



# ALAGAPPA UNIVERSITY

(A State University Established in 1985)

Karaikudi - 630003, Tamil Nadu, India



## FACULTY OF ARTS DEPARTMENT OF THEATRE AND FILM STUDIES



### M.A., THEATRE AND FILM STUDIES REGULATIONS AND SYLLABUS

(For the candidates admitted from the  
Academic Year 2022 - 2023)

**DEPARTMENT OF THEATRE AND FILM STUDIES**  
**M.A., Theatre and Film Studies**

**REGULATIONS AND SYLLABUS**

[For the candidates admitted from the Academic Year 2022 – 2023 onwards]



**ALAGAPPA UNIVERSITY**

(A State University Accredited with “A+” grade by NAAC (CGPA: 3.64) in the Third Cycle and Graded as Category-I University by MHRD-UGC)

Karaikudi -630003, Tamil Nadu.

**THE PANEL OF MEMBERS-BROAD BASED BOARD OF STUDIES**

<p><b>Chairperson:</b> Name <b>Dr. M. JOTHI BASU</b>, Designation: <b>Head i.c., Department of Theatre and Film Studies, Alagappa University, Karaikudi</b>, Teaching Experience: <b>14 Years</b>, Research Experience: <b>14 Years</b>.</p>	
<p><b>Foreign Expert:</b> Name <b>Dr. K. SITHAMPARANATHAN</b>, Designation: <b>Senior Lecturer Gr-II, Department of Fine Arts, University of Jaffna, Sri Lanka</b>. Teaching Experience: <b>20 Years</b>, Research Experience: <b>20 Years</b>, Area of Research: <b>Theatre Music Theatre, Modern Drama</b>.</p>	
<p><b>Indian Expert:</b> Name <b>Dr. S. NAGARATHINAM</b>, Designation: <b>Professor and Head, Department of Communication, Madurai Kamaraj University, Madurai</b>. Teaching Experience: <b>20 Years</b>, Research Experience: <b>20 Years</b>, Area of Research: <b>Modern Media, Science Communication, Television</b>.</p>	
<p><b>Indian Expert:</b> Name <b>Dr. M. SUBBIAH</b>, Designation: <b>Assistant Professor, Department of Performing Arts, Pondicherry University Community College, Puducherry</b>. Teaching Experience: <b>16 Years</b>, Research Experience: <b>15 Years</b>, Area of Research: <b>Modern Drama Tele-Series</b>.</p>	
<p><b>Industry Expert:</b> Name <b>Dr. M. Nassar</b>, Designation: <b>Veteran Actor, Tamil Cinema Industry, President, The Nadigar Sangam- South Indian Actors Association, Chennai</b>. Experience: <b>37 Years</b>, Area: <b>Modern Theatre, Film and Tele – serials</b>.</p>	
<p><b>Alumnus/Alumna:</b> Name <b>Mr. P. Sriram</b>, Current position: <b>Freelance Short Film Director/Producer</b>, M/s 7S Associates, 70/10 Nirmal Bhavan, Arunachalam Street, Income Tax Office Road, Karaikudi-630 002.</p>	

**ALAGAPPA UNIVERSITY**  
**DEPARTMENT OF THEATRE AND FILM STUDIES**  
Karaikudi -630003, Tamil Nadu.

**REGULATIONS AND SYLLABUS - (CBCS-University Department)**  
**[For the candidates admitted from the Academic Year 2022 – 2023 onwards]**

Name of the Department : Theatre and Film Studies

Name of the Programme : M.A., Theatre and Film Studies

Duration of the Programme : Full Time (Two Years)

### **Choice-Based Credit System**

A choice-Based Credit System is a flexible system of learning. This system allows students to gain knowledge at their own tempo. Students shall decide on electives from a wide range of elective courses offered by the University Departments in consultation with the Department committee. Students undergo additional courses and acquire more than the required number of credits. They can also adopt an inter-disciplinary and intra-disciplinary approach to learning, and make the best use of the expertise of available faculty.

### **Programme**

“Programme” means a course of study leading to the award of a degree in a discipline.

### **Courses**

‘Course’ is a component (a paper) of a programme. Each course offered by the Department is identified by a unique course code. A course contains lectures/ tutorials/laboratory work/seminar/project work / practical training/report writing /Viva-voce, etc or a combination of these, to meet effectively the teaching and learning needs.

### **Credits**

The term “Credit” refers to the weightage given to a course, usually in relation to the instructional hours assigned to it. Normally in each of the courses credits will be assigned on the basis of the number of lectures/tutorial/laboratory and other forms of learning required to complete the course contents in a 15-week schedule. One credit is equal to one hour of lecture per week. For laboratory/field work one credit is equal to two hours.

### **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 examination and evaluation purposes. Each week has 30 working hours spread over 5 days a week.

### **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<sup>4</sup>to teach some of the subject(s) as the scripts for the subject(s) are in Tamil language.

## **Departmental committee**

The Departmental Committee consists of the faculty of the Department. The Departmental Committee shall be responsible for admission to all the programmes offered by the Department including the conduct of entrance tests, verification of records, admission, and evaluation. The Departmental Committee determines the deliberation of courses and specifies the allocation of credits semester-wise and course-wise. For each course, it will also identify the number of credits for lectures, tutorials, practicals, seminars etc. The courses (Core/Discipline Specific Elective/Non-Major Elective) are designed by teachers and approved by the Departmental Committees. Courses approved by the Departmental Committees shall be approved by the Board of Studies/Broad Based Board of Studies. A teacher offering a course will also be responsible for maintaining attendance and performance sheets (CIA -I, CIA-II, assignments and seminar) of all the students registered for the course. The Non-major elective programme, MOOCs coordinator and Internship Mentor are responsible for submitting the performance sheet to the Head of the department. The Head of the Department consolidates all such performance sheets of courses pertaining to the programmes offered by the department. Then forward the same to be Controller of Examinations.

## **Graduate Attributes**

The Department of Theatre and Film Studies strives to equip its Master of Theatre and Film Studies students with the tools necessary for holistic development and contributions to society through its graduate-level academic program. This Graduate Attributes (GA) includes knowledge, competencies, values, and skills that are nurtured in a student's life experience. The mentioned qualities extend beyond the scope of the field of study and have an impact on both national and international levels. These qualities are developed through academic, extracurricular, and co-curricular activities.

### **GA 1: Cognitive Process**

- Graduates who have completed their Master of Arts in Theatre and Film Studies possess a thorough and insightful comprehension of their area of expertise, encompassing both Theatre and Film, along with the capacity for interdisciplinary learning. With the knowledge obtained from the program and self-directed learning, they are able to apply it to various aspects, such as analytical thinking and generating new knowledge through research and media productions. Furthermore, they have the ability to form independent opinions on academic fundamentals and socially significant matters.

### **GA 2: Professional Ethics**

- M.A. graduates in Theatre and Film Studies acquire a strong sense of ethical and professional conduct that they exhibit in their professional endeavors and roles as responsible citizens. They embrace intellectual honesty and moral principles in their involvement and foster a sense of inclusiveness through their interactions with individuals from diverse backgrounds.

### **GA3: Leadership Qualities**

- Individuals who have successfully completed an M.A. program in Theatre and Film Studies acquire leadership attributes, adopt democratic teamwork approaches, and develop creative managerial and entrepreneurial skills through their involvement in curriculum-based, co-curricular, and extra-curricular activities. Moreover, they also gain career readiness and the ability to pursue diverse competitive exams while also generating innovative opportunities.

### **GA 4: Holistic Skill Development**

- Individuals who have completed their Master's degree in Theatre and Film Studies acquire valuable skills such as critical thinking, creative problem-solving, effective communication, emotional

intelligence, and social skills. Additionally, they also develop proficiency in digital technology, enabling them to navigate various aspects of life, education, competition, and community engagement.

#### **GA 5: Cultural Diversity**

- Graduates who have completed their M.A. in Theatre and Film Studies acquire valuable cross-cultural skills by interacting with varied linguistic, ethnic, and religious groups, enabling them to comprehend, embrace, and value individuals on local, national, and global levels. They cultivate a broad worldview through a modern curriculum, cultural immersion, language studies, and internship opportunities.

#### **GA 6: Service-Based Focusing**

- Individuals who have completed a Master of Arts degree in Theatre and Film Studies possess a heightened awareness and understanding of social issues, along with a strong dedication to promoting social justice through active participation. Their education has also instilled in them a deep sense of environmental consciousness, thanks to the curriculum and the sustainable practices implemented on campus.

#### **Programme Educational Objectives (PEOs)**

PEOs-1	To teach about history and developments in media forms Theatre and Film.
PEOs-2	To make students understanding about various principles of theories of communication and law & ethics for media.
PEOs-3	To educate students on theories of acting, and to make them acquiring skills in classical and contemporary styles of acting.
PEOs-4	To make student to acquire skills for preparation of actors and improvisation for various media like Theatre and Film.
PEOs-5	To teach the elements and appraisal of Theatre and Film productions.
PEOs-6	To educate about various art forms of India especially Tamil Nadu.
PEOs -7	To teach the skills to conceive the concepts, create stories, writing scripts and to direct the media productions for Theatre and Film.
PEOs-8	To teach the principle, instruments and skills essential to utilize them in Theatre and Film.
PEOs-9	To train students to acquire skills for making utilization of costume, makeup, lighting, stage crafts, sound, camera and post-production techniques for Theatre and Film.
PEOs-10	To teach research methodology and make learners acquire skills for independent production of Theatre and Film representative projects.

#### **Programme Specific Objectives (PSO)**

PSOs-1	Gaining basic knowledge on history development of media forms theatre and Film.
PSOs-2	To gain knowledge in principles, theories, styles, elements and techniques of Theatre and Film in ancient to contemporary ages.
PSOs-3	To equip individuals with the necessary skills needed for various roles in theatre and film productions, such as actors, directors, and other technical personnel.

PSOs-4	To train individuals with skills in conceiving, creating stories, writing scripts for media, directing, and producing Theatre and Film media.
PSOs-5	To equip the learners to appraise, analyze and produce independent projects in Theatre and Film.

### Program Outcome (Pos)

POs-1	Gaining basic knowledge on history development of media forms theatre and Film.
POs-2	Understanding various principles of theories of communication and law & ethics for media.
POs-3	Gaining knowledge on theories of acting and to acquire skills in classical and contemporary styles of acting.
POs-4	Acquiring skills required for preparation of actor and improvisation for various media forms i.e., Theatre and Film.
POs-5	Understanding the knowledge on elements of theatre and film production and to perform appraisal on Theatre and Film.
POs-6	Gaining knowledge on various art forms of India and especially Tamil Nadu.
POs -7	Acquiring skills to conceive and create story, script writing and to direct for media for Theatre and film.
POs-8	Understanding the principles, instruments and acquiring skills essential to utilize them in Theatre and Film.
POs-9	Acquiring skills for making and utilizing costume, makeup, lighting, stage craft, sound, camera and post- production techniques for Theatre and Film.
POs-10	Gaining knowledge in research methodology and acquire skills for independent production of theatre and film projects.

### Programme Specific Outcomes (PSOs)

PSOs-1	Gaining knowledge on history, principles, theories and developments in communication and its related media forms Theatre and Film.
PSOs-2	Gaining knowledge in principles, theories, styles, elements and techniques of Theatre and Film in ancient to modern ages.
PSOs-3	Acquiring skills for the preparation of actor, director and other technician's essential for Theatre and Film industries.
PSOs-4	Acquiring skills to conceive create story, script writing, directing, production and post production techniques for Theatre and Film.
PSOs-5	Appraise, analyze and produce independent projects in Theatre and Film.

### Eligibility for admission

#### For Admission:

A pass in B.A./B.Sc in Theatre and Film Making or Any Degree recognized by University Grants Commission.

### **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.

### **Minimum Duration of programme**

The programme is for a period of two years. Each year shall consist of two semesters 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. Each semester there shall be not less than 90 working days consisting of 5 teaching hours per working day which shall comprise 450 teaching clock hours for each semester (exclusive of the days for the conduct of the University end- semester examination).

### **Components**

A PG programme consists of a number of 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 the courses suggested for the PG programmes:

- A.** Core courses (CC)- “Core Papers” means “the core courses” related to the programme concerned including practicals and project work offered under the programme and shall cover core competency, critical thinking, analytical reasoning, and research skill.
- B.** Discipline-Specific Electives (DSE) means the courses offered under the programme related to the major but are to be selected by the students, shall cover additional academic knowledge, critical thinking, and analytical reasoning.
- C.** Non-Major Electives (NME)- Exposure beyond the discipline
  - Students have to undergo a total of Non-Major Elective courses with 2 credits offered by other departments (one in II Semester and another in III Semester)
  - A uniform time frame of 3 hours on a common day (Tuesday) shall be allocated for the Non-Major Electives
  - Non-Major Elective courses offered by the departments pertaining to a semester should be announced before the end of the previous semester.
  - 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 NME portal (University website).
- D.** Self Learning Courses from MOOCs platforms.
  - MOOCs shall be on voluntary for the students.
  - All PG programmes students have to undergo a total of 2 Self Learning Courses (MOOCs) one in II semester and another in III semester.
  - The actual credits earned through MOOCs shall be transferred to the credit plan of programmes as extra credits.



- If the Self Learning Course (MOOCs) is without credit, 2 credits/course be given and transferred as extra credit
- While selecting the MOOCs, preference shall be given to the course related to employability skills.

**E. Projects / Dissertation /Internships (Maximum Marks: 200)**

The student shall undertake the Project/Dissertation/internship during the fourth semester.

➤ **Plan of work**

**Project/ Dissertation**

The candidate shall undergo Project/Dissertation Work during the final semester. The candidate should prepare a scheme of of work for the dissertation/project and should get approval from the guide. The candidate, after completing the dissertation /project work, shall be allowed to submit it to the university departments at the end of the final semester. If the candidate is desirous of availing the facility from other departments/universities/laboratories/organizations they will be permitted only after getting approval from the guide and HOD. In such a case, the candidate shall acknowledge the same in their dissertation/project work.

➤ **Format to be followed for dissertation/project report**

**The format /certificate for thesis to be followed by the student are given below**

- Title page
- Certificate
- Acknowledgment
- Content as follows:
- 

<b>Chapter No</b>	<b>Title</b>	<b>Page number</b>
<b>1</b>	Introduction	
<b>2</b>	Aim and objectives	
<b>3</b>	Review of literature	
<b>4</b>	Materials and methods	
<b>5</b>	Result	
<b>6</b>	Discussion	
<b>7</b>	Summary	
<b>8</b>	References	

➤ **Format of the title page**

**Title of Dissertation/Project work**

Dissertation/Project submitted in partial fulfilment of the requirement for the degree of Master of Science to the Alagappa University, Karaikudi- 630003.

**By**

(Student Name)

(Register Number)

University Logo

**Department of -----**

**Alagappa University**

*(A State University Accredited with “A+” grade by NAAC (CGPA: 3.64) in the Third Cycle and Graded as Category-I University by MHRD-UGC, 2019: QS ASIA Rank-216, QS BRICS Rank-104, QS India Rank-20)*

**Karaikudi - 630003**

**(Year)**

➤ **Format of certificates**

**Certificate –Guide**

This is to certify that the **Dissertation/Project** entitled “-----” submitted to Alagappa University, Karaikudi-630 003 in partial fulfilment for the degree of Master of Science in ----- by Mr/Mis -----(Reg No )under my supervision. This is based on the results of studies carried out by him/her in the Department of-----, Alagappa University, Karaikudi-630 003. This dissertation/Project or any part of this work has not been submitted elsewhere for any other degree, diploma, fellowship, or any other similar titles or record of any University or Institution.

Place: Karaikudi

Date:\_\_\_\_\_

**Certificate - (HOD)**

This is to certify that the thesis entitled “ ----- ” submitted by Mr/Mis -----(Reg No: -----) to the Alagappa University, in partial fulfilment for the award of the degree of Master of -----in----- is a bonafide record of research work done under the supervision of Dr.-----, Assistant Professor, Department of, Alagappa University. This is to further certify that the thesis or any part thereof has not formed the basis of the award to the student of any degree, diploma, fellowship, or any other similar title of any University or Institution.

Place: Karaikudi

Date:

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Head of the Department

### Declaration (student)

I hereby declare that the dissertation entitled “-----” submitted to the Alagappa University for the award of the degree of Master of ----- in ----- has been carried out by me under the guidance of Dr. -----, Assistant Professor, Department of-----, Alagappa University, Karaikudi–630 003. This is my original and independent work and has not previously formed the basis of the award of any degree, diploma, associateship, fellowship, or any other similar title of any University or Institution.

Place: Karaikudi

Date:

Research Supervisor  
(-----)

### Internship

The students who have opted for an Internship must undergo industrial training in the reputed organizations to accrue industrial knowledge in the final semester. The student has to find industry related to their discipline (Public limited/Private Limited/owner/NGOs etc.,) in consultation with the faculty in charge/Mentor and get approval from the head of the department and Departmental Committee before going for an internship.

#### ➤ Format to be followed for Internship report

The format /certificate for internship report to be followed by the student are given below.

#### ➤ Title page -Format of the title page

##### Title of internship report

Internship report submitted in partial fulfilment of the requirement for the Master of degree in----- to the Alagappa University, Karaikudi -630003.

**By**

(Student Name)

(Register Number)

University Logo

**Department of -----**

**Alagappa University**

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**Karaikudi – 630003**

**(Year)**

### **Certificate-(Format of certificate – faculty in-charge)**

This is to certify that the report entitled “-----” submitted to Alagappa University, Karaikudi-630 003 in partial fulfilment for the Master of Science in -----by Mr/Mis----- (Reg No -----) under my supervision. This is based on the work carried out by him/her in the organization M/S-----. This Internship report or any part of this work has not been submitted elsewhere for any other degree, diploma, fellowship, or any other similar record of any University or Institution.

Place:

Research Supervisor

Date:\_\_\_\_\_

### **Certificate (HOD)**

This is to certify that the Internship report entitled “-----” submitted by Mr/Mis.----- (Reg No-----) to the Alagappa University, in partial fulfilment for the award of the Master of Science in ----- is a bonafide record of Internship report done under the supervision of-----, Assistant Professor, Department of -----, Alagappa University and the work carried out by him/her in the organization M/S -----. This is to further certify that the thesis or any part thereof has not formed the basis of the award to the student of any degree, diploma, fellowship, or any other similar title of any University or Institution.

Place:

Date:\_\_\_\_\_

Head of the Department

### **Certificate-(Format of certificate – Company supervisor or Head of the Organization)**

This is to certify that the Internship report entitled “-----” submitted to Alagappa University, Karaikudi-630 003 in partial fulfilment for the Master of Science in -----by Mr/Mis----- (Reg No:-----) under my supervision. This is based on the work carried out by him/her in our organization M/S ----- for the period of three months or -----. This Internship report or any part of this work has not been submitted elsewhere for any other degree, diploma, fellowship, or any other similar record of any University or Institution.

Place:

Supervisor or in charge

Date:\_\_\_\_\_

### Declaration (student)

I hereby declare that the Internship Report entitled “-----” submitted to the Alagappa University for the award of the Master of Science in -----has been carried out by me under the supervision of-----, Assistant Professor, Department of-----, Alagappa University, Karaikudi – 630 003. This is my original and independent work carried out by me in the organization M/S ----- for the period of three months or ----- and has not previously formed the basis of the award of any degree, diploma, associateship, fellowship, or any other similar title of any University or Institution.

Place: (-----)

Date:

- Acknowledgment
- Content as follows:

Chapter No	Title	Page number
1	Introduction	
2	Aim and objectives	
3	Organisation profile /details	
4	Methods / Work	
5	Observation and knowledge gained	
6	Summary and outcome of the Internship study	
7	References	

### Field Visit

The students shall undergo Field Visits to various aquaculture farms, fish landing centers, sea food processing industries, Research Institutes, ship building industries etc. to acquire industrial and practical knowledge during the first semester.

### **Format to be followed for Field Visit report**

The format for Field Visit report to be followed by the student are given below

➤ **Format of the title page**

**Field Visit report**

submitted in partial fulfilment of the requirement for the Master of Science in \_\_\_\_\_ to the Alagappa University, Karaikudi -630003.

By

(Student Name)

(Register Number)

University Logo

**Department of \_\_\_\_\_**

**Alagappa University**

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Karaikudi - 630003

(Year)

➤ **Format of certificate**

**(HOD)**

This is to certify that the Field Visit report submitted by Mr./Miss ----- (Reg No:-----) to the Alagappa University, in partial fulfilment for the award of the Master of Science in \_\_\_\_\_ is a bonafide record of Field Visit reports carried out by him/her during ----- . This is to further certify that the report or any part thereof has not formed the basis of the award to the student of any degree, diploma, fellowship, or any other similar title of any University or Institution.

Place: Karaikudi

Head of the Department

Date: \_\_\_\_\_

**Declaration (student)**

I hereby declare that the Field Visit Report submitted to the Alagappa University for the award of the Master of Science in \_\_\_\_\_ has been carried out by me. This is my original and independent work carried out by me during ----- and has not previously formed the basis of the award of any degree, diploma, associateship, fellowship, or any other similar title of any University or Institution.

Place: Karaikudi

(-----)

Date: \_\_\_\_\_

- Acknowledgment
- Content as follows:

S. No.	Date	Field Visit	Page No.	Signature
1				
2				
3				
4				
5				

### **No. of copies of the dissertation/internship report**

The candidate should prepare three copies of the dissertation report and submit the same for the evaluation of examiners. After evaluation, one copy will be retained in the department library, one copy will be retained by the guide and the student shall hold one copy. The candidate should prepare one copy of the field visit/internship report and submit the same for the evaluation of examiners

### **Teaching methods**

Each course is designed to follow teaching methods including lectures, power point presentation, internet-based learning, screening of films, demonstration of theatre forms, tutorials, laboratory or field work, seminar, practical training, assignments, report writing, etc., to meet effective teaching and learning needs.

### **Attendance**

Students must have earned 75% of attendance in each course for appearing for the examination. Students who have earned 74% to 70% of attendance need to apply for condonation in the prescribed form with the prescribed fee. Students who have earned 69% to 60% of attendance need to apply for condonation in the 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 End Semester Examination (ESE). They shall re-do the semester(s) after completion of the programme.

### **Examination**

The examinations shall be conducted separately for theory and practical's to assess (remembering, understanding, applying, analysing, evaluating, and creating) the knowledge required during the study. There shall be two systems of examinations viz., internal and external examinations. The internal examinations shall be conducted as Continuous Internal Assessment tests I and II (CIA Test I & II).

### **Internal Assessment**

The internal assessment shall comprise a maximum of 25 marks for each subject. The following procedure shall be followed for awarding internal marks.

Theory -25 marks

Sr.No	Content	Marks
1.	Average marks of two CIA test	15
2.	Seminar/group discussion/quiz	5
3.	Assignment/field trip report/case study report	5
	Total	25

Practical -25 Marks

1	Average marks of two CIA test	15 marks
2	Attendance	2 marks
3	Observation note book	8 marks
	Total	25 Marks

Internship- 25 Marks (assess by Guide/incharge/HOD/Supervisor)

1	Presentations	15 Marks
2	Progress report	10 Marks
	Total	25 Marks

Project/Dissertation -50 Marks (assess by Guide /incharge /HOD/ Supervisor)

1	Two presentations (mid-term)	30 Marks
2	Progress report	20 Marks
	Total	50 Marks

### **External Examination**

- 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) may be permitted to appear in such failed course(s) in the subsequent examinations to be held in October / November or April / May. However candidates who have arrears in Practical shall be permitted to take their arrear Practical examination only along with Regular Practical examination in the respective semester.
- A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulation 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.
- For the Project Report/ Dissertation Work the maximum marks will be 100 marks for project report evaluation and for the Viva-Voce it is 50 marks.
- For the Internship the maximum marks will be 50 marks for project report evaluation and for the Viva –Voce it is 25 marks.
- Viva-Voce: Each candidate shall be required to appear for the Viva-Voce Examination (in defense of the Dissertation Work / Internsh~~ip~~).



### **Scheme of External Examination (Question Paper Pattern)**

Theory - Maximum 75 Marks

Section A	10 questions. All questions carry equal marks. (Objective type questions)	10 x 1 = 10 Marks	10 questions – 2 each from every unit
Section B	5 questions Either / or type like 1.a (or) b. All questions carry equal marks	5 x 5 = 25	5 questions – 1 each from every unit
Section C	5 questions Either / or type like 1.a (or) b. All questions carry equal marks	5 x 8 = 40	5 questions – 1 each from every unit

Dissertation /Project report Maximum 150 Marks

Dissertation /Project report	100 Marks
Vivo voce	50 Marks

Internship report Maximum 75 Marks

Internship report	50 Marks
Vivo voce	25 Marks

### **Results**

The results of all the examinations will be published through the Department where the student underwent the course as well as through University Website

### **Passing minimum**

- A candidate shall be declared to have passed in each course if he/she secures not less than 40% marks in the End Semester Examinations and 40% marks in the Internal Assessment and not less than 50% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- The candidates not obtained 50% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests and by submitting assignments.
- Candidates, who have secured the pass marks in the End-Semester Examination and in the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and/or in University examinations.
- A candidate shall be declared to have passed in the Project / Dissertation / Internship if he /she gets not less than 40% in each of the Project / Dissertation / Internship Report and Viva-Voce and not less than 50% in the aggregate of both the marks for Project Report and Viva-Voce.
- A candidate who gets less than 50% in the Project Report must resubmit the Project Report. Such candidates need to take again the Viva-Voce on the resubmitted Project.

### **Grading of the Courses**

The following table gives the marks, Grade points, Letter Grades and classifications meant to indicate the overall academic performance of the candidate.

Conversion of Marks to Grade Points and Letter Grade (Performance in Paper / Course)

<b>RANGE OF MARKS</b>	<b>GRADE POINTS</b>	<b>LETTER GRADE</b>	<b>DESCRIPTION</b>
90 - 100	<b>9.0 – 10.0</b>	<b>O</b>	<b>Outstanding</b>
80 - 89	<b>8.0 – 8.9</b>	<b>D+</b>	<b>Excellent</b>
75 - 79	<b>7.5 – 7.9</b>	<b>D</b>	<b>Distinction</b>
70 - 74	<b>7.0 – 7.4</b>	<b>A+</b>	<b>Very Good</b>
60 - 69	<b>6.0 – 6.9</b>	<b>A</b>	<b>Good</b>
50 - 59	<b>5.0 – 5.9</b>	<b>B</b>	<b>Average</b>
00 - 49	<b>0.0</b>	<b>U</b>	<b>Re-appear</b>
ABSENT	<b>0.0</b>	<b>AAA</b>	<b>ABSENT</b>

- A. Successful candidates passing the examinations and earning GPA between 9.0 and 10.0 and marks from 90 – 100 shall be declared to have Outstanding (O).
- B. Successful candidates passing the examinations and earning GPA between 8.0 and 8.9 and marks from 80 - 89 shall be declared to have Excellent (D+).
- C. Successful candidates passing the examinations and earning GPA between 7.5 – 7.9 and marks from 75 - 79 shall be declared to have Distinction (D).
- D. Successful candidates passing the examinations and earning GPA between 7.0 – 7.4 and marks from 70 - 74 shall be declared to have Very Good (A+).
- E. Successful candidates passing the examinations and earning GPA between 6.0 – 6.9 and marks from 60 - 69 shall be declared to have Good (A).
- F. Successful candidates passing the examinations and earning GPA between 5.0 – 5.9 and marks from 50 - 59 shall be declared to have Average (B).
- G. Candidates earning GPA between 0.0 and marks from 00 - 49 shall be declared to have Re-appear (U).
- H. Absence from an examination shall not be taken as an attempt.

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 formulate

$$\text{GRADE POINT AVERAGE (GPA)} = \frac{\sum_i C_i G_i}{\sum_i C_i}$$

$$\text{GPA} = \frac{\text{Sum of the multiplication of Grade Points by the credits of the courses}}{\text{Sum of the credits of the courses in a Semester}}$$

## Classification of the final result

CGPA	Grade	Classification of Final Result
9.5 – 10.0 9.0 and above but below 9.5	<b>O+</b> <b>O</b>	First Class – Exemplary*
8.5 and above but below 9.0 8.0 and above but below 8.5 7.5 and above but below 8.0	<b>D++</b> <b>D+</b> <b>D</b>	First Class with Distinction*
7.0 and above but below 7.5 6.5 and above but below 7.0 6.0 and above but below 6.5	<b>A++</b> <b>A+</b> <b>A</b>	First Class
5.5 and above but below 6.0 5.0 and above but below 5.5	<b>B+</b> <b>B</b>	Second Class
0.0 and above but below 5.0	<b>U</b>	Re-appear

The final result of the candidate shall be based only on the CGPA earned by the candidate.

- Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+), those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary\*.
- Successful candidates passing the examinations and earning CGPA between 7.5 and 7.9 shall be given Letter Grade (D), those who earned CGPA between 8.0 and 8.4 shall be given Letter Grade (D+), those who earned CGPA between 8.5 and 8.9 shall be given Letter Grade (D++) and declared to have First Class with Distinction\*.
- Successful candidates passing the examinations and earning CGPA between 6.0 and 6.4 shall be given Letter Grade (A), those who earned CGPA between 6.5 and 6.9 shall be given Letter Grade (A+), those who earned CGPA between 7.0 and 7.4 shall be given Letter Grade (A++) and declared to have First Class.
- Successful candidates passing the examinations and earning CGPA between 5.0 and 5.4 shall be given Letter Grade (B), those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in Second Class.
- Candidates those who earned CGPA between 0.0 and 4.9 shall be given Letter Grade (U) and declared to have Re-appear.
- Absence from an examination shall not be taken as an attempt.

$$\text{CUMULATIVE GRADE POINT AVERAGE (CGPA)} = \frac{\sum_n \sum_i C_{ni} \cdot G_{ni}}{\sum_n \sum_i C_{ni}}$$

$$\text{CGPA} = \frac{\text{Sum of the multiplication of Grade Points by the credits of the entire Programme}}{\text{Sum of the credits of the courses for the entire Programme}}$$

Where 'Ci' is the Credit earned for Course i in any semester; 'Gi' is the Grade Point obtained by the student for Course i and 'n' refers to the semester in which such courses were credited.

**CGPA** (Cumulative Grade Point Average) = Average Grade Point of all the Courses passed starting from the first semester to the current semester.

Note: \* The candidates who have passed in the first appearance and within the prescribed Semesters of the PG Programme are alone eligible for this classification.

### **Maximum duration of the completion of the programme**

The maximum period for completion of M.A., in **THEATRE AND FILM STUDIES** shall not exceed eight semesters continuing from the first semester.

### **Conferment of the Master's Degree**

A candidate shall be eligible for the conferment of the Degree only after he/ she has earned the minimum required credits for the Programme prescribed therefor (i.e. 90 credits). Programme).

### **Village Extension Programme**

The Sivaganga and Ramnad districts are very backward districts where a majority of people lives in poverty. The rural mass is economically and educationally backward. Thus the aim of the introduction of this Village Extension Programme is to extend out to reach environmental awareness, social activities, hygiene, and health to the rural people of this region. The students in their third semester have to visit any one of the adopted villages within the jurisdiction of Alagappa University and can arrange various programs to educate the rural mass in the following areas for three day based on the theme.1. Environmental awareness 2. Hygiene and Health. A minimum of two faculty members can accompany the students and guide them.



**M. A. THEATRE AND FILM STUDIES- PROGRAMME STRUCTURE**

S. No	Paper Code	Title of the paper		T/P	Credits	Hours/Week	Marks		
							I	E	Total
<b>I Semester</b>									
1	414101	Core 1	History of World Theatre	T	5	5	25	75	100
2	414102	Core 2	Communication Theories	T	4	4	25	75	100
3	414103	Core 3	Indian Theatre Art Forms	T	5	5	25	75	100
4	414104	Core 4	Elements of Film	T	4	4	25	75	100
5	414105	Core 5	Actor's Preparation	P	2	4	25	75	100
6	414106	Core 6	Photography	P	2	4	25	75	100
7	414501/ 414502	DSE*-1	Tamil Performing Tradition / Production and Public Relation Management	T	3	3	25	75	100
		Library / Yoga/ counseling/Field Visit				1			
					<b>25</b>	<b>30</b>	<b>175</b>	<b>525</b>	<b>700</b>
<b>II Semester</b>									
8	414201	Core 7	Theories of Acting	T	4	4	25	75	100
9	414202	Core 8	Evolution of World Film	T	4	4	25	75	100
10	414203	Core 9	Tamil Theatre Art Forms	T	4	4	25	75	100
11	414204	Core 10	Script Writing for Media	T	4	4	25	75	100
12	414205	Core 11	Costume, Makeup, Lighting and Stage Craft	P	2	4	25	75	100
13	414206	Core 12	Cinematography	P	2	4	25	75	100
14	414503/ 414504	DSE*2	Intellectual Property Rights / Music in Theatre	T	3	3	25	75	100
15		Non-Major Elective **		T	2	3	25	75	100
16		Self-learning course (SLC) –MOOCs ***					Extra credit		
		Library / Yoga/ counseling/Field Visit							
					<b>25</b>	<b>30</b>	<b>200</b>	<b>600</b>	<b>800</b>
<b>III Semester</b>									
17	414301	Core 13	Theatre in Education	T	4	4	25	75	100
18	414302	Core 14	Direction Theories	T	4	4	25	75	100
19	414303	Core 15	Media Law & Ethics	T	4	4	25	75	100
20	414304	Core 16	Research Methodology	T	4	4	25	75	100
21	414305	Core 17	Improvisation and Styles of Acting	P	2	4	25	75	100
22	414306	Core 18	Post Production Techniques	P	2	4	25	75	100
23	414505/ 414506	DSE*3	Puppet Theatre / Film Appreciation	T	3	3	25	75	100
24		Non-Major Elective **		T	2	3	25	75	100
25		Self-learning course (SLC) –MOOCs ***					Extra credit		
		Library / Yoga/ counseling/Field Visit							
					<b>25</b>	<b>30</b>	<b>200</b>	<b>600</b>	<b>800</b>
<b>IV Semester</b>									
26	414401	Core 19	Project Work –Theatre Production		8	16	25	75	100
27	414402	Core 20	Project Work – Film Production		7	14	25	75	100
<b>Total</b>					<b>15</b>	<b>30</b>	<b>50</b>	<b>150</b>	<b>200</b>
					<b>90</b>		<b>625</b>	<b>1875</b>	<b>2500</b>

\*DSE – Student Choice and it may be conducted by parallel sections.

\*\* NME –Student have to select courses offered by other (Faculty) departments.

\*\*\* SLC- Voluntary basis

**T- Theory**

**P- Practical**

**Major Electives:** (Select Any THREE from the following)

Subject Code	Course Name
414501	Tamil Performing Tradition
414502	Production & Public Relations Management
414503	Intellectual Property Rights
414504	Music in Theatre
414505	Puppet Theatre
414506	Film Appreciation

**Non – Major Electives:** (P.G. Level-for other department students)

Street Theatre	Basic photography
Folk Song	Mime& Choreography
Play Reading	Folk and Theatre Games



I - Semester					
Core	CourseCode: 414101	History of World Theatre	T	Credits: 5	Hours: 5
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize basic information about History of World Theatre.</b>				
<b>Origin:</b> Development and form of Ancient Greek theatre, Roman theatre, Medieval theatre, Commedia dell'arte, Renaissance theatre, Restoration comedy, Neoclassical theatre					
<b>Outcome1</b>	<b>Learners will acquire conceptual knowledge about global theatre history.</b>				<b>K1</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To educate on developments in Asian Theatre.</b>				
<b>Asian Theatre:</b> 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.					
<b>Outcome2</b>	<b>Students can understand the knowledge about the theatre forms of various heritages of Asia.</b>				<b>K2</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain the knowledge a composition and presentation of modern Drama.</b>				
<b>Modern Theatre and Theory :</b> Post Modern Trends, Psycho – Analytical Theatre, Political Theatre, Feminist Theatre, Dalit Theatre, Theatre of the Oppressed, Poor Theatre, Theatre of Cruelty, Theatre of Expressionism					
<b>Outcome3</b>	<b>Students can understand the modern theatre and theories related to them.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn about theatre and popular theoretical concepts.</b>				
<b>Dramaturgy:</b> Aristole’s Poetics, Henrik Ibsen – Well Mode Play , “The Pillar of Society”, “The Enemy of the People”.					
<b>Outcome4</b>	<b>Students acquire knowledge on various popular Dramaturgy.</b>				<b>K1</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To be aware of international playwrights, Scripts and Directors.</b>				
<b>World Playwrights, Scripts and Directors:</b>					
<ul style="list-style-type: none"> <li>• William Shakespeare. 1564 – 1616 (England) ...</li> <li>• Anton Chekhov. 1860 – 1904 (Russia) ...</li> <li>• Sophocles. 497 – 406 BC (Greece) ...</li> <li>• Arthur Miller. 1915 – 2005 (America) ...</li> <li>• Henrik Ibsen. 1828 – 1906 (Norway) ...</li> <li>• Samuel Beckett. 1856 – 1950 (Ireland) ...</li> <li>• Moliere. 1622 – 1673 (France) ...</li> <li>• Tennessee Williams. 1911 – 1983 (America)</li> <li>• Bertolt Brecht 1898 – 1956 (Germany)</li> <li>• Herald Pinter 1930 – 2008 (England)</li> </ul>					
<b>Outcome5</b>	<b>Gaining knowledge about different theatre scripts of renowned playwrights and directors.</b>				<b>K2</b>
<b>Suggested Readings:-</b>					
Plays for Reading :					
<ol style="list-style-type: none"> <li>1. Antigone- Sophocles</li> <li>2. King Lear – Shakespeare</li> <li>3. Enemy of the People– Ibsen</li> <li>4. Exception and the rule- Bertoldt Berchet</li> <li>5. Waiting for Godot – Beckett</li> </ol>					
Brandon, J. R., & Banham, M. (Eds.). (1997). <i>The Cambridge guide to Asian theatre</i> . Cambridge University Press.					
Brown, J. R. (Ed.). (2001). <i>The Oxford illustrated history of theatre</i> (Vol. 1). Oxford Illustrated History.					
Leach, R. (2004). <i>Makers of modern theatre: An introduction</i> . Psychology Press.					
Rubin, D., & Solórzano, C. (Eds.). (2013). <i>World Encyclopedia of Contemporary Theatre: The Americas</i> (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.

பாலா.சுகுமார். உலகஅரங்கவரலாறு 1996 அனாமிகா 48 பாலிமுதல்வீதிபாடிகோல – இலங்கை

**Online resources**

<https://archive.org/details/italiancomedyimp0000duch/page/16/mode/2up>

<https://www.britannica.com/art/commedia-dellarte>

[https://books.google.co.in/books?id=vWzdX7Yqq7MC&dq=bassilla+actress+ancient&pg=PA301&redir\\_esc=y#v=onepage&q=bassilla%20actress%20ancient&f=false](https://books.google.co.in/books?id=vWzdX7Yqq7MC&dq=bassilla+actress+ancient&pg=PA301&redir_esc=y#v=onepage&q=bassilla%20actress%20ancient&f=false)

<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. K. Sithampanathan</b>					

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	1	3	1	2	2	1	1	2	2
CO2	2	3	3	1	2	3	1	1	2	2
CO3	3	3	3	1	2	1	1	1	2	2
CO4	2	1	3	3	2	1	1	1	2	2
CO5	1	1	3	2	2	1	1	1	2	2
<b>W.AV</b>	<b>2.2</b>	<b>1.8</b>	<b>3</b>	<b>1.6</b>	<b>2</b>	<b>1.6</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>2</b>

S –Strong (3), M-Medium (2), L- Low (1)

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	1	1
CO2	3	3	2	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
<b>W.AV</b>	<b>2.6</b>	<b>2.6</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>

S –Strong (3), M-Medium (2), L- Low (1)



I - Semester					
Core	CourseCode: 414102	Communication Theories	T	Credits: 4	Hours: 4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize basic information about Communication.</b>				
<b>Introduction to Communication:</b> 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.					
<b>Outcome1</b>	<b>Learners can understand the fundamental concepts on Communication.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To study various types of Communication models and theories of communication framework.</b>				
<b>Communication Models:</b> 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.					
<b>Theories Framework:</b> Mechanistic; Psychological; Social; Systemic; Critical. Anthropological & philosophical.					
<b>Outcome2</b>	<b>Students can understand the various popular communication models and frameworks.</b>			<b>K2</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain knowledge on Communication Theories.</b>				
<b>Communication Theories:</b> Classical Theories, Communist Theory, Development communication Theory, Hypodermic needle Theory, Cognitive dissonance Theory, Cultivation Theory, Spiral of Silence Theory, Agenda-setting Theory, Media dependency Theory.					
<b>Outcome3</b>	<b>Students can acquire knowledge on universally accepted schools of Communication Theories.</b>			<b>K2</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To Study about Voice for effective communication.</b>				
<b>Voice:</b> Breathing; Pitch/ Volume; Stress/ Intonation. Resonance/ Articulation/ Projection					
<b>Outcome4</b>	<b>Students can enhance the quality of the voice in their language for effective communication.</b>			<b>K4</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the speeches in communication.</b>				
<b>Speech:</b> Speech Patterns/ Rhythms/ Pace; Accents and Pronunciations. Monologues and Public speaking					
<b>Outcome5</b>	<b>Students can understand and demonstrate various patterns of speech required for effective communication in theatre and film.</b>			<b>K5</b>	
<b>Suggested Readings:-</b> McQuail, D. (2010). <i>McQuail's mass communication theory</i> . Sage publications. Parkin, K. (1969). <i>Ideal Voice and Speech Training: A Book of Exercises</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). <i>Communication Skills Training: A Partial Guide To Improving Your Social Intelligence Presentation Persuasion and Public Speaking</i> . Positive Psychology Coaching Series, Book, 9(3). Turner, J. C., & Morrison, M. (2016). <i>Voice and Speech in the Theatre</i> . Routledge. J.C. Chaundhary. (2007). <i>Introduction to Journalism and Mass communication</i> .					
<b>Online resources</b> <a href="https://web.archive.org/web/20111027032938/http://www.cls.utk.edu/pdf/lis/Week1_Lesson7.pdf">https://web.archive.org/web/20111027032938/http://www.cls.utk.edu/pdf/lis/Week1_Lesson7.pdf</a> <a href="https://web.archive.org/web/19980715013250/http://cm.bell-labs.com/cm/ms/what/shannonday/shannon1948.pdf">https://web.archive.org/web/19980715013250/http://cm.bell-labs.com/cm/ms/what/shannonday/shannon1948.pdf</a> <a href="https://books.google.co.in/books?id=bYbgnLDdOkQC&amp;q=Ehninger,+Aristotles&amp;pg=PA8&amp;redir_esc=y#v=snippet&amp;q=Ehninger%2C%20Aristotles&amp;f=false">https://books.google.co.in/books?id=bYbgnLDdOkQC&amp;q=Ehninger,+Aristotles&amp;pg=PA8&amp;redir_esc=y#v=snippet&amp;q=Ehninger%2C%20Aristotles&amp;f=false</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by:Dr.S Nagarathinam</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	1	1	1	1	1	2
CO2	3	1	1	1	1	1	1	1	1	2
CO3	1	2	1	2	1	1	1	1	1	2
CO4	3	1	1	2	1	1	1	2	1	2
CO5	3	1	1	2	1	1	1	2	1	2
<b>W.AV</b>	<b>2.4</b>	<b>1.2</b>	<b>1</b>	<b>1.6</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1.4</b>	<b>1</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	1	3
CO2	3	3	1	3	3
CO3	3	3	2	2	2
CO4	3	3	2	2	2
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.8</b>	<b>2.8</b>	<b>1.6</b>	<b>2</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

I - Semester					
Core	CourseCode: 414103	Indian Theatre Art Forms	T	Credits:5	Hours:5
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To provide an introduction to Indian Theatre Fundamentals.</b>				
<b>Ancient Indian Theatre:</b> Rituals and Myths from regions of India; Natya Shastra, Sanscrit Theatre.					
<b>Outcome1</b>	<b>Students can understand the fundamental concepts of Indian Theatre forms.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge of Theatre in Medieval India.</b>				
<b>Theatre In Medieval India:</b> Theatre in Bhakthi, Medieval Ecstasies Love – Ramlila, Islamic culture and theatre, Urdu / Hindustani theatre , Parsi Theatre.					
<b>Outcome2</b>	<b>Students can understand and analyze about the various Theatre forms of Medieval India</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on Theatre in India Under British.</b>				
<b>Theatre In India Under British:</b> Influences of European theatre, Emerging theatre as a profession, Theatre group formation and functions.					
<b>Outcome3</b>	<b>Learners can understand the linkage with European and Westernization of Indian theatre forms and evolution from Ancient to Modern.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the Modern Indian Theatre.</b>				
<b>Modern Indian Theatre:</b> post colonial theatre, ethno theatre, Intercultural changes in theatre, Cultural organizations build by the government.					
<b>Outcome4</b>	<b>Students can analyze the Modern Indian Theatre developments.</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the student with Contemporary Indian Theatre.</b>				
<b>Contemporary Indian Theatre:</b> Formation of National School of Drama and other institutions, Developing in regional theatre, Regional Theatre and identity, Folk influence in modern context.					
<b>Outcome5</b>	<b>Students can demonstrate various contemporary Indian Theatre art forms.</b>				<b>K5</b>
<b>Suggested Readings:-</b>					
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, Samuel (1986) "Live theatre in medieval Islam" in David Ayalon, Moshe Sharon (e.), Studies in Islamic History and Civilization, 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 performance</i> (Vol. 1). Motilal Banarsidass Publication.					
Varadpande, M. L., & Varadpande, M. L. (1987). <i>History of Indian theatre</i> (Vol. 1). Abhinav Publications.					
பாலசுகுமார், 'உலகநாடகஅரங்கு', அனாமிகாவெளியீடு, 1996.					
<b>Online resources</b>					
<a href="https://byjus.com/free-ias-prep/traditional-theatre-forms-of-india-part-2/">https://byjus.com/free-ias-prep/traditional-theatre-forms-of-india-part-2/</a>					
<a href="https://www.caleidoscope.in/art-culture/theatre-in-india-the-journey-of-an-art-form-through-indian-cultural-landscape">https://www.caleidoscope.in/art-culture/theatre-in-india-the-journey-of-an-art-form-through-indian-cultural-landscape</a>					
<a href="https://prepp.in/news/e-492-indian-theatre-art-and-culture-notes">https://prepp.in/news/e-492-indian-theatre-art-and-culture-notes</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Subbiah</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	2	3	3	2	2	2	2
CO2	3	2	3	2	3	3	2	2	2	2
CO3	3	2	3	2	3	3	2	2	2	2
CO4	3	2	3	2	3	3	3	2	3	2
CO5	3	2	3	3	3	3	3	2	3	3
<b>W.AV</b>	<b>3</b>	<b>2</b>	<b>3</b>	<b>2.2</b>	<b>3</b>	<b>3</b>	<b>2.4</b>	<b>2</b>	<b>2.4</b>	<b>2.2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	2
CO2	2	3	3	3	2
CO3	2	2	3	3	2
CO4	2	2	3	3	2
CO5	2	2	3	2	2
<b>W.AV</b>	<b>2.2</b>	<b>2.4</b>	<b>2.8</b>	<b>2.8</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

I - Semester					
Core	CourseCode: 414104	Elements of Film	T	Credits:4	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To learn basic information about Literary Design.</b>				
<b>Literary Design:</b> Consists of the story ideas, Characters and their actions, Setting of the story, Subtext, <b>Narrative design:</b> Character, Plot, Conflict, Resolution, Structure, Scene, Dialogue, Visuals.					
<b>Outcome1</b>	<b>Learner can understand the film as various forms from experience, commodity and medium with special reference to regional film forms.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge in visual Design.</b>				
<b>Visual Design:</b> Performance, Blocking, Lighting; Make up, Costume, Set design.					
<b>Outcome2</b>	<b>Students can acquire knowledge on Visual Design of Film.</b>			<b>K1</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate about recent developments in Cinematography.</b>				
<b>Cinematography:</b> Placement of camera, Camera angle and Movement, Lens choice Characteristics of Shot and its types.					
<b>Outcome3</b>	<b>Students can acquire knowledge on Cinematographic Camera &amp; lenses and demonstrate various shots of cinematography.</b>			<b>K2,K3</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the basics in Film Editing.</b>				
<b>Editing:</b> Sequencing of the shots; Order and duration of the Shots, Visual transition from scene to scene, Sound mixing, Sound design, SFX.					
<b>Outcome4</b>	<b>Students can evaluate perform film editing.</b>			<b>K4</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Technical aspects of Documentary.</b>				
<b>Documentary:</b> Comparison between film & documentary, Narrative techniques of documentary, Technical aspects of producing a Documentary.					
<b>Outcome5</b>	<b>To Create Documentary Films by attributing as an important non- fiction category of Film making and apply its Narrative &amp; Technical aspects to produce Documentary Film.</b>			<b>K6</b>	
<b>Suggested Readings:-</b> 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, The Filmmaker’s Handbook: A Comprehensive Guide for the Digital Age, Steven Ascher and Edward Pincus,Plume, 2013 “Cinema: Sattagamum Saalaramum”, Nizhal Publication, Chennai.					
<b>Online resources</b> <a href="https://pdfcoffee.com/elements-of-film-pdf-free.html">https://pdfcoffee.com/elements-of-film-pdf-free.html</a> <a href="https://www.britannica.com/topic/cinematography">https://www.britannica.com/topic/cinematography</a> <a href="https://www.masterclass.com/articles/learn-about-documentary-filmmaking-with-ken-burns">https://www.masterclass.com/articles/learn-about-documentary-filmmaking-with-ken-burns</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Jothi Basu</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	2	1	1	2	2	1	3	3	3
CO2	2	2	1	1	2	2	1	3	3	3
CO3	1	1	1	2	2	2	1	3	3	3
CO4	1	1	3	1	2	2	1	3	3	3
CO5	1	1	1	1	2	2	1	3	3	2
<b>W.AV</b>	<b>1.2</b>	<b>1.4</b>	<b>1.4</b>	<b>1.2</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	2
CO2	3	3	3	3	2
CO3	3	2	2	3	2
CO4	3	2	2	2	2
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.8</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

I - Semester					
Core	Course Code: 414105	Practical I: Actor's Preparation	P	Credits:2	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the Whole body Exercises. .</b>				
<b>Body Conditioning Exercises:</b> Whole body – Relaxation; Breathing Exercises; Eye and Face Exercises. Postures and Gestures Exercises for senses: Touch; smell; sight; hearing and taste Rhythm. Body movement Trust Exercises.					
<b>Outcome1</b>	<b>Students can understand, evaluate and perform Whole – Body exercises in Practice.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To Learn about the Voice Exercises and Dialogues delivery.</b>				
<b>Voice Exercises:</b> Natural sounds Tongue twisting Exercises Diction, Intonation, Emphasis, Pauses, Pitch, volume and Tempo. <b>Dialogues delivery:</b> Voice projection, Voice modulation, Reading in different type Narrations, Storytelling and Speech work, etc...					
<b>Outcome2</b>	<b>Students can discuss the various types of voice Exercises and practice the same.</b>			<b>K4</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To familiar with Stanislavsky's Method Acting Concepts.</b>				
<b>Actor's Training:</b> Based on Constantine Stanislavsky's Methods of Acting.					
<b>Outcome3</b>	<b>Students can analyze the Stanislavsky method of acting and experimenting the same.</b>			<b>K4</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To educate on Augusto Boal's games for Actors.</b>				
<b>Augusto Boal's Games for Actors:</b> Muscular exercises Sensory exercise Memory exercises.					
<b>Outcome4</b>	<b>Students can acquire knowledge and experimenting Augusto Boal's Exercises prescribed for actors.</b>			<b>K2</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To gain knowledge of Natya Sastra.</b>				
<b>Actor's Exercises and Training:</b> Based on Traditional Theatre forms of Tamilnadu - Therukkothu, Kaniyan Koothu, Silambattam, Oyilattam, Kolattam, Karagattam.					
<b>Outcome5</b>	<b>Students analyze and practice the Traditional Theatre Forms of Natyasastra.</b>			<b>K4</b>	
<b>Suggested Readings:-</b>					
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). <i>Tholkappiyam Urai: Ilambooranar</i> , Saratha Pathipagam					
Stanislavski, C. (2013). <i>An actor prepares</i> . A&C Black.					
Stanislavski, C. (2013). <i>Building a character</i> . A&C Black.					
<b>Plays for Reading and Practicing:</b>					
1. Kalidasa's Abhignana Shakuntalam					
2. Bhasa- Urubanga					
3. Sankaradass Swamigal- Valli Thirumanam					
4. Bammal Sambandha Mudhaliyar- Manohara					
5. Shakespeare- Macbeth					

**Online resources**<https://www.backstage.com/magazine/article/how-actors-prepare-4503/><https://www.stagemilk.com/how-to-prepare-for-a-role/><https://www.actorprepares.net/>

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. M. Subbiah</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	1	2	2	3	3	1	1	3	2	2
CO2	1	2	2	3	3	1	1	3	2	2
CO3	1	2	3	3	3	1	1	3	2	3
CO4	1	2	2	3	3	1	1	3	2	3
CO5	1	2	2	3	3	1	1	3	2	3
<b>W.AV</b>	1	2	2.2	3	3	1	1	3	2	2

**S –Strong (3), M-Medium (2), L- Low (1)****Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	2	2	2	2	2
CO2	3	2	3	3	2
CO3	3	3	2	3	2
CO4	3	3	2	3	2
CO5	3	3	2	3	2
<b>W.AV</b>	<b>2.8</b>	<b>2.6</b>	<b>2.2</b>	<b>2.8</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



I - Semester					
Core	CourseCode: 414106	Practical II: Photography	P	Credits:2	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To apprise the students regarding the basics of photography along with the parts and functions of a camera.</b>				
<b>Basic of Photography:</b> Human Eye and Camera. <b>Basics of Camera:</b> aperture, shutter speed, ISO, depth of field etc., <b>Types of Camera:</b> structure and function of camera.					
<b>Outcome1</b>	<b>Get conversant with the concept of photography as a language of light and the basic knowledge about the functioning of a camera.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To develop an understanding the different types of lenses and their application to specific requirements.</b>				
<b>Principles of lens:</b> Types of lenses for photography, Wide angle, Normal and Long focal length lenses, Focal length, Focus and depth of field.					
<b>Outcome2</b>	<b>Students can Understand the characteristics and usage of various lenses in photography</b>			<b>K2</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate students on understanding lighting for photography.</b>				
<b>Understanding lighting for photography:</b> Indoor and Outdoor, Exposing and Focusing, Types of lighting, Natural and Artificial Lights, Controlling lights, Exposure Meters, Differential focus, Filters, Flashes.					
<b>Outcome3</b>	<b>Students can analyse and understand the significance of lights &amp; lighting in photography.</b>			<b>K3</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn about the various Storage Devices.</b>				
<b>Storage Devices:</b> film speed, Memory card, Memory card types, Card Speed, Color Correction, Photo Editing Software's. Films for B&W photography.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on various types of Storage Devices employed in photography.</b>			<b>K2</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Principles of Composition and Aesthetics in photography.</b>				
<b>Principles of Composition and Aesthetics:</b> Basics of photo, journalism, Photo-features, Photo – essays, Writing captions, Visual storytelling, Photography for advertising, Consumer and industrial. <b>Planning a shoot:</b> studio, location, set props and casting.					
<b>Outcome5</b>	<b>Learners can evaluate the Composition and Aesthetics in photography.</b>			<b>K5</b>	
<b>Suggested Readings:-</b> Michael Langford: Basic Photography, Focal Press. John Constantine and Julia Valice, The Thames-Hudson Manuel of Professional Photography, Thames-Hudson, London, 1983. Alain Solomon, Advertising Photography, American Photographic Publishing and Imprint of Watson Guptill Publication, New York, 1987.					
<b>Online resources</b> <a href="https://www.slideshare.net/ThePrimacy/photography-101-43479923">https://www.slideshare.net/ThePrimacy/photography-101-43479923</a> <a href="https://carleton.ca/healthy-workplace/wp-content/uploads/Intro-to-Photo-presentation-20112.pdf">https://carleton.ca/healthy-workplace/wp-content/uploads/Intro-to-Photo-presentation-20112.pdf</a> <a href="http://www.physics.pomona.edu/sixideas/old/optics/gopt3.pdf">http://www.physics.pomona.edu/sixideas/old/optics/gopt3.pdf</a> <a href="https://www.format.com/magazine/resources/photography/lighting-in-photography">https://www.format.com/magazine/resources/photography/lighting-in-photography</a> <a href="https://bit.ly/3aKOovO">https://bit.ly/3aKOovO</a> <a href="https://bit.ly/3INRFRh">https://bit.ly/3INRFRh</a> <a href="https://bit.ly/3DRuwUi">https://bit.ly/3DRuwUi</a> <a href="https://bit.ly/3vIGKS3">https://bit.ly/3vIGKS3</a> <a href="https://bit.ly/3FTyFIS">https://bit.ly/3FTyFIS</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-Evaluate</b>	<b>K6- Create</b>
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<b>Course designed by: Dr. M. Jothi Basu</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	1	1	1	1	3	1	3	3	3	1
CO2	1	1	1	1	3	1	3	3	3	1
CO3	1	1	1	1	3	1	3	3	3	1
CO4	1	1	1	1	3	1	3	3	3	1
CO5	1	1	1	1	3	1	3	3	3	1
<b>W.AV</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>1</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	2	2	2	3	3
CO2	2	2	2	3	3
CO3	2	2	3	2	3
CO4	1	2	2	2	2
CO5	1	2	2	3	2
<b>W.AV</b>	<b>1.6</b>	<b>2</b>	<b>2.2</b>	<b>2.6</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

II - Semester					
Core	CourseCode: 414201	Theories of Acting	T	Credits: 4	Hours: 4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize on basic information about Classical Theories of Acting.</b>				
<b>Classical Theories of Acting:</b> Natya Sastra, Tholkappiyam (Meippattiyal), Silappathikaram, (Aragetrukathai).					
<b>Outcome1</b>	<b>Learners can understand the concepts of classical Theories of Acting.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge on Tamil Acting Theories.</b>				
<b>Tamil Acting Theories:</b> Muruval, Sayandam, <i>Gunanool</i> , Seyitriyam, Mathanga soolaamani.					
<b>Outcome2</b>	<b>Students discuss the Emergence of acting from ritualistic performances.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate Western Theatre on Realistic Acting.</b>				
<b>Western Theatre on Realistic Acting:</b> Stanislavsky's System Acting.					
<b>Outcome3</b>	<b>Students can analyze the Western Theatre on Realistic Acting Methods of Stanislavsky.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the emergence of Non- Realistic Acting Methods.</b>				
<b>Emergence of Non Realistic Acting:</b> 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.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on various methods of Non Realistic Acting.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To Understand the Acting Theories on Contemporary Theatre styles.</b>				
<b>Acting Theories on Contemporary Theatre:</b> Sankaradass Swamigal, Pammal Sambandha Muthaliyar, T. K. Sanmugam, N.A. Muthusamy, (அன்று பூட்டிய வண்டி) , S. Ramanujam, (நாடக படைப்பாக்க அடித்தளங்கள்)					
<b>Outcome5</b>	<b>Students can understand the Acting Theories on Contemporary Theatre styles.</b>				<b>K2</b>
<b>Suggested Readings:-</b> 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). <i>The natyashastra (English translation) volume i (chapters i-xxvii)</i> . Calcutta: <i>The Royal Asiatic Society of Bengal</i> . Stanislavski, C. (2013). <i>Building a character</i> . A&C Black. Stanislavsky, C. (1924). <i>My Life in Art</i> , trans. JJ Robbins. <i>London: Bles</i> . Stanislavsky, K. (1989). <i>An Actor Prepares, Building a Character, Creating a Role</i> . Sunita, D. (1991). <i>Styles of Theatre Acting</i> . New Delhi: Gian Publishing House. Tholkappium Maippattial (Uraikalum) – K. Vallaiyaaranar, Madurai N.A. Muthusamy, (அன்று பூட்டிய வண்டி) S. Ramanujam, (நாடக படைப்பாக்க அடித்தளங்கள்)					
<b>Online resources</b> <a href="https://english.as.uky.edu/sites/default/files/acting%20theory.pdf">https://english.as.uky.edu/sites/default/files/acting%20theory.pdf</a> <a href="https://www.backstage.com/magazine/article/acting-techniques-mean-1534/">https://www.backstage.com/magazine/article/acting-techniques-mean-1534/</a> <a href="https://www.backstage.com/magazine/article/the-definitive-guide-to-the-stella-adler-acting-technique-66369/">https://www.backstage.com/magazine/article/the-definitive-guide-to-the-stella-adler-acting-technique-66369/</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Subbiah</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	3	3	3	3	3	2	2	2
CO2	2	1	3	3	3	3	3	2	2	2
CO3	2	1	3	3	3	3	1	2	3	3
CO4	2	1	3	3	3	3	1	2	3	3
CO5	2	1	3	3	3	3	3	2	2	2
<b>W.AV</b>	<b>2</b>	<b>6</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>2.2</b>	<b>2</b>	<b>2.4</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	2	2	2	3
CO4	3	2	2	2	3
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.8</b>	<b>2.4</b>	<b>2.4</b>	<b>2.4</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

II - Semester					
Core	CourseCode: 414202	Evolution of World Film	T	Credits: 4	Hours: 4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To study about Moving image and Kinetograph.</b>				
<p><b>The Moving Image and Kinetograph-Edison:</b> <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.</p> <p>Technicolor Films: Charlie Chaplin;</p> <p>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>;</p> <p>Academy Awards - Code of Decency Law.</p>					
<b>Outcome1</b>	<b>Students can understand the early time development in the field of movie making.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To Learn the Various Film Festival and Movies.</b>				
<p><b>Gone with the Wind, Orson Welles's Citizen Kane, Casablanca:</b> Cannes Film Festival; McCarthyism; Cinemascope; <i>On the Water Front</i>; Marlon Brando-Alfred Hitchcock's <i>Psycho</i>, <i>Breakfast at Tiffan</i>; <i>Westside Story</i>- Marilyn Monroe (Government Intervention in Talent Industry); <i>Star Wars</i>; <i>Sound of Music</i>; <i>The Godfather</i>; <i>One flew Over the Cuckoo's Nest</i>; <i>Saturday Night Fever</i>.</p> <p>Computer Editing <i>Lost In Yonkers</i>(Avid Media Composer System);</p> <p><i>Schindler's List</i>; Steven Spielberg; Tom Hanks ; <i>Forrest Gump and Philadelphia, 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>.</p>					
<b>Outcome2</b>	<b>Students can aware and able to discuss about the world renowned Movie Director's works and Film Festivals.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on various technological developments in movie making.</b>				
<p>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.</p>					
<b>Outcome3</b>	<b>Students can understand the various technological developments in movie making.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To educate about various renowned movie directors and their signature works.</b>				
<p><b>Directors:</b> 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.</p>					
<b>Outcome4</b>	<b>Students can acquire knowledge on various world renowned movie directors and their signature works.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To understand the concept of Film Movements.</b>				
<p><b>Film Movements:</b></p> <p>British New Wave: <i>Saturday Night and Sunday Morning</i>(Karel Teisz), <i>The Sporting Life</i>(Lindsay Anderson)</p> <p>Scandinavian Revival: <i>The Seventh Seal</i>(Ingmar Bergman), <i>The Day of Wrath</i>(Cal Th.Dreyer)</p> <p>Japan's Golden Age of Cinema: <i>Seven Samurai</i>, <i>Roshomon</i>(Akira Kurosawa), <i>Tokyo Story</i>(YasujiroOzu)</p> <p>New Queer Cinema: <i>Paris is Burning</i>( Jennie Livingston), <i>Go Fish</i> (RoseTroche)</p> <p>Third Cinema: <i>Hour of the Furnaces</i>(Fernando Solonas, Octavia Getino), <i>Battle of Algiers</i> (GilloPontecorvo)</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>BattleshipPotemkin</i> (Sergei Eisenstein), <i>Man with a Movie Camera</i> (DzigaVertov)</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 Tim</i>, <i>The 400 Blows</i> (Francois Truffaut)</p>					

<b>Outcome5</b>	<b>Students can understand the Evolution of film movements.</b>					<b>K2</b>
<b>Suggested Readings:-</b> David Parkinson, (2012). History of Film Second Edition (World of Art) (2 <sup>nd</sup> rev. ed.). Thames and Hudson. Nowell-Smith, G. (2017). <i>The history of cinema: a very short introduction</i> . Oxford University Press. Nowell-Smith, G. (Ed.). (1996). <i>The Oxford history of world cinema</i> . Oxford University Press. Rosenstone, R. A. (2017). <i>History on film/film on history</i> . Routledge. Saran, R. (2014). <i>History of Indian cinema</i> . Diamond Pocket Books Pvt Ltd.						
<b>Online resources</b> <a href="https://archive.org/details/lightshadowshist0000bohn_a8u0">https://archive.org/details/lightshadowshist0000bohn_a8u0</a> <a href="https://www.history.com/news/the-lumiere-brothers-pioneers-of-cinema">https://www.history.com/news/the-lumiere-brothers-pioneers-of-cinema</a> <a href="https://www.scienceandmediamuseum.org.uk/objects-and-stories/very-short-history-of-cinema">https://www.scienceandmediamuseum.org.uk/objects-and-stories/very-short-history-of-cinema</a>						
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>	
<b>Course designed by: Dr. S. Nagarathinam</b>						

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	2	1	1	2	2	2
CO2	3	2	3	1	3	1	2	2	2	2
CO3	3	2	3	2	3	1	2	2	2	2
CO4	3	2	3	2	3	1	2	2	2	2
CO5	3	2	3	2	3	1	2	2	2	2
<b>W.AV</b>	<b>3</b>	<b>2.2</b>	<b>3</b>	<b>1.6</b>	<b>2.8</b>	<b>1</b>	<b>1.8</b>	<b>2</b>	<b>2</b>	<b>2</b>

### S –Strong (3), M-Medium (2), L- Low (1) Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	2
CO2	3	3	2	2	2
CO3	2	2	3	3	2
CO4	2	2	3	3	2
CO5	2	2	3	3	2
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>	<b>2</b>

### S –Strong (3), M-Medium (2), L- Low (1)

II - Semester					
Core	CourseCode: 414203	Tamil Theatre Art Forms		T	Credits:4 Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize basic information about history of Tamil Theatre .</b>				
<b>Drama In Ancient Tamil History:</b> Tholkaappiyam, Sangam and post sangam.					
<b>Outcome 1</b>	<b>Learners understand the ancient history of Tamil Theatre.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge of the Importance of Silappathikaaram with respect to theatre arts.</b>				
<b>Silappathikaaram:</b> Theatre elements in arangetru kaathai(Stage Craft).					
<b>Outcome 2</b>	<b>Students can understand and discuss about the theatre elements present in ancient literature Silppathikkaaram.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on Theatre in Medieval Period.</b>				
<b>Theatre In Medieval Period:</b> Theatre in temple culture, sitrilakkiyam, Theatre in Chozha period, Pallu, Kuravanji, Nondi natakam.					
<b>Outcome 3</b>	<b>Students can understand the knowledge on evolution of Tamil Theatre in Medieval Period.</b>				<b>K1</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To provide knowledge in developments in Tamil Theatre during colonial and Post-Independence periods.</b>				
<b>Theatre In Pre And Post Independence:</b> Western theatre influence, Social Drama, Political Movements and Theatre, Sangaradoss swamigal, Pammal sambantha Mudhaliyar, etc.					
<b>Outcome 4</b>	<b>Students can acquire knowledge on developments in Tamil Theatre during Pre and Post Independent India.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To learn more about the Modern Tamil Theatres.</b>				
<b>Modern Tamil Theatre:</b> Gandhigram Theatre workshop, S.Ramanujam, Koothupattarai and N.Muthuswami, Experimental Theatre, Street Theatre( Pralayan), Dalith Theatre ( K. Gunasekaran, Jeeva), Feminist Theatre (Mangai, Prasanna Ramasamy) and Women in Theatre ( KP. Janaki Ammal, Balamani Ammaiyar, KP. Sundrambal,etc.).					
<b>Outcome 5</b>	<b>Students can acquire knowledge about the contemporary schools of modern Tamil Theatre.</b>				<b>K2</b>
<b>Suggested Readings:-</b> Karthikesu Sivathambi, (1981). <i>Drama In Ancient Tamil Society</i> . Kumaran Publishers Chennai. கு.ச.கிருஷ்ணமூர்த்தி, தமிழ் நாடக வரலாறு. பூங்கொடி பதிப்பகம் , சென்னை. மு.ராமசாமி, தமிழ்நாடகம் – நேற்று, இன்று, நாளை. வெ.மு.ஷாஜகான் கனி, அரங்கேற்றுக் காதை ஆராய்ச்சி,உலகத் தமிழாராய்ச்சி நிறுவனம், சென்னை. தி.க.சண்முகம், எனது நாடக வாழ்க்கை, பம்மல் சம்பந்த முதலியார், 'நாடக மேடை நினைவுகள்', உலகத் தமிழாராய்ச்சி நிறுவனம், சென்னை.					
<b>Online resources</b> <a href="https://www.caleidoscope.in/art-culture/art-forms-of-tamil-nadu">https://www.caleidoscope.in/art-culture/art-forms-of-tamil-nadu</a> <a href="https://www.southtourism.in/tamilnadu/artforms/index.php">https://www.southtourism.in/tamilnadu/artforms/index.php</a> <a href="https://www.szccindia.org/index.php/tamil-nadu/tamil-nadu-artform">https://www.szccindia.org/index.php/tamil-nadu/tamil-nadu-artform</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	3	3	3	1	1	3	1	1	1	3
CO2	3	3	3	3	2	3	3	3	3	3
CO3	3	3	3	3	2	3	3	3	3	3
CO4	3	3	3	3	2	3	3	3	3	3
CO5	3	3	3	3	2	3	3	3	3	2
<b>W.AV</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>2.6</b>	<b>1.8</b>	<b>3</b>	<b>2.6</b>	<b>2.6</b>	<b>2.6</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	3	2	3	3
CO2	3	3	2	3	2
CO3	2	2	3	3	2
CO4	2	2	3	3	2
CO5	2	2	3	3	2
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>3</b>	<b>2.2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



II - Semester					
Core	CourseCode: 414204	Script Writing for Media	T	Credits:4	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the concepts and importance of Script Writing for Media.</b>				
<b>Script Writing:</b> Creative thinking, Creative Process, Stages and craft in Script writing, Basic story idea, Narrative synopsis outline, Scene Breakdown and full-fledged script, Build a story line on a Social theme.					
<b>Outcome1</b>	<b>The students can understand essentials building blocks of storytelling for media.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge in Narrative Structure and Elements of Narratives.</b>				
<b>Narrative Structure:</b> Beginning-Middle-end, Conflict development, Climax and Denouement, Story Storyline, Plot and Treatment, Principles of suspense and surprise.					
<b>Elements of Narratives:</b> Point of attack, exposition, Planting, Point of view, Pace, tone subject matter, Title, opening, Contrast, Coincidence, tension, release, laughter.					
<b>Outcome2</b>	<b>Students can understand and discuss the narrative structure and its elements.</b>			<b>K4</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain the knowledge on Script writing for Modern and Street Theatre.</b>				
Script Writing for Street Theatre and Modern Theatre.					
<b>Outcome3</b>	<b>Students can understand the methods of script writing for Modern and Street Theatre.</b>			<b>K2</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the methods of Screen Play writing for Film.</b>				
<b>Screen play Writing for Film:</b> Characterization, Character biography, Tags, Stereotyping, Two dimensional versus three dimensional characters, Guiding principles for evolving effective and credible characters.					
<b>Outcome4</b>	<b>Students can analyze the methods of screen play writing and guiding principles for evolving effective and credible characters for movie making.</b>			<b>K4</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To obtain the knowledge on Script writing for TV and Radio.</b>				
<b>Script Writing for TV and Radio:</b> Writing Current Affairs for TV and Radio, News, sports, cultural, documentaries converting the narrative in to video script, Format of script writing, Writing tools, Software for scripting, Copyright for scripting.					
<b>Outcome5</b>	<b>Students can acquire knowledge on script writing regarding the entertainment and current affairs for TV and Radio.</b>			<b>K2</b>	
<p><b>Suggested Readings:-</b></p> <p>Serger, Linda (1994), Making a good script, Samuel French trade.</p> <p>Sujatha (2018), Thirai kathai ezhuthuvathu eppadi? Chennai: Uyirmai pathippagam.</p> <p>Field, S. (2005). <i>Screenplay: The foundations of screenwriting</i>. Delta.</p> <p>Ascher, S., &amp; Pincus, E. (2007). <i>The filmmaker's handbook: A comprehensive guide for the digital age</i>. Penguin.</p> <p>Dancyger, K., &amp; Rush, J. (2006). <i>Alternative scriptwriting: rewriting the hollywood formula</i>. Elsevier.</p> <p>McKee, R. (1997). <i>Story: style, structure, substance, and the principles of screenwriting</i>. Harper Collins.</p> <p>Snyder, B. (2005). <i>Save the cat</i>. Michael Wiese Productions.</p> <p>Rob Parnell, (2014). <i>The Writer &amp; The Hero's Journey</i>, R&amp;R Books Film Music, U.S.</p> <p>Sujatha, (2011) Thiraikkathai Eluthuvathu Yeppadi, Uyirmai Pathippagam, Chennai. ISBN: 978-8188641000.</p> <p>Dwight Swein, (1976). <i>Film Script Writing</i>, New York: Hastings House.</p> <p>Sandy Marsh (2018) <i>Script Writing: Step-by-step 3 Manuscripts in 1 Book. Essential Movie Script Writing, TV Script writing and Screenwriting Tricks any writer can learn</i>. CreateSpace Independent Publishing Platform. ISBN: 1986345335</p>					

**Online resources**<https://eac.libguides.com/c.php?g=723550&p=5310722><https://www.studiobinder.com/blog/what-is-script-writing/><https://www.routledge.com/Scriptwriting-for-Film-Television-and-New-Media/Hueth/p/book/9781138618107>

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. M. Subbiah</b>					

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	1	2	1	3	3	1	2
CO2	2	2	1	1	2	1	3	3	1	2
CO3	2	2	1	1	2	1	3	3	1	2
CO4	2	2	1	1	2	1	3	3	1	2
CO5	2	2	1	1	2	1	3	3	1	2
<b>W.AV</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)****Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	3	3
CO2	3	2	3	3	3
CO3	2	3	3	3	3
CO4	2	3	3	2	3
CO5	2	3	2	2	3
<b>W.AV</b>	<b>2.4</b>	<b>2.6</b>	<b>2.8</b>	<b>2.6</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

II - Semester					
Core	CourseCode: 414205	Practical III: Costume, Makeup, Lighting and Stage Craft	P	Credits:2	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To Study about Fundamental of Visual Design and its Principles.</b>				
<b>Fundamentals of Visual Design:</b> Line, Colour, Texture, Form, Shape Dimension, Light and Movement. <b>The Principles of Visual Design:</b> Harmony, Balance, Contrast, Variation, Pattern Composition and Gradiation, Composition and Space, Composition and Unity, Composition and Interest, Balance and Movement, Proportion and Rhythm, Visualisation and Interpretation.					
<b>Outcome 1</b>	<b>Students can understand the principles and fundamental concepts of Visual Design.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide a knowledge about Costume Design and appropriate usage.</b>				
<b>Costume Design:</b> The role of Costume in a Play Performance, Functions and Principles of Costume Design. <b>Study of Textiles:</b> Preparing a Textile Chart, Mode of Wearing of different periods (Culture, Region and Religion). <b>Tools and Accessories :</b> Costume and Costume Properties, Model Making, Analysing the play in terms of a costume designer, Costume Designing for a Play ( Classical, Periodical and Stylised).					
<b>Outcome 2</b>	<b>Students can understand and discuss about the various textiles &amp; accessories as part of Costume Design, study of Textiles and appropriate usage of the same.</b>			<b>K4</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on Lighting Design, Lighting Instruments and Color Theory.</b>				
<b>Lights and Lighting Design:</b> Lights-Lighting, Stage Lighting, Natural Lights, Artificial Lights, Stage Lighting and the Elements of Lighting, Stage Lighting and Theatrical Form, Function of Stage Lighting , Purpose of Stage Lighting and Principles of Lighting Design ( Planning , Layout, Dimmer Distribution Chart, Execution Chart). <b>Lighting Instruments:</b> Lamps, Spot Lights, PAR lights, Intensity Control, Dimmers, and Stage Lights Practices. <b>Color Theory:</b> Color and Light, The Language of Color, Color Filtering, Color Interaction, Color Perception, Designing with Color, A Method of Using Color, Color Media , Lighting Software.					
<b>Outcome 3</b>	<b>Students can understand and analyze the Color Theories, Light Designing and various lighting equipments to be employed.</b>			<b>K4</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the Stage Design and Set Properties.</b>				
<b>Stage Design:</b> Different Types of Stages and its Divisions, Open Air, Arenas, Sandwich, Thrust and Proscenium. <b>Set Design:</b> Units of the Set (Ramps, Steps, Platforms, and Flats), Types and Styles of Sets through History, Box, Formal, Multiple, Suggestive and Symbolic. <b>Stage Properties:</b> Set Properties; Hand Properties; Decorative Properties; Masks; Puppets. <b>Set Design Plans:</b> Ground Plan; Elevation and Perspective; Model Making; Innovations and Experiments in Set Design.					
<b>Outcome 4</b>	<b>Students can acquire knowledge and practice on Stage Design and Set Properties.</b>			<b>K2, K4</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Various types of Makeup Design.</b>				
<b>Make-up Design:</b> 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 Wringles, Changing the eye brows, lips, Moustaches, Beards, Use of Crepe Hair, Special effects , Cuts and Wound, Burnings, Leprosy Make – up etc..., <b>Practical Assignment:</b> 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.					
<b>Outcome 5</b>	<b>Learners can evaluate the techniques involved in Makeup Designs for the performances.</b>			<b>K5</b>	
<b>Suggested Readings:-</b> Bicât, T. (2006). <i>The handbook of stage costume</i> . Crowood Press. Bran Edward, (1987). <i>The Director and the Stage</i> . Methuen Drama, London. Corson, R., Glavan, J., & Norcross, B. G. (2015). <i>Stage makeup</i> . CRC Press.					

Crabtree, S., & Beudert, P. (2005). *Scenic art for the theatre: history, tools, and techniques*. Taylor & Francis.

Cunningham, R. (2019). *The magic garment: Principles of costume design*. Waveland Press.

Gillette, A. S. (1967). *An introduction to scenic design*. Harper & Row.

Gillette, J. M., & Dionne, R. (1987). *Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup*. Mayfield Publishing Company.

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.

Philippi, H. (1953). *Stagecraft and Scene Design*. Houghton Mifflin.

Reid, F. (2013). *Designing for the Theatre*. Routledge.

Reid, F. (2013). *Stage lighting handbook*. Routledge.

Rosenthal, J., & Wertenbaker, L. T. (1972). *The magic of light: the craft and career of Jean Rosenthal, pioneer in lighting for the modern stage*. Little, Brown.

Russell, D. A. (1985). *Stage costume design: Theory, technique, and style*. Prentice Hall.

Scott Richardson, (1996). *Technical Theatre Hand Book* by Stephen, WPI, Great Britain.

Tan, H. (2010). *Character costume figure drawing: step-by-step drawing methods for theatre costume designers*. Taylor & Francis.

Walters, G. (1997). *Stage lighting: step-by-step: basic techniques to achieve professional results*. A. & C. Black.

**Online resources**

<https://www.britannica.com/art/stagecraft/Theatrical-makeup>

<https://cassstudio6.wordpress.com/stage-craft/>

<https://www.filmmakerlife.com/elements-of-stagecraft/>

<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Subbiah</b>					

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	2	1	1	2	1	2	3	3	2
CO2	2	2	2	1	2	1	2	3	3	2
CO3	1	3	2	1	2	1	2	3	3	2
CO4	1	2	2	1	2	1	2	3	3	3
CO5	1	2	2	1	2	1	2	3	3	3
<b>W.AV</b>	<b>1.2</b>	<b>2.2</b>	<b>1.8</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	3	3	2	3
CO4	2	3	3	2	3
CO5	2	3	3	2	3
<b>W.AV</b>	<b>2</b>	<b>2.6</b>	<b>2.6</b>	<b>2</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

II - Semester					
Core	CourseCode: 414206	Practical IV: Cinematography	P	Credits: 2	Hours: 4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize in basic information about principles of Cinematography.</b>				
<b>Introduction to Cinematography:</b> 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.					
<b>Outcome1</b>	<b>Learners can understand the fundamental concepts of Cinematography.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge in Electromagnetic Spectrum and Colour Types.</b>				
<b>Electromagnetic spectrum:</b> 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.					
<b>Introduction to colour:</b> Primary and Secondary colours.					
<b>Outcome2</b>	<b>Students can understand the Electromagnetic Spectrum and their utilization in cinematography.</b>				<b>K2</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To learn the Characteristics of Lighting and Light Sources.</b>				
<b>Characteristics of Lighting and Light sources:</b> 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.					
<b>Outcome3</b>	<b>Students can understand the characteristics of lighting and employing the same for cinematography.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To provide technical knowledge about Camera, Lens and Exposures.</b>				
<b>Basics of Camera:</b> Lens, Aperture, Shutter, Recording medium and Viewfinder.					
<b>Lens:</b> Focal length, Different types of lenses, Angle of coverage and Characteristic of lenses.					
<b>Exposure:</b> 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.					
<b>Outcome4</b>	<b>Students can understand and analyze various Camera, Lenses and Exposures Techniques.</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the recent techniques in Cinematography.</b>				
<b>Study about Box:</b> Studio; Twin Lens Reflex and Single Lens Reflex Cameras.					
<b>Study about Digital Box and SLR Cameras:</b> Image Sensors; CCD and CMOS and other salient features of the Digital Camera.					
<b>Study about Filters:</b> Contrast Filters, Colour conversion filters, Polarized filters, Enhance Filters, Colour Filters, Graduated Colour and ND filters, Effect filters, etc.					
<b>Image Sensors:</b> Tube, Single CCD and 3CCDs, Interlace and Progressive Scanning, PAL and NTSE Systems.					
<b>Study about Videography:</b> 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.					
<b>Outcome5</b>	<b>Learners critically evaluate the recent trends in Cinematography.</b>				<b>K5</b>
<b>Suggested Readings:-</b>					
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). <i>FilmCraft: Cinematography.</i> Hachette UK.					
John Alton, (2013) <i>Painting with Light.</i> University of California Press. ISBN- 978-0520275843.					
Joseph Rogers, (1998). <i>Five C's of Cinematography: Motion Picture Filming Techniques.</i> 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.

**Online resources**

<https://www.britannica.com/topic/cinematography>

<https://www.masterclass.com/articles/film-101-what-is-cinematography-and-what-does-a-cinematographer-do>

<http://www.sirfrancisronalds.co.uk/camera.html>

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
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Course designed by: **Dr. M. Jothi Basu**

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	1	3	1	2	2	3	2
CO2	2	2	1	1	3	1	2	2	3	3
CO3	2	1	1	1	3	1	1	2	3	3
CO4	2	1	1	1	3	1	1	2	3	3
CO5	1	1	1	1	3	1	1	2	3	3
<b>W.AV</b>	<b>1.8</b>	<b>1.4</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>1.4</b>	<b>2</b>	<b>3</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	2	2	3	3	3
CO4	2	2	2	2	3
CO5	2	2	2	2	3
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

III - Semester					
Core	CourseCode: 414301	Theatre in Education	T	Credits:4	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To study about basic concepts of Arts in Education.</b>				
<b>Arts are essential in Education:</b> The role of drama in society - a socializing activity & a way of learning, Play and the values of creative playing.					
<b>Outcome1</b>	<b>Learners can understand the concepts of Arts in Education.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge on Drama as a Teaching Tool.</b>				
<b>Drama as a teaching tool:</b> Drama as a learning medium, Techniques of drama and theatre in education; Production values in dramatic performances, Use of children's theatre, Artists/arts specialists in the schools; Drama for different age Group, Locating traditional & internet materials/resources for drama, Preparing the integrated lesson plan.					
<b>Outcome2</b>	<b>Students can understand and discuss the techniques of Drama and Theatre for Education.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To learn the Drama techniques for various disciplines of study.</b>				
<b>Applying drama:</b> Dramatic activities to non-dramatic disciplines, Creative dramatics, Role playing, Improvisation & pantomime, Scripted & non-scripted performance.					
<b>Outcome3</b>	<b>Learners can acquire knowledge on dramatic methodologies for understanding various disciplines of study.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To provide technical knowledge in production Techniques for theatre in education.</b>				
<b>Simple production techniques:</b> Speech-related activities, Dramatic readings/oral interpretation; Storytelling; Choral readings, singing songs and folk dances.					
<b>Outcome4</b>	<b>Students can analyze the various Production Techniques employed in Theatre in Education.</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Puppetry types and their application in Education.</b>				
<b>Puppetry:</b> (Hand Puppets, Shadow Puppets, String and wooden Puppets), Mask Making and Origami.					
<b>Outcome5</b>	<b>Learners can critically evaluate the preparation and usage of techniques of Puppetry.</b>				<b>K5</b>
<b>Suggested Readings:-</b> Bany-Winters, L. (2012). <i>On stage: Theater games and activities for kids</i> . Chicago Review Press. Dayle M Bethel, (2005). <i>Education for Creative Living</i> , National Book Trust India. Goldberg, M. R. (1997). <i>Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings</i> . Addison Wesley Publishing Company. Kulkarni.S Prabhjot. (1994). <i>Drama in Education</i> , Reliance Publishing House, New Delhi. McCaslin, N. (1987). <i>Creative drama in the intermediate grades</i> . Longman. Pittelli, A. (1965). <i>Dr. Montessori's Own Handbook</i> . Schocken Books New York. Peter Slide: <i>Child Drama</i> (1945).					
<b>Online resources</b> <a href="https://www.wearegibber.com/blog/what-is-theatre-in-education/">https://www.wearegibber.com/blog/what-is-theatre-in-education/</a> <a href="http://www.edartes.it/doc/Gaetano_Oliva_Education_to_Theatricality_inside_Secondary_School_Art_and_Body.pdf">http://www.edartes.it/doc/Gaetano_Oliva_Education_to_Theatricality_inside_Secondary_School_Art_and_Body.pdf</a> <a href="https://theses.gla.ac.uk/2535/1/1979redingtonphd.pdf">https://theses.gla.ac.uk/2535/1/1979redingtonphd.pdf</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Jothi Basu</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	3	2	1	1	2	2	2	2
CO2	3	3	3	2	1	1	2	2	3	2
CO3	2	3	2	2	1	1	2	2	3	2
CO4	2	3	2	2	1	1	2	2	3	2
CO5	2	3	2	2	1	1	2	2	3	2
<b>W.AV</b>	<b>2.4</b>	<b>2.8</b>	<b>2.4</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>2.8</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	2
CO2	3	3	3	3	2
CO3	2	2	3	3	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



III - Semester					
Core	CourseCode: 414302	Direction Theories	T	Credits:4	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To study about the evolution of emergence of Directors.</b>				
<b>The Emergence of a Director:</b> Director-Pre historic, The Functions of the Director, The Modern Director as an Artist, Director's Craft.					
<b>Outcome1</b>	<b>Students can understand the fundamental concepts of emergence and evolution of Directors.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge on Stages in Direction and Analysis of Play Production.</b>				
<b>Analyzing the play in term of production:</b> Designing the play production, Interpreting the script / Fixing the style Inspiration.					
<b>Stages in Direction:</b> Script Selection, Planning , Discussions with the Designers, Set, Costume, Make-up, Lighting, Method, Leadership, Collaboration, Casting, Play Reading with the Actors, Blocking , Compositions, Postures, Gestures , Run-throughs.					
<b>Outcome2</b>	<b>Students can understand and discuss the stages in Directions and analyze the play in the perspective of Production.</b>			<b>K4</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate Story Plotting and Making of Production Script.</b>				
<b>Plotting:</b> 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.					
<b>Outcome3</b>	<b>Students can analyze the various techniques in Story Plotting.</b>			<b>K4</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn about the Film Language and Film Aesthetics and Montage.</b>				
<b>Introduction to Film Language:</b> Psychology, Ideology, Technology.					
<b>Film Aesthetics and Montage:</b> Types of Film, Realism, Classical, Formalism, Post Modernism, Mass Culture and Film Media, Contemporary Cinema.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on various Film Languages, Film Aesthetics and Montage.</b>			<b>K2</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Film Direction and Direction of Camera.</b>				
<b>Film Direction:</b> Perception, Ideology, Philosophy.					
<b>Directing Camera:</b> Screen Direction, Choices of Composition, Scene Staging, Blocking, Distribution and Publicity.					
<b>Outcome5</b>	<b>Learners critically evaluate the various processes of film directions and direction of camera.</b>			<b>K5</b>	
<b>Suggested Readings:-</b>					
Benedetti, R. L. (1985). <i>The director at work</i> . Prentice Hall.					
Cohen, R., & Harrop, J. (1984). <i>Creative play direction</i> . Allyn & Bacon.					
Dean, A., & Carra, L. (2009). <i>Fundamentals of play directing</i> . Waveland Press.					
Eco, U. (1985). "Casablanca": Cult Movies and Intertextual Collage. <i>SubStance</i> , 14(2), 3-12.					
Hodge, F., & McLain, M. (2015). <i>Play directing: Analysis, communication, and style</i> . CRC Press.					
Leo Braudy, Marshall Cohen, eds., (2005). <i>Film Theory and Criticism</i> , 6 <sup>th</sup> edn. Oxford: Oxford UP.					
Mast, G., Cohen, M., & Braudy, L. (1992). <i>Film theory and criticism: introductory readings</i> . New York and Oxford: Oxford University Press.					
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.					
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.					
Salt, B. (1992). <i>Film style and technology: History and analysis</i> . Starword.					

Stam, R. (2017). <i>Film theory: an introduction</i> . John Wiley & Sons.					
Thompson, K., & Bordwell, D. (2003). <i>Film history: An introduction</i> (Vol. 205). New York: McGraw-Hill.					
<b>Online resources</b>					
<a href="https://philpapers.org/rec/HERDCA">https://philpapers.org/rec/HERDCA</a>					
<a href="https://openstax.org/books/principles-management/pages/14-1-motivation-direction-and-intensity">https://openstax.org/books/principles-management/pages/14-1-motivation-direction-and-intensity</a>					
<a href="https://www.infoplease.com/culture-entertainment/film/movies-and-film-theories-directing">https://www.infoplease.com/culture-entertainment/film/movies-and-film-theories-directing</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Subbiah</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	2	1	3	3	3	3
CO2	3	3	3	3	2	1	3	3	3	3
CO3	2	3	3	3	2	1	3	3	3	3
CO4	2	3	3	1	2	1	3	3	3	3
CO5	2	2	3	1	2	1	3	3	3	2
<b>W.AV</b>	<b>2.4</b>	<b>2.8</b>	<b>3</b>	<b>2.2</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>2.8</b>

S –Strong (3), M-Medium (2), L- Low (1)

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	3	3
CO2	2	2	3	3	3
CO3	2	2	2	3	3
CO4	2	3	2	2	2
CO5	3	3	2	2	2
<b>W.AV</b>	<b>2.2</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>

S –Strong (3), M-Medium (2), L- Low (1)

III - Semester					
Core	CourseCode: 414303	Media Law and Ethics	T	Credits:4	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize with History of Media Law in India.</b>				
<b>History of Media Law in India:</b> Fundamental rights, Directive principles of state policy, Amendments, Parliamentary privileges, Freedom of media in India, Defamation.					
<b>Outcome1</b>	<b>Learners can understand the development of Media law in India.</b>			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge on Advertising Acts.</b>				
<b>Advertising:</b> The monopolies And Restrictive Trade Practices Act, 1969, Drugs and Magic remedies (Objectionable Advertisements) Act. 1954, Trade and Merchandise Marks Act, The Patents Act, The Copyright Act, Information Technology Act, Indecent Representation of Women (Prohibition) Act and rules.					
<b>Outcome2</b>	<b>Students can discuss about the Acts regarding Advertising.</b>			<b>K4</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on important Press Act.</b>				
<b>Print Media Act:</b> The press and Registration of Book Act, 1867, Registration of Newspapers, Press Council Act, 1978, Working journalist and other Newspaper Employees (Condition of service) and Miscellaneous provision Act, 1955.					
<b>Outcome3</b>	<b>Students can understand and analyze the Press Acts.</b>			<b>K4</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the various Laws that governing Media.</b>				
<b>Broadcasting:</b> The prasar Bharathi (Broadcasting corporation of India ) Act,1990, The cable Television Networks (Regulation )Act, 1995, The cable Television Networks Rules,1994, Broadcasting Services Regulation Bill, 2006, Cinematograph Act,1952.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on various laws that governs Media.</b>			<b>K2</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the principles of media Ethics.</b>				
<b>Media Ethics:</b> Ethics vs. Law; Ethics vs. Principles of Journalism, Broadcasting ethics, Principles of Self-Regulation, Issues related to privacy, national security, sex and nudity, neutrality, objectivity, depiction of women and children, depiction of violence etc..					
<b>Outcome5</b>	<b>Learners critically evaluate the Ethical principles and also imbibe the spirit behind the media Laws.</b>			<b>K5</b>	
<b>Suggested Readings:-</b> 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). <i>Media ethics: Issues and cases</i> . Rowman & Littlefield. Plaisance, P. L. (2013). <i>Media ethics: Key principles for responsible practice</i> . Sage Publications. Rao, N. B., & Raghavan, G. N. S. (1996). <i>Social effects of mass media in India</i> . South Asia Books. Ray Eldon, Hiebert Carol, (1988) <i>Impact of Mass Media</i> , NewYork: Longman. Severson, R. J. (1997). <i>The principles of information ethics</i> . ME Sharpe. Universal's Press (2010). <i>Media &amp; Telecommunication Law</i> , Universal Law Publishing Company, NewDelhi. Vidisha, B. (2002). <i>Press and Media Law Manual</i> .					
<b>Online resources</b> <a href="http://bid.ub.edu/13froel2.htm">http://bid.ub.edu/13froel2.htm</a> <a href="https://mediaobservatory.net/sites/default/files/media%20integrity%20matters_z%20web_FINAL.pdf">https://mediaobservatory.net/sites/default/files/media%20integrity%20matters_z%20web_FINAL.pdf</a> <a href="http://www.communicationethics.net/journal/v7n2-3/v7n2-3_feat2.pdf">http://www.communicationethics.net/journal/v7n2-3/v7n2-3_feat2.pdf</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. S. Nagarathinam</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	1	1	2	2	1	1	1
CO2	2	3	2	1	1	2	2	1	1	2
CO3	2	3	1	1	1	2	2	1	1	2
CO4	2	3	2	1	2	2	2	1	1	2
CO5	2	3	2	1	1	2	2	1	1	2
<b>W.AV</b>	<b>2.2</b>	<b>3</b>	<b>1.6</b>	<b>1</b>	<b>1.2</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	2	3
CO2	3	2	3	2	3
CO3	3	2	2	2	2
CO4	3	2	2	2	2
CO5	3	2	2	2	2
<b>W.AV</b>	<b>3</b>	<b>2</b>	<b>2.4</b>	<b>2</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

III - Semester					
Core	CourseCode: 414304	Research Methodology	T	Credits:4	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize basic information about Research and its types.</b>				
<b>Research:</b> Introduction, Objective, Types of Research, Research Approaches, Significance of Research, Research Process, criteria of good research. Research Problem & Designing Research problem: Selection of problem, Necessity of designing problem, techniques involved in designing problem , Research design, features of good design, important concept relating to research design , Developing a research plan.					
<b>Outcome1</b>	<b>Learners can understand the concepts of Research and its types.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To educate Sampling Design, Scaling Techniques and Data Collection.</b>				
<b>Sampling Design, Scaling Techniques and Data Collection:</b> Census and sample survey, steps in sampling design, selection of sampling, Good sample design, types of sample design, types of sample design. Measurement Scales, Sources of error, tests of measurement, Scaling, Scale Classification, Importance Scaling Techniques. Collection of primary data observation method, Interview method, Collection of data Questionnaires, Schedules, Collection of Secondary data. Guideline for construction of questionnaire/ schedule, Guidelines for successful interviewing.					
<b>Outcome2</b>	<b>Students can understand the sampling design, scaling techniques and methods of data collection for effective research.</b>				<b>K2</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on Data processing and Analysis.</b>				
<b>Data Processing and Analysis:</b> Processing operations, types of analysis , Statistics in research , Measures of Central tendency, Measures of dispersion, measures of skewness, measures of relationship, simple regression analysis, Multiple correction and regression, partial correction, testing of hypothesis in media studies, parametric and non – Parametric, Chin – Square test and Analysis of variance in media studies.					
<b>Outcome3</b>	<b>Students can understand and analyze the data processing in research.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the Interpretation of results and research report Writing.</b>				
<b>Interpretation and Report writing:</b> Introduction to Interpretation , need of Interpretation, Technique of Interpretation, Precaution in Interpretation , Concept of report writing, Structure and outline of report writing in media study , importance of report writing, precautions for writing research report, qualities of good research report, types of reports, oral presentations.					
<b>Outcome4</b>	<b>Students can discuss the results in the form of interpretation and research report writing.</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the computer applications in media research studies.</b>				
<b>Computer Applications in media research study:</b> Meaning and concept of computer applications in media research , Internet and media research , Electronic data collection techniques , Internet and refreshing, techniques , applications of softwares for media studies, Introduction to SPSS, Statistics, SAS, Stat View, Data Desk and JM, Stata, S- Plus, R- like S- Plans, WinLDAMS, SISA , Amelia, MANET, Clarify, TURNER, Tableau, Webometrics.					
<b>Outcome5</b>	<b>Learners can understand and evaluate various computer applications in media research.</b>				<b>K5</b>
<b>Suggested Readings:-</b> 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. Manoj Dayal, (2017). <i>Media Metrics An Introduction to Quantitative Research in Mass Communication</i> , Sage Publications India Pvt Ltd, New Delhi. Kothari, C.R. and Gaurav Garg (2019). <i>Research Methodology Methods and Techniques</i> . New Age International (P) Limited, Publishers, Chennai.					

G.K. Parthasarthy, Electronic Media & Communication Research Methods, 2008, 1st Edition, Authors Press  
 Arthur Asa Berger, Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, 2015, 4th Edition, SAGE Publications

**Online resources**

<https://research.com/research/how-to-write-research-methodology#:~:text=a%20Research%20MethodologyWhat%20Is%20a%20Research%20Methodology%3F,conclusions%20about%20the%20research%20data.>

<https://www.indeed.com/career-advice/career-development/research-methodology>

<https://gradcoach.com/what-is-research-methodology/>

<i><b>K1- Knowledge</b></i>	<i><b>K2-Understand</b></i>	<i><b>K3-Apply</b></i>	<i><b>K4-Analyze</b></i>	<i><b>K5-/Evaluate</b></i>	<i><b>K6- Create</b></i>
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**Course designed by: Dr. S. Nagarathinam**

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	1	1	1	1	1	1	3
CO2	2	3	1	1	1	1	1	1	1	3
CO3	2	3	1	1	1	1	1	1	1	3
CO4	2	3	1	1	1	1	1	1	1	3
CO5	2	3	1	1	1	1	1	1	1	3
<b>W.AV</b>	<b>2.2</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	1	3
CO2	2	3	1	1	3
CO3	2	2	1	1	3
CO4	2	2	1	1	2
CO5	2	2	1	1	2
<b>W.AV</b>	<b>2.2</b>	<b>2.4</b>	<b>1</b>	<b>1</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

III - Semester					
Core	CourseCode: 414305	Practical V : Improvisation and Styles of Acting	P	Credits:2	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize basic information about Improvisations.</b>				
<b>Improvisations:</b> Exercises for recalling senses, exercise of creating situations, Individual and group exercises using imaginary objects as well as handling real objects and then substituted.					
<b>Outcome1</b>	<b>Learners can understand the fundamental concepts of Improvisations and practicing the improvisation exercises.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge on Improvisation Exercises with and without Scripts.</b>				
Exercises with and without script Improvisation.					
<b>Outcome2</b>	<b>Students can discuss and practice the Improvisation Exercises with and without Scripts.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on Style of Acting and its types.</b>				
<b>Styles of Acting:</b> Melodramatic Acting, Realistic Acting, Biochemical Acting, Expressionistic Acting, Symbolic Acting, Acting in absurd Drama, Acting in Epic Drama, Surrealistic Acting.					
<b>Outcome3</b>	<b>Students can analyze various techniques of acting including mime, body rhythm, stylized movements and Chorography.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the practicing techniques and skills in acting of Augusto Boal's Invisible Theatre.</b>				
Practicing techniques and skills in acting of Augusto Boal's Invisible Theatre; Forum Theatre.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on Augusto Boal's Invisible Theatre invisible Theatre form.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Styles of acting and Non – realistic Actor.</b>				
<b>Study analysis:</b> 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.					
<b>Outcome5</b>	<b>Learners can evaluate the Style of acting and process of the preparation of Actors.</b>				<b>K5</b>
<p><b>Suggested Readings:-</b>  Albright, A. C. (Ed.). (2003). Taken by surprise: A dance improvisation reader. Wesleyan University Press.  Bruford, R. (1958). Teaching mime. Methuen.  Gelb, M. (1995). Body learning: An introduction to the Alexander technique. Macmillan.  Johnstone, K. (2012). Impro: Improvisation and the theatre. Routledge.  Kaltenbrunner, T. (1998). Contact improvisation: moving, dancing, interaction: with an introduction to new dance. Meyer &amp; Meyer Verlag.  Kipnis, C. (1974). The mime book. 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., &amp; Sills, P. (1999). Improvisation for the theater: A handbook of teaching and directing techniques. Northwestern University Press.  Tufnell, M., &amp; Crickmay, C. (1993). Body, space, image: notes towards improvisation and performance. Dance Books Limited.</p>					

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

Sunidha Dhir. (1991). *Styles of Theatre Acting*.

**Online resources**

<https://copyblogger.com/improv-acting-for-bloggers/>

<https://www.cityheadshots.com/blog/types-of-acting>

<https://actintheatre.com/en/the-different-types-of-improvisation/>

<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
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Course designed by: Dr. M. Subbiah

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	3	2	1	2	2	2	3
CO2	1	3	2	3	3	1	3	3	3	2
CO3	1	3	2	3	3	1	3	3	3	2
CO4	1	2	3	3	3	1	2	2	3	3
CO5	1	2	3	3	3	1	3	3	3	3
<b>W.AV</b>	<b>1.2</b>	<b>2.4</b>	<b>2.4</b>	<b>3</b>	<b>2.8</b>	<b>1</b>	<b>2.6</b>	<b>2.6</b>	<b>2.8</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	2	3
CO5	3	3	3	2	2
<b>W.AV</b>	<b>2.6</b>	<b>3</b>	<b>3</b>	<b>2.6</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



III - Semester					
Core	CourseCode: 414306	Practical VI : Post Production Techniques	P	Credits:2	Hours:4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To provide technical knowledge about Post Production Techniques.</b>				
<b>Introduction to the Editing Process:</b> The Rule of Threes- The Lean Forward Moment, Identifying the log line. <b>Performing script and scene analysis:</b> 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. <b>Exploring the impact of cutting on and off camera dialogue:</b> 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.					
<b>Outcome1</b>	<b>Learners can understand the Editing process like Script and Scene analysis, Impact of Cutting, On and off Camera Dialogues.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To familiarize about Digital intermediate, Interface overview.</b>				
<b>Digital Intermediate:</b> The Da Vinci Resolve toolset Overview, Building a Resolve system. <b>Interface overview:</b> The Media page, The Edit page, The Color page, The Deliver page. <b>The music video:</b> 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.					
<b>Outcome2</b>	<b>Students can understand and discuss about digital Intermediate and interface overview.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate on recent developments in sound equipments for Film recording.</b>				
<b>Microphone selection for film recording:</b> 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. <b>Terminology:</b> 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.					
<b>Outcome3</b>	<b>Students can understand and analyze the recent trends in Film recording and Terminology.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the process of on-location sound recording.</b>				
<b>Introduction to Location Sound The Process:</b> 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.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on different techniques in On-location Sound Process.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the recent techniques in Music and Sound editing.</b>				
<b>Music and Sound Editing Shaping moments with music:</b> 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.					
<b>Outcome5</b>	<b>Learners can understand and evaluate the recent trends in Music and Sound Editing.</b>				<b>K5</b>
<b>Suggested Readings:-</b> Baddeley, W. H. (1970). <i>The technique of documentary film production</i> . Hastings house. Dancyger, K. (2014). <i>The technique of film and video editing: history, theory, and practice</i> . CRC Press. Dancyger, K. (2014). <i>The technique of film and video editing: history, theory, and practice</i> .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  
 Tufnell, M., & Crickmay, C. (1993). *Body, space, image: notes towards improvisation and performance*. Dance Books Limited.  
 Zinder, D. G. (2002). *Body voice imagination: training for the actor*. Psychology Press.

Online resources  
<https://www.studiobinder.com/blog/what-is-post-production/>  
<https://www.skillshare.com/en/blog/post-production/>  
<https://www.nfi.edu/post-production/>

<b><i>K1- Knowledge</i></b>	<b><i>K2-Understand</i></b>	<b><i>K3-Apply</i></b>	<b><i>K4-Analyze</i></b>	<b><i>K5-/Evaluate</i></b>	<b><i>K6- Create</i></b>
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**Course designed by: Dr. M. Jothi Basu**

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	1	3	2	2	3	2	3
CO2	2	2	1	1	3	1	2	2	2	3
CO3	1	2	1	1	3	1	2	3	2	3
CO4	1	2	1	1	3	1	3	3	2	3
CO5	1	2	2	1	3	1	3	3	2	3
<b>W.AV</b>	<b>1.4</b>	<b>2</b>	<b>1.2</b>	<b>1</b>	<b>3</b>	<b>1.2</b>	<b>2.4</b>	<b>2.8</b>	<b>2</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	3	3
CO2	2	3	3	3	3
CO3	2	2	2	3	3
CO4	2	2	2	3	3
CO5	2	2	2	3	3
<b>W.AV</b>	<b>2</b>	<b>2.4</b>	<b>2.4</b>	<b>3</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

IV - Semester						
Core	CourseCode: 414401	Project Work –Theatre Production			Credits:8	Hours:16
<b>Objective</b>	<p>To make the students well-versed with Theatre production</p> <p>To enlighten the students to make utilize the skills they acquired in designing the play production.</p> <p>To make the students to execute the theatre production techniques they acquired.</p> <p>To make the students realizing real-time experience in theatre production.</p> <p>To make the students to perform independent play production by engaging themselves in various levels of theatre production.</p>					
<b>Instruction</b>	<p>The Students of final semester direct a Play with minimum of 30 minutes duration to demonstrate their calibre. They can take the renowned playwright's Play either in Tamil or English. Students will also be permitted to use own scripts 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.</p>					
<b>Work Flow:</b>	<p><b>Selection of the Script and get approval:</b> Script Reading, Play Analysis, Character Analysis, Interpretation/Adaptation, Deciding the Style of the play.</p> <p><b>Casting and selection of Set Designer:</b> Lighting Designer, Make-up and Costume Designer Rehearsal. <b>Director and Stage Manager:</b> Design work with available material, Production Script preparation/Production Planning.</p> <p><b>Rehearsal: Blocking:</b> Design Research, Design Paper work, Rehearsal Fine Tuning.</p> <p><b>Rehearsal with Music and Sound:</b> Design Execution, Dress Rehearsal with Costume and Makeup, Light and Set Technical Rehearsal, Grand Rehearsal.</p> <p><b>Play Performance:</b> Audience Feedback, Review about the play.</p> <p>Practical Record Submission.</p> <p>Viva – Voce conducting by External Examiner.</p>					
<b>Outcome</b>	<p>The Students can get the knowledge of Directing a play and he will become an emerging dramatist in the society.</p> <p>The student-dramatist can showcase their skill in pre-production, production and post-production levels of theatre production.</p> <p>The student- dramatist can do better managing the stage and public relations in connection with the play production.</p> <p>The students might have realized the real-time experience in theatre production.</p> <p>The students gets the knowledge in analyzing audience feedback and able to make review about the play.</p>				<b>K5, K6</b>	
<p><b>Suggested Readings:-</b></p> <p>Ahart, J. (2001). <i>The Director's Eye: A Comprehensive Textbook for Directors and Actors</i>. Meriwether Pub.</p> <p>Bartow, A. (1988). <i>The director's voice: twenty-one interviews</i>. Theatre Communications Grou.</p> <p>Clurman, H. (1997). <i>On directing</i>. Simon and Schuster..</p> <p>Ramarao, P. S. (1975). <i>Makers of the Modern Theatre</i>. Lalitha Publishers.</p> <p>Bran Edward, (1987). <i>The Director and the Stage</i>. Methuen Drama, London.</p>						
<p><b>Online resources</b></p> <p><a href="https://www.britannica.com/art/theatrical-production">https://www.britannica.com/art/theatrical-production</a></p> <p><a href="https://www.jstor.org/stable/3205840">https://www.jstor.org/stable/3205840</a></p> <p><a href="https://www.kristiania.no/kunnskap-kristiania/2021/08/project-management-at-the-theatre/">https://www.kristiania.no/kunnskap-kristiania/2021/08/project-management-at-the-theatre/</a></p>						
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>	
<b>Course designed by: Dr. M. Subbiah</b>						

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	3	2	3	2	3	3	3	2	3	3
CO2	3	2	3	1	2	3	2	2	3	3
CO3	2	2	3	2	3	3	3	3	3	3
CO4	3	3	2	2	2	3	2	3	3	3
CO5	3	3	2	1	3	3	3	2	2	3
<b>W.AV</b>	<b>2.8</b>	<b>2.4</b>	<b>2.6</b>	<b>1.6</b>	<b>2.6</b>	<b>3</b>	<b>2.6</b>	<b>2.4</b>	<b>2.8</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	2	3	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	2	2	3	3
CO5	3	2	2	2	2
<b>W.AV</b>	<b>2.6</b>	<b>2.6</b>	<b>2.6</b>	<b>2.8</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

IV - Semester				
Core	CourseCode: 414402	Project Work – Film Production	Credits: 7	Hours: 14
<b>Objective</b>	<p>To Familiarize with important research terms and concepts 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>			
<b>Instruction</b>	<p>The Students of final semester should produce and direct Short Film/ Documentary Film/ Animation / Cartoon Film/ Advertisement/ News reel. The duration of the film production can be for 5 to 15 minutes. Before starting the film production, the script should be get approved by the Faculty Advisor. Each student should maintain a record book. Each student should produce one film for evaluation. 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. All the production cum design schedule and charts with all details recorded in it.</p> <p>After the Film Screening for the examination purpose the director and the crews should attend the viva voce.</p>			
<b>Work Flow:</b>	<p><b>Pre Production:</b> 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> <p><b>Production:</b> Process will include video shooting of all the scenes and shots (indoor &amp; outdoor) keeping Light Conduction in mind in accordance to the Shooting Script of the Film.</p> <p><b>Post Production:</b> 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> <p><b>Film Management and Marketing (Strategies):</b> Public Relations, Planning and Managing Events, Developing Ads and Promos, Film Distribution and Revenue Generation. Preview presentation/Film Screening and submission of Films in Broadcast quality.</p>			
<b>Outcome</b>	<p>Student can understand the process of Film Making.</p> <p>Learners can analyze the story structure and the screenwriting process.</p> <p>Learners can apply the best practices in cinematography, editing, language and visual effects.</p> <p>Students can evaluate the ethical implications inherent in filmmaking practices and get professional experience in making of film.</p> <p>Learners can create film work that manifests the filmmaker's unique voice.</p>			<p><b>K5,</b> <b>K6</b></p>
<p><b>Suggested Readings:-</b></p> <p>Ascher, S. &amp; Pincus, E. (2012) <i>The Filmmaker's handbook</i>, Plume, a member of Penguin Group (USA) Inc.</p> <p>Bird, D. (2008). <i>Common Sense Direct &amp; Digital Marketing</i>. India: Kogan Page India Ltd.</p> <p>Hewitt, J. and Vazquez, G. (2009). <i>Documentary Filmmaking: A Contemporary Field Guide</i>. OUP. ISBN- 978-0199300860.</p> <p>Inman, R.&amp; Smith, G. (1981-2006) <i>Television Production Handbook</i>.</p> <p>Jayshankar, K. P. (2015). <i>A Fly in the Curry: Independent Documentary Film in India</i>. Millerson, G. (2009). <i>Television Production</i>. Burlington, MA:Focal Press.</p> <p>Nichols, B. (2010). <i>Introduction to Documentary</i>. Bloomington: Indiana University Press.</p> <p>Rabiger.(2009). <i>Michael, Directing the Documentary</i>. Focal Press.</p> <p>Rosenthal, A. (2002). <i>Writing, Directing and Producing Documentary Films and Videos</i>. Southern Carbondale and Edwardsville: Illinois University Press.</p> <p>Sharma, A. (2015). <i>Documentary Films in India: Critical Aesthetics at Work</i>.</p>				

**Online resources**<https://www.musicgateway.com/blog/film-industry/filmmaking/film-production><https://fxhome.com/blog/film-production-process-step-by-step><https://milanote.com/guide/film-preproduction><https://egyankosh.ac.in/bitstream/123456789/72938/1/Unit-7.pdf>**K1- Knowledge****K2-Understand****K3-Apply****K4-Analyze****K5-Evaluate****K6- Create****Course designed by: Dr. M. Jothi Basu****Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	3	3	3	3	2	2	2	3	2
CO2	2	3	3	2	3	2	3	3	3	3
CO3	2	2	3	2	3	3	2	3	3	2
CO4	3	2	3	3	3	3	2	3	3	3
CO5	3	2	2	3	3	3	2	3	2	3
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>2.8</b>	<b>2.6</b>	<b>3</b>	<b>2.6</b>	<b>2.2</b>	<b>2.8</b>	<b>2.8</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)****Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	3	3
CO2	2	3	3	3	3
CO3	3	3	3	3	3
CO4	3	2	2	3	3
CO5	3	2	2	2	2
<b>W.AV</b>	<b>2.6</b>	<b>2.6</b>	<b>2.6</b>	<b>2.8</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

## Discipline Specific Elective Courses

I- Semester				
DSE-1	CourseCode: 414501	Tamil Performance Tradition	T	Credits:3 Hours:3
<b>Unit -I</b>				
<b>Objective 1</b>	<b>To familiarize with basic information about Music Tradition of Tamil Nadu.</b>			
<b>Music Tradition In Tamilnadu:</b> Ancient music, Pannisai, Music in Bhakthi Movement, Folk music, Tamil Music ( Makkal Isai).				
<b>Outcome1</b>	<b>Learners can understand the concepts of Music Tradition in Tamilnadu.</b>			<b>K2</b>
<b>Unit II</b>				
<b>Objective 2</b>	<b>To gain the knowledge on Folk Performances in Tamil Tradition.</b>			
<b>Folk Performances:</b> Karakaattam, Oyilattam, Kummi, Kavadi aattam, Kolattam, Nondi Naatakam, Parai , Villu Paatu, etc.				
<b>Outcome2</b>	<b>Learners can acquire knowledge on Folk Performances.</b>			<b>K2</b>
<b>Unit III</b>				
<b>Objective 3</b>	<b>To educate on Theru-k- koothu and Music.</b>			
<b>Theru-k-Koothu:</b> Ritual and Theru-k-koothu, Various adavu, Therukkoothu Music, Performace content, Folk culture and Therukkoothu.				
<b>Outcome3</b>	<b>Students can understand and analyze the folk art Theru-k-kothu.</b>			<b>K4</b>
<b>Unit IV</b>				
<b>Objective 4</b>	<b>To gain the knowledge on Isai Natakam.</b>			
<b>Isai Natakam:</b> Influence of Parsi Theatre, Relationship with Carnatic music, Sankaradoss Swamigal Tradition, Baalar Sabha system, Special Naatakam System.				
<b>Outcome4</b>	<b>Learners can acquire knowledge on Isai Natakam Theatre forms of Tamil Nadu.</b>			<b>K2</b>
<b>Unit V</b>				
<b>Objective 5</b>	<b>To educate the Puppetry.</b>			
<b>Puppet And Shadow Puppet:</b> Storytelling and puppet show, Performance methods, Various puppets, Hand puppet and glove puppet, Shadow puppet making, Marati influences in Puppet shows.				
<b>Outcome5</b>	<b>Learners can evaluate the various techniques of puppetry.</b>			<b>K5</b>
<p><b>Suggested Readings:-</b>            Jeyalakshmi, S. (2006). <i>The History of Tamil Music</i>, Chennai: University of Madras.            கு.முருகேசன் (1989) தமிழகநாட்டுப்புறஆட்டக்கலைகள், தேவிபதிப்பகம்.            கோ.பழனி, சி.முத்துக்கந்தன், 'தெருக்கூத்துக் கலைஞர்கள் களஞ்சியம்' போதி வனம் வெளியீடு.            Seizer, S. (2005). <i>Stigmas of the Tamil stage: an ethnography of special drama artists in South India</i>. Duke University Press.            மு.இராமசுவாமி, இராமாயணம் – தோற்பாவைநிழற்கூத்து, உலகத் தமிழாராய்ச்சி நிறுவனம்.            வெ.மு.ஷாஜகான்கனி, 'தமிழ்நாடகவகையும்வரலாறும்'.            முனைவர். கு. முருகேசன். (2004). கரகாட்டம். தேன்மொழி பதிப்பகம்.            பேர. கரு. அழ. குணசேகரன். (1992). நாட்டுப்புறநடனங்களும்பாடல்களும். நியூசென்ட்ரீபுக்ஹவுஸ்.            நா. வானமாமலை. (1964). தமிழர் நாட்டுப் பாடல்கள். நியூ சென்ட்ரீரி புக் ஹவுஸ்.            மு.இராமசுவாமி - தோற்பாவை நிழற்கூத்து.            மு.இராமசுவாமி – தெருக்கூத்து நடிப்பு.</p>				

**Online resources**

<https://www.holidify.com/pages/folk-dance-of-tamilnadu-4405.html>

[http://www.qmgcw.edu.in/PDF/Performing%20Arts%20in%20Tamil%20Nadu\\_Folk%20Music\\_Folk%20dance.pdf](http://www.qmgcw.edu.in/PDF/Performing%20Arts%20in%20Tamil%20Nadu_Folk%20Music_Folk%20dance.pdf)

[https://books.google.co.in/books?id=wyCoMKZmRBoC&q=thevaram&pg=PA467&redir\\_esc=y#v=snippet&q=thevaram&f=false](https://books.google.co.in/books?id=wyCoMKZmRBoC&q=thevaram&pg=PA467&redir_esc=y#v=snippet&q=thevaram&f=false)

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. K. Sithampanathan</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	3	3	3	2	2	3	2	2	2	3
CO2	3	2	2	1	3	3	3	3	3	2
CO3	3	2	2	3	3	3	3	3	3	2
CO4	2	3	3	3	3	3	3	3	3	2
CO5	1	2	3	3	3	3	3	3	3	2
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>2.6</b>	<b>2.4</b>	<b>2.8</b>	<b>3</b>	<b>2.8</b>	<b>2.8</b>	<b>2.8</b>	<b>2.2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	2	3	3
CO4	2	2	2	2	2
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.6</b>	<b>2.6</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



I- Semester					
DSE-1	CourseCode: 414502	Production and Public Relation Management	T	Credits: 3	Hours: 3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To give basic information about Production and public relation management.</b>				
<b>Production Designing and Management Process:</b> planning, Event team – putting together a team, budgeting the event, executing – evaluating.					
<b>Managing the media:</b> drafting the press release - press conference - media coverage - in-house publications – promotional materials - advertising campaign.					
<b>Process of event marketing:</b> Marketing mix - Sponsorship - Image/ Branding - Advertising & publicity – Public Relations.					
<b>Types of events:</b> business events - corporate events - cause -related events – fund raising events - exhibitions - trade fairs-Event Budgeting.					
<b>Outcome 1</b>	<b>Learners can understand the fundamental concepts of production and public relation management.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To teach the Public relations as a communication function.</b>				
<b>Public Relations:</b> Definition, PR as a communication function, Public relations, propaganda and public opinion, PR as a management.					
<b>Outcome 2</b>	<b>Students can discuss about the Public Relations as function of communication.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To understand the various Stages of Public relations.</b>				
<b>Stages of PR:</b> 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					
<b>Outcome 3</b>	<b>Students can understand the Stages of PR and its Importance.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the PR for Media Institutions and Advertising, etc..</b>				
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.					
<b>Outcome 4</b>	<b>Learners can acquire knowledge on PR for Media Institutions and Code of ethics.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the Event Planning Operation.</b>				
<b>Event Planning and operation:</b> 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.					
<b>Outcome 5</b>	<b>Learners can understand and evaluate the event planning operations.</b>				<b>K5</b>
<b>Suggested Readings:-</b>					
Dennis L. Wilcoc, (2011). Public Relations: Strategies and Tactics (10th Ed) Pearson. ISBN-13: 978-0205770885.					
Thomas Bivins, (2010). Public Relations Writing: The essentials of Style and Format. Mcgraw-Hill. ISBN 13: 9780073017990.					
Anton Shone and Bryn Parry, (2004). Successful event management- A Practical Handbook. Cengage Learning EMEA. ISBN-13: 978-1844800766.					
Judy Allen, (2009). Event Planning: The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives and other Special Events, 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 2<sup>nd</sup> 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

**Online resources**

<https://www.investopedia.com/terms/p/public-relations-pr.asp>  
[https://saylordotorg.github.io/text\\_mastering-public-relations/s05-public-relations-as-a-manageme.html](https://saylordotorg.github.io/text_mastering-public-relations/s05-public-relations-as-a-manageme.html)  
<https://courses.lumenlearning.com/clinton-marketing/chapter/reading-public-relations/>

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. M. Jothi Basu</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	1	3	3	2	3	2	2	2	2	2
CO2	3	3	2	2	3	1	1	2	2	3
CO3	2	3	2	2	3	1	1	2	2	2
CO4	2	3	2	2	3	1	1	2	2	3
CO5	2	3	2	2	3	1	1	2	2	3
<b>W.AV</b>	<b>2</b>	<b>3</b>	<b>2.2</b>	<b>2</b>	<b>3</b>	<b>1.2</b>	<b>1.2</b>	<b>2</b>	<b>2</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	2	2	2	2
CO2	3	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	1	2
CO5	2	2	1	1	2
<b>W.AV</b>	<b>2.4</b>	<b>2</b>	<b>1.8</b>	<b>1.6</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

II- Semester					
DSE-2	CourseCode: 414503	Intellectual Property Rights	T	Credits:3	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the basic knowledge about Intellectual Property Rights.</b>				
<b>Copyright:</b> Industrial design right, Plant Breeders right, Copyright Law.					
<b>Outcome1</b>	Students can understand the IPR and their different types on the basis of sources.			<b>K2</b>	
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain the knowledge in Trademark and Acts related to it.</b>				
<b>Trademark:</b> Sign, design or expression; Service marks, Trade Dress, Legal entity, Trademark Acts.					
<b>Outcome2</b>	Students can acquire knowledge on discuss about Trademark.			<b>K4</b>	
<b>Unit III</b>					
<b>Objective 3</b>	<b>To learn the concept of Patent.</b>				
<b>Patent:</b> Making, using, selling, offering to sell and importing - Civil law and Patent- WTO TRIPS Agreement, Patentable subjects.					
<b>Outcome3</b>	Students can understand the Patenting and its importance.			<b>K2</b>	
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To provide a technical knowledge in Geographical Indication.</b>				
<b>Geographical Indication:</b> Agricultural products, Foodstuffs and Drinks, Handicrafts, Industrial products, Law and treaties.					
<b>Outcome4</b>	Students can understand and discuss about the Geographical Indication.			<b>K4</b>	
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate about the Trade Secret and its Process.</b>				
<b>Trade Secret:</b> Formula, practice, process; Compilation of Information, Three factors, Value and Protection					
<b>Outcome5</b>	Learners can understand and evaluate the Trade Secret.			<b>K5</b>	
<p><b>Suggested Readings:-</b></p> <p>Pandey, N., &amp; Dharni, K. (2014). <i>Intellectual property rights</i>. PHI Learning Pvt. Ltd.</p> <p>Venkataraman, M. (2014). <i>An introduction to intellectual property rights</i>.</p> <p>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.</p> <p>Bhandari, M.K. (2021). <i>Law relating to intellectual property rights</i>. Central Law Publications.</p> <p>Lokganathan, E.T. (2012). <i>Intellectual Property Rights (Iprs): Trips Agreement and Indian Laws: TRIPS Agreement &amp; Indian Laws</i>. Ingram short title; 1st edition.</p>					
<p><b>Online resources</b></p> <p><a href="https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3217699/#:~:text=Intellectual%20property%20rights%20(IPR)%20refers,a%20given%20period%20of%20time.">https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3217699/#:~:text=Intellectual%20property%20rights%20(IPR)%20refers,a%20given%20period%20of%20time.</a></p> <p><a href="https://www.wto.org/english/tratop_e/trips_e/intell_e.htm">https://www.wto.org/english/tratop_e/trips_e/intell_e.htm</a></p> <p><a href="https://www.wipo.int/about-ip/en/">https://www.wipo.int/about-ip/en/</a></p>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Jothi Basu</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	3	1	1	2	1	1	2	1	2
CO2	1	3	1	1	2	1	1	2	1	2
CO3	1	3	1	1	2	1	1	2	1	3
CO4	2	3	1	1	2	1	1	2	1	3
CO5	2	3	1	1	2	1	1	2	1	3
<b>W.AV</b>	<b>1.4</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	1	2
CO2	3	2	1	1	2
CO3	3	2	1	1	2
CO4	3	2	1	1	2
CO5	3	2	1	1	2
<b>W.AV</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

II- Semester					
DSE-2	CourseCode: 414504	Music in Theatre	T	Credits:3	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize with basic information about Music and its forms.</b>				
<b>Foundation of music:</b> 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, Aroganam, Avaroganam, Adhara Shruthi. Detailed study of Musical scales (Indian and Western)					
<b>Outcome1</b>	<b>Learners can understand the fundamental concepts in Music.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide knowledge in Tala and its musical instruments for theatre and film production.</b>				
<b>Tala:</b> Introduction of Tala and its Varieties, Sapta talas and its Angas and Usage of Lagu, Dhrutha and Anudrutha, 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					
<b>Outcome2</b>	<b>Students can discuss the names, formations, classifications of Tala and its musical instruments for Theatre and film.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain the knowledge on Raga and Pallavi for theatre and film production.</b>				
<b>Raga:</b> Detailed study of Raga classification and Ragalakshanas, Melakartha, Janya, Janaka, audhavasampoorna, sampoorna audhava, sampoornashadava, audhava audhava, shadava shadava, vakra ragas, Rananaga, Bhashanga, Kriyanga, Upanga including Kadapayathi sutra and identification of Ragas, Detailed Knowledge of Using Ragas on Various Occasions					
<b>Outcome3</b>	<b>Students can understand the Raga and Pallavi for theatre and film production.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn about the various Musical Instruments in connection with classical and folk theatre.</b>				
<b>Musical Instruments:</b> Detailed study of Musical Instruments used for Classical and folk Theatre. Origin, Evolution, Structure and playing Technique of Miruthangam, jalra, Harmonimonyam, flute, Mizhavu, Kuzhitalam, Edakka, Kurumkuzhal, Sankhu, Bhugal, Kansijoda, Sarangi, Dandtaal, Kasura, Singhadi, Kali, Daba, Kahal, Cymbals, Pakhawaj, Trumpets, Maddale, Pungi, Chande.					
<b>Outcome4</b>	<b>Learners can acquire knowledge on Musical Instruments used for Classical and Folk Theatre.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To study the Origin, Classification and Evolution of Indian Folk Song and Music.</b>				
<b>Folk Music:</b> 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.					
<b>Outcome5</b>	<b>Students can discuss the evolution of Indian Folk Song and Music.</b>				<b>K4</b>
<p><b>Suggested Readings:-</b>  Abhishek, T, (2020). <i>Indian Film Music and The Aesthetics of Chords Kindle Edition</i>. Zorba Books.  Anupam, M. &amp; 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). <i>Classical Music of India: A Practical Guide Hardcover</i>. Tranquebar.  Mohan, P. (2012). <i>Dynamics of Indian music</i>. Cyber Teach publication.  Sambamoorthy, (1950). <i>South Indian Music Vol-5</i>. IMPH.  Sambamoorthy, (2013). <i>South Indian Music Vol 1 to 6</i>. IMPH.  Suneera, K. (2001). <i>Classical Musical instruments</i>. Rupa publication.</p>					

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

**Online resources**

<https://www.britannica.com/art/theatre-music>

<https://study.com/academy/lesson/the-role-of-music-in-theatre.html>

<https://romanbenedict.com/wp-content/uploads/2012/12/Music-in-Theatre-Essay.pdf>

<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
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Course designed by: Dr. M. Subbiah

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	3	3	2	3	3	3
CO2	3	3	3	1	3	3	2	3	3	3
CO3	3	3	2	1	2	3	2	3	3	2
CO4	3	3	2	1	2	2	3	3	3	2
CO5	2	3	2	1	2	3	3	3	3	2
<b>W.AV</b>	<b>2.8</b>	<b>3</b>	<b>2.4</b>	<b>1</b>	<b>2.4</b>	<b>2.8</b>	<b>2.4</b>	<b>3</b>	<b>3</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	3	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2</b>	<b>2</b>	<b>2.2</b>	<b>2</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

III- Semester					
DSE-3	CourseCode: 414505	Puppet Theatre		T	Credits:3 Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the basic information on Puppets, Puppetry, their types and uses.</b>				
<b>Introduction to masks and puppets:</b> Types of puppets and their uses, Hand, stick and marionettes.					
<b>Outcome1</b>	<b>Learners can understand the various types of Puppetry and their uses.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To study about history of puppets and Puppetry.</b>				
<b>History of puppets:</b> European puppets, Greek and Roman puppets, Italian and Medieval puppets, English puppets.					
<b>Puppetry of India:</b> 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.					
<b>Outcome2</b>	<b>Students can discuss the various forms of puppetry and the puppetry presentation styles.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain the knowledge on performance of Puppetry.</b>				
<b>General performance procedure of puppets:</b> unveiling, beginning and end, scenery, the puppets, voice and music, gestures, stage directions.					
<b>Outcome3</b>	<b>Students can analyze the procedure for puppetry performances.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the Puppet theatre production.</b>				
<b>Puppet theatre production:</b> Plays for one or more puppeteers, nursery rhymes and stories- Plays for two or more puppeteers.					
<b>Outcome4</b>	<b>Learners acquire knowledge on Puppet production.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To provide an understanding about the Puppet theatre and education.</b>				
<b>Puppet Theatre and Education:</b> Teaching with puppetry, Learning through puppetry- communication and team work, self expression, puppetry in therapy and counselling, puppetry for development.					
<b>Outcome5</b>	<b>Students can gain detailed information on puppetry and utilize the puppetry for education.</b>				<b>K6</b>
<b>Suggested Readings:-</b>					
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 <sup>st</sup> 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. Croatian Centre of UNIMA.</i>					
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.					
<b>Online resources</b>					
<a href="https://www.britannica.com/art/puppetry">https://www.britannica.com/art/puppetry</a>					
<a href="https://www.britannica.com/art/puppetry/Styles-of-puppet-theatre">https://www.britannica.com/art/puppetry/Styles-of-puppet-theatre</a>					
<a href="https://www.telegraphindia.com/my-kolkata/lifestyle/puppet-theatre-the-stage-where-humans-and-puppets-meet/cid/1949260">https://www.telegraphindia.com/my-kolkata/lifestyle/puppet-theatre-the-stage-where-humans-and-puppets-meet/cid/1949260</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Subbiah</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	3	2	3	3	2	3	3
CO2	3	3	2	3	3	3	3	2	3	3
CO3	3	3	2	3	3	2	3	3	3	2
CO4	3	3	3	3	3	3	3	3	3	2
CO5	3	3	3	3	3	3	3	3	3	2
<b>W.AV</b>	<b>3</b>	<b>3</b>	<b>2.4</b>	<b>3</b>	<b>2.8</b>	<b>2.8</b>	<b>3</b>	<b>2.6</b>	<b>3</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	3	3	2	2	2
CO3	3	3	2	2	2
CO4	3	3	2	2	2
CO5	3	3	3	2	2
<b>W.AV</b>	<b>2.8</b>	<b>2.8</b>	<b>2.2</b>	<b>2</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



III- Semester					
DSE-3	CourseCode: 414506	Film Appreciation	T	Credits:3	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize with basic information about Film Appreciation.</b>				
<b>Introduction and need for Film Appreciation:</b> 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.					
<b>Outcome 1</b>	<b>Learners can understand the fundamental concepts of film appreciation.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge on Alfred Hitchcock's Films.</b>				
<b>Appreciation of thrillers with special reference to Alfred Hitchcock's films:</b> 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.					
<b>Outcome 2</b>	<b>Students can discuss the thriller films with special reference to Alfred Hitchcock's Films.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To understand the various components of making interesting films and their influence in film appreciation.</b>				
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.					
<b>Outcome 3</b>	<b>Students can analyze various techniques of film making like editing style, art direction, camera work, etc.,</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn Colour Trilogy and Dramatic Structure in Appreciation of Films.</b>				
Appreciation of Krizt of 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 Yasujiro Ozu's films with special reference to Tokyo Story (1953) -Study of the style and craft - "Shomingeki" tradition.					
<b>Outcome 4</b>	<b>Learners can acquire knowledge on Krizt of Kieslowski films with special reference to the Colour Trilogy, style and craft, etc.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate students on Appreciation of Indian Films.</b>				
Appreciation of Indian films- Satyajit Ray's Pather Panchali (1955), Mehaboob Khan's Mother India (1957), Ashvin Kumar's Inshallah, Football (2010), Aditya Vikram Sengupta's Labour of Love (2014), M. Padmakumar's Joseph (2018), Anand Patwardhan's Jai Bhim Comrade (2011), Bharathiraja's Mudal Mariyathai (1985), K. Balachander's Varumaiyin Niram Sigappu (1980), Balu Mahendra's Marupadiym (1993), Mahendran's Mullum Malarum (1978), Maniratnam's MounaRagam (1986), Lenin Bharathi's MerkuThodarchiMalai (2016), Mari Selvarj's Pariyerum Perumal (2018), Vetrimaaran's Vada Chennai (2018), Vikram Sugumaran's MadhaYaanaiKoottam (2013), Bamma's KuttramKadithal (2015), Raju Murugan's Joker (2016), Pa. Ranjith's Madras (2014).					
<b>Outcome 5</b>	<b>Learners can evaluate the detailed information about various genres of Indian Films.</b>				<b>K5</b>
<b>Suggested Readings:-</b>					
Lindgren, E. (1970). <i>The art of the film. Collier Books</i> ; 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).					

**Online resources**<https://alg.manifoldapp.org/projects/film-appreciation><https://www.britannica.com/art/motion-picture/The-study-and-appreciation-of-film><https://www.differenttruths.com/arts/cinema/film-appreciation-understanding-cinema-beyond-an-ordinary-audience/>

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. M. Jothi Basu</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	3	3	2	3	2	2	3	2	3	3
CO2	3	3	3	3	3	2	3	3	3	3
CO3	3	2	3	3	3	2	3	3	3	3
CO4	3	2	3	3	3	2	3	3	3	3
CO5	2	2	3	3	3	3	3	3	3	3
<b>W.AV</b>	<b>2.8</b>	<b>2.4</b>	<b>2.8</b>	<b>3</b>	<b>2.8</b>	<b>2.2</b>	<b>3</b>	<b>2.8</b>	<b>3</b>	<b>3</b>

**S –Strong (3), M-Medium (2), L- Low (1)****Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	3	3	2	3
CO2	3	3	3	2	3
CO3	3	3	2	2	3
CO4	3	2	2	2	3
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.8</b>	<b>2.6</b>	<b>2.2</b>	<b>2</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

## Non Major Electives Courses

NME					
NME	Course Code:	Street Theatre	T	Credits:2	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To Introduce the knowledge on evolution of Street Theatre.</b>				
<b>Introduction:</b> historical context, changing attitude towards Street Theatre, Motivations, Entertainers, Animators, Provocateurs – Communicators, Performing artists.					
<b>Outcome 1</b>	<b>Learners can understand the concepts of Street theatre and its role in the development of modern theatres.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To understand the significance of stationery shows.</b>				
<b>Stationary Shows:</b> 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.					
<b>Outcome 2</b>	<b>Students can understand about the Stationery Shows.</b>				<b>K2</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain the knowledge on Mobile shows of Street Theatre.</b>				
<b>Mobile Shows:</b> 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.					
<b>Outcome 3</b>	<b>Students can understand the Mobile shows in Street Theatre.</b>				<b>K2</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To provide an idea of preparation of performers for Street Theatre.</b>				
<b>Preparation of performers for Street Theatre:</b> Contact with audience, Improvisation, Energy and Control, noted performers, women performers, Opposing tendencies of street theatre, Festivals of Street Theatre, economic situation, beyond theatre.					
<b>Outcome 4</b>	<b>Students can discuss the various steps in preparation of performers for street theatre.</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To learn about the concept of present and future perspectives of street theatre.</b>				
<b>The present and future of street theatre:</b> Public reaction, the economic situation, beyond theatre, the meeting place, the effects of new technologies.					
<b>Outcome 5</b>	<b>Learners can acquire knowledge on innovative ideas and new techniques for Street Theatre.</b>				<b>K6</b>
<b>Suggested Readings:-</b>					
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. காளீஸ்வரன், (2016). நாட்டுக்கு சேதி சொல்லி. வீதி நாடகங்கள் தொகுப்பு. மாற்று ஊடக மையம்.					
மு. இராமசுவாமி., (2011). பாதல் சர்கார் மூன்றாம் அரங்கு நான்.					
Sudhanva Deshpande , (2020). Halla Bol: The Death and Life of Safdar Hashmi.					

**Online resources**<https://www.indiatimes.com/explainers/news/street-theatre-in-india-554419.html><http://theatrestyles.blogspot.com/2015/10/street-theatre.html><https://theaternook.com/what-is-street-theatre-and-why-we-love-it/>

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. M. Subbiah</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	3	3	3	3	2	2	3	2	3	3
CO2	3	3	3	3	2	2	3	3	3	3
CO3	3	3	3	3	3	2	3	3	3	3
CO4	3	2	3	3	3	2	3	3	3	2
CO5	2	2	3	3	3	3	3	3	3	2
<b>W.AV</b>	<b>2.8</b>	<b>2.6</b>	<b>3</b>	<b>3</b>	<b>2.6</b>	<b>2.2</b>	<b>3</b>	<b>2.8</b>	<b>3</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)****Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	2	2	3	3	3
CO4	2	2	3	3	2
CO5	2	2	3	3	2
<b>W.AV</b>	<b>2.4</b>	<b>2.4</b>	<b>3</b>	<b>3</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

NME					
NME	Course Code:	Basic Photography	T	Credits:2	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To familiarize with basic information about Photography and Exposure.</b>				
<b>Introduction to Photography:</b> Characteristics of light, Human Eye and Camera, structure and function of camera.					
<b>Exposure:</b> focusing, aperture, shutter speed, Depth of field, Basic shots, angle and view.					
<b>Outcome 1</b>	<b>Learners can understand the concept of photography as a language of light.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To provide a knowledge in Various types of Camera and their functions.</b>				
<b>Types of camera:</b> Lens and its function, types of lenses and their use, Different styles of Photography, Portrait, Landscape and Documentary.					
<b>Outcome 2</b>	<b>Students can discuss the basic knowledge about the functioning of a camera and its types.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To understand the knowledge on significance of Lighting and Lighting Techniques for photography.</b>				
<b>Sources of Light:</b> Nature Artificial and Available, Lighting techniques, three point lighting, Electronic flash and artificial lights, Light meters, Different kinds of filters.					
<b>Outcome 3</b>	<b>Students can apply the lighting techniques and analyze and the significance of lights &amp; lighting in photography.</b>				<b>K3</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn about the Films and Photo-Papers .</b>				
<b>Films:</b> film speed and types of film.					
<b>Papers:</b> kinds of paper, developing and printing, Accessories used in photography.					
<b>Outcome 4</b>	<b>Students can gain knowledge about various types of films and papers used in photography.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To analyze the basic working of digital camera and about various storage devices.</b>				
<b>Digital photography:</b> memory storage, resolution, understanding exposure and controls, Transferring image to PC, file formats, managing digital pictures.					
<b>Outcome 5</b>	<b>Students can evaluate the merits and limitations of digital photography and various storage devices.</b>				<b>K5</b>
<b>Suggested Readings:-</b> Julian Calder, John Garrett (1999). The 35 mm Photographer's Handbook, Marshall Editions Limited, London, The Focal Encyclopaedia of Photography: Richard Zakia, Leatie Stroebel Dave Johnson (2001). How to do everything with your Digital Camera, Tata Mc Graw-Hill, New Delhi. Lighting for Portrait Photography, Steve Bavister, Rotovision SA, 2001.					
<b>Online resources</b> <a href="https://photographylife.com/photography-basics">https://photographylife.com/photography-basics</a> <a href="https://capturetheatlas.com/photography-basics/">https://capturetheatlas.com/photography-basics/</a> <a href="https://expertphotography.com/a-beginners-guide-to-photography/">https://expertphotography.com/a-beginners-guide-to-photography/</a>					
<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
<b>Course designed by: Dr. M. Jothi Basu</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	2	3	1	2	2	3	3
CO2	2	2	2	2	3	1	2	3	3	3
CO3	2	2	2	2	3	1	2	3	3	3
CO4	2	2	2	2	3	1	2	3	3	2
CO5	2	2	2	2	3	1	2	3	3	2
<b>W.AV</b>	<b>2.2</b>	<b>2.2</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>2</b>	<b>2.8</b>	<b>3</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	1
CO5	2	2	2	2	1
<b>W.AV</b>	<b>1.8</b>	<b>1.8</b>	<b>2</b>	<b>2</b>	<b>1.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

NME					
NME	Course Code	Folk Songs	T	Credits:2	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	To Learn about basic information on Folklore.				
<b>Introduction Of Folklore:</b> History of folklore, Traditional beliefs, Myths, Folk Literature, Material folklore, verbal folklore, customary folklore, child lore.					
<b>Outcome 1</b>	Learners can understand the fundamental concepts of Folklore.				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	To obtain knowledge of ballads.				
<b>Ballads:</b> Ballads forms and contents, Historical and social ballads, Puranic ballads, Ballads Language and structure.					
<b>Outcome 2</b>	Students can understand the significance of Ballads .				<b>K2</b>
<b>Unit III</b>					
<b>Objective 3</b>	To gain the knowledge of folksong.				
<b>Folk Songs:</b> Thaalaattu, Daities songs, Play songs, Kummi songs, Oppaari songs.					
<b>Outcome 3</b>	Students can understand and analyze Folk Songs.				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	To educate on relationship between Rituals and Folk songs.				
<b>Rituals And Folk Songs:</b> Rhythms in Rituals, Songs in Rituals, Instruments, Hormany in rituals.					
<b>Outcome 4</b>	Learners can acquire knowledge on Rituals and their relationship with Folk Songs.				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	To study the folksongs used in various performing.				
<b>Performing Arts And Folk Songs:</b> Songs in traditional performing arts, Songs in Therukkoothu, Songs in Isai Naatakam, Songs in karakaattam, Song in Oyilaattam.					
<b>Outcome 5</b>	Students can discuss the usage of folk songs in various Performing Arts.				<b>K6</b>
<b>Suggested Readings:-</b> 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.					
<b>Online resources</b> <a href="https://www.dictionary.com/browse/folksong#:~:text=a%20song%20originating%20among%20the,written%20by%20a%20known%20composer.">https://www.dictionary.com/browse/folksong#:~:text=a%20song%20originating%20among%20the,written%20by%20a%20known%20composer.</a> <a href="https://www.dictionary.com/browse/folk-song">https://www.dictionary.com/browse/folk-song</a> <a href="https://media.efds.org/resourcebank/docs/RB054FolkDanceTuneSets-RobHarbron.pdf">https://media.efds.org/resourcebank/docs/RB054FolkDanceTuneSets-RobHarbron.pdf</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Jothi Basu</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	1	2	3	2	2	3	3
CO2	3	3	1	1	2	3	2	2	3	3
CO3	3	3	1	2	2	3	2	3	3	3
CO4	3	2	2	2	2	3	2	3	3	2
CO5	3	2	2	2	2	3	2	3	3	2
<b>W.AV</b>	<b>3</b>	<b>2.6</b>	<b>1.4</b>	<b>1.6</b>	<b>2</b>	<b>3</b>	<b>2</b>	<b>2.6</b>	<b>3</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	3	2
CO2	2	2	3	3	2
CO3	2	2	2	3	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2</b>	<b>2.2</b>	<b>2.4</b>	<b>2.6</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



NME					
NME	Course Code:	Mime & Choreography	T	Credits:2	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	To Learn about introduction to Mime and Choreography.				
<b>Mime and Choreography:</b> Developing the basic movements of the hand, body and head, Foot work and bodily movements to create new movement patterns, creative dance and choreography.					
<b>Outcome 1</b>	<b>Learners can understand the fundamental concepts of Mime and Choreography.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	To provide knowledge on animal behaviour and other movements in mime.				
Study of animal behaviour and its exact imitation, Free Modern Movement, Study of body anatomy.					
<b>Outcome 2</b>	<b>Students can discuss the animal movement-imitation and free movement in mime.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	To educate various mime techniques and movements.				
<b>Traditional movement and mime work:</b> Basic movements, rheumatic patterns with footwork, Traditional and Modern Mime, Pantomime, Choreography.					
<b>Outcome 3</b>	<b>Students can analyze the mime techniques, body rhythm, stylized movements and Choreography with Indian aesthetics in mime.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the different parts of body exercises and body flexibility.</b>				
<b>Advanced exercises for body flexibility:</b> Complex combination of movements of different parts of the body, Composition, Symmetry and Asymmetry.					
<b>Outcome 4</b>	<b>Learners can acquire knowledge on body flexibility and body exercises.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate on Choreography in Classical dance.</b>				
<b>Choreography in Classical Dance:</b> Traditional theatre, Modern theatre, Designing Choreography for Performance, emotional expressions through body, working on stylized movements.					
<b>Outcome 5</b>	<b>Learners evaluate the advanced exercises for body movement and choreography.</b>				<b>K5</b>
<p><b>Suggested Readings:-</b></p> <p>Albright, A. C. (Edn.). (2003). <i>Taken by surprise: A dance improvisation reader</i>. Wesleyan University Press.</p> <p>Bruford, R. (1958). <i>Teaching mime</i>. Methuen.</p> <p>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.</p> <p>Kaltenbrunner, T. (1998). <i>Contact improvisation: moving, dancing, interaction: with an introduction to new dance</i>. Meyer &amp; Meyer Verlag.</p> <p>Keith Johnstone., (1985). <i>Impro Improvisation and the Theatre</i>. Theatre Arts Books.</p> <p>Kipnis, C., (1989). <i>The Mime Book</i>. Christian Publishers LLC, Meriwether Publishing,U.S.</p> <p>Novack, C. J. (1987). <i>Sharing the dance: An ethnography of contact improvisation</i>.</p> <p>Spolin, V. (1975). <i>Improvisation for the Theatre: A handbook of teaching and directing techniques</i>. Cemrel.</p> <p>Thomas Richards. (1995). <i>At Work with Grotowski on Physical Actions Hardcover</i>. Routledge.</p>					

**Online resources**

<https://www.nytimes.com/1984/01/01/arts/dance-view-is-mime-moving-closer-to-dance.html>

<https://www.vocabulary.com/dictionary/mime#:~:text=A%20mime%20is%20a%20performer,against%20walls%20and%20a%20ceiling.>

[https://webplatform.github.io/docs/concepts/Internet\\_and\\_Web/mime\\_types/#:~:text=MIME%20types%20enable%20browsers%20to,%2Fjpeg%20for%20jpeg%2Dfiles.](https://webplatform.github.io/docs/concepts/Internet_and_Web/mime_types/#:~:text=MIME%20types%20enable%20browsers%20to,%2Fjpeg%20for%20jpeg%2Dfiles.)

<i>K1- Knowledge</i>	<i>K2-Understand</i>	<i>K3-Apply</i>	<i>K4-Analyze</i>	<i>K5-/Evaluate</i>	<i>K6- Create</i>
Course designed by: Dr. M. Subbiah					

**Course Outcome VS Programme Outcomes**

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	1	2	3	3	3
CO2	2	3	2	3	3	1	2	3	3	3
CO3	2	3	2	3	2	1	3	3	3	2
CO4	2	3	3	3	3	1	3	3	3	2
CO5	2	3	3	3	3	1	3	3	3	2
<b>W.AV</b>	<b>2.2</b>	<b>3</b>	<b>2.6</b>	<b>3</b>	<b>2.8</b>	<b>1</b>	<b>2.6</b>	<b>3</b>	<b>3</b>	<b>2.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	3	2
CO2	2	3	3	3	2
CO3	3	3	3	3	2
CO4	3	2	3	3	2
CO5	3	2	2	2	2
<b>W.AV</b>	<b>2.6</b>	<b>2.6</b>	<b>2.8</b>	<b>2.8</b>	<b>2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

NME					
NME	CourseCode:	Play Reading	T	Credits:2	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	To study about Introduction to Play and its types.				
<b>Introduction Play Types:</b> Plot, Character, Emotions, Theme, Structure, Properties and Criticism. Hayavadana, Nagamandala by Girish Karnad, Silence the court is in session, Ghashiram Kotwal by Vijay Tendulkar, Harvest by Manjula Padmanaban.					
<b>Outcome 1</b>	<b>Learners can understand the components of Play and its types.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To understand the significance of playwright.</b>				
<b>Playwright:</b> Objective, Conflict, Scenes and acts, Intention, Inverse Approach, Theory, Intuition, Actors. <b>Play:</b> Conflict, Objective, Super objective, Audience, Time, Space, Action, Object, Character, Elements (Air, water). 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.					
<b>Outcome 2</b>	<b>Students can discuss the importance of playwrights.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To gain the knowledge on Languages and Structure forms of plays.</b>				
<b>Language:</b> Dialogue, Diction, Identity, Power, Purpose, Motifs, Mannerism, Dialect and Accent. <b>Structure:</b> Stage setting, Stage direction, Scenic Metaphor, Simultaneous Actions, Images, Sound and Chorus. Betrayal by Harold Pinter Arms and the man by George Bernard Shaw, Oedipus by Sophocles, Medea by Euripides, Rhinoceros, Long day's Journey into Night by Eugene O'Neill.					
<b>Outcome 3</b>	<b>Students can analyze the various forms of languages and structure of play.</b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To analyze the play and functions of Dramatic Action.</b>				
<b>Character:</b> Conflict, Emotions, Actions, Character journey, Relationships, Thought Process, Stake, Choices. <b>Dramatic Action:</b> Conflict, Thematic Focus, Backward-Forward, Inside-Outside actions, Structure, Theory (like alienation), Theatrical Virtue. 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.					
<b>Outcome 4</b>	<b>Students can understand and apply the visual representation of play.</b>				<b>K3</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To explain the plays for reader and Shakespeare Plays.</b>				
<b>Reader:</b> Type of play, Seeing, Aesthetic sense, Question, Visualize, First Impression, Research, Perspectives. <b>Shakespeare Plays:</b> Hamlet, Othello, A Midsummer Night's dream. Doctor Faustus by Christopher Marlowe.					
<b>Outcome 5</b>	<b>Learners can discuss the detailed information on reader for play and about reading of Shakespeare plays.</b>				<b>K6</b>
<b>Suggested Readings:-</b> 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). <i>How to read the play</i> , New York: Grove Weidenfeld, 14-15. Thomas, J. (2013). <i>Script analysis for actors, directors, and designers</i> . CRC Press.					
<b>Online resources</b> <a href="https://doorcountypulse.com/whats-a-play-reading-and-why-is-it-cool/">https://doorcountypulse.com/whats-a-play-reading-and-why-is-it-cool/</a> <a href="https://www.collinsdictionary.com/dictionary/english/play-reading">https://www.collinsdictionary.com/dictionary/english/play-reading</a> <a href="https://smpbooks.com/importance-play-readings/">https://smpbooks.com/importance-play-readings/</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Jothi Basu</b>					

### Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	2	1	3	2	2	3
CO2	2	3	3	2	2	1	3	2	2	2
CO3	2	3	2	2	2	1	2	2	1	2
CO4	2	2	2	2	2	1	2	2	1	2
CO5	2	2	2	2	2	1	2	2	1	2
<b>W.AV</b>	<b>2.2</b>	<b>2.6</b>	<b>2.4</b>	<b>2.2</b>	<b>2</b>	<b>1</b>	<b>2.4</b>	<b>2</b>	<b>1.4</b>	<b>2.2</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

### Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	1
CO4	2	2	2	2	1
CO5	2	2	2	2	1
<b>W.AV</b>	<b>2.2</b>	<b>2.2</b>	<b>2</b>	<b>2</b>	<b>1.4</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

NME					
NME	Course Code:	Folk and Theatre Games	T	Credits:2	Hours:3
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To study about Traditional Games.</b>				
<b>Traditional Games:</b> Physical, Sadukudu, Silambattam, Nondi, Mouse and Cat.					
<b>Outcome 1</b>	<b>Students can understand the Traditional Games.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge on Folk Games.</b>				
<b>Folk Games:</b> Mental: Thaayam, pallaanguzhi, Kannamoochi, Aadu – puli.					
<b>Outcome 2</b>	<b>Students discuss the various Folk Games.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To obtain the knowledge of Theatre games for body.</b>				
<b>Theatre Games – Body:</b> Body movement's games, Trust games, Body flexibility games, Physical contact games.					
<b>Outcome 3</b>	<b>Learners can analyze the Theatre Games for Body Movement games. <i>Question:</i></b>				<b>K4</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To understand the knowledge of Theatre games for Voice</b>				
<b>Theatre Games – Voice:</b> Question and Answer games, Music games, Vocal games, Tongue twist games.					
<b>Outcome 4</b>	<b>Learners can acquire knowledge on various theatre games for voice.</b>				<b>K2</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To understand the knowledge of Theatre games for Mind.</b>				
<b>Theatre Games - Mind:</b> Imagination games, Improvisational games.					
<b>Outcome 5</b>	<b>Students can discuss the various folk and theatre games for mental fitness.</b>				<b>K5</b>
<b>Suggested Readings:-</b> 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.					
<b>Online resources</b> <a href="https://www.artsonthemove.co.uk/resources/drama-games.php">https://www.artsonthemove.co.uk/resources/drama-games.php</a> <a href="http://diverse-education.eu/drama-games/">http://diverse-education.eu/drama-games/</a> <a href="http://real.mtak.hu/140890/1/TN_2022_01_125-146.pdf">http://real.mtak.hu/140890/1/TN_2022_01_125-146.pdf</a>					
<b>K1- Knowledge</b>	<b>K2-Understand</b>	<b>K3-Apply</b>	<b>K4-Analyze</b>	<b>K5-/Evaluate</b>	<b>K6- Create</b>
<b>Course designed by: Dr. M. Subbiah</b>					

**Course Outcome VS Programme Outcomes**

<b>CO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PO8</b>	<b>PO9</b>	<b>PO10</b>
CO1	3	3	2	2	2	2	2	3	3	3
CO2	3	3	2	2	2	2	2	3	3	3
CO3	2	3	3	3	2	1	2	3	3	3
CO4	2	2	3	3	2	1	2	2	3	2
CO5	2	2	3	3	2	1	2	2	2	2
<b>W.AV</b>	<b>2.4</b>	<b>2.6</b>	<b>2.6</b>	<b>2.6</b>	<b>2</b>	<b>1.4</b>	<b>2</b>	<b>2.6</b>	<b>2.8</b>	<b>2.6</b>

**S –Strong (3), M-Medium (2), L- Low (1)**

**Course Outcome VS Programme Specific Outcomes**

<b>CO</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	2	2	3	3	3
CO5	2	2	2	2	2
<b>W.AV</b>	<b>2.6</b>	<b>2.6</b>	<b>2.8</b>	<b>2.8</b>	<b>2.8</b>

**S –Strong (3), M-Medium (2), L- Low (1)**



## **ARTS CAMPUS**