



UNIVERSITY OF CALICUT

Abstract

Bachelor of Theatre Arts (BTA) Programme 2014 Admn onwards - Anomalies in the code and title of Common course Malayalam - Corrected - based on Steering Committee Minutes - Approved - Implemented - Orders Issued

G & A - IV - B

U.O.No. 5849/2018/Admn

Dated, Calicut University.P.O, 15.05.2018

- Read:-**
1. UO 3547/2016/Admn dated 29/03/2016
 2. UO 12045/2016/Admn dated 15/10/2016
 3. UO 13949/2017/Admn dated 02/11/2017
 4. UO 874/2018/Admn dated 19/01/2018
 5. 1156/2018/Admn dated 27/01/2018
 6. Item No. 1 of the Minutes of the Meeting of Steering Committee on CBCSS UG 2014 held on 12.04.2018 (UO Note No. 13725/GA-IV-J-SO/2013/CU dated 25-04-2018)
 7. Remarks of the Dean, Faculty of Fine Arts
 8. Orders of the VC in file of even number dated 09/05/2018

ORDER

Vide paper read first above , the Scheme and Syllabus of Bachelor of Theatre Arts (BTA) Programme under CUCBCSS was implemented in the University with effect from 2014 Admission.

Vide paper read second above, the Examination Branch was authorised to conduct the Examinations of Bachelor of Theatre Arts (BTA) Programme using the Common Course Syllabus 2014 Admission.

Vide paper read third above, the Modified Syllabus of Bachelor of Theatre Arts (BTA) Programme wef 2014 Admission after rectifying the anomalies in Credit Points was implemented.

Vide paper read fourth above, Special Status of Bachelor of Theatre Arts (BTA) Programme was granted, Common Courses of Third Semester UG Programme excluded from the BTA CUCBCSS Syllabus, General Courses exempted from the BTA Syllabus and Credits assimilated to Core and Complementary Courses of other Semesters, Credits arranged in Various Semesters in order to issue consolidated Grade Cards.

Vide paper read fifth above, an addendum was issued correcting the Code number of Common Courses in English and Malayalam which were erroneously entered in the Approved Syllabus.

Vide paper read sixth above, the Steering Committee on CUBCSS-UG 2014. after having considered the anomalies in the code of Common course Malayalam in the BTA Syllabus, has recommended that the Code and Title of common course - Malayalam- of Bachelor of Theatre Arts (BTA) Programme 2014 admission onwards shall be as follows:

Semester 1 - MAL-1 A07(2) Malayala Bhashayum Sahithyavum I
Semester 2 - MAL-2 A08(2) Malayala Bhashayum Sahithyavum II.

Vide paper read seventh above, the Dean, Faculty of Fine Arts approved the full set of syllabus of Bachelor of Theatre Arts (BTA) Programme forwarded by the Chairman, Board of Studies in

Drama incorporating the corrections based on the minutes of the Steering Committee wef 2014 admission .

Considering the matter in detail, the Vice Chancellor has approved the Corrected version of Syllabus of Bachelor of Theatre Arts (BTA) Programme 2014 Admission based on the minutes of the Steering Committee vide paper read eighth above ,

Sanction has therefore been accorded to implement the Corrected version of syllabus of Bachelor of Theatre Arts (BTA) Programme based on the minutes of the Steering Committee .

The Code and Title of common course - Malayalam- of Bachelor of Theatre Arts (BTA) Programme 2014 admission onwards shall be as follows:

Semester 1 - MAL-1 A07(2) Malayala Bhashayum Sahithyavum I

Semester 2 - MAL-2 A08(2) Malayala Bhashayum Sahithyavum II.

The UO read 5th above stands modified to this extent.

Orders are issued accordingly.

(The corrected syllabus is appended).

Ajitha P.P

Joint Registrar

To

1. The Principals of Colleges offering BTA under the University of Calicut
2. PS to VC/PVC/ PA to Registrar/CE/EX II Section/EG Section/Director SDE/DR and AR -BA Branch/SDE/SDE Exam Branch/Library/Information Centres/SF/DF/FC

Forwarded / By Order

Section Officer



UNIVERSITY OF CALICUT
SCHOOL OF DRAMA AND FINE ARTS

BACHELOR IN THEATRE ARTS
A THREE YEAR DEGREE COURSE

CALICUT UNIVERSITY CHOICE BASED SEMESTER SYSTEM

Detailed Regulation, Scheme, and Syllabus of B.T.A. (Bachelor of Theatre Arts) Degree Course,
With Effect from: 2014 -2015 Admission

Dr. John Mathai Centre,
Aranatukara P.O, Thrissur, Kerala, PIN: 680 618 INDIA
Ph. 0487-2385352
Email: schoolofdrama@gmail.com

SCHOOL OF DRAMA – A PROFILE

School of Drama & Fine Arts, University of Calicut was established in 1977 is a prime institution in India giving academic training in the theatrical and practical aspects of Drama & Theatre. This institution offers B.T.A. (Batchelor of Theatre Arts), M.T.A. (Master of Theatre Arts), M.A. (Music) and M.Phil/Ph.D. The students get an opportunity to understand the glorious history of Theatre and different schools of Theatre Practice. The creative aspects of performing arts such as Play Writing, Acting, Direction, Technical Designing, etc. are the thrust areas in the teaching process. Our Classical and Folk traditions are explored here along with the present global trends in contemporary drama. The school organizes international placement programs with various universities world wide. The productions of the School as well as its Alumni now create a new visual idiom and sensibility in Theatre, Film, Media and Academics.

B.T.A.(Bachelor of Theatre Arts) consists of 6 Semesters. The course is basically designed to be a practical oriented one with necessary stress on theory giving adequate place for the study of Kerala's tribal, rural and sophisticated traditional art forms. The 1st Semester is completely devoted to the study of Kerala Theatre and the 'Natyastra' traditional, which is practically taught by the Master Artists in the field. This is followed by European Theatre up to the 19th century, Malayalam, Theatre, Contemporary Indian Theatre and Modern World Theatre. There are 3 Optional offered from the 3rd semester. Direction, acting and Children's Theatre and the merit of the students decided mainly on the basis of their Play Production. We have a Film Appreciation course in the 3rd semester conducted with the assistance of the Film & Television Training experts and Film Training at the studio of the Kerala State Film Development. Corporation in the last semester. Each student should submit in the last semester, a Dissertation in any subject connected with his/her studies. Acting exercises are compulsory for all which includes Kalaripayattu and Yoga besides the generally accepted Eastern & Western Theatre exercises, which starts on 7 am every day and evening that make the course residential.

Details of Admission

(a)General :A pass in the +2 examination or its equivalent

(b)Desirable: Active Participation in play production or
play-writing

BTA has been accepted as one of the qualifications for appointment in Doordarsan, Akashvani and Song and Drama Division. Job opportunity include acting in theatre, films, visual media, technical designers in Lighting, Set Design, Costume and Make up and Music in Theatre and Children's Theatre teaching in Schools.

SUBJECT INDEX & SCHEME OF EXAMINATION

BACHELOR IN THEATRE ARTS

SUBJECT INDEX

SEMESTER I

| Sl. No | CODE | COURSES | SUBJECT | CREDIT | THEORY/ PRACTICAL |
|--------|--------------|---------|--|--------|----------------------|
| 01 | DRAM 100 | Audit | Orientation | 0 | P |
| 02 | ENG1 A01 | COMM 1 | Common course in English 1 | 3 | T |
| 03 | ENG1 A02 | COMM 2 | Common course in English 2 | 3 | T |
| 04 | MAL1 A07 (2) | COMM 7 | Malayala Bhashayum Sahityavum -I | 4 | T |
| 05 | DRAM 101 | CORE 1 | Acting Exercise I | 3 | P |
| 06 | DRAM 102 | CORE 2 | History and Development of Malayalam Theatre | 3 | T |
| 07 | DRAM 103 | COMP 1 | Fundamentals and Theories of Design | 3 | T |
| 08 | DRAM 104 | COMP 2 | Fundamentals of Music | 4 | P |

11+9+4=23

SEMESTER II

| Sl. No | CODE | COURSE S | SUBJECT | CREDIT | THEORY/ PRACTICAL |
|--------|-------------|----------|--|--------|----------------------|
| 01 | ENG2A03 | COMM 3 | Common course in English 3 | 4 | T |
| 02 | ENG2A04 | COMM 4 | Common course in English 4 | 4 | T |
| 03 | MAL2A08 (2) | COMM 9 | Malayala Bhashayum Sahityavum - II | 4 | T |
| 04 | DRAM 201 | COMP 1 | Acting Exercise II | 3 | P |
| 05 | DRAM 202 | CORE 5 | Traditional Indian Theatre I: Folk Theatre | 3 | T |
| 06 | DRAM 203 | CORE 6 | Intro. To Acting and Direction | 3 | T |
| 07 | DRAM 204 | COMP 2 | Theatre Music | 4 | P |

11+9+4=25

SEMESTER III

| Sl. No | CODE | COURSES | SUBJECT | CREDIT | THEORY/ PRACTICAL |
|--------|----------|---------|---|--------|----------------------|
| 01 | DRAM 307 | COMP 6 | Creative Play Writing | 4 | T |
| 02 | DRAM 301 | COMP 1 | Acting Exercise III | 3 | P |
| 03 | DRAM 302 | CORE 8 | Introduction to World Theatre (Other than Indian) | 3 | T |
| 04 | DRAM 303 | CORE 9 | Traditional Indian Theatre II: Classical Theatre | 3 | T |
| 05 | DRAM 304 | CORE 10 | Play analysis | 3 | T |
| 06 | DRAM 305 | COMP 1 | Participation in Play Production | 3 | P |
| 07 | DRAM 306 | CORE 12 | Theatre Technology I: Setting and Lighting | 3 | P |

12+10= 22

SEMESTER IV

| Sl. No | CODE | COURSES | SUBJECT | CREDIT | THEORY/ PRACTICAL |
|--------|----------|---------|---|--------|----------------------|
| 01 | DRAM 406 | COMP 3 | Theatre in Education | 3 | T |
| 02 | DRAM 407 | COMP 2 | Contemporary Trends and Movement | 3 | T |
| 03 | DRAM 401 | COMP 1 | Acting Exercise IV | 3 | P |
| 04 | DRAM 402 | CORE 14 | Introduction to Modern Theatre | 3 | T |
| 05 | DRAM 403 | CORE 15 | OPTION I: Acting / Direction / Children's Theatre | 3 | T |
| 06 | DRAM 404 | CORE 16 | OPTION I: Participation in Play Production | 3 | P |
| 07 | DRAM 405 | CORE 17 | Theatre Technology II: Costume and Makeup | 3 | P |

12+9= 21

SEMESTER V

| Sl. No | CODE | COURSES | SUBJECT | CREDIT | THEORY/ PRACTICAL |
|--------|----------|---------|--|--------|----------------------|
| 01 | DRAM 501 | CORE 18 | Dramatisation of Non Dramatic Form | 4 | P |
| 02 | DRAM 502 | CORE 19 | OPTION II: Acting / Direction / Children's Theatre | 3 | T |
| 03 | DRAM 503 | CORE 20 | Theatre Technology III: Property and Mask Making/ Sound Design for Theatre | 3 | P |
| 04 | DRAM 504 | Open | New Media and Theatre | 2 | P |

10+2= 12

SEMESTER VI

| S.No | CODE | COURSES | SUBJECT | CREDIT | THEORY/ PRACTICAL |
|------|----------|---------|---|--------|----------------------|
| 01 | DRAM 605 | CORE 1 | TV and Film Production Workshop | 4 | P |
| 02 | DRAM 601 | CORE 21 | Film Appreciation | 3 | P |
| 03 | DRAM 603 | COMP 4 | Participation in play production OPTIONAL III | 3 | P |
| 04 | DRAM 604 | CORE 2 | Dissertation | 4 | T |
| 05 | DRAM 602 | CORE 3 | Alternative Theatre Practices | 3 | T |

14+3=17

DETAILED SYLLABUS & MODULE

Dramatic Literature- Zero Credit

Eventhough Dramtic Literature is not included separately as a paper with examination in each semester the following texts will be taught for teaching all lessons including practical in concerned semesters as marked below

Semester I

1. Balagopalam – Kuttamath
2. Nammalonnu – Cherukadu
3. Sarvekkallu – Thoppil Bhasi
4. Kanchana Seetha – C N Sreekantan Nair
5. Ithu Bhumiyanu – KT Muhammed
6. Karutha Daivathe Thedi – G Sankarapillai
7. Agniputhri – SL Puram Sadanandan
8. Ravunni – PM Thaj
9. Velliyazhcha – Narendraprasad
10. Kalivesham – Kavalam Narayana Panikker
11. Swarnakokkukal – Vayala Vasudevan Pillai
12. Labour room – Sreeja
13. Pravachaka – E Rajarajeswari
14. Nadugaddika – KJ Baby
15. Orukoottam Urumbukal – G Sankarapillai
16. Appuppan Thadikal – Sunil G Vakkom

Semester II

1. Vikramorvasiyam – Kalidasa
2. Karnabharam – Bhasan
3. Mathavilasam – Mahendra Vikrama Varma
4. Mudrarakshasa – Visakhadatta
5. Selected portions from Ascharya choodamani and Nalacharitham attakkatha

Semester III

1. Antigone – Sophocles
2. Midsummer Nights Dream – Shakespeare
3. Enemy of the people – Ibsen
4. The Bear – Cheqov
5. Riders to the sea – JM Synge

Semester IV

1. Neeladarpan – Deena bandhu mitra
2. Sakharam Binder – Tendulkar
3. Bayen – Mahaswethadevi
4. Nagamandala – Gireesh Karnad
5. Ashad ka ek Din – Mohan Rakesh
6. Naarkalikkarar – Na Muthuswamy
7. Evam Indrajit – Badal Sircar
8. Reflections – Mahesh Elkunchwar

Semester V

No Text. Instead students will write a play as their project work

Semester VI

1. Beggar or the dead dog – Brecht
2. Krapp's last tape – Samuel Becket
3. Room – Harold Pinter
4. Hairy Ape – Eugene O'Neil
5. Accidental Death of an anarchist – Dario Fo
6. Top Girls – Caryl Churchill

The above texts should be concentrated for teaching various subjects in the concerned semester. For projects, Assignments and Seminars these texts may be utilized. This paper in all semesters except in Vth semester will be zero credit papers. The aim of this inclusion in the existing syllabus is that students should be exposed to the larger world of Dramatic Literature of the focus of the concerned semesters.

**CREDIT AND MARK DISTRIBUTION FOR L R P PROGRAMME WITH PRACTICAL
AND COMPLIMENTARY COURSES**

BATCHLER IN THEATRE ARTS

| Sem. | Common course | | | general | Core course | | | | Complimentary course | | | | Open course | total |
|--------------|-----------------------------------|---|----------------------------------|---------|------------------------------------|---|---|---|------------------------------------|---|---|---|---------------------------------|------------|
| | english | | Additional language | | | | | | | | | | | |
| I | 3 | 3 | 4 | | 3 | | 3 | | 3 | | 4 | | | 23 |
| II | 4 | 4 | 4 | | 3 | | 3 | | 3 | | 4 | | | 25 |
| III | | | | | 3 | 3 | 3 | 3 | 4 | 3 | 3 | | | 22 |
| IV | | | | | 3 | 3 | 3 | 3 | 3 | | 3 | 3 | | 21 |
| V | | | | | 4 | | 3 | 3 | | | | | 2 | 12 |
| VI | | | | | 4 | 3 | 3 | 3 | 4 | | | | | 17 |
| Total | 14 credits (400 marks) | | 8 credits (200 marks) | | 63 credits (2000 marks) | | | | 33 credits (1100 marks) | | | | 2 credit (100 marks) | 120 |

TOTAL MARKS = 3800

Each paper will be evaluated for a total of hundred marks of which 80 Marks by the external examiner and 20 Marks by the internal examiner.

DRAM 100: Orientation

| | | |
|-------------------------------------|---|------------|
| Credits Hours | : | 0 Credits |
| Type of the Course (hard/soft core) | : | Audit |
| General Information | : | Practical |
| Semester & Year | : | I Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

The students should be given an Orientation Course, in which they should be familiarised with a variety of performance traditions, their inter relationship, a general background of the development of arts and Culture. Students while adapting all the fundamental concepts of the world theatre should have a basis in the indigenous performance orientation. This course is required because it is an orientation of all the fields of study and issues associated with Theatre and Drama. This introductory course will bridge the gap of the new students understanding towards the Performing Arts. Other art form like Painting, sculpture, Film appreciation, poetry, novel and dance may be introduced.

This course is a zero credit compulsory course for the first year students before starting their regular class. This two week program is an introductory course which the students have to attend classes by internal and external experts in various aspect of theatre both theory and practical .the salient features of these orientation is physical training in yoga, Kalari, Kadhakali ,modern acting and dance, introduction to visual arts like painting, fundamentals of design. Film studies etc .the student will gain a real preparatory knowledge to begin their academic year.

Schedule for 15 days Orientation course will be designed each year by the Department Council before commencement of classes for each new batch. At the end of the Orientation course each student has to produce a Record as assignment for evaluation. Even though no Credits were given a minimum pass is essential.

DRAM 101: Acting Exercise - I

| | | |
|-------------------------------------|---|---------------------------------|
| Credits Hours | : | 3 Credits (Daily Morning Class) |
| Type of the Course (hard/soft core) | : | Core 1 |
| General Information | : | Practical |
| Semester & Year | : | I Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Introduction to Yoga, Kalari, Traditional mime and Movement, Fundamentals of acting is the primary objective. Enabling the students to understand and practice performance through exercises armor them in their feature course of work.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|---|
| 01 | Theatre games |
| 02 | <u>Yoga</u> <ul style="list-style-type: none"> • Soorya namaskaram • Makara postures (for body adjustments): • Laying down: utthita padasana, pavana muktasana, dwipada pavana muktasana, hasta sanchalana, anantha sayanasana + utthita padasana, lalitha mathsyasana, naabhi darshasana, savasana • Sitting: vistritha padasana, kuurmasana, utthitha salabhasana, padmasana, thulnaasana, vjrasana, mandukaasana, suuptha vajrasana, namaskaraasana, ushtasana, sasankasana. |
| 03 | <ul style="list-style-type: none"> • Laying facedown: nowkasana, bhujangasana, sarpasana, dhanurasana. • Standing: padahastasana, trikonasana, vipareetha trikonasana, vrikshasana. |
| 04 | <ul style="list-style-type: none"> • Upsidedown: sarvangasana, pranama sarvangasana, halasana, karnapeedasana, lathasana, seershasana. |
| 05 | <ul style="list-style-type: none"> • Pranayama (Basic pranayama): Anuloma viloma, urdomukh pranayama, bahya, kumbhaka pranayama, seethali pranayama, bhramiri pranayama. <u>Assignment</u> |
| 06 | <u>Kalari</u> <ul style="list-style-type: none"> • Thozhuthu : pre initiation ongoing series of movements two types |
| 07 | <ul style="list-style-type: none"> • Leg exercises: neerkal, veethukal, akamkal, konkal, iruthikkal, thirichukal |
| 08 | <ul style="list-style-type: none"> • Kaikuthipayattu: basic meyyothukku – on going series of movements |
| 09 | <ul style="list-style-type: none"> • Kalari vativukal |
| 10 | <u>Acting exercises</u> <ul style="list-style-type: none"> • Tension/ relaxation movements |
| 11 | <ul style="list-style-type: none"> • Concentration, exercises for awareness of objects, action – reaction. |
| 12 | <ul style="list-style-type: none"> • Voice training: breathing, tempo, pitch, volume and projection. |
| 13 | <u>Mime and movements</u> <ul style="list-style-type: none"> • Anchu kumbital |
| 14 | <ul style="list-style-type: none"> • Meyyurappataavukal |
| 15 | <ul style="list-style-type: none"> • kaalusadhakangal. |
| 16 | <u>Test</u> |
| 17 | Review |
| 18 | Final Exam |

DRAM 102: History and Development of Malayalam Theatre

| | | |
|-------------------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course (hard/soft core) | : | Core 2 |
| General Information | : | Theory |
| Semester & Year | : | I Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Seminars | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Exploring the Malayalam theatre gives the fundamental knowledge to the student. Development and influences, styles and generic, sangeet natakam to contemporary theatre survey are covered in this course.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Introduction to Theatre heritage of Kerala – Cultural Study |
| 02 | The birth of Malayalam dramatic literature |
| 03 | External influence in dramatic literature and performances (Text, Theatre, Technology, Acting, etc) |
| 04 | Early troupes and actors |
| 05 | Influence of Sangeet Natakam <u>Assignment I</u> |
| 06 | The beginning of plays with social content |
| 07 | Theatre associated with socio-political movements. |
| 08 | Influence of Ibsen and Emergence of well made and social plays. |
| 09 | Rise and development of Amateur Theatres |
| 10 | Rise and development of Professional Theatres <u>Assignment II</u> |
| 11 | New trends (Natakakkalari, Thanathu Natakam – Theatre of Protests – Feminist Theatre Policies – Children Theatre – Dalit Theatre Practices – Campus Theatre Movement. |
| 12 | Theatre Festivals and its impacts |
| 13 | School of Drama and Theatre pedagogies in Malayalam Theatre |
| 14 | Government sponsored Theatre activities (SNA, PRD, Cultural department, etc.). |
| 15 | <u>Seminar</u> |
| 16 | <u>Test</u> |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 103: Fundamentals and Theories of Design -

Part I – Fundamentals of Design

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Complimentary -I |
| General Information | : | Theory |
| Semester & Year | : | I Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Seminars | : | Yes |
| Assignment | : | Yes |
| Record Preparation | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

To prepare the students to understand the value of the space and conversion of space into a Theatrical space for the Performance level and in Dramatic level in terms of Set, Costume, Makeup and Lighting.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|---|
| 01 | Introduction; syllabus; course requirements Elements of Design: Line, Shape, Dimension, |
| 02 | Elements of Design: Movement, Light, Colour, Texture |
| 03 | The Principles of Composition: Harmony, Contrast, Variation, Pattern Composition |
| 04 | The Principles of Composition: Gradation Composition and Space, Composition and Unity, Balance and Movement |
| 05 | The Principles of Composition: Proportion and Rhythm, Composition and Interest. Assignment I |
| 06 | Types of Proportional Balance: Centre of Interest |
| 07 | Drawing Materials and Medium: Drafting, Drawing and Rendering, Gray Scaling |
| 08 | Creation of space: In terms of above a studied principal that is design element have to be applied through which design principles have to be attained by way of conversion of empty space into a functional space. |
| 09 | Students have to create space by placing the movable and immovable objects Model making: Interior |
| 10 | Assignment II Model making: Exterior |
| 11 | Model making: Painting |
| 12 | Intro. To Computer Aided Design Programs – Paper work, Graphics, Costume, Makeup, Lighting, Setting |
| 13 | Intro to Audio and Video Seminar |
| 14 | Practical record submission |
| 15 | Record Preparation |
| 16 | Record Submission |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

1. Theatrical Design and Production, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)
2. The Dramatic Imagination by Robert E. Jones, Theatre Arts Book (1980)
3. Scene Design and Stage Lighting, by W. Oren Parker, R. Craig Wolf, and Dick Block, Wadsworth Pub Co; 8th edition (2002)
4. Designing for the Theatre, by Francis Reid, A&C Black – London, 1989

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

Pencil, Eraser, Scale and enough A4 blank sheets

Part II - Theories of Design

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | Part I |
| 02 | Design as a visual language |
| 03 | History and Development of Theater Design |
| 04 | Analytical observation technology for design |
| 05 | The Design Idea and Drafting the Design |
| 06 | Mise – en- Scene |
| | Test I |
| 07 | Visual environment of a production. |
| 08 | Elements of visual scene |
| 09 | Relationship between Director, Actor and Designer in terms of Design |
| 10 | Part II |
| | Assignment: Preliminary Sketching and layouts |
| 11 | Making of construction notes |
| 12 | Formation of styles |
| 13 | Indigenous sources for Design |
| | Seminar |
| 14 | Appearance and Meaning |
| 15 | Space and Place, Sight Specific |
| 16 | Post modern Design – Scenography |
| 17 | Technological reproducibility |
| | Test II |
| 18 | Review |

References

1. Scene Design and Stage Lighting – W. Oren Parker & Harvey K. Smith
2. Stage Costume Design: Theory, Technique & Style :Douglas A. Russell
3. Guide to Stage Lighting : G. N. Dasgupta
4. A visual Language elements of design : David Cohen & Cott Anderson
5. Theotre and Performance Design: A reader in scenography : Jane Collins & Andrew Nisbet
6. What is scenography: Pomela Haward

DRAM 104: Fundamentals of Music

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 4 Credits (72 Hours/Semester) |
| Type of the Course | : | Complimentary - 2 |
| General Information | : | Practical |
| Semester & Year | : | I Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Seminars | : | No |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Introducing the basics of music and its practice is the main objective. Preparing the student to approach and understand the music properly.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | BREATHING Close the eyes, breath easy and listen the Sruthy |
| 02 | Pranayama - to lengthen the breath while hearing Sruthy |
| 03 | Bhasthrika – Inhale and Exhale with force to enhance the energy while hearing Sruthy |
| 04 | Savasana: Relax and aware the Sruthy |
| 05 | SRUTHY Hum the sruthy Test I |
| 06 | Use vocal Ah, Eh, Oh and Mm... in Sruthy, increase and decrease the volume |
| 07 | Use Mandhra sthayai (Pa) Madhysthayi (Sa, Pa) and Tharasthayi (Sa, Pa) with same vocal pattens |
| 08 | THALAM (RHYTHM) Introduction to common rhythms and practise the beats |
| 09 | Practice Adithalam, Roopakam with some Vaithari |
| 10 | Practice Mishra Chappu, Granda Chappu sith some Vaithari General introduction to Musical instrument playing Assignment |
| 11 | SWARA Saptha swaras learning and practicing Maya Malavagaula raga |
| 12 | Somavarisa in same of different early ragas |
| 13 | Madhysthayi in same of different early ragas |
| 14 | Jandvarisa in same of different early ragas |
| 15 | Tharashayi in same of different early ragas |
| 16 | Test II |
| 17 | Review |
| 18 | Final Exam |

Three common courses will be there with code number A01, A02,A07 for which the Syllabus made by University will be followed for which the credits will be 4,3,4 respectively and these common courses are theory papers.

SEMESTER II

DRAM 201: ACTING EXERCISE - II

| | | |
|-------------------------|---|---------------------------------|
| Credits Hours | : | 3 Credits (Daily Morning Class) |
| Type of the Course | : | Complimentary - I |
| General Information | : | Practical |
| Semester & Year | : | II Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Preparing the students for the performance needs some of the fundamentals and techniques. It may be derived from various performing art forms to develop the practical ability and coordination. In this course along with training few traditional art forms are introduced.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|-------------|--|
| 01 | <u>Mime and movements</u> Kaalusadhakangal, chuzhippukal, movements of the upangas of face, |
| 02 | Kai marachunokkal, kai veesal Kaal kutayal, kettichatal, chattangal |
| 03 | Mudras – basic mudras and samnja mudras, vinyas vidhanam of mudras, vattam vechu kalasam. |
| 04 | <u>Exercises from Bharathanatyam</u> Adavukal – preparation of foot works from each set of adavu, Jathi – any one, Alaripu – body warm up. |
| 05 | Mudras, Padham – utilization of mudras in a small padha with acting. <u>Assignment I</u> |
| 06 | <u>Kalari</u> Leg exercises: Malarnnu thirichu iruthi. Konirutthikkal |
| 07 | Chakrakkal, vettikkal, Thullikkal, Vettikkalil panthikkal |
| 08 | <u>Kaikuthipayattu (mey othukkam no. 1, 2, & 3 – ongoing series of exercises)</u> |
| 09 | <u>Meypayattu (mey payattu no. 1)</u> |
| 10 | <u>Assignment II</u> |
| 11 | <u>Acting exercises</u> Exercises for body, mind and voice; movements, jesters |
| 12 | Posters, voice training – pause, stress, clarity, awareness of the organs of voice |
| 13 | Improvisation – single group, creating situations, relations |
| 14 | <u>Workshop on traditional forms</u> Theyyam: Introduction to Theyyam, performance appreciation and review |
| 15 | <u>Chavittunatakam:</u> introduction to chavittunatakam, performance appreciation and review |
| 16 | <u>Test</u> |
| 17 | Review |
| 18 | Final Exam |

DRAM 202 Traditional Indian Theatre I: Folk Theatre

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core |
| General Information | : | Theory |
| Semester & Year | : | II Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Seminars | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

The course introduce the students with major folk forms of India and specially Kerala .The course is designed to impart training in fundamental principal ,cultural specificity ,theatrical techniques of folk theatre

To introduce and discuss the evolution of theatre, to sensitize the students to her/his own traditions, to equip the students using theoretical and practical approach to folk theatre.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Introduction; syllabus; course requirements |
| 02 | Introduction to Indian folk theatre |
| 03 | Introduction to Indian folk theatre |
| 04 | Introduction to folk theatre of Kerala |
| 05 | Test I: Introduction to folk theatre of Kerala |
| 06 | Study of Kakkarissi Natakam text |
| 07 | Evolution , development and elements of folk theatre |
| 08 | Rituals in folk theatre- Hero worship, snake and animal ,mother goddess worship |
| 09 | Influence of environment and space ,Audience participation |
| 10 | Assignment: Trans and transformation |
| 11 | Body painting mask and mask like makeup |
| 12 | Sexuality as performance and performance as resistance |
| 13 | Seminar: Detailed study of Chavutunadakam -theory |
| 14 | Tribal performance - Ramar koothu |
| 15 | Tribal performance - Harischandra koothu |
| 16 | Test II -Chavutunadakham workshop |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

Nattaragu –vikasavum parinamavum-Kerala Bhasha institute –tvm200
Folk theatre of India –Balwanth Gargi –rupa.co Delhi-1991
Traditionas of Indian folk darce –kapila vatsayana
Theyyam – Dr.Vishnu Namboodiri -Kerala Bhasha institute –tvm-1998
Kakkarissi Natakam –G .Bhargavan Pillai Kerala Bhasha institute –1999
Chavittunatakam a historical study –Mrs Sebeena Raphy National book stall -1980
Keralathile Nadodi Nadakagal –Dr.S.K.Nair Madras University

COURSE POLICIES AND PROCEDURES:

Workshop will be taken by experts in the concerned field

Module I

Introduction to Indian folk theatre: Basics of folk theatre, introducing major regional folk theatre forms in India like Therukootu, Yakshaghana, Ramleela, Thamasha, Nautanghi, Bhavai

Module II

Introduction to fork theatre of kerala: Introducing major regional folk theatre forms of Kerala like Theyam, Mudi yettu, Padayani, Kakkarassi, Chavuttunadakam

Module III

Evolution, development and elements of folk theatre
Rituals in folk theatre
Influence of environment and space

Audience participation
Trans and transformation
Body painting mask and mask like makeup
Sexuality in performance and performance as resistance
Hero worship, snake and animal, mother goddess worship

Module IV

Tribal performances
Ramar koothu, Harischandra koothu

Module V

Chavutunadakam –Detail topographical study in its historical and social perspective
Study of one Kakkarissi Natakam text

DRAM 203: Introduction to Acting and Direction

| | | |
|---------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 6 |
| General Information | : | Theory |
| Semester & Year | : | II Semester |
| Regular Teaching | : | Yes |
| Seminars | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Introduction to acting and direction theory is the main objective of this course.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|--|
| | ACTING |
| 01 | Acting as an art form Introduction to history and evolution of acting (classical, medieval, modern theatres) |
| 02 | Acting v/s performance Kinds of acting Basic skills of acting |
| 03 | Actors relationship with text, director , music, set, light, costume and make-up and properties |
| 04 | Role of improvisation in acting |
| 05 | Basic concept of characterization Test I |
| 06 | Actors approach to text |
| 07 | Assignment I Introduction to Stanislavski system |
| | DIRECTION |
| 08 | The Creative Purpose of direction |
| 09 | History of Direction |
| 10 | The craft and the art of direction |
| 11 | The three 'A's(Author, Actor and Audience) |
| 12 | Directors interaction with other designers such as scenic designer, costume designer, make-up designer, lighting designer and music designer) |
| 13 | Building a scene: a) Basics of composition, b) movement, c) Gesture, d) Business. |
| 14 | Basic of planning a production Test II |
| 15 | Introduction to preliminaries of rehearsal process Note: Among the proposed two tests, one should be practical and should be evaluated internally Assignment II |
| 16 | Seminar: Acting and Direction |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 204: Theatre Music

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 4 Credits (72 Hours/Semester) |
| Type of the Course | : | Complimentary - 2 |
| General Information | : | Practical |
| Semester & Year | : | II Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |
| Record Preparation | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

After learning the fundamentals of music now how to apply the music in the theatrical performance is the main objective of the course. Here the students are trained in a way to implement their musical knowledge for the play production systematically.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|--|
| 01 | Breathing Breath in different speed in 'Thalam' and in each speed aware an emotion related to the speed. |
| 02 | In easy breathing practice the emotion with only 'thalam'. |
| 03 | Sruthy practice Passages, paragraphs, dialogues story and poetry in sruthy |
| 04 | Practice different pitch |
| 05 | Use 'sruthy' as silence and feel the silence in 'sruthy' Test I |
| 06 | Rhythm (Thalam) Pancha jathy, Pancha Gathy for theatre Jathy, Kalasam practice for theatre |
| 07 | Using rhythms, find the tempo of a character, emotion Rhythm for a total play |
| 08 | Swaras Practice different Ragas and create the moods. Practice to involve music in acting |
| 09 | Notation Hear different kinds of Music and notate |
| 10 | From the notation develop a new music Assignment |
| 11 | Planning music for a play production |
| 12 | Planning Music players and their instruments |
| 13 | Style of production and music |
| 14 | Live music and recorded music for a performance |
| 15 | Music rehearsal and Music integration |
| 16 | A project of Notation: Selected Play |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

Three common courses will be there with code number A03, A04,A09 for which the Syllabus made by University will be followed for which the credits will be 4,3,4 respectively and these common courses are theory papers.

SEMESTER III

DRAM 301: ACTING EXERCISE - III

| | | |
|-------------------------|---|---------------------------------|
| Credits Hours | : | 3 Credits (Daily Morning Class) |
| Type of the Course | : | Complimentary - I |
| General Information | : | Practical |
| Semester & Year | : | III Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

In this Voice training, Acting Exercise, scene work and introduction to Classical Indian theatre is carried out.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|-------------|---|
| 01 | Voice training Projection, Diction, clarity, Dialogue presentation – pause, variation, stress, |
| 02 | Voice and breathing, voice and rhythm, play reading –I. |
| 03 | Acting exercises Emotional memory, given circumstances, imagination |
| 04 | Observation, rhythm and movement, mime and movement. |
| 05 | Scene work I selecting scenes from the text for study, analyzing characters, molding the character based on the super objectives Assignment |
| 06 | Observation of models from life, space selection, characterization, costume make-up and properties for character, performance, evaluation. |
| 07 | Improvisation II |
| 08 | Impro... Continues |
| 09 | Workshop on traditional forms Koodiattam: introduction to koodiyattam |
| 10 | Performance appreciation and review, basic postures Assignment II |
| 11 | Basic gestures, application of gestures – Ramayanam samkshepam up to Ramavatharam, |
| 12 | Types of charries, sthobhas, |
| 13 | Vocal training – different ragas (Turkkan, Dukhagandharam, Danam, Veeladhooli). |
| 14 | Upangabhinaya and rasas |
| 15 | Class room production – ‘Thoranayudham’, project on Sanskrit play |
| 16 | Test |
| 17 | Review |
| 18 | Final Exam |

DRAM 302: Introduction to World Theatre (Other than Indian)

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 8 |
| General Information | : | Theory |
| Semester & Year | : | III Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Seminars | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Historical survey of world theatre is introduced in this course

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|---|
| 01 | Introduction Part I Greek Theatre |
| 02 | Roman Theatre, Medieval Theatre |
| 03 | Renaissance Theatre (various traditions in Europe in the 15 th , 16 th and 17 th Centuries), Romanticism (Goethe...) |
| 04 | Italian theatres (Comédie Dell'arte), Realism |
| 05 | Test I |
| 06 | Naturalism, Expressionism |
| 07 | Part II Dadaism, Twentieth Century poetic theatres (Eliot, Lorca...) |
| 08 | Theatre of the absurd, Theatre of Cruelty |
| 09 | Political Theatres, Epic Theatres |
| 10 | Poor theatres Musicals, Environmental Theatres Assignment |
| 11 | Inter-cultural Theatres |
| 12 | South East Asian Theaters Japanese Theater (Noh, Kabuki, Butoh, Bunraku) Chinese Theatre (Chinese Opera) |
| 13 | African Theatres Seminar |
| 14 | South East Asian Theaters (Cambodian Dance, Balinese Theatre, Malaysian Waayang Kulit) |
| 15 | Sri Lankan Theatre Arabic Theatres |
| 16 | Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 303 Traditional Indian Theatre II: Classical Theatre

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 9 |
| General Information | : | Theory |
| Semester & Year | : | III Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Seminars | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

The course introduce the students with the classical theatre traditions of Kerala as an emphasis The course is designed to impart training in fundamental principal ,theatrical techniques of both classical Sanskrit and Tamil theatre mainly from an actors point of view.

To introduce and discuss the evolution of theatre, to sensitize the students to her own traditions, to equip the students using theoretical and practical approach to Classical theatre from an actors point of view.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Introduction; syllabus; course requirements |
| 02 | Introduction to classical theatre ,Koodiyatam |
| 03 | Dhwani Padangal ,Poorvasambavam/Nirvahanam |
| 04 | Pakarnatam,Manodharma abhinayam |
| 05 | Test I: Text Shoorpanankham |
| 06 | Narrative element in persentation |
| 07 | Influence of indigenous elements like ‘Ninam’, Desi or kavu influence |
| 08 | Natyasastram-Introduction, Four types of abhinaya |
| 09 | Lokhadharmi and Natyadharmi ,Dasha rupakas,mudras |
| 10 | Assignment: Rasa Theory |
| 11 | Transformation of bhavas to rasa |
| 12 | Text for detail study –Srudhakas Mrichakadikam |
| 13 | Seminar: |
| 14 | Text for detail study –Srudhakas Mrichakadikam |
| 15 | Tolkapiyars tholkapiyam-Maippatial |
| 16 | Test II- Chilapadhikaram -arangetakathe |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

Kutiyattam Theatre -K.G.Paulose –DC books ,Kottayam
 Natrakapadrumam-Manimadhava chakiyar-kerala Kalamandalam
 Natyashastram –Adi Rengachariya
 Tolkapiyam - Tholkappiyar
 Chilapadhikaram – Illango Adigal

COURSE POLICIES AND PROCEDURES:

Course will contain workshop classes by experts

Module I

Kerala’s Contribution to Classical theatre

- Dhwani Padangal-Subtext
- Poorvasambanham /Nirvahanam –establishing a character
- Pakarnatam –Transformation of Roles
- Manodharma adhinayam –Imaginative action
- Narrative element in presentation
- Influence of indigenous elements like ‘ninam’
- Desi or kavu influence

Module II

Natyastra

Introduction

- Four types of Abhinaya
- Natyadharmi and lokadharmi
- Rasa theory
- Transformation of bhavas to rasa –actors point of view
- Dasha rupakas
- Hasta Mudras

Module III

Introduction to Sanskrit play –its elements and techniques

- Text for detail study – Sruhakas Mrichakadikam
- Text in koodiyattam –Shoorpanankham attaprakaram of asharyachoodamani 3rd anga

Module IV

Tamil theatre

- Tolkapiyam –Maipattiyal
- Chilapadhikaram –Arangetru Kathai

DRAM 304: Play analysis

| | | |
|---------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 10 |
| General Information | : | Theory |
| Semester & Year | : | III Semester |
| Regular Teaching | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |
| Seminar | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Equipping the students with fundamental analytical tools is the main objective. To evolve from dramatic text to performance text needs a procedural approach this course will fulfil that objective.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|---|
| 01 | Dramatic Narrative |
| 02 | Drama and dramatic |
| 03 | Drama and theatre: Types and modes of plays |
| 04 | Play analysis: Quantitative analysis, structural units, Plot, Number of characters, Duration, period and time, Locales, etc... |
| 05 | Play analysis: Quantitative analysis, super objective, spine of the play, interpretation, the internal structure (elements of drama), the temporal study (time- space-action), Premise study, theme, plot, subplot, dialogues, brackets, interpretation etc. Test I |
| 06 | Character analysis: Types of character, Dialogue tones, Evaluation of Social distance (status study) |
| 07 | Socio economic political and historical analyses of the play |
| 08 | Turn Management Assignment |
| 09 | From dramatic text to performance: Congruent and incongruent discourses, conventions, intimacy, the communication trials, reasoning study. |
| 10 | Listening to a dream |
| 11 | Constructing the 'one's play' (director, designer, actor, etc...) out of the text by innovating affinities and counter readings |
| 12 | In the case of 9, 10 and 11 it may not be possible to follow an exact and objective pedagogical method. The teacher can stimulate the students in this direction by selecting any one play placed before the entire students and initiating analysis in these terms thereby exploring the different creative sides of play analysis. Comparisons can be done among various students' understanding. |
| 13 | Seminar: |
| 14 | A project should be assigned to each student covering various aspects of play analysis |
| 15 | -do- |
| 16 | Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 305: Participation in Play Production

| | | |
|-------------------------|---|-----------------|
| Credits Hours | : | 3 Credits |
| Type of the Course | : | Complimentary 1 |
| General Information | : | Practical |
| Semester & Year | : | III Semester |
| Regular Teaching | : | No |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |
| Record Preparation | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

All the students of the batch has been given a chance to understand the firsthand experience of directing and producing a short play or scene is the main objective.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Treatment of space and time: The language of the stage. |
| 02 | Types of performance spaces: Proscenium, Arena, Thrust, Sandwich, Street, Environmental, Black box... |
| 03 | Planning a production: Selection of text, director's analysis and interpretation of the text, devising functional sets and other designs. |
| 04 | Character analysis and characterization |
| 05 | Test I |
| 06 | Preparation of production script |
| 07 | Casting: audition, type casting, anti-type casting, casting by availability. |
| 08 | Introduction to physicalisation techniques and of production of a play not more than 30 minutes. |
| 09 | Seminar: |
| 10 | Performance |
| 11 | Performance |
| 12 | Performance |
| 13 | Performance |
| 14 | Performance |
| 15 | Performance |
| 16 | Performance |
| 17 | Review |
| 18 | Final Exam |

DRAM 306: Theatre Technology I: Setting and Lighting

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (72 Hours/Semester) |
| Type of the Course | : | Core 12 |
| General Information | : | Practical |
| Semester & Year | : | III Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |
| Record Preparation | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

SETTING: Introducing the performance spaces and exploring the fundamentals of set design in theatrical performance is the main objective. The integration of set design elements in an Aesthetic approach is the prime concern.

LIGHTING: An introduction to aesthetics and technical principles of lighting with attention to becoming familiar with basic instruments and a lighting board. Students learn basics of production lighting design. Develop skills related to design paperwork and develop a process for analyzing a scene and creating lighting within various situations. To observe/communicate through written critiques the contributions/problems created through the lighting of department productions. To develop essential skills related to developing the drafting's and paperwork associated with a typical lighting design package.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|--|
| | SETTING |
| 01 | Introduction: Different types of Theatre and Stage from Greek to Modern. Oriental : Sanskrit theatre Koothambalam, Noh, Kabuki, and Chinese Opera Topography of the Stage: Plan, Cross section, and division of stage to understand the technical aspect of the proscenium stage. |
| 02 | Scenery shop: Space requirement, area of work: 1. Storage, 2. Building scenery woodworking area, 3. Trial assembly of settings. Tool and Equipment: Measuring and marking tools, Cutting tools, wood joining tools, Pneumatic tools, Metal working tools – hand and power tools, Welding- gas welding equipment, arc welding equipment. Materials: Structural materials, shape materials, Lumber material, Metal, Fabrics |
| 03 | Units of scenery: standing units, hanging units, built in units and ground row unit Construction of scenery: Types of scenery, Soft scenery construction – stage draperies, Framed scenery – door, window, walls, 3D scenery – Wight bearing structure, Parallel - Platform construction, ramps, steps. Assignment I |
| 04 | Colour in the theatre: Hue, Additive mixing, Value, Chromo, Subtracting mixing, Colour in painting: Pigment, Colour wheel. Colour experience: Psychological, social and religious. Monochrome colour scheme, complementary colour scheme, costume colour scheme, neutral colour scheme. |
| 05 | Painting of scenery: Paint and colour, painting scenery – prime cote, base cote, lining, texturing, stencilling, pouncing. Methods of handling scenery: Play structure, Theatre and stage, design and scheme of production, budget. Backstage organization: Stage manager, Stage carpenter, Master electrician, master property man, sound man, wardrobe person |
| 06 | The running of scenery on the floor: stiffening, brazing and joining. Design Project I: Converting any space into a performance space. |
| 07 | Design Project II: Designing a set for a Play with necessary drawings and models Practical record submission |
| | LIGHTING |
| 08 | Introduction to Lighting Design, The Lighting Production Team Design Paperwork, Light Plots & Lighting Sections and the ME |
| 09 | Electricity, Reflection and Refraction, Light Sources Lighting Instruments, Hanging and Adjusting Lighting Fixtures Focusing and Troubleshooting |
| 10 | Introduce ME Project Practical and Effects, Intensity Control Master Electrician Project Day |

| | |
|----|--|
| | <u>Assignment II</u> |
| 11 | Analysis of Light in Life and Photographs Distribution and Circuiting Through the Theatre and Tour Script Analysis for Lighting Purposes |
| 12 | Colour Theory, Colour and Light Experimentation Storyboards, Lighting the Actor Light Plot |
| 13 | Music and lighting Lighting for Costume and Makeup Lighting for Scenic design |
| 14 | Lighting for the Proscenium Stage, Lighting for Alternative Spaces Drafting Practice for Light Plots Computer Control and Lighting |
| 15 | Practical record Preparation Integration of Design elements <u>Test for Setting and Lighting</u> |
| 16 | Integration of Design elements |
| 17 | Practical record submission |
| 18 | Final Exam |

SETTING Reference book, website, Video and Audio, etc

1. An Introduction to Scenic Design and Construction...J. Michael Gillette, 5th edition, 2005
2. Essentials of Stage Scenery, Samuel Selden and Tom Rezzuto, Prentice Hall, INC., New Jersey, 1972
3. Stage Scenery: Its Construction and Rigging by A.S. Fillette, Harper & Row, Publishers, New York 1972
4. Koothambalam and Kudiyattam– Govindhan Panchal
5. Natya Sastra – Bharatha (portions on theatre only)
6. Designing for the Theatre, Francis Reid, A & C Black, 1989
7. The Cambridge Guide to Asian Theatre, Brandon, James R., CambridgeUniversity Press, 1993.

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

Pencil, Eraser, and enough A4 blank sheets

Required Tools: 1. Measurement tape, Scale

LIGHTING Reference book, website, Video and Audio, etc

1. The Magic of Light by Jean Rosenthal & Lael Wertenbaker
2. Designing with Light: An Introduction to Stage Lighting, 4th ed., by J. Michael Gillette
3. Stage Lighting Design: The Art, The Craft, The Life, by Richard Pilbrow
4. The New Handbook of Stage Lighting Graphics by William B. Warfel
5. Scene Design and Stage Lighting by J. Michael Gillette

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

Pencil, Eraser, Scale and enough A4 blank sheets

Required Tools: 1. Electrical tester, 2. Cutting Player, 3. Cable trimmer

Course Policies and procedures:

Students are advised to wear suitable dress in the practical classes

DRAM 307: Creative Play Writing

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 4 Credits (54 Hours/Semester) |
| Type of the Course | : | Complimentary - 6 |
| General Information | : | Theory |
| Semester & Year | : | III Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | Part I Play as a medium of expression. |
| 02 | Drama as a collective experience. |
| 03 | Introducing the elements of Drama |
| 04 | Choice of Styles – From imaginations to reality. Mapping the characters. |
| 05 | Choice of space and Treatment of Time (Emergence of conventions etc). Test I |
| 06 | Character articulations. |
| 07 | The truth of Drama |
| 08 | Target audience |
| 09 | Part II Assignment: Play writing exercises on a given subject (To be submitted as an assignment by each student) |
| 10 | Play writing exercises |
| 11 | Play writing exercises |
| 12 | Play writing exercises |
| 13 | Seminar |
| 14 | Practical |
| 15 | Cont... |
| 16 | Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

SEMESTER IV

DRAM 401: ACTING EXERCISE - IV

| | | |
|-------------------------|---|---------------------------------|
| Credits Hours | : | 3 Credits (Daily Morning Class) |
| Type of the Course | : | Complimentary 1 |
| General Information | : | Practical |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Integrating the exercises in to the different kind of performance and genres, and introduction to modern dance, environmental, gender performance are carried out.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|-------------|--|
| 01 | Psycho physical exercises, bio mechanism, |
| 02 | Epic theatre, psychological methods of Chekov |
| 03 | Theatre games and acting methods of Augusto Boal and other practices. |
| 04 | Acting in relation with set, light, props, costume, makeup and music |
| 05 | <u>Assignment I</u> |
| 06 | Play reading II (Plays for study) |
| 07 | Improvised play (Theme selected by the students group) |
| 08 | Improvised play (Theme selected by the students group) |
| 09 | Topographical exercises |
| 10 | Acting in street theatre (Students will improvise a play and perform in the real situation and evaluated) <u>Assignment II</u> |
| 11 | Acting in street theatre (Students will improvise a play and perform in the real situation and evaluated) |
| 12 | Scene work (based on the scenes selected from the plays for study) |
| 13 | Scene work (based on the scenes selected from the plays for study) |
| 14 | Workshop on contemporary dance |
| 15 | Workshop of a women theatre personality on acting |
| 16 | <u>Test</u> |
| 17 | Review |
| 18 | Final Exam |

DRAM 402: Introduction to Modern Theatre

| | | |
|---------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 14 |
| General Information | : | Theory |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |
| Seminar | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|--|
| 01 | Rise of Theatres in Regional Languages: |
| 02 | Maratha Bengali |
| 03 | Kannada Hindi |
| 04 | Tamil Malayalam |
| 05 | Rise of Realist Theatres Test I |
| 06 | Rise of realistic Theatres Cont... |
| 07 | IPTA and other Political Theatres |
| 08 | Theatres of National Awakening(Pre-Independence) |
| 09 | Theatres of National Awakening(Pre-Independence) |
| 10 | Theatres of National Awakening(Pre-Independence) Assignment |
| 11 | Regional Theatres (Post Independence) |
| 12 | Regional Theatres (Post Independence) |
| 13 | Establishment of Theatre Institutions: Theatre Pedagogy and Experiments (Sangeeth Natak Academy, NSD, School of Drama) Seminar |
| 14 | Establishment of Theatre Institutions: Theatre Pedagogy and Experiments (Sangeeth Natak Academy, NSD, School of Drama) |
| 15 | Rise of 'Indigenous' Theatres |
| 16 | Rise of 'Indigenous' Theatres Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 403 OPTION I: Acting / Direction / Children's Theatre

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 15 |
| General Information | : | Theory |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Assignment | : | Yes |
| Test | : | Yes |

DRAM 403 OPTION I: ACTING THEORY-I

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Theoretical introduction to acting and its fundamentals are covered in this course.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Craft and aesthetics of acting |
| 02 | Continued |
| 03 | Uunderstanding the text and the part study of the character |
| 04 | Uunderstanding the text and the part study of the character |
| 05 | Characters and their relationship to the text Test I |
| 06 | Interrelationship of various characters |
| 07 | The structural patterns of characters in different styles |
| 08 | The structural patterns of characters in different styles |
| 09 | Physicalisation of the character and its problem |
| 10 | Physicalisation of the character and its problem Assignment |
| 11 | Study of certain characters in famous plays |
| 12 | Study of certain characters in famous plays |
| 13 | Study of certain characters in famous plays Seminar |
| 14 | Psycho physical system of Stanislavsky |
| 15 | Psycho physical system of Stanislavsky |
| 16 | Ethics of an actor Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 403 OPTION I: DIRECTION THEORY- I

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Director and his job, fundamental procedures of a director, style and stage management of production are discussed.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Preparation of rehearsal schedule |
| 02 | Various phases of rehearsal |
| 03 | Various phases of rehearsal |
| 04 | Actor- Director interaction |
| 05 | Actor- Director interaction Test I |
| 06 | Audio Visual Images |
| 07 | Audio Visual Images |
| 08 | Innovating the style of production |
| 09 | Innovating the style of production |
| 10 | Devices and conventions of performance Assignment |
| 11 | Devices and conventions of performance |
| 12 | Devices and conventions of performance |
| 13 | Evolution of dominant styles and its contexts Seminar |
| 14 | Evolution of dominant styles and its contexts |
| 15 | Stage management and building |
| 16 | Stage management and building Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM 403 OPTION I: CHILDREN'S THEATRE THEORY- I

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Foundations of Children's Theatre, Child psychology, Creative Drama, and Devising theatre for Children are explored.

CLASS CALENDAR:

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | <i>Concept of Children's Theatre</i> Definition of the children's theatre |
| 02 | Unique /salient features of children's theatre |
| 03 | <i>History and development of children's theatre an overview</i> |
| 04 | Continued |
| 05 | <i>Fundamentals of child psychology</i> i. Stages and development (Age Group) Test I |
| 06 | ii. Aspects of development Physical, Motor Intellectual and cognitive Emotional and social development |
| 07 | iii. Importance conscious unconscious and childhood experience and behavior iv. Stimuli and responses- importance |
| 08 | v. Sensation perception and concept formation - (Ref: Burner theory) vi. Formation of instinct and emotional development |
| 09 | <i>Creative Drama</i> Creative drama as an art form Methodologies of creative drama |
| 10 | i. Story telling ii. Games Assignment |
| 11 | iii. Improvisation iv. Literary texts into production |
| 12 | <i>Devising theatre for the children by the actors</i> Text, process, presentation and evaluation --- (ref: Gripps theatre model. – Ludvick) |
| 13 | Continued Seminar |
| 14 | <i>Devising theatre with the children</i> Space, text, process |
| 15 | Space, text, process |
| 16 | Space, text, process Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

Bolton, Gavin (1986) *Selected Writing*, Longman, London

Slade, Peter (1954) *Child Drama*, University of London Press

Goldberg, Moses (1974) *Children's theatre "A philosophy and A Method*, Prentice Hall Inc. EnglewoodClifs, New Jersey

Contractor, Mehar R. (2001), *Creative Drama and Puppetry in Education*, National Book Trust, India

Bolton, Gavin (1984), *Drama as Education*, Longman group Ltd., London

Stern, Lawrence (1979), *School and Community Theatre Management*, Allyn and Bacon Inc, Boston

DRAM 404: OPTION I: Participation in Play Production

| | | |
|-------------------------|---|------------------------------|
| Credits Hours | : | 3 Credits (54Hours/Semester) |
| Type of the Course | : | Core 16 |
| General Information | : | Practical |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | No |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

The optional students have to produce a play co-operating with each other. Beginning of the semester Direction and Children's Theatre student have to select a play script and get approval from the concerned Teacher and Director of the School. In this semester a short Play (Maximum duration 1 Hour only) has to be produced with incorporating all design elements. Each and every student has to submit a practical record of their own optional area.

CLASS CALENDAR:

| OPTION | SYLLABUS |
|----------------------------------|---|
| <u>Acting</u> | <ol style="list-style-type: none"> 1. Acting optional student has to participate in the students play production taking rolls and systematically analyze the character to do actors interpretation. 2. Movement and blocking of a character has to be noted down in a record note book along with the script. 3. The design elements like Costume, Makeup, Set and Lighting in relation to the character and its usefulness has to be analyzed and noted down in the record. 4. Acting related process and character development through the rehearsal systematically discussed with the acting teacher. |
| <u>Direction</u> | <ol style="list-style-type: none"> 1. Blocking of movements 2. Working with actor's tools: Gestures, business, speech, diction and auditory composition. 3. Craig's theory of visual images 4. Run through 5. Tempo and rhythm, props, make-up, costume, light and music 6. Technical rehearsal: Try-outs of set 7. Dress rehearsal, dress parade, final rehearsal 8. Production of a play of student's choice |
| <u>Children's Theatre</u> | <ol style="list-style-type: none"> I. In search of a children's theatre practice. <ol style="list-style-type: none"> 1. Preliminaries of children's play production from screening. Finding out a target group through field visits. finding out suitable text for the specific group (class gender, age group, locality) 2. Methodologies 3. Improvisation 4. Story telling 5. Non dramatization 6. Process through art making 7. Rhythm and movements 8. Documentation and evaluation of performance through feed back II. Screening sections of a play productions <ol style="list-style-type: none"> a. Finding out a text –(improvisations, story etc.) b. Selection of a text for a specific group |

- c. performance
- d. Analysis

DRAM405: Theatre Technology II: Costume and makeup

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (72 Hours/Semester) |
| Type of the Course | : | Core 17 |
| General Information | : | Practical |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

COSTUME: To gain an understanding of costume design as an applied art and essential part of the collaborative theatre production process.

MAKEUP: Introduction to Performance Makeup and its fundamental techniques are thought. From the straight makeup to special makeup are introduced.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|---|
| | COSTUME |
| 01 | Visual environment of a Production: Costume as a part of visual scene - The meaning of the costume for the designer, the actor, director. Stage costume design: The structure of costume as personal expression, Historic use of costume in theatre. |
| 02 | Planning and presentation of costume sketch: Reading the script, conferences, research, schedules, lists and charts. Preliminary sketch and layout, the costume sketch, surfaces for the costume sketch. Backgrounds, framing and preservation of costume sketch. |
| 03 | Characterization and Design: fundamentals of design, principles of character design, Problems in line, compositional problems - shape and measure - sequence and repetition |
| 04 | Wardrobe or costumes are rented. Colour planning in a play – colour relation ship between costume and scenery, unity through colour. Fabric for the stage: The basic fabric Fibres-weaving, netting, crocheting, braiding, knotting, felting, laminating |
| 05 | Preparation of Textile chart: To understand the colour, fabric, weave, and texture Understanding the costume of the different Regional, National level. Costume design in Traditional Theatre. Assignment I |
| 06 | Renderings and sketching – with photo as homework Costume Chart for a Play, Design a selected Play Character analysis and costume chart. |
| 07 | Reality and style in costumes design: stylization in art and costume design. Pattern making and miniature model: Costume plates should be made for each period to understand the period and style of the costumes. This may be made out of paper and clothes or by using the dolls. |
| 08 | Costume Practical record Preparation and submission |
| | MAKEUP |
| 09 | Why make –up? Make-up and the Actor Character analysis: Heredity, race, environment, temperament, health, age. Difference between daily make-up and stage make- up Tonality of the colour and Optical illusion |
| 10 | Technical aspects Facial anatomy: Bones of the face, construction of a head -shapes of Face-facial proportions, kinds of skin, hair, nose, eyes and lips. Sketches and worksheets Preliminary sketches, adapting the make-up to actor, keep changes, Final sketches, work sheets |
| 11 | Application of Make-up Corrective make up (Straight Make-up)-up: Skin color, Facial analysis, Forehead, nose, jaw-line and chin, wrinkles, eyes, eye brow, cheeks, lips and neck, teeth, hair |

| | |
|----|---|
| | Introduction of Make-up materials Arranging Makeup room with tables chairs and mirrors with bulbs at required height and distance |
| 12 | Pan Cake Make-up: Foundation Light and shade: Flat and curved surfaces, Hard and soft edges, drawing in light and shade, Rough and Eye shadow Makeup design in Traditional Theatre Assignment II |
| 13 | Cream Make-up: Foundation Shading places – Applications of Base Highlighting place Rough and Eye shadow |
| 14 | Special effects (Three dimensional Make-up): Nose putty – building up the nose and chin Mixed material work: Derma wax, Putty wax, Latex , Latex and Tissue, Cotton, Cornmeal, Syrup Special construction: blindness, bruises, burns, cuts, and ears, teeth. Nails, baldness |
| 15 | Imaginative Make-up(Non-realistic): Angels, Animals, Birds, clowns, death, devils and demon, dolls, evils, fairies, flowers, inanimate object, monster, witches Character Make-up: Student selects a character form the text and has to design a character as character make-up with drawing and sketches. |
| 16 | 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 etc Fixing wigs as the character demand Integration of Design elements Makeup Practical record Preparation. Test for Costume and Makeup |
| 17 | Practical record submission |
| 18 | Final Exam |

COSTUME: REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

1. Design for the Theatre, Reid Francis, A&C Black – London, 1989
2. Costume by Rachel H. Kemper, News week Books, New York, 1977
3. Stage Costume Design by Douglas A. Russell, Prentice-Hall, INC., New Jersey, 1973

MAKEUP: REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

1. Stage makeup, by Richard Corson, Printice-Hall, Inc., New Jersey, 1970
2. Makeup to Theatre, Film & Television, by Lee Baygan, A & C Black, Londen, 1984
3. Film and Television Makeup, by Herman Buchmen, Watson, Gulill Publication, 1973

Course Policies and procedures:

Students are advised to wear suitable dress in the practical classes

DRAM406: Theatre in Education

| | | |
|-------------------------|---|--------------------------------|
| Credits Hours | : | 3 Credits (108 Hours/Semester) |
| Type of the Course | : | Complimentary - 3 |
| General Information | : | Theory |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | Introducing major concepts T.I.E - Objectives Movements |
| 02 | Practices (a general over view) |
| 03 | <i>Theatre education in India</i> History and development and practice |
| 04 | <i>Introducing key practices</i> Theatre in Education Process drama Applied theatre |
| 05 | Devising performance Test I |
| 06 | Psychodrama Community theatre Theatre and advocacy |
| 07 | Theatre as propaganda Theatre for development Theatre conflict resolution etc |
| 08 | Practice Methodologies Students in groups will undertake a short term mini project on the following areas. Projects includes class room teaching and writing, research report, preparation for a Peculiar production or practice |
| 09 | <i>Categories</i> 1. Theatre for education - (Ex. Theatre as a tool for language teaching) |
| 10 | 2. Theatre for special education -(Ex. Application of theatre with duff and dumb. etc.) Assignment: Students in groups will undertake a short term mini project on the following areas. |
| 11 | 3. Community theatre - (Ex. Theatre or class room teaching at the training college, villages, groups) |
| 12 | 4. Theatre for propaganda - (Ex. Political propaganda advocacy/NGO, Advertisement |
| 13 | 5. Theatre for empowerment - (Ex. Process drama Applied drama, Creative drama, Workshop based approaches and methods. Theatre for conflict resolution) |
| 14 | Seminar |
| 15 | Scene works |
| 16 | Test II |
| 17 | Review |
| 18 | Final Exam |

Reference book, website, Video and Audio, etc

Bolton, Gavin (1984), *Drama as Education*, Longman group Ltd., London
 Hunt, Albert (1976) *Hopes for Great Happenings*, Eyre Methuen, London
 Jenkyns, Marina (1996) *The Play's the Thing*, Routledge, London and New York
 Hornbrook, David (1998) *Education and Dramatic Art*, Routledge, London and New York

DRAM 407: Contemporary Trends and Movements

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Complimentary 2 |
| General Information | : | Theory |
| Semester & Year | : | IV Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | Part I: India Innovation of New Theatre spaces |
| 02 | Theatres of Identity (Dalit, Feminist,...) |
| 03 | Influence of International Theaters |
| 04 | Theatre in the Age of Globalization Test I |
| 05 | Part II Performance Art |
| 06 | Post dramatic theatres |
| 07 | Theatres of Gender/Sexuality |
| 08 | Playback, Documentary and Participatory Theaters |
| 09 | Community Theatres |
| 10 | Assignment |
| 11 | Theatre Anthropology |
| 12 | Physical Theaters |
| 13 | Seminar |
| 14 | Theatre to Performance |
| 15 | Cont... |
| 16 | Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

SEMESTER V

DRAM501 Dramatisation of Non Dramatic form

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 4 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 18 |
| General Information | : | Practical |
| Semester & Year | : | V Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Assignment | : | Yes |
| Test | : | Yes |

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Drama & other forms |
| 02 | Formation of theatre images |
| 03 | Developing dramatic actions from non dramatic forms |
| 04 | Analytical observation |
| 05 | The Design Idea and Drafting the Design |
| | Test I |
| 07 | scripting |
| 08 | Production design |
| 09 | Assignment: Preliminary Sketching and layouts |
| 10 | Formation of styles |
| | Project |
| 11 | Practicals |
| 12 | Practicals |
| 13 | Practicals |
| 14 | Practicals |
| | Production |
| 15 | Rehearsals |
| 16 | Rehearsals |
| 17 | Rehearsals |
| 18 | Production |

The aim of this course is to develop the skill of play writing and visualization among the students taking any non dramatic form like news, advertisements, short-story, poem, novel, painting, sculptures etc. Basic techniques in play writing will be taught taking extracts from world renowned plays.

Each student half to do a project of making a drama out of any non dramatic form.

A Play will be produced as a group activity at the end of the Semester not more than 45 Minutes. All technical aspects of Theater should be incorporated for the performance.

DRAM502 OPTION II: Acting / Direction / Children's Theatre

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (54 Hours/Semester) |
| Type of the Course | : | Core 19 |
| General Information | : | Theory |
| Semester & Year | : | V Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Assignment | : | Yes |
| Test | : | Yes |

DRAM502 OPTION II: ACTING THEORY - II

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | Acting systems – Bio-mechanism |
| 02 | Psychological |
| 03 | Epic acting |
| 04 | Introduction to the trends and movements in acting |
| 05 | Con ... Test I |
| 06 | Acting in different types of plays – tragedy, comedy, melodrama, dark comedy of manners, satire farce, burlesque epic and absurd |
| 07 | Con... |
| 08 | Introduction to the study of acting in indigenous, ritual and ethnical performances and method of preparing the performers tools |
| 09 | Con... |
| 10 | Con... Assignment |
| 11 | Con... |
| 12 | Great actors and their roles: Garricle, Laurance oliver |
| 13 | John Gilguid, Helen Waeigel Seminar |
| 14 | Chaplin, Salvani, Kean, |
| 15 | Balagandharva, Prithiviraj Kapoor |
| 16 | Sambumitra, Utpal dutt, Triptimitra,Binodini das Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM502 OPTION II: DIRECTION THEORY - II

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

To introduce modern concepts and practices in Theatre in a perspective of the directors

CLASS CALENDAR

| WEEK | SYLLABUS SCHEDULE |
|------|--|
| 01 | I Directorial Practices of contemporary Theatre 1. Physical theatre |
| 02 | 2. Image theatre(Robert Wilson) |
| 03 | 3. Invisible theatre |
| 04 | 4. Inter-culturalism and multiculturalism |
| 05 | 5. Community theatre practice Test I |
| 06 | 6. Queer, feminist theatre practices |
| 07 | 7. Theatres of identity |
| 08 | Multimedia and new media theatre practices |
| 09 | Cont... |
| 10 | Cont... Assignment |
| 11 | Cont... |
| 12 | Cont... |
| 13 | Seminar |
| 14 | II. Theatre Semiotics, structuralism, de-construction and other modern theories |
| 15 | Cont... |
| 16 | Cont... Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

DRAM502 OPTION II: CHILDREN'S THEATRE THEORY - II

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | I. Applied Psychology 1.Learning process –variables Importance of hereditary and environment Individual differences. |
| 02 | 2.The importance of Adolescence stages – characteristics and psychology |
| 03 | 3.Development and imagination and Improvisation |
| 04 | 4.Development of language Skills and expressivity |
| 05 | 5.Creativity Test I |
| 06 | 6.Individuals, task and method |
| 07 | II. Creative drama: Teaching and learning methods, directing, acting, designing. |
| 08 | Introduction to children's literature genres. (Oral literature, folk, prose, poetry etc.) |
| 09 | With focus on Malayalam literature |
| 10 | Assignment |
| 11 | III. Play writing for Children's Theatre |
| 12 | Cont. . . |
| 13 | IV. Incorporating Allied Arts for children's theatre a. Puppetry Seminar |
| 14 | b. Mask |
| 15 | c .Creative music |
| 16 | d. Animation and cartoons. Test II |
| 17 | Review |
| 18 | Final Exam |

REFERENCE BOOK, WEBSITE, VIDEO AND AUDIO, ETC

Bolton, Gavin (1986) *Selected Writing*, Longman, London
Slade, Peter (1954) *Child Drama*, University of London Press
Goldberg, Moses (1974) *Children's theatre "A philosophy and A Method*, Prentice Hall Inc. EnglewoodClifs, New Jersey
Contractor, Mehar R. (2001), *Creative Drama and Puppetry in Education*, National Book Trust, India
Bolton, Gavin (1984), *Drama as Education*, Longman group Ltd., London
Stern, Lawrence (1979), *School and Community Theatre Management*, Allyn and Bacon Inc, Boston

DRAM503 Theatre Technology III: Property, Mask Making and Sound Design

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 3 Credits (72 Hours/Semester) |
| Type of the Course | : | Core 20 |
| General Information | : | Practical |
| Semester & Year | : | V Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Different kind of properties and Masks making are taught in this course. Different kind of material and tools with various way of making are introduced to the students.

CLASS CALENDAR:

| WEEK | SYLLABUS SCHEDULE |
|------|---|
| | PROPERTIES, MASK MAKING |
| 01 | Hand prop, Set prop, Dress prop Period style and interpretation Types of draperies, drapery material, door and window draperies |
| 02 | Borrowing or renting properties Floor covering properties Ground cloth construction |
| 03 | Making and remaking furniture's Upholstery, Fabricating Casting technique – Paper Mache, Asbestos Pulp, Celastic, Fiber glass |
| 04 | Mask making technique – Half mask, from surgical mask gauze. Plasticine clay – Dimention mask Raw latex mask – cast from the negative mask – Celastic, Polysar, Liquid rubber or Papier-mâché. |
| 05 | Types of mask – Ritual mask, fantasy mask, animal and birds mask, witches and devil mask, clown mask Assignment: Design a mask for selected character |
| 06 | Masks of Traditional Performance Making a local traditional Mask Properties of Traditional Performance, and making |
| 07 | Integration of Properties and Mask with a scene or small play Practical record preparation Practical record submission |
| | Sound design for Theatre |
| 08 | Sound Theory – Direction, the speed of sound, the human voice, the human ear, high sound level and deafness. Acoustics: reverberation, electro-acoustic reverberation, reflexions and reflector |
| 09 | Sound Equipments – Recording, Editing, Live sound equipment Inter connection of equipments Basic introduction on Digital audio |
| 10 | System design –Vocal, General pickup and armature shows, Musical instrument pickup, loudspeaker positioning. Articulation loss, Q of loud speakers, number of loud speakers, groups n using the formula. |
| 11 | Orchestra area, auditorium shape, structural alterations Theatre in round and thrust stages: touring, low ceilings, outdoor systems operating |
| 12 | Recorded reproduction, playback devises, and live effects. Audio Mixer or consoles. Introduction to recording |
| 13 | Introduction to audio editing. Special Effects |
| 14 | Assignment: Theatre Sound Design for a 5 minuets Play |
| 15 | Final Project Presentation |
| 16 | Budgets and specifications Practical record Preparation Integration of Properties, Mask and Sound design for Performance Test |
| 17 | Practical record submission |
| 18 | Final Exam |

PROPERTY AND MASK: Reference book, website, Video and Audio, etc
Scenic Design and Lighting, J. Michael Gillette, 5th edition, 2005

SOUND DESIGN: Reference book, website, Video and Audio, etc
Sound for the Theatre by Graham Walne, A & C Black – London, 1990

Course Policies and procedures:
Students are advised to wear suitable dress in the practical classes

DRAM504 New Media and Theatre

| | | |
|-------------------------|---|-------------------------------|
| Credits Hours | : | 2 Credits (54 Hours/Semester) |
| Type of the Course | : | Open Course |
| General Information | : | Practical |
| Semester & Year | : | V Semester |
| Regular Teaching | : | Yes |
| Practical if applicable | : | No |
| Assignment | : | Yes |
| Test | : | Yes |

| WEEK | SYLLABUS SHEDULE |
|-------------|--|
| | <u>Part I</u> |
| 01,02 | History and development of multi media theatre |
| 03,04 | Development of new media technology |
| 05,06,07,08 | introducing media equipments |
| 09,10 | Intrducing softwares |
| | <u>Test I</u> |
| 11 to 12 | practical |
| | <u>Part II</u> |
| 13 to 15 | Workshop and production practical |
| 16 to 17 | Students project |
| 18 | Presentation of students projects and Review |

The aim of this course is to introduce new media and technology which can be adopted to theatre to the students by demonstration and workshop method.

Each student has to do a project by making a show using new media technology. This will be a demonstration of not more than 15 minutes.

A Play will be produced as a group activity at the end of the Semester not more than 45 Minutes incorporating new media technologies.

SEMESTER VI

DRAM601: Film Appreciation

| | | |
|-------------------------|---|------------------|
| Credits Hours | : | 3 Credits |
| Type of the Course | : | Core 21 |
| General Information | : | Practical |
| Semester & Year | : | VI Semester |
| Regular Teaching | : | 10 Days Workshop |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Giving fundamental knowledge in other media like cinema to enhance the aesthetic knowledge of the students. The general nature of the course is to have a study of the medium of the cinema and its salient features from the point of view of a theatre student. Conducted by Guest lectures invited from the Film and Television Institute of India or Equivalent institute in Kerala.

General outline of the course:

- The Elements of Cinema
- Language of Cinema
- Genre
- Fiction
- Non-fiction
- Theatre to film
- Film to Theatre
- Film as a Mass Media
- Aesthetics of Cinema

DRAM602: Alternative Theater Practice

| | | |
|-------------------------|---|------------------|
| Credits Hours | : | 3 Credits |
| Type of the Course | : | Core 3 |
| General Information | : | Theory |
| Semester & Year | : | VI Semester |
| Regular Teaching | : | 10 Days Workshop |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | History of alternative theatre practices |
| 02 | Leading ideologies and Philosophies which formed the cause for alternative theatre practice |
| 03 | Modernism, post modernism, structuralism, post performance art etc. |
| 04 | Applied Theatre and Theatre for the specially needed |
| 05 | Test I |
| 06 | Queer and Feminist Theatres, Dalit Theatre, Transgender etc |
| 07 | Workers theatre movement, Guarilla Theatre, Play back Theatre etc. |
| 08 | Subaltern Theatre Practices (Black Theatre and Tribal Theatre) |
| 09 | Invisible Theatre and Legislative Theatre |
| 10 | Assignment |
| 11 | Test II |
| 12 | Technology as a political tools in the era of neo capitalism |

DRAM 603 OPTION III: PARTICIPATION IN PLAY PRODUCTION

| | | |
|-------------------------|---|-------------------|
| Credits Hours | : | 3 Credits |
| Type of the Course | : | Complimentary - 4 |
| General Information | : | Practical |
| Semester & Year | : | VI Semester |
| Regular Teaching | : | No |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

The optional students have to produce a play co-operating with each other. Beginning of the semester Direction and Children's Theatre student have to select a play script and get approval from the concerned Teacher and Director of the School. In this semester a short Play (Maximum duration 1 Hour only) has to be produced with incorporating all design elements. Each and every student has to submit a practical record of their own optional area.

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|---|
| 01 | Selection of Play I Problems faced by the student directors in their earlier productions in terms of |
| 02 | Play writing |
| 03 | Actors |
| 04 | Designers |
| 05 | Communication Test I |
| 06 | Scheduling and Budgeting |
| 07 | II Major play production, a play of student's choice |
| 08 | Production Script submission |
| 09 | Rehearsal |
| 10 | Rehearsal |
| 11 | Rehearsal |
| 12 | Rehearsal |
| 13 | Rehearsal Production Seminar |
| 14 | Rehearsal |
| 15 | Costume Rehearsal |
| 16 | Technical Rehearsal |
| 17 | Grand Rehearsal |
| 18 | Final Exam: Production |

DRAM605: Television and Film Production Workshop

| | | |
|-------------------------|---|-------------|
| Credits Hours | : | 4 Credits |
| Type of the Course | : | Core 1 |
| General Information | : | Practical |
| Semester & Year | : | VI Semester |
| Regular Teaching | : | Workshop |
| Practical if applicable | : | Yes |
| Assignment | : | Yes |
| Test | : | Yes |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

Television and Film Orientation Training has been conducted for the benefit of understanding the other media. Methods of assessment will be determined in Consultation with T.V and Film Staff.

CLASS CALENDAR

| Days | SYLLABUS SHEDULE |
|------|---|
| 01 | <u>Director's Craft</u> Introduction to language and practice of Filmmaking, Screenings and demonstration, Directing skills, Preparing students for each of their film projects <u>Writing</u> Theme, Character, Tension, Conflict |
| 02 | <u>Editing</u> The Language of editing, Organization of Film and Sound material, Editing digitally (Non-linear Editing Software) |
| 03 | <u>Hand-on Camera / Lighting</u> Fundamentals of Cinematography and Lighting, Shoot and Screen test (focus, exposure, lens perspective, contrast and lighting) |
| 04 | <u>Production Workshop (in-class exercises) (1-day)</u> <ul style="list-style-type: none"> Film stocks or Video Formats (DV, Beta, Digi-Beta, etc.) Nature and properties of the stocks Exposure Meter Practical and creative way of measuring and evaluating light through incident light reading Basic Lighting Three point lighting, hard and soft light, bounce light and available light, and lighting continuity Lenses Practical tests on how different focal lengths and f-stops affect the mood of the scene and the attention of the viewer Coverage The long shot, establishing shot, matching shot, sight lines and screen direction Filters Use of different kind of filters |
| 05 | <u>Sound Design</u> Introduction to sound, Voice-over, sound effect, and music <u>Camera</u> Basic operation, DV camera for final film |
| 06 | <u>Budgeting and scheduling</u> Preproduction process (script, casting, finding location, obtaining shooting permit, costumes and all elements for production). Production Schedule. Postproduction (editing, sound, music, Screening and publicity). |
| 07 | <u>ASSIGNMENTS: (Film Project I to III: 2 days or 3 days)</u> Film Project I Mise-en-scene (1-day) Two batches 4x4 or one batch Shooting time: 2 hours Editing time: 3 hours Screening time: Up to 2 minutes |
| 08 | Film Project II Continuity (1-day) Two batches 4x4 or one batch Shooting time: 3 hours Editing time: 6 hours Screening time: Up to 3 minutes Discussion and Critique |

| | | |
|----|------------------|---|
| 09 | Film Project III | Music & Image (1-day) Two batches 4x4 or one batch Shooting time: 5 hours Editing time: 15 hours Screening time: Up to 4 minutes Discussion and Critique |
| 10 | Film Project IV | Final Film (3 days) Group Project (Narrative, Documentary or Experimental) Shooting time: 3 days Postproduction 3 day Editing Sound effect Music Screening time: Up to 10 minutes Discussion and Critique Group screening for invited audience |
| 11 | Film Project IV | |
| 12 | Film Project IV | |

Crew

All the students in the batch have to write and direct his or her own films. Students have to form four-person crew and rotating in the principal production positions

1. Writer / Direction / Editor / Producer (W/D/E/P)
2. Director of Photography (D.P)
3. Assistant Cameraman (A.C)
4. Gaffer / Grip (G/G)

DRAM 604: Dissertation

| | | |
|-------------------------------------|---|-------------|
| Credits Hours | : | 4 Credits |
| Type of the Course (hard/soft core) | : | Core 2 |
| General Information | : | Theory |
| Semester & Year | : | VI Semester |
| Regular Teaching | : | No |
| Practical if applicable | : | No |
| Seminars | : | Yes |
| Assignment | : | No |
| Test | : | No |

COURSE OBJECTIVES AND OUTCOME OF THE COURSE:

A Dissertation should be written by every student in consultation with her/his guide and it should be between 50 – 60 pages. It should be type written in A4 sheet, and submitted in hard bound. A seminar should be given on the topic in which the student is perusing research. Basic Methodology class will cover the necessary and fundamental research methodology.

This Dissertation should be submitted to the concerned Guide Ten days after the last examination of the VIth Semester. A viva will be held after evaluating the dissertation.

This Dissertation may be:

1. Traditional Scholarly Thesis;
2. Conceptual Thesis incorporating traditional research into detailed preparatory material realization of a hypothetical production;
3. Production Thesis entailing hands-on creative work accompanied by a summary essay (a CD should accompany this detailing all process and documented on a day by day basis)

CLASS CALENDAR

| WEEK | SYLLABUS SHEDULE |
|------|--|
| 01 | Intro to Research methodology |
| 02 | Topic selection |
| 03 | Submitting a statement indicating the choice of dissertation subject along with proposed guides name |
| 04 | Project approval by the guide |
| 05 | Library or Field work |
| 06 | Library or Field work |
| 07 | Library or Field work |
| 08 | Submission of the Chapters |
| 09 | Library or Field work |
| 10 | Library or Field work |
| 11 | Library or Field work |
| 12 | Library or Field work |
| 13 | Seminar |
| 14 | Submission of the Chapters |
| 15 | Submission of the Final Chapters/Conclusions |
| 16 | Submission of the Dissertation |
| 17 | Review |
| 18 | Final Exam: Viva voce |

A dissertation proposal will be developed in consultation with the student's guide, and should include: 1) A Personal resume, emphasizing familiarity and training related to the main area. 2) A well constructed plan for research and development drawn from any one of the following topics:

- Acting
- Costume design
- Directing
- Lighting design
- Scene design
- Makeup design

- Costume design
- Stage management
- Theatre and Gender issues
- Event management
- Technical design
- Traditional theatre or performances
- Theatre History
- Dramatic criticism
- Play writing
- Theatre and other Media
- Production Design
- Multimedia Productions/New Media applications in Theatre
- Performance Theory
- Applied Theatre and Theatre in Education
- Children's Theatre
- Community Theatre
- Property making
- Inter-cultural or multi cultural Theatre performances

OR

Any other emerging areas in Theatre or related subjects with the consent of the School.

MODEL QUESTION PAPERS

FIRST SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM102 – History & Development of Malayalam Theatre

Time: 3 hrs

Marks : 80

1 Match the items in the list 1 with that of list 2:

1X12=12

| | |
|----------------------------|--------------------------------|
| A) Jayaprakash Kuloor | Rashmi |
| B) Thoppil bhasi | Karuna |
| C) Vayala Vasudevan pillai | Adukkalayil Ninnu Arangathekku |
| D) N. Krishna Pillai | Kattukuthira |
| E) Sreeja | Kali |
| F) D. Damodaran | Mudra Rakshsam |
| G) Josechiramel | Rakthapanam |
| H) C.N. Sreekandan Nair | Labor room |
| I) S.L. Puram | Bhagna Bhavanam |
| J) V.T. Bhattathirippad | Agni |
| K) Brahmavathan | Ningal Enne Communistaki |
| L) P.J. Antony | Appunnikalude radio |

2) Write short answers on all 9 questions

9X2=18

- 1) Samatva vadi
- 2) Ningalare Communistakki,
- 3) Thee Kondu Kalikkaruthu
- 4) Teyyam
- 5) Padayani
- 6) Mutiyettu
- 7) P.M. Antony
- 8) K.P.A.C
- 9) G. Sankarapillai

3. Write a detailed description of any five questions from ten

5X4=20

- 1) Avan Veendum Varunnu
- 2) Chaverpada
- 3) Artist PJ Cherian
- 4) P.J. Antony
- 5) K.T. Muhammed

- 6) Ikkavamma Thottakattu
- 7) T.M. Abraham
- 8) G. Sankarapillai
- 9) Thikodiyan
- 10) Ochira Parabrahmodaya Sangeetha sabha

4) Essay questions: answer 2 from Four

2x15=30

- 1) Origin and development of realist theatre in Kerala
- 2) Describe the development of Kerala Theatre associated with socio political movement
- 3) Narrate the influence of Sangeeta Nataka on Kerala Theatre
- 4) Explain the characteristics of Folk Theatre and its relevance in Modern theatre

FIRST SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM102 – History and Development of Malayalam Theatre

Time: 3 hrs

Marks : 80

1) Match the items in the list 1 with that of list 2

12x1=12

- | | |
|---------------------------------|--------------------------|
| A) Kavalam Narayana Panikkar | Kakkaponnu |
| B) K.T. Mohamed | Visarikku Kattu venda |
| C) Omchery | Kapalika |
| D) C.J. Thomas | Bagna Bhavanam |
| E) G. Snakara Pillai | Calvaryile kalpa-padapam |
| F) Kainikkara Kumara Pillai | |
| G) Kainikkara Padmanabha Pillai | Karuthadaivathe thedi |
| H) E.V. Krishna Pillai | Vishu Vriksham |
| I) N. Krishna Pillai | Pralayam |
| J) N.N. Pillai | Karavattu pasu |
| K) Ponkunnam Varkey | Avanavan Kadamba |
| L) S.L. Puram sadanandan | Harishchandran |

2) Write short answers on all 9 questions

9x2=18

- A) G. Sankara Pillai
- B) Ningalenne Communistakki
- C) Pattabakki
- D) Vayala Vasudevan POillai
- E) Kandam Vecha Kottu
- F) Prabhatham Chuvanna THERUVIL
- G) Nashtakkatchavadam
- H) Rithumathi
- I) R. Narendran Prasad

3) Write a detailed description of any five questions from seven

5x4=20

- 1) V. T. Bhattathirippadu
- 2) Pulijanmam
- 3) Nattugaddika
- 4) Kavalam Narayan Panicker'
- 5) C.J. Thomas
- 6) G. Sankara Pillai
- 7) K.J. Baby

4) Essay questions: answer 2 from three

15x2=30

- 1) Snakara Pillai visualised the realization of an indigenous theatre based on the ritual performing arts of Kerala: Contemplate
- 2) Kerala theatre has only a history of hundred years beginning from 1882 with the publication of Kerala varma Valiya Koil Tampuran's translation of Kalidasa's Sakuntalam: Contemplate
- 3) The revival of Malayalam Theatre. In its wider perspective, it is one of the strongest Eastern and Western theatrical experiments today. Narrate

FIRST SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM103 – Fundamentals and Theories of Design

Time: 3 hrs

Marks : 80

I Answer any ten of the following

10x3=30

1. Fundamentals of visual design
2. What is a Design
3. Scale and Measurement
4. Explain form colours and texture
5. What is a ground plan
6. What is perspective drawing
7. What is 'Rangapada'
8. What is 'Nepathya'?
9. 'Proscena' in ancient Greek Theatre
10. 'Thrust Stage' – Explain
11. 'Site specific Theatre'
12. Formal set – Explain

II Write about any ten of the following

10x5=50

1. Adolph Apia
2. Image and Edward Gordon Craig
3. Concept of design in theatre of cruelty
4. Action in space
5. Virtuality of time, space and action
6. Stage design according to Natyasastra
7. Space in Folk Theatre
8. Indigenous design
9. Mise-en-scene in theatre
10. Subtext and design
11. Principles of theatre lighting
12. Natyasastra a workbook for designing

SECOND SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION**Core Course****DRAM202 – Traditional Indian Theatre – I Folk Theatre**

Time: 3 hrs

Marks : 80

1) A) Select the right one**(10x1=10)**

| | |
|-----------------|------------------------------|
| Chavittunatakam | Bengal |
| Kathakali | Andhra Pradesh |
| Nondi Natakam | (Manipur) |
| Kuchipudi | Maharashtra |
| Krishnanattam | Karnataka |
| Yakshagaana | Kerala |
| Tamaasha | (Orissa) |
| Manipuri | Tamil Nadu |
| Odissi | Kottayam Tampuran |
| Chhau Dance | Christians Theatre of KERALA |

B. Select the right answer from the brackets**2x5=10**

- 1) Chivittu Natakam was introduced in India by the
a) French b) English
b) c) Dutch d) Portuguese
- 2) Traditional form of Orissa is
a) Theiyam b) Yakshaganam
c) Bayallatam d) Chavu
- 3) Kalaripayattu is a
a) Ritual b) Dance
b) c) Matial Arts d) Music
- 4) Purisai Kannappa Thambiran was a famous artist in
a) Therukkoothu b) Chakkaiyar Kuthu
b) Kathakali d) Yakshagana
- 5) Which is the temple of South India, Shiva worshipped as Nataraja or 'Lord of the Dance'?
a) Suchindram b) Meenakshi Sundareshwar
c) Chidambaram d) Brehadeeshwara

II) Write any two short answers**5x2=10**

- 1) Tamasha
- 2) Swang
- 3) Porattu Natakam
- 4) Bhana

III) Write any two short essays**10x2=20**

- 1) Briefly explain Padayani
- 2) Briefly explain Teyyam
- 3) Narrate the characteristics of Yakshagana

IV) Write any two of the following essay**15x2=30**

1. Contemporary traditional theater in India encompasses a wide range of Theatre activities currently performed in India?
2. Traditional Indian Theatre has a rich heritage of dramas as a medium of entertainment, Explain.
3. Write about Folk Theatre and its implication to Modern life

Core Course**DRAM203 – INTRODUCTION TO ACTING & DIRECTION**

Time: 3 hrs

Marks : 80

1) Match the following**1x5=5**

| | |
|-------------------------------|------------------------|
| Konstantin Stanislavsky | Empty space |
| Vsevolod Emilievich Meyerhold | Berliner Ensemble |
| Peter Brook | Biomechanics |
| Jerzy Grotowski | The Moscow Art Theatre |
| Bertolt Brecht | Ryszard Cieslak |

II) Select the correct one**2x5=10**

- 1) The immediate direct interaction is possible in
 - a) T.V. Play b) Cinema c) Radio Play d) Stage Play
- 2) “All The world is a Stage” – who said this
 - a) Milton b) Karl Marx c) Shakespeare d) T. S. Eliot
- 3) Who is an audience?
 - a) Observer b) Participant c) Actor d) On Looker
- 4) “Regiebuch” meant for
 - a) Production script c) Actor’s Movement Notes
 - b) Technical guide line for scenic design d) Music notations
- 5) Dress parade is made of
 - a) Helping the tailor
 - b) Helping the director to suggest changes
 - c) Helping the actors for movement in costume
 - d) Assisting the constume designer

III) Short answer type questions**5x3=15**

- 1) The writer and the play
- 2) Actor
- 3) Time

IV) Short Essays**10x2=20**

- 1) Describe the Preparations for rehearsals
- 2) What happens between scenes or acts?

V) Essay questions**15x2=30**

- 1) Describe the analyzing process of the action in a play
- 2) Narrate the Preparing process of the layout of your directing script

DRAM302 – Introduction to World Theater (other than India)

Time: 3 hrs

Marks : 80

Select the correct one from the bracket

5x1=5

- 1) Shang theatre
- 2) Butoh
- 3) Yoruba theatre
- 4) Thai theatre
- 5) Khmer and Malay theatre

(China, Japan, Beijing Opera, Thailand, Cambodia, African Theatre)

Match the following

2x5=10

- 1) Aeschylus Oedipus
- 2) Sophocles The Oresteia
- 3) Aristophanes The Misanthrope
- 4) Menander The Trojan Women
- 5) Euripides The Frogs

Answer any four of the following

4x5=20

- 1) Naturalism
- 2) Realism
- 3) Dadaism
- 4) Expressionism
- 5) Surrealism
- 6) Theatre of Cruelty

Write short note on any three of the following

3x5=15

- 1) Theatre of the Absurd
- 2) Constantine Stanislavski and his system
- 3) Lee Strasberg
- 4) Bertolt Brecht
- 5) Samuel Beckett

Write any two of the following

2x15=30

- 1) Eugenio Barba
- 2) Peter Brook
- 3) Jerzy Grotowski
- 4) Dario Fo

THIRD SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM303 – Traditional Indian Theatre –II (Classical Theatre)

I. Match the following**5x1=5**

- 1) Mahabhasya Dandin
- 2) Malavikagnimitram Patanjali
- 3) Ratnavli Bhavabhuti
- 4) Uttararamacharita Harsha Vardhana
- 5) Dasakumaracarita Kalidasa

II. Select the correct one from the bracket**5x1=5**

- 1) Dasarupaka is written by
a) Dhananjaya b) Bharatha c) Nandikesavara d) Ramachendra
- 2) Abhinavabharathi was a famous work of
a) Abhinavagupta b) Gunachandra c) Kalidasa d) Visakhadatta
- 3) In ancient times Natyasastra has the word for the comedian
a) Vidusaka b) Natyakara c) Nata d) Bharatha
- 3) The word ertic referred top which Sanskrit word
Vira b) Rawdra c) Hasya d) Sringara
- 4) Mukaa Abhunaya means
a) The gestures of the hands b) Movements of theface c) Body postures and movements
d) Entire body

III. Answer any five of the following**5x4=20**

- 1) Lokadharmi
- 2) Natyadharmi
- 3) Angika Abhinaya
- 4) Vachika Abhinaya
- 5) Aharya Abhinaya
- 6) Sattvik Abhinaya
- 7) Srngaram
- 8) Hasyam

IV. Write short not on any four of the following**4x5=20**

- 1) Vibhavas
- 2) Alambana
- 3) Uddipana
- 4) Anubhava

V. Write in Detail any two of the following**15x2=30**

- 1) Process of communication as detailed in Natyasastra
- 2) Natankusam is considered as the first critic on Natyasastra, Explain?
- 3) Sketch the history of Sanskrit Theatre from the available sankrit plays around three hundred in number.
- 4) Explain Lokdharmi and Natyadharmi concepts

THIRD SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION**Core Course****DRAM304 –Play Analysis (Theory)**

I. Match the following:**1x5=5**

1. King Lear - Moliere
2. Oresteria – Euripides
3. Bacchae - Arthur Miller
4. Tartuffe - Aeschylus
5. Death of a Salesman - William Shakespeare 5x1=6

II. Select the correct one from the Bracket:**1x5=5**

1. Sakuntala a famous Indian play was translated into English in 1789. Who was the Translator?
 - a) William Jones
 - b) Peter Brrok
 - c) Wiliam Shakesphere
 - d) Betrol Brect
2. Dasarupaka is written by:
 - A) Dhananjaya
 - b) Bharatha
 - c) Nandikesavara
 - d) Ramachendra
3. The play Valli THirumanam is written by :
 - a) . Karunanidhi
 - b) M.R. Ratha
 - c)Sankradas Swamigal
 - d) K. Balachander
4. Which playwright at Kanishka's Court wrote a dramatized version of the Budha Charitha?
 - a) Asvaghosh
 - b) Vishalchudatta
 - c)Shudraka
 - d) Harsha
5. Which Courtesan figures as the heroine of "Mrichhakatika"?
 - a) Vasantasena
 - b) Rambha
 - c)Malavika
 - d) Radha

5x1=5

III. Answer any five of the following:**4x5=20**

1. What is a Play?
2. What kind of Story Makes a Play?
3. What is a Dramati Action?
4. A Plot by Definition
5. Words as Symbols of Meaning
6. What is the Mood of a Melodrama? 5x1=5

IV. Answer any two of the following:**10x2=20**

1. The six elements of a Play
2. Dramatic Action: An Overview
3. The Connotative (or Symbolic) Aspect of aplay 2x2^{1/2}=5

Answer any two of the following:**15x2=30**

1. What is the Mood of a Classic Tragedy?
2. What Sort of World or Society Forums the setting of a Classic Comedy?
3. What is the world of a absurd drama?

1. Match the following**1x5=5**

| | |
|----------------|-------------|
| Conflict | Character |
| Cough and bits | Plot |
| Climax | Space |
| Brackets | Action |
| Action | Performance |

II. Fill in the Blanks**1x5=5**

1. Hamertia is related to
2. Bhava is referred in
3. Natya is divided as
4. Lakdharmi is related to
5. Macbath is written by

III. Write short notes on any five**5x5=25**

1. Great Image
2. Character Analysis
3. Interpretation of character
4. Spectacle
5. Thought
6. Literary Images
7. Internal Action

IV. Explain any three**3x10=30**

1. Explain play as a medium of expression
2. Explain the process of a director giving the visual meaning for the playwrights text.
3. Playwriting in the age of technological boom
4. Theatre as a tool for social change
5. Role of audience in play writing

V. Explain the detail any one**1x15=15**

1. Innovation and experiments in terms of space related to playwriting
2. Characterizations in terms of plot?
3. Importance of subplots

FOURTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION**DRAM403 – Acting Theory**

1. Match the following**10x1=10**

- 1) Grotowski Odin Theatre
- 2) Stanislavski Theatre of Cruel
- 3) Vsevolod Meyerhold The Mahabharata
- 4) Joan Littlewood commedia dell'arte
- 5) Mieshevi Chekhov Epic Theatre
- 6) Bertolt Brecht Psychological Gesture
- 7) Dario Fo The mother of Modern Theatre
- 8) Peter Brook Scenic constructivism
- 9) Antonin Artaud emotional memo
- 10) Eugenio Barba "poor theatre"

II Write short note on any six**5x8=40**

- 1) Stanislavsky's System
- 2) Character Biography
- 3) The quest for sincerity
- 4) Breathing and the technique of acting
- 5) Collectives Creativeness and actor training
- 6) Artistic Truth
- 7) Affective Memory/Emotional Recall
- 8) Body Training
- 9) Characterization and Transformation
- 10) Cliché Acting

III Write short notes on any two**2x15=30**

- 1) Stanislavsky said "Acting, like riding a bicycle, is easier to do than to explain" Narrate
- 2) Describe the process of creating the Inner life of a Role
- 3) Do you think the knowledge of traditional art forms is essential for a contemporary theatre actor?

FOURTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION**DRAM403 – Direction Theory**

I. Match the following**10x1=10**

- 1) Samuel Beckett An actor prepares
- 2) Stanislavski Odin Teatret
- 3) Vsevolod Meyerhold The Centre for Theatre Practices 'Gardzienice
- 4) Włodzimierz Staniewski Bio Mechanics
- 5) Eugenio Barba "Theatre of the Absurd"
- 6) Bertolt Brecht Ontological – Hysterical Theatre
- 7) Dario Fo Theatre of Cruelty
- 8) Peter Brook The Empty Space
- 9) Antonin Artaud Accidental Death of an Anarchist
- 10) Richard Foreman Epid theatre

II Write short notes on any six**6x5=30**

- 1) Duke of Saxe-Meiningen
- 2) Using lists of facts and questions as a response to the text
- 3) Play script
- 4) Research and text
- 5) Organizing information about each scene
- 6) Place
- 7) Character biographies
- 8) Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko

III Write about any two**2x20=40**

- 1) The rise of realism in Modern Theatre
- 2) The process of reading, analyzing, interpreting text in theatre
- 3) Process of Direction and play making

FOURTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION**DRAM403 – Children's Theatre Theory**

1. Write about any four of the following**4X5=20**

- 1) What is “the Construction of Reality” in the Child
- 2) Do Children’s theatre practitioners require previous experience?
- 3) Is it necessary every child in the production must perform?
- 4) What will a 4 year old child do in a creative drama?
- 5) Write on the role of Improvisation and creativity
- 6) Discuss importance of fantasy.

II. Write about any Five of the following**5X8=40**

- 1) Development of Infant and child psychology
- 2) Relevance of children’s theatre as a teaching aid
- 3) Relevance of warming up games
- 4) Describe the process of Creative Drama
- 5) Relevance of children’s theatre as an applied Theatre
- 6) Relevance of children’s theatre as an art movement
- 7) Discuss G. Sankarapillai’s plays for young audience
- 8) Write on the role of Improvisation

III. Answer any one**1X20=20**

- 1). Describe the relevance of children’s theater as an art movement
- 2). Importance of Mime and Expression in children’s theatre
- 3). History and development of Theatre for Young Audience

FOURTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION**DRAM402 – INTRODUCTION TO MODERN THEATRE (CCSS)**

Time: 3 hrs

Marks : 80

1) Match the following**5x1=5**

| | |
|-----------|---------------|
| Malayalam | Balwant Gargi |
| Tamil | Mohan Rakesh |

| | |
|---------|-----------------------|
| | |
| Kannada | Prasanna |
| Hindi | Indira Partha Sarathi |
| Punjabi | P.M. Antony |

II) Write the select answers from the bracket

5x2=10

- 1) The father of modern Tamil Thatre (Naveena Natakam)
 - a) B.V. Karanth b) Na.Muthusamy c) S. Ramanujam d) Grish Karnard
- 2) Pampal Sammantha Mudaliya wrote famous Satire play is
 - a). Harichandra b) Chandra Hari c) Hamlet d) King Lear
3. National School of Drama locate in which place
 - a) Mumbai b) New Delhi c) Calcutta d) Chennai
4. The father of modern Tamil Theatre (Naveena Natakam)
 - a) B.V.Karant b) Na. Muthusamy c) S. Ramanujam d) Grish Karnard
5. Which of these early 'Modern' plays was the first to be publicly performed in 1872 Calcutta?
 - a) Svapnavilas b) Neel Darpan c) Ratnavali d) Kulin Dulava Nasva

III. Write about any six of the following

6x5=30

- 1) Thoppil Bhasi
- 2) Ram Gopal Bajaj L
- 3) Kumara Varma
- 4) B.M. Shah
- 5) P.M. Taj
- 6) Nadira Zaheer Babbar
- 7) Kavalam Narayana Panicker
- 8) Neelam Mansingh Chowdhry

IV. Answer any three of the following

3x5=15

- 1) N.N. Pillai
- 2) Playwrights working under British rule
- 3) Jana Natya Manch
- 4) Post-Independence theatre-actors
- 5) Modern Indian playwrights

V. Answer any two of the following

2x10=20

- 1) Eugenio Barba said "what was my first day in the theatre?Perhaps, it was the day of separation, the day I lost my mother tongue and made myself into a foreigner, in a country which was not the country of my birth" discuss the politics of collaborative Theatre.
- 2) Post-Independence theatre-directors
- 3) Tooppil Bhaasi said "there once was a time like this. A time when human live burned in the "test tires" of social change. Discuss the development of political theatre in Kerala.

FOURTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM406 – Theatre in Eduaction

Time: 3 hrs

Marks : 80

1)Match the following

5x1=5

| | |
|--------------------|--------------------|
| Street Theatre | Process dram |
| Dalith Theatre | Psychodrama |
| Role Play | leftist Theatre |
| Masks | Children's theatre |
| Creative dramatics | Subaltern Theatre |

II. Fill in the Blanks

5x1=5

1. Jananatyam in the Theater of
2. The Community theatre by Kudumbasree is
3. Daffodils is a theatre group in Kerala for
4. Pavakathakali is a form of
5. Kinnaramela is a children's repertoire is.....

III. Write short Notes (any Five of the following)

5x5=25

1. Process Drama
2. Applied theater
3. Psycho Drama
4. Community Theatre
5. T.I.E
6. Theatre for propaganda
7. Street Theatre

IV. Explain any three of the following

10x3=30

1. Explain formal and informal theatre practice in connection with children's theatre.
2. Explain the specific features of street theatre
3. Explain the practices in connection with community theatre in India
4. Role of NGO's and their theatres in propaganda social issues in India
5. Importance of devising Theatre in theatre for education

V. Explain in detail any one

1x15=15

1. Leftist theatre in India
2. Role of theatre in Education in India
3. Any theatre practice in which you involved primarily comes under theatre in Education

FIFTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM502 CORE 18 – OPTION II ACTING OPTIONAL ACTORS AS AN ARTIST

Time: 3 hrs

Marks : 80

1) Explain any six of the following in two or three sentences 8x1=8

1. Antonin Artaud
2. The method of physical actions
3. Meyerhold and biomechanics

4. Stella Adler
5. Lee Strasberg
6. Sanford Meisner
7. Joseph Chaikin
8. The Psychological gesture

2) **Write short answers on any six of the following 6x4=24**

1. The magic if
2. The firector and the actor
3. Early Theoretical influences of acting
4. Antonin Artaud
5. Ryszard Cieslak
6. Helen Waeigel
7. Psychophysical training
8. Helene Weigel

3) **Answer any one of the following from each set**

3x16=48

- 1) The Brechtian actor's training beginnings with observation of the outside world

OR

'Method acting' emerged a a technique that drew from Stanislavsky emphasis on the craft of acting, and accentuated working on a role that called upon the actor or build from his or her personal life an political ideals. Narrate

- 2) Oseph Chaikin and aspects of actor training

OR

Peter Brook said Theaters, actors, critics and public are interlocked in a

machine that creaks but never stops: Explain

2. Stanislavskii said the system is a guide. Openand read. The System is a handbook, not a philosophy: narrate (1x6=6)

OR

Throughout his career, Vsevolod Meyerhold sought to train in the brains and bodies of actors so that they would be able to participate in his lifelong quest for a theatre.

FIFTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM502 – OPTIONSL II

DIRECTION

Time: 3 hrs

Marks : 80

1. **Match the following**

5x1=5

- 1) i) Peter Brook 1) Living Theatre
- ii) Julian and Judith Beck 2) Jet of Blood
- iii) Antonin Artaud 3) Poor Theatre
- iv) Jerzy Grotowski 4) Constructivism
- v) Meyerhold 5) Total theatre

II. **Write short answers on any three of the following**

3x5=15

- 1) Edward Gordon Craig
- 2) Vsevolod Emilevich Meyerhold
- 3) Constantin Sergeyevich Stanislavski
- 4) Yevgeny Bagrationovich Vakhtangov
- 5) Augusto Boal

III. **Answer any four of the following**

15x4=60

- 1) Theatre is an ensemble art. Explain
 - 2) Theatre is an 'art of becoming'. Explain
 - 3) The founder of "Theatre of Oppressed" is Augusto Boal, Narrate
 - 4) "Holy Actor" concept is stated by Jerzy Grotowski, Narrate
 - 5) Environment Theatre concept is formulated by Richard Scherer, Narrate
 - 6) Do you think the knowledge of physical theatre is essential for a contemporary theatre person?
 - 7) Narrate the Influence of Queer Theatre in Modern Indian Theater
-

FIFTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM502 – OPTION II

Children's theatre and Applied Psychology

Time: 3 hrs

Marks : 80

I. **Match the following**

5x1=5

- 1) Sankaradas Swamikal 1) Khilona
- 2) Thupettan 2) Autumn Festival

- 3) Manu Jose 3) Samarasa Sanmaraga Sabha
- 4) Rabindra Nath Tagore 4) Marunnu
- 5) Vinod kumar Sharma 5) Story telling

II. Objective type

5x1=5

- 1) The immediate direct interaction is possible in
 - a) T.V. Play b) Cinema c) Radio Play d) Stage Play
- 2) Music is a
 - a) Verbal language b) Non Verbal language
- 3). Who is the first student in the class room?
 - a) Public b) Student
 - c) Parent d) Teacher
- 4). Theatre Arts needs the skill of
 - i) Individual ii) Pair work iii) Team work iv) Non of the above
- 5). Who is an audience?
 - a) Observer b) Participant
 - c). Actor d) On Looker

III. Answer any five of the following

5x10=50

- 1) Building confidence
- 2) Character-based play building: sustaining characters in the style of realism
- 3) Encouraging social interaction
- 4) Use of Mime and expression in children's theatre
- 5) Movement and dance
- 6) Speech and language
- 7) Drama-in-educating
- 8) Learning through drama

IV. Answer any One of the following

1x20=20

- 1) Drama Therapy for children who have Witnessed Severe Domestic Violence
- 2) Narrate the Psychodramatic Methods for Reaching Inarticulate Young People
- 3) Narrate the Psychoanalytic Approach to Spontaneity and Improvisation in the Therapy of a Twice Forsaken Child

SIXTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM602 – Contemporary Trends and Movements

Time: 3 hrs

Marks : 80

I. Match the following

5x1=5

| | |
|--|-----------|
| | Euripides |
|--|-----------|

| | |
|----------------|-------------------------------|
| Roger Planchon | |
| Peter Brook | The Open Theatre |
| Peter Stein | Schaubuhne am Halleschen Ufer |
| Joseph Chaikin | Mahabharata |
| Suzuki Tadshi | Molier |

II. Write short note on any five

5x6=30

- 1) Robert Lepage
- 2) Richard Foreman
- 3) Yuzo Kikawa
- 4) Incidental music
- 5) Antonin Artaud

III. Answer any three of the following

3x10=30

- 1) Physical; Theatre
- 2) Total Theatre
- 3) Theatre of the Oppressed
- 4) Copestake
- 5) What is the purpose of applied theatre?

IV. Answer any one of the following

1x15=15

- 1) Political theatres in cross-cultural contexts
- 2) Asexuality in performance

SIXTH SEMESTER B.T.A. (CCSS) DEGREE EXAMINATION

DRAM602 – Alternative Theatre Practices

Time: 3 hrs

Marks : 80

I. Match the following

5x1=5

| | |
|--------------|-------------------|
| Mayorhold | Invisible theatre |
| Augusto Boal | Third Theatre |
| Badal Sircar | Subaltern |

| | |
|----------------|----------------|
| Dalit Theatre | Constructivism |
| TheatreCrusade | Latin America |

II. Fill up the blanks

5x1=5

1. Dadism is a movement during the period
2. Didectic theatre is a concept forwarded by
3. The moker's theatre movement hadtheir Ist international conference at.....
4. Legislative theatre is a concept forwarded by
5. Aurath (the women) is a play by.....

III answer any five of the following

5x10=50

1. Maxian Aesthetics
2. Epic Theatre
3. Black Theatre
4. Antiwar Plays
5. Community Theatre and Practices
6. Nadugaddika
7. Indian Performance Act
8. Post Performance Art

IV. Answer any one of the following in detail

1x20=20

1. Dalith Theatre practices in India
2. Wole Soyinka and the Africal indegeneous Theatre
3. Independence war and role of theatre in it in India.

LIST OF EXAMINORS, QUESTION PAPER SETTERS & EVALUATORS

List of Examiners, Question Paper Setters and Evaluators

1. Dr. C.Gopan. C, Assistant Professor, Department of Performing Arts, Sree sankaracharya SanskritUniversity, Kalady. Ph: 9497545500.
2. Prof. G. Kumara Varma, Former Director and Dean, School of Drama & Fine Arts, University of Calicut,
3. Dr. Prabhath Bhaskaran, Assistant Professor, School of Performing Arts, Pondicherry University, Pondicherry. Ph: 917845268768

- 4.** Dr. T. Balasaravanan, Assistant Professor, Department of Visual & Electronic Media, Pondicherry University, Pondicherry. Ph: 9489145220
- 5.** Dr. Raja Warriar, Centre for Performing Arts, University of Kerala.
- 6.** Dr. Jolly M Puthussery, Associate Professor, Dept. of Folklore Studies, Hyderabad Central University.
- 7.** Dr. Raja Ravi Varma, School of performing Arts, Pondicherry Central University, Kalapett, Pondichery - 14
- 8.** Dr. M. Subbiah, School of performing Arts, Pondicherry Central University, Kalapett, Pondichery - 14
- 9.** Dr. V. Arumughan, School of performing Arts, Pondicherry Central University, Kalapett, Pondichery - 14
- 10.** Prof. R. Raju, School of performing Arts, Pondicherry Central University, Kalapett, Pondichery - 14
- 11.** Dr. K.A. Gunasekharan, School of performing Arts, Pondicherry Central University, Kalapett, Pondichery - 1
- 12.** Dr. Nagabhooshan Rao, School of performing Arts, Pondicherry Central University, Kalapett, Pondichery - 14
- 13.** Prof. B. Ananthakrishnan, Dept. of Performing Arts, Hyderabad Central University, Golden Thresh hold, Hyderabad, Andhra Pradesh
- 14.** Sri. A.K. Noushad, Dept. of Performing Arts, Hyderabad Central University, Golden Thresh hold, Hyderabad, Andhra Pradesh
- 15.** Sri. Deepan Sivaraman, Dept. of Performing Arts, ambedkar University, Delhi
- 16.** Dr. Abhilash Pillai, National School of Drama, Mandi House, New-Delhi - 1
- 17.** Dr. Nagesh. B. Bangalore University, Bangalore, Karnataka

- 18.**Dr. A.K. Nambiar, Sruthi, Azheekode, Kannur
- 19.**Prof. V.M. Ramachandran,
- 20.**Prof. S. Ramanujam
- 21.**Prof. Indira Parthasarathy
- 22.**Dr. Velu Saravanan
- 23.**Shri. Rajesh. V.
- 24.**Prof. S.V. Sharma
- 25.**Sri. Ramesh Varma, Department of Performing Arts, Sree sankaracharya SanskritUniversity, Kalady
- 26.**Prof. P. Balachandran
- 27.**Sri. Maargi Madhu, Department of Performing Arts, Sree sankaracharya SanskritUniversity, Kalady
- 28.**Smt. Usha Nangiar, Department of Performing Arts, Sree sankaracharya SanskritUniversity, Kalady
- 29.**Sri. Krishnakumar, Department of Performing Arts, Sree sankaracharya SanskritUniversity, Kalady
- 30.**Maargi sathi, Kerala Kalamandalam, Cheruthuruthi, Thrissur
- 31.**Prof. Mu. Ramaswami, Tamil University, Thanchavoor, Tamil Nadu
- 32.**Dr. Rajiv Vellichetty, Dept. of Performing Arts, Hyderabad Central University, Golden Thresh hold, Hyderabad, Andhra Pradesh
- 33.**Dr. Bhikshu, Dept. of Performing Arts, Hyderabad Central University, Golden Thresh hold, Hyderabad, Andhra Pradesh

- 34.**Fr. Benny Benedict, Chethana, Thrissur
- 35.**BeenaPaul, Prasad, Film & Television Institute, TVM
- 36.**Baiju Kurup, Prasad, Film & Television Institute, TVM
- 37.**Vinod Veerakumar, Prasad, Film & Television Institute, TVM
- 38.**M.G. Jyothis, K. R. Narayanan, Film and Television Institute, Kottayam
- 39.**C. S Venkiteshwaran, Prasad, Film & Television Institute, TVM
- 40.**K.G. Jayan, Prasad, Film & Television Institute, TVM
- 41.**Sathyavratha Ravuth, Dept. of Performing Arts, Hyderabad Central University,
Golden Thresh hold, Hyderabad, Andhra Pradesh
- 42.**Dr. Radhika, IGNOU, Delhi