಾಜದಲ್ಲಿ ಇರುವ ಮೂಢನಂಬಿಕೆ, ಕಂದಾಚಾರ ಮತ್ತು ದೌರ್ಜನ್ಯದಂತಹ ದೌರ್ಜನ್ಯದಂತಹ ಘಟನೆಗಳನ್ನು ಅರಿವಿಗೆ ತಂದು ಸಮ ಸಮಾಜದ ಪರಿಕಲ್ಪನೆಯನ್ನು ಮೂಡಿಸುತ್ತದೆ.
ಅನೇಕ ಚಿಂತಕರು ಸಾಹಿತ್ಯ ಕೃತಿಯನ್ನು ಗ್ರಹಿಸಿಕೊಳ್ಳಲು ಹೇಳಿರುವ ಮಾನದಂಡಗಳನ್ನು ಅರಿಯಬಹುದು. ಇದರೊಂದಿಗೆ ಸಾಹಿತ್ಯ ಎನ್ನುವುದು ಸಮಾಜದ ಚಿಕ್ಕಿತ್ತಕ ಮನೋಭಾವವನ್ನು ಮೂಡಿಸಲು ಈ ಪತ್ರಿಕೆಯ ಮೂಲಕ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಮನನ ಮಾಡಿಕೊಡಬಹುದು.

ಪ್ರಾಯೋಗಿಕ ಕನ್ನಡ

ಘಟಕ.: 1. ಕಾವ್ಯ : ನೀಲಾಂಜನೆಯ ನೃತ್ಯ ಪ್ರಸಂಗ ಆದಿಪುರಾಣ ಆದಿಕವಿ ಪಂಪ	09
: ಶಿಲಾಬಾಲಿಕೆ ನುಡಿದಳು ಪಾಟೀಲ್ ಪುಟ್ಟಪ್ಪ	09
: ಶ್ರೀ ಚಂದ್ರಶೇಖರ ಕಂಬಾರ	09



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY

JNANASAGARA CAMPUS, BALLARI-583105

Department of Studies in Performing Arts (Drama)

SYLLABUS

**MASTER OF ARTS
(I to IV Semester)**

**With effect from
2021-22**



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY

JNANASAGARA CAMPUS, BALLARI-583105

Performing Arts (Drama)

Programme Outcomes (PO):

- PO 1:** The graduate will have a working knowledge about Theatre and master in history, literature, theories, and performance.
- PO 2:** The graduate will have developed critical and theoretical perspectives in theatre arts or a career in the entertainment industry.
- PO 3:** The graduate will have developed the ability to recognize, complex understanding of the co-curricular relationships that exist within the broader liberal arts disciplines.
- PO 4:** The programme will have facilitated the graduates to apply and test knowledge through work on a variety of theatre productions as relevant to their emphasis within the Program.
- PO 5:** The graduate will have developed the ability to direct, design, and stage manage a theatrical productions.

Programme Specific outcomes (PSO):

- PSO1:** Students will be able to define basic theatre terminology and recall key concepts in the areas of acting, directing, technical theatre
- PSO 2:** The student will understand and interpret the elements of performance on stage.
- PSO3:** The student will understand different folk forms of different states which is enriching his understanding on theater.
- PSO4:** The student will understand how soon after India's Independence theatre began to change radically in India.
- PSO5:** The student will learn the origin and development of theatre in Karnataka which was influenced by Marathi theatre.
- PSO6:** The student will earn professional standards as artists throughout the audition, rehearsal, and performance process.
- PSO7:**The student will have to be a professional actors or stage mangers and technical crew members in pre or post production of the play.
- PSO8:** The student will have learnt to know voice modulation, pitch variation in the voice and pickup clarity in speech.
- PSO9:** The student will have ability to collaborate with classmates on classroom exercises and performances.
- PSO 10:** The student will Perform detailed script analysis, focusing on a deep understanding of character's objectives, obstacles and tactics.



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY

**Distribution of Courses/Papers In Postgraduate Programme I To IV Semester As Per Choice Based Credit System (CBCS)
Proposed For PG Programs**

**Department of Studies in Performing Arts (Drama)
With Practical**

I-SEMESTER

Semester No.	Category	Subject Code	Title Of The Paper	Marks			Teaching Hours/Week			Credit	Duration of Exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
FIRST	DSC1	21PAR1C1L	Folk Theatres of India	30	70	100	4	-	-	4	3
	DSC2	21 PAR1C2L	Indian Theatre	30	70	100	4	-	-	4	3
	DSC3	21 PAR1C3L	Karnataka Theatre	30	70	100	4	-	-	4	3
	DSC4	21 PAR1C4L	Sanskrit Theatre	30	70	100	4	-	-	4	3
	SEC1	21 PAR1S1P	Theatre Techniques	20	30	50	-	-	4	2	2
	DSC1P1	21PAR1C1P	Body Movement, Voice, And Speech,	20	30	50	-	-	4	2	3
	DSC2P2	21 PAR1C2P	Make-Up and Costume Design	20	30	50	-	-	4	2	3
	DSC3P3	21PAR1C3P	Acting	20	30	50	-	-	4	2	3
Total Marks For I Semester						600				24	

II-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
SECOND	DSC5	21PAR2C5L	Western Theatre	30	70	100	4	-	-	4	3
	DSC6	21PAR2C6L	Contemporary Playwrights of Karnataka	30	70	100	4	-	-	4	3
	DSC7	21 PAR2C7L	Children's Theatre	30	70	100	4	-	-	4	3
	DSC8	21 PAR2C8L	Eastern Theatre	30	70	100	4	-	-	4	3
	SEC2	21 PAR2S2P	Classroom Production	20	30	50	-	-	4	2	2
	DSC5P	21 PAR2C5P	Lighting Design	20	30	50	-	-	4	2	3
	DSC6P	21 PAR2C6P	Theatre Music And Composition	20	30	50	-	-	4	2	3
DSC7P	21 PAR2C7P	Mime and Movements	20	30	50	-	-	4	2	3	
Total Marks for II Semester						600				24	

III-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
THIRD	DSC9	21PAR3C9L	Greek Tragedies	30	70	100	4	-	-	4	3
	DSC10	21PAR3C10L	Theatre Architectures	30	70	100	4	-	-	4	3
	DSE1	21PAR3E1AL	A. Street Theatre	30	70	100	4	-	-	4	3
		21PAR3E1BL	B. Professional Theatre	30	70						
		21PAR3E1CL	C. Modern Theatre	30	70						
	DSE2	21PAR 3E2AL	A. Script Writing	30	70	100	4	-	-	4	3
		21 PAR3E2BL	B. Theatre Music and Composition								
		21 PAR3E2CL	C. NatyaShasthra								
	GEC1	21 PAR3G1AL	A. Acting Skills	10	40	50	2	-	-	2	2
		21 PAR3G1BL	B. Skit and Monoacting								
		21 PAR3G1CL	C. Theatre Props								
	SEC3	21 PAR 3S3P	Mask preparation	20	30	50			4	2	2
	DSC9P	21 PAR3C9P	Direction in Greek Theatre	20	30	50	-	-	4	2	4
DSC10P	21 PAR3C10P	Theatre Architecture	20	30	50	-	-	4	2	4	
Total Marks for III Semester						600				24	

IV-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
FOURTH	DSC11	21PAR4C11L	Creative Writing And Analysis	30	70	100	4	-	-	4	3
	DSC12	21PAR4C12L	Aesthetics of Theatre	30	70	100	4	-	-	4	3
	DSE3	21PAR4E3AL 21PAR4E3BL 21PAR4E3CL	A)English Theatre	30	70	100	4	-	-	4	3
			B)Symbolic Theatre	30	70						
			C)Absurd Theatre	30	70						
	DSE4	21PAR4E4AL 21PAR4E4BL 21PAR4E4CL	A)Kalidasa and His Contemporaries	30	70	100	4	-	-	4	3
			B) Poetics of Aristotle								
			C)Comic Theatre								
	GEC2	21PAR4G2AL 21PAR4G2BL 21PAR4G2CL	A) Folk Theatre of Karnataka	20	30	50	2	-	-	2	2
			B) Literature And Theatre								
			C)Media And Theatre								
	DSC12P	21 PAR4C12P	Student Production	20	30	50	-	-	4	2	4
Project	21 PAR4RP	Research Project	40	60	100		-	8	4	4	
Total Marks for IV Semester						600				24	

(I-IV semester)-

Total Marks: 2400

and

Total credits: 96

Note: Course = paper; L= Lecture; T= Tutorial; P=Practical; DSC= Discipline Specific Core Course; DSE= Discipline Specific Elective; SEC= Skill Enhancement Course; GEC1 = General Elective Course to be taken from within Faculty from other department, GEC2= General Elective Course to be taken outside Faculty.

A credit is a unit of study of a fixed duration. For the purpose of computation of workload as per UGC norms the following is mechanism be adopted in the university: One credit (01) = One Theory Lecture (L) period of one hour; One credit (01) = One Tutorial (T) period of one hour; One credit (01) = One practical (P) period of two hours.

A Tutorial is supplementary practice to any teaching –learning process that may consist of participatory discussion/self study, desk work, seminar presentations by students and such other novel methods that help a student to absorb and assimilate more effectively the contents delivered in the Lecture Sessions/ Class, Seminars, Case study, Discussion Session etc.

Subject Code Description:

21 – Year of Establishment

PERFORMING ARTS – Program Code (here it is PERFORMING ARTS)

1/2/3/4 – Semester

C1/S1/G1/E1 – Course subject 1/SEC1/GEC1/DSE1

L –Lecture

T – Tutorial

P –Practical

R – Research Project

Performing Arts (Drama) First Semester

Course: Folk Theatres of India	Course Code :21PARIC1L
Teaching Hours/Week (L-T-P): 4 - 0 - 0	No. of Credits: 04
Internal Assessment: 30 Marks	Semester End Examination: 70 Marks

Objectives

- To provide the students with a historical perspective of Folk Theatre in India.
- To familiarize the students with Oral Tradition of India.

UNIT I

(11 Hours)

Origin and Development of Folk Theatre

- Oral Tradition
- Folk and Folklore
- Characteristics of Folklore

UNIT II

(11 Hours)

Rituals and Folk Theatre

- Influence of Rituals on India Folk Theatre
- Religious beliefs and Folk Theatre In India
- Use Of Rituals in Folk Theatre in India

UNIT III

(11 Hours)

Forms of Indian Folk Theatre:

- Jatra/ Bhavai.
- Nautanki,
- Ramaleela,
- Kodiyattam,
- Bhagavathmela,
- Burrakatha,
- Tamasha ,
- Yakshagana/Doodatta

UNIT IV

(11 Hours)

Usage of Folk Forms in Contemporary Indian Folk Theatre

- Indian Tradition and Folk Theatre
- Western and Indian Folk Form: a Comparison
- Folk Theatre, its Relevance in the Development of Communication in India

UNIT V

(11Hours)

Folk Forms and Technology

- a) Music,
- b) Make-Up, Costume,
- c) Folk Stage,
- d) Techniques
- e) Economic Condition of Folk Artists,
- f) Present Folk Theatre and Status,
- g) Folk Museum, Folk Literature,
- h) Folk Theatre and Education.

Suggested Reading:

- **Traditions of Indian Theatre** – M.L. Varadpande, Abinav Publications, 1979
- **History of the World Theatre** – Oscar G. Brechet
- **The Theatre of the Middle Ages** – T. O'Leary
- **Development of Theatre** – N. Calloss
- **History of Theatre** – O. G. Broekelmann
- **Silapathikaram** (portions on theatre only) – Translated by Dr. R. S. Pillai, Tamil University, Tanjore, 1989.
- Wilson and Goldfarb, **Living Theatre: A History**, 4th edition
- **Koothambalam and Kudiattam**, by Goverdhan Panchal, Published by Sangeet Natak Akademy 1984
- **Bharata's Natyasastra** by Dr. Manmohan Ghosh, Volume-II The Asiatic Society, Calcutta-16, 1961.

Course Outcomes (CO):

- CO1:** Students will know the ancient history of Indian Folk theatre.
- CO2:** The student will learn about the Indian theatrical art forms in Folk available across India and influence of the classical, traditional, and modern periods, including indigenous and Western cultural influences.
- CO 3:** The student will learn different folk forms of different states which are enriching his understanding on theater.
- CO 4:** The student will understand the values of the Folk literature in India.

Performing Arts (Drama) First Semester

Course: Indian Theatre	Course Code : 21 PAR1C2L
Teaching Hours/Week (L-T-P): 4 - 0 - 0	No. of Credits: 04
Internal Assessment: 30 Marks	Semester End Examination: 70 Marks

Course Objectives:

1. To create an awareness of Indian Theatre, its development and its contribution.

UNIT I

(11 Hours)

Origin and Development of Ancient Indian Theatre:

- a) Indus Valley Civilization and Art,
- b) Art form in the Era of Buddhism
- c) Religion,
- d) Social Concepts,
- e) Painting, Sculpture, and Theatre.

UNIT II

(11Hours)

The Meaning of Natyashastra

- a) The Dramatic Conventions
- b) The Time and Place of Drama
- c) The Unity of Impression
- d) Criticism of Drama
- e) The Four Aspects of Drama

UNIT III

(11Hours)

Forms in Natyashastra

- a. Natyothpathi,
- b. Poorvarnga,
- c. Rasa , Bhava,
- d. Abhinaya

UNIT IV

(11Hours)

1.Dhanajaya' sDhasharopaka

- a. MeaningofDaśarūpaka
- b. Dhasharopaka Definition and Formula
- c. Characteristics Of Dhasharopaka
- d. Detail study of Dhasharopaka and its Types
- e.

UNIT V

(11Hours)

Spiritual Values of Art and literature

- a. Ancient and Medieval Literature on theatre
- b. Song And Dance

Suggested Readings:

- **Natyasastra : English Translation with Critical Notes** by AdyaRangacharya, MunshiramManoharalPublishersPrivate,Limited,1996
- **TheatreintheSouth-EastAsiaby**J.R.BrandonHarvardUniversityPress,Cambridge,Massachusets-1974
- **MakersofModernTheatre**, Rama Rao
- **TheatreGames**byCliveBarker,A&CBlack;Reprint edition(September1,2003)
- **Theatre Games** for the Classroom: A Teacher's Handbook, by Viola Spolin, North-westernUniversity Press (1986)
- **ActingGames:ImprovisationsandExercises:ATextbookofTheatreGamesandImprovisations**by Marsh Gary Cassady, Meriwether Publishing (1993)
- **GamesforActorsandNon-Actors**2nd Edition, byAugusto Boal,Rout ledge (2002)
- RaguAnanthanarayanan,“**Leaving throughYoga Madiram**”Chennai -28,2002
- JohnPery, “**Encyclopaedia ofacting techniques**” Cassell,London,1997
- JohnMartin,“**Intercultural Performances**”
- Eugenio Barba& Nicola Savarase, “**The Secret Art of the Performer**” Rout ledge,Londonand New York.

Course Outcomes:

- CO1:** Students will come to know, how soon after Independence Indian theatre began to change radically.
- CO2:** The student will get to know how the impact of professional theatre began to wane.
- CO3:** The student will be familiar with entertainment theatre receive set-back due to the challenge of the more popular genre of cinema.
- CO4:** The student will also understand how amateur theatre continued to flourish in big cities like Delhi, Mumbai, Kolkata and Bangalore.

Performing Arts (Drama) First Semester

Course: Karnataka Theatre	Course Code : 21 PAR1C3L
Teaching Hours/Week (L-T-P): 4 - 0 - 0	No. of Credits: 04
Internal Assessment: 30 Marks	Semester End Examination: 70 Marks

Course Objectives:

1. To create an awareness of emerging of Karnataka theatre and its past glory
2. To provide the first hand information on Kannada theatre

UNIT I

(11 Hours)

Origin and Development of Karnataka Theatre

- a) Tradition of Karnataka Theatre
- b) Folklore in Karnataka Theatre
- c) Professional Theatre in Karnataka
- d) Modern Theatre in Karnataka
- e) Characteristics of Karnataka Theatre.

UNIT II

(11 Hours)

Karnataka Folk Theatre Forms:

- a) Yakshagana
- b) Thalamaddale
- c) Modalapaya/Bayalata
- d) Doddaata
- e) Sannata
- f) Shri Krishna Parijatha
- g) Gombeyatagalu
- h) Hagaluvesha

UNIT III

(11 Hours)

Origin and Development of Professional Theatre

- a) The Development of Professional Theatre,
- b) Professional Theatre and Companies in Karnataka,
- c) Professional Theatre and Play Wrights
- d) Professional Theatre Directors and Artists

UNIT IV

(11 Hours)

Professional Theatre and its technical Stages

- a) Costume
- b) make-up

UNIT V

(11 Hours)

Professional Theatre and Recent Developments

- a) Lights and sounds
- b) Set and props
- c) Theatre Music

Suggested Readings:

- Akshara V.V – B R Venkatamma and B R Ganesh, **Karnataka Theatre History; 1850-1950.**
- **On Kannada theater and drama (Raṅgabhūmimattusaundaryaprajñe).**
- **Silapathikaram** (portions on theatre only) – Translated by Dr.R.S. Pillai, TamilUniversity, Tanjore, 1989.
- Wilson and Gold farb, **Living Theatre: A History**, 4th edition.
- **Koothambalam and Kudiattam**, by Goverdhan Panchal, Published by Sangeet Natak Akedemy, 1984.
- **Bharatha's Natyasastra** by Dr. Manmohan Ghosh, Volume-II The Asiatic Society, Calcutta -16, 1961.

Course outcomes:

- CO1:** The student will learn the origin and development of theatre in Karnataka influenced by Marathi theatre.
- CO2:** Students will come to know the support of the King and land lords to evolve the professional theatre in Karnataka.
- CO3:** Student will understand importance Karnataka theatre.

Performing Arts (Drama) First Semester

Course: Sanskrit Theatre	Course Code : 21 PAR1C4L
Teaching Hours/Week (L-T-P): 4 - 0 - 0	No. of Credits: 04
Internal Assessment: 30 Marks	Semester End Examination: 70 Marks

Course Objectives:

1. To create an awareness of Sanskrit Drama and its grandeur.
2. To provide a plot form to the audience to envisage the **Sanskrit Theatre**.

UNIT I

(11 Hours)

Origin and development in Sanskrit Theatre

- a. Indian Classical Dramas
- b. Modern Sanskrit Plays

UNIT II

(11 Hours)

Sanskrit Play Wrights

- a. Ashwagosha,
- b. Bhasa,
- c. Kalidasa,
- d. Harsha,
- e. Vishakadatta,
- f. Bhavaboothi

UNIT III

(11 Hours)

Ancient Sanskrit Theatre: History and Characteristics

- a. Importance of Sanskrit Plays
- b. Matter fadle, myth, purpose aim
- c. Forms of Sanskrit Theatre

UNIT IV

(11 Hours)

Types of Sanskrit Drama and Characteristics

- a) Mrichakatika
- b) Abhijnanasakuntalam
- c) Mitrvindagovinda
- d) Malvikagnimitra
- e) Vikramorvasiyam
- f) Bhasa's Plays
- g) Swapnavasavsatta
- h) uttramcarite

UNIT V

(11 Hours)

1. The Structure of Sanskrit Drama

- a) The Evolution of Sanskrit Drama
- b) The stages of evolution of Sanskrit Drama
- c) ritual and musical preliminaries; mimetic action (anukriti);
 - (i) The 'story' of the drama conveyed through set narration or songs;

((ii) Vachikaabhinaya.

2. Origin and Development of Amateur Theatre:

- a) The Role Of Theatre Troupes
- b) The Role Of Theatre Directors
- c) The Role Of Technical Aspect
- d) The Role of Dramatics

Suggested Readings:

- **Early Sanskrit Literary theories and Tholkappium**–Dr. K. Sundaramoorthy.
- **TholkappiumMaippattial** (Uraikalam) – K.Vallaivaaranar, Madurai.
- **Sanskrit Drama in Performance**, Ed. Rachel Baumer, Dr. James Brandon, 1981.
- **Sanskrit Play Production in Ancient India** by Tarla Mehta, Published by Moltal Banarsidass Publishers Private Limited, New Delhi-1995.

Course Outcomes:

- CO1:** Students would be able to acknowledge the literary riches of their all-time great Classical Sanskrit drama.
- CO2:** Students would be able to learn the inner structure of Sanskrit drama by themselves.
- CO3:** Students would be able to evaluate any Sanskrit drama with the help of Rasa-theory of Bharat Muni & will be able to pick up any flaws in poetry if present.

Performing Arts (Drama) First Semester

Course: Theatre Techniques	Course Code: 21 PARISIP
Teaching Hours/Week (L-T-P): 0 - 2 - 0	No. of Credits: 02
Internal Assessment: 20 Marks	Semester End Examination: 30 Marks

Course Objectives:

1. To create an awareness of theatre techniques which is important in theatre
2. To create an awareness on different techniques used in the performance worldwide.

UNIT I

(09 Hours)

Operating Theatre Procedures And Equipment

- a. Layout and Design
- b. principles and techniques of operating theatre
- c. Different teaching programs and varied practices.
- d. Visitors To Operating Theatre
- e. Risks In Operating Theatre
- f. The Stage and its Equipment
- g. Tools and Materials
- h. Composition and Design
- i. Production organization and management

UNIT II

(09 hours)

Sound Design and techniques

- a) Function of Sound in the Theatre
- b) The Nature of Sound
- c) Basic Acoustics
- d) Vocal Techniques
- e) Vibrato.
- f) Breath control.
- g) The lip bubble vocal exercise.
- h) Humming and singing.
- i) Vowel vocal technique.

UNIT III

(09hours)

Improvisational Techniques

- a. Play a Theatre Game
- b. The primacy of emotion
- c. Muscular exercises
- d. Sensory exercises
- e. Memory exercises
- f. Early Performing Arts Education
- g. Process: The Rehearsals
- h. Natural Performing Artists

- i. theatrical performance,
- j. serving as props, sets
- k. costumes, make up,
- l. Lights and sound. Everything

Suggested Readings:

- **Theatrical Design and Production**, 5th ed., by J. Michael Gillette, McGraw-Hill(2004)
- **Scene Design and Stage Lighting**, by W. Oren Parker, R. Craig Wolf, and Dick Block, Wadsworth Pub Co; 8th edition (2002)
- **Stage Lighting Design**, by Richard Pilbrow, Design Press, 2000
- **Discovering Stage Lighting** by Francis Reid, Focal Press, 1998
- **Designing for the Theatre**, by Francis Reid, A&C Black–London, 1989
- **Designing and Drawing for the Theatre**; Lynn Pecktal
- **Designing for the Theatre**, Francis Reid, A&C Black, 1989
- **The Stage Lighting Handbook** by Francis Reid, Theatre Arts Book/Routledge, 1996
- **Theatre Games** by Clive Barker, A&C Black; Reprint edition (September 1, 2003)
- **Theatre Games for the Classroom: A Teacher's Handbook**, by Viola Spolin, North-western University Press (1986)
- **Theatre Sound**, by John A. Leonard Theatre Arts Book; 1 edition (June 26, 2001), Routledge

Course Outcomes:

CO1: Apply discipline-specific skills to the creation of performance.

CO2: Analyse, and interpret texts and performances both in writing and orally.

CO3: Demonstrate proficiency in one or more area-specific skills: acting, directing, choreography, design, technical theatre, management, playwriting, or dramaturgy.

Performing Arts (Drama) First Semester

Course: Body Movement, Voice, and Speech	Course Code: 21PAR1C1P
Teaching Hours/Week (L-T-P): 0 - 2 - 0	No. of Credits: 02
Internal Assessment: 20 Marks	Semester End Examination: 30 Marks

Course Objectives:

1. To create an awareness of the body movement, Voice modulation and speech intonation.
2. To create awareness on different techniques used in voice modulations and speech variations.

UNIT I

(09 Hours)

Meaning of Speech Symbol and Body Exercises

- a. Signal Picture ,
- b. Natural Sounds
- c. Animal Behaviours,
- d. Body Languages
- e. Yoga (Asana)
- f. Theatre Exercise

UNIT II

(09 Hours)

Tongue Twisting Exercises

- a) Reading In Different Types
- b) Narrations,
- c) News Reading
- d) Poetry Recitation
- e) Story Telling

UNIT III

(09 Hours)

- a. Rhythm Voice
- b. Projection Voice
- c. Modulation Weeping
- d. Coughing
- e. Diction
- f. Intonation
- g. Emphasis
- h. Pauses
- i. Pitch
- j. Volume
- k. Tempo
- l. Dialogues Delivery

Suggested Reading:

- Gelb, Michael J. **Body Learning: An Introduction to the Alexander Technique.**
- Schneer, Georgette. **Movement Improvisation: In the Words of A Teacher and Her Students.**
- Spolin, Viola. **Improvisation for the Theatre,** Cengage, 1975.
- Zinder, David, **Body Voice Imagination,** Routledge, 2002.

Course Outcomes:

CO1: The students will it is a practical subject student learns more of body movement practically how will use in theatre.

CO2: The students also understand the voice modulation, pitch variation in the voice.

CO3: The students will know Indian theater is surviving on music sound equip with musical notation.

Performing Arts (Drama) First Semester

Course Make-Up and Costume Design	Course Code: 21 PAR1C2P
Teaching Hours/Week (L-T-P): 0 - 2 - 0	No. of Credits: 02
Internal Assessment: 20 Marks	Semester End Examination: 30 Marks

Course Objectives:

1. To create an awareness on use of makeup and costume design in theater
2. To create an awareness on different types of makeup and costume design used worldwide

UNIT I

(09 Hours)

- a. Origin and Development Of Make-Up
- b. Theatre and Entertainment Media Make-Up
- c. Straight Make-Up
- d. Character Make-Up
- e. Sculpture Make-Up
- f. Mosaic Make-Up
- g. Color Symbolism And Character Analysis

Principle Of Costume

- a) Design and Preparation of Costume
- b) Concept Of Colours-Line-Texture, Color Symbolism
- c) Costume And Lights
- d) Costume And Set

UNIT II

(09 Hours)

Origin and Development Of Costume

- a. Make-Up And Lighting
- b. Make-Up And Costume
- c. Difference Between T.V, Cinema and Theatre Make-Up
- d. Folk,
- e. Mythological,
- f. Historical,
- g. Social,
- h. Contemporary

UNIT III

(09 hours)

Practical

Straight Make-Up
Character Make-Up
Sculpture Make-Up
Mosaic Make-Up
Colour Symbolism

Suggested Readings:

- Stage Costume Design by Douglas A Russell

Costume Design: Techniques of Modern Masters by Lynn Pecktal

The Costume Designer's Handbook by Rosemary Ingham and Liz Covey

The Magic Garment Principles of Costume Design by Rebecca Cunningham

Costume Design by Barbara and Cletus Anderson

Designing and Making Stage Costumes by Motley

- The Face Is a Canvas: The Design and Technique of Theatrical Makeup by Irene Corey

Stage Makeup by Richard Corson, James Glavan

Fashions In Makeup by Richard Corson

Mask of Reality: An Approach to Design for Theatre by Irene Corey

Makeup for Theatre, Film & Television: A Step-By-Step Photographic Guide by Lee Baygan

Techniques of Three-Dimensional Makeup by Lee Baygan

The Art of Theatrical Makeup for Stage and Screen by Michael G. Westmore, Al Mayton

Dick Smith's Do-It-Yourself Monster Make-Up by Dick Smith

Stage Makeup Step-By-Step: The Complete Guide to Basic Makeup by Rosemarie Swinfield

Period Make-Up for the Stage: Step-By-Step by Rosemarie Swinfield

Hair & Wigs for the Stage Step by Step by Rosemarie Swinfield

Stage and Screen: Hairstyles by Kit Spencer

Stage and Screen: Makeup by Kit Spencer

The Art of Makeup by Kevyn Aucoin

Making Faces by Kevin Aucoin

Face Forward by Kevyn Aucoin

A Fashionable History of Makeup & Body Decoration by Helen Reynolds

Making Faces, Playing God: Identity and the Art of Transformational Makeup by Thomas Morawetz

Men, Makeup, and Monsters: Hollywood's Masters of Illusion and Fx by Anthony Timpone

Course Outcomes:

- CO1:** The student will develop basic knowledge of facial anatomy and the chemical components of cosmetics.
- CO2:** The student be able to use disparate sources (historical, faunal, botanical, etc.) as aids in their creativity.
- CO3:** The student will demonstrate an understanding of the relationship between design and communication.

Performing Arts (Drama) First Semester

Course : Acting	Course Code: 21PAR1C3P
Teaching Hours/Week (L-T-P): 0 - 2 - 0	No. of Credits: 02
Internal Assessment: 20 Marks	Semester End Examination: 30 Marks

Course Objectives:

1. To create an awareness on varieties of acting skills.
2. To create an awareness on different types of acting skills available in theatre worldwide.

UNIT I

(09 Hours)

- 1. Definition and Theory of theatre acting**
 - a. The Indian Method of theatre Acting
 - b. Method of Natyashastra in theatre Acting
 - c. The Traditional Acting
 - d. Western Method of theatre Acting
- 2. Stylized Acting**
 - a. Indian folk Stylized Acting
 - b. Mime Stylized Acting
 - c. Mono Acting
 - d. Western stylized Acting

UNIT II

(09 hours)

- 1. Stage presence of Acting**
 - a. Dynamics of Actor Movement
 - b. Actor Gesture and posture
 - c. Actor playing the character on the stage
 - d. Motivation
 - e. Voice and Speech
 - f. Eye contact
 - g. Reaction with co- Actor
- 2. Training Method of Acting**
 - a. The methodology of Theatre games
 - b. Theatre Games
 - c. Gibberish Games
 - d. Character Improvising
 - e. stage music, technology but equally important is the presentation of actors
 - f. front stage, back stage, supporting equipment etc,
 - g. texts presentation style
 - h. Collaborative art form where the actor is expected to perform differently in the contemporary theatre.

UNIT III

(09 Hours)

Texts and Acting

- a. Internal approach

- b. external approach
- c. subtexts
- d. substitution
- e. emotional, sense, affective memory
- f. beats, units, objective, ensemble
- g. stage business

Suggested Readings:

- **A Practical Handbook for the Actor** by Bruder, Melissa et al. Random House, 1986.
- **Acting One** by Robert Cohen (Fourth Edition)
- **A Practical Handbook for the Actor** by Bruder, Cohn, Olnek... McGraw, Charles and Larry D. Clark. Acting is Believing, Wadsworth, 2004.
- Artaud, Antonin. **The Theatre and its Double**, Grove Press, 1958.
- Bates, Brian. **The Way of the Actor**, Shambhala, 1987.
- Boal, Augusto. **Games for Actors and Non-actors**, Routledge, 1992.
- Bogart, Anne and Tina Landau. **The Viewpoints Book**, Smith and Kraus, 2005.
- Brook, Peter. **The Empty Space**. Atheneum, 1968,
- Brook, Peter. **The Open Door**. Pantheon, 1993.
- Cameron, Julia, **The Artist's Way**, Tarcher/Putnam, 1992.
- Chaikin, Joseph. **The Presence of the Actor**, Atheneum 1972.
- Chekhov, Michael. **Lessons for the Professional Actor**, Performing Arts Journal, 1985,
- Chekhov, Michael. **On The Technique of Acting**, Harper-Collins, 1991.
- Chekhov, Michael. **To the Actor**, Routledge, 2002.
- Goffman, Erving. **The Presentation of Self in Everyday Life**, Doubleday, 1959.
- Grotowski, Jerzy. **Towards a Poor Theatre**. Simon and Shuster, 1968.
- Harrop, John and Sabin Epstein. **Acting with Style**. Allyn and Bacon, 2000.
- Merlin, Joann. **Auditioning**, Vintage, 2001.
- O'Neill, Rosary. **The Actor's Checklist: Building a Character**, Wadsworth Publishing, 2003.
- Rodenburg, Patsy. **The Right to Speak**, Routledge, 1992.
- Rodenburg, Patsy, **The Need for Words**, Routledge, 1993
- Rodenburg, Patsy. **The Actor Speaks**, St. Martin's, 2000.

Course Outcomes:

- CO1:** The student will be able to prepare and present a number of well-polished performance assignments, including scenes with a partner and monologues.
- CO2:** The student will be able to conduct a group warm up containing vocal, physical and mental exercises.
- CO3:** The student will demonstrate the ability to collaborate with classmates on classroom exercises and performances. Perform detailed script analysis, focusing on a deep understanding of character's objectives, obstacles and tactics, and effectively communicate that understanding in performance.