



UNIVERSITY OF CALICUT

Abstract

Faculty of Fine Arts - Reducing the Credits of Theatre Journalism and Reviews , Paper of II Sem Master of Theatre Arts (MTA) course, from three credits to two credits - Correction effected in the Syllabus -Implemented wef 2014 Admission - Approved - Implemented - Orders Issued

G & A - IV - B

U.O.No. 894/2017/Admn

Dated, Calicut University.P.O, 23.01.2017

*Read:-*1. UO No.GA IV/E1/4360/87 dated 11.11.2010

2. Departmental Council Minutes dated 08.09.2016 from the School of Drama & Fine arts related to II Sem MTA examination of 2014 admission students
3. UO Note No.48795/EPR-I-ASST-I/2016/PB dated 27.09.2016
4. Minutes of the Meeting of the Board of Studies in Drama held on 18.10.2016 , Item number 3 a
5. Minutes of the Meeting of the Faculty of Fine Arts held on 07.12.2016 , Item number 2 (3)
6. Email from the Chairman, Board of Studies in Drama .
7. Orders of the Vice Chancellor in file of even number dated 23.01.2017

ORDER

Vide paper read first, the Scheme and Syllabus of MTA □under Choice based Credit Semester System with effect from 2010-11 admission in School of Drama and Fine Arts was implemented .

Vide paper read second, the Departmental Council, School of Drama & Fine Arts has resolved to reduce the credits of Theatre Journalism and Reviews , Paper of II Semester Master of Theatre Arts (MTA) course, **from three credits to two credits.**

Vide paper read third, the EPR Section, Pareeksha Bhavan has requested to issue formal orders implementing the resolution of the Minutes of the Departmental Council .

Vide paper read fourth, the Board of Studies in Drama held on 18.10.2016 approved the decision taken by the Departmental Council meeting on 08.09.2016 in the School of Drama & Fine Arts to reduce the Credits of Theatre Journalism and Reviews Paper of II Sem Master of Theatre Arts (MTA) course, from three Credits to two Credits.

Vide paper read fifth, the Faculty approved item number 3 a of the Minutes of the Meeting of the Board of Studies in Drama held on 18.10.2016.

Vide paper read sixth, the Chairman, Board of Studies in Drama informed that, orders may be issued reducing the 3 credit of THR 2E04 Theatre Journalism and reviews to 2 credit from **2014 admission onwards and forwarded the Syllabus of MTA effecting the corrections.**

Vide paper read seventh, the Hon'ble Vice Chancellor , considering the exigency, and exercising

the powers of the Academic Council has approved item number 3 a of the Minutes of the Meeting of the Board of Studies in Drama held on 18.10.2016 , which was approved by the Faculty of Fine Arts held on 07.12.2016, subject to ratification by the Academic Council .

Sanction has therefore been accorded for reducing the Credits of Theatre Journalism and Reviews , Paper of II Sem Master of Theatre Arts (MTA) course, from three credits to two credits and this Corrected version of the Syllabus is implemented wef 2014 Admission .

Orders are issued accordingly.

The corrected syllabus is appended herewith.

Anuja Balakrishnan
Deputy Registrar

To

The Director,
School of Drama and Fine Arts

Copy to : 1. DR PG-PB'n

2. Dean , Faculty of Fine Arts

3. Chairman , Board of Studies in Drama

4. EPR I - ASST -1 , Pareeksha Bhavan

5. CE / EX Section / PS to VC / PA to Registrar / SF /DF/FC

Forwarded / By Order

Section Officer

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SCHOOL OF DRAMA AND FINE ARTS

Profile

School of Drama established in 1977, is a foremost institution in India giving academic training in the practical and theoretical aspects of Drama and Theatre, which has created a 'new wave' in the Theatre outlook of Kerala. In 2000 December Music Department started functioning and offering Master of Arts in Music, Ph.D., in Music. The students get an opportunity to understand the glorious history of theatre and different schools of thought. The curriculum exposes to the creative aspects of performing arts like playwriting, acting, directing, design technology etc. Our classical and folk traditions are being taught along with the present global trends in contemporary world theatre. As theatre assimilates all other art forms, the course is designed encompassing allied art forms like yoga, martial arts, cinema and television. Experts in different fields of art are invited from all around the world to give lectures. Play productions and short film productions are regularly directed by faculty, guest directors and also by students of each semester. School conducts seminars and workshop in collaboration with abroad Universities, National school of drama and other cultural bodies. The School of Drama troupe visited Japan in Feb. 2001 and presented the play 'Saketham' based on the Ramayana in Tokyo and Fukuoka, we have also participated in several National and International Theatre Festivals. We had Exchange Program with St. Martin's College, London in the academic year 2005-2006. Alumni of our school are working in the field of drama, films and mass media, Universities in India and abroad and also in Government cultural bodies.

Courses offered

B.T.A. (Bachelor of Theatre Arts),
M.T.A. (Masters of Theatre Arts),
M. A (Music)
M.Phil. (Theatre Arts),
Ph.D. (Theatre Arts & Music)

Faculty:

Prof.G. Kumaravarma, Director

1. Dr. Jalaja Varma Reader in Music
2. Dr. Shibu. S. Kottaram, Head & Sr. Lecturer in Direction
3. Sri. Vinod .V.N, Lecturer in Classical Theatre
4. Ms. Najumul Shahi.A. Lecturer in Children's Theatre
5. Sri. Manikandan, Lecturer in Music

Details of the Post Graduate Programmes

Master of Theatre Arts (M.T.A)

No. of seats -10

Aims and objectives

University of Calicut has decided to start P.G.Course in Theatre (M.T.A.) from 2000 onwards as per the UO.No.G.A.II/J1/3378/2000 Dt.04-09-2000.M.T.A is designed to be a 2-year P.G Degree to be conducted in 4 semesters of 6months each. The Course is meant to be Practical and Research oriented. It is envisaged to train theatre enthusiasts to teach and organize Theatre Arts academically and professionally. The trainees must also be able to carry out research and academic programmes expected of a serious teacher in the field. Training in all the aspects of play productions like Direction, Acting, Stage Craft, Children's Theatre, etc. is planned. Modern research methodology, Play production, Theatre Seminars, Workshop, etc. are also included in the curriculum. In short, a successful M.T.A candidate must be able to produce plays, teach Theatre Arts and guide Research scholars in the field. M.T.A is planned to be a 2-year programme in 4 semesters, with a foundation or orientation course for 4 weeks in the beginning if it is found essential. There are Lectures, Practical, Play productions Practical in stagecraft, Physical exercises, Seminars, Projects and Workshops for the course. Mass Communication, Film Appreciation, Audio-Visual training, Folklore etc, are also included in the programme.

Admission Criteria

For admission to M.T.A, there will be an aptitude test both written and practical at the time of interview to be conducted by the Faculty of the School of Drama & Fine Arts. Pre-request is BTA or any degree approved by the University with practical theatre experience, BTA graduates will be given a weightage of 10% marks.

Courses offered for M T A programme under CCSS

Course Title of the Course Type Credits

Code

Semester 1

THR 1C01 Physical Exercise & Improvisation (Practical) Core 2
THR 1C02 Aesthetics of Theatre (Theory) Core 3
THR 1C03 Foundations of Modern Theatre (Theory) Core 3
THR 1C04 Folklore and Performance Studies (Theory) Core 3
THR 1C05 Fundamental of Visual Design (Practical) Core 2
THR 1C06 Voice, Diction and Music (Practical) Core 2
THR 1C07 Acting for Stage (Practical) Core 2
THR 1C08 Participation in Play Production (Practical) Core 2

19 Credits (Core Subjects) for a pass in the Semester.

Semester 2

THR 2C09 Participation in Play Production (Practical) Core 2
THR 2C10 Physical Exercise & Improvisation (Practical) Core 2
THR 2C11 Acting Theory (Theory) Core 3
THR 2C12 Children's Theatre and Theatre in Education (Theory) Core 3
THR 2C13 Mime and Choreography (Practical) Core 2
THR 2E01 Acting for Camera (Practical) Elective 2
THR 2E02 Theatre Technology: Lighting Design (Practical) Elective 2
THR 2E03 Theatre Technology: Set design (Practical) Elective 2
THR 2E04 Theatre Journalism and reviews (Theory) Elective 2
THR 2E05 Film Theories & History (Theory) Elective 3
THR 2E06 Property Making (Practical) Elective 2
THR 2E07 Stage Combat (Practical) Elective 2

Minimum of 17 Credits: Core – 12, Elective – 7.

Semester 3

THR 3C14 Direction Theory (Theory) Core 3
THR 3C15 Theatre Semiotics, Creative (play)
Writing, and Play analysis (Theory) Core 3
THR 3C16 Direction – Production (Dramatisation of
Non Dramatic form) (Practical) Core 2
THR 3E08 Theatre Technology: Costume (Practical) Elective 2
THR 3E09 Theatre Technology: Makeup (Practical) Elective 2
THR 3E10 Theatre Management (Theory) Elective 2
THR 3E11 Improvised Play (Practical) Elective 2
THR 3E12 Children's Theatre (Practical) Elective 2
THR 3E13 Projection Design (Practical) Elective 2
THR 3E14 Women and Theatre (Theory) Elective 2
THR 3E15 Community Theatre (Theory) Elective 2

Minimum of 16 Credits: Core – 8, Elective – 8.

Semester 4

THR 4C17 Famous Actors and Directors as Creative Artists (Theory) Core 3
THR 4C18 The Art of Play Production (Theory) Core 3
THR 4C19 Direction: Play Production (Practical) Core 3
THR 4C20 Master's Thesis (Project) Core 8
THR 4E16 T.V and Film Making (Practical) Elective 2
THR 4E17 Event management (Theory) Elective 2
THR 4E18 Theatre Sound Design, Recording and Editing (Practical) Elective 2
THR 4E19 Theatre Music (Practical) Elective 2
THR 4E20 Street Theatre (Practical) Elective 2
THR 4E21 Folk Theatre (Practical) Elective 2

Minimum of 19 Credits: Core – 9, Elective – 2, Project - 8.

The Head, School of Drama and Fine Arts

Dr. John Matthai Centre, Aranattukara P.O.
Thrissur 680 618
Kerala state

Telephone : 0487 2385352_

M.T.A. (Master of Theatre Arts)- (CCSS)

First Semester Syllabus

Sl. No.	Code	Slot	Subject	Core/Elective Theory/Practical	Credit
01	THR 1C01	A	Physical Exercise & Improvisation	C / P	2
02	THR 1C02	B	Aesthetics of Theatre	C / T	3
03	THR 1C03	C	Foundations of Modern Theatre	C / T	3
04	THR 1C04	D	Folklore and Performance Studies	C / T	3
05	THR 1C05	E	Fundamental of Visual Design	C / P	2
06	THR 1C06	F	Voice, Diction and Music	C / P	2
07	THR 1C07	G	Acting for Stage	C / P	2
08	THR 1C08	H	Participation in Play Production	C / P	2

THR 1C01 PHYSICAL EXERCISE & IMPROVISATION

Credit 2

Core / Practical

- a) Yoga, Kalari, Kathakali movements and other eastern movement patterns.
- b) Warming-up exercise, chain exercise, bending of the body, walking, jumping, mime movement etc.

THR 1C02– AESTHETICS OF THEATRE

Credit 3

Core / Theory

a1) Aesthetics of Indian Theatre:

Bharatha Muni's Natya Sastra is the main text. The relevant sections like Dasaroopaka, Theory of Rasa, Theatre architecture, appreciation of a play etc are to be studied. Two plays for detailed analysis and three non detailed studies from Indian theatre.

a2) Folk & Classical Theatre

Folk art forms of Kerala and other parts of India Chavutunadakam , Mudi yettu, Padayani, Theyyam, Therukkottu, Chau, Jatra, Ramleela etc and Classical forms like Koodiyattam and Kathakali are to be studied. One of them to be studied in detail in terms of performance aesthetics.

The organic relationship of the folk and the classical to be analyzed.

a3) History of Theatre & Architecture

Major periods in Indian theatre related in terms of their origin, cultural evolution, Theatre architecture and aesthetics. India, Chinese and the Japanese theater architecture are to be studied. Asian Traditions in general to be noted.

Reference

Plays :	Vikramorvashiyam	- (Kalidasa-Detail text
	Swapnavasavadattam	- (Bhasa)-Detail text
	Mattavilasam	- (Bodhayana)
	Mrichakatikam	- (Sudraka)
	Karnabharam	- (Bhasa)

Critical Studies :	Natyasastra	- Bharatha
	Theatre of Asia	- Brandon

Indian Theatre Traditions of Performance : Phillip Zarrilli

Concept of Ancient Indian Theatre : Christopher Byrski

Indian Theatre : Adya Rangacharya (NBT)

The Theatre of the Earth is Never Dead – Ed. G. Sankara Pillai

Production of play in Koodiyattam : G. Venu

b) Aesthetics of Western Theatre

1. Aristotle's poetics – Its various aspects related to tragedy, comedy, catharsis, essential elements of play etc, analysis of two major plays in detail and three plays (non-detailed) as basic texts from world Theatre.

Detailed Texts	The Trojan Women	(Euripides)
	Hamlet	(Shakespeare)
Non-detailed	Antigone	(Sophocles)
	Tempest	(Shakespeare)
	Tartuffe	(Moliere)

2. History of Theatre and Architecture – The Greek, Elizabethan, Roman Theatre

Aesthetic Studies :

Detailed : Poetries (Aristotle)

Non-detailed : Analytic of Aesthetic Judgement

(From the Continental Aesthetic Reader)

Reference

1. Hamlet : The psycho analytical solution (By Ernest Jones in 20th Century Literary Criticism – Lodge)
2. The Unconscious (Freud – from continental Aesthetic)
3. Dramatic Experience (J. L. Styan)
4. In search of Theatre (E. Bentley)
5. Theories of Modern Drama (Eric Bentley)

THR 1C03 FOUNDATIONS OF MODERN THEATRE

Core / Theory

Credit 3

Course Objectives and outcome of the Course:

The course explores the ways the theatre event has been conceived and re-conceived throughout the nineteenth and twentieth centuries, specifically as it parallels the ascent and decline of the larger cultural movement of “Modernism.” We will begin by tracing the evolution in the nineteenth century of theatrical and dramatic conventions that now seem “mainstream” and “normal” — in particular, melodrama the “well-made play,” and scenic realism. We will then investigate the development of, and the interaction between, four approaches to theatre that dominated most of the twentieth century: popular theatre, psychological realism, subjective theatre (culminating in the Theatre of Cruelty), and political (epic) theatre. We will conclude by examining the way that “postmodernism” and “postcolonialism” have challenged underlying assumptions of European modernism.

Content and concept of the course:

Week	Tentative Schedule
Week -01	Basic Concepts of Theatre: East and West
Week -02	Some ancient examples
Week -03	Art Movements, concepts and Ideas: Classicism, Romanticism, Naturalism, Realism, Expressionism, Impressionism, Neo-realism, Socialist Realism, Surrealism and Dadaism, Existentialism, Epic Theatre,
Week -04	Art Movements, concepts and Ideas: Theatre of the Absurd, Theatre of Cruelty, Political theatres, Black theatre, Feminist theatre, Theatre of the Oppressed, Third theatre, Forum theatre,
Week	Art Movements, concepts and Ideas: Ethnic theatre and Dalit theatre, Primitivism and

-05	Fauvism, Avant-garde theatre, Neo-classicism, Experimental theatre, Bio-Mechanism, Post-modern theatre, Environmental theatre
Week -06	Moving Toward Realism: Romanticism, Melodrama and the Well-Made Play, The Minstrel Show and Vaudeville, Scenic Realism and the Rise of the Director, Naturalism
Week -07	Psychological Realism: Ibsen, Chekhov - The Cherry Orchard, The Moscow Art Theatre and Stanislavski, Tennessee Williams and Arthur Miller - Death of a Salesman
Week -08	Turning Inward: Subjective Theatre: Symbolism, Appia and Craig; Constructivism, Expressionism,
Week -09	Turning Inward: The Hairy Ape, Beckett & the Absurd Endgame, Pinter The Homecoming
Week -10	Epic Theatre: Epic Theatre antecedents, Brecht - Mother Courage and Her Children
Week -11	Theatre of Cruelty: Artaud & Grotowski, Peter Brook's Marat / Sade, Living Theatre; Open Theatre
Week -12	Boundary Crossings: Multicultural and Intercultural, Postcolonialism, Soyinka Death and the King's Horseman
Week -13	Postmodernism: Introduction to "Postmodernism", Theatre of Images: Robert Wilson, Heiner Müller Hamlet machine
Week -14	Performance Art: Happenings, Fluxes, early Performance Art
Week -15	Future of Performing Arts
Week -16	Final Exam

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

Reference Books:

1. Wilson and Goldfarb, Living Theatre: A History, 4th edition
2. Worthen, The Wadsworth Anthology of Drama. 4th edition
3. The Oxford illustrated History of Theatre, John Russell Brown, Oxford University Press, 1995.
4. Signs of Performance: An Introduction to Twentieth Century Theatre by Colin Counsell, Routledge; 1 edition (July 22, 1996)
5. The Theatre and Its Double, by Antonin Artaud (Author), Grove Press (January 7, 1994)
6. Brecht on Theatre: The Development of an Aesthetic, by Bertolt Brecht, Hill and Wang; Reissue edition (January 1, 1964)
7. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate (Paperback), by Peter Brook, Touchstone(1995)
8. Towards a Poor Theatre (Theatre Arts (Routledge Paperback)) (Paperback) by Grotowski, Theatre Arts Book (2002)
9. World of Theatre: Edition 2000 by Ian Herbert, Routledge (2000)
10. Theatre of the Oppressed, by Augusto Boal, Theatre Communications Group (1985)
11. Makers of Modern Theatre: An Introduction by Robert Leach, Routledge (2004)
12. World Encyclopaedia of Contemporary Theatre: Asia/Pacific (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2001)

13. The Cambridge Guide to Asian Theatre (Paperback), by James R. Brandon, Cambridge University Press (1997)
14. World Encyclopaedia of Contemporary Theatre: Europe (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2001)
15. World Encyclopaedia of Contemporary Theatre: The Americas (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2000)
16. Environmental Theatre by Richard Shecner

THR 1C04 FOLKLORE AND PERFORMANCE STUDIES

Core / Theory

Credit 3

a) Folklore

1. What is folk theatre?
2. Main concepts of Folklore Studies
3. Methodology of Folklore Studies
4. Anthropological and cultural link with Folklore
5. Kerala traditions of folk theatre
6. Salient feature of Folk Theatre
7. Ritualistic and Secular traditions
8. Introducing one folk Theatre form of Kerala (Padayani/Mudiyettu, Theyyam)
9. Quest for an indigenous theatre
10. Theatre documentation

b) Performance Studies

Elements of performance-sociology, psychology and physical conditions, every activity is a performance, games and sports, performer and the audience – their relationship in different types of theatre, rituals and performance, Major performance theories – evolving an Indian performance theory – environmental theatre.

Reference:

1. Kenneth Clarke & Mary W. Clark: Introducing Folklore (NY 63)
2. Alan Dundes(ed) : The Study of Folklore (Printice Hall 65)
3. Jawaharlal Hundoo : Current Trends in Folklore The Pulse of the People : In the context of Indian Folklore (New Delhi 85)
4. Mazharul Islam : Folklore the Pulse of the People in the context of Indian Folklore (New Delhi 85)

5. Victor Turner : The anthropology of Performance – In Process, Performance & Pilgrimage (New Delhi 1979)
6. Richard Schechner(ed) : Ritual, Play and Performance (NY 1976)
7. Richard Schechner(ed) : Essays on Performance Theory (NY 77)

THR 1C05 FUNDAMENTAL OF VISUAL DESIGN

Credit 2

Core / Practical

Course Objectives and outcome of the Course:

Introductions to spatial and temporal visual design include fundamentals of graphic design and aesthetic principles. This course outlines basic visualization techniques, spatial, temporal design communication. It covers the fundamentals of art and creative direction, setting and production design in media.

Content and concept of the course:

Week	Tentative Schedule
Week -01	1. Composition and The Elements of Design:
Week -02	<ul style="list-style-type: none"> • Line, Colour, Texture
Week -03	<ul style="list-style-type: none"> • Dimension, Light, Movement
Week -04	2. The Principles of Composition
Week -05	<ul style="list-style-type: none"> • Harmony, Balance, Contrast
Week -06	<ul style="list-style-type: none"> • Variation, Pattern Composition, Gradation / Assignment I
Week -07	3. Composition and Space, Composition and Unity, Composition and Interest
Week -08	4. Balance and Movement, Proportion and Rhythm
Week -09	5. Types of Proportional Balance
Week -10	<ul style="list-style-type: none"> • Centre of Interest, Drafting, Drawing and Rendering
Week -11	<ul style="list-style-type: none"> • Media and Drawing Materials, Gray Scale drawing / Assignment II
Week -12	Construction of space: (Students have to create space by placing the movable and immovable objects)
Week -13	<ul style="list-style-type: none"> • Interior
Week	<ul style="list-style-type: none"> • Exterior

-14	
Week -15	Practical record
Week -16	Final Exam

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

Reference Book:

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

THR 1C06 VOICE, DICTION AND MUSIC

Credit 2

Core / Practical

The course is intended to impart knowledge on voice modulation, production technique, intonation, pitch, tempo and creation of subtext through varieties of diction.

Music training will be given in the following perspectives:

- a. Classical traditions
- b. Introduction to types of instruments
- c. Theatre music

Practical training will be given using:

- a. Improvisations
- b. Play readings
- c. Choreography etc.

THR 1C07 ACTING FOR STAGE

Credit 2

Core / Practical

- a. Types of Acting in Classical traditions and its training
- b. Realistic acting based on Stanislavski system
- c. Physical theatre and its concerns
- d. Post dramatic theatre and acting in such productions
- e. Performer and actor
- f. Post performance and Actor.
- g. The course will deal with application of theories in practical.

Practical training will be given using:

- h. Improvisations
- i. Play readings
- j. Choreography etc.
- k. Laboratory/Studio Play productions

THR 1C08 PARTICIPATION IN PLAY PRODUCTION

Credit 2

Core / Practical

All the students' participation in play production is mandatory, making use of the resource of the department.

List of Examination to be conducted at the end of 1st Semester

Semester 1

THR 1C01 Physical Exercise & Improvisation (Practical) Core 2

THR 1C02 Aesthetics of Theatre (Theory) Core 3

THR 1C03 Foundations of Modern Theatre (Theory) Core 3

THR 1C04 Folklore and Performance Studies (Theory) Core 3

THR 1C05 Fundamental of Visual Design (Practical) Core 2

THR 1C06 Voice, Diction and Music (Practical) Core 2

THR 1C07 Acting for Stage (Practical) Core 2

THR 1C08 Participation in Play Production (Practical) Core 2

(Master of Theatre Arts)- (CCSS)

Second Semester Syllabus

Semester 2

THR 2C09 Participation in Play Production (Practical) Core 2
THR 2C10 Physical Exercise & Improvisation (Practical) Core 2
THR 2C11 Acting Theory (Theory) Core 3
THR 2C12 Children's Theatre and Theatre in Education (Theory) Core 3
THR 2C13 Mime and Choreography (Practical) Core 2
THR 2E01 Acting for Camera (Practical) Elective 2
THR 2E02 Theatre Technology: Lighting Design (Practical) Elective 2
THR 2E03 Theatre Technology: Set design (Practical) Elective 2
THR 2E04 Theatre Journalism and reviews (Theory) Elective 2
THR 2E05 Film Theories & History (Theory) Elective 3
THR 2E06 Property Making (Practical) Elective 2
THR 2E07 Stage Combat (Practical) Elective 2

Minimum of 17 Credits: Core – 12, Elective – 7.

THR 2C09 Participation in Play Production (Practical) Core 2

All students of MTA have to participate in all school productions and should extend their creative support to all students' productions which will be assessed by the faculty. Participation of all students in play production is mandatory, making use of the resource of the department.

Other than this the students of IInd semester MTA have to produce plays (short plays of 45 minutes duration) and will be examined by external examiners for these productions.

THR 2C10 Physical Exercise & Improvisation (Practical) Core 2

All students should undergo training in physical exercises which helps them to accomplish as actors and it includes training in Eastern and Western traditional martial arts , traditional performances and Modern Exercises. Both continuous assessment and practical exam will be conducted . Improvisation trainings both individual and group will also be given.

THR 2C11 Acting Theory (Theory) Core 3

1. Aesthetics of Acting

2. Ethics of an Actor
3. Acting in different types of plays.
4. Tragedy, Comedy, Realistic, Stylised, etc.
5. Concepts as explained in Natya Sastra four types of Acting
6. Abhinaya in Folk and Classical Art forms
7. Lokadharmi Natyadharmi abhinaya in Koodiyattom, Kathakali, Theyyam and Mutiyettu
8. Concept of acting as creation, the role of body, voice and mind
9. Culturing body, voice and mind
10. Levels of mind psycho-physical and transcendental Acting.
11. Movement, imagination, physicalisation of the dramatic action
12. Super objectives of action and actor's relation with the theme, time and space
13. Realistic and stylized acting, contemporary acting theories, Stanislavsky, Mayorhold, Brecht, Becket (Theater of the Absurd), Grotowsky, Augusto Boal, Joseph Chakwen, Michael Checkov.

THR 2C12 Children's Theatre and Theatre in Education (Theory) Core 3

Children's Theatre and Theatre in Education:

I Concepts of Children's Theatre:

- a) Major characteristics of a children's play.
- b) Creative dramatics.
- c) Modern technology and children's theatre.
- d) Directing for the Children's Theatre, Directing guide lines, Leadership responsibilities.
- e) Acting for the Children's Theatre, The audience, The opportunities.
- f) Designing for the Children's Theatre Imagination, Design.
- g) Contemporary Children's Theatre – Theatre children and Youth examining the contemporary scheme.
- h) Theatre for young audience today.
- i) (Point of view) Production and Performance styles in the theatre for children and youth.

II Changing views of Childhood.

Perception of the Childhood and Perception of the audience

III Imagining and Conceptualization:

The scripted production

Collective improvisational theatre

When the actors will be Children and Teenagers.

Theatre in Education:

Drama used to develop the creative possibilities in the educational system.

How does TIE Compare with other theatre form:

1. Children's theatre.
 2. Community theatre.
- II) Classification of Childhood – theatre in primary and High School play way teaching method.
- a) Learning as a group.
 - b) The role of the teacher.
 - c) Fantasy play and its relationship to drama.
 - d) Learning through playing.
- e Functional Play:
Here children explore their sensory motor activities, repeating and modifying actions that are part of their natural activities.
- f Constructional Play:
In this play children seen themselves as creations. The activity is again sensory motor but this time there is the addition of a plan and the child begins to organize material and objects in accordance with this plan.
- g Game with rules:
Table games and physical games. Both acquire to child to agree to a prescribed set of rules controlled by reactions and actions with in specific limits.
- h Dramatic and socio – dramatic play:
This type of play demonstrates children's growing awareness of their social surrounding and can be observed from an early age developing in parallel to the other play behaviour. Here the child consciously acts out social interaction and by so doing can experience human relationship activity by mean of symbolic representation.
- iii Teaching environment and social science through theatre.
 - iv. Theatre is helpful to promote self-confidence responsibility–self-esteem cognitive, technical human relations and communication skills.
 - v. Team work – students – parent and staff.
 - vi. Benefits of theatre Education in an Educational institution.

THR 2C13 Mime and Choreography (Practical) Core 2

Continuation of the practicals of the previous semesters at higher and deeper levels.

Theatre games based on physical movements
Martial Arts Training
Physical exercise, Body and mind Improvisation.
Learning Western Dance Form
Advanced study of Kalari.
Training of Yoga and Yogic postures.

Project: A mime play of 15 minutes duration participating all students.

THR 2E01 Acting for Camera (Practical) Elective 2

Acting in Films and TV shows

Camera – the audience eye
Physical techniques
Maintaining the continuities
Analysing the character in terms of camera
Possibilities of Improvisation and spontaneity

THR 2E02 Theatre Technology: Lighting Design (Practical) Elective 2

Introduction to Lighting
Equipment introduction
Designing Light
Colors
Controllable properties
Making a Cue sheet
Interpretations through lighting
Semiotics of Stage Lighting

Project – Light design for a scene in the play prescribed by the faculty

THR 2E03 Theatre Technology: Set design (Practical) Elective 2

Ground plan

Drawing the ground plan of various objects and various theaters as scale drawing.
Perspective and Cross section
Drawing the Perspective and Cross section of various objects and various theaters as scale drawing.

Elements of Design

Detailed study of Line, Colour, Mass and Texture
Preparation of charts of textures
Record book of Lines and Colours, Prang colour wheel

Various types of Theatre

Eastern and Western Theatre architecture – concepts on set design and audience

History of Theatre Architecture Eastern and Western

Designing for a play

Project – Set design for a scene in the play prescribed by the faculty

THR 2E04 Theatre Journalism and reviews (Theory) Elective 2

Basic Theories of Journalism
History of Theatre journalism
Theatre journalism in India
Theatre theories and practice
Philosophy of Theatre
Need and necessity of Theatre journalism
Visual media and theatre journalism
Social function of Theatre
Schools of Theatre practice
New media journalism (e-journalism)

THR 2E05 Film Theories & History (Theory) Elective 3

History of Cinema – Silent , Talkies, Colour
Hollywood Films
New wave Films
Introduction of new techniques
Major Film Theories
Film Appreciation
Introduction to preliminaries of film making
Masters of the medium

THR 2E06 Property Making (Practical) Elective 2

1. Introduction to History of Stage Property and its uses.
2. Introduction to materials and tools.
3. Introduction to colours and brushes.
4. Making a property for different styles of play production.
5. Moulding and casting.

Project: Designing properties for scene from a particular play.

TH R 2E07 Stage Combat (Practical) Elective 2

Basics of Stage combat
Movement
Traditional Techniques – Eastern & Western
Kalari and Chilambattom Training
Safety methods
Sword fighting
Movements and Postures

References

The Well of the Saints	- J. M. Synge
The House of Bernada Alba	- Lorca

The Hairy Ape
Raktakarabi
Three Sisters

- O'Neil
- Tagore
- Chekhov

NB: The theory and practical papers to be taught with reference to the plays prescribed. M.T.A

Semester 2

THR 2C09 Participation in Play Production (Practical) Core 2
THR 2C10 Physical Exercise & Improvisation (Practical) Core 2
THR 2C11 Acting Theory (Theory) Core 3
THR 2C12 Children's Theatre and Theatre in Education (Theory) Core 3
THR 2C13 Mime and Choreography (Practical) Core 2
THR 2E01 Acting for Camera (Practical) Elective 2
THR 2E02 Theatre Technology: Lighting Design (Practical) Elective 2
THR 2E03 Theatre Technology: Set design (Practical) Elective 2
THR 2E04 Theatre Journalism and reviews (Theory) Elective 2
THR 2E05 Film Theories & History (Theory) Elective 3
THR 2E06 Property Making (Practical) Elective 2
THR 2E07 Stage Combat (Practical) Elective 2

Minimum of 18 Credits: Core – 12, Elective – 7.

(Master of Theatre Arts)- (CCSS)

Third Semester Syllabus

Semester 3

THR 3C14 Direction Theory (Theory) Core 3
THR 3C15 Theatre Semiotics, Creative (play)
writing and Play analysis (Theory) Core 3
THR 3C16 Direction – Production (Dramatisation of
Non Dramatic form) (Practical) Core 2
THR 3E08 Theatre Technology: Costume (Practical) Elective 2
THR 3E09 Theatre Technology: Makeup (Practical) Elective 2
THR 3E10 Theatre Management (Theory) Elective 2
THR 3E11 Improvised Play (Practical) Elective 2
THR 3E12 Children’s Theatre (Practical) Elective 2
THR 3E13 Projection Design (Practical) Elective 2
THR 3E14 Women and Theatre (Theory) Elective 2
THR 3E15 Community Theatre (Theory) Elective 2

Minimum of 16 Credits: Core – 8, Elective – 8.

THR 3C14 Direction Theory (Theory) Core 3

1. Direction as a creative work
2. Concept of visual images by Craig
3. Qualities of a Director
4. The medium of stage and its elements
5. Process and stages of play production
6. Director’s relation with other stage artists
7. Actor, set designer, lighting designer, make-up and costume designer, choreographer and music composer
8. Evaluation of the concept of Director
9. Prominent creative directors in world theatre, Production script, process of rehearsal leading to performance

THR 3C15 Theatre Semiotics, Creative (play) Writing, and Play analysis (Theory) Core 3

1. The basic concepts of play-writing,
2. Different stages of development of theme, plot, characters, dialogue, etc.
3. Influence of tradition and the contemporary society
4. The dramatic action and conflict
5. The process of dividing the structure into scenes and acts
6. Correcting editing and re-writing, structure of an one-act play
7. Assignment of writing a short play

8. Analysis of plays by great directors
9. Theories of Semiotics
10. Theatre signs and symbols
11. Donor Agent Receiver process in theatre
12. Literary theories and Theatre presentation in schools
13. Play analysis – By spirit and structure
14. Character analysis
15. Introduction to the theories of playwriting from Aristotle to modern times
16. Images and Interpretations

THR 3C16 Direction – Production (Dramatization of Non Dramatic form) (Practical) Core 2

Each student has to select any non dramatic narrative (poem, Short story, News clips, Advertisements etc) and has to dramatize it by writing the script and then producing the same.

THR 3E08 Theatre Technology: Costume (Practical) Elective 2

History of styles of costuming – Eastern and western
 Techniques of Costume making
 Basic theories – Line Colour mass and texture
 Preparing the costume chart
 Analysing the character in terms of appearance and costuming

All students should undergo practical training in costuming and a project should be submitted at the end of the semester as per the guidelines of the course teacher.

THR 3E09 Theatre Technology: Makeup (Practical) Elective 2

History of Make-up
 Eastern and western techniques of make up – traditional and modern
 Introduction to tools and materials
 Straight, Correction, Bridal type make ups
 Old age and extreme old age
 Stylized
 Special effects

All students should undergo practical training in Make-up and a project should be submitted at the end of the semester as per the guidelines of the course teacher.

THR 3E10 Theatre Management (Theory) Elective 2

Theatre as a technical, dynamic and artistic organization – controlling and managing the various sections – business and art of the theatre – planning productions – conducting rehearsals – budgeting – advertisement – service conditions of the artists, awareness of major theatres and their programmes – theatre ethics and discipline, floor management in media like television, cinema, etc. leadership qualities in theatre.

THR 3E11 Improvised Play (Practical) Elective 2

- Basics of Improvisation
- Creating an Improvised Text
- Coordinating the Mise-en-scene
- Creating the plot
- Acting styles and Physicalization
- Time and space
- Characterization

THR 3E12 Children’s Theatre (Practical) Elective 2

I.) Improvisation based on Child Dramatics.

- 2) How to prepare a draft design of a Children’s play production through
- a. Manual drawing with explanatory text
 - b. Power point presentation
 - c. Animation, story board etc.

Reference: *Drama as Together Land*

THR 3E13 Projection Design (Practical) Elective 2

The History of using projections in Theatre – slides and movies

The art of designing projections

Technology of projection – LCD, Film, Slides and equipments

Basics- projection design – Light, Lumens, Color, Necessity, Interpretation, Narration etc.

Sound and Projection

A project by students – evaluated internally – projection design for any play.

THR 3E14 Women and Theatre (Theory) Elective 2

- I. Play and Women
 - a. Women in the History of Drama
 - b. Plays with powerful women characters such as Antigone, Jecostha, Lady Macbeth, Desdemona, Vasavadatta, Sakuntala etc
- II. Performance and women
 - a. Theory and history of Feminism
 - b. Language of feminine body
 - c. Gender issues in theatre
 - d. Women in Kerala Theatre

Reference: Feminism & Contemporary Art, Women's Studies, Feminist Theatres, The Routledge Reader in Gender and Performance.

THR 3E15 Community Theatre (Theory) Elective 2

The History of Community Theatre
 The religion and rituals
 Theatre for the specially needed
 Post modern Theatre practices
 Feminist theatres
 Black theatres
 Theatre of the marginalized
 Gay and Lesbian theaters
 The tramp culture
 Commune and community
 Addressing the self
 Contemporary relevance of community theatre practices
 A theatre by and for themselves
 Confrontation with the mass media
 From general to particular

Reference Plays:	Murder in the Cathedral	- T. S. Eliot
	Ashad Ka Ek Din	- Mohan Rakesh
	Nagamandala	- Girish Karnad

NB: The theory and practical papers to be taught with reference to the plays prescribed. M.T.A

Minimum of 16 Credits: Core – 8, Elective – 8.

(Master of Theatre Arts)- (CCSS)

Fourth Semester Syllabus

Semester 4

THR 4C17 Actors and Directors as Creative Artists – a study of the works of famous actors and directors (Theory) Core 3
THR 4C18 The Art of Play Production (Theory) Core 3
THR 4C19 Direction: Play Production (Practical) Core 3
THR 4C20 Master’s Thesis (Project) Core 8
THR 4E16 T.V and Film Making (Practical) Elective 2
THR 4E17 Event management (Theory) Elective 2
THR 4E18 Theatre Sound Design, Recording and Editing (Practical) Elective 2
THR 4E19 Theatre Music (Practical) Elective 2
THR 4E20 Street Theatre (Practical) Elective 2
THR 4E21 Folk Theatre (Practical) Elective 2

Minimum of 19 Credits: Core – 9, Elective – 2, Project - 8.

THR 4C17 Famous Actors and Directors as Creative Artists (Theory) Core 3

Creating a role using external and internal means costume, make-up, set music, lighting and audience helping to create a role – awareness of the character and understanding the super objective – the deep structure of the play and its relation with the inner patterns of characterization – problems of physicalisation: citing examples from important characters from world drama- acting in different types of plays – the relation between actor and character – indigenous and modern theatre actor, study of the salient approaches to acting by four or five famous actors – actor’s psyche.

Awareness of the salient approaches to play direction by four or five famous directors of world theatre – working on a production script creative problems of the director with playwright, actor and stage crew – holistic approach to the art of play direction. . Directors like Max Reinhardt, Brecht, Peter Brook, Grotovsky, Schechner, E. Alkazi, Uptal Dutt, B. V. Karanth, Kavalam and others to be studied.

THR 4C18 The Art of Play Production (Theory) Core 3

The creative process of direction from the selection of play to the production – plotting of movement and blocking – different stages of planning and physicalization dealing with each aspect of stage craft in detail –attending the various technical aspects- – the process of planning and physicalization - Theatre Management – Publicity design.

THR 4C19 Direction: Play Production (Practical) Core 3

All students should undergo practical training in play production and Direction and a project should be done at the end of the semester - a play production as per the guidelines of the course teacher keeping the following in mind:

- The creative process of direction
- Selection of play
- Plotting of movement and blocking
- Physicalization
- Stage craft
- Technical aspects
- Production

All the students' participation in play production is mandatory, making use of the resource of the department.

THR 4C20 Master's Thesis (Project) Core 8

Each candidate is to apply himself/herself fully to a systematic research methodology under the guidance of a member of the faculty in order to write a Master's Thesis. The topic will be decided in consultation with the teacher concerned. The Master's Thesis will be of a size, not less than 60 typed pages reflecting originality, insight and awareness of modern research methodology in theatre.

THR 4E16 T.V and Film Making (Practical) Elective 2

It is a training meant for the students for about a week to get acquainted with the audio and video system. It can be conducted in the department with the help of the videographer and making use of the documentation equipment of the Department.

Concepts of Mass Communication and visual media – Theatre and its relation with other media like Radio, Cinema and Television, the creative and technical process in each medium, similarities and differences with theatre productions and other media productions – Theatre advertisements – Theatre and mass movements like literacy, health education, theatre therapy, theatre in Education, etc.

THR 4E17 Event management (Theory) Elective 2

- The concept of Management
- Basic theories in event management
- Designing an event

The organizational flow chart
The organizational behaviour
The Front office management
Ordering the events – The protocols
The reason study
Leading event management groups in India and case study
The future of event management

THR 4E18 Theatre Sound Design, Recording and Editing (Practical) Elective 2

Sound theories
Origin
Direction
The speed of Sound
The Human Voice
The Human ear
Acoustics
Reverberation
Reflections and reflectors
Seating Layout
Absorption
Auditorium Shape
Structural Alterations
Equipments
Microphones
Mixer
Equalizer
Amplifier
Loud speakers
Recording – Analogue and Digital

THR 4E19 Theatre Music (Practical) Elective 2

All students should undergo practical training in Music applications and a project should be done at the end of the semester in relation to the theater Music like designing Music (both live and recorded) for a particular scene in a play as per the guidelines of the course teacher.

THR 4E20 Street Theatre (Practical) Elective 2

All students should undergo practical training in street theatre performances by regularly presenting street plays keeping in mind the following:

The concept of People's Theatre
The tradition of street theatre
Theatre for the people
Agit prop
Invisible Theater
Demonstrations and rallies
Direct action
Performance Art
Guerilla Theatre
Circus

History – India and Kerala

Theatre as an Instrument for Social change
Theatre of the marginalized
Community theatre practices

THR 4E21 Folk Theatre (Practical) Elective 2

All students should undergo practical training in Folk theatre performances by keeping in mind the following:

1. What is folk theatre?
2. Main concepts of Folklore Studies
3. Methodology of Folklore Studies
4. Anthropological and cultural link with Folklore
5. Kerala traditions of folk theatre
6. Salient features of Folk Theatre
7. Ritualistic and Secular traditions
8. Introducing folk Theatre form of Kerala (Padayani/Mudiyettu/ Theyyam)
9. Quest for an indigenous theatre
10. Theatre documentation

Reference

Death of a Salesman – Arthur Miller
Daivathar – Kavalam Narayana Panicker
Srushti – K. T. Mohamed
Karutha Daivathethedi – G. Sankarapillai
Aa Manushyan Nee Thanne – C. J. Thomas
Kali – C. N. Sreekantan Nair

NB: The theory and practical papers to be taught with reference to the plays prescribed M.T.A

Minimum of 19 Credits: Core – 9, Elective – 2, Project - 8.

There will be internal as well as external evaluation of the achievements of the students. Seminars, Workshops, Library records, work diary, Practical in stagecraft, etc. will be assessed internally and the participation in play production externally.

List of Examiners and Question paper setters

II Semester M.T.A. (CCSS)

THR 2C10 Physical Exercise & Improvisation (Practical) Core 2 & THR 2C13 Mime and Choreography (Practical) Core 2

1. Mr. Ramesh Varma, Tutor, Department of Performing Arts, Sri. Sankaracharya University of Sanskrit, Kalady. Ph: 0934 9296159
2. Sri. Margi Madhu, Lecturer, Department of Performing Arts, Sri. Sankaracharya University of Sanskrit, Kalady, Kerala.
3. Krishnakumar, Lecturer, Department of Performing Arts, Sri. Sankaracharya University of Sanskrit, Kalady, Kerala.
4. Smt. Usha Nangyar, Lecturer, Department of Performing Arts, Sri. Sankaracharya University of Sanskrit, Kalady, Kerala.
5. Prof. R. Raju, Dean, School of Performing Arts, Pondichery University, Kalapet, Pondichery – 14. Ph: 0984 3829426.

THR 2C11 Acting Theory (Theory) Core 3

1. Dr. Geetha N.K., Department of Sanskrit, Pattambi College, Pattambi. Ph: 0924 9260506.
2. Prof. V.M. Ramachandran, Guest Faculty, Department of English, Calicut University Campus, Thenjippalam, Malappuram. Ph: 0494 2403190
3. Pro. Vayala Vasudeva Pillai, Director, School of Visual Arts, University of Kerala, Karyavattom Campus, Thiruvananthapuram. Ph: 9446233819
4. Dr. V.C. Haris, Director, School of Letters, M.G. University, Priyadarsini Hills, Kottayam. 9447113218

THR 2C12 Children's Theatre and Theatre in Education (Theory) Core 3

1. Prof. A.K. Nambiar, Secretary, Folklore Academy, Kannur. Ph: 9447550283
2. Prof. P. Balachandran, School of Letters, M.G. University, Priyadarsini Hills, Athirampuzha, Kottayam. Ph: 9446116651
3. Dr. Jolly M. Puthussery, Reader, Department of Folklore, Hyderabad Central University, Hyderabad. Ph: 09441886203
4. Dr. T. Balasaravanan, Lecturer, Department of Electronic Media Communication, Pondichery Central University, Kalapet, Pondichery – 14. Ph: 09489145220

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**THR 2E04 Theatre Journalism and reviews
(Theory) Elective 2 &
THR 2E05 Film Theories & History (Theory)
Elective 3**

1. Dr. C.R. Rajagopalan, Sree Kerala Varma College, Thrissur, Kerala.
2. Prof. A.K. Nambiar, Secretary, Folklore Academy, Kannur. Ph: 9447550283.
3. Mr. Ramasamy, Department of Drama, Tamil University, Tanjore, Thanjavoor – 5, Tamil Nadu.
4. Prof. Ramamoorthy, Head of the Department, School of Performing Arts, Madurai Kamaraj University, Palkatai Nagar, Madurai, Tamil Nadu.
Ph: 0944 2094771.

**THR 2E02 Theatre Technology: Lighting Design
(Practical) Elective 2 &
THR 2E03 Theatre Technology: Set design
(Practical) Elective 2**

1. Prof. R. Raju, Dean, School of Performing Arts, Pondichery University, Kalapet, Pondichery – 14. Ph: 09843829426.
2. Dr. Raja Ravivarma, School of Performing Arts, Pondichery University, Kalapet, Pondichery – 14, Tamil Nadu.
3. Sri. Arumugan, Head, Department of Performing Arts, Pondichery University, Kalapet, Pondichery – 14, Tamil Nadu. Ph: 09443278059.
4. Prof. P. Balachandran, School of Letters, M.G. University, Priyadarsini Hills, Athirampuzha, Kottayam. Ph: 9446116651
5. Dr. C. Gopan, Department of Performing Arts, Sri. Sankaracharya Sanskrit University, Kalady. Ph: 09349220660

**THR 2E06 Property Making (Practical) Elective 2 &
THR 2E07 Stage Combat (Practical) Elective 2**

1. Sri. Arumugan, Head, Department of Performing Arts, Pondichery University, Kalapet, Pondichery – 14, Tamil Nadu. Ph: 09443278059.
2. Mr. Ramasamy, Department of Drama, Tamil University, Tanjore, Thanjavoor – 5, Tamil Nadu.
3. Prof. Ramamoorthy, Head of the Department, School of Performing Arts, Madurai Kamaraj University, Palkatai Nagar, Madurai, Tamil Nadu.
Ph: 09442094771
4. Smt. Usha Nangyar, Department of Performing Arts, Sri. Sankaracharya Sanskrit University, Kalady, Kerala.

Contd....3

5. Sri. Krishnakumar, Lecturer, Department of Performing Arts, Pondichery University, Kalapet, Pondichery – 14, Tamil Nadu.
6. O.K. Ambika, Head, Department of Music, Kerala Kalamandalam Deemed University, Cheruthuruthy, Vallathol Nagar, Kerala.
7. Mr. Ramesh Varma, Department of Performing Arts, Sri. Sankaracharya Sanskrit University, Kalady. Ph: 09349296159

THR 2E01 Acting for Camera (Practical) Elective 2

1. Sri. Margi Madhu, Lecturer, Department of Performing Arts, Sri. Sankaracharya Sanskrit University, Kalady, Kerala.
2. Mr. Ramesh Varma, Tutor, Department of Performing Arts, Sri. Sankaracharya University of Sanskrit, Kalady. Ph: 09349296159
3. Prof. C. Ravindran, Department of Performing Arts, Pondichery University, Kalapet, Pondichery – 14, Tamil Nadu.
4. Dr. C. Gopan, Lecturer, Department of Performing Arts, Sri. Sankaracharya Sanskrit University, Kalady. Ph: 09349220666

THR 2C09 Participation in Play Production (Practical) Core 2

1. Pro. Vayala Vasudeva Pillai, Director, School of Visual Arts, University of Kerala, Karyavattom Campus, Thiruvananthapuram. Ph: 9446233819
2. Prof. V.M. Ramachandran, Guest Faculty, Department of English, Calicut University Campus, Thenjippalam, Malappuram. Ph: 0494 2403190
3. Prof. P. Balachandran, School of Letters, M.G. University, Priyadarsini Hills, Athirampuzha, Kottayam. Ph: 9446116651
4. Dr. C. Gopan, Lecturer, Department of Performing Arts, Sri. Sankaracharya Sanskrit University, Kalady. Ph: 09349220660
5. Mr. Ramesh Varma, Tutor, Department of Performing Arts, Sri. Sankaracharya University of Sanskrit, Kalady. Ph: 09349296159
6. Prof. R. Raju, Dean, School of Performing Arts, Pondichery University, Kalapet, Pondichery – 14. Ph: 09843829426
7. Dr. Raja Ravivarma, School of Performing Arts, Pondichery University, Kalapet, Pondichery – 14, Tamil Nadu.

Internal Examiners

1. Prof.G.Kumaravarma
2. Dr. Shibu S. Kottaram
3. Smt. Najumul Shahi A
4. Sri. V.N. Vinod
5. Sri.Jijoy P.S
6. Sri. Rajesh Navath
7. Sri. N.K.Madhusoodanan

Model Question Papers
IInd Semester MTA (CCSS)

THR 2C11 Acting Theory (Theory) Core 3

**THR 2C12 Children's Theatre and Theatre in Education (Theory)
Core 3**

THR 2E04 Theatre Journalism and reviews (Theory) Elective 2

THR 2E05 Film Theories & History (Theory) Elective 3

Model Question Paper

Semester 2 - M T A (CCSS)

THR 2C11 Acting Theory (Theory) Core 3

Max. Time : 3 Hrs

Max. Marks:80

I. Write Short notes on any FIVE of the following:

(5X4=20)

- a. Aesthetics of Acting
- b. Ethics of an Actor
- c. Acting in a Tragedy
- d. Acting in a Comedy
- e. Four types of Acting mentioned in Natyasastra
- f. Lokdharmi
- g. Natya Dharmi
- h. Body Culturing

II. Write about any THREE of the following.

(3X20=60)

- a. Psycho-physical Acting
 - b. Concept of Acting as Creation
 - c. Actor's movement and its relation to dramatic action
 - d. Distinguish between Epic Acting and Method Acting
 - e. Super objective of Acting
 - f. Abhinaya in Folk Theaters of Kerala
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Model Question Paper

Semester 2 - M T A (CCSS)

THR 2E04 Theatre Journalism and reviews (Theory) Elective 2

Max. Time : 3 Hrs

Max. Marks:80

I. Write Short notes on any FIVE of the following:

(5X4=20)

1. Reception
2. Reporting
3. Theatre Criticism
4. Keli
5. Enact
6. New media
7. Theatre Photography
8. Performance as news

II. Write about any THREE of the following.

(3X20=60)

- a. The role of print and visual media in popularizing Theatre
 - b. Theater criticism and theatre journalism
 - c. Visual media and Folk Theatre
 - d. Live performances and recorded performances
 - e. Theatre journalism in India
 - f. Theatre Journalism – Scope and potentialities in Kerala
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Model Question Paper

Semester 2 - M T A (CCSS)

THR 2C12 Children's Theatre and Theatre in Education (Theory) Core 3

Max. Time : 3 Hrs

Max. Marks:80

I. Write Short notes on any FIVE of the following:

(5X4=20)

- a. Imagination in Children
- b. Creativity in Children
- c. Children's Theatre
- d. Learning as a group in Children's Theatre
- e. Fantasy play and its relationship to drama
- f. Theatre games in Children's theatre.
- g. Folk theatre and Children's theatre
- h. The role of the teacher

II. Answer any four of the following.

(4X15=60)

- a. Elucidate the influence of children's theatre in our education
 - b. Discuss theatre children and youth examining the contemporary scheme
 - c. Elucidate the possibilities of Modern technology and Children's theatre
 - d. How does TIE compare with other theatre form
 - e. How theatre arts helpful to promote self-esteem, human relation and communication skills
 - f. Explain the creative ability of children in a play production
 - g. What kind of techniques you will adopt as a director to let the children have a sense of belonging in a production
-

Model Question Paper

Semester 2 - M T A (CCSS)

THR 2E05 Film Theories & History (Theory) Elective 3

Max. Time : 3 Hrs

Max. Marks:80

I. Write Short notes on any FIVE of the following:

(5X4=20)

- a. Titanic
- b. Charlie Chaplin
- c. Bergman
- d. Lumiere Brothers
- f. Film image
- g. Perceptual reality
- h. Merlin Brando
- i. Ideology and cinema

II. Write about any THREE of the following.

(3X20=60)

- a. Write an essay on relationships between literature, theatre and film
 - b. Explain the role cinema in popular culture
 - c. Essay in war movies in Hollywood
 - d. Essay on heroism and stardom in Indian movies
 - e. Essay on women depicted in world cinema
-