

7. Theatre Skills for Life [4 contact hours]

- a. Preparation and Performance.
- b. The 'we-identity' of theatre, a counter-cultural attitude to work, art and life.

8. A Concluding Performance [2 contact hours]

References:

- Brook, Peter. *The Empty Space*. 1st ed., Penguin. London, 1968.
- Catron, Louis E. *The Elements of Playwriting*. 1st ed., Collier, 1993.
- Clurman, Harold. 1st ed., *On Directing*. New York, 1997.
- Dawson, S.W. *Drama and the Dramatic*. Methuen, New York, 1984.
- Devi, Mahasweta. *Five Plays*. Seagull, Calcutta 1997.
- Dhir, Sunita. *Styles of Theatre Acting*. 1st ed., Gian, New Delhi, 1991.
- Easty, Edward Dwight. *On Method Acting*. 1st ed., Random House, 1992.
- Fraser, Neil. *Lighting and Sound*. Phaidon. Oxford, 1988.
- Gater, Dilys. *How to Write a Play*. Allison & Busby. London, 1990.
- Hartnoll, Phyllis, (ed.). *The Concise Oxford Companion to the Theatre*. OUP, New York, 1972.
- Holt, Michael. *Stage Design and Properties*. A Phaidon, Oxford, 1988.
- Karnad, Girish. *Three Plays*. OUP, New Delhi, 1995.
- Nelms, Henning. *Play Production*. 1st ed., Barnes & Noble, 1958.
- Nightingale, Benedict. *The Future of Theatre*. 1st ed., Phoenix. London, 1998.
- Sarup, Jyoti. *The Fine Art of Acting*. 1st ed., Jaico, Mumbai, 2002.
- Singh, Anita, Tarun Tapas Mukherjee, (eds.) *Gender, Space and Resistance*. D.K. Printworld, New Delhi, 2013.
- Sonenberg, Janet. *The Actor Speaks*. 1st ed., Random House, New York, 1996.
- Talwar, Urmil and Bandana Chakrabarty, (eds.) *Contemporary Indian Drama*. Rawat, Jaipur, 2005.

EGO 134 The Graphic Novel

[4 credits, 48 hours]

Objectives:

1. To understand various modes of human expression and communication in art, media, etc.
2. To explore how graphic novels are constructed.

3. To analyze this genre of literature – making connections to self, others, and the world.
4. To compare graphic and other forms of literature.
5. To compare the cinematic adaptations of the prescribed texts to their source.

Learning Outcome:

At the end of the course students will be able to appreciate the graphic novel as a medium of storytelling. They shall understand the way the verbal and the non-verbal illustrations work together. In addition, they will learn to critically analyse them.

Course Content:

Background: [6 contact hours]

1. Genesis of the Graphic Novel
2. Sequential Art
3. Difference between Graphic Novels and Comics
4. Autobiography and Travelogue through Graphic Novels.
5. Manga
6. Retelling history through illustrations

Prescribed Texts:

1. Spiegelman, Art. *Maus: A Survivor's Tale*. Pantheon Books, 1997. [7 contact hours]
2. Satrapi, Marjane. *Persepolis: The Story of a Childhood*. Vintage, 2008. [7 contact hours]
3. Moore, Alan. *From Hell*. DC, 1999. [7 contact hours]
4. Cloves, Daniel. *Ghost World*. Jonathan Cape, 2000. [7 contact hours]
5. Tatsumi, Yoshihiro. *A Drifting Life*. Drawn & Quarterly Publications, 2009. [7 contact hours]
6. Sajad, Malik. *Munnu: A Boy From Kashmir*. Harper Collins UK, 2015. [7 contact hours]

Comparative analysis of cinematic versions of the texts: *From Hell* [2001], *Ghost World* [2001], *Persepolis* [2008], and *Tatsumi* [2011]

References:

Eisner, Will. *Graphic Storytelling and Visual Narrative*. W. W. Norton & Company, 2008.
 Lust, Ulli. *Today is the Last Day of the Rest of Your Life*. Fantagraphics Books, 2013.
 McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Perennial, 2008.
 Moore, Alan. *Alan Moore's Writing for Comics*. Avatar Press, 2003.

Online sources

uniteyouthdublin.files.wordpress.com/2016/01/maus-a-survivors-tale-my-father-bleeds-history-by-art-spiegelman.pdf

rhinehartadvancedenglish.weebly.com/uploads/2/2/1/0/22108252/the-complete-persepolis-by.pdf

EGO 201 Traditions/Conventions, Change and Conflict.

[4 credits, 48 hours]

Objective:

The course is designed to enable students to evaluate texts and analyse them in the light of existing traditions / conventions and develop insights into the nature of conflicts that arise when change or challenges come up. Students would also have to examine the nature of the resolution of the conflict.

Learning Outcome:

Participants will be able to analyse texts and evaluate components that contribute to making the text impactful. They will develop skills of examining various types of conflicts and their resolution.

Course Content:

Since it is a second level course students are expected to be familiar with concepts of Colonisation, contemporary traditions / conventions relevant to the prescribed and associated texts/ films. The texts shall be from diverse genres and categories. Prior knowledge should include Achebe's *Things Fall Apart*; Paton's *Cry, the Beloved Country*; Conrad's *Heart of Darkness*; Coppola's *Apocalypse Now*.

Areas and Texts prescribed for study:

1. Background, concepts and discussion of essential references [10 contact hours]
2. Barrett, William Edmund. *A Woman in the House*. Doubleday, 1971. [10 contact hours]
3. Peltz, Larry David. *The King of Liars*. Alfa Moon Press 2011. [10 contact hours]
4. Toon, Vita. *The Torn Veil*. Marshall Pickering / Harper Collins, 1984, London. [10 contact hours]
5. Turteltaub, Jon [Dir.] *Instinct*. Buena Vista Pictures, 1999; [DVD 2002]. [8 contact hours]

References:

Achebe, Chinua. *Things Fall Apart*. Various publishers.

Paton, Alan. *Cry, the Beloved Country*. Penguin

Conrad, Joseph. *Heart of Darkness*. Various publishers / Online [Project Gutenberg].

Coppola, Francis Ford [Dir.]. *Apocalypse Now*. 1979, DVD.

Online sources and video channels.