



**VIJAYANAGARASRIKRISHNADEVARAYAUNIVERSITY,
BALLARI**

**Department of Studies in
Performing Arts (Drama)
SYLLABUS**

**Master of Performing Arts
(IV Semester)**

**With effect from
2022-23**

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

VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY

Department of Performing Arts

Jnana Sagara, Ballari - 583105



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

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	21PAR4E13A L	1. English Theatre	30	70	100	4	-	-	4	3
		21PAR4E13B L	2. Symbolic Theatre	30	70	100	4	-	-	4	3
		21PAR4E13C L	3. Absurd Theatre	30	70	100	4	-	-	4	3
	DSE4	21PAR4E14A L	A) Kalidasa and His Contemporaries	30	70	100	4	-	-	4	3
		21PAR4E14B L	B) Poetics of Aristotle	30	70	100	4	-	-	4	3
		21PAR4E14C L	C) Comic Theatre	30	70	100	4	-	-	4	3
	GEC2	21PAR4G2AL	A) Folk Theatre of Karnataka	20	30	50	2	-	-	2	2
		21PAR4G2BL	B) Literature And Theatre	20	30	50	2	-	-	2	2
		21PAR4G2CL	C)Media And Theatre	20	30	50	2	-	-	2	2
DSC12P	21 PAR4C11P	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

DSC11 21PAR4C11L

CREATIVE WRITING AND ANALYSIS

Course Title: Creative Writing And Analysis	Course code: DSC11 21PAR4C11L
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 can translate fluently and accurately from the prescribed texts into clear and appropriate English; in written examinations, in course work, and in class discussion.
2. Students can comment intelligently on notable matters of form, style, and content.
3. Students can make judicious use of dictionaries, commentaries, works of reference, critical studies, and modern translations; especially in the course work.
4. Students can develop an informed understanding of the most important issues and scholarly approaches in the interpretation of the prescribed texts, as well as the ability to develop and sustain scholarly arguments in oral and written form, by formulating appropriate questions and utilising relevant evidence.
5. Students can widen the freedom of mind and initiative, intellectual integrity and maturity, and an ability to evaluate the work of others, including peers.

Objectives:

The prime objectives of this course are:

- i. To acquaint the learners with ideas related to creative writing including the art, the craft and the basic skills required for a creative writer
- ii. To help learners to understand the principles of creative writing and the distinction between the literary genres
- iii. To explain the differences in writing for various literary and social media
- iv. To hone the creative and critical faculties of learners
- v. To enable learners to put into practice the various forms of creative writing that they have studied through the course

Learning Outcomes:

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

- i. Distinguish between the literary genres
- ii. Write for various literary and social media
- iii. Critically appreciate various forms of literature
- iv. Make innovative use of their creative and critical faculties
Seek employment in various creative fields

UNIT		Hours
I	CREATIVE WRITING AND ANALYSIS 1. Basic Structure of Literary Analysis 2. Introduction 3. interpretation	11
II	Types of Creative Writing 1. Elements Of Creative Writing 2. Grammar and the Structure of Language Proof Reading and Editing• 3. Creative Writing Techniques 4. Compare And Contrast	12
III	Traditional Forms of Creative Writing: 1. Fiction: short story, novella and novel 2. Poetry 3. Drama 4. Essay 5. Fable 6. Biography, Memoire and Autobiography 7. Travelogues, Diaries, Self-Narrative Writing	10
IV	New Trends in Creative Writing 1. Web Content Writing and Blog Writing 2. Script Writing 3. Journalistic Writing 4. Copywriting 5. Graphic Novel 6. Flash Fiction	11
V	Required Skill set for Creative Writing 1. Organization skills 2. Research skills 3. Composition skills 4. Strong vocabulary	12
	1. 2005. Atwood, Margaret. Negotiating with the Dead: A Writer on Writing. Cambridge: CUP, 2. 2002. Bell, James Scott. How to Write Dazzling Dialogue. CA: Compendium Press, 2014. 3. Bell, Julia and Magrs, Paul. The Creative Writing Course-Book. London: Macmillan, 4. 2001. Berg, Carly. Writing Flash Fiction: How to Write Very Short Stories and Get Them 5. Published. *Then Re-Publish Them All Together as a Book. Houston: Magic Lantern Press, 2015. Blackstone, Bernard. Practical English Prosody. Mumbai: Orient Longman, 1984 6. Clark, Roy Peter. Writing Tools.US: Brown and Company, 2008.	

	<ol style="list-style-type: none">7. Earnshaw, Steven (Ed). The Handbook of Creative Writing. Edinburgh: EUP, 2007.8. Egri, Lajos. The Art of Dramatic Writing. NY: Simon and Schuster, 1960.9. Gardner, John. The Art of Fiction. New York: Vintage, 1991.10. Goldberg, Natalie. Writing Down the Bones. Boston and London: Shambhala, 1986.	
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21PAR4C12L
AESTHETICS OF THEATRE

Course Title: Aesthetics of Theatre	Course code: DSC12 21PAR4C12L
Total Contact Hours: 55	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. Demonstrate familiarity with the fundamentals of the social/psychological aspects of why people wear clothing.
2. Demonstrate an understanding of basic clothing shapes and their place in history.
3. Demonstrate an understanding of what a costume designer does and how a costume shop works.
4. Demonstrate a knowledge of clothing fibers and their uses in costuming.
5. Explain how color affects character development.
6. Articulate the role of the costume designer in the collaborative team of theatre productions.

UNIT		Hours
I	Introduction Aesthetics In Theatre Definition of Aesthetics <ol style="list-style-type: none"> 1. The nature and scope of aesthetics 2. Three approaches to aesthetics 3. The aesthetic object 4. Relationship between form and content 	11
II	Aesthetic in the structure of the play <ol style="list-style-type: none"> 1. Historical, Philosophical Aesthetics, 2. Aesthetic Perception And Experience 3. Aesthetic Inquiry 	10
III	Aesthetic in Action and Performance Plot, Sub plot, <ol style="list-style-type: none"> 1. Text, Sub text, 2. Subplot: Definition & Examples 	12
IV	Aesthetics in theatre education	11

	<ol style="list-style-type: none"> 1. The Basics of Aesthetics in theatre education 2. Theatre Concepts Children And Philosophy 	
V	<p>Aesthetics in Asian Theater</p> <ol style="list-style-type: none"> 1. Noh 2. Kabuki 3. Koothambalam 4. Auditorium structure 	10
	<p>References</p> <ol style="list-style-type: none"> 1. Thomas Munro, "Aesthetics", The World Book Encyclopedia, Vol. 1, Ed. A. Richard Harmet, Et Al., (Chicago: Merchandise Mart Plaza, 1986), P. 81. 2. David Hume, Essays Moral, Political, Literary, Indianapolis: Literary Fund, 1987. 3. Thomas Munro, "Aesthetics", The World Book Encyclopedia, Vol. 1, Ed. A. Richard Harmet, Et Al., (Chicago: Merchandise Mart Plaza, 1986), P. 80 4. Dewey, John. (1932)'Ethics', With James Tufts. In: The Collected Works Of John Dewey, 1882–1953 Edited Jo-Ann Boydston: Carbondale: Southern Illinois University Press. P. 275. 	

ENGLISH THEATRE

Course Title:(A) English Theatre	Course Code : DSE3 21PAR4E13AL
Total Contact Hours: 55	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 are formed into skilled, knowledgeable, and ethical interpreters of literary texts in English by nurturing their ability to understand drama.
2. Students learn historical contexts, psycho-social aspects and discern the various cultural and moral values associated with the texts.
3. They become well acquainted with the literary genre of Drama. The rhetorical aspect of drama help them understand how to represent their experience and ideas critically, creatively, and persuasively through the medium of language.
They learn the structure of a full length play and one act play, the dramatic devices and analyze the effect it creates in the audience.
5. They learn to raise significant questions, reach well-reasoned conclusions, weigh alternative systems of thought, and enhance their creative expression.
6. Students learn to think and communicate effectively in the current information-intensive society.

UNIT		Hours
I	English Renaissance theatre, <ol style="list-style-type: none"> 1. Establishment of playhouses 2. Playhouse architecture 3. Audiences 4. Performances 5. Costumes 6. Renaissance theatre 	10
II	Elizabethan theatre <ol style="list-style-type: none"> 1. Definition of Elizabethan theatre 2. Professional Actors and Theatres 3. William Shakespeare 	11
III	<u>German</u> theatre <ol style="list-style-type: none"> 1. Literature and theatre 2. Music and dance 3. The visual arts 	12

	4. Architecture of Germany	
IV	French Neoclassicism <ol style="list-style-type: none"> 1. History and Architecture 2. Revolution, Directorate and Empire 3. Sculpture and Music 	12
V	The independent theatre <ol style="list-style-type: none"> 1. 18th Century Theatre 2. Middle-Class Drama 3. The Beginnings Of <u>American</u> Theatre 4. <u>Melodrama</u> 5. Romantic Realism 6. The <u>Actor-Manager</u> 	10
	References <p>A) The Pelican Guide to English Literature. Ed. Boris Ford. Vol 1</p> <p>B) The Age of Chaucer English Literature in Context. Paul Poplawski. Cambridge UP, 2008 •</p> <p>C) Routledge History of Literature in English. Ronald Carter & John Mc Rae. London: Routledge, 1997 •</p> <p>D) Shakespeare for Beginners by Brandon Toropov</p> <p>E) English Literature by Jonathan Bate (Ch. 7 “Shakespeare and the Dramatic Literature”)</p> <p>F) Paul Poplawski, English Literature in Context, “The Romantic Period”</p> <p>G) Routledge History of Literature in English. Ronald Carter & John Mc Rae. London: Routledge, 1997</p>	

DSE3 21PAR4E13BL
(B) SYMBOLIC THEATRE

Course Title: (B) Symbolic Theatre	Course code: DSE3 21PAR4E13BL
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. Master the History, Literature, Theories, and Performance Skills Prerequisite to advanced Training n Theatre Arts or a career in the Entertainment Industry
2. To develop a more complex understanding of the co-curricular relationships that exist within the broader liberal arts disciplines.
3. To apply and test knowledge through work on a variety of theatre productions as relevant to their emphasis within the program.
4. To direct, act, design, stage manage a theatrical production(s), significant artistic project, or write a substantial thesis.

UNIT		Hours
I	Symbolism in Theatre 1. Symbolism Definition and History? 2. Symbols In Drama	10
II	USAGE Of Symbolism 1. Emotion 2. Imagery 3. Thematic Connection 4. Character Attributes 5. Deeper Meanings	11
III	Types of Symbolism in Drama 1. Religious symbolism 2. Romantic symbolism 3. Emotional symbolism	12
IV	Symbolism In 20th Century Plays 1. Symbolism in story 2. Symbolism in characters 3. Symbolism in theme	12
V	Symbolism Word As Technique In Drama 1. Modernismo 2. Edmund Wilson 3. Stéphane Mallarme	10
	References	

1. Balakian, See Above; See Also Houston, Introduction.
2. Album Zutique – Wikisource". *Fr. Wikisource.Org.*
3. Jump Up To:^{A B} Jean Moréas, Un Manifeste Littéraire, Le Symbolisme, Le Figaro. Supplément Littéraire, No. 38, Saturday 18 September 1886, P. 150, Bibliothèque Nationale De France, Gallica
4. Jean Moréas, Le Manifeste Du Symbolisme, Le Figaro, 1886.
5. Conway Morris, Roderick "The Elusive Symbolist Movement" – International Herald Tribune, 17 March 2007.
6. Untermeyer, Louis, Preface To Modern American Poetry Harcourt Brace & Co New York 1950
7. Pratt, William. The Imagist Poem, Modern Poetry In Miniature (Story Line Press, 1963, Expanded 2001). Isbn 1-58654-009-2
- Olds, Marshal C. "Literary Symbolism", Originally Published (As Chapter 14) In A Companion To Modernist Literature And Culture, Edited By David Bradshaw And Kevin J. H. Dettmar. Malden, Ma : Blackwell Publishing, 2006. Pages 155–16

DSE3 21PAR4E13CL
Absurd Theatre

Course Title: (C) Absurd Theatre	Course code : DSE3 21PAR4E13CL
Total Contact Hours: 55	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 Will Gain Knowledge Of What Gave Rise To The Absurdist Movement And That It Presented A Brand New Way Of Looking At The World. Students Will Use Improvisational Warm-Ups And Theatre Games To Help Create Group Projects That Demonstrate Their Mastery Of The Abstract Concept.
2. Vision Of Learning: Students Will Be Responsible To Create And Perform A Final Project To The Rest Of Their Class, Collaborate With Others In Pairs And Small Groups, Utilize Background Historical Information And Keep Using The Techniques We Practice During This Unit In A Seamless And Ongoing Manner In All Performance Work And Theatre Warm-Ups Through-Out The Year.
3. Tasks: The Students Will Participate In Several Theatre Improvisations. These Are Hands-On And Authentic Tasks That The Students Will Continue To Use During The Year. Students Will Also Create A Final Project Using Technology, Challenging Topics And Sharing Their Viewpoints Which Keeps The Project Relevant And Real To Them.

UNIT		Hours
I	The Theatre of the Absurd <ol style="list-style-type: none"> 1. Definition of Absurdum 2. Meaning 3. Absurdism As A Philosophy 	10
II	A Brief History of Theatre of the Absurd <ol style="list-style-type: none"> 1. Precursors 2. Anti-Theatre 3. Ubu Roi 	12
III	Theatre Of The Absurd Characteristics <ol style="list-style-type: none"> 1. <u>Background Theory</u> 2. <u>Plot And Structure</u> 3. <u>Acting And Characterization</u> 4. <u>Movement And Dialogue</u> 5. <u>Stagecraft</u> 6. <u>Key Plays</u> 	11

IV	Absurdist Playwright <ol style="list-style-type: none"> 1. Samuel Beckett And The Theater Of The Absurd 2. Edward Albee 3. Bertolt Brecht 	10
V	Plot In Absurdist Plays <ol style="list-style-type: none"> 1. Waiting For Godot 2. The Bald Soprano 3. Endgame 4. The Balcony 5. The Birthday Party 	12
	References: <ol style="list-style-type: none"> 1. Ionesco, "Dans Les Armes De La Ville," Cahiers De La Compagnie Madeleine Renaud-Jean-Louis Barrault, No. 20 (October, 1957). 2. Adamov, "Note Pr6liminaire," Thddtre II, Paris, 1955. Ibid. 3. It May Be Significant That The Three Writers Concerned, Although They Now All Live In France And Write In French Have All Come To Live There From Outside And Must Have Experienced A Period Of Adjustment To The Country And Its Language. Samuel Beckett (B. 1906) Came From Ireland; Arthur Adamov (B. 1908) From Russia, And Eugene Ionesco (B. 1912) From Rumania. 4. Ionesco, "L'Impromptu De l'Alma," Thddtre II, Paris, 1958. 5. Ionesco, "The Avant-Garde Theatre," World Theatre, VIII, No. 3 (Autumn, 1959). Sjarry, "Questions De Th6Atre," In Ubu Roi, Ubu Enchaind, And Other Ubuesque Writings. Ed. Rene Massat, Lausanne, 1948. 6. Apollinaire, Les Mamelles De Tiresias, Preface. 7. Ionesco, "The Avant-Garde Theatre." 8. Ionesco, "Ni Un Dieu, Ni Un Demon," Cahiers De La Compagnie Madeleine Renaud-Jean-Louis Barrault, No. 22-23 (May 9. Abbotson, Susan. Thematic Guide to Modern Drama. Westport, Conn.: Greenwood, 2003. Prin 	

DSE4 21PAR4E14AL
Kalidasa And His Contemporaries

B) Course Title:(A) Kalidasa and His Contemporaries	Course code DSE4 21PAR4E14AL
Total Contact Hours: 55	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. Study and exploration of Kalidasa's literature not only purely from the literary and academic point of view but also from the interdisciplinary angles in term of its total impact on the various forms;
2. Translation, preparation, publication and documentation of Kalidasa's and other sanskrit works in various oriental as well as other world languages with particular accent on preparing stage versions of sanskrit plays in Hindi and other Indian languages;
3. Establishment of a model sanskrit theater (Natyamandap) as per norms of Bharata's Natya Shastra with a view to attempt authentic reconstruction of the ancient style and facilitate regular production of Kalidasa's and other Sanskrit plays by eminent classical theatre personalities from all over the country as well as abroad.
4. Collection and analysis of all available material relating to sanskrit theatre and those forms which are living remnants of the classical style;
5. Establishment of a museum of sanskrit theatrical arts and library of traditional music and theatre and dance costumes etc. and their documentation through tapes, films and other media including production of books of sanskrit plays etc.;
6. Facilities for imparting training in classical theatre and for under taking research in related areas.

UNIT		Hours
I	Facts Of Kalidasa: 1. Pre kalidasa period and Sanskrit's plays 2. Kalidasa and Contemporaries 3. Theory Of Multiple Kālidāsas	10
II	Contribution Of Kalidasa To Sanskrit 1. Malavikagnimitram 2. Vikramorvashiyam 3. Abhijnanashakuntalam	12
III	Works Of Kalidasa – Lyrics And The Epic Poem 1. Ritusanharam 2. Meghadutam 3. Kumarasambhavam 4. Raghuvansham	11
IV	Influence Of Kālidāsa On Eastern And Western Worlds 1. Impact Of Kalidasa On The West	12

	2. Impact Of Sakuntala In Germany 3. Appreciation For Shakuntala In France	
V	Kālidāsa and other Arts 1. Quantitative Contributions Of Kālidāsa 2. Kalidasa's Place in world literature 3. Remembering Kālidāsa 4. Ideals For Individuals	10
	Reference : 1. Kalidasa - Kalidasa Biography - Poem Hunter Www.Poemhunter.Com. <u>Archived</u> From The Original On 24 September 2015. Retrieved 5 October 2015. 2. Kālidāsa (2001). <u>The Recognition Of Sakuntala: A Play In Seven Acts</u> . Oxford University Press. Pp. Ix. . <u>Archived</u> From The Original On 22 October 2020. Retrieved 14 January 2016.. 3. <u>P. N. K. Bamzai</u> (1 January 1994). <u>Culture And Political History Of Kashmir</u> . Vol. 1. M.D. Publications Pvt. Ltd. Pp. 261–262. . <u>Archived</u> From The Original On 15 May 2016. Retrieved 15 November 2015.	

DSE4 21 PAR4E14BL

(B) Poetics of Aristotle

Course Title: (B) Poetics of Aristotle	Course code: DSE4 21 PAR4E14BL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

If all of the elements of this lesson plan are employed, students will develop the following powers, skills, and understanding

1. Students will be able to understand the role that the *Poetics* plays in the history of thought, particularly the history of theater.
2. Students will be able to apply the artistic principles outlined by Aristotle to contemporary works of art.
3. Students will be able to create works of art that engage with the poetic principles outlined by Aristotle.
4. Students will be able to understand and discuss the principles that Aristotle outlines for tragedy and epic poetry.

UNIT		Hours
I	Aristotle's Poetics <ol style="list-style-type: none"> 1. The Origin And Development Of Poetry 2. 'Imitation' The Common Principle Of The Arts Of Poetry. 3. The Objects Of Imitation. 4. The Manner Of Imitation. 5. Definition Of The Ludicrous, And A Brief Sketch Of The Rise Of Comedy. 	10
II	A Summary And Analysis Of Aristotle's Poetics <ol style="list-style-type: none"> 1. The Plot Must Be A Whole. 2. The Plot Must Be A Unity. (Plot Continued.) 3. Dramatic Unity. (Plot Continued.) 4. Definitions Of Simple And Complex Plots. 	12
III	Definition Of Tragedy <ol style="list-style-type: none"> 1. An Introduction To The First Great Work Of Literary Criticism 2. Aristotle Concept Tragedy In Poetics, 3. Elements Of Tragedy, 4. Aristotle's Six Elements Definition Of Tragedy, 5. Meaning, Synonym, 6. Greek Tragedy, 	11
IV	Aristotle's Theory Of Drama In Poetics <ol style="list-style-type: none"> 1. Aristotle Important To The History Of Drama 2. Plato's Charges Against Poets 3. The Components Of Tragedy 	12

	4. More Perfect Example Of Tragic Hero According To Aristotle's Theory	
V	<p>Aristotle's Concept Of Catharsis The Most Important Component</p> <ol style="list-style-type: none"> 1. Plot (Mythos) 2. Character 3. Diction (Lexis) 4. Thought (Dianoia) 5. Spectacle (Opsis) 6. Melody (Molpe) 	10
	<p>Refernces:</p> <ol style="list-style-type: none"> 1. <u>Aristotelis Opera</u> by <u>August Immanuel Bekker</u> (1837). 2. Dukore (1974, 3. Janko (1987, ix) 4. Aristotle Poetics 1447a13 (1987 5. Battin, M. Pabst (1974). "<u>Aristotle's Definition of Tragedy in the Poetics</u>". The Journal of Aesthetics and Art Criticism. 33 (2): 155–170. doi:10.2307/429084. ISSN 0021-8529. JSTOR 429084. Carlson (1993, 16). 6. John Moles, 'Notes on Aristotle, Poetics 13 and 14,' <u>The Classical Quarterly</u> 1979 Vol. 29, No. 1 1979, pp. 77-94 7. Sheila Murnaghan, '<u>Sucking the Juice without Biting the Rind: Aristotle and Tragic Mimēsis</u>,' <u>New Literary History</u> Autumn 1995 ol. 26, No. 4, pp. 755-773. 8. Garver, Eugene (1994). <u>Aristotle's Rhetoric: An Art of Character</u>. p. 3. 9. Haskins, Ekaterina V. (2004). <u>Logos and Power in Isocrates and Aristotle</u>. pp. 31ff. . 10. Habib, M.A.R. (2005). <u>A History of Literary Criticism and Theory: From Plato to the Present</u>. <u>Wiley-Blackwell</u>. 60. . 11. Jump up to:^a ^b Janko (1987, xx). Watson, Walter (2015-03-23). <u>The Lost Second Book of Aristotle's "Poetics"</u>. University of Chicago Press. . 	

DSE4 2 1PAR4E14CL

(C) Comic Theatre

Course Title:(C) Comic Theatre	Course code: : DSE4 2 1PAR4E14CL
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

- Explore Each Own Individual “Comic Potential”;
- Write Comedy And Jokes For A Variety Of Settings (Classroom, Advertisement, Social Media, Public Speaking);
- Deliver Jokes And Weave Them Effortlessly Into Personal And Professional Communication;
- Reflect On The Controversial And Edgy Aspects Of Comedy And Humor, About The Opportunity Of Boundaries, And What Can Be Appropriate In Different Contexts;
- Deliver A Speech, With Exercises And Practice Coming From Theatre, Improvisation, Public.

UNIT		Hours
I	Comedy And Drama 1. Definition & COMIC THEATRE 2. Classical Satire 3. Renaissance Comedy	10
II	Types Of Comic Drama 1. Romantic Comedy 2. Sentimental Comedy 3. Comedy of Errors 4. Comedy of Manners 5. Classical Comedy	11

III	<p>Play Writers In Comedy Play</p> <ol style="list-style-type: none"> 1. <u>Plautus</u> and <u>Terence</u> 2. <u>Thomas Dekker</u>, <u>Thomas Middleton</u> and <u>Ben Jonson</u> 3. <u>William Shakespeare</u> 	12
IV	<p>Aristotle's Theory Of Drama In Poetics</p> <ol style="list-style-type: none"> 5. Aristotle Important To The History Of Drama 6. Plato's Charges Against Poets 7. The Components Of Tragedy 8. More Perfect Example Of Tragic Hero According To Aristotle's Theory 	11
V	<p>Elements of Comic characters</p> <ol style="list-style-type: none"> 1. Shakespeare 2. 	
	<p>References:</p> <ul style="list-style-type: none"> • Comedian Jimmy Car Apologises For Twitter Crash Joke In Wake Of M5 Pile Up" • Henderson, J. (1993) <i>Comic Hero Versus Political Elite</i> Pp. 307–19 In Sommerstein, A.H.; S. Halliwell; J. Henderson; B. Zimmerman, Eds. (1993). <i>Tragedy, Comedy And The Polis</i>. Bari: Levante Editori. • (<u>Anatomy Of Criticism</u>, 1957) • Marteinson, 2006 • The Old Derivation From <i>Kome</i> "Village" Is Not Now Regarded." • Cornford (1934)^[Page Needed] • Jump Up To:^{A B} Oxford English Dictionary • <u>Mckeon, Richard</u>. <i>The Basic Works Of Aristotle</i>, The University Of North Carolina At Chapel Hill, 2001, P. 1459. • <i>Webber, Edwin J. (January 1958). "Comedy As Satire In Hispano-Arabic Spain". Hispanic Review. 26 (1): 1–11. Doi:10.2307/470561. JSTOR 470561.</i> • Herman Braet, Guido Latré, Werner Verbeke (2003) <i>Risus Mediaevalis: Laughter In Medieval Literature And Art</i> P.1 <p>Quotation:</p>	

GEC2 21PAR4G2AL

Folk Theatre of Karnataka

Course Title: A) Folk Theatre of Karnataka	Course code: GEC2 21PAR4G2AL
Total Contact Hours: 2/Week	Course Credits: 02
Formative Assessment Marks: 20	Duration of ESA/Exam: 1
Summative Assessment Marks: 30	

Course Outcomes (CO's):

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

1. On successful completion of this programme, each student will be able to:
2. Understand the discipline of folklore and the folkloristic perspective.
3. Understand the demonstrative knowledge of fundamental, theoretical approaches and key concepts of Folklore.
4. Carry out research in the third area of Folklore and apply a critical methodology in Folklore research
5. Understand the interdisciplinary approach of Applied Folklore

UNIT		Hours
I	<p>Definition And Classification Of Indian Folktales</p> <ol style="list-style-type: none"> 1. Foldedmacro And Micro Classification 2. Forms Of Folklore : 3. Oral Literature, 4. Material Culture, 5. Social Folk Customs 6. Performing Folk Arts 	9
II	<p>Folk Theatre Of Karnataka</p> <ol style="list-style-type: none"> 1. Origin of Folk Theatre of Karnataka 2. Themes of Folk Theatre 3. Rituals Drama of Folk Theatre 	9
III	<p>Characteristics of Folk Literature</p> <ol style="list-style-type: none"> 1) Techniques of folk literature 2) Regional and ethnic manifestations 3) Characteristics and Functions of Folklore 4) Folk, Folklore, Folkloristic 	9
	<p>References:</p> <ul style="list-style-type: none"> • Baron, Robert, and Nicholas R. Spitzer, eds. <i>Public Folklore</i>. Washington: Smithsonian Institution Press, 1992. • Botkin, B. A. <i>Lay My Burden Down</i>. Chicago: University of Chicago Press, 1945. • Feintuch, Burt, ed. <i>Conservation of Culture: Folklorists and the</i> 	

Public Sector. Lexington:

- University Press of Kentucky, 1988.
- Goldstein, Diane. *Once Upon a Virus: AIDS Legends and Vernacular Risk Perception*. Logan: Utah State University Press, 2004.
- Green, Archie. *Torching the Fink Books: And Other Essays on Vernacular Culture*. Chapel Hill: University of North Carolina Press, 2001.
- Hufford, Mary, ed. *Conserving Culture: A New Discourse on Heritage*. Champaign: University of Illinois Press, 1994.
- Jones, Michael Owen, ed. *Putting Folklore to Use*. Lexington: University of Kentucky Press, 1994.
- Mayor, Adrienne. Bibliography of Classical Folklore Scholarship: Myths, Legends, and Popular Beliefs of Ancient Greece and Rome. *Folklore* (April 2000). Retrieved April 5, 200

GEC2 21PAR4G2BL

B) Literature And Theatre

Course Title: B) Literature And Theatre	Course code: GEC2 21PAR4G2BL
Total Contact Hours:2/Week	Course Credits: 02
Formative Assessment Marks: 20	Duration of ESA/Exam:
Summative Assessment Marks: 30	

Course Outcomes (Co's):

At The End Of The Course, Students Will Be Able To

To Know The Beauty Of The Coherence Of Language And Literature

- To Demonstrate The Awareness Of Evolution Theory Of Language By Varied Culture
- To Study The Formation Of New Words
- To Apply Literary Terminology For Narrative, Poetic And Dramatic Genres
- To Explore Literary Elements
- To Identify And Use The Figures Of Speech
- To Appreciate Literary Form And Structure In Shaping A Text's Meaning

UNIT		Hours
I	Literature And Theatre 1. Classical And Hellenistic Greece 2. Contemporary World Literature 3. Early Modern And Modern Theatre In The West	9
II	Connecting Text And Sub Text In The Theater 1. Film And Theatre 2. The Relationship Between Theatre And Literature	9
III	Genre of Literature 1. Short Stories 2. Poems 3. Novels 4. Play	9
	Reference Books:- • Barry, P. 2003. Beginning Theory: An Introduction To Literary And Cultural Theory. Manchester: Manchester University Press. • Brannigan, J. 1998. New Historicism And Cultural Materialism. Basingstoke, Hampshire And London: Macmillan.	

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| | <ul style="list-style-type: none">• Dollimore, Jonathan And Alan Sinfield. 1985. Political Shakespeare: Essays In Cultural Materialism. 2nd Edition. Manchester: Manchester University Press, 1994.• Milner, A And Browitt, J. 2002. Contemporary Cultural Theory. 3rd Edition. London And New York: Routledge.• Milner, A. 2002. Re-Imagining Cultural Studies: The Promise Of Cultural Materialism. London, Thousand Oaks And New Delhi: Sage.• Milligan, Don, <u>Raymond Williams: Hope And Defeat In The Struggle For Socialism</u>, 2007.• Parvini, N. 2012. Shakespeare And Contemporary Theory: New Historicism And Cultural Materialism. New York And London: Bloomsbury.• Price, B. 1982. "Cultural Materialism". American Antiquity 47.4: 639-653.• Rivkin, J And Ryan, M. 1998. Literary Theory: An Anthology. Massachusetts: Blackwell Publishers.• Ryan, K. 1996. New Historicism And Cultural Materialism: A Reader. New York: St. Martin's Press | |
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GEC2 21PAR4G2CL

C) Media And Theatre

Course Title: C) Media And Theatre	Course code: GEC2 21PAR4G2CL
Total Contact Hours: 2 /Week	Course Credits: 02
Formative Assessment Marks: 20	Duration of ESA/Exam: 01
Summative Assessment Marks: 30	

Course Outcomes (CO's):

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

- Demonstrate understanding of the social and artistic movements that have shaped theatre and dance as we know it today.
- Apply discipline-specific skills to the creation of performance.
- Analyze, and interpret texts and performances both in writing and orally.
- Demonstrate knowledge of theatre and dance history and literature and draw connections between theatrical practices and social contexts in both modern and pre modern periods.
- Practice collaborative skills in various theatrical contexts.
- Develop and apply process skills in rehearsal, production and classroom settings.
- Demonstrate problem-solving skills in the creation of artistic work.

UNIT		Hours
I	Art Of Theatre On New Media Platform 1. Introduction 2. Theatre & Technology 3. Theatre & New Media 4. Theatre on New Media And Audience	9
II	Theatre as Alternative Media: 1. Theatre for the Blind, 2. Creative Youth Theatre 3. Veterans Empowerment Theatre	9
III	Communication in Drama Classroom 1. Explore 2. practice communication in the drama classroom 3. Discussion and Theatricalization	9
	References: 1. Auslander, P. (2006). The performativity of performance documentation. PAJ: A Journal of Performance and Art, 2. Bruns, A. (2008). Blogs, Wikipedia, Second Life, and beyond : from production to produsage. New York: Peter	

	<p>Lang.</p> <ol style="list-style-type: none">3. Broadhurst, S. (2007). Digital practices : aesthetic and neuroesthetic approaches to performance and technology. Basingstoke [England]; New York: Palgrave Macmillan.4. Causey, M. (2006). Theatre and performance in digital culture : from simulation to embeddedness. London: Routledge.5. Davis, E. (1998). Techgnosis : myth, magic + mysticism in the age of information. New York: Three Rivers Press, Random House Inc.6. Riesman et al. (1950)7. Manohar, Uttara. "<u>Different Types of Mass Media</u>".8. Mass media", Oxford English Dictionary, online version November 2010Potter, W. James (2008). <u>Arguing for a general framework for mass media scholarship</u>.	
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DSC12P 21 PAR4C10P

Student Production

Course Title: Student Production	Course code DSC12P 21 PAR4C11P
Total Contact Hours: 56	Course Credits: 04
Formative Assessment Marks: 20	Duration of ESA/Exam: 03
Summative Assessment Marks: 30	

Course Outcomes (CO's):

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

1. To Master The History, Literature, Theories, And Performance Skills Prerequisite To Advanced Training In Theatre Arts Or A Career In The Entertainment Industry
2. To Develop A More Complex Understanding Of The Co-Curricular Relationships That Exist Within The Broader Liberal Arts Disciplines
3. To Apply And Test Knowledge Through Work On A Variety Of Theatre Productions As Relevant To Their Emphasis Within The Program
4. To Direct, Act, Design, Stage Manage A Theatrical Production(S), Significant Artistic Project, Or Write A Substantial Thesis
5. Understand the Basic of Process of play making
6. Analyze the Criteria's of Script selection
7. Familiarize the process and practice of play makin
8. Develop knowledge in different stages of rehearsa
9. Apply techniques and aesthetical skills for play production

UNIT		Hours
I	Production 1. Characteristics of Effective Production Tasks 2. Benefits of Production 3. Individual and Group 4. Social Responsibilities	12
II	The Production Process 1. The Preproduction Stage 2. Teachers And Production 3. Challenges For Teachers	12
III	Technologies For Supporting Production 1. Productivity Tools 2. Overcoming challenges	10

	<ul style="list-style-type: none"> 3. Guidelines for Designing Production Opportunities 4. Assessing Production Projects 	
IV	<p>Learning Activities: Production Projects</p> <ul style="list-style-type: none"> 1. From The Classroom 2. Projects 3. Roles 	12
V	<p>Types Of Student Projects And Productions</p> <ul style="list-style-type: none"> 1. <u>Full Productions:</u> 2. <u>Workshop Projects</u> 3. <u>Studio Lab Projects:</u> 4. <u>Yourspace Performances</u> 	10
	<p>References:=</p> <ul style="list-style-type: none"> 1. Vangyavakya (edit) - Dr K.G. Paulos 2. Roopakadharshanam - VS Sharma 3. Nadankusham (ed) – K G Paulose 4. Koothambalangalil - K P Narayana Pisharadi 5. Koothum koodiyattavum – Amaaman Thamburan 6. Cholliyattom – Kalamandalam Padmanabhan 	

Project 21 PAR4RP -Research Project

Course Title: Research Project	Course code: Project 21 PAR4RP
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 40	Duration of ESA/Exam:
Summative Assessment Marks: 60	

Course Outcomes (CO's):

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

1. Carry Out A Substantial Research-Based Project
2. Demonstrate Capacity To Improve Student Achievement, Engagement and Retention
3. Demonstrate Capacity To Lead And Manage Change Through Collaboration With Others
4. Demonstrate An Understanding Of The Ethical Issues Associated With Practitioner Research
5. Analyse Data And Synthesize Research Findings
6. Report Research Findings In Written And Verbal Forms
7. Use Research Findings To Advance Education Theory And Practice.

	Folk art Film Script Dialogue PromptingBack stageLighting Social play	Hours
	Historical playFilm music Theater musicLife secktchs	

