

Drama & Theatre and Image Arts Unit, Department of fine arts

Bachelor of Arts Degree Program – 2020

Drama and Theatre

Level	Course Code	Title of the Paper	Type
Level 01	DMAT 11313	Basic Elements of Theatrical Arts.	C
	DMAT 11323	Ritual and Folk Theatre in Sri Lanka	C
	DMAT 13334	Practical 1 – Acting	C
Level 02	DMAT 21312	Greek and Elizabethan theatre	C
	DMAT 21322	Asian Theatre Traditions	C
	DMAT 22332	Ancillary Arts of Play production	C
	DMAT 22342	Practical 2 – One Act Play Production	C
03 Level	DMAT 31312	Contemporary Sri Lankan Theatre	C
	DMAT 31322	European and American Theatre	C
	DMAT 32332	Script Writing for Theatre	C
	DMAT 32342	Practical 3 - Play Production (03 or 04 Acts)	C
	DMAT 32352	Script Writing for stage and Screen	O

Semester:	Semester 1		
Course Code:	DMAT 11313		
Course Name:	Basic Elements of Theatrical Arts		
Credit Value:	3		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	45 Hours Lectures	----	105 Hours
Intended Learning Outcomes:			
At the completion of this course unit student will be able to			
<ul style="list-style-type: none"> ➤ Recognize the nature of art and drama as a medium of art. ➤ Define basic terms and concepts related to drama and theatre. ➤ Examine the oriental and western definitions of drama. ➤ Describe the origin and development of drama and theatre. ➤ Identify basic elements of theatrical arts. ➤ Explain the essential characteristics of drama and theatre.. ➤ Identify the limitations and possibilities of drama and theatre. ➤ Compare drama with fiction and film. ➤ Classify dramas according to major genres. 			
Course Content:			
<ol style="list-style-type: none"> 1. Introduction to art. <ol style="list-style-type: none"> i. What is art? ii. Classification of art. iii. Drama as a medium of art. 2. Explaining the meaning of terms such as; <ol style="list-style-type: none"> i. Nritta, Nritthiya, Natya, Rupaka, Drusya kavya, Drama, Play, Theatre. Imitation,.Mime, Impersonation, acting. 3. Analyzing the oriental and western definitions of drama told by; <ol style="list-style-type: none"> i. Aristotle, Bharathamuni, Dhananjaya, Alodice Nicol, Clayton Hamilton, Hatlen Theodore, Joh E. Dietritch, Martin Essrin, Bernard Shaw. 4. The origin & Development of Drama and theatre. 5. Basic Elements of Drama. 			

- i. Plot, characters, action, conflict, thought or theme, language or diction, time and space. view point, signs and symbols, tone.
- 6. Components of the Language of drama;
 - i. Dialogue, monologue, soliloquy, gestures, facial expressions, songs, poem sets, costume, make-up, lighting, props, blocking or composition, choreography, spectacle, sounds, music,
- 7. Characteristics of Drama as a form of art lifelikeness,
 - i. Collective, flexible, complementary, composite art.
 - ii. Complex, powerful illusion of reality, changing.
 - iii. Amending according to viewer's, Feedback.
- 8. Limitations of Drama:
 - i. Writing.
 - ii. Acting.
 - iii. Producing.
- 9. Drama as an art of Storytelling.
 - i. Story and plot.
 - ii. How drama differ from fiction.
 - iii. Dramatic situation.
 - iv. Drama vs. Cinema.
- 10. Literary theories as specified in treatises such as poetics and Natyashtra.
- 11. Types and genre of drama.
- 12. Functions and Objectives of Drama and Theatre.

Teaching /Learning Methods: Lectures, Discussions, Assignments

Assessment Strategy: Assignment / End of Semester Examination

Continuous Assessment 20 %	Final Assessment 80 %		
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%)	Practical (%)	Other (%) (specify)
	80%

<p>Recommended Reading:</p> <ol style="list-style-type: none"> 1. සරච්චන්ද්‍ර, එදිරිවීර () නාට්‍ය ගවේෂණ. 2. සරච්චන්ද්‍ර, එදිරිවීර () වෙස් මුහුණ ද සැබෑ මුහුණ ද. 3. ගම්ලත්, සුවරිත () නාට්‍ය ප්‍රවේශය. ඇස් ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 4. පල්ලියගුරු, චන්ද්‍රසිරි (2002) යථාර්ථය සහ නිර්මාණය. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 5. ඇරිස්ටෝටල් (1984) කාව්‍ය ශාස්ත්‍රය (පරි. ඒ.වී. සුරවීර) සරසවි ප්‍රකාශකයෝ, නුගේගොඩ. 6. මාරසිංහ, චෝලට්ටර (2004) හරනමුනි ප්‍රණීත නාට්‍ය ශාස්ත්‍රය. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 7. ගුණතිලක, එම්. එච් (1999) නාට්‍ය දෘෂ්ටි හා රත්නාවලි. සූරිය ප්‍රකාශකයෝ, කොළඹ 10. 8. සුබසිංහ, අනුරාධ (2018), නාට්‍ය හා රංග කලාවේ මූලිකාංග. ඇස් ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 9. ෆෝස්ටර්, ඊ. එම් (2010) නවකතාවේ පැතිකඩ. (පරි.කුලතිලක කුමාරසිංහ., අමාලි බොරලුගොඩ) ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 			

Semester:	Semester 1		
Course Code:	DMAT 11323		
Course Name:	Ritual and Folk Theatre in Sri Lanka		
Credit Value:	3		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	45 Hours Lectures	----	105 Hours

Intended Learning Outcomes:

At the completion of this course unit student will be able to

- Define Magic and Ritual
- Identify the dramatic elements and dramatic interludes in major healing rituals in Sri Lanka.
- Identify the dramatic elements of Buddhist sermons.
- Recognize historical, cultural, religious and social factors affected to the origins and development of ritual theatre and folk theatre.
- Describe the nature and special characteristics of folk theatre.

Course Content:

1. Definitions classifications of magic and rituals.
 - i. Objectives of rituals.
 - ii. Believes and rites related to rituals.
 - iii. Anthropological background of ritual and folk theatre.
 - iv. Dramatic elements of ritual theatre.

2. Dramatic interludes in major healing rituals in Sri Lanka.
 - v. Yakkam in kohomba Kankariya.
 - vi. Pali and Sanni in Sanni Yakkama.
 - vii. Nanumuraya, Kapuyakkariya, Darunelawilla in Rata yakuma.
 - viii. Ambavidamana, Mara Ipeddawima, Rama Merima in Gammaduwa.

3. Dramatic elements in Buddhist sermons and rites.
 - ix. Yugasana Bana
 - x. Milinda Prasnaya
 - xi. Alawaka Damanaya
 - xii. Dorakada asna

4. Origin and development of folk theatre.

5. The nature and special characteristics of folk theatre.
 - xiii. Sokari
 - xiv. Kolam
 - xv. Nadagam

6. Structure and styles of Sokari, kolam and Nadagam.
 - i. Text and Stories.
 - ii. Characters, Characterization and acting styles.
 - iii. Reciting, Song and music.

7. Depiction of social life in folk dramas.

8. Anthropological & Sociological approaches to ritual theatre and folk theatre.

Teaching /Learning Methods: Lectures, Discussions, Assignments

Assessment Strategy: Assignment / End of Semester Examination			
Continuous Assessment 20 %	Final Assessment 80 %		
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 80%	Practical (%) 	Other (%) (specify)
Recommended Reading:			
<ol style="list-style-type: none"> සරච්චන්ද්‍ර, එදිරිවීර (2004), සිංහල ගැමි නාටකය, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ. කාර්යවසම් තිස්ස () ශාන්තිකර්ම හා සිංහල සමාජය. කාර්යවසම් තිස්ස () රට යකුම් යාග විග්‍රහය. කාර්යවසම් තිස්ස () සුනියම් කැපිල්ල නම් වූ ශාන්තිකර්ම විග්‍රහය. කාර්යවසම් තිස්ස () ගම්මඩු පුරාණය. කාර්යවසම් තිස්ස () දහ අට සන්නි විග්‍රහය. කෝට්ටගොඩ, ජයසේන () පහත රට ශාන්තිකර්ම සාහිත්‍යය. ගුණතිලක, එම්. එච් () කෝලම් නාටක සාහිත්‍යය. දිසානායක, මුදියන්සේ () උඩරට ශාන්තිකර්ම සහ ගැමි නාට්‍ය සම්ප්‍රදාය. දැල බණ්ඩාර, තී.ර.ගා () සිංහල නාඩගම් සම්ප්‍රදාය. දැල බණ්ඩාර, තී.ර.ගා () සිංහල කෝලම් සම්ප්‍රදාය. 			

Semester:	Semester 1 and 2		
Course Code:	DMAT 13334		
Course Name:	Practical 1 – Acting		
Credit Value:	4		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	-----	120 Hours	280 Hours
Intended Learning Outcomes:			
At the completion of this course unit student will be able to			
<ul style="list-style-type: none"> ➤ Define actor and acting. ➤ Explore the basic theory and techniques of acting. ➤ Demonstrate a sound knowledge and conceptual understanding of the principles of acting methods. ➤ Distinguish basic techniques of acting. 			

<p>➤ Develop skills in writing monologues.</p>			
<p>Course Content:</p> <ol style="list-style-type: none"> 1. Warm-up exercises. 2. Body and mind relaxation exercises, Imagination exercises. 3. Theatre games. 4. Improvisation. 5. Voice culture. 6. Scene building. 7. Basic theories of acting. 8. Pantomime. 9. Writing monologues. 			
<p>Teaching /Learning Methods: Lectures, Discussions, Assignments, Workshops, Practical exercises.</p>			
<p>Assessment Strategy: Participation / Assignment/ Viva/ Practical / End of Semester Examination</p>			
<p>Continuous Assessment 20 %</p>		<p>Final Assessment 80 %</p>	
<p>Details: quizzes %, mid-term %, other % (specify) %%%</p>	<p>Theory (%)</p>	<p>Practical (%) 80%</p>	<p>Other (%) (specify) </p>
<p>Recommended Reading:</p> <ol style="list-style-type: none"> 1. පෙරේරා, ජේ.පී.ඩී. (2007), <i>වේදිකාවේ භූමිකාව</i>, රඟපෑම, රංග අභ්‍යාස සහ වේදිකාවේ භාවිතය උපදේශ සංග්‍රහය, ගණේමුල්ල, උදය ප්‍රින්ටර්ස් ඇන්ඩ් පබ්ලිකේෂන්. 2. රණවක, ජයන්තා (1997), <i>අභිනය රංග කලාව</i>, පන්නිපිටිය, කර්තෘ ප්‍රකාශන. 3. Spolin, Viola, (2000) <i>Improvisation in the theatre</i>. Northwestern university press, Evanston Illinois. 4. Megaw, Carles(2000) <i>Acting is believing</i>. Cengage Learning. 			

Semester:	Semester 1		
Course Code:	DMAT 21312		
Course Name:	Greek and Elizabethan Theatre.		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	30 Hours Lectures	-----	70 Hours
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> ➤ Identify the elements of tragedy. ➤ Illustrate, name and compare the parts of old Greek and Glob theatres. ➤ Recognize the characteristics of tragic hero. ➤ Describe the elements used in mediaeval dramas. ➤ Compare the differences and similarities between Greek and Shakespearean tragedies. 			
Course Content:			
<ol style="list-style-type: none"> 1. Origin and evolution of Greek Drama. 2. Aspects and functions of Greek theatre. 3. The elements of tragedy. 4. Concept of Hamartia; Catharsis; Three unities. 5. Characteristics of tragic hero. 6. Aeschylus, Sophocles, Euripides and their Works. 7. Works of Aristophanes and Menander. 8. An introduction to socio-political context in medieval era. 9. A Brief introduction to content and performing styles of Mystery; Miracle; Morality dramas. 10. Origin and evolution of Elizabethan drama. 11. Aspects and parts of Glob theatre. 12. William Shakespeare and his works: A Midsummer Night's Dream; Othello. 			
Teaching /Learning Methods: Lectures, Discussions, Assignments			

Assessment Strategy: Assignment / End of Semester Examination			
Continuous Assessment 20 %	Final Assessment 80 %		
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 80 %	Practical (%) 	Other (%) (specify)
<p>Recommended Reading:</p> <ol style="list-style-type: none"> 1. ගමිලන්, සුවර්ත (2000) <i>බටහිර නාට්‍ය හා රංග කලාව</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 2. මාරසිහ, චෝල්ටර් (1995) <i>ග්‍රීක නාට්‍ය සම්ප්‍රදාය</i>. කර්තෘ ප්‍රකාශන. 3. ජයවර්ධන, බන්දුල., පතිරාජ, විජේරත්න (1974) <i>සම්භාව්‍ය ග්‍රීක නාට්‍ය කලාව</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 4. ජයසේකර, කමනි (2004) <i>ග්‍රීක නාට්‍යකරු ඇරිස්ටෝෆැනිස්</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 5. ජයසේකර, කමනි (2000) <i>ජ්‍යෝතිස්ගේ නාට්‍ය කලාව</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 6. සුබසිංහ, අනුරාධ (2017) <i>සම්භාව්‍ය ග්‍රීක සහ සංස්කෘත නාට්‍ය සම්ප්‍රදාය</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10. 7. Bradley, A. C (1955) <i>Shakespearean tragedy</i>. MERI DIAN BOOKS New York. 8. Bevington, David M (1975) <i>Medieval Drama</i>. 9. Kinghorn, A.M (1968) <i>Medieval Drama</i> 			

Semester:	Semester 1		
Course Code:	DMAT 21322		
Course Name:	Asian Theatre Traditions.		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	30 Hours Lectures	-----	70 Hours
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> ➤ Describe the principles included in The <i>Nāṭya Śāstra</i> ➤ Illustrate and name the parts of major Asiatic theatres. ➤ Identify Asiatic theatre techniques. ➤ Compare the Asiatic traditional theatre. 			
Course Content:			
<ol style="list-style-type: none"> 1. Sanskrit drama. <ol style="list-style-type: none"> i. Origin and evolution of Sanskrit drama. ii. Aspects and functions of Sanskrit theatres. iii. Keywords used in Sanskrit drama. iv. Basic theories introduces in The <i>Nāṭya Śāstra</i> by Barathamuni. v. Genres: <i>Nātaka; Prakarana; Bhana; Vyāyoga; Samavakāra Dima; īhāmraga; Utsrshṭānka; Vithi</i> (one act play); <i>Prahasana and nātika</i>. vi. Main Sanskrit dramatists and their works; Kālidāsa – <i>Shakuntala</i> (play); <u>Śrīharsa - ratnawali</u> (play). 2. Japanese Drama. <ol style="list-style-type: none"> i. Noh: Origin and evolution of Noh; aspects and functions of Noh Stage; form content and performing style of Noh; works of Zeami Motokiyo. ii. Kabuki: origin and evolution of Kabuki; aspects and functions of Kabuki Stag; form content and performing style of Kabuki. 3. Chinese drama. <ol style="list-style-type: none"> i. Form, content and performing style of Piking Opera. 			

Teaching /Learning Methods: Lectures, Discussions, Assignments			
Assessment Strategy: Assignment / End of Semester Examination			
Continuous Assessment 30 %		Final Assessment 70 %	
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 70 %	Practical (%) 	Other (%) (specify)
Recommended Reading:			
<ol style="list-style-type: none"> 1. Keith, Berriedale A (1998) <i>the Snskrit darma</i>. Oxford university press. 2. තිලකසිරි, ජයදේව (1971) <i>සංස්කෘත නාට්‍ය සාහිත්‍යය</i>. සීමාසහිත ලේක්ෂ්මස් ඉන්වෙස්ට්මන්ස් සමාගම, කොළඹ 2. 3. මාරසිංහ, වෝල්ටර් (1998) <i>සංස්කෘත නාට්‍ය සම්ප්‍රදාය හා රන්නාවලී</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ කොළඹ, 10. 4. ගුණතිලක, එම්. එච් (1999) <i>නාට්‍ය දෘෂ්ටි හා රන්නාවලී</i>. සූරිය ප්‍රකාශකයෝ, කොළඹ 10. 5. කුමාරසිංහ, කුලතිලක (1995) <i>නෝ කබුකි නාට්‍ය කලාව</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ කොළඹ, 10. 6. කුමාරසිංහ, කුලතිලක (2001) <i>ජපන් නාට්‍ය කලාව</i>. ඇස්. ගොඩගේ සහ සහෝදරයෝ කොළඹ, 10. 7. කාරියවසම්, තිස්ස (1999), <i>ඒන නාට්‍ය හා රංග කලාව</i>, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ. 8. Kālidāsa – <i>Shakuntala</i> (play) 9. Śrīharsa - <i>ratnawali</i> (play). 			

Semester:	Semester 2		
Course Code:	DMAT 22332		
Course Name:	Ancillary Arts of Play production		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	25 Hours Lectures	10 Hours Lectures	80 Hours
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			

- Identify various ancillary art forms related to play production.
- Identify the basic concepts and elementary means of design.
- Distinguish diverse creative approaches and technology of executing of these ancillary art forms.
- Recognize aesthetic ideas behind and value of ancillary art forms.
- Apply principles and procedures of design concepts to make sets, props, costume, make-up, Stage lighting and poster.

Course Content:

1. Introduction to various ancillary art forms related to play production.
Sets, Props, Costume, Make-up, Stage Lighting
2. Introduction to visual and tactile elements in art.
 - i. Line; Motion in line, Line and space.
 - i. Shape; Motion in shapes, shapes and space.
 - ii. Color; The nature of colors, Primary & Secondary Colors of pigments, Primary & secondary colors of light, Warm colors, Cool colors, the effect of colors
 - iii. Value; value relations, value contrast and space.
 - iv. Other aspects of visual arts.
 - v. Mass, texture, Rhythm, Balance, Proportions, Contrast, Order and variety.
3. Theoretical and practical issues related to designing of sets and props.
4. Theoretical and practical issues related to costume designing for live stage.
5. Theoretical and practical issues related to make-up for live stage.
6. Theoretical and technical issues of lighting in modern theatre.
7. Impact of above ancillary components in acting.
8. Aesthetic ideas behind and value of above ancillary art forms.
9. Practical lessons in making of artifacts that would go well with needs of play production.

Teaching /Learning Methods: Lectures, Discussions, Assignments, Workshops			
Assessment Strategy: Practical work / Assignment / End of Semester Examination			
Continuous Assessment 40 %		Final Assessment 60 %	
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 40%	Practical (%) 20%	Other (%) (specify)
Recommended Reading:			
<ol style="list-style-type: none"> 1. ධර්මකීර්ති, රංජිත් (2007), රංග කලා ප්‍රවේශය: විමර්ශනාත්මක අධ්‍යයනයක්, නුගේගොඩ, සබ්ල ප්‍රකාශකයෝ. 2. පද්මසිරි, ජගත් (2010), වේදිකා නාට්‍යයේ ආනුෂංගික අංග, මහරගම, තරංජි ප්‍රින්ටර්ස්. 			

Semester:	Semester 2		
Course Code:	DMAT 22342		
Course Name:	Practical 2 - One Act Play Production		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	-----	60 Hours	140 Hours

<p>Course Intended Learning Outcomes:</p> <p>At the completion of this course student will be able to</p> <ul style="list-style-type: none"> ➤ Develop skills necessary for stage acting. ➤ Apply acting techniques and procedures for one Act Play production. ➤ Apply theoretical and practical knowledge of ancillary arts for one act play production.
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- Practice basic principles governing in play production.

Course Content:

1. Studies in acting.
Techniques of acting; realistic acting, stylized acting.
2. Fundamentals of acting.
3. Physical Grounding for acting.
4. Physical appearance and mental personality.
 - i. Sound respiration – Graceful gestures.
 - i. Projection of rhythm, Diction, Voice, Intonation, Movement.
 - ii. Poise and grace in movements.
 - iii. Emotions; How to rule them, Emotions in acting.
 - iv. Behaving naturally.
5. On preparing one's role.
 - i. Analyzing the script.
 - i. Building intensity and tempo.
 - ii. Rhythm – Harmonizing words with action.
6. What makes good acting?
 - i. New imagination.
 - i. Focusing attention on right parts.
 - ii. Intonation, Tempo, Rhythm.
 - iii. Emotional memory.

Teaching /Learning Methods: Lectures, Discussions, Assignments, Workshops, Practical exercises.

Assessment Strategy: Participation / Assignment/ Viva/ Practical / End of Semester Examination

Continuous Assessment 20 %	Final Assessment 80 %		
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%)	Practical (%) 80%	Other (%) (specify)
<p>Recommended Reading:</p> <ol style="list-style-type: none"> 1. Boal, Augusto (2002) <i>Games for Actors and non-actors</i>. Routledge, London. 2. Cole, Toby (1970)s <i>Actors on Acting</i> . Crown Publishing Group 3. Oenslager , Donald (1993) <i>Scenery then and Now</i>. W.W. Norton & Company, New York, 4. Gillette, A.S (June 1967) <i>An Introduction to Scenic Design</i>. HarperCollins. 5. Selden, Sael., Hunton Sellman D(1936) <i>Stage Scenary and Lighting</i>. New York: Appleton-Century-Crofts. 			

Semester:	Semester 1		
Course Code:	DMAT 31312		
Course Name:	Contemporary Sri Lankan Theatre		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	30 Hours Lectures	-----	70 Hours
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> ➤ Describe the characteristics used in noorthi and Minarwa. ➤ Identify the techniques used in the texts by selected dramatists. ➤ Identify various dramatis and their philosophical approaches in Sri Lanka. 			
Course Content:			
1. Noorthi, Tower Hall drama and Minarwa tradition.			
2. Contributions made by the University Drama Societies.			
3. Modern Sri Lankan Dramatists;			
<ul style="list-style-type: none"> • Ediriweera Sarachchandra; Dayananda Gunawardana; Gunasena Galappaththi; Henry Jayasena; Sugathapala de Silva and other prominent dramatists. 			
4. Various experiments carried out by Sri Lankan dramatists during this period.			
Teaching /Learning Methods: Lectures, Discussions, Assignments			
Assessment Strategy: Assignment / End of Semester Examination			
Continuous Assessment 30 %		Final Assessment 70 %	
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 70 %	Practical (%) 	Other (%) (specify)

Recommended Reading:

1. සරච්චන්ද්‍ර, එදිරිවීර (2004), *සිංහල ගැමි නාටකය*, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ.
2. කාරියවසම්, තිස්ස (1981), *සිංහල නාට්‍යයේ විකාශනය (1867 - 1911)*, කොළඹ, ප්‍රදීප ප්‍රකාශකයෝ.
3. කාරියවසම්, තිස්ස (1982), *විශ්වවිද්‍යාලීය නාට්‍ය වංශය 1921 - 1981*, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ.
4. දැල බණ්ඩාර, ගාමිණී සහ වෙනත් අය (සංස්.), *අභිනය - කලාප 01 - 08 (1996 - 2000)*, බත්තරමුල්ල, සංස්කෘතික කටයුතු දෙපාර්තමේන්තුව.
5. බෝගමුව, චන්ද්‍රසිරි (සංස්.) (2001), *සංඛ - රාජ්‍ය නාට්‍ය උත්සව විශේෂ කලාපය*, බත්තරමුල්ල, සංස්කෘතික කටයුතු දෙපාර්තමේන්තුව.
6. බෝගමුව, චන්ද්‍රසිරි (සංස්.) (2003), *අභිනය 09 - 70 දශකයේ නාට්‍යකරුවෝ*, බත්තරමුල්ල, සංස්කෘතික කටයුතු දෙපාර්තමේන්තුව.
7. බෝගමුව, චන්ද්‍රසිරි (සංස්.) (2009), *අභිනය 10 - 80 දශකයේ නාට්‍යකරුවෝ*, බත්තරමුල්ල, සංස්කෘතික කටයුතු දෙපාර්තමේන්තුව.
8. බෝගමුව, චන්ද්‍රසිරි (2007), *සමකාලීන සිංහල වේදිකාව*, මුදුන්ගොඩ, තරංග ප්‍රකාශකයෝ.
9. පතිරාජ, විජේරත්න (2007), *සිංහල නාට්‍ය වංශය*, කොළඹ, එස්. ගොඩගේ සහ සහෝදරයෝ.

Semester:	Semester I		
Course Code:	DMAT 31322		
Course Name:	Contemporary European and American Theatre		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	30 Hours Lectures	-----	70 Hours

Course Intended Learning Outcomes:

At the completion of this course student will be able to

- Recognize social and political changes in modern Europe.
- Recognize evolution and changes of social and political context in modern America.
- Define Dramatic Genres and their means.
- Describe differences and Similarities of writing styles among contemporary European and American dramatists.

Course Content:

1. Socio-political background in modern Europe.
 - i. Social, political and philosophical context in Modern Europe.
 - ii. Social changes in modern Europe.
 - iii. Evolution and changes of political context in modern Europe.
 - iv. Origin and evolution of modern European theatre.

2. Socio-political background in America.
 - i. Social changes in America.
 - ii. Evolution and changes of political context in America.
 - iii. Origin and evolution of American theatre

3. Genres; comparing the European and American approaches.
 - i. Romanticism.
 - ii. Realism.
 - iii. Symbolism.
 - iv. Expressionism.
 - v. Epic
 - vi. Absurd.

4. Major contemporary European and American dramatists and their works.
 - i. Henrick Ibsen; *A doll's hose, Ghost*.
 - ii. Anton Chekov; *The Cherry orchard*.
 - iii. Albert Camus; *Cross purpose*.
 - iv. Samuel Beckett; *Waiting for Godot*.
 - v. Eugene O'Neill; *Desire under the Elms*.
 - vi. Thornton Wilde *Our town*.
 - vii. Auther miller; *A view from the bridge*.

Teaching /Learning Methods: Lectures, Discussions, Assignments

Assessment Strategy: Assignment / End of Semester Examination

Continuous Assessment 30 %	Final Assessment 70 %		
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 70 %	Practical (%) 	Other (%) (specify)

Recommended Reading:

1. Lumley, Frederick (1972) *New Trends in Twentieth Century Drama*.
2. Bently, Eric (1948) *the Modern Theatre*.
3. Esslin, Martin (1973), *The Theatre of the Absurd*, New York, Overlook Press. .
4. Bordman, Gerald, (ed.), (1984), *The Oxford Companion to the American Theatre*, New York, Oxford.
5. Krutch, Joseph Wood, (1957), 2nd edn *The American Drama Since 1918*, New York, Random House.

6. Downer, Alan S., (1967), <i>The American Theatre Today</i> , New York, Basic.
7. A Doll's House - Henrik Ibsen
8. Cherry Orchard - Anton Chekov
Caucasian Chalk Circle - Bertolt Brecht
Rhinoceros - Ionesco

Semester:	Semester 1		
Course Code:	DMAT 32332		
Course Name:	Script Writing for theatre		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
	30 Hours Lectures	-----	70 Hours

Course Intended Learning Outcomes:

At the completion of this course student will be able to

- Identify the elements, genre, form and structure of drama.
- Explore concepts, themes and subjects for scripts.
- Apply theoretical knowledge and develop skills in script writing.

Course Content:

1. Drama as a narrative: Elements of dramatic literature; Plot, Characters, Thought or theme, Conflict, Time and space, view point, sign, symbols and rhythm.
2. Components of a script:
 - i. Stage directions, Back-ground description, Act, Scene, Prose, Verse, Songs, Monologue, Dialogue, Soliloquy, Verbal and Action parts.
3. Different types of dramatic structure:
 - ii. Number of acts (one - two -three - four or five)
 - iii. Climatic structure, episodic structure and situational structure.
4. Character Bible, Characterization and Character development.

<p>5. Diction: Quality of poetry, imagery, humor, irony.</p> <p>6. Text: Its form and meaning, Technical and artistic necessities.</p> <p>7. Philosophical ideas behind: Naturalism, Realism, Expressionism, Symbolism and Absurd drama.</p> <p>8. Forms and content of Dramatic Structures.</p> <p>i. In relation to genre: Tragedy, Comedy, Romantic, comedy, Tragi-comedy, Black comedy, Satire, Farce, Melodrama, Musical drama.</p> <p>i. In relation to different audience: School drama, Children drama, Youth Drama.</p> <p>ii. In relation to different objectives: Experimental, Instructional, Educational, Propaganda, Commercial.</p>			
Teaching /Learning Methods: Lectures, Discussions, Assignments, Practical Exercises.			
Assessment Strategy: Practical Exercises / Assignment / End of Semester Examination			
Continuous Assessment 30 %		Final Assessment 70 %	
Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%) 70%	Practical (%)	Other (%) (specify)
Recommended Reading:			
<p>1. Craig, Gordon (1968), <i>On the Art of the Theatre</i>, London, Heinemann.</p> <p>2. Boulton, Marjorie (1960), <i>The Anatomy of Drama</i>, London, Rout ledge & Kegan Pauk Ltd.</p> <p>3. Ervine, St. John (1928), <i>How to Write a Play</i>, New York, Allen and Unwin.</p> <p>4. Priestley, J.B. (1957), <i>The Art of the Dramatist</i>, Boston, Heinemann.</p> <p>5. Patterson, Michael (2005), <i>The Oxford Dictionary of Plays</i>, New York, Oxford university press.</p>			

Semester:	Semester 1
Course Code:	DMAT 32342
Course Name:	Practical 3 – Three / Four acts play productions
Credit Value:	2

Type	Compulsory		
Hourly Breakdown	Theory	Practical	Independent Learning
		60 Hours	140 Hours
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> ➤ Develop acting and directing skills necessary for play production. ➤ Design and execute stage sets and lighting. ➤ Apply the methods of contemporary and modern drama techniques and ancillary components in acting and directing. 			
Course Content:			
<ol style="list-style-type: none"> 1. Acting techniques and procedures. 2. Text reading and analysis. 3. Acting modes related to traditional (Oriental) and modern (European) theatre; Realism and Absurd theatre. 4. The role of the actor and the director. 5. The Director as Artist/Interpreter/Manager. 6. The process of rehearsal 7. Basic Stage Lighting: <ol style="list-style-type: none"> i. Intention and purpose. ii. Equipment and Control. iii. Using Colors. iv. Planning : Coverage and effect 8. How to make sets, props, Scenic painting. 			
Teaching /Learning Methods: Lectures, Discussions, Assignments, Workshops, Practical exercises.			
Assessment Strategy: Participation / Assignment/ Viva/ Practical / End of Semester Examination			
Continuous Assessment 20 %		Final Assessment 80 %	

Details: quizzes %, mid-term %, other % (specify) %%%	Theory (%)	Practical (%) 80%	Other (%) (specify)
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Recommended Reading:

1. Redgrane, Michael (1966), *The Actor's Ways and Means*, London, Heinemann.
2. Hayman, Ronald (1969), *Techniques of Acting*, London, Methuen.
3. Stanislavsky, K.S. (1968), *Building a Character*, London, Methuen.
4. Stanislavsky, K.S. (1937), *An Actor Prepares*, London, Bles.
5. Benthon, Frederick (1968), *The Art of Stage Lighting*, London, Pitman.
6. Southern, Richard (1964), *Stage Setting for Amateurs and Professionals*, London, Faber.
7. Morriso, Hugh (1973), *Directing in the Theatre*, London, Pitman.
8. Fishman, Morris (1965), *Play Production*, London, Jenkins.
9. සිල්වා, සුගතපාල ද (1998), *සෞඤ්ඤ ආඥාදායකයා හෙවත් නාට්‍ය නිෂ්පාදක*, කොළඹ, ඇස්. ගොඩගේ සහ සහෝදරයෝ.
10. රෝහණ, ජයලාල් (1997), *සබේ විදුලි විලක්කුව*, බොරැස්ගමුව, සී.ආර්.සී. මුද්‍රණාලය.
11. ධර්මකීර්ති, රංජිත් (1997), *ස්ථානීස්ලාවීස්කි සහ ඔහුගේ රූපණ විධි ක්‍රමය*, නුගේගොඩ, කර්තෘ ප්‍රකාශන.
12. රස්නැක්, බෙන් (පරි) (2003), *ස්ථානීස්ලාවීස්කිගේ අසිරිමත් රංගන කලාව*, දිවුලපිටිය, සරස්වතී ප්‍රකාශක.
13. රොවුගෝ, සෙනෙවිරත්න (2012), *වේදිකාවට ආලෝකය*, පන්තිපිටිය, ස්ටුම්බර්ඩ් ලේක් සමාගම.

Semester:	Semester 1		
Course Code:	DMAT 32332		
Course Name:	Script Writing for stage and Screen		
Credit Value:	2		
Type	O		
Hourly Breakdown	Theory	Practical	Independent Learning
	30 Hours Lectures	-----	70 Hours

Course Intended Learning Outcomes:

At the completion of this course student will be able to

- Identify the elements, genre, form, structure of drama and films.
- Explore concepts, themes and subjects for stage and screen writing.
- Apply theoretical knowledge and develop skills in stage and screen writing.

Course Content:

1. An introduction to drama and film.
2. Drama and film as narrative medium.
 - i. Elements of narrative literature; Plot, Characters, Thought or theme, Conflict, Time and space, view point, sign, symbols and rhythm.

Components of a script:

- i. Stage directions, Back-ground description, Act, Scene, Prose, Verse, Songs, Monologue, Dialogue, Soliloquy, Verbal and Action parts.
3. Different types of dramatic structure:
 - i. Climatic structure, episodic structure and situational structure.
 4. Character Bible, Characterization and Character development.

4. Diction: Quality of poetry, imagery, humor, irony.

5. Text: Its form and meaning, Technical and artistic necessities.

6. Philosophical ideas behind: Naturalism, Realism, Expressionism, Symbolism and Absurd drama.

7. Forms and content of Dramatic Structures.

- i. In relation to genre: Tragedy, Comedy, Romantic, comedy, Tragi-comedy, Black comedy, Satire, Farce, Melodrama, Musical drama.
- ii. In relation to different audience: School drama, Children drama, Youth Drama.
- iii. In relation to different objectives: Experimental, Instructional, Educational, Propaganda, Commercial.

Teaching /Learning Methods: Lectures, Discussions, Assignments, Practical Exercises.

Assessment Strategy: Practical Exercises / Assignment / End of Semester Examination

Continuous Assessment 30 %	Final Assessment 70 %
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Details: quizzes %, mid-term %, other % (specify) %%%	Theory (50%)	Practical (20%)	Other (%)(specify)
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Recommended Reading:

1. Craig, Gordon (1968) *On the Art of the Theatre*, London, Heinemann.
2. Boulton, Marjorie (1960) *The Anatomy of Drama*, London, Rout ledge & Kegan Pauk Ltd.
3. Ervine, St. John (1928) *How to Write a Play*, New York, Allen and Unwin.
4. Priestley, J.B (1957) *The Art of the Dramatist*, Boston, Heinemann.
5. Patterson, Michael (2005) *The Oxford Dictionary of Plays*, New York, Oxford university press.