



ALAGAPPA UNIVERSITY

(A State University Established in 1985)
Karaikudi - 630003, Tamil Nadu, India



2017 Accredited with A+ Grade by NAAC (CGPA : 3.64)	2018 MHRD Govt. of India Graded as Category - 1 & Granted Autonomy UGC University Grants Commission	2018 MHRD GOVERNMENT OF INDIA Swachh Campus Rank : 4	2019 NATIONAL INSTITUTIONAL RANKING FRAMEWORK Rank : 28	2019 India Rank : 20 BRICS Rank : 104 Asia Rank : 216
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DEPARTMENT OF THEATRE AND FILM STUDIES



M.A., THEATRE AND FILM STUDIES

[Choice Based Credit System (CBCS)]

[For the candidates admitted from the academic year 2020-21]

ALAGAPPA UNIVERSITY, KARAIKUDI – 630 003

MASTER OF ARTS IN THEATRE AND FILM STUDIES

(M.A. THEATRE AND FILM STUDIES)

CHOICE BASED CREDIT SYSTEM (CBCS)

Programme General Objectives

The general objective of the Master of Arts program in Theatre and Film Studies is to develop strong-minded graduates with high-quality skills in the field of Theatre and Film arts. The curriculum designed to assist the students in understanding the vital concepts of Theatre and Film Studies includes Pre-Production, Production and Post-production elements viz., script writing, acting, costume designing, makeup, stage crafting, music & sound, choreography, lighting, folk and martial arts, cinematography, editing, etc.. At the end of the program, the student will gain in-depth knowledge of Theatre and Film Studies both in Theory & Practical aspects and able to excel in the various spheres of Theatre and Film arts.

Programme Specific Objectives

1. To provide the students with historical perspective and significant information in the field of Theatre and Film Studies.
2. To teach the students with a broad understanding of various spheres of Theatre & Film and their interactions with the society.
3. To train the students in conceptualize, visualize and present theatrical performances.
4. To make the students well verse in using technologies in the field of Theatre and Film.
5. To enable the students for rehearsal, classroom productions and public performances.
6. To teach the students employ reflexive thinking to analyze and interpret scripts, performances and making of Theatre and Film arts.
7. To make students self-learn and understand the various aspects of Theatre and Film arts through assignments, projects and dissertations.
8. To guide the students to do independent works in Theatre and Film.
9. To teach the students for upholding theatrical & film as well as socio-political values in practice.
10. To provide in-depth knowledge to the students in the field of Theatre and Film that will give confidence to the student for employment and self-employment in the field of Theatre and Film.

Programme Outcome

On successful completion of the programme the students would be able to

1. Demonstrate a comprehensive understanding of basic elements of Theatre and Film viz., script, direction, stage craft, lights, costume, makeup, music & sound, choreography, lighting, cinematography, editing and post-production works.
2. Demonstrate the nature of theater different from film arts and also from other performing arts.
3. Demonstrate basic knowledge of Indian and World and contemporary history of theatre and film.
4. Demonstrate basic skills in communication, appreciation, analysis, expression and explication.
5. Demonstrate control over voice & speech and body & movements required for theatre and film.
6. Demonstrate appreciation analysis various styles and genres of theatre and film.
7. Demonstrate ability to engage in noteworthy, self-governing, and original research in Theatre and Film studies by employing reflexive thinking to analyze and interpret the scripts, performances and making of theatre and film works.
8. Demonstrate to use digital media and other technologies in theatre and film experience.
9. Demonstrate to do rehearsal and independent presentations like classroom production and public performances.
11. Demonstrate upholding theatrical& film as well as socio-political values in practice.
10. Demonstrate confidence to the student for employment and self-employment in the field of Theatre and Film.

ALAGAPPA UNIVERSITY, KARAIKUDI – 630 003

M.A THEATRE AND FILM STUDIES

CHOICE BASED CREDIT SYSTEM (CBCS)

REGULATIONS

(Applicable to all the candidates admitted from the academic year 2020-21 onwards)

1. ELIGIBILITY:

i) For Admission:

A pass in the B.A/B.Sc.,in Theatre or Film making or Any Degree recognized by University grants commission

- ii) **For the Degree:** The candidates shall have subsequently undergone the prescribed course of study in the Department of Theatre and Film Studies, Alagappa University for a period of not less than Two academic years, passed the examinations prescribed and fulfilled such other conditions as have been prescribed therefore.

2. DURATION:

The duration of the programme is a period of Two years.

Each academic year shall comprise of two semester viz. Odd and Even semesters. Odd semesters shall be from June / July to October / November and Even Semesters shall be from November / December to April /May. There shall be not less than 90 working days which shall comprise 450 teaching clock hours for each semester. (Exclusive of the days for the conduct of University end-semester examinations).

3. MEDIUM OF INSTRUCTION:

The medium of instruction for Master of Arts (M.A.) Programmes in Theatre and Film studies is English. However, Tamil also be used as medium to teach some of the subject(s) as the scripts for the subject(s) are in Tamil language.

4. THE CBCS SYSTEM:

Master of Arts (M.A.) Programmes in Theatre and Film Studiesshall be run on Choice Based Credit System (CBCS). It is an instructional package developed to suit the needs of students to keep pace with the developments in higher education and the

quality assurance expected of it in the light of liberalization and globalization in higher education.

5. COURSES IN PROGRAMMES:

The M.A. Programme consist many courses. The term 'course' is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a 'paper' in the conventional sense. The following are the various categories of courses suggested for the PG programmes.

Core Course (CC) and Elective Course (EC)

i) **Core courses** are the compulsorily required for each of the programme of study. These will be related to the subject of programme in which the candidate gets his / her degree. The number of Core Courses shall be as follows;13 Core Theory Courses, 6 Core Practical Courses, 2 Core Projects, for Master of Arts (M.A.) Programme in Theatre and Film Studies.

ii) **Elective Courses** are three in number for M.A Theatre and Film Studiesprogramme. Each discipline shall provide three set of Elective Courses (each set contain Three Elective courses). Out of which, a student is required to choose Three Elective courses from the options given in the respective Discipline. Nine Elective Courses are given to the students. A student shall choose Three Elective Courses from the list of Elective Courses offered at their respective disciplines.

Selection of students to the EC:

The Department Committee shall follow a selection procedure on a first come first served basis, fixing the maximum number of students, giving counselling to the students etc. to avoid overcrowding to particular course (s) at the expense of some other courses. The Department shall provide all information relating to the ECs in each programme to all the students so as to enable them to choose their ECs.

iii) Non-major Elective (NME) Courses

M.A Theatre and Film Studies programme students have to undergo a total of two Non-Major Elective courses with 2 credits offered by other departments (one in II semester another in III semester).

A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives.

Registration Process: Students have to register for the Non-Major Elective course within 15 days from the commencement of the semester either in the department or online. The list of registered candidates shall be submitted to Director, Curriculum Design and Development Cell.

iv) Self-Learning courses (MOOCs):

MA Theatre and Film Studies programme students have to undergo a total of 2 Self Learning Courses (MOOCs) one in II semester another in III semester.

The actual credits earned through MOOCs shall be transferred in the credit

plan of programme as extra credits. Alternately they can also choose MOOCs with only 2 credits (one in II semester another in III semester). The earned credit will be transferred in the credit plan of programme.

If the Self Learning Course (MOOCs) is without credit, 2 Credit/course shall be given and transferred as extra credit.

While selecting the MOOCs, preference shall be given to the courses related to employability skills.

Selection of Self Learning courses shall be made and intimated within 15 days from the commencement of the semester.

The following is the overall credit allocation for M. A. Theatre and Film Studies programme:64 credits for core courses, 9 credits for major elective courses; 4 credits for non-major elective courses, 13 credits for Project work, in addition, MOOC courses has extra credits, thus totalling least 90 + extra credits.

6. SEMESTERS:

An academic year is divided into two Semesters. In each semester, courses are offered in 15 teaching weeks and the remaining 5 weeks are to be utilized for conduct of examinations and evaluation purposes. Each week has 30 working hours spread over 5 / 6 days a week.

7. CREDITS:

The term “Credit” refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. For instance, a six-hour course is assigned four credits/. However, in no instance the credits of a course can be greater than the hours allotted to it.

One Credit is equivalent to one hour of teaching (lecture/tutorial) or two hours of practical work/project work/fieldwork. However, all courses need not carry the same weightage.

The total minimum credits, required for completing Master of Arts (M.A.) Programmes in Theatre and Film Studies are 90. The details of credits for individual components and individual courses are given in Table – 1.

8. COURSE:

Each course is to be designed variously under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

9. EXAMINATIONS:

- i) There shall be examinations at the end of each semester, for odd semesters in the month of October / November, for even semesters in April / May. A candidate who does not pass the examination in any course(s) shall be

permitted to appear in such failed courses in the subsequent examinations to be held in October / November or April / May.

- ii) A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulations prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.
- iii) The results of all the examinations will be published through the Department where the student underwent the course as well as through University Website.

10. CONDONATION:

Students must have 75% of attendance in each course for appearing the examination. Students who have 74% to 70% of attendance shall apply for condonation in the prescribed form with the prescribed fee. Students who have 69% to 60% of attendance shall apply for condonation in prescribed form with the prescribed fee along with the Medical Certificate.

Students who have below 60% of attendance are not eligible to appear for the examination. They shall re-do the semester(s) after completion of the programme.

11. QUESTION PAPER PATTERN:

	<u>Core Papers</u>	<u>Elective Papers</u> (Theory)
Part A		
Ten questions (No choice)	10 X 2 = 20 marks	10 X 2 = 20
Two questions from each unit		
Part B		
Five questions (either or type)	5 X 5 = 25 marks	5 X 5 = 25
One question from each unit		
Part C		
Three questions out of five	3 X 10 = 30 marks	3 X 10 = 30
One question from each unit		

Distribution of marks between Theory, Practical and Project:

<u>Core / Elective</u>	<u>Int.</u>	<u>Ext.</u>	<u>Total</u>
Theory papers	25	75	100
Practical papers	25	75	100
Projects	25	75	100

12. EVALUATION:

The performance of a student in each course is evaluated in terms of percentage of

marks with a provision for conversion to grade points. Evaluation for each course shall be done by a continuous internal assessment by the concerned course teacher as well as by an end semester examination and will be consolidated at the end of the course. The components for continuous internal assessment are:

Two tests	-	15 marks
(third / repeat test for genuine absentees)		
Seminar / Rehearsal /Performance/Quiz	-	5 marks
Assignments	-	5 marks

Total	-	25 Marks

Attendance need not be taken as a component for continuous assessment, although the students should put in a minimum of 75% attendance in each course. In addition to continuous evaluation component, the end semester examination, which will be a written type examination of at least 3 hours duration, would also form an integral component of the evaluation. The ratio of marks to be allotted to continuous internal assessment and to end semester examination is 25: 75. The evaluation of laboratory component, wherever applicable will also be based on continuous internal assessment and on an end-semester practical examination.

13. PASSING MINIMUM:

For Internal and External Examination, Passing Minimum shall be of 50% (Fifty Percentage) of the maximum marks prescribed for the paper.

In the aggregate (External + Internal), the passing minimum shall be of 50% for each Paper/Practical/Project and Viva-voce.

Grading shall be based on overall marks obtained (internal + external).

14. GRADING:

Once the marks of the CIA and end-semester examinations for each of the courses are available, they will be added. The marks thus obtained will then be graded as per details provided in the 'Grading of the Courses' Table.

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by **Grade Point Average (GPA)** and **Cumulative Grade Point Average (CGPA)**. These two are calculated by the following formulae.

$$\text{GPA} = \frac{\sum_{i=1}^n C_i G_i}{\sum_{i=1}^n C_i},$$

where 'C_i' is the Credit earned for the Course i in any semester ; 'G_i' is the Grade Point obtained by the student for the Course i and 'n' is the number of Courses **passed** in that **CGPA = GPA** of all the Courses starting from the first semester to the current semester.

15. CONFERMENT OF THE MASTER'S DEGREE:

A candidate shall be eligible for the conferment of the Degree of Master of Arts (M.A.) in Theatre and Film Studies only if he / she have earned the minimum required credits for the programme prescribed (i.e.90 credits).

16. RANKING: UNIVERSITY RANK EXAMINATION

1. The University Rank Examination shall be conducted for the toppers (first toppers) of all the colleges (having passed their examinations in the first appearance within the prescribed duration of the programme. Absence from an examination shall not be taken as an attempt) including autonomous / non-autonomous ones and they are required to take two examinations.
2. The questions papers of the examinations comprise of objective type questions covering the core courses in each of the Programmes generally followed by both autonomous / non-autonomous streams.
3. The top scorers in this University Rank Examination would be declared as University Rank Holders, irrespective of their grades secured in their semester examinations.
4. Three Ranks shall be given for each of the Programmes if the student strength is below 20; upto 5 Ranks if the student strength is above 20 but below 50; upto 10 Ranks where the student strength exceeds 50 but less than 100; and upto 20 Ranks if the student strength is 100 and above.

17. GRIEVANCE REDRESSAL COMMITTEE:

The University shall form a Grievance Reprisal Committee for each course in each department with the Course Teacher and the HOD as the members. This Committee shall solve all grievances relating to the Internal Assessment marks of the students.

18. TRANSFER OF CREDITS:

Students are permitted to transfer their course credits from Centre for Distance Education (CDE) of Alagappa University to Regular Stream and vice-versa.

19. REVISION OF REGULATIONS AND CURRICULUM:

The University may from time to time revise, amend and change the Regulations and Curriculum, if found necessary.



Grading of the Courses

Marks	Grade Point	Letter Grade
96 and above	10	S ⁺
91 – 95	9.5	S
86 – 90	9.0	D ⁺⁺
81 – 85	8.5	D ⁺
76 – 80	8.0	D
71 – 75	7.5	A ⁺⁺
66 – 70	7.0	A ⁺
61 – 65	6.5	A
56 – 60	6.0	B ⁺
51 – 55	5.5	B
46 – 50	5.0	C ⁺
40 – 45	4.5	C
Below 40	0	F

Final Results

CGPA	Letter Point	Classification of Final Result
9.51 and above	S ⁺	First Class – Exemplary
9.01 – 9.50	S	
8.51 – 9.00	D ⁺⁺	First Class – Distinction
8.01 – 8.50	D ⁺	
7.51 – 8.00	D	
7.01 – 7.50	A ⁺⁺	First Class
6.51 – 7.00	A ⁺	
6.01 – 6.50	A	
5.51 – 6.00	B ⁺	Second Class
5.01 – 5.50	B	
4.51 – 5.00	C ⁺	Third Class
4.00 – 4.50	C	
Below 4.00	F	Fail

Credit based weighted Mark System is adopted for individual semesters and cumulative semesters in the column 'Marks Secured' (for 100)



M. A. Theatre and Film Studies

Table- 1
Course Structure

Sem.	Component	Subject Code	Course Name	Credits	Hrs/ Week	Theory/ Practical	Marks		Total
							Int.	Ext	
I	Core-I	414101	Communication Theories	4	4	T	25	75	100
	Core-II	414102	History of World Theatre	4	4	T	25	75	100
	Core-III	414103	Evolution of World Film	4	4	T	25	75	100
	Core- IV	414104	Tamil Performing Arts	4	4	T	25	75	100
	Core- V	414105	Elements of Film	4	4	T	25	75	100
	Core - VI	414106	Practical I: Actor Preparation : Body, Voice & Mind	2	4	P	25	75	100
	Core - VII	414107	Practical II: Improvisation & Choreography	2	4	P	25	75	100
Yoga/Library/ Career Guidance					2				
Total				24	30	-	--	--	700
II	Core- VIII	414201	History of Indian Theatre	4	4	T	25	75	100
	Core- IX	414202	Theories of Acting	4	4	T	25	75	100
	Core X	414203	Script Writing for Media	4	4	T	25	75	100
	Core XI	414204	Media Ethics & Social Responsibility	4	4	T	25	75	100
	Elective I			3	3	T	25	75	100
	Core XII	414205	Practical III: Costume makeup, lighting & Stage Craft	2	4	P	25	75	100
	Core XIII	414206	Practical IV: Styles of Acting	2	4	P	25	75	100
	NME- I			2	3				
SLC - I	MOOCs	Self Learning course	Extra Credit						
Total				25 + Extra Credit	30	-	--	--	700
III	Core - XIV	414301	Direction Theories	4	4	T	25	75	100
	Core - XV	414302	History of Tamil Theater	4	4	T	25	75	100
	Core- XVI	414303	Theater in Education	4	4	T	25	75	100
	Core- XVII	414304	Research Methodology	4	4	T	25	75	100
	Elective II			3	3	T	25	75	100
	Core- XVIII	414305	Practical V: Cinematography	2	4	P	25	75	100
	Core- XIX	414306	Practical VI: Post Production Techniques- Editing & Sound	2	4	P	25	75	100
	NME - II			2	3				
SLC - II	MOOCs	Self-Learning course	Extra Credit						
Total				25+Extra Credit	30		--	--	700
IV	Elective III			3	3	T	25	75	100
	Core - XX	414401	Project Work- 1 Theatre Production	7	14	P	25	75	100
	Core – XXI	414402	Project Work- 2 Film Production	6	12	P	25	75	100
	Library/ Yoga/ Career Guidance				1				
Total				16	30		--	--	300
Overall Total				90+ Extra Credit	120 Hrs.	-	--	--	2400

Major Electives: (Select Any THREE from the following)

Subject Code	Course Name
414501	Stage management
414502	Production & Public Relations Management
414503	Puppet Theatre
414504	Martial Arts (Silambam, Kalari)
414505	Theatre Music
414506	Intellectual Property Rights

Non – Major Electives: (for other department students)

Folk Song	Film Appreciation
Street Theatre	Mime & Choreography
Play Reading	Folk and Theatre Games

Project Work:

Project Work 1	Project Work 2	
Theatre Production	Film Production	Television Production
Traditional Drama	Short Film	Advertisement
Modern Drama	Documentary Film	Game show
Children Theatre	Animation / Cartoon Film	News Reel

Course: Communication Theories
Major Course

SEMESTER I			
CourseCode: 414101	Communication Theories	Credits: 4	Hours: 4
Objective	The course focuses on improving the communication skills as a person and as well as an actor.		
Unit 1	Introduction to Communication, Types of Communication, Normal vs Effective Communication, Elements of Communication, Role of Effective Communication, Barriers of communication, Strategies to Improve Communication, Communication Skills at Workplace, Communication Skills of an Individual, Communication in Group Discussion.		
Unit 2	Communication Models <ul style="list-style-type: none"> • Aristotle Model of Communication • Berlo's Model of Communication • Shannon and Weaver Model • Schramm's Model of Communication • Helical Model of Communication • Westley & MacLean's Model Barriers of communication, Strategies to Improve Communication, Communication Skills at Workplace, Communication Skills of an Individual, Communication in Group Discussion, Preparing a Presentation, Communication in Presentation, Communication Systems.		
Unit 3	Communication Theories Mechanistic, Psychological, Social, Systemic, Critical, Anthropological, Philosophical		
Unit 4	Voice <ul style="list-style-type: none"> • Breathing • Pitch/ Volume • Stress/ Intonation • Resonance/ Articulation/ Projection 		
Unit 5	Speech <ul style="list-style-type: none"> • Speech Patterns/ Rhythms/ Pace • Accents and Pronunciations Monologues and Public speaking		
Outcomes	The students can improve their communication skills effectively through this course and which will help in their career as a person and as well as an actor to communicate properly to the society without the any barrier. The communication skill will enhance the quality of the student to flourish in their language and body rhythms.		
References			
McQuail, D. (2010). <i>McQuail's mass communication theory</i> . Sage publications.			
Parkin, K. (1969). <i>Ideal Voice and Speech Training: A Book of Exercices</i> . Samuel French Limited.			
Rodenburg, P. (2019). <i>The actor speaks: Voice and the performer</i> . Bloomsbury Publishing.			
Servaes, J. (Ed.). (2019). <i>Handbook of communication for development and social change</i> .			

Singapore: Springer

Tuhovsky, I. (2015). *Communication Skills Training: A Partial Guide To Improving Your Social Intelligence Presentation Persuasion and Public Speaking*. Positive Psychology Coaching Series, Book, 9(3).

Turner, J. C., & Morrison, M. (2016). *Voice and Speech in the Theatre*. Routledge.

Course: History of World Theatre

Major Course

SEMESTER I

Course Code: 414102	History of World Theatre	Credits:4	Hours:4
Objective	This course expresses the detailed history and origin of theatre in the world history. It will be concentrate on the Ancient, Traditional and Modern Theatre Developments.		
Unit 1	Origin, development and form of Ancient Greek theatre, Roman theatre, Medieval theatre, Commedia dell'arte, Renaissance theatre, Restoration comedy, Neoclassical theatre		
Unit 2	Modern Theatre Ancient Egyptian quasi-theatrical events, Asian theatre, Indian theatre		
Unit 3	Chinese theatre, Opera, Shang theatre, Han and Tang theatre, Song and Yuan theatre, Philippine theatre, Thai theatre, Khmer and Malay theatre, Japanese theatre, Noh, Bunraku, Kabuki, Butoh		
Unit 4	Theatre and Theory – Post Modern Trends, Psycho – Analytical Theatre, Political Theatre, Feminist Theatre, Dalith Theatre, Theatre of the Oppressed, Poor Theatre, Theatre of Cruelty, Theatre of Expressionism		
Unit 5	World Playwrights, Scripts and Directors William Shakespeare. 1564 – 1616 (England) ... Anton Chekhov. 1860 – 1904 (Russia) ... Sophocles. 497 – 406 BC (Greece) ... Arthur Miller. 1915 – 2005 (America) ... Henrik Ibsen. 1828 – 1906 (Norway) ... Samuel Beckett. 1856 – 1950 (Ireland) ... Moliere. 1622 – 1673 (France) ... Tennessee Williams. 1911 – 1983 (America) Bertolt Brecht 1898 – 1956 (Germany) Herald Pinter 1930 – 2008 (England)		
Outcomes	The Students will get the theoretical Knowledge about the World Theatre and this course has created the students as a theatre goers.		
<p>References</p> <p>Plays for Reading :</p> <ol style="list-style-type: none"> 1. Antigone- Sophocles 2. King Lear – Shakespeare 3. Enemy of the People– Ibsen 4. Exception and the rule- Bertoldt Berchet 5. Waiting for Godot – Beckett <p>Brandon, J. R., & Banham, M. (Eds.). (1997). <i>The Cambridge guide to Asian theatre</i>. Cambridge University Press.</p> <p>Brown, J. R. (Ed.). (2001). <i>The Oxford illustrated history of theatre</i> (Vol. 1). Oxford Illustrated History.</p> <p>Leach, R. (2004). <i>Makers of modern theatre: An introduction</i>. Psychology Press.</p>			

Rubin, D., & Solórzano, C. (Eds.). (2013). *World Encyclopedia of Contemporary Theatre: The Americas* (Vol. 2). Routledge.

Rubin, D., Pong, C. S., Chaturvedi, R., Tanokura, M., & Majumdar, R. (Eds.). (2001). *The world encyclopedia of contemporary theatre: Asia/Pacific* (Vol. 5). Taylor & Francis.

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Course: Evolution of World Film

Major Course

SEMESTER I

Course Code: 414103	Evolution of World Film	Credits:4	Hours:4
Objective	The course focuses on the history of cinema. It spills light on the changes it underwent to be what it is now and highlights the important cinemas and inventions that made it happens.		
Unit 1	The Moving Image and Kinetograph- Edison: <i>The Great Train Robbery</i> -Movie Theatres- First Feature Film: <i>Enoch Arden</i> (D.W.Griffith), <i>The Birth of a nation</i> (D.W.Griffith)- First Film Magazine – Photoplay and First Movie Review in Paper Technicolor Films- Charlie Chaplin- First Animated Cartoon: <i>Gertie the Dinosaur</i> -Winsor Mccay, <i>Benhur</i> , <i>The Jazz Singer</i> , <i>The Three Musketeers</i> , <i>The Three little Pigs</i> (First Technicolour Film)- Walt Disney: <i>Alice’s Wonderland</i> , <i>Galloping Gaucho</i> and <i>Steamboat Willie</i> (first cartoon with sound) <i>Snow white and the seven dwarfs</i> - Academy Awards- Code of Decency Law		
Unit 2	<i>Gone with the Wind</i> , Orson Welles’s <i>Citizen Kane</i> , <i>Casablanca</i> - Cannes Film Festival- McCarthyism, Cinemascope- <i>On the Water Front</i> – Marlon Brando-Alfred Hitchcock’s <i>Psycho</i> , <i>Breakfast at Tiffany</i> , <i>Westside Story</i> - Marilyn Monroe (Government Intervention in Talent Industry)- Star Wars- <i>Sound of Music</i> , <i>The Godfather</i> , <i>One flew Over the Cuckoo’s Nest</i> , <i>Saturday Night Fever</i> . Computer Editing – <i>Lost In Yonkers</i> (Avid Media Composer System) <i>Schindler’s List</i> - Steven Spielberg- Tom Hanks – <i>Forrest Gump</i> and <i>Philadelphia</i> , <i>Titanic</i> -James Cameron, <i>Harry Potter</i> Series, <i>Lord of the Rings</i> Series, <i>My Big Fat Wedding</i> , DC and Marvel- Walt Disney and Pixar – <i>Finding Nemo</i> , <i>Monsters Inc.</i> , <i>Toy Story Series</i> , <i>The Lion King</i>		
Unit 3	Jump cuts, Zoom lens, Rating and Censorship, Television, Satellite, Wide Screen, Motion Picture Rating (X, PG, R, G), Steady Camera, Home Entertainment, Special Effects, 3D films, Computer and Mobile Applications		
Unit 4	Directors Alfred Hitchcock, Stanley Kubrick, Martin Scorsese, Akira Kurosawa, Steven Spielberg, Tim Burton, Ingmar Bergman, Francis Ford Coppola, Orson Welles, Federico Fellini, Quentin Tarantino, Charles Chaplin, Christopher Nolan, David Lynch, James Cameron, Hayao Miyazaki, David Fincher, Satyajit Ray, Billy Wilder, Paul Thomas Anderson		
Unit 5	Film Movements British New Wave <i>Saturday Night and Sunday Morning</i> (Karel Teisz), <i>The Sporting Life</i> (Lindsay Anderson) Scandinavian Revival <i>The Seventh Seal</i> (Ingmar Bergman), <i>The Day of Wrath</i> (Cal Th.Dreyer)		

	<p>Japan's Golden Age of Cinema <i>Seven Samurai, Roshomon</i>(Akira Kurosawa), <i>Tokyo Story</i>(Yasujiro Ozu)</p> <p>New Queer Cinema <i>Paris is Burning</i>(Jennie Livingston), <i>Go Fish</i> (Rose Troche)</p> <p>Third Cinema <i>Hour of the Furnaces</i>(Fernando Solanas, Octavia Getino), <i>Battle of Algiers</i> (Gillo Pontecorvo)</p> <p>Neorealism <i>Bicycle Thief</i> (Vittorio De Sica), <i>Paisan</i> (Roberto Rossellini)</p> <p>German Expressionism <i>Nosferatu</i> (N.F. Murnau), <i>The Cabinet of Dr. Caligari</i> (Robert Wiene), <i>Metropolis</i> (Fritz Lang)</p> <p>Soviet Montage <i>Battleship Potemkin</i> (Sergei Eisenstein), <i>Man with a Movie Camera</i> (Dziga Vertov)</p> <p>Golden Age of Hollywood <i>Casablanca</i> (Michael Curtiz), <i>Citizen Kane</i> (Orson Welles)</p> <p>Nouvelle Vague <i>Breathless</i>, <i>Pierrot le Fou</i> (Jean-Luc Godard), <i>Jules and Jim</i>, <i>The 400 Blows</i> (Francois Truffaut)</p>
Outcomes	The students will get knowledge on Evolution of World cinema and the changes that occur in the due course of evolution in technology that brings up changes in the life of cinema. Learners will also understand the various cinematographic techniques, creativity and story line through this courses
<p>References David Parkinson, (2012). <i>History of Film Second Edition</i> (World of Art) (2nd rev. ed.). Thames and Hudson.</p> <p>Nowell-Smith, G. (2017). <i>The history of cinema: a very short introduction</i>. Oxford University Press.</p> <p>Nowell-Smith, G. (Ed.). (1996). <i>The Oxford history of world cinema</i>. Oxford University Press.</p> <p>Rosenstone, R. A. (2017). <i>History on film/film on history</i>. Routledge.</p> <p>Saran, R. (2014). <i>History of Indian cinema</i>. Diamond Pocket Books Pvt Ltd.</p>	

Course: Tamil Performing Arts

Major Course

SEMESTER I

Course Code: 414104	Tamil Performing Arts	Credits:04	Hours:04
Objectives	To Introduce the basic knowledge of Tamil Performing arts. To Learn about various performing art forms in Tamil Land		
Unit 1	Music Tradition In Tamilnadu - Ancient music - Pannisai - Music in Bhakthi Movement - Folk music - Tamil identity in Music		
Unit 2	Folk Performances - Karakaattam - Oyilattam - Kummi - Kavadi aattam - Kolattam - Nondi Naatakam		
Unit 3	Theru-K-Koothu - Ritual and Theru-k-koothu - Various adavu - Therukkoothu Music - Performace content - Folk culture and Therukkoothu		
Unit 4	Isai Natakam - Influence of Parsi Theatre - Relationship with Carnatic music - Sangaradoss Swamigal Tradition - Baalar Saba system - Special Naatakam System		
Unit 5	Puppet And Shadow Puppet - Storytelling and puppet show - Performance methods - Various puppets - Hand puppet and glove puppet - Shadow puppet making - Marati influences in Puppet shows.		
Outcomes	The course will through a beam of light on fields of Tamil performing arts and enhance the skill on the said fields will induce the students to take up a training on the Tamil performing arts		
References Jeyalakshmi, S. (2006). <i>The History of Tamil Music</i> , Chennai: University of Madras. ஐ.ஐ.ஐ.கேசன் (1989) தமிழகநாட்டின் பயறஆட்டக்கலைகள், தேவபுத்தூர். கோ.பழனி, ஐ.ஐ.ஐ.கேசன், 'தமிழகக் கலைஞர்கள்'			

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உலகத்தழாராய்ச்சு நிபவனம்.

வெ.பு.ஷாஜகான்கனி, 'தழ்நாடகவக்யம் வரலாபம்'.

புனைவர் கு.பு.கசன். (2004). கரகாடம். தேன்

பு. கப. அழ. குணசகரன். (1992).
நாடம்

நா. வானமாமைல. (1964). தழ்நாடம்
நிசுண்

Course: Elements of Film

Major Course

SEMESTER I

Course Code: 414105	Elements Of Film	Credits:04	Hours:04
Objectives	To provide an understanding of film techniques. To understand elements of film.		
Unit 1	Literary Design <ul style="list-style-type: none">- Consists of the story ideas- Characters and their actions- Setting of the story- Subtext- Narrative design- Character, Plot, Conflict, Resolution, Structure, Scene, Dialogue, Visuals.		
Unit 2	Visual Design <ul style="list-style-type: none">- Performance- Blocking- Lighting- Make up- Costume- Set design		
Unit 3	Cinematography <ul style="list-style-type: none">- Placement of camera- Camera angle toward the subject- Lens choice- Camera movements		
Unit 4	Editing <ul style="list-style-type: none">- Sequencing of the shots- Order and duration of the Shots- Visual transition from scene to scene- Create feeling and mood		
Unit 5	Sound Design <ul style="list-style-type: none">- Sound components- Dialog editing- Sound effect- Mood, environment, Character, time and Space		
Outcomes	The course will give vast knowledge and importance of Story design, Visual design, Cinematography, Editing and Sound design which will create the understanding of elements of film and enthusiasm among the students to make Film.		
References Sharff, S. (1982). <i>The elements of cinema: toward a theory of cinesthetic impact</i> . Columbia University Press. Bobker, L. R. (1969). <i>Elements of Film</i> . Harcourt college Publication. Ve.Mu.Shajagan Kani, (2011) "Thiraippada kalai". Uyirmmmai Pathippagam. Sornavel, "Cinema: Sattagamum Saalaramum", Nizhal Publication, Chennai.			

Course: Actor's Preparation-Body, Voice and Mind

Major Course

SEMESTER I

Course Code: 414106	Practical- I- Actor's Preparation-Body, Voice and Mind	Credits:02	Hours:04
Objectives	This course will be concerned with the fundamentals of Acting Techniques based on Indian and Tamil Traditions from Silappathikaaram Arangerrukathai, Tholkappiyam, Meippattiyal and Natya Sastra and Basic Theatre Exercises based on Stanislavskys's Method Acting		
Unit 1	Body Conditioning Exercises- Relaxation, Concentration,Warming up, Isolation, Trust Exercises,Breathing Exercises, Eye and Face Exercises – Different Exercises for Eye and Face Muscles -Rhythm, Balance, impulse, flow, intuition, feeling: abstract and purpose in movements- Exercises for Body Joints and Limbs(Neck, Head, Chest, Hands, Trunk and legs) - Exercises for senses: Touch, smell, sight, hearing and taste-Navarasas: eyes, face and whole body-Selected Postures and Gestures based on Silambattam, Kalaripayat, Kaliyal, and Therukkoothu -Full Body Co ordination Exercises with Music (Aerobiks)		
Unit 2	Acting Techniques based on Indian Traditions- Tholkappiyam-Meippattiyal and Acting and Actor's Techniques based on Performances in Silappathikaram –Arngerrukaathai		
Unit 3	Actor's Exercises and Training based on Abinayas, Bhavas of Natya Sastram and Rasa Theory		
Unit 4	Actor's Training based on Constantine Stanislavsky's Method Acting		
Unit 5	Practising of Passages from Tamil Musical Plays Sankaradass Swamigal's Valli Thirumanam, Bammal Sambandha Mudaliyar's Manohara and Classical Indian Plays of Kalidasa's Sakunthalam , Bhasa's Urubanga and Passages of Shakespeare's Macbeth		
Outcomes	The Students will get the Practical knowledge of Traditional Acting from Silappathikaram, Tholkappiyam and Natyasastra and also trained as an Theatre Performer/Actor with Method Acting		
References			
Manmohan Ghosh. (1961). <i>Bharatha's Natyasastra</i> , (Vol-2). Calcutta: The Asiatic society.			
Baumer, R. V. M., & Brandon, J. R. (Eds.). (1993). <i>Sanskrit drama in performance</i> (Vol. 2). Motilal Banarsidass Publication.			
Varadpande, M. L. (1979). <i>Traditions of Indian Theatre: By ML Varadpande</i> . Abhinav Publications.			
Barker, C. (2010). <i>Theatre games: A new approach to drama training</i> . A&C Black.			
Spolin, V. (1986). <i>Theater games for the classroom: A teacher's handbook</i> . Northwestern University Press.			
Cassady, M. (1993). <i>Acting Games: improvisations and exercises</i> . Meriwether Publishing.			
Na. Venkatasamy Nattar. (2018) <i>Ilangovadigal iyatriya Silappathikaaram Moolamum Uraiyum</i> , Gowra Agency, Trichy. ASIN: B07H6FZGCC			

Ilambooranar (2013). *Tholkappiyam Urai*: Ilambooranar, Saratha Pathipagam

Stanislavski, C. (2013). *An actor prepares*. A&C Black.

Stanislavski, C. (2013). *Building a character*. A&C Black.

Plays for Reading and Practising:

1. Kalidasa's *Abhignana Shakuntalam*
2. Bhasa- *Urubanga*
3. Sankaradass Swamigal- *Valli Thirumanam*
4. Bammal Sambandha Mudhaliyar- *Manohara*
5. Shakespeare- *Macbeth*

Course: Improvisation, Mime and Choreography

Major Course

SEMESTER I

Course Code: 414107	Practical-II- Improvisation, Mime and Choreography	Credits:02	Hours:04
Objectives	Objectives for the course include learning the basics of the body as a theatrical instrument and the basic concept of free movement and contact Improvisation, and developing the system as a tool, both to interpret existing dramatic text and to create dynamic actor-centric theatre. Topics for exploration include Alexander, body re-education, and improvisation and improvisational structures as tools to hone creativity and imagination, and as tools for the creation of performance works.		
Unit 1	Improvisations: Exercises for recalling senses, exercise of creating situations, Individual and group exercises using imaginary objects as well as handling real objects and then substituted		
Unit 2	Mime and Choreography: Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography		
Unit 3	Study of animal behaviour and its exact imitation, Free Modern Movement, Study of body anatomy, Traditional movement and mime work, Basic movements, rheumatic patterns with footwork		
Unit 4	Traditional and Modern Mime/Pantomime /Choreography Advanced exercises for body flexibility/Complex combination of movements of different parts of the body/Composition, Symmetry and Asymmetry		
Unit 5	Choreography in Classical Dance – Traditional theatre – Modern theatre Designing Choreography for Performance, emotional expressions through body, working on stylized movements		
Outcomes	The Students will get the knowledge of various mime techniques, body rhythm, stylised movements and choreography with Indian aesthetics. This subject will train the student as a rhythmic actor		
References			
Albright, A. C. (Ed.). (2003). <i>Taken by surprise: A dance improvisation reader</i> . Wesleyan University Press.			
Bruford, R. (1958). <i>Teaching mime</i> . Methuen.			
Gelb, M. (1995). <i>Body learning: An introduction to the Alexander technique</i> . Macmillan.			
Johnstone, K. (2012). <i>Impro: Improvisation and the theatre</i> . Routledge.			
Kaltenbrunner, T. (1998). <i>Contact improvisation: moving, dancing, interaction: with an introduction to new dance</i> . Meyer & Meyer Verlag.			
Kipnis, C. (1974). <i>The mime book</i> . Meriwether Pub.			

- Novack, C. J. (1987). *Sharing the dance: an ethnography of contact improvisation*.
- Richards, T. (2003). *At work with Grotowski on physical actions*. Routledge.
- Schneer, G. (1994). *Movement Improvisation: In the words of a teacher and her students*. Human Kinetics Publishers.
- Spolin, V., & Sills, P. (1999). *Improvisation for the theater: A handbook of teaching and directing techniques*. Northwestern University Press.
- Tufnell, M., & Crickmay, C. (1993). *Body, space, image: notes towards improvisation and performance*. Dance Books Limited.
- Zinder, D. G. (2002). *Body voice imagination: a training for the actor*. Psychology Press.

Course: History of Indian Theatre

Major Course

SEMESTER II

Course Code: 414201	History Of Indian Theatre	Credits:02	Hours:04
Objectives	To Introduce the basic knowledge of Indian theatre. To Learn about various theatre forms and history.		
Unit 1	Ancient Theatre - Rituals and Myths from regions of India - Natya Shastra, Nav Rasa - Foundation of Indian Theatre - Sanscrit Dramas		
Unit 2	Theatre In Medieval India - Theatre in Bhakthi - Medieval Ecstasies Love – Ramlila – - Islamic culture and theatre - Urdu / Hindustani theatre		
Unit 3	Theatre In India Under British - Influences of European theatre - Emerging theatre as a profession - Theatre group formation and functions - modern theatre - developing large number of regional language		
Unit 4	Indian Theatre After Independence - post colonial theatre - ethno theatre - Intercultural changes in theatre - Cultural organizations build by the government		
Unit 5	Contemporary Indian Theatre - formation of National School of Drama and other institutions - developing in regional theatre - regional Theatre and identity - Folk influence in modern context - Theatre Aesthetics.		
Outcomes	The students will gain detailed information on Indian theatre arts from the Ancient to Modern with correlation of European and Westernization interventions.		
References			
Balwant, G. (1966). Folk Theatre of India.			
Baumer, R. V. M., & Brandon, J. R. (Eds.). (1993). <i>Sanskrit drama in performance</i> (Vol. 2). Motilal Banarsidass Publication.			
Kapila, V. (1980). Traditional Indian Theatre: Multiple Streams.			
Moreh, Shamuël (1986) “Live theatre in medieval Islam” in David Ayalon, Moshe Sharon (e.), <i>Studies in Islamic History and Civilization</i> , Brill publishers, pp. 565-601, ISBN 965-264-014-x.			
Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (Eds.). (1993). <i>Indian theatre: traditions of</i>			

performance (Vol. 1). Motilal Banarsidass Publication.

Varadpande, M. L., & Varadpande, M. L. (1987). *History of Indian theatre* (Vol. 1). Abhinav Publications.

பாலஐமார் 'உலகநாடகஅரங்', அனாடகாவெளிPஐ, 1996.

**Course: Theories of Acting
Major Course**

SEMESTER II			
Course Code: 414202	Theories of Acting	Credits:04	Hours:04
Objectives	This course deals with the theories of Acting and its emergence from the ritualistic performances to the realistic and non-realistic		
Unit 1	Emergence of an Actor – Classical Theories- Natya Sastra, Tholkappiyam (Meippattiyal), Silappadhikaram (Arangerru Kathai), Information on Acting from Aristotle-Poetics		
Unit 2	Acting theories emerging from the ritualistic Performances Different Styles of Acting in Classical, Tragedy, Comedy, Farce and Berlesque		
Unit 3	Melodramatic Acting, Acting in Shakespearian Theatre – (Analytical Study of Shakespearian Characters)		
Unit 4	The Emergence of Realistic Actor, Stanislavsky’s System Acting		
Unit 5	Emergence of Non Realistic Acting – Mayerhold’s Bio Mechanism, Chekov’s Psychological Gestures, Surrealistic Acting, Expressionism, Actor in Epic Theatre, Acting in Absurd Plays, Concept of Acting in Theatre of Cruelty and Acting in Poor Theatre		
Outcomes	The students able to understand the theories that deals with acting and the emergence of acting from ritualistic performances to the level melodrama. The student also understands the Realistic acting Vs. Non-realistic acting.		
References			
Appa Rao P.S.R & Ramasastry, P. (1967). <i>A Monograph on Bharata’s Natya Saastra</i> . Natya Mandla Publishers.			
Cleaver, J. (1946). <i>The theatre through the ages</i> . Harrap.			
Ghosh, M. (1950). The natyashastra (English translation) volume i (chapters i-xxvii). <i>Calcutta: The Royal Asiatic Society of Bengal</i> .			
Stanislavski, C. (2013). <i>Building a character</i> . A&C Black.			
Stanislavsky, C. (1924). My Life in Art, trans. JJ Robbins. <i>London: Bles</i> .			
Stanislavsky, K. (1989). An Actor Prepares, Building a Character, Creating a Role.			
Sunita, D. (1991). <i>Styles of Theatre Acting</i> . New Delhi: Gian Publishing House.			
Tholkappium Maippattial (Uraikalum) – K. Vallaiyaaranar, Madurai			

Course: Script Writing For Media**Major Course****SEMESTER II**

SEMESTER II			
Course Code: 414203	Script Writing For Media	Credits:04	Hours:04
Objectives	To teach the essentials building blocks of a story: visualization, dialogue, Scene and story in concern with Media ethics		
Unit 1	SCRIPT WRITING <ul style="list-style-type: none">- Creative thinking- Creative Process- Stages in the craft Script writing- Basic story idea- Narrative synopsis outline- Scene Breakdown and full-fledged script- Build a story line on a Social theme		
Unit 2	NARRATIVE STRUCTURE <ul style="list-style-type: none">- Beginning-Middle-end- Conflict development- Climax and Denouement- Story Storyline, Plot and Treatment- Principles of suspense and surprise		
Unit 3	ELEMENTS OF NARRATIVES <ul style="list-style-type: none">- Point of attack- exposition- Planting- Point of view- Pace, tone subject matter- Title, opening, Contrast- Coincidence, tension, release, laughter		
Unit 4	CHARACTERISATION <ul style="list-style-type: none">- Character biography- Tags- Stereotyping- Two dimensional versus three dimensional characters- Guiding principles for evolving effective and credible characters		
Unit 5	WRITING CORRENT AFFAIRS FOR TV AND RADIO <ul style="list-style-type: none">- News, sports, cultural, documentaries converting the narrative in to video script- Format of script writing- Writing tools		
Outcomes	The students can understand essentials building blocks of story such as Visualization, Dialogue, Scene and Story for the Media		

References

- Serger, Linda (1994), *Making a good script*, Samuel French trade.
- Sujatha (2018), *Thirai kathai ezhuthuvathu eppadi?* Chennai: Uyirmai pathippagam.
- Field, S. (2005). *Screenplay: The foundations of screenwriting*. Delta.
- Ascher, S., & Pincus, E. (2007). *The filmmaker's handbook: A comprehensive guide for the digital age*. Penguin.
- Dancyger, K., & Rush, J. (2006). *Alternative scriptwriting: rewriting the hollywood formula*. Elsevier.
- McKee, R. (1997). *Story: style, structure, substance, and the principles of screenwriting*. Harper Collins.
- Snyder, B. (2005). *Save the cat*. Michael Wiese Productions.
- Rob Parnell, (2014). *The Writer & The Hero's Journey*, R&R Books Film Music, U.S.
- Sujatha, (2011) *Thiraikkathai Eluthuvathu Yeppadi*, Uyirmai Pathipagam, Chennai. ISBN: 978-8188641000.
- Dwight Swein, (1976). *Film Script Writing*, New York: Hastings House.

Course: Media Ethics and Social Responsibility

Major Course

SEMESTER II

Course Code: 414204	Media Ethics And Social Responsibility	Credits:04	Hours:04
Objectives	To introduce Media ethics, Specific ethical principles and standard of media, including broadcast media, film, theatre, art, print media and internet. Media ethics invigorating and defending values such as a universal respect for life and rule of law and legality.		
Unit 1	Ethics Of Journalism <ul style="list-style-type: none"> - News manipulation - censorship - News propaganda - Truth and public interest - Privacy is a right 		
Unit 2	Ethics Of Entertainment Of Media <ul style="list-style-type: none"> - Depiction of Violence and Sex - Fluff or celebrity News - Product placement - Attraction and Persuasion - Women in Media – Images or Imagery of female bodies. - Taste and taboos 		
Unit 3	Media And Democracy <ul style="list-style-type: none"> - Legal definition - Media Accountability - Media Transparency - Civil rights and Politics 		
Unit 4	Digital Media Ethics <ul style="list-style-type: none"> - Online journalism, blogging, Digital photo journalism, social media - How to use text and photos - Ethical issues in new medias - Capture, Transmission, Manipulation - Principles of responsible image making and ethics 		
Unit 5	Social Responsibility <ul style="list-style-type: none"> - Media and society - Values and Ethics of Media - Misuse of freedom of press - Freedom with responsibility 		
Outcomes	The Students will learn knowledge on media ethics and social responsibility.		
References			
Durga Doss Basu, (2000). <i>Press Laws</i> , Delhi: Central Law Book Agency.			
Kiran, R. N. (2000). <i>Philosophies of Communication and Media Ethics: Theory, Concepts, and Empirical Issues</i> . BR Publishing Corporation.			
Neelamalar, M. (2009). <i>Media law and ethics</i> . PHI Learning Pvt. Ltd..			
Patterson, P., Wilkins, L., & Painter, C. (2018). <i>Media ethics: Issues and cases</i> . Rowman			

&Littlefield.

Patterson, P., Wilkins, L., & Painter, C. (2018). *Media ethics: Issues and cases*. Rowman & Littlefield.

Plaisance, P. L. (2013). *Media ethics: Key principles for responsible practice*. Sage Publications.

Rao, N. B., & Raghavan, G. N. S. (1996). *Social effects of mass media in India*. South Asia Books.

Ray Eldon, Hiebert Carol, (1988) *Impact of Mass Media*, NewYork: Longman.

Severson, R. J. (1997). *The principles of information ethics*. ME Sharpe.

Universal's Press (2010). *Media & Telecommunication Law*, Universal Law Publishing Company, NewDelhi.

Vidisha, B. (2002). *Press and Media Law Manual*.

Course: Costume, Makeup, Lighting & Stage Craft

Major Course

SEMESTER II

Course Code: 414205	Practical III: Costume, Makeup, Lighting & Stage Craft	Credits:02	Hours:04
Objectives	<p>This course aims to develop the basic concept of visual design to the students and also to develop the concept and ability of <i>costume design</i> for performances. In addition to this, the design of <i>Make-up</i> and its techniques for the performances will be exploring from this course. Moreover, this course is intended to teach the basic functions, aesthetics, and methods of scenery (<i>stage design and set properties</i>) in its context of planning, fabrication, and painting. And also develop the skill of <i>lighting design</i>, includes script analysis, basic 3 point lighting, fill, key, differences between perceived (live, stage) light, and recorded light (video, film). Addresses various lighting design formats including production for video, film, theatre, and new media.</p> <p><i>The student will also be required to choose one of four crews that will work on the departmental productions.</i></p>		
Unit 1	<p>Fundamentals of Visual Design: Line, Colour, Texture, Form, Shape Dimension, Light and Movement, The Principles of Visual Design: Harmony, Balance, Contrast, Variation, Pattern Composition, and Gradation, Composition and Space, Composition and Unity, Composition and Interest, Balance and Movement, Proportion and Rhythm, Visualisation and Interpretation</p>		
Unit 2	<p>Costume Design: The role of Costume in a Play Performance- Functions and Principles of Costume Design -Study of Textiles- Preparing a Textile Chart-Mode of Wearings through different periods (Culture, Region and Religion), Tools and Accessories - Costume and Costume Properties, Model Making- Analysing the play in terms of a costume designer, Costume Designing for a Play (Classical, Periodical and Stylised)</p>		
Unit 3	<p>Color Theory Color and Light-The Language of Color-Color Filtering-Color Interaction-Color Perception-Designing with Color-A Method of Using Color- Color Media.</p> <p>Lights and Lighting Design an Lights-Lighting-Stage Lighting,-Natural Lights- Artificial Lights- Stage Lighting and the Elements of Design-Stage Lighting and Theatrical Form-Function of Stage Lighting - Purpose of Stage Lighting and Principles of Lighting Design.</p> <p>Lighting Instruments Choosing the Right Instruments-Incandescent Lamps-Gaseous Discharge Lamps-Common Stage Instrument Lamps,-Arc Light-The Plano-Convex Spotlight-The Ellipsoidal Reflector Spotlight-The Fresnel Spotlight-The PAR Fixture-Floodlights or Scoops Projection-Other Theatre Instruments-Care and Handling.</p> <p>Intensity Control-Dimmers The History of Dimming-Elements of Electronic Control-Types of Electronic Control-State-of-the-Art Memory Systems-Designing with Electronic Control-The Operator and Remote Control-Distribution Control</p>		

	<p>Stage Lighting Practice Projection Techniques and Equipment-Practicals- Special Effects-Stage Lighting Practice-The Light Plot and Production.Distribution-Angles and Direction of Lighting-Lighting the Acting Area- Lighting the Background-Hanging and Adjusting Lighting Fixtures- Focusing and Troubleshooting and Script Analysis for Lighting Purposes. The Proscenium Theatre-Arena Production-Thrust Stage Production-The Flexible Stage-Lighting for Alternative Spaces and Lighting for Dance. Development of a Lighting Designer-Role of the Lighting Designer-Lighting the Actor-Aesthetics and Creative side of the Lighting Design,-Lighting Design as a Profession-Famous Master Lighting Designer and their Works</p>
Unit 4	<p>Stage Design-Different Types of Stages and its Divisions – Open Air, Arenas, Sandwich, Thrust and Proscenium Set Design – Units of the Set (Ramps, Steps, Platforms, Flats)-Types and Styles of Sets through History- Box, Formal, Multiple, Suggestive and Symbolic Stage Properties- Set Properties, Hand Properties, Decorative Properties, Masks, Puppets Set Design Plans- Ground Plan, Elevation and Perspective-Model Making-Innovations and Experiments in Set Design</p>
Unit 5	<p>Make-up Design The Role of Make- up in Play Performance, Functions and Principles of Make-up, Facial Anatomy/Types of Faces/Types of Eye Brows, Nose, Lips Introduction of Make-up material, Applications of Base/Highlighting Place/Shading Places , Straight Make-up / Character Make-up, Stylised Make – up, Mask like Make-up and Mask Making, Changing Wrinkles, Changing the eye brows, lips, Moustaches, Beards, Use of Crepe Hair, Special effects – Cuts and Wounds, Burnings, Leprosy Make – up etc. Analysing a play in the point of view of Make-up Designing, Preparation of Make –up plate for all the characters in a play and compiled in a record book.</p>
Outcomes	<p>The Student will become a visual designer or costume-make-up designer or lighting designer for the drama production or the film and television production.</p>
<p>References</p> <p>Bicât, T. (2006). <i>The handbook of stage costume</i>. Crowood Press.</p> <p>Bran Edward, (1987).<i>The Director and the Stage</i>. Methuen Drama, London.</p> <p>Corson, R., Glavan, J., & Norcross, B. G. (2015). <i>Stage makeup</i>. CRC Press.</p> <p>Crabtree, S., & Beudert, P. (2005). <i>Scenic art for the theatre: history, tools, and techniques</i>. Taylor & Francis.</p> <p>Cunningham, R. (2019). <i>The magic garment: Principles of costume design</i>. Waveland Press.</p> <p>Gillette, A. S. (1967). <i>An introduction to scenic design</i>. Harper & Row.</p> <p>Gillette, J. M., & Dionne, R. (1987). <i>Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup</i>. Mayfield</p>	

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- Gillette, J. M., & McNamara, M. (2019). *Designing with light: an introduction to stage lighting*. Routledge.
- Jackson, S. (2001). *Costumes for the stage: a complete handbook for every kind of play*. New Amsterdam Books.
- Motley & Michael Mullin (1992). *Designing and Making Stage Costumes*, Herbert Press Great Britain.
- Payne, D. R. (1985). *Theory and craft of the scenographic model*. SIU Press.
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- Reid, F. (2013). *Designing for the Theatre*. Routledge.
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Course: Styles of Acting

Major Course

SEMESTER II

Course Code: 414206	Practical-IV Styles of Acting	Credits:02	Hours:04
Objectives	This course will be concerned with the fundamentals of Acting Techniques based on Western Theories like Stanislavskys's Method Acting and the Non-Realistic Styles of acting approach such as: Bio-Mechanism (from body to mind): Grotowsky's Poor Theatre (Holy Actor), Bertolt Brecht's Epic Theatre (Alienation Theory), Samuvel Beckett's Absurd Acting, August Strindberg, Frank Wedekind's Expressionism, Surrealistic style of Acting, Alfred Larry and Ubu's Avant-Garde Theatre, Jean Paul Sartre's Existentialism Antonin Arthurd approaches towards self-unfolding (Removing Mask) and Clown techniques for unfolding comic sense of a student actor are dealt.		
Unit 1	Actor's Training with Theatre Games of Augusto Boal-Body, Voice and Mind with Physiological and Psychological approaches		
Unit 2	Practicing techniques and skills in acting of Mayerhold's Bio- mechanism acting (outer to the inner) Practicing techniques and skills in acting of Grotowsky's Poor Theatre		
Unit 3	Practicing techniques and skills in acting of Samuvel Beckett's Absurd Theatre of Acting Practicing techniques and skills in acting of Bertolt Brecht's Epic Theatre and Alienation Theory		
Unit 4	Practicing techniques and skills in acting of Antonin Artaud's Theatre of Cruelty Practicing techniques and skills in acting of Augusto Boal's Invisible Theatre, Forum Theatre		
Unit 5	Study, analysis, preparation towards building a character based on the above styles of Theatre Acting and Process of the preparation of an actor. Practicing the characters in the scripts based on the non-realistic acting concept.		
Outcomes	The Students will get the full-fledged knowledge about the all types of acting and he gets the ability to face all the characters of realistic and non-realistic scripts and theatre forms. He has easily solved the problems in character's preparation.		

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- Sunita Dhir, (1991). *Styles of Theatre Acting*, Gian Publishing House, New Delhi.
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Plays for reading and practising:

Samuvel Beckett's End Game
Bertolt Brecht's Mother Courage and her Children
Engine Ionesco's The Lesson
Na. Muthusamy's Kalam kalamaga
Ganarajasekaran's Vayiru

Course: Direction Theories**Major Course****SEMESTER III**

Course Code: 414301	Direction Theories	Credits:04	Hours:04
Objectives	The art and technical aspect of direction is covered in this course. The evolution of direction and his role in making performance are studied in detail. This course gives the layout and concepts of directing practice and examines specific techniques of approaching scripts, actors, and the stage/scene. And it explores the role of the Director throughout the life of a play—from the moment of its conception to opening night—and explores the director’s processes of inspiration, interpretation, communication, and leadership. From organizing auditions and making casting choices to decoding complex dramaturgical texts and motivating actors, Directions for Directing offers practical advice and features. A study of the directorial approaches of film from ‘script to screen’ will be covered. The Students will make an understand to Script to Screen in various process like Script, Screen play, Shooting Script, Pre – Production, Post – Production.		
Unit 1	The Emergence of a Director Director-Pre historic The Functions of the Director The Modern Director as an Artist Director’s Craft		
Unit 2	Analyzing the play in term of production- Designing the play production Interpreting the script / Fixing the style Inspiration Discussions with the Designers – Set, Costume, Make-up, Lighting Method, Leadership, Collaboration Casting Play Reading with the Actors Blocking Compositions Postures Gestures Run-throughs		
Unit 3	Plotting – Making of Ground Plan and Making the Production Script, Entry and Exit, Physicalisation Technical Rehearsals Grand Rehearsal Publicity and Event Management Final Production/Performance Audience Feedback Team Review Play Bill		
Unit 4	Introduction to Film Language – Psychology, Ideology, Technology Film Aesthetics and Montage, Types of Film – Realism, Classical, Formalism, Post Modernism, Mass Culture and Film Media, Contemporary Cinema.		

Unit 5	Film Direction – Perception, Ideology, Philosophy Directing Camera – Screen Direction, Choices of Composition, Scene Staging, Blocking. Distribution and Publicity
Outcomes	The Students will get the full-fledged knowledge about Analyze and breakdown a text in preparation for rehearsals, production meetings, and crafting an overall aesthetic vision. Develop, articulate, and execute an artistic vision for a piece. Effectively communicate with a team of designers. Effectively work with actors. Learn the basic principles of stagecraft (blocking). Demonstrate critical thinking, interpretation skills, and collaboration in addressing artistic challenges. Learn the history of stage directing by examining the oeuvre of numerous proven professionals. Understand the important connection between theory and practice in making theatre. Gain confidence in being the creative leader of a theatrical project. Demonstrate fundamentals of composition and blocking, communicate aesthetic ideas, and collaborate with artistic colleagues. The Students will also get the full-fledged knowledge about the process of Film Direction and its techniques.
<p>References</p> <p>Benedetti, R. L. (1985). <i>The director at work</i>. Prentice Hall.</p> <p>Cohen, R., & Harrop, J. (1984). <i>Creative play direction</i>. Allyn & Bacon.</p> <p>Dean, A., & Carra, L. (2009). <i>Fundamentals of play directing</i>. Waveland Press.</p> <p>Eco, U. (1985). "Casablanca": Cult Movies and Intertextual Collage. <i>SubStance</i>, 14(2), 3-12.</p> <p>Hodge, F., & McLain, M. (2015). <i>Play directing: Analysis, communication, and style</i>. CRC Press.</p> <p>Leo Braudy, Marshall Cohen, eds., (2005). <i>Film Theory and Criticism</i>, 6th edn. Oxford: Oxford UP.</p> <p>Mast, G., Cohen, M., & Braudy, L. (1992). <i>Film theory and criticism: introductory readings</i>. New York and Oxford: Oxford University Press.</p> <p>Mitter, S., & Shevtsova, M. (Eds.). (2004). <i>Fifty key theatre directors</i>. Routledge. Bran Edward. (1987). <i>The Director and the Stage</i>. Methuen Drama, London.</p> <p>Monaco, J., & Lindroth, D. (2000). <i>How to read a film: the world of movies, media, and multimedia: language, history, theory</i>. Oxford University Press, USA.</p> <p>Salt, B. (1992). <i>Film style and technology: History and analysis</i>. Starword.</p> <p>Stam, R. (2017). <i>Film theory: an introduction</i>. John Wiley & Sons.</p> <p>Thompson, K., & Bordwell, D. (2003). <i>Film history: An introduction</i> (Vol. 205). New York: McGraw-Hill.</p>	

Course: History of Tamil Theatre

**Major Course
SEMESTER III**

Course Code: 414302	History of Tamil Theatre	Credits:04	Hours:04
Objectives	To Introduce the basic knowledge of Tamil theatre. To Learn about major theatre movements.		
Unit 1	Drama In Ancient Tamil Society - Tholkaappiyam - Sangam and post sangam - ethical literatures		
Unit 2	Silappathikaaram - Theatre elements in arangetru kaathai - Ezhini - Stage - Music composition - Silappathikaaram as Naataka kaappiyam		
Unit 3	Theatre In Medieval Period - theatre in temple culture - sitrilakkiyam - Theatre in Chozha period - Pallu - Kuravanji - Nondi natakam		
Unit 4	Theatre In Pre And Post Independence - Western theatre influence - Social Drama - Political Movements and Theatre - Sangaradoss swamigal - Pammal sambantha Mudhaliyar		
Unit 5	Modern Theatre - Gandhigram Theatre workshop - S.Ramanujam - Koothuppattarai and N.Muthuswami - Indira Parthasarathi - Experimantal Theatre - Street Theatre		
Outcomes	The students will able to get knowledge about Tamil theatre and major theater movements through the course theory and workshop		
References Karthikesu Sivathambi, (1981). <i>Drama In Ancient Tamil Society</i> . Kumaran Publishers Chennai. டி.ச.ஊஷ்ணசுரதர், தட்டிம் நாடகவரலாறு. டி.நங்கொப்பசுப்பகம் சென்னை.			

பு.ராமசா஢ு, த஢ுழ்நா஢ுகம் - னேற஢ு, இ஢ு,

வெ.ப.ஷாஜகா஢ு க஢ு, அர஢ு
உலகத்த஢ுழாராய்ச்஢ு நிபவ஢ு, செ஢ு னை.

\$.க.ச஢ு ஢ுகம், னாநா஢ுகவாழ்க்கை,

பம்மல்சம்ப஢ுத்த஢ுதாயார஢ு

'நா஢ுகேமை஢ுநினை஢ு

Course: Theatre in Education

Major Course

SEMESTER III

Course Code: 414303	Theatre in Education	Credits:04	Hours:04
Objectives	This course bridges the gap between the theatre and the education. By the way of introducing theatre as a space for teaching programmes in child centred teaching and learning process. This course builds confidence, concentration, developing language, communication skills, encourages to cooperate, supports extracurricular skills, understand the world around them, develops emotional intelligence and develops creativity, nurtures friendships		
Unit 1	Arts are essential in education, in society, and in life. <ul style="list-style-type: none"> • The role of drama in society. • An art, a socializing activity, & a way of learning • Play and the values of creative playing • Definitions/terminology 		
Unit 2	Drama as a teaching tool. <ul style="list-style-type: none"> • Drama as a learning medium • Techniques in drama and theatre education • Production values in dramatic performances • Use of children's theatre • Artists/arts specialists in the schools • Standards for drama in education • Locating traditional & internet materials/resources for drama. • Preparing the integrated lesson plan 		
Unit 3	Applying drama/dramatic activities to non-dramatic disciplines. Creative drama, Role playing, Improvisation & pantomime, Scripted & non-scripted performance		
Unit 4	Simple production techniques, Speech-related activities - Dramatic readings/oral interpretation, Storytelling, Choral readings, singing songs and folk dances		
Unit 5	Puppetry (Hand Puppets, Shadow Puppets, String and wooden Puppets), Mask Making and Origami		
Outcomes	Theatre in Education course will encourages the traditional, didactic role of the teacher to be reformed. Theatre is participatory and democratic in its methodologies, requiring teachers too to participate in its activities along with the children and to foster a more intimate relationship with them than a regular classroom teacher usually has. This course creates depends on mutual trust and respect being developed amongst the students and their teacher. There are no easy answers to many of the problems that are confronted in a Drama class, and thinking is encouraged to be divergent rather than convergent. Students are expected to hold and express a variety of opinions on any given topic and to seek their own solutions to problems. They make a contract, agreeing to disagree and respecting differences, not allowing them to come in the way of functioning as a team and working creatively together.		
References			
Bany-Winters, L. (2012). <i>On stage: Theater games and activities for kids</i> . Chicago Review			

Press.

Dayle M Bethel, (2005). *Education for Creative Living*, National Book Trust India.

Goldberg, M. R. (1997). *Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings*. Addison Wesley Publishing Company.

Kulkarni.S Prabhjot. (1994). *Drama in Education*, Reliance Publishing House, New Delhi.

McCaslin, N. (1987). *Creative drama in the intermediate grades*. Longman.

Pittelli, A. (1965). *Dr. Montessori's Own Handbook*. Schocken Books New York.

Course: Research Methodology**Major Course****SEMESTER III**

Course Code: 414304	Research Methodology	Credits:04	Hours:04
Objectives	To provide an understanding of fundamentals of research. To understand the scientific nature of research and various steps involved in it.		
Unit 1	RESEARCH <ul style="list-style-type: none">- Definition- Nature and Purpose- Formulation of Research Problem- Steps in social research- Research problem- Objectivity and Subjectivity in Research		
Unit 2	STAGES IN RESEARCH <ul style="list-style-type: none">- Selection and Formulation of research problem- Literature survey- Formulations of Hypothesis- Formulations of Significances		
Unit 3	RESEARCH METHODS <ul style="list-style-type: none">- Research Design- Survey- Sampling- Sampling Procedure		
Unit 4	TECHNIQUES OF DATA COLLECTION <ul style="list-style-type: none">- Types of Data- Techniques - Observation- Techniques – In review and Case study- Tools- Interview schedule- Questionnaire		
Unit 5	RESEARCH REPORT WRITING AND STATUS FOR RESEARCH <ul style="list-style-type: none">- Interpretation of data- Report writing- Concepts and Steps- Bibliography		
Outcomes	The students will learn the criteria of good research and different types of research which will help them to critically think and develop the storyline for theater and film productions		
References Aravind Kumar, (2002). <i>Research methodology in Social research</i> , Sarup and sons, New Delhi. Yogesh Kumar Singh. (2005). <i>Research Methodology</i> . A.P.H. Publication Corporation. Gupta S.P. (1984). <i>Statistical Methods</i> , Sulthan Chand and sons, New Delhi. Porkko, (2016). <i>Aaraichi Nerimuraigal</i> , Ainthinai pathippagam, Chennai. Panjangam, K. (2017). <i>Aayvu Nerimuraigal</i> . Annam Publication, Thanjavur			

Course: Cinematography

Major Course

Semester III

Course Code: 414305	Practical V: Cinematography	Credits:02	Hours:04
Objectives	This course deals with the Cinematography and its technique for better projection of story into the screen to make audience understanding and feels. This course will spills light beam of cinematographic technique into the students and makes best cinematographer out.		
Unit 1	Introduction to Cinematography The Principles of intermittent movement - Persistence of vision - Optical imagination - Flicker rate Comparison between eye & brain combination and camera and film combination - the concept of photography as painting with light.		
Unit 2	Electromagnetic spectrum - visible spectrum - characteristics of light - propagation of light –foot candles –Colour quality & Temperature - grades Colour temperature of various light sources - Introduction to photo chemistry - Developing - Stabilizing and Drying stages - Introduction to colour - Primary and Secondary colours.		
Unit 3	Characteristics of Lighting Light sources - Natural & light sources - Nature of daylight- Advantages and disadvantages of hard and soft light - Flash units - guide number - Slave units - flash synchronization - Aims of lighting - Basic Portrait lighting - Lighting ratio - Contrast - Styles of portrait lighting - Low-key lighting - High-key lighting.		
Unit 4	Basics of Camera – Lens, Aperture, Shutter, Recording medium and Viewfinder. Lens – Focal length, Different types of lenses, Angle of coverage and Characteristic of lenses. Exposure – The settings of Aperture and Shutter and how they are relatively and arithmetically arranged. F-Stops and T-Stops. Different types of shutters-Depth of field – The factors which determine the Depth of field. Hyper focal distance.		
Unit 5	Study about Box, Studio, Twin Lens Reflex and Single Lens Reflex Cameras. Study about Digital Box and SLR Cameras. Image Sensors-CCD and CMOS and other salient features of the Digital Camera. Study about Filters – Contrast Filters, Colour conversion filters, Polarized filters, Enhance Filters, Colour Filters, Graduated Colour and ND filters, Effect filters, etc. Image Sensors – Tube, Single CCD and 3CCDs. Interlace and Progressive Scanning. PAL and NTSE Systems. Study about Videography – Amateur, Semi professional, Professional and HD-24p Video Cameras. Slow and Fast motions, Changing of Shutter angles and Ramping.Special effects using In-Camera techniques.		
Outcomes	The students will able to understand the best cinematographic technique to put out best on screen projection for the audience’s better understanding and feels		
References			
Brown, B. (2016). <i>Cinematography: theory and practice: image making for cinematographers and directors</i> . Taylor & Francis.			
David Stump ASC, (2014). <i>Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows</i> . Routledge; 1st edn.			

Goodridge, M., & Grierson, T. (2012). *FilmCraft: Cinematography*. Hachette UK.

John Alton, (2013) *Painting with Light*. University of California Press. ISBN- 978-0520275843.

Joseph Rogers, (1998). *Five C's of Cinematography: Motion Picture Filming Techniques*. Silman-James Press,U.S.

Kris Malkiewicz, (2005). *Cinematography. Simon & Schuster; 3rd edn.*

Robert Bresson, (2016). *Notes on the Cinematograph* (New York Review Books Classics). NYRB Classics

Schaefer, D., & Salvato, L. (2013). *Masters of light: conversations with contemporary cinematographers*. Univ of California Press.

Course: Post Production Techniques- Editing & Sound

Major Course

Semester III

Course Code: 414306	Practical VI: Post Production Techniques- Editing & Sound	Credits:02	Hours:04
Objectives	This course deals with the post production and its technique for better projection of story into the screen to make audience understanding and feels. This course will spill light beam of post-production technique into the students.		
Unit 1	Introduction to the Editing Process - The Rule of Threes- The Lean Forward Moment-Identifying the log line- Performing script and scene analysis- Using the script and notes to determine cuts- Examining the Cut, the Scene, and the Sequence Coming up with an editing plan, Creating your first cut, Understanding when to cut and when not to cut.Exploring the impact of cutting on and off camera dialogue, Smoothing edits by manipulating the viewer's attention, keeping things fresh through multiple screenings. Recutting Understanding the value of recutting, Exploring the collaborative recutting process, Working with scenes without dialogue.		
Unit 2	Digital Intermediate: The DaVinci Resolve toolset: Overview- Building a Resolve system- Interface overview- The Media page, The Edit page, The Color page, The Deliver page, The music video: Analyzing and importing the source footage-Creating the timeline. Adding, removing, deleting, and resetting serial nodes, Specialty nodes: The Layer Mixer and Parallel nodes- Contrast and Pivot controls, Adjusting hue and saturation- Color grading at the track level, Blur and sharpen, The Mist controls-Using third-party plug-ins- Render cache, Smart mode, Key framing fundamentals, Temporal noise reduction.		
Unit 3	Microphone selection for film recording- Dynamic moving coil microphone-Ribbon Microphone- Condenser Microphone- Electric condenser Microphone-Polar patterns- Phnatom Power supplies- Directional characteristics of Microphone – Causes of distortion- Recording Techniques Medium of Recording, - Analogue - Digital, -Double system recording, - Microphone Techniques,- On Location protocol –Terminology- Sound Designing Sound analysis of a film, Foley effects and Special Effects, Creating New sound effects with oscillators and synthesizer technology, working with Samples Library.		
Unit 4	Introduction to Location Sound The Process, Methods, and Tools of Location Sound , Introduction to the Location Sound Crew, Dailies and Rushes, Logging at production-Location Sound Recording Techniques Different miking techniques for sync sound, In Depth Look at Transfers, Reviewing and Assessing the Location Sound Schedule for a Feature Film.		
Unit 5	Music and Sound Editing Shaping moments with music, Defining music and sound terms, Finding the place for music, Finding the right piece of music, Choosing music for style and tone, Performing internal editing of music, Creating a world with sound design, Combining sound design and music.		
Outcomes	The students will be able to understand the best post production technique to put out best on screen projection for the audience's better understanding and feels		
References	<p>Baddeley, W. H. (1970). <i>The technique of documentary film production</i>. Hastings house.</p> <p>Dancyger, K. (2014). <i>The technique of film and video editing: history, theory, and practice</i>. CRC Press.</p> <p>Dancyger, K. (2014). <i>The technique of film and video editing: history, theory, and</i></p>		

practice.CRC Press. Routledge.

Happe, L. B. (1971). *Basic Motion Picture Technology*. Focal Press.

Jack H. Coote. (1976). *Focalguide to Colour Printing from Negatives and Slides*. Focal Press.

Livingston, D. (1953). *Film and the director*. Capricorn Books.

Reisz, K., & Millar, G. (2009). *Technique of Film Editing*. Routledge.

Walter, E. (1969). *The Technique of the Film Cutting Room*. Communication Arts Books.

Course: Theatre Production**Major Course****SEMESTER IV**

Course Code: 414401	Project Work- Theatre Production	Credits:07	Hours:14
Objectives	The Students of final semester direct a Major Play with minimum of One-hour duration to demonstrate their calibre. They can take the renowned playwright's Play either in Tamil or English. Own Scripts are not allowed to do the production. Interpretation and adaptation may be allowed with the permission of the faculty advisor. Before starting the play production, the script should be get approved by the Faculty Advisor.		
Unit 1	Selection of the Script and get approval, Script Reading/Play Analysis/Character Analysis, Interpretation/Adaptation, Deciding the Style of the play		
Unit 2	Casting and selection of Set Designer, Lighting Designer, Make-up and Costume Designer Rehearsal Director and Stage Manager, Design work with available material, Production Script preparation/Production Planning		
Unit 3	Rehearsal – Blocking / Design Research/ Design Paper work/ Rehearsal – Fine Tuning		
Unit 4	Rehearsal with Music and Sound / Design Execution, Dress Rehearsal – with Costume and Makeup / Light and Set Technical Rehearsal, Grand Rehearsal – Invited Audience, Practical Record Submission		
Unit5	Play Performance, Audience Feedback/Review about the play		
Outcomes	The Students gets the knowledge of Directing a play and he will be the dramatist of the society		
References Ahart, J. (2001). <i>The Director's Eye: A Comprehensive Textbook for Directors and Actors</i> . Meriwether Pub. Bartow, A. (1988). <i>The director's voice: twenty-one interviews</i> . Theatre Communications Grou. Clurman, H. (1997). <i>On directing</i> . Simon and Schuster.. Ramarao, P. S. (1975). <i>Makers of the Modern Theatre</i> . Lalitha Publishers. Bran Edward, (1987). <i>The Director and the Stage</i> . Methuen Drama, London.			

Course: Film Production

Major Course

SEMESTER IV

Course Code: 414402	Project Work- Film Production	Credits:06	Hours:12
Objectives	<p>The Students of final semester should produce and direct Short Film, Documentary Film, or Animation or Cartoon Film for their completion of Masters Degree. The duration of the production will be fixed for 10 to 15 minutes or it will be fixed by the Board of Studies. Before starting the film production, the script should be get approved by the Faculty Advisor.</p> <p>To go through all Three Developmental Stage of Film Making.</p> <p>To give a simulating Live Project like Experience.</p> <p>To inculcate Team Building Capabilities to the students.</p> <p>To prepare the individual for Film Industry.</p> <p>To gain professional World Experience.</p>		
Instructions	<p>A brief knowledge of the great Directors like Mirlal Sen, Dhadhasaheb Balge, Satyajith rey, Alfred Hitchkok, Akkira Krosowa, Adoor Gopalakrishnan, T V Chandran, Ruthrayya, Mahendran, Barathiraja, Balachander, Rithwick Gattack, expected.</p> <ol style="list-style-type: none"> 1. Each student should maintain a record book. 2. Each student should produce one film for evaluation. 3. Along with the final production, the student Director with all details recorded in it should submit the complete production/Shooting script. This will be evaluated along with the production by examiners. 4. All the production cum design schedule and charts with all details recorded in it. 5. After the Film Screening for the examination purposed the director and the crews should attend the viva voce examination and the internal allotted for this. 25 marks 		
Unit 1	<p>Pre Production Development of the Concept, Research, Style of the Film, Interpretation and Adaptation, Identification of the Key Movement, Location, Duration, Writing script and Screenplay and Story-boarding.</p>		
Unit 2	<p>Production Process will include video shooting of all the scenes and shots (indoor & outdoor) keeping Light Conduction in mind in accordance to the Shooting Script of the Film.</p>		
Unit 3	<p>Post Production Process will include editing of the Film, Adding visual effects, Creating folly sounds, Voice-over, Re-dubbing and adding background music to the Film</p>		
Unit 4	<p>Film Management and Marketing (Strategies) Public Relations, Planning and Managing Events Developing Ads and Promos Film Distribution and Revenue Generation</p>		
Unit 5	<p>Preview presentation/Film Screening and submission of Films in Broadcast quality.</p>		
Outcomes	<p>The Student understands the process of Film Making. And they have the capacity to Demonstrate the art of Film Making from this course. They got the worldwide film making and film based theory cum practical experience from this course experience.</p>		

References

- Ascher, S. & Pincus, E. (2012) *The Filmmaker's handbook*, Plume, a member of Penguin Group (USA) Inc.
- Bird, D. (2008). *Common Sense Direct & Digital Marketing. India*: Kogan Page India Ltd.
- Hewitt, J. and Vazquez, G. (2009). *Documentary Filmmaking: A Contemporary Field Guide*. OUP. ISBN- 978-0199300860.
- Inman, R.& Smith, G. (1981-2006) *Television Production Handbook*.
- Jayshankar, K. P. (2015). *A Fly in the Curry: Independent Documentary Film in India*.
Millerson, G. (2009). *Television Production*. Burlington, MA: Focal Press.
- Nichols, B. (2010). *Introduction to Documentary*. Bloomington: Indiana University Press.
- Rabiger. (2009). *Michael, Directing the Documentary*. Focal Press.
- Rosenthal, A. (2002). *Writing, Directing and Producing Documentary Films and Videos*.
Southern Carbondale and Edwardsville: Illinois University Press.
- Sharma, A. (2015). *Documentary Films in India: Critical Aesthetics at Work*.

Elective Courses:

Course: Stage Management

Elective			
Course Code: 414501	Stage Management	Credits:03	Hours:03
Objectives	To Introduce the basic knowledge about Intellectual Property right		
Unit 1	Introduction to stage managements- Role of Stage Manager in preproduction; Security, Green initiative, Callboard.		
Unit 2	Role of Stage Manager in auditions, Callback and Pre-First Rehearsal: Audition form, Sides, Archival		
Unit 3	Role of Stage Manager in rehearsal: The Rehearsal station, Sign-in, Reports, Notes, Blocking, Plots, Schedules, Keeping documentation current, Emergencies, Other application		
Unit 4	Production Meetings: Blogging, Virtual Callboard- Tech/Dress Rehearsal: Prompt book, Device multi-tasking, Posting documents, Going green in tech, Dress rehearsal station		
Unit 5	Performance: Documentation/ archival. Going green in performance- Post production: Survey responses, Response from the director, Equity stage management and technology, Post Mortem.		
Outcomes	The Students will understand the Intellectual Property rights and their different types on the basis of source.		
References			
Apperson, L. (1998). <i>Stage Managing and Theatre Etiquette</i> . Chicago: Ivan R. Dee.			
Brunner, P& Jones, E. (2011). “ <i>Green at the University: Teaching Green by being Green.</i> ” TD & T.			
Hall, D. (2012). “ <i>Product Review: Stage Write for iPad.</i> ” TD & T. Summer: 82-85. Print.			
Heiser, M. (1991). “ <i>The Tao of Stage Management: A Management Strategy for Theatre.</i> ” TD & T. Spring 1991: 39-44.			
Ionazzi, D. (1992). <i>The Stage Management Handbook</i> . Cincinnati: Betterway Books.			
Maccoy, P. (2004). <i>Essentials of Stage Management</i> . New York: Routledge			
Menear, P & Hawkins, T. (1988). <i>Stage Management and Theatre Administration</i> . New York: Schirmer Books.			
Stern, L & O’Grady, Alice R. (2010). <i>Stage Management</i> . Boston: Pearson Education.			

Elective			
Course Code: 414502	Production & Public Relations Management	Credits:03	Hours:03
Objectives	This course will teach students on how to maintain sincere and genuine public relationship in concern with the advertising and publicity of a particular topic and maintain equilibrium between the production and public relations.		
Unit 1	Production Designing and Management : Process: planning - Event team – putting together a team - budgeting the event - executing - evaluating - Managing the media: drafting the press release - press conference - media coverage - in-house publications – promotional materials - advertising campaign. Process of event marketing - Marketing mix - Sponsorship - Image/ Branding - Advertising & publicity – Public Relations - Types of events: business events - corporate events - cause -related events – fund raising events - exhibitions - trade fairs-Event Budgeting.		
Unit 2	Public Relations: definition, PR as a communication function, Public relations, propaganda and public opinion, PR as a management.		
Unit 3	Stages of PR: Planning, implementation research, evaluation, PR practitioners and media relations, press conference, press release, exhibition and other PR tools. Communication with the public - Internal and External, employer employee relations, community relations; PR in India – public and private sectors, PR counseling, PR agencies, PR research techniques		
Unit 4	PR and advertising, PR for media institutions-PR for NGO, Political Parties, PR and law, PR and new technology, code of ethics, International PR, Professional organizations, emerging trends.		
Unit 5	Event Planning and operation: Develop mission / purpose statement – establish aim and objectives - Prepare event proposal - Planning tools - event protocol - Dress for formal occasion - speakers protocol - Religious and cultural protocol - Sports ceremonies – General events - Preparing dignitaries - Choosing event site - Developing the theme – Conducting rehearsals - Providing services - Organization accommodations - Managing the environment.		
Outcomes	The students can deals equality between the production and public relationship through mutual mode of understandings and implementing the best opinions from both sides.		
References	<p>Dennis L. Wilcoc, (2011). Public Relations: Strategies and Tactics (10th Ed) Pearson. ISBN-13: 978-0205770885.</p> <p>Thomas Bivins, (2010). Public Relations Writing: The essentials of Style and Format. Mcgraw-Hill. ISBN 13: 9780073017990.</p> <p>Anton Shone and Bryn Parry, (2004). Successful event management-A Practical Handbook. Cengage Learning EMEA. ISBN-13: 978-1844800766.</p> <p>Judy Allen, (2009). Event Planning: The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas ⁵⁴, Conferences , Conventions , Incentives and other Special Events,</p>		

	<p>John Wiley & Sons , Canada. ISBN : 978-0-470-15574-5. Shannon Kilkenny, 92011), The Complete Guide to Successful Event Planning With Companion Cd-ROM Revised 2nd Ed, Atlantic Publishing Group Inc., U.S. ISBN-13: 978-1601386991. K.D' Souza, (1977) Mass Media Tomorrow, Indian Publishers Distributors, New Delhi. S. Ganesh, (1995) Lectures on Mass Communications, Indian Publishers Distributors, New Delhi. ISBN-13: 978 – 8173410147.</p>
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Course: Puppet Theatre

Elective			
Course Code: 414503	Puppet Theatre	Credits:03	Hours:03
Objectives	This course teaches the Puppetry types, uses and various forms African and Indian puppetry and the puppetry presentation style and modernizations.		
Unit 1	Introduction to masks and puppets- Types of puppets and their uses- Hand, stick and marionettes.		
Unit 2	History of puppets- European puppets- Greek and Roman puppets, Italian and Medieval puppets, English puppets. Puppetry of India: Kathputli- The Puppets of Rajasthan, Putul of Bengal, Sakhi Kundhi of Orissa, Goyambatta of Karnataka, Bomalattam of Tamilnadu , Kalasurti Bahulya of Maharashtra, Shadow Puppets, Glove Puppets.		
Unit 3	General performance procedure of puppets- unveiling, beginning and end, scenery, the puppets, voice and music, gestures, stage directions.		
Unit 4	Puppet theatre production: Plays for one or more puppeteers, nursery rhymes and stories- Plays for two or more puppeteers.		
Unit 5	Puppet Theatre and Education- Teaching with puppetry, Learning through puppetry- communication and team work, self expression, puppetry in therapy and counselling, puppetry for development.		
Outcomes	The students can understand on types, uses and forms of Puppetry and their due course of evolution on the basis of modernization		
References			
Bawden, J. (1991). <i>Puppet Box</i> . Hodder Children's Books.			
Bettelheim, B. (1976). <i>The Uses of Enchantment</i> . London: Thames and Hudson. Vintage; 1 st edn.			
Chatman, C. (1978). <i>Story and Discourse: Narrative Structure</i> . Ithaca, New York: Cornell University Press.			
Currell, D. (1975). <i>The Complete Book of Puppet Theatre</i> . London: A and C Black.			
Currell, D. (1992). <i>Puppets and Puppet Making</i> . Apple Press.			
Fraser, P. (1980). <i>Puppets and Puppetry</i> . Batsford Academic & Educational LTD.			
Kroflin, L. (2012). <i>The power of the puppet. The UNIMA Puppets in Education, Development and Therapy Commission</i> . Croatian Centre of UNIMA.			
Sinclair, A. (1995). <i>The Puppetry Handbook</i> . Castlemaine: Richard Lee Publishing.			
Speaight, G. (1955). <i>The history of English puppet theatre</i> . John De Graff, New York.			

Course: Martial Arts (Silambam, Kalari)

Course Code: 414504	Martial Arts (Silambam, Kalari)	Credits:07	Hours:14
Objective	Theatrical Martial Arts will focus on the practical and technical aspect of performance related to stage compact. Actor's need to know to stage believable, safe action for theatre and other performing arts.		
Unit 1	INTRODUCTION ABOUT MARTIAL ARTS - History Of Martial Arts - Tamil Martial Arts - Body Movements and Martial Arts - Basic exercises		
Unit 2	SILAMBAM STICK MOVEMENTS - Basic movements - Body control - Concentration - Body and Mind Concentration		
Unit 3	SILAMBAM LEG MOVEMENTS - Basic movements - Body control - Concentration - Body and Mind Concentration		
Unit 4	STICK MOVEMENTS IN KALARI - Leg - Meipayattu - Long stick and short stick - Animals movements		
Unit 5	CHOREOGRAPHY USING SILAMBAM AND KALARI - Silambam with Music - Kalari with Music - Silambam and Kalari Payattu combination Movements.		
Outcomes	The Students will be known body control and express body movements through Martial arts.		
References Adithya, K. (2020). <i>A hand book of Kalaripayattu</i> . Balakrishnan, (1995). <i>Kalaripayattu: the ancient martial art of Kerala</i> . David, J.&Daniel, R. (1971). <i>Silambam: Adi muraigalum varalaarum</i> , Azhapappar College, Karaikkudi. Denaud, P. (1996). <i>Kalaripayat</i> . Budostore. Girard, D. A. (2014). <i>Actors on Guard: a Practical Guide for the Use of the Rapier and Dagger for Stage and Screen</i> . Routledge. Savarese, N. (1991). <i>The dictionary of theatre anthropology: the secret art of the performer</i> . Routledge. Zarrilli, P. B. (1998). <i>When the body becomes all eyes: Paradigms, discourses, and practices of power in kalaripayattu, a South Indian martial art</i> . Oxford University Press.			

Course: Theatre Music

Elective			
Course Code: 414505	Theatre Music	Credits:03	Hours:03
Objectives	This course deals with the theatre music and its forms. This course also teaches students regarding Tala, Raga, Pallavi and musical instruments theoretically for betterment of Theatre production and Film productions.		
Unit 1	Foundation of music: Definition and Explanation of the following technical terms Nada, swara, Stayi, Vilamba, Madhyama, Durita kala, Avarta, Anyaswara, Purvanga and Uttaranga, Dhattu and Mattu, Sangati, Vadi, Vivadi, Samavadi, Anuvadi, Jathi, Gati, Arogam, Avarogam, Adhara Shruthi. Detailed study of Musical scales (Indian and Western)		
Unit 2	Tala: Introduction of Tala and its Varieties, Sapt talas and its Angas and Usage of Lagu, Dhruva and Anudruva, Names and Formation of 35 talas, Shadangas and Explanation of its Aksharakala, Kriya, Chapu talas: Trishra, Mishra, Khanda, and Sankeerna, Deshadi and Madhyadi talas, Jathis and Explanation of Angas, Suladi talas. Detailed Knowledge of notation – Uses of dot, Semicolon, Vertical line, horizontal and other symbols		
Unit 3	Raga: Detailed study of Raga classification and Ragalakshanas, Melakarta, Janya, Janaka, auodhavasampoorna, sampoornaudhava, sampoornashadava, audhavaudhava, shadava shadava, vakra ragas, Rananga, Bhashanga, Kriyanga, Upanga including Kadapayathi sutra and identification of Ragas, Detailed Knowledge of Using Ragas on Various Occasions		
Unit 4	Musical Instruments: Detailed study of Musical Instruments used for Classical and folk Theater. Origin, Evolution, Structure and playing Technique of Miruthangam, jalra, Harmonimoniya, flute, Mizhavu, Kuzhitalam, Edakka, Kurumkuzhal, Sankhu, Bhugal, Kansijoda, Sarangi, Dandtaal, Kasura, Singhadi, Kali, Daba, Kahal, Cymbals, Pakhawaj, Trumpets, Maddale, Pungi, Chande.		
Unit 5	Folk Music: Origin, Evolution and Classification of Indian Folk Song and Music- Characteristic of Folk Music- Detailed Study of Folk Music- Ragas and Talas Used in Folk Music		
Outcomes	The students understand the names, formations, classifications of Tala, Raga and Musical instruments for their better production of Theatre and Film		
References			
Abhishek, T, (2020). <i>Indian Film Music and The Aesthetics of Chords Kindle Edition</i> . Zorba Books.			
Anupam, M. & Ravi, S. (1990). <i>Ragas in Indian Classical Music</i> . South Asia Books			
Chelladurai, P.T. (2010). <i>The Splendour of South Indian Music</i> . Vaigarai publishers.			
Ethel, R. (2007). <i>The Story of Indian Music and Its Instruments: A Study of the Present and a Record of the Past</i> . Pilgrims Publishing.			
Giri, (2013). <i>Sangeetha Bala Paadam</i> . Giri Trading Agency Private Limited.			

Lakshminarayana, S, Viji, S. (2018). *Classical Music of India: A Practical Guide Hardcover*. Tranquebar.

Mohan, P. (2012). *Dynamics of Indian music*. Cyber Teach publication.

Sambamoorthy, (1950). *South Indian Music Vol-5*. IMPH.

Sambamoorthy, (2013). *South Indian Music Vol 1 to 6*. IMPH.

Suneera,K. (2001). *Classical Musical instruments*. Rupa publication.

Swami,P. (2002). *A Historical Study of Indian Music*. Munshiram Manoharlal Publishers.

Course: Intellectual Property Rights

Elective			
Course Code: 414506	Intellectual Property Rights	Credits:03	Hours:03
Objectives	To Introduce the basic knowledge about Intellectual Property right		
Unit 1	Copyright <ul style="list-style-type: none"> - Industrial design right - Plant Breeders right - Copyright Law 		
Unit 2	Trademark <ul style="list-style-type: none"> - Sign, design or expression - Service marks - Trade Dress - Legal entity - Trademark Act 		
Unit 3	Patent <ul style="list-style-type: none"> - Making, using, selling, offering to sell and importing - Civil law and Patent - WTO TRIPS Agreement - Patentable subjects 		
Unit 4	Geographical Indication <ul style="list-style-type: none"> - Agricultural products - Foodstuffs and Drinks - Handicrafts - Industrial products - Law and treaties 		
Unit 5	Trade Secret <ul style="list-style-type: none"> - Formula, practice, process, - Compilation of Information - Three factors - Value and Protection 		
Outcomes	The Students will understand the Intellectual Property rights and their different types on the basis of source.		
References Pandey, N., & Dharni, K. (2014). <i>Intellectual property rights</i> . PHI Learning Pvt. Ltd. Venkataraman, M. (2014). <i>An introduction to intellectual property rights</i> . Wadehra, B. L. (2016). <i>Law Relating to Intellectual Property: Patents, Trade Marks, Copyright, Designs, Geographical Indications, Semiconductors Integrated Circuits Layout-design, Protection of Plant Varieties and Farmers' Rights, Trips</i> . Universal Law Publishing Company.			

Non Major Electives:**Course: Folk Song****Non-Major Elective**

Course Code:	Folk Songs	Credits:03	Hours:03
Objective	To Learn about various folk songs		
Unit 1	INTRODUCTION OF FOLKLORE <ul style="list-style-type: none"> - History of folklore - Traditional beliefs, Myths. - Folk Literature, - Material folklore, verbal folklore, customary folklore, childlore. 		
Unit 2	BALLADS <ul style="list-style-type: none"> - Ballads forms and contents - Historical and social ballads - Puranic ballads - Ballads Language and structure 		
Unit 3	FOLK SONGS <ul style="list-style-type: none"> - Thaalaattu - Daities songs - Play songs - Kummi songs - Oppaari songs 		
Unit 4	RITUALS AND FOLK SONGS <ul style="list-style-type: none"> - Rhythms in Rituals - Songs in Rituals - Instruments - Hormany in rituals 		
Unit 5	PERFORMING ARTS AND FOLK SONGS <ul style="list-style-type: none"> - Songs in traditional performing arts - Songs in Therukkoothu - Songs in Isai Naatakam - Songs in karakaattam - Song in Oyilaattam 		
Outcomes	The Students will understand folk songs and their different forms based on performing arts		
References Aaru, R. (2001). <i>Naattuppura Paadal Kalanjiyam</i> , Meyyappan Tamil Aayvagam. Annakaamu, C. (1959). <i>Ettil Ezhuthaa Kavithaigal</i> . Jagannathan, K, V. (1959). <i>Malaiyaruvi</i> , Thanjavur: Saraswathi Mahal Publication, Krishnasami, K. (1978). <i>Kongu Naattuppura Paadalgal</i> . Sakthivel, S. (2003). <i>Naattuppura Iyal Aayvu</i> , Chennai: Manivasagar Pathippagam. Vanamaamalai, N, A. (1964). <i>Thamizhar Naattu Paadalgal</i> , New Century Book house.			

Course: Film Appreciation

Non Major Elective			
Course Code:	Film Appreciation	Credits:03	Hours:03
Objectives	To Introduce the appreciation of films qualities from the audience point of view		
Unit 1	Introduction and need for Film Appreciation - How to read & understand cinema- Inductive approach and Deductive approach — Social, Political, Economical, Cultural, Technical and Aesthetic aspects of Cinema. Appreciation of Neo-realistic films with a detailed analysis of Vittorio-Desica's Bicycle Thieves (1948). The structure of the film- the social criticism- Camera work - Editing style use of non-actors.		
Unit 2	Appreciation of thrillers with special reference to Alfred Hitchcock's films: Psycho (1960) - its structure - Dramatic development - Psychological thrills - Camera work — Lighting - Editing style -use of sound effects -Camera work -editing style with emphasis on chase sequences - use of sound effects and music		
Unit 3	Analysis of Orson Wells' film "Citizen Kane"- The use of long takes and deep focus technique - editing style - use of actors - Art Direction-Appreciation of Epic films of David Lean, scripting - study of the characters - The camera work - Editing style and the creative use of sound — Visual appeal and Artiste performance.		
Unit 4	Appreciation of Kriztof Kieslowski films with special reference to the Colour Trilogy - "Blue", "White", "Red" - The dramatic structure - Study of the style - Fragmented narrative - Mobility of camera. Appreciation of YasujiroOzu's films with special reference to Tokyo Story (1953) -Study of the style and craft - "Shomingeki" tradition.		
Unit 5	Appreciation of Indian films- Satyajit Ray's PatherPanchali (1955), Ashvin Kumar's Inshallah, Football (2010), Aditya VikramSengupta's Labour of Love (2014), Anjali Menon's Bangalore Days (2014), M. Padmakumar's Joseph (2018), AnandPatwardhan's Jai Bhim Comrade (2011), Bharathiraja'sMudalMariyathai (1985), K. Balachander'sVaumaiyinNiramSigappu (1980), BaluMahendra'sMarupadiym (1993), Mahendran'sMullumMalarum (1978), Maniratnam'sMounaRaam (1986), AzhagamPerumal's Dum Dum Dum (2001), Lenin Bharathi'sMerkuThodarchiMalai (2016), Mari Selvarj'sPariyerumPerumal (2018), Vetrimaaran'sVada Chennai (2018), VikramSugumaran'sMadhaYaanaiKoottam (2013), Bamma'sKuttramKadithal (2015), Raju Murugan's Joker (2016), Pa. Rajith'sKaalaa (2018).		
Outcomes	The Students will gain appreciation of films qualities from the audience point of view through this course		
References Lindgren, E. (1970). <i>The art of the film</i> . Collier Books; First Collier Books Edition. Monaco, J., (2009). <i>How to read a film:Movies, Media, and Beyond</i> . Oxford University Press. Nilsen, V. (1985). <i>The Cinema as a Graphic Art</i> . Taylor & Francis. Stephenson, R., & Debrix, J. R. (1966). <i>The cinema as art</i> . Penguin (Non-Classics).			

Course: Street Theatre

Non Major Elective			
Course Code:	Street Theatre	Credits:03	Hours:03
Objectives	To Introduce the knowledge on street theatre to the students and its evolution		
Unit 1	Introduction- historical context- changing attitude towards Street Theatre- Motivations- Entertainers- Animators- Provocateurs – Communicators- Performing artists		
Unit 2	Stationary Shows: Choosing a space, Attracting an audience, Arranging the audience, Shape and size of the performing area, Holding the audience, Lengths and ends, Interruption, Costume, Props and Set – Solo and duos (Paul Morocco and Kevin Brooking)- Small-scale groups- Large-scale theatre- Site specific works.		
Unit 3	Mobile Shows: Journeys (Red Earth journey to the Whorld Stone)- Processions (French rock theatre)- Practicalities of processions- Walkabout- basic method and finances, blending and contrasting with the environment, tactics, theatre decale, the crazy idiots and crowd control, use of architecture, group co-ordination, devising walkabout theatre, staying in character.		
Unit 4	Preparation of performers for Street Theatre: Contact with audience- Improvisation- Energy and Control- noted performers- women performers- Opposing tendencies of street theatre- Festivals of Street Theatre- economic situation- beyond theatre		
Unit 5	The present and future of street theatre: Public reaction- the economic situation- beyond theatre- the meeting place- the effects of new technologies.		
Outcomes	The Students will understand about the street theatre and its role in the modern theatre developments		
References			
Bim Mason (1992). <i>Street Theatre and Other Outdoor Performance</i> . Routledge, London.			
Tamara, K. (1984). <i>Theatre Street</i> . AYER Company, Publishers, Inc.			
இரா. காளஸீ வரன், (2016). நாடகக் கஞ்சேசெசால் a. & நாடகங்கள்ள்தொடிய. மாற்ற்புனடகைமயம்.			

Course: Mime and Choreography

Non-Major Elective			
Course Code:	Mime and Choreography	Credits:03	Hours:03
Objectives	This course will deals with the knowledge of various mime techniques, body rhythm, stylised movements and choreography with Indian aesthetics. This subject will train the student as a rhythmic actor		
Unit 1	Mime and Choreography: Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography		
Unit 2	Study of animal behaviour and its exact imitation, Free Modern Movement, Study of body anatomy.		
Unit 3	Traditional movement and mime work, Basic movements, rheumatic patterns with footwork. Traditional and Modern Mime/Pantomime /Choreography		
Unit 4	Advanced exercises for body flexibility/Complex combination of movements of different parts of the body/Composition, Symmetry and Asymmetry		
Unit 5	Choreography in Classical Dance – Traditional theatre – Modern theatre Designing Choreography for Performance, emotional expressions through body, working on stylized movements.		
Outcomes	The Students will get the knowledge of various mime techniques, body rhythm, stylised movements and choreography with Indian aesthetics. This subject will trained the student as a rhythmic actor		
References			
Albright, A. C. (Edn.). (2003). <i>Taken by surprise: A dance improvisation reader</i> . Wesleyan University Press.			
Bruford, R. (1958). <i>Teaching mime</i> . Methuen.			
Gelb, M. (1995). <i>Body learning: An introduction to the Alexander technique</i> . Macmillan.			
Schneer, G. (1994). <i>Movement Improvisation: In the words of a teacher and her students</i> . Human Kinetics Publishers.			
Kaltenbrunner, T. (1998). <i>Contact improvisation: moving, dancing, interaction: with an introduction to new dance</i> . Meyer & Meyer Verlag.			
Keith Johnstone., (1985). <i>Impro Improvisation and the Theatre</i> . Theatre Arts Books.			
Kipnis, C., (1989). <i>The Mime Book</i> . Christian Publishers LLC, Meriwether Publishing,U.S.			
Novack, C. J. (1987). <i>Sharing the dance: An ethnography of contact improvisation</i> .			
Spolin, V. (1975). <i>Improvisation for the Theatre: A handbook of teaching and directing techniques</i> . Cemrel.			
Thomas Richards. (1995). <i>At Work with Grotowski on Physical Actions Hardcover</i> . Routledge.			

Tufnell, M., & Crickmay, C. (1999). *Body Space Image : Notes Toward Improvisation and Performance*. Princeton Book Co Pub.

Zinder, D. G. (2002). *Body voice imagination: a training for the actor*. Psychology Press.

Course: Play Reading

Non-Major Elective

Course Code:	Play Reading	Credits:03	Hours:03
Objective	This course focuses on the aspects of a play to understand the visual representation of a play. It includes reading of plays to understand the nuances of understanding dramatic texts.		
Unit 1	Introduction: Play Types, Plot, Character, Emotions, Theme, Structure, Properties and Criticism. <ul style="list-style-type: none"> • Hayavadana, Nagamandala by Girish Karnad • Silence the court is in session, GhashiramKotwal by Vijay Tendulkar • Harvest by ManjulaPadmanaban 		
Unit 2	Playwright: Objective, Conflict, Scenes and acts, Intention, Inverse Approach, Theory, Intuition, Actors, Whose story?, What happens next?. Play: Conflict, Objective, Super objective, Audience, Time, Space, Action, Object, Character, Elements(Air, water). <ul style="list-style-type: none"> • A Doll's House by Henrik Ibsen • Death of a Salesman by Arthur Miller • Miss Julie by August Strindberg • Zoo Story, Who's afraid of Virginia wolf by Edward Albee 		
Unit 3	Language: Dialogue, Diction, Identity, Power, Purpose, Motifs, Mannerism, Dialect and Accent. Structure: Stage setting, Stage direction, Scenic Metaphor, Simultaneous Actions, Images, Sound, and Chorus. <ul style="list-style-type: none"> • Betrayal by Harold Pinter • Arms and the man by George Bernard Shaw • Oedipus by Sophocles • Medea by Euripides • Rhinoceros, Long days Journey into Night by Eugene O'Neill 		
Unit 4	Character: Conflict, Emotions, Actions, Character journey, Relationships, Thought Process, Stake, Choices. Dramatic Action: Conflict, Thematic Focus, Backward-Forward, Inside-Outside actions, Structure, Theory (like alienation), Theatrical Virtue. <ul style="list-style-type: none"> • Waiting for Godot by Samuel Beckett • A Street car named desire, The Glass Menagerie by Tennessee Williams • The Importance of being Earnest by Oscar Wilde • The Caucasian Chalk Circle, The Jewish Wife by Bertolt Brecht 		
Unit 5	Reader: Type of play, Seeing, Aesthetic sense, Question, Visualize, First Impression, Research, Perspectives. <ul style="list-style-type: none"> • Shakespeare Plays – Hamlet, Othello, A Midsummer Night's dream • Doctor Faustus by Christopher Marlowe 		
References Ball, D. (1983). <i>Backwards and forwards: A technical manual for reading plays</i> . SIU Press. Kiely, D. (2016). <i>How to read a play: Script analysis for directors</i> . Routledge.			

Ronald Heyman. (1977). *How to read the play*, New York: Grove Weidenfeld, 14-15.

Thomas, J. (2013). *Script analysis for actors, directors, and designers*. CRC Press.

Course: Folk and Theatre Games

Non-Major Elective			
Course Code:	Folk and Theatre Games	Credits:03	Hours:03
Objective	To Introduce the folk and theatre games to the students		
Unit 1	TRADITIONAL GAMES – PHYSICAL - Sadukudu - Silambattam - Nondi - Mouse and Cat		
Unit 2	FOLK GAMES - MENTAL - Thaayam - pallaanguzhi - Kannamoochi - Aadu – puli		
Unit 3	THEATRE GAMES - BODY - Body movements games - Trust games - Body flexibility games - Physical contact games		
Unit 4	THEATRE GAMES - VOICE - Question and Answer games - Music games - Vocal games - Tongue twist games		
Unit 5	THEATRE GAMES - MIND - Imagination games - Improvisational games		
Outcomes	The Students will be knowing folk and theatre games and get physical and mental fitness.		
References			
Augusto, B. (2002). <i>Games for Actors and Non Actors</i> . Routledge, London.			
Gelb, M. (1995). <i>Body learning: An introduction to the Alexander technique</i> . Macmillan.			
Kaltenbrunner, T. (1998). <i>Contact improvisation: moving, dancing, interaction: with an introduction to new dance</i> . Meyer & Meyer Verlag.			
Novack, C. J. (1987). <i>Sharing the dance: An ethnography of contact improvisation</i> . University of Wisconsin Press.			
Richards, T. (2003). <i>At work with Grotowski on physical actions</i> . Routledge.			
Schneer, G. (1994). <i>Movement Improvisation: In the words of a teacher and her students</i> . Human Kinetics Publishers.			