



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY
JNANASAGARA CAMPUS, BALLARI-583105

**Department of Studies in
Performing Arts Drama**

SYLLABUS

Master of Arts
(II Semester)

With effect from
2021-22



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERS

Department of Performing Arts

Jnana Sagara, Ballari - 583105



Distribution of Courses/Papers in Postgraduate Programmer I to IV Semester as per Choice Based Credit System (CBCS) Proposed for PG Programs With Practical

II-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration o 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	1
	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	

Dept Name: Performing Arts (Drama)

Semester-II

DSC5: 21PAR2C5L Western Theatre

Course Title: Western Theatre	Course code: DSC5: 21PAR2C5L
Total Contact Hours:	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to:

1. This subject ensures the Students to know where the concept of a Dramatics tragedy first came from.
2. Students also gain knowledge Ancient Greek celebrations in honor of Dionysius and goats, hence why it's usually known as Greek tragedy. Bear with me here
3. The idea of bringing the myths and legends to life would've engaged the people a lot more than static ceremonies. I know would rather see a biography of mosses or Mohammed than go through a long ritual in honor of them

DSC5: 21PAR2C5L Western Theatre

Unit	Description	Hours
1	Origin and development of Greek Theatre 1. Study of Greek Play wrights 2. Aeschylus 3. Sophocles 4. Euripides 5. Aristophanes 6. Study of Greek plays: 7. Tragedy 8. Comedy 9. Satair 10. Mime plays	13
2	Origin and development of Roman Theatre 1. Study of Roman play wrights: 2. Plautus 3. Terence 4. Seneca	12
3	Medieval theatre: 1. Classicalism 2. Elizabethan 3. Neo classical theatre	12

Dept Name: Performing Arts (Drama)

Semester-II

**DSC6 Contemporary Play writers of
Karnataka**

Course Title: Contemporary Play writers of Karnataka	Course code: 21PAR2C6L
Total Contact Hours:	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to:

1. Students we will come to know about the play writers of Karnataka.
2. They will also get clear picture about Contemporary theme
3. They will also aware of modern technique used by play writers.
4. They will also Identify and describe the major forms of drama tragedy, comedy, melodrama, farce.

DSC6: -21PAR2C6L Contemporary Play writers of Karnataka

Unit	Description	Hours
1	Contemporary play writers 1. T.P. Kailasam 2. Samsa 3. Sri Ranga 4. G.B. Joshi 5. GrishKarnad 6. Chandrashekarakambara 7. P. Lankesh 8. H.S. Shivaprakash 9. Chandra shekarpatil 10. Prasanna 11. Prabhushankar 12. K.V.Akshara 11. Mime plays	13
2	Contemporary play writer interpretation in the context of 1. Ethic 2. Religion 3. Culture 4. Social studies of Karnataka	12
3	Directors perceptions: 1. Analysis 2. Proposal for the realization 3. Statement of Motivation	12
4	Contemporary play writers appropriation to the present scenario	10

	<ol style="list-style-type: none"> 1. Cultural and technical values 2. Literature review 3. Technology 4. Impact of cultural values on technology acceptance and readiness 	
5	<u>Artistic values and Culture</u> <ol style="list-style-type: none"> 1. <u>Contemporary Art: Definition and Characteristics</u> 2. <u>The Role of Culture In Contemporary Art</u> 3. <u>Cultural</u> 4. Components of Cultural Value 	11
References: <ol style="list-style-type: none"> 1. Karnataka Theatre: H.K. Ranganath 2. Kannada Theatre: T.S Syamarao 3. DZÄPPEIQA ÉÁI PUJÁ: PÉ aÁgMÄ zYÄ 4. PEIQAUA'IE«Ä: ©.«. aPAOgAdÄ 5. ÉÁI PA „Á»vÄ aÁvÄUAUA'IE«Ä : VgÄUFEÄ«AzgAdÄ 6. PEIQA ÉÁI PA aÁvÄU aÁ„PME qÁ. S„P gÄei qÄÉÄtÆgÄ 7. PEIQAUA'IE«Ä: PÉ«.DZÄgi 8. PEIQAUA'IE«ÄÄÄÄ «PÄ„Ä qÁ. °Zi.PgÄaÄÉÄxÄ 9. gÄUA'IE«Ä: qÁ.©.«. aPAOgAdÄ 10. PEIQA °P ÄÄ' gÄUA'IE«Ä-MAZÄ CzÄÄÄÄÄ qÁ.efJ. °ÄÄÄÄ 		

Date

Course Coordinator

Subject Committee Chairperson

Dept Name: Performing Arts (Drama)

Semester-II

DSC7-21 PAR2C7L Children Theatre

Course Title: Children's Theatre	Course code: DSC7-21 PAR2C7L
Total Contact Hours:	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to:

1. Develop a comprehension of the principles and terminology of the theatre. Develop an understanding of the uses of theatre in educational curriculum.
2. Comprehend the development of children's theatre through storytelling.
3. Experience the process of producing a play for a young audience.

DSC7-21 PAR2C7L Children Theatre

Unit	Description	Hours
1	Origin, development and scope of Children Theatre <ol style="list-style-type: none">1. History, Literature in the livelihood of Children Environment.2. Understanding Literature writing on Children.3. The role of music and dance4. The range of dramatic forms and styles in Children theatre	13
2	Major characteristics of Children plays <ol style="list-style-type: none">1. Children play characteristics.2. Stage Development3. Theatre in the schools4. Importance's of Play in the development of Children	12
3	Modern Technology and Children Theatre <ol style="list-style-type: none">1. New technology and design in children theatre.2. Set and Props in children theatre3. Digital Drama: sounds and Lights4. Children and Computers: New methods V/s Old methods	12
4	Children Theatre and Education <ol style="list-style-type: none">1. <u>Theatre in Education and Important five reasons which inspire positive change</u>2. <u>Importance of Drama in School Education</u>3. Drama and Theatre as International perspectives for Children4. Refining Children about Theatre and Education through Workshops, Summer camps, etc.5. Drama as a way of Learning through content	10
5	Children Theatre in India and overseas	11

	<ol style="list-style-type: none"> 1. <u>Karnataka</u>'s GubbiVeeranna, Company and its contributions. 2. <u>Tamil</u> : SamarasaSanmargaSabha (1910) 3. Role of Theatre in Education Institutions of India 4. Children performance at Street Theatre. 5. Role in the field of Children theatre 6. Test, Seminar And Assignment Compulsory 	
<p>References:</p> <ol style="list-style-type: none"> 1. ಗುಬ್ಬಿ ವೀರಣ್ಣ ಸಂಸ್ಥೆ: ಕೆ. ಎ. ಎ. «ದಾಟಿ» 2. 101 More Drama Games For Children: Paul Rooyackers 3. Little Book of Drama from Stories 4. Together in Dramaland (Children's Dramas from Asia and the Pacific) 5. Drama with Children's :Sahraphillips 		

Date

Course Coordinator

Subject Committee Chairperson

Dept Name: Performing Arts (Drama)

Semester-II

DSC8 21 PAR2C8L EASTERN THEATRES

Course Title: EASTERN THEATRES	Course code: DSC8 21 PAR2C8L
Total Contact Hours:	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to:

1. Students we will come to know about the what is Eastern Theatre
2. Students will also get a clear picture regarding Eastern Theatre
3. It will also help them to distinguish Eastern Theatre and European theatre
4. Critical thinking Analysis and evaluation of complex ideas, Artifacts, information

DSC8 21 PAR2C8L EASTERN THEATRES

Unit	Description	Hours
1	Theatre rituals of China, its origin and development of peaking opera Specialties of peaking opera characters 1. The Early History of Chinese Theatre 2. The formative period 3. Traditional Chinese Theatre 4. Different Styles of Chinese Music Theatre 5. A History Of Peking Opera	13
2	Form of peaking opera: costume, make-up and stage 1. Peking Opera Actors 2. Peking Opera Make-up and Costumes 3. Peking Opera Theater Spaces and Staging 4. Peking Opera Roles and Components 5. Peking Opera Plays and Stories	12
3	Origin and development of Japanese theatre 1. History Of Japanese Theatre. 2. Traditional Japanese Theater. 3. Techniques and Design. 4. Stage. Props, Sets.	12
4	Japanese theatre forms 1. Noh, 2. Kabuki, 3. Bugaku,	10

	4. Bunraku	
5	<p>Importance of Asian Theatre.</p> <ol style="list-style-type: none"> 1. <u>The middle Ages in Europe</u> 2. Church theatre 3. Staging conventions 4. <u>France theatre</u> 5. court theatre 6. clown 	11
<p>References:</p> <ol style="list-style-type: none"> 1. Modern Theatre practice: Heffner, hubbrt, selden, samual and salman 2. PA AYMAZA PE 2a GA APAGAV 3. Theory of Drama: A. Nicoll 4. World Drama: A. Nicoll 		

Date

Course Coordinator

Subject Committee Chairperson

Dept Name: Performing Arts (Drama)
Semester-II
21 PAR2S2P: Classroom Production

Course Title: Classroom Production	Course code: 21 PAR2S2P
Total Contact Hours:	Course Credits: 02
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 50	

Course Outcomes (CO's):

At the end of the course, students will be able to:

5. Prepare them to understand script writing is a challenging form of writing and they have to overcome with this notion.
6. With help of some of the activities to help students build skills engaging with script writing in shorter, focused exercises.
7. Each activity focuses on a specific part of script writing, such as narration, dialogue, props, and stage directions. The first activity is built for partners, the second for teams, and the third for individuals, although grouping can be adjusted as you prefer.

SEC2: 21 PAR2S2P: Classroom Production

Unit	Description	Hours
1	Students should undergo practical training in direction and a project. 1. Curricular Practical Training 2. Training Needs Analysis 3. Musical Theater 4. Comedy	12
2	The creative process of direction 1. Selection of play 2. Technical Knowledge 3. Direction Skill 4. Use of Set and Props 5. Motivation	13
3	Plotting of movement and blocking 1. Stage Movement & Blocking: Definition & Rules 2. Stage Directions 3. Sides and parts of Steps	11

4	<p>Visualization Stage craft</p> <ol style="list-style-type: none"> 1. Technical aspects of <u>Play production</u>, 2. scene design, 3. <u>Stage machinery</u>, lighting, sound, 4. Costume design, and <u>makeup</u>. 5. Stagecraft: Special Effect 6. Stage Management, 	12
5	<p>Technical aspects for Theatre</p> <ol style="list-style-type: none"> 1. Using modern Techniques 2. Setting the Stage: Set Design and Construction 3. Costume Design for an Actors 	10

References:

1. ಗಾಂಧೀಯಾ: ಕಲಾಪೆ «
1. Techniques of Acting : Ronoldhayman
2. Karnataka Theatre: H.K. Ranganath
3. Kannada Theatre: T.S Syamarao
4. Brecht on Theatre: Dr John willet
5. Encyclopedia world Drama: JhonGossner
6. American theatre: Oxford publication
7. Producing a play : JhonGossner

Date

Course Coordinator

Subject Committee Chairperson

Dept Name: Performing Arts (Drama)

**Semester-II
DSC5P: Lighting Design**

Course Title: Lighting Design	Course code: 21 PAR2C5P
Total Contact Hours:	Course Credits: 02
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 50	

Course Outcomes (COs):

At the end of the course, students will be able to:

1. Identify and use the tools, materials and instruments used in stage lighting.
2. Prepared them to read and execute a light plot and associated paper work Identify and use the tools, materials and equipment used in sound production. Read& execute a sound plot.
3. Made them capable to know the duties and apply procedures of the stage manager.

DSC5P: Lighting Design

Unit	Description	Hours
1	Origin and development of lighting Purpose of lighting Principal of lighting design 1. Intensity, Color, Direction, Focus, position, and hanging function of lighting 2. Qualities in lighting Intensity, Color, Direction, Focus, position, and hanging 3. Lighting professionalism 4. Lighting instruments and Managements 5. Types of lighting and its uses	
2	Primary colors and combination used in Lightings 1. secondary colors 2. Relationship between light and costume 3. Relationship between light make-up and set	
3	Types of lights 1. Controllable properties	

	<ul style="list-style-type: none"> 2. Interpretation of lighting 3. Management of lighting 4. Making a cue sheet for different plays 	
4	<p>Semiotics of stage light</p> <ul style="list-style-type: none"> 1. Applying Semiotics in the Evaluation of Lighting Design 2. Dimensions of semiotics and lighting design 3. Models of the Architectural Sign 	
<p>References (indicative)</p> <ul style="list-style-type: none"> 1. Indian method in acting : Prasanna 2. Guide to stage Lighting: G.N. Dasguptha 3. The Dramatic history of World: Kolachelamsrinivasam 4. Casting directors: Hettielynnhurtes 5. Asides-themes in contemporary Indian Theatre: Nemichadrajain 		

Date

Course Coordinator

Subject Committee Chairperson

Dept Name: Performing Arts (Drama)

Semester-II

DSC6P: 21 PAR2C6P Theatre Music And Composition

Course Title: Theatre Music And Composition	Course code: 21 PAR2C6P
Total Contact Hours:	Course Credits: 02
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 50	

Course Outcomes (COs):

At the end of the course, students will be able to:

1. Students will learn how musical theatre has maintained its standing as a popular form of entertainment
2. Musical theatre uses multiple methods, such as music, dance, words, and actions, to evoke emotion and tell a story.
3. Some of the projects in class will enhance students' experience with musical theatre. define 'musical theatre's explain the characteristics of musical theatre discuss Stephen Sondheim's influence on musical theatre

Unit	Description	Hours
1	Theatre Music And Composition 1. Concept of Theatre Music 2. History of Theatre Music 3. Development and changes in Theatre Music 4. Professional Skills 5. Interpersonal Skills	13
2	A Musical Form And Compositional Instrumentation 1. Composition technique 2. How to compose the theatre Music 3. Methods 4. Interpretation 5. Instruments	10
3	Music in Indian Theatre 1. Earlier music, Language and Instruments 2. Role of Hindustani and Karnataka music in theatre 3. Fundamental elements in Music: The Raga and the Tala	12
4	<u>The Role of Music in Theatre</u> 1. <u>Music as way of Acting</u> 2. <u>Professional theatre Music</u>	11

	3. <u>Modern Theatre Music</u>	
5	Theater Music in India 1. Music in Kannada Theatre 2. <u>Influence of Kannada Theatre on Marathi Theatre</u> 3. <u>Influence of Kannada Theatre on Telugu Theatre</u> 4. Theatre Music Personalities - Karnataka .	12
References (indicative)		
1. 1. History of South Indian Music – Prof. P. Sambamoorthy – Vol. I & VI. 2. Tamilkalanjiyam – Thoguthi 1, 2, 3 – Dr.V.P.K. Sundaram, BharathidasanPalkalaikazhagam Publishers, Tiruchirapalli. 3. KalaiKalanziyam – Tamil ValarchiKazhagam, Chennai 4. VazhviarKalanziyam – 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)		

Date

Course Coordinator

Subject Committee Chairperson

Dept Name: Performing Arts (Drama)

Semester-II

DSC7P: 21 PAR2C7PMime and Movements

Course Title: Mime and Movements	Course code: 21 PAR2C7P
Total Contact Hours:	Course Credits: 02

Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 50	

Course Outcomes (COs):

At the end of the course, students will be able to:

1. Students will learn Demonstrate focus, concentration and energy in all movement and gesture. And Focus, concentration, control of energy, object articulation
2. Demonstrate the ability to move isolated body parts. Isolation, body awareness
3. Translate words, images and emotions into movement Body awareness, emotion, characterization
4. Demonstrate non-verbally the: who, what, where, why and when of a story.
5. Create experiences through imaging, characterization, emotion, concentration visualizing and fantasizing.
6. Focus, Communicate meaning without words. Imagination, creativity, emotion, characterization
7. Sustain a character throughout a scene or exercise.

DSC7P: 21 PAR2C7P Mime and Movements

Unit	Description	Hours
1	Definition of 'mime' 1. Mime and Gesture on stage 2. Use of Gestures and Postures 3. Make-up and Costumes 4. Role Music and sound	13
2	<u>Mime Activities for Children</u> 1. <u>How to Create a Mime Persona</u> 2. <u>Mime Activities</u> 3. <u>Mime Workshop and Mime Activities for all ages</u>	11
3	Games with miming 1. Vocab mimes 2. Sentence mimes 3. Present continuous mimes 4. Past continuous mimes 5. <u>Going to mimes</u> 6. <u>Will mimes</u>	12
4	<u>Mime and Pantomime</u> 1. Early Western forms 2. Oriental dance-dramas 3. English pantomime 4. Modern mime	11
5	Techniques to Performance 1. Facial Expression	10

	<ol style="list-style-type: none"> 2. Clear Actions 3. Beginning, Middle, End 4. Directing Action to Audience 5. NoTalking 	
<p>References (indicative)</p> <ol style="list-style-type: none"> 1. Monsieur Marceau: Actor Without Words: <u>Leda Schubert</u>, <u>Gérard DuBois</u> 2. Be a Friend: <u>Salina Yoon</u> 3. Indian method in acting : Prasanna 4. PĒŪĀ ĒAI PĀ PĀ Ē C.ĒĀPĀ 5. ĒAZDĪŌ ĀĀPĒ f.J ĩ. 2^aĀZMĀ 6. ĀUĒP CAVĀUĀ CĒĀĀZĀ PĒ «. ĀSĀTŪ 		

Date

Course Coordinator

Subject Committee Chairperson

**NEP Question Paper Pattern for PG Semester End Examination
with Effect from the AY 2021-22**

Disciplines Specific Core (DSC) and Discipline Specific Elective (DSE)

Paper Code:

Paper Title:

Time: 3 Hours

Max. Marks: 70

Note: Answer any FIVE of the following questions with Question No. 1 (Q1) Compulsory, each question carries equal marks.

- Q1. 14 Marks
- Q2. 14 Marks
- Q3. 14 Marks
- Q4. 14 Marks
- Q5. 14 Marks

Note: Question No.1 to 5, one question from each unit. i.e. (Unit I, Unit II,). The Questions may be a whole or it may consists of sub questions such as a,b, c etc...

- Q6. 14 Marks

Note : Question No.6, shall be from Unit II and III, the Question may be a whole or it may consists of sub questions such as a,b, c etc...

- Q7. 14 Marks

Note: Question No.7, shall be from Unit IV and V, the Question may be a whole or it may consists of sub questions such as a,b, c etc...

- Q8. 14 Marks

Note: Question No-8 shall be from Unit II, Unit III , Unit IV and Unit V. The question shall have the following sub questions and weightage. i.e a – 05 marks, b – 05 marks, c – 04 marks.

Skill Enhancement Courses (SECs)

Paper Code:

Paper Title:

Time: 1 Hours

Max. Marks: 30

There shall be Theory examinations of Multiple Choice Based Questions [MCQs] with Question Paper set of A, B, C and D Series at the end of each semester for SECs for the duration of One hour (First Fifteen Minutes for the Preparation of OMR and remaining Forty-Five Minutes for

Answering thirty Questions). The Answer Paper is of OMR (Optical Mark Reader) Sheet.

Question Paper Pattern for Subjects with Tutorial

For the subjects with Tutorial component, there is no Semester-End Examination (SEE) to the component C3. The liberty of assessment of C3 is with the concerned faculty. The faculty must present innovative method of evaluation of component C3 before the respective BoS for approval and the same must be submitted to the Registrar and Registrar(Evaluation) before the commencement of the academic year.

1. Prof. Shantha Naik, N Chairman Performing Arts (Drama) VSKUB
2. Dr. Ramakrishna Professor, Department of Fine Arts Bangalore University, Bangalore
3. Dr. Chandrashekhar Kanase Associate Professor, Department of Performing Arts (Dramatics) S.S.P College, Maharashtra
- 4.
5. Dr. Ashok Hugganavara Associate Professor Department of Music Arts S.D.M Arts
6. Science and Commerce Degree College, Honnavar, Uttarakarnataka .
7. Dr. Sheela.H.K Professor, Dept, of Fine Arts University of Mysore, Mysore