

HU 327 NON VERBAL COMMUNICATION

Contact Hours- 04(per week)

Examination Duration- 03

Credits- 04 (L: 3+T: 1)

Objectives:

To critically initiate the students into various dimensions of non-verbal communication, to familiarize them with the connotations of body, space, paintings, rituals and architecture as non-verbal texts and understand analyse their cultural, ideological and social implications

Pedagogy: Lectures/Class Room Discussion/Self Study/ Assignments

COURSE CONTENTS

UNIT-I: Introduction to Non-Verbal Communication:

Non-verbal Communication: Concept and characteristics; Types of Non-verbal Communication, Relevance and Need of Non-verbal Communication, Language and Paralanguage

UNIT-II: Body as a Non-Verbal Text:

Body-Language, Facial Expressions, Gesture, Posture, Gait, Clothing,

UNIT-III: Proxemics, Haptics and Chronemics:

Touch, Hug and Nudge, Public Space, Personal Space, Intimate Space and Territoriality, Time as a non-verbal indicator, Biological, Personal, Physical, cultural Time

UNIT-IV: Space as Non-Verbal Text:

Space and Architecture, History and Narratives (Mohenjodaro, Sophia Hagia, Pyramids, Angkor Vat, Statue of Liberty, Sanchi Stupa, Golden Temple, Taj Mahal, Painting as Non-Verbal Text

Suggested Readings:

1. Andersen, P. A., *Nonverbal Communication: Forms and Functions*. Mountain View, CA: Mayfield, 1999. P. 36.
2. Calero, Henry H. *The Power of Non-Verbal Communication. How You Act is More Important than What You Say*. Aberdeen, WA: Silver Lake Publishing, 2005.
3. Guerro, Laura K. & Kory Floyd. *Non-Verbal Communication in Close Relationships*. Mahwah, NJ: Lawrence Erlbaum Associates, 2006.
4. Kres, Gunther & Theo van Leeuwen. *Reading Images*. London: Routledge, 2006.
5. Morris, Desmond. *People Watching: Guide to Body Language*. London: Vintage Books, 2002.
6. Wharton, Tim. *Pragmatics and Non-Verbal Communication*. Cambridge University Press, 2009.
7. Jones, S. E. "Communicating with Touch," in *The Nonverbal Communication Reader: Classic and Contemporary Readings*, 2nd ed., eds. Laura K. Guerrero, Joseph A. Devito, and Michael L. Hecht Prospect Heights, IL: Waveland Press, 1999.
8. Hall, E. T. "Proxemics," *Current Anthropology*. 9, no. 2 1968. Pp. 83-95.
9. Heslin, R. and Tari Apler, "Touch: A Bonding Gesture," in *Nonverbal Interaction*, eds. John M. Weimann and Randall Harrison Longon: Sage, 1983. Pp. 47-76.
10. Evans, D. *Emotion: The Science of Sentiment* (New York: Oxford University Press, 2001. P.107.

328 Theatre and Stagecraft

Contact Hours-04 (per week)

Examination Duration- 03

Credits- 04 (2 Theory +2 Practical)

Objective: To introduce students to theatre and stagecraft as a tool of inter-personal, intercultural communication and personality development; to develop understanding and insights into human psychology through performance.

Pedagogy: Lecture, demonstration and performances, Theatre and Personality Development Sessions, workshop/training

Course Contents:

UNIT-I: History of Theatre:

Drama and play, Elements of Drama, Theme, Character and Dialogues, Types of plays, Types of Stages, Dramatic Techniques, Relevant Terminology

UNIT II: Stagecraft:

Ground Plans, Introduction to Stagecraft, Various components of stage, Stage Setting Management, Set Decoration, Scenic Construction, Stage Properties, Furniture, Props, Stage Types, Stage Lighting, Sound Techniques on stage, Costumes, make up in Theatre, Curtains and Rigging, Backstage Management

UNIT III: Drama:

Shakespeare. *The Merchant of Venice*

UNIT IV: Performance: (Of a play/skit/street play to be decided by the faculty member) *

*A play to be decided by the department on the session-to-session basis with prior approval of the Board of Studies

Suggested Readings:

1. Parker, W. Oren. *Scene Design & Stage Lighting*. US: Wadsworth Publishing, 9th Edition, 2008.
2. Gillette, J. Michael. *Theatrical Design & Production*. New York: McGraw Hill Education, 2007.
3. Carver, Rita Kogler. *Stagecraft Fundamentals*. London: Routledge, 2012.
4. Balme, Christopher B. *Cambridge Introduction to Theatre Studies*. New York: Cambridge University Press, 2010.
5. Brandt, George W. *Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990*. New York: Oxford University Press, 1998
6. Shakespeare, William. *The Merchant of Venice*. Noida: Simon & Schuster, 2010.