



# **UNIVERSITY OF KERALA**

**REVISED SYLLABUS FOR M.Phil. COURSE**

**IN**

**THEATRE ARTS & FILM AESTHETICS  
FOR EDUCATION**

**Revised Syllabus w. e. f 2015 Admission**

**M. Phil. Degree Course in Theater Arts &  
Film Aesthetes for Education 2015  
Syllabus and Scheme of Examination.**

The Centre offers one year M. Phil Degree course in Theatre Arts and Film Aesthetics for Education. It is designed as a teaching cum practical academic course with professional as well as Research dimensions. The one year course has two major segments : Theatre Arts and Film Aesthetics . The students who successfully complete, the course are expected to be able to teach, perform and explore the possibilities of the media of Theatre, film and other visual communications.

The focus is given to the applications of these media for teaching related subjects in academic institutions and to do research in allied subjects. Drama is treated as a literary product as well as a theatrical product. The candidates are expected to get acquainted with the history and development of the world theatre in General, Indian concepts of theatre, staging etc and the growth and development of theatre in Kerala. Physical exercises, practical training in performing and visual participation in the process of film-making are essential. Analytical study regarding stage-performances and films are parts of the study of Aesthetics. The course also envisages production of a short film and play by the full involvement and participation during the course. Every candidates has to prepare and submit a dissertation in the second semester on a topic closely related to the theatrical performances. classical, folk and Tribal performances and modern perspectives in theatrical performances are included as subjects of study. The course is expected to be innovative, purposeful and it should open a wide vista so that the students who undergo the course will get an opening to the whole horizon of Performing Arts and a vision of future activities. The M. Phil course is also considered as a feeder course for further studies and research in the concerned fields.

<b>Scheme of Examination</b>		<b>Marks</b>
<b>Semester I</b>		
Paper I	<b>Research Methodology and Theatre Arts-General study</b> [For Written papers 80 Marks, Play Writing , Preparatin of a play on the basis of a nondramatic metarials like Poem, Short Story and Novel -10 Marks, Seminar 10 -Marks ]	100
Paper II	<b>World Theatre -Western Theatre and Asian Theare, Indian Theatre and Theatre in Kerala</b> [ Written paper 80 Marks, Stage Craft : (Stage lighting , set - design, Make up and Costume) - 10 Marks Class room Play Production - 10 Marks ]	100
Paper III	<b>Film, Visual Communication and Children's Theatre</b> for Education [Written paper 80 Marks, Analysis of a film - 10 Marks, Attendance - 10 Marks ]	100
<b>Semester II</b>		
Paper IV	Participation in Play Production (team project)	100
Paper V	Participation in Film Making - 90, Attendance - 10	100
Paper VI	Dissertation	150
Paper VII	Viva-Voce, Records and Visual Aids	50
<b>Total</b>		<b>700</b>

**PAPER I****A. Theatre Arts and Research Methodology**

For Written papers 80 Marks, Play Writing ,Preparatin of a play on the basis of a nondramatic metarials like Poem, Short Story and Novel -10 Marks, Seminar 10 -Marks

**B. Plays**

- 1). Sophocles / William Shakesphere / Henrik Ibsen
- 2). Bertolt Brecht / John Millington Synge / Sam shepard
- 3). Samuel Beckett / Eugene O' Neill / Eugene Lonesco
- 4). Bhasa / Kalidasa / Bhavabhuthi
- 5). Girish Karnad / Mohan Rakesh / Vijay Thendulkar
- 6). V. T. Bhattathirippad / M. R. Bhattathirippad.
- 7). Pulimana / V. T. Bhattathirippadu / Cherukad / Idassery
- 8). C.J. Thomas / C. N. Srekantan / Kavalam Narayana Panikar
- 9). Thoppil Bhasi / K.T. / N. Krishna Pillai
- 10). Sankara Pillai / Narendra prasad / Vayala Vasudevan Pillai
- 11). P. M. Taj / N. Prabhakaran / P. Balachandran
- 12). Kakkarissi / Kanniyaarkali / Naatugadhika

**Orientation Course for a minimum period of one month in the beginning:**

History of Indian dramatic tradition development of Theatre in Kerala and modern theratre are to be studied in detail. Among the classical theatrical arts, Koodiyattam, Kathakali, Krishnanattom Thullal and Dance forms-their structure, techniques etc are to be studied. Sangeetha natakam, folk drama music of kerala, language of the theatre, influences on Kerala Theatre, Aesthetics of Film and Visual Communication and Children's Theatre for education are also expected to be studied by the candidates. The development of drama in Malayalam during 1880-2010 and the century of Indian cinema should also be covered in the study.

Special suggestions regarding Paper I

**Research Methodology and Theatre arts - General study**

Since the course is planned as academic, practical, and research oriented, basic principles on research methodology is to be studied. The candidate has to gain thoretical and practical understanding of Drama as a literery from and as a stage craft

**Books Recommended :****A. for detailed study**

- |                                   |                          |
|-----------------------------------|--------------------------|
| 1. Oedipus Rex (429 BC)           | - Sophocles              |
| 2. Mac beth (1623)                | - William Shakespeare    |
| 3. Ghosts (1881)                  | - Henrik Ibsen           |
| 4. Waiting for Godot              | - Samuel Beckett         |
| 5. Emperor Jones                  | - Eugene O'Neill         |
| 6. Hayavadana                     | - Girish Karnad          |
| 7. Bhegnabhavanam                 | - N Krishna Pillai       |
| 8. Adukkalayil Ninnu Arangathekku | - M. R. Bhattathirippad. |
| 9. Aa Manushyan Nee Thanne        | - C.J. Thomas            |
| 10. Karutha Daivathe Thedi        | - G. Sankara Pillai      |

**Books for Reference**

- |                           |                                   |
|---------------------------|-----------------------------------|
| 1. Natyasastra ( Bharata) | - Trans; K. P. Narayana Pisharoti |
| 2. Poetics                | - Aristotle                       |

- |   |   |
|---|---|
| 3. Makers of the Modern Theatre   | - P. S. Rama Rao                            |
| 4. An Actor Prepares  | - Stanislavski                              |
| 5. Building a Character   | - Stanislavski                              |
| 6. Rangaavarthanam  | - Publishers: Bhasha Institute              |
| 7. The Semiotics of Drama & Theatre   | - Keir Elan                                 |
| 8. Elements of Drama  | - J. L. Styan                               |
| 9. In Search of Theatre   | - Eric Bentley                              |
| 10. The Art of Play Making  | - Lagos Egri                                |
| 11. The Theatre of the Absurd   | - Martin Esslim                             |
| 12. Drama From Ibsen to Brecht  | - Raymond Williams                          |
| 13. The Theory of Visual Images   | - Gordon Craig                              |
| 14. Directors on Directing  | - Ed: Toby Cole &<br>Helen Krich Chinoy     |
| 15. Directing Methods   | - Albert & Bertha Johnson                   |
| 16. Drama – It's Costume & Décor  | - James Laver CBE                           |
| 17. Continental Stage Craft   | - Robert Edmond Jones &<br>Kenneth Macgowan |
| 18. Legislative Theatre   | - Augusto Boal                              |
| 19. Squares and Circles   | - Kapila Vatsyayan                          |
| 20. International Society for Theatre Anthropology (ISTA) -<br>Theatre Anthropology | Eugino Barba                                |
| 21. Bharata   | - Kapila Vatsyayan                          |
| 22. Nataka darpanam   | - N. N. Pillai                              |
| 23. Roopakadarsanam   | - Dr. V. S. Sharma                          |
| 24. Abhinaya darpanam   | - Dr. V. S. Sharma                          |
| 25. Balaramabharatham-Saraswathi  | - Dr. V. S. Sharma                          |
| 26. Rangabhasha   | - Dr. Vayala Vasudevan Pillai               |
| 27. Musical Heritage of India   | - Dr. Lalitha Ramakrishnan                  |
| 28. Sangita sastra praveshika   | - Dr. S. Venkita subramaniam                |
| 29. History of Kerala   | - A. Sreedhara Menon                        |
| 30. Cultural Heritage of Kerala   | - A. Sreedhara Menon                        |

### **Research Methodology**

The students are expected to familiarise with the theories and methods of writing a dissertation. The basic principles of a thesis and different stage of its preparation are included. The selection of a topic, writing a synopsis, data collection, using library, notes, cards and modern media, the technique of writing and organically structured thesis, bibliography, modern style and system of preparing dissertation etc are included in their course work.

### **Books for Reference:**

- |   |   |
|---|---|
| 1. MLA Hand book of Writers<br>of Research Papers (4 <sup>th</sup> Edition) | - Joseph Gibaldi and<br>Walter S. Achtert |
| 2. Sahitya Gaveshanam Prabandha<br>Rachanayute Thathwangal                  | - Chathanath Achuthanunni                 |
| 3. Gaveshana Padhati  | - K. M. Prabhakara Varier                 |
| 4. Writing a Long Thesis  | - Geroge Thompson                         |
| 5. PAR - ( Participatory Action Research )                                  |   |
| 6. Gaveshana Praveshika   | - M. V. Vishnu Namboodiri                 |

### **PAPER II WORLD THEATRE**

Written paper 80 Marks,

Stage Craft : (Stage lighting , set - design, Make up and Costume) - 10 Marks

Class room Play Production - 10 Marks

- A. Western Theatre
- B. Asian Theatre
- C. Indian Theatre
- D. Kerala Theatre

**A. Special Emphasis on Kerala Theatre :**

1. History and Development of Theatre in Kerala
2. Classical, Ritualistic, folk and Tribal Theatres of Kerala.
3. Modern Period : Post independent Development in Drama.

**Books Recommended :**

**Plays:**

- |                                   |   |   |
|-----------------------------------|---|---|
| 1. Samatvavadi                    | - | Pulimana Parameswaran Pillai            |
| 2. Adukkalayil ninum Arangathekku | - | V. T. Bhattathirippadu                  |
| 3. Karavatta Pasu                 | - | Edasseri Govindan Nair                  |
| 4. Bhagha Bhavanam                | - | N. Krishna Pillai                       |
| 5. Ningalenne Comunistt akki      | - | Thoppil Bhasi                           |
| 6. Nataka thrayam                 | - | C. N. Sreekantan Nair                   |
|                                   |   | Kanchanasitha / Saketham / Lankalakshmi |
| 7. Ithu Bhoomiyanu                | - | K. T. Mohammed                          |
| 8. Daivathar                      | - | Kavalam Narayana Panikkar               |
| 9. Pulijanmam                     | - | N. Prabhakaran                          |
| 10. Nadugaddika                   | - | K. J. Baby                              |

**References Studies :**

- |  |   |                             |
|--|---|-----------------------------|
| 1. Kerala Sahithya Charitram                     | - | Ulloor S. Parameswara Iyer  |
| 2. Natarupacharcha                               | - | Kattumatom Narayanan        |
| 3. Ibsente Nataka Sankalpam                      | - | G. Sankara Pillai           |
| 4. Malayala Nataka Sahithya Charitram            | - | G. Sankara Pillai           |
| 5. Natakadarshanam                               | - | G. Sankara Pillai           |
| 6. Malayala Nataka Sahithya Charitram 2005       | - | Dr. Vayala Vasudevan Pillai |
| 7. Nammute Natotisamskaram                       | - | Kavalam Narayana Panikkar   |
| 8. Sangeetha Nataka Charitram                    | - | Dr. K Srikumar              |
| 9. Pratipatram bhashalogom                       | - | N. Krishnan Pillai          |
| 10. Keralathile Thiyettarum Kavalam Natakangalum | - | Dr. Raja Varier             |

**A. 2. Indian Theatre :**

1. The development of the concept of ' Indian Theatre'
2. Regional Theatres and the national identity.
3. Post- colonial Indian Theatre trends.
4. Major Playwrights, Directors and Theatre Institutions.

- a. Bhasa. Kalidasa, Rabindra Natha Tagore, Dharmvir Bharati, Vijay Tendulkar, Mohan Rakesh, Indira Parthasarathy.
- b. Alkazi, Habib Tanvir, B. V. Karanth, Ratan Thiyam, Badal Sircar.

**Books Recommended:**

**Plays :**

- |                     |   |          |
|---------------------|---|----------|
| 1. Oorubhangam      | - | Bhasa    |
| 2. Vikramorvaseeyam | - | Kalidasa |

- |    |                 |   |                       |
|----|-----------------|---|-----------------------|
| 3. | Muktadhara      | - | Rabindranath Tagore   |
| 4. | Ashad Ka Ek Din | - | Mohan Rakesh          |
| 5. | Jo Kumaraswamy  | - | Chandrasekhara Kambar |

**Studies :**

- |     |   |   |                      |
|-----|---|---|----------------------|
| 7.  | Studies in Natya Sastra   | - | G. H. Tarlekar       |
| 8.  | Indian Theatre  | - | Adya Rangacharya     |
| 9.  | Theatre in India  | - | Balwant Gargi        |
| 10. | An Introduction to Indian Aesthetics  | - | S. S. Barlingay      |
| 11. | Dance of Siva   | - | Ananda Kumara Swamy  |
| 12. | Third Theatre   | - | Badal Sircar         |
| 13. | Celebrating 50 years of India Independence<br>(Anthology of Interviews and Biographs) | - | G. L. Deshpande      |
| 14. | Koothampalam  | - | Govardhan Panchal    |
| 15. | Kutiyattom  | - | Prof. K. G. Paulose  |
| 16. | Natyakalpadrumam  | - | Mani Madhava Chakyar |
| 17. | Kutiyattom  | - | Sudha Gopalakrishnan |

**A. 3. Asian Theatre :**

A general understanding of the Asian Cultural and Theatre traditions - Of India, China, Japan, Indo asia, Korea, Sri Lanka etc.

Noh, Kabuki and Peking Opera to be emphasized.

**B. Western**

A close study of Aristotle's Poetics consists of tragedy, comedy, Catharsis etc., to be emphasized. The concept of Greek Theatre to be analyzed from this perspective with Antigone as an example, Elizabethan Theatre to be studied with Shakespeare's Play Othello as an example.

Realism (Ibsen's Dolls' House) 'Chekhov's Cherry Orchard. Expressionism Arthur Miller's 'Death of a Sales man' and the modern innovators of Theatre of Cruelty, Theatre-Absurd, The Epic, Poverty etc. Other post colonial Theatre trends in Third world countries like Africa, Latin America, Arab regions and Asia

The meaning of '**The oriental and the occidental**'

The multi cultural and multi lingual Theatre practice

The Western Influence on Indian Theatre.

**Books Recommended:****Plays**

- |    |  |   |                       |
|----|--|---|-----------------------|
| 1. | Media ( 451 BC )                         | - | Euripides             |
| 2. | Frogs ( 405 BC )                         | - | Aristophanes          |
| 3. | Tempest                                  | - | William Shakespeare   |
| 4. | The Pillers of the Society               | - | Henrik Ibsen          |
| 5. | Three Sisters                            | - | Anton Chekhov         |
| 6. | Six Characters in Search<br>of an Author | - | Luigi Pirandello      |
| 7. | Riders to the Sea                        | - | J. M. Synge           |
| 8. | Yerma                                    | - | Federico Gracia Lorca |
| 9. | Chairs                                   | - | Eugene Lonesco        |

- |     |                        |   |                |
|-----|------------------------|---|----------------|
| 10. | Waiting for Godot      | - | Samuel Bckett  |
| 11. | The Maids              | - | Jean Genet     |
| 12. | Begger or the dead dog | - | Bertolt Brecht |

### Reference Books

- |     |   |   |                    |
|-----|---|---|--------------------|
| 13. | World Theatre : The Structure and Meaning of drama          | - | Seymour Reiter     |
| 14. | History of the Theatre                                      | - | Oscar G. Brockett  |
| 15. | Form and Idea in the Modern Theatre                         | - | John Gassner       |
| 16. | Theories of Modern Stage                                    | - | (Ed:) Eric Bentley |
| 17. | Towards a Poor Theatre                                      | - | Jerzy Grotovski    |
| 18. | Brecht on Theatre   | - | Bertolt Brecht     |
| 19. | The Empty Space   | - | Peter Brook        |
| 20. | Theatre and its Double                                      | - | Antoin Artuard     |
| 21. | Theatre-East and West: Perspectives Towards a Total Theatre | - | Leonard Pronko     |
| 22. | Community Theatre   | - | Augusto Boal       |
| 23. | Theatre of the oppressed                                    | - | Augusto Boal       |

### PAPER III: FILM, VISUAL COMMUNICATION AND CHILDREN'S THEATRE FOR EDUCATIONS

100

Written paper 80 Marks,  
Analysis of a film - 10 Marks,  
Attendance - 10 Marks

This part of the M. Phil. Degree Course is designed to give the students an in-depth understanding of Television, Cinema and other electronic media which have become an integral part of modern life. Additionally, it is planned to facilitate communication and creativity **in relation to pedagogic purposes in school education**. In order to achieve this objective, the art and craft of Film have to be taught, both in theory and practice

#### Part – I

1. Film appreciation: Artistic and creative approach, Some World Classics are to be screened and analysed.
2. The practical and technical aspects of Film Making and Visual Communication Theme, Synopsis, Treatment, Screenplay, Shooting script, direction, handling of Actors. Construction of a scene, story, plot, dialogue, characters handling of DV Camera- pre production- production – post production process, editing, dubbing, mixing, sound etc.- Principles of Photography, handling of Video Camera.
3. Pioneers Great Directors in Film Making.
4. Radio Play - Craft and Structure

#### Part – II

##### 1. Children's Theatre

Child Psychology, developments of a child, the creative potentials of a child creative dramatics, group activities, story telling, characterization, use of folk tales, creative costume and make up, clay modeling, Puppet and shadow plays, essentials of painting, sculpture, movements, and character presentation

## 2. Elements of Theatre in Education

Need of training for instructors and teachers in creative communication. Search for methodology of teaching various subjects in schools. The role of music, rhythm, improvisation, dramatization of the points to be imparted, participation, ensemble acting etc., to be carried out with the co-operation of talented teachers in schools, colleges and NGO's. It is a new field which demand exhaustive research of an inter-disciplinary nature, creative dramatics and art-assisted instructions to be developed.

### Books Rcommended:

#### Film:

1. Elements of Film - Lee R Bobker
2. Pratical DV Film making - Russel Evans
3. T. V. Production Handbook - Zelti Herbert
4. Directing & Producing for  
Television- A Format Approach - Ivan Cury
5. Film Directing- Fundamentals form  
Script to Screen - Nicholas Proferes
6. Film Technology in Post Production – Domine Case
7. Language of Cinema - Christian Metz
8. Film Language –  
A Semiotics of Cinema - Christian Metz
9. The Subject of Cinema - Gaston Roberge
10. Key Concepts in Cinema Studies - Susan Hayward
11. Screenplays of Bergman, Ray and other Masters

#### Children's Theatre.

12. Child Psychology - Thompson
13. What is Children's Literature - Kerala State Institute of  
Children's Literature
14. Theatre for Young Audiences - Nellie McCaslin
15. Education and Communication for  
Development - Dahama, O. P. and O. P. Bhatnagar
16. Creativity in Education (1969) - Kalanikethan
17. Understanding your Child's  
Entertainment - Muriel Broadman(1977)
18. Children's Theatre: A Philosophy  
And a Method - Moses Goldberg (1974)
19. Improvisation - John Hodgson and Earnest Richards (1966)
20. Lavanyadarsam - Dr. V. S. Sharma
21. Children's Theatre and Creative  
Dramatics: Principles and Practices - Geraldine Silks (1961)
22. Development through Drama - Brian Way (1967)
23. Participation Theatre for  
Young Audiences - Pat Hale Whitton (1972)
24. Theatre in Education - Prabhat Patraik

## SECOND SEMESTER

### PAPER IV: PARTICIPATION IN PLAY PRODUCTION

Marks 100

Since this M. Phil. Degree Course is practically oriented and aiming at developing creativity, communication skill and ensemble activity to be used in Education, participation in Play production is



compulsory. It can be in the capacity of a Director, Actor, Musician, Singer, Designer of Set, Lighting, Costume, Make-up, Choreography etc. The process of their creative contribution is to be analyzed, recorded and submitted for evaluation.

**PAPER V: DISSERTATION**

**Marks 150**

A Dissertation of about 100 typed pages has to be submitted by each student, **two months prior to the end of the second semester**. The topic of Dissertation is to be related to performance studies, Visual Communication, Theatre and Film as tools of teaching in Schools/ Colleges or any other relevant subjects finalized in consultation with a member on the faculty. The scholar has to systematically follow the modern Research Methodology taught as part of the Course. However originality and creativity will be given special credit.

**No extension shall be given to candidates of M. Phil. Degree Course for submission of dissertation and those who submit dissertation late will have to register for the examination along with the next batch of students in the following year.**

**PAPER VI: VIVA VOCE, RECORDS AND VISUAL AIDS - 50**

- |    |                         |   |    |
|----|-------------------------|---|----|
| 1. | Viva voce :             | - | 25 |
| 2. | Records and Visual Aids | - | 25 |

The candidate is expected to bring for evaluation all the records of library reading, work experience, participation in Play production, documentation of extension work in the neighbouring Schools, Communities etc.

The candidate can also bring the teaching aids/ tools/ materials, or models, stage properties etc., made by him/ her in the course of the year for different purpose at the Centre, thereby proving his/ her systematic hard work, skills and creativity.

***N.B:***

1. ***Orientation*** Course for a minimum of one month giving lecture/ demonstration classes on Kerala Culture, History, Theatre and other art forms like music, painting, sculpture, dance etc will be conducted.
2. There will be regular ***physical and theatre training*** like Yoga, Kalaripayattu, Theatre games, improvisations etc., in the morning from the beginning till the end of the course.



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