



Department of Fine Arts and Performing Arts

Dr. Harisingh Gour Vishwavidyalaya,
(A Central University)
Sagar, (M.P.) 470003

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School of Arts and Information Sciences



Curriculum Framework

M.P.A. in Theatre Arts

Based on National Education Policy- 2020

Date of BoS: 17-09-2022

Doctor Harisingh Gour Vishwavidyalaya

(A Central University)
Sagar-Madhya Pradesh-470003

M.P.A. in Theatre Arts: 04 Semester Course as per NEP 2020

Curriculum: 2022-23 Onwards



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A) General:

1. Name of the Program: **M.P.A. in Theatre Arts**

2. Duration of the Program:

- a) Minimum duration: 2 years
- b) Maximum duration: 4 years

3. Structure of the Program:

- a) Number of Major courses: 18 (72 credits)
- b) Skill Enhancement courses: 04 (16 credits)

4. Scheme of Examination:

- a) Mid Semester Examination: 20 marks
- b) Internal Assessment: 20 marks

[15 marks: Assignment/presentation/group discussion; 05 marks: Attendance]

- i) 75% and below : 00 marks
- ii) >75% and upto 80% : 01 marks
- iii) >80% and upto 85% : 02 marks
- iv) >85% and upto 90% : 02 marks
- v) >90% and upto 95% : 04 marks
- vi) >95% : 05 marks

c) End Semester Examination* : 60 marks

*To appear in the End Semester Examination the student must appear in all the Mid Semester Examinations.

End semester Examination for all practical courses (60 Marks).

Mode of All Practical Courses Examination is External.

1) Performance in the final presentation of All Major Play Production courses, All Classroom Production courses and other practical courses: 60 marks



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About the Department: The department was initiated with the name Youth Welfare & Cultural activities (YWCA) in May 1964 after the approval of UGC with wider objectives to perform Cultural Activities. PG Diploma in Performing Arts was introduced in 1988. After the up gradation as A Central University the department was reshaped as Department of Fine Arts and Performing Arts under School of Arts and Information Sciences (AIS). Currently the department runs 04 Year UG Program Bachelor in Fine Arts (BFA in Applied Arts), 02 Year PG Program Master in Performing Arts (MPA), BA (Theatre) as a subject. The department also has its research program (PhD) in Fine Arts and Performing Arts which was started from the session 2021-22. This department started working under the School of Arts and Information Sciences (AIS) with the name of Department of Fine Arts and Performing Arts since 2009. From 2014-15 onwards the Department is offering courses such as

- **Bachelor in Fine Arts in Applied Arts.**
- **B.A. Theatre as one subject.**
- **Master of Performing Arts in Theatre Arts.**
- **Ph.D in Performing Arts in Theatre Arts.**
- **Ph.D in Fine Arts in Applied Arts.**

Methodology for Performing Arts (Theatre):

- ✓ Lectures
- ✓ Lecture-Demonstrations
- ✓ Guided listening and seeing sessions
- ✓ Guided reading modules—texts
- ✓ Analyses of play scripts and performances
- ✓ Workshops—intensive and extensive
- ✓ Everyday practice
- ✓ Rehearsals for performances
- ✓ Study tours
- ✓ Presentations: Classroom productions and public performances
- ✓ Voice and body exercises, improvisations and theatre games
- ✓ Tutorials - Assignments – Projects – Dissertations
- ✓ Guided, semi-guided and independent work—in stages

Performing Arts (Theatre):

After completing the Post Graduate program, a learner of Performing Arts (Theatre) should be able to:

1. Demonstrate a comprehensive understanding of:
2. The basic elements of theatre (script, décor, lights, costume, makeup, background music acting, and direction).



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3. the nature of theatre as different from that of literature, visual arts, cinema, and other performing arts
4. the composite, group and performing characteristics of the art form
5. Principles of design
6. Display basic knowledge of Indian and World classical, folk, and contemporary theatre histories.
7. Demonstrate a set of basic skills in theatre appreciation, analysis, expression, communication, and explication.
8. Appreciate and analyze various theatre genres and styles.
9. Employ reflexive thinking to analyze and interpret scripts and performances.
10. Conceptualize, visualize and present theatrical performances.
11. Uphold theatrical as well as socio-political values in practice.
12. Employment and self-employment opportunities in various theatre-related professions such as acting, writing, design, production, and management.
13. Use digital media and other technologies in a theatrical experience, if need be.



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Faculty: Interdisciplinary Studies

Programme: M.P.A. in Theatre Arts

POs : (Programme Objective)

1. To impart scientific education on the subject of drama and theatre at the university level to the grassroots artists through Natyashastra.
2. Introducing students to Indian Art and Culture. Educating students in terms of writing and presentation of folk arts with an emphasis on research. encourage students to pursue higher education up to NET, Ph.D.
3. Introducing students to world and Indian theatre and Plays teaching various art forms and makes them artful.
4. To develop various skills of artists through special skill-based courses in terms of employment. On this basis, students can achieve the techniques of Acting, Directing,, Lighting, Setting, Costumes Designing, Make-up, Background Music, Drama, Film,, Television and Production Techniques etc.
5. To create a generation of artists for various media in business-oriented fields like Drama, Television and Film by developing playwrights', directors, actors, and technicians through the programme of **M. P.A. in Theatre Arts**.
6. To create excellent performing arts teachers with the view to imparting Indian art, culture, and tradition to future generations of schools and colleges students and to make them ideal teachers to work in the service of education.
7. If the undergraduate and postgraduate students of any branch are interested in drama and art, then the purpose of this study is to give one or two credits of 15 to 30 hours of training to the student as per CBCS.
8. To enrich the experience of the students through various art festivals in India as well as various performances, seminars, workshops, study tours, industrial visits and student participation in the festivals under the **M. P.A. in Theatre Arts**.

PSOs :

The programme aims to offer drama education along with the inculcation of various theatre, drama, and film skills. The main objectives of the course/programme are as stated below;

1. To make the students aware of drama as body language, voice culture, acting and theatre skills as an art.
2. To create good spectators of India.
3. To make them self-employable.
4. To make them understand the basic terminology of drama & theatre.
5. To raise awareness of the contributions of well-known theatre artists and playwrights



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6. To make them understand various dramatic and theatric forms like classical Indian drama, folk theatre, classical western theatre, and modern theatre,
7. To make them good actors, theatre performers, playwrights, directors, and technicians in society.

PROGRAMME INFORMATION:

The proposed course shall be conducted and supervised by the **Department of Fine Arts and Performing Arts**, Dr. Harisingh Gour Vishwavidyalaya, Sagar (M.P.) 470003. The two-year (four semesters) **M.P.A. programme (M.P.A. in Theatre Arts.)** is designed and modified as per NEP 2020 and the basis of UGC guidelines regarding Choice-Based Credit System. Along with flexibility, the course offers a strong foundation and in-depth knowledge of the discipline. The students will be able to earn their living after completing the course; also, they will be able to choose their career as a drama performer, as a drama actor, as a drama director, professional light man, makeup artist, costume designer, professional anchor, sound operator, sound editor, dubbing artist, advertiser, drama writer, screen play writer, set designer, and they can also perform in short films, documentary films, TV series, movies, and many other career options related to this course. The learning outcome-based curriculum is appropriate for today's students' needs in higher education and employment.

Our mission is to inspire a new generation of drama, theatre, film, and creative screen professionals, educating them in the new world of storytelling across multiple devices. by putting industry at the heart of everything we do. Our goal is to build the greatest institute of its type in India.

Our aim is to support student learning and personal development actively, respecting the rights and dignity of others, within an atmosphere that encourages creativity, intellectual rigor, and freedom of expression. We want our students to demonstrate an open-mindedness that fuels innovation and a passion that drives them to excellence in everything they do.

The programme aims to offer drama and theatre arts education along with the inculcation of various drama, theatre, TV, and film skills. The main objectives of the course pre-programmes are stated below; Performing Arts: (**M.P.A. in Theatre Arts.**) degrees combine creative talent with practical aspects of self-promotion and arts management. This mix of disciplines is good preparation for entering the world of performance.

What are the performing arts?

- **Confidence**
- **The ability to network and market yourself.**
- **Resilience, self-discipline, and stamina**
- **An analytical mind and the ability to self-reflect**
- **Flexibility and creativity**
- **Teamwork**
- **Organization and time management**

What are the performing arts?



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"Performing arts" is a collective term for arts performed in front of an audience. They primarily focus on dance, drama, music, and theatre. This means there's often overlap with the film and media industries. Design and production roles also fall under this umbrella, with many institutions and performing arts schools providing courses in production lighting, stage and prop design, costume construction, and stage management. With the right experience and qualifications, moving into teaching and tutoring is an option.

Jobs in the performing arts field include:

- **Actor/Actress**
- **Theatre director**
- **Theatre manager**
- **Broadcast presenter.**
- **Background musician**
- **Light Technician**
- **Set Designer**
- **Light Designer**
- **Makeup Designer**
- **Costume Designer**
- **Makeup men**
- **Theatre Technician**

Talent can only take you so far when attempting to make your name in this industry. As well as having the physical skills in drama or dance, or other technical performance skills, you'll also need the following attributes.

✓ Confidence

Performing, dancing, playing, or folk singing can be an incredibly nerve-racking experience. Stepping on to a stage and performing in front of the audience requires a huge amount of confidence and self-esteem, as you're displaying your talent and inviting judgment.

In these situations, it's natural to feel a certain degree of nervousness, but as a professional performer, you need to harness and use these nerves to better your performance.

Those who aspire to work in the wider industry, perhaps in a technical or management role, will face tough competition. A confident, can-do attitude will help you stand out in job interviews and may help in securing work experience.

If your confidence needs a bit of a boost, there are plenty of things you can do. Join university clubs or societies or local groups such as choirs, orchestras, dance or amateur dramatics groups. You could also consider entering local or regional competitions or talent contests to build your confidence. Part-time work in a customer-facing role can really help your communication skills and self-esteem.

✓ The ability to network and market yourself.

Lots of people working in the performing arts are self-employed, and actors, dancers, singers, and musicians all need to audition to secure their work, so it's vital that you're able to sell and market your abilities to potential employers. To get your name recognized and to help secure future work, you'll need to use your networking skills to make as many industry connections as possible. Join professional associations and attend industrial events, sign up for classes,



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workshops, and short courses to meet like-minded people; and follow relevant casting directors, dance companies, choreographers, musical directors, and repertory and commercial theatres on social media. Many of the best jobs are attained through connections, and knowing the right person at the right time can pay dividends.

✓ **Resilience, self-discipline, and stamina**

Due to the competitive and highly-skilled nature of the industry, it's likely that those working in the performing arts—even those in technical or managerial roles - will experience rejection at some point in their career. Similarly, they'll also receive criticism in some form, at some stage too. To cope with these challenges, resilience and tenacity are essential. You need to be able to use these experiences to hone and develop your craft and bounce back better than before.

This is where self-discipline and stamina come in handy. Performers are required to work long hours during rehearsals and in the run up to a show and are expected to give 100% to every performance. Much of your time will be spent practising and improving, and the work can take its toll both mentally and physically—especially on performers who work additional jobs to pay the bills.

✓ **An analytical mind and the ability to self-reflect**

Perhaps not the most obvious skill, but those working in the industry need an analytical mind. If you're involved in drama, you'll need to be able to scrutinise and interpret a role and script, while dancers need to be able to break down and analyse choreography, and musicians need to be able to dissect and interpret a piece of music. You also need to be able to apply these skills to your own work when critically analysing your performances.

Students can develop these skills by reviewing university or professional productions, concerts, and recitals for academic publications, local media, or industry magazines.

✓ **Flexibility**

Performers need to adopt and apply their skills and talent to a variety of roles, genres, techniques, and styles. For example, actors may be cast as a hero in one role and a villain in the next, while dancers may be required to perform classical ballet for one job and street dance the week after.

Flexibility is essentially about being able to multitask, and working part time during your studies will give you lots of practice as you work to juggle university, work, and personal commitments.

Indeed, the majority of those working in the performing arts also have portfolio careers, often subsidising their salary by taking a second or third job, typically in teaching, arts administration, or other technical roles, so adaptability and flexibility come in handy when maintaining multiple jobs and switching between roles.

If you're still at university, read our tips on putting together a creative portfolio and how to get media work experience by making a show reel of your best work.



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✓ Teamwork

The performing arts are collaborative efforts between many different people coming together to create a successful show, play, broadcast, concert, or recital, so the ability to work well with others is vital. See our tips for successful group work at university.

✓ Organization and time management

Successful performers are often required to work on more than one project at once, and work schedules can become hectic. Strong organisation and time management skills are a must. Your day-to-day role may involve attending multiple auditions, keeping track of rehearsal timetables, travel arrangements, promotional engagements, and performance times. You may also need to juggle a second or third job.

JOB OPTIONS

Jobs directly related to your M.P.A. in Theatre Arts degree include:

- ✓ Theatre Director
- ✓ Actor/Actress
- ✓ Set Designer
- ✓ Light Designer
- ✓ Makeup Designer
- ✓ Costume Designer
- ✓ Theatre Manager
- ✓ Drama therapist
- ✓ Broadcast Presenter.
- ✓ Background Musician
- ✓ Light Technician
- ✓ Makeup men
- ✓ Theatre Technician
- ✓ Community arts worker

Jobs where your degree would be useful include:

- ✓ Stage manager in a theatre
- ✓ Arts administrator
- ✓ Broadcast presenter
- ✓ Film director
- ✓ Educator at a school
- ✓ Professor of higher education
- ✓ Secondary school teachers
- ✓ Technician for special effects
- ✓ Talent agent

Remember that many employers accept applications from graduates with any degree subject, so don't restrict your thinking to the jobs listed here.



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Work experience

Performing artists generally supplement their training, generate opportunities and enhance their creative knowledge through work experience and by participating in voluntary projects. Other options include getting involved with unfunded charitable organizations' projects, or supporting industry professionals in developing their creative process.

Consider organising acting or dance workshops and creative laboratories to expand your art form and apply for funding for self-created art projects. Many dancers and actors start their own companies with a particular art form that they want to explore as the focus.

These unpaid projects or workshops are valuable ways to grow as an artist while creating opportunities for the exchange of ideas, and these open forums or performances are often attended by industry professionals.

Search for placements and find out more about work experience and internships.

Typical employers

The most common employers of performing arts graduates include:

- ✓ **Local government jobs**
- ✓ **Arts organisations**
- ✓ **Education institutions**
- ✓ **The National Health Service (NHS)**
- ✓ **Leisure companies**
- ✓ **Voluntary organizations**

Short-term or freelance contracts, moving between different fields, generating opportunities through networking, attending auditions, collaborating with other artists; and putting on your own shows are all part of a performer's lifestyle.

Performing arts is about how you present yourself. It's important to network at every opportunity and keep your finger on the pulse of the industry. There may be an opportunity for employment in the most unusual places, and by keeping an open mind, you will be able to make the most of your individual talents.

Skills for you.

The skills you gain while studying for a Master of Performing Arts degree are valued by all types of employers. For example,

- **Confidence**
- **Self-presentation**
- **Teamwork and collaboration**
- **Time management and organisational skills**
- **Self-awareness**
- **Self-discipline**
- **An open mind and the ability to move beyond boundaries and experiment with different ideas.**
- **Communication skills**
- **Analytical, critical and research skills**
- **The ability to cope with criticism and learn from it**
- **Further study**

If you want to specialise further, learn additional performance skills or do academic research into an aspect of your subject that interests you. Alternatively, you may take a vocational course, such as a diploma in arts administration or a teaching certificate, which will give you alternative areas of employment.

Continuing your education while taking the first steps to becoming established is the transition from student to professional performer. It also means that the opportunity to take



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part in student performances and festivals is still open—many directors, actors, and technicians have started their careers through this route.

For more information on further study and to find a course that interests you, see Masters degrees and search for postgraduate courses in performing arts.

Scheme and Syllabus of M.P.A. in Theatre Arts Based on National Education Policy-2020

2022-23 Onwards

Semester-I

Level & Semester L8, Sem-I	Course Code	Title of the Course	Credits				
			L	T	P	C	Hours
Discipline Specific: Major-1	FPT-DSM-121	Theatre History & Theatre Architecture	4	-	-	4	60 TH
	FPT-DSM-122	Modern Theatre (Indian and Western)	2	-	-	2	30 TH
Discipline Specific: Major-2	FPT-DSM-123	Play Production-I	-	-	4	4	120 PR
	FPT-DSM-124	Voice and Speech	-	-	2	2	60 PR
Multi-Disciplinary: Major-3	FPT-MDM-125	Classroom Production-I	-	-	4	4	120 PR
	FPT-MDM-126	Indian Folk Theatre	2	-	-	2	30 TH
Skill Enhancement: Course (SEC)	FPT-SEC-127	Costume and Make up Design	-	-	3	3	90 PR
	FPT-SEC-128	Basics of Acting	-	-	1	1	30 PR
			08	-	14	22	
			Total Credit = 22				

Semester-II

Level & Semester L8, Sem-II	Course Code	Title of the Course	Credits				
			L	T	P	C	Hours
Discipline Specific: Major-1	FPT-DSM-221	Acting Techniques	4	-	-	4	60 TH
	FPT-DSM-222	Play Reading & Play Analysis	2	-	-	2	30 TH
Discipline Specific: Major-2	FPT-DSM-223	Play Production-II	-	-	4	4	120 PR
	FPT-DSM-224	Hindi Street Theatre	2	-	-	2	30 TH
Multi-Disciplinary: Major-3	FPT-MDM-225	Classroom Production-II	-	-	4	4	120 PR
	FPT-MDM-226	Stage Light Design	-	-	2	2	60 PR
Skill Enhancement: Course (SEC)	FPT-SEC-227	Acting for Street, Stage and Camera	-	-	3	3	90 PR
	FPT-SEC-228	Writing for Play, Radio, TV and Film	-	-	1	1	30 PR
			08	-	14	22	
			Total Credit= 22				

**Changeable as per requirement. *Practical work shall be conducted by departmental available recourses.*

Scheme and Syllabus of M.P.A. in Theatre Arts Based on National Education Policy-2020

2022-23 Onwards

Design by

Altat Mulani,

Assistant Professor,

Department of Fine and Performing Arts.

Dr. Harisingh Gour Vishwavidyalaya, Sagar (M.P.)



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Semester-I

Discipline Specific: Major-1

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-DSM-121	Theatre History and Theatre Architecture	Mid Sem 40 End Sem 60	04 TH

Course Objectives:

- Why Theatre help you to express yourself.
- Why Theatre helps you to tell the stories your of your life and the lives of others.
- Why Theatre helps you create meaning through personal narratives.
- Why Theatre influences the way we think and feel about our own lives, forcing us to examine ourselves, our values, our behavior?

Learning Outcomes:

- Students would be able to learn about the origins of Indian and western theatre history and development of theatre tradition.
- Students would be able to study Bharatmuni's Natyashastra in which the origin and development of Natyashastra.
- Students would be able to define Sanskrit playwright and the contribution of their plays and give information about their plays.
- Students would be able to know the important personalities who have contributed to the history, tradition art and culture of Indian theatre and the dramatics movement they have run.
- Students will study famous Hindi theatre actors, important famous Western and Indian playwrights, renowned artists and directors, thinkers.
- Student will understand the theatre terminology.
- Students will understand the Classical and Modern theatre Architecture of western and Indian theatre.

UNIT	Content	Contact Hours
I	Indian Theatre: Introduction of Classical Theatre, Bharat Munis 'Natyashatra' Important Plays and Playwrights of Sanskrit Theatre, Indian Folk theatre Traditions	12
II	Western Theatre: Greek Theatre, Aristotle's 'Poetics', Roman Theatre, Medieval Theatre, High and late Medieval Theatre, Renaissance Theatre, Comedy dell'arte, Golden age Theatre, Starting of Modern Theatre.	12
III	Modern Indian Theatre: Theatre under British, Theatre after independence, Indian Regional Theatre, History of Hindi Theatre & Contemporary Indian Theatre	12



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IV	Western Theatre Architecture : Greek Theatre, Roman Theatre, Globe Theatre, Indian Theatre Architecture : Types of Prekshagriha in Natyashastra, Japanese Theatre Architecture, Theatre structure of Chinese Theatre,	12
V	Modern Theatre Architecture : Analytical Study of Modern Theatre Spaces: Proscenium, Thrust stage, Arena and etc.	12

Essential Readings:

1. Traditional Indian Theatre by Kapila Vatsyayan
2. Folk Theatre of India by Balwant Gargi
3. Indian Theatre Traditions of Performance by Ed. Farley F. Richmond
4. Indian Theatre: Tradition, Continuity and Change by Nemichand Jain
5. Traditions of Indian Theatre by M. L. Varadpande
6. Dramatic concept Indian and Greek- Bharat Gupt
7. Theater of independence drama, theory, and urban performance in India- Aparna Bhargava Dharwadker (oxford university press)
8. History of Indian theater- M.L.Varadpande
9. *Performing Arts and Media*- Dr. Lalit Mohan
10. Theory of Modern stage- Eric Buntly



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Semester-I

Discipline Specific: Major-1

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-DSM-122	Modern Theatre (Indian and Western)	Mid Sem 40 End Sem 60	02 TH

Course Objectives:

- To become familiar with the major developments in theater in the West from the late 19th century to the 1950s.
- Recognize key concepts in the study of theater and performance.
- To follow the development of modern Western theater in the social and political contexts in which it was created.
- Identify theatrical genres studied in the course.
- Learn about main artists and thinkers in the field.
- To view contemporary theater and performance works while understanding their place in the context of theatre history.

Learning Outcomes:

- Students would be able to understand the connection between modern Western theatre and the world/views.
- Students would be able to recognize genre conventions and their theatrical forms
- Students would be able to view contemporary theatre through an understanding of its roots.
- Students would be study the history of modern western theatre, tradition, Inventions, playwrights and plays. Will study various regional theatres- students will get education of musical theatre, Street theatre.
- Students would be able to understand the connection between Art movement and modern theatre.
- Students would be able to understand the different types of ism and Theatre philosophy.

UNIT	Content	Contact Hours
I	Art Movements, concepts and Ideas: Classicism, Romanticism, Melodrama and the Well-Made Play, The Scenic Realism, Moving Toward Realism: Realism, Modernism, Rise of the Director, Naturalism, Expressionism, Impressionism, Neo-realism, Socialist Realism, Surrealism, Dadaism, Existentialism, Primitivism and Fauvism, Neo-classicism, Bio-Mechanism	06
II	Art Movements, concepts and Ideas: Avant-garde theatre, Epic Theatre, Theatre of the Absurd, Theatre of Cruelty, Political theatres, Black theatre,	06
III	Feminist theatre, Theatre of the Oppressed, Forum theatre, Experimental theatre, Third Theatre, Dalit theatre, Environmental theatre, Psychological Realism	06



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IV	Ibsen, Chekhov, The Moscow Art Theatre and Stanislavski and others	06
V	Postmodernism	06

Essential Readings:

- Wilson and Goldfarb, Living Theatre: A History, 4th edition
- Worthen, The Wadsworth Anthology of Drama. 4th edition
- The Oxford illustrated History of Theatre, John Russell Brown, Oxford University Press, 1995.
- Signs of Performance: An Introduction to Twentieth Century Theatre by Colin Counsell, Routledge; 1 edition (July 22, 1996)
- The Theatre and Its Double, by Antonin Artaud (Author), Grove Press (January 7, 1994)
- Performing Arts and Media- Dr. Lalit Mohan
- Brecht on Theatre: The Development of an Aesthetic, by Bertolt Brecht, Hill and Wang; Reissue edition (January 1, 1964)
- The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate (Paperback), by Peter Brook, Touchstone(1995)
- Towards a Poor Theatre (Theatre Arts (Routledge Paperback)) (Paperback) by Grotowski, Theatre Arts Book (2002)
- World of Theatre: Edition 2000 by Ian Herbert, Routledge (2000)
- Theatre of the Oppressed, by Augusto Boal, Theatre Communications Group (1985)
- Makers of Modern Theatre: An Introduction by Robert Leach, Routledge (2004)
- World Encyclopedia of Contemporary Theatre: Asia/Pacific (World Encyclopedia of Contemporary Theatre) by Don Rubin, Routledge (2001)
- The Cambridge Guide to Asian Theatre (Paperback), by James R. Brandon, Cambridge University Press (1997)
- World Encyclopedia of Contemporary Theatre: Europe (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2001)
- World Encyclopedia of Contemporary Theatre: The Americas (World Encyclopedia of Contemporary Theatre) by Don Rubin, Routledge (2000)



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Semester-I

Discipline Specific: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A .	Theatre Arts	I	FPT-DSM-123	Play Production-I	Mid Sem 40 End Sem 60	04 PR
<u>Course Requirements:</u> <i>Infrastructure, Technical Equipments of Theatre, Theater Lights, Set etc as available in the department.</i>						

Course Objectives: The global objectives of this course that guide our students and faculty are the following:

- To engage productivity in the collaborative process.
- To build intellectual and aesthetic understanding of the craft and technique of theatre arts.
- To develop an appreciation of and respect for the various roles/aspects inherent within
a. the theatrical process.
- To explore the diversity of theatre and its intersection with community, culture and society.
- To produce diverse productions that challenge students and engage the university community.
- Students will develop basic skills/training in the theatre arts
- Work in collaborative/artistic ensembles; specifically enhancing skills of listening/respect towards others.
- Possess a broad appreciation for theatre arts – in theory, performance, and production traditional and global standpoints.
- Exhibit a fundamental working knowledge of the basic areas of theatre art (acting, directing, design, voice, etc.)
- Students will develop specialized skills/training in the theatre arts
- Perform a broad spectrum of dramatic material both improvised and scripted, ranging from Realism to non-Realism, classical to contemporary.
- Develop vocal, physical and imaginative skills to express a broad spectrum of dramatic material.
- Review, analyze and give constructive criticism on performance.
- Work as an ensemble/collective group.
- Understand the rehearsal and performance process, including the relationship between the actor and the director, the actor and stage manager, actor and production crew, actor and fellow actors

Learning Outcome:

- Student will get knowledge about what tools an actor needs for acting and how to use them.
- Learners develop an understanding and enjoyment of drama through practical study. Candidates will study:



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- c) The elements of practical drama. To introduce the importance of a production ground plan.
- d) How to work with extracts from published plays as an actor, director and designer
- e) How to devise, develop and structure their own original dramatic material from stimuli such as short titles, poems, pictures, songs, historical events and stories
- f) How to evaluate their contribution to the devising process and the success of the final piece
- g) How to use staging and design as part of a dramatic performance individual and group performance skills and how they are applied to create character and communicate meaning to an audience
- h) To enable the student to produce a written play analysis and a production approach.

UNIT	Content	Contact Hours
I	• Discussion on Production. • Discussion on some scripts & selection of the script for play production • Understanding Script • Divide the units of script.	24
II	• Understanding the text & subtext of Script, • Script reading, character and play analysis , Production script preparation • Production Planning , Casting, Designer, and Assistant Director Selection	24
III	• Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Blocking / Design Models • Rehearsal – Fine Tuning / Design Work	24
IV	• Rehearsal – Music and Sound / Design Execution • Rehearsal – Music and Sound / Design Execution • Dress Rehearsal – Costume and Makeup / Light and Set • Technical Rehearsal	24
V	• Grand Rehearsal – Invited Audience / Practical Record Submission • Final Performance/Show in the front of Audience.	24

Essential Readings:

- a) Challenge For The Actor Hardcover – 21 August 1991 by Uta Hagen (Author)
- b) The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate Paperback – 1 December 1995 by Peter Brook (Author)
- c) Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design Paperback – Illustrated, September 6, 2011 by Karen Brewster (Author), Melissa Shafer (Author)
- d) Designing with Light: An Introduction to Stage Lighting 7th Edition by J. Michael Gillette (Author), Michael McNamara (Author)



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- e) भूमिका की संरचना, स्टानिस्लाव्स्की हिंदी अनुवाद
- f) रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली
- g) Practical Theater: How to Stage Your Own Production by by Trevor R. Griffiths
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Semester-I



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Discipline Specific: Major-II

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-DSM-124	Voice and speech	Mid Sem 40 End Sem 60	02 PR

Course Objectives:

- The Course seeks to enable the student to relax and develop the vocal instrument so that a free, supported sound can be produced, then to apply this vocal production to text.
- Each student should be able to effectively warm up vocally to support the demands of a public performance, demonstrating versatility in physical and vocal performance, either on camera or onstage.
- Each student should be able to make sound that is open, forward, and supported through their body, without strain or pushing.
- Each student should be able to mentally and physically connect to ideas and thoughts, and effectively communicate them in both contemporary and classical text. We will use found and assigned texts and song.

Learning Outcomes:

Upon completion of this subject course the students would be able to:

- Student will get knowledge about what tools an actor needs for acting and how to use them.
- Student will be able to perform scenes with their costars as well as solo performances, Monologue, Improvisations on act play etc.
- Student will be able to develop their personality by learning vocal, physical and mental exercises from the study of acting techniques.
- Student will be able to use fundamental acting terminology and technique to solve acting challenges.
- Students will be able to understand the science and the art of voice and speech.

UNIT	Content	Contact Hours
I	Basic concept of voice and speech. Study of vocal organs and their functions. Breathing and its importance. Knowledge of pitch, volume, resonance, projection etc. Humming exercises for pitch & volume. Imitating sounds of birds, animals, machine etc. Practice of whispers. Pronunciation of vowels	12
II	Practice of words and small sentences with meaning and mood. Recitation of Sanskrit shlokas and mantras. Practice of realistic, romantic and stylized delivery of dialogues from plays. Individual & choral recitation of selected poems. Narration, commentary, news reading and mixing speech.	12
III	Different types of speech patterns. Diction. Intonation. Working on speeches from selected plays, poetry and prose. Voice & emotion. Articulation &	12



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	projection.	
IV	Vibration. Elements of speech. Using elements of speech. Play reading in front of audience and performance text. Songs. Radio drama recording with support of electronic media. Dubbing artist for cartoons. Dubbing voice for film. News reading and radio jockey practices	12
V	Creating one project of Voice Acting.	12

Essential Readings:

1. Bolne Ki Kala by Dr. B. S. Mehta.
2. Practical Voice Training by Elizabeth Grim.
3. Training in Dramatic Art by J. Miles Brown.
4. Articles on Speech by Ranade.
5. Encyclopedia of Acting Techniques by John Perry.
6. Acting is a Creative Process by Hardie Albright.
7. An Actor's Guide to Getting Work by Simon Dunmore.
8. Impro by Keith Johnston.
9. *Performing Arts and Media-* Dr. Lalit Mohan
10. Dramatic Dialogue by Kennedy A. K.
11. Speech, Action and Style by Ohmann.
12. रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली



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Semester-I Multi-Disciplinary: Major-3

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-MDM-125	Classroom Production-I	Mid Sem 40 End Sem 60	04 PR
<u>Course Requirements:</u> Infrastructure, Technical Equipments of Theatre, Theater Lights, Set etc as available in the department.						

Course Objectives: The global objectives of this course that guide our students and faculty are the following:

- To engage productivity in the collaborative process.
- To build intellectual and aesthetic understanding of the craft and technique of theatre arts.
- To develop an appreciation of and respect for the various roles/aspects inherent within the theatrical process.
- To explore the diversity of theatre and its intersection with community, culture and society.
- To produce diverse productions that challenge students and engage the university community.
- Students will develop basic skills/training in the theatre arts
- Work in collaborative/artistic ensembles; specifically enhancing skills of listening/respect towards others.
- Possess a broad appreciation for theatre arts – in theory, performance, and production traditional and global standpoints.
- Exhibit a fundamental working knowledge of the basic areas of theatre art (acting, directing, design, voice, etc.)
- Students will develop specialized skills/training in the theatre arts
- Perform a broad spectrum of dramatic material both improvised and scripted, ranging from Realism to non-Realism, classical to contemporary.
- Develop vocal, physical and imaginative skills to express a broad spectrum of dramatic material.
- Review, analyze and give constructive criticism on performance.
- Work as an ensemble/collective group.
- Understand the rehearsal and performance process, including the relationship between the actor and the director, the actor and stage manager, actor and production crew, actor and fellow actors

Learning Outcomes:

- Student will get knowledge about what tools an actor needs for acting and how to use them.
- Learners develop an understanding and enjoyment of drama through practical study. Candidates will study:



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- c) How to work with extracts from published plays as an actor, director and designer
- d) How to devise, develop and structure their own original dramatic material from stimuli such as short titles, poems, pictures, songs, historical events and stories
- e) How to evaluate their contribution to the devising process and the success of the final piece
- f) How to use staging and design as part of a dramatic performance individual and group performance skills and how they are applied to create character and communicate meaning to an audience
- g) To enable the student to produce a written play analysis and a production approach
- h) To introduce the importance of a production ground plan.

UNIT	Content	Contact Hours
I	• Discussion on Production. • Discussion on some scripts & selection of the script for play production • Understanding Script • Divide the units of script.	24
II	• Understanding the text & subtext of Script, • Script reading, character and play analysis , Production script preparation • Production Planning , Casting, Designer, and Assistant Director Selection	24
III	• Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Blocking / Design Models • Rehearsal – Fine Tuning / Design Work	24
IV	• Rehearsal – Music and Sound / Design Execution • Rehearsal – Music and Sound / Design Execution • Dress Rehearsal – Costume and Makeup / Light and Set • Technical Rehearsal	24
V	• Grand Rehearsal – Invited Audience / Practical Record Submission • Final Performance/Show in the front of Audience.	24

Essential Readings:

1. Challenge For The Actor Hardcover – 21 August 1991 by Uta Hagen (Author)
2. The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate Paperback – 1 December 1995 by Peter Brook (Author)
3. Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design Paperback – Illustrated, September 6, 2011 by Karen Brewster (Author), Melissa Shafer (Author)
4. Designing with Light: An Introduction to Stage Lighting 7th Edition by J. Michael Gillette (Author), Michael McNamara (Author)
5. रंग प्रसंग – (अभिनय विशेषांक) अप्रैल 2010-सितंबर-, रा.वि.ना.
6. भूमिका की संरचना, स्तानिस्लाव्स्की हिंदी अनुवाद



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7. Practical Theater: How to Stage Your Own Production by by Trevor R. Griffiths
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Semester-I



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Multi-Disciplinary: Major-3

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-MDM-126	Indian Folk Theatre	Mid Sem 40 End Sem 60	02 TH

Course Objectives:

- To learn about the origins of Indian folk theatre and the history and development of tradition. Through it
- Individuals who have worked in the history. Tradition and culture of Indian folklore,
- Event and the importance of the folk art movement will learn from the course.
- To learn various folk drama types and styles on Lokrangbhumi.

Learning Outcomes:

- After going through this course, students will be able to tell the difference between folk drama and other folk arts.
- Student will get acquainted with the folk drama styles of different regions of India.
- Student will understand the development of folk drama styles. Understand the impact of modern entertainment technology on folk drama.

UNIT	Content	Contact Hours
I	What is Folk Theatre? Introduction, Meaning, Definition of The word "Lok" and "Lok" Sanskriti, Introduction & Definition Of "Loknatak"	06
II	Description : Nature and Classification: Lila Natak : Rasleela / Krishnleela, Introduction to Folk theatre of Madhya Pradesh	06
III	Non religious traditions of Indian folk Theatre : Introduction of Nautanki & other folk traditions of India and a detailed study of the famous folk drama style of Madhya Pradesh and also the detailed study of the famous folk form Maharashtra the 'Tamasha'	06
IV	Introduction of Jatra, Yakshagana, Ankia Naat, Maach and the Swang and other form	06
V	Salient feature of folk theatre, impact of media on Indian folk theatre	06

Essential Readings:

- Traditional Indian Theatre by Kapila Vatsyayan
- Folk Theatre of India by Balwant Gargi
- Indian Theatre Traditions of Performance by Ed. Farley F. Richmond
- Indian Theatre: Tradition, Continuity and Change by Nemichand Jain
- Traditions of Indian Theatre by M. L. Varadpande

Suggested Reading:



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1. संख्या भयो कोतवाल- वसंत सबनिस
2. गाढवाचं लग्न-इंदुरीकर
3. तमाशा रूप आणि परंपरा-डॉ. मंगेश बनसोड़
4. Agra Bazar (1954)
5. Mitti Ki Gaadi (1958)
6. Gaon Ke Naon Sasural, Mor Naon Damand (1973)
7. Charandas Chor (1975)
8. Uttar Ram Charitra (1977)
9. Kamdeo ka Apna Basant Ritu ka Sapna (1993) ----

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Semester-I
Skill Enhancement: Course (SEC)



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Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-SEC-127	Costume and Make-up Design	Mid Sem 40 End Sem 60	03 PR

Course Objectives:

The objective of this course is to prepare the student to study concept of Costume and make-up design. To demonstrating their ability to analyze a script, complete historical research, attend production meetings, present sketches, present a design concept, and defend that concept. To enable gaining practical experience of costume and makeup designing

Learning Outcomes:

As a result of successfully completing this course, the student will be able to do the following:

1. Design and execute a concept for an assigned play.
2. Communicate through sketching a specific design concept.
3. Justify his or her concept decision historically and artistically.
4. Critically evaluate his or her wardrobe and learn to effectively communicate the image he or she wishes to project.

UNIT	Content	Contact Hours
I	• History of the costuming • Basic concept of costume design. Knowledge of colors line, mass, texture • Fabrics and their qualities in relation to stage costumes design..	18
II	• Function and principal of Costume Design. • Interpreting drama text. Finalization of design idea.	18
III	• Designing costumes for a play - Indian or western	18
IV	• History of the make-up. • Function and principal of Costume Design. • Interpreting drama text. Finalization of design idea. • Types of make-up - plain, character, mask make-up, crape work, tools and materials of make-up and their uses. Process of make-up. Exploring newer - make-up material & technology..	18
V	• Designing Makeup for a play - Indian or western	18

Essential Readings:



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1. Scenery Design for the Amateur Stage by Frederich & Frager
2. Stage Crew Handbook by Sol Cornberg & Emanuel
3. Scenery for Theatre by Edward C. Cole
4. Introduction to Theatre by Oscar Brockett
5. The Art of Make-up by Setge Strenkovsky
6. Ancient Indian Costumes by Roshan Alkazi
7. Stage Lighting for Amateurs by Peter Goffin
8. Stage Make-up by Richard Carson
9. Costumes in Theatre by James Lever
10. A Syllabus of Stage Lighting by Stanley Mc Candless
11. Magic of Make-up for Stage
12. Discovering Costumes by A. I. Barfoot
13. Guide to Stage Lighting by G. N. Dasgupta
14. Dressing the Part by P. P. Walkup

Semester-I



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Skill Enhancement: Course (SEC)

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	I	FPT-SEC-128	Basics of Acting	Mid Sem 40 End Sem 60	01 PR

Course Objectives:

- To introduce students to concept & understanding of basics of Stage Acting
- To enable the students apply concepts of Acting in practical.
- To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

Learning Outcomes:

Upon completion of this subject course

- Student will get knowledge about what tools an actor needs for acting and how to use them.
- Student will able to perform scenes with their costars as well as solo performances, Monologue, Improvisations on act play etc.
- Student will able to develop their personality by learning vocal, physical and mental exercises from the study of acting techniques.
- Student will able to use fundamental acting terminology and technique to solve acting challenges.

UNIT	Content	Contact Hours
I	<u>Voice culture</u> - Voice exercise (Basics) - Incorrect methods of breathing. - Technique of voice improvisation	06
II	<u>Quality of voice</u> - Importance of Actor's skill - Technique of voice modulation	06
III	<u>Breathing Exercise</u> - Exercises for Voice Projection - Pronunciation of vowels, consonants and difficult words - Tongue twisting exercises, difficult stanzas and chhand (meter)	06
IV	<u>Mime and Movement</u> - Elementary knowledge of basic exercises of Mime - Interpretation and expression demonstrating through character	06
V	<u>Improvisation</u> Sensory experience and Emotional experience	06



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	• Exercise for energy and flow of imagination • Actor and character in different situations • Simple improvisation and from inputs - words, phrases, instrumental music, stage props etc	
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Essential Readings:

1. Bolne Ki Kala by Dr. B. S. Mehta.
2. Practical Voice Training by Elizabeth Grim.
3. Training in Dramatic Art by J. Miles Brown.
4. Articles on Speech by Ranade.
5. Encyclopedia of Acting Techniques by John Perry.
6. Acting is a Creative Process by Hardie Albright.
7. An Actor's Guide to Getting Work by Simon Dunmore.
8. Impro by Keith Johnston.
9. Dramatic Dialogue by Kennedy A. K.
10. Speech, Action and Style by Ohmann.
11. रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली

Semester-II

Discipline Specific: Major-1



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Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	II	FPT-DSM-221	Acting Techniques	Mid Sem 40 End Sem 60	04 TH

Course Objectives:

- The objective of Acting Theories course is to offer each actor-student a fully comprehensive, nationally competitive education and training in the craft and discipline of acting, guiding the graduate to achieve both creative and professional excellence in the field.
- To introduce students to concept & understanding of Stage Acting.
- To enable the students apply concepts of Acting in practical.
- To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

Learning Outcomes:

- Student will able to use fundamental acting terminology and technique to solve acting challenges.
- Students would be able to know the important personalities who have contributed the Theatrical movement they have run.

UNIT	Content	Contact Hours
I	- Concept of Acting - History of Acting - Concepts of Acting explained in Natya Sastra four types of Acting - Acting theory based on Natyasastra : Rasa theory - Rasas – Bhavas – Vibhavas - Basic sentiments – Sanchari Bhavas	12
II	- Acting theory of Aristotle - Acting theory of Augusto boal - Acting theory of Antonin Artaud - Acting theory of Anne Bogart	12
III	- Acting theory of Bertolt Brecht - Acting theory of Michael Chekhov	12
IV	- Acting theory of Jerzy Grotowski - Acting theory of Sanford Meisner - Acting theory of Meyer hold	12
V	- Acting theory of Constantine Stanislavski - Acting theory of Lee Strasberg... - The Art of Acting by Stella Adler etc... - Towards contemporary theorist.	12

Essential Readings:



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- स्तानिस्लावासकी – भूमिका का संरचना भाषांतर –डॉ विश्वनाथ मिश्र
- स्तानिस्लावासकी –चरित्र की रचना प्रक्रिया- भाषांतर –डॉ विश्वनाथ मिश्र
- अभिनय चिन्तन – दिनेश खन्ना
- रंगमंच के सिद्धांत – महेश आनंद , देवेन्द्र राज अंकुर
- रंगमंच का सौंदर्यशास्त्र - देवेन्द्र राज अंकुर
- रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली
- The Art of Acting by Stella Adler
- The Actor's Art and Craft by William Esper and Damon DiMarco
- Strasberg's Method by S. Lorraine Hull
- To the Actor by Michael Chekhov
- BONUS: Sanford Meisner on Acting by Sanford Meisner and Dennis Longwell
- Cole, Toby : Acting, Crown Publishers, 1960.
- Coquelin : The Art of Actor, George Allen Union Ltd.1954.
- *Performing Arts and Media- Dr. Lalit Mohan*
- Cole, Toby and Helan Krich Chinoy (Edited) : Actors on Acting, Bobbs-merill, Indianapolis, 1975.
- Gassner John : Masters of Drama, Doun Publications, 1954-John Willet (Edited and Translated): Brecht on Theatre, Methuen Drama, London, 1964.
- Moore, Sonia: The Stanislavski System : The Professional Training of An Actor, Penguin , New York, 1976.
- Nemichandra Jain: Asides, Themes in Contemporary Indian Theatre, National School of Drama, 2003.
- Prakash Syal (Dr.) and Navnindra Behl (Dr) : Abhinai Kala, Publication Bureau, Punjabi University, Patiala, 1994.
- Mahesh Anand/Devendra Raj Ankur: Rangmanch ke Siddhant (Edited): Rajkamal Prakashan, New Delhi, 2008
- Sunita Dhir : Styles of Theatre Acting, Gian Publishing House, New Delhi, 1991.

Semester-II

Discipline Specific: Major-1

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
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M.P.A.	Theatre Arts	II	FPT-DSM-222	Play Reading & Play Analysis	Mid Sem 40 End Sem 60	02 TH
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Some great Indian and Western plays will be analysed on the following points:

- What are the given circumstances in the drama?
- What is the background story of the drama?
- What is the external and internal action of drama?
- and also a detailed study of all the characters, ideas of play, genres of play,
- The Style of the Play and Dialogue
- Script Rhythm, Script Tempo, and Script Mood
- The Historical, Geographical, and Social Background of the Drama
- Drama's contemporary worth
- The social influence and political influence of the story.

Course Objectives:

- a) To understand the playwright's role behind the play
- b) To understand the literary value of drama
- c) To enhance students' understanding from the point of view of the successful presentation of written scripts
- d) To introduce students to the fundamentals of analysing scripts by unfolding them.
- e) To cultivate the ability to see the script from various perspectives.
- f) To cultivate an ability of inquiry into the political, social, economic, mental, emotional, and other given situations embedded in the play's script.
- g) Identifying the political, social, economic, mental, emotional, and other given circumstances embedded in the drama's script.

Learning Outcomes:

- a) Student will get detail knowledge about the conflict of the story.
- b) Student will get detail knowledge about the characters' of the story.
- c) Student will get detail knowledge about how to criticize the script
- d) Student will get detail knowledge about how to identify the good script
- e) Student will be able to how to use fundamental writing and criticizing terminology and technique to solve challenges of script

UNIT	Content	Contact Hours
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I	• The Dolls House by Henrik Ibsen (Hindi Translation or adaptation) - Or • The Cherry Orchard by Anthon Chekhov (Hindi Translation or adaptation) - or	06
II	• Mother Courage and Her Children by Bertolt Brecht (Hindi Translation or adaptation) - or • The Respectful Prostitute by Jon Poll Satre (Hindi Translation or adaptation)	06
III	• Waiting for Godot by Samuel Becket (Hindi Translation or adaptation) - or • The End Game by Samuel Becket (Hindi Translation or adaptation)	06
IV	• अंधायुग –धर्मवीर भारती (नाटककार) - अथवा • शोभायात्रा – शफाअत खान • आधे अधूरे –मोहन राकेश (नाटककार) - अथवा • सखाराम बाइंडर - विजय तेंदुलकर (नाटककार)	06
V	• खामोश अदालत जारी है –विजय तेंदुलकर (नाटककार) - अथवा • जिन लाहोर नहीं देख्या – अजगर वजाहत (नाटककार)	06

Essential Readings:

1. अंधायुग – धर्मवीर भारती
2. आधे अधूरे – मोहन राकेश
3. खामोश अदालत जारी है – विजय तेंदुलकर
4. कोर्टमार्शल – स्वदेश दीपक
5. जिन लाहोर नहीं देख्या – अजगर वजाहत
6. सखाराम बाइंडर - विजय तेंदुलकर
7. तुगलक – गिरीश कर्णाड
8. शोभायात्रा – शफाअत खान
9. बकरी – सर्वेश दयाल सक्सेना (नाटककार)
10. मध्यम व्यायोग – भास (नाटककार)
11. Dramatic concepts –Greek & Indian : Bharat Gupt
12. Poetics – Aristotle
13. A History of Literary Criticism from Plato to the Present M. A. R. Habib
14. Macbeth' or Hamlet or Othello by Shakespeare (Hindi Translation or adaptation)
15. 'Master Builder' or A doll's House or Hedda Gabler by Henrik Ibse (Hindi Translation or adaptation)



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16. Waiting for Godot or The End Game by Samuel Becket (Hindi Translation or adaptation)
17. The Cherry Orchard by Anthon Chekhov (Hindi Translation or adaptation)
18. Mother Courage and Her Children by Bertolt Brecht (Hindi Translation or adaptation)
19. The Respectful Prostitute by Jon Poll Satre (Hindi Translation or adaptation)
20. Natyashastra – Bharat Muni
21. The Art and Craft of Playwriting [Jeffrey Hatcher]
22. How to Write a Critique for a Theatrical Performance : Notes by Wikipedia
23. रंगमंच के सिद्धांत – महेश आनंद
24. रंगमंच का सौंदर्यशास्त्र – देवेन्द्र राज अंकुर , महेश आनंद
25. Review Article Theatre and Philosophy Tom Stern

Semester-II

Discipline Specific: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A	Theatre Arts	II	FPT-DSM-223	Play Production-II	Mid Sem 40 End Sem 60	04 PR



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Course Requirements: *Infrastructure, Technical Equipments of Theatre, Theater Lights, Set etc as available in the department.*

Course Objectives: The global objectives of this course that guide our students and faculty are the following:

- a) To engage productivity in the collaborative process.
- b) To build intellectual and aesthetic understanding of the craft and technique of theatre arts.
- c) To develop an appreciation of and respect for the various roles/aspects inherent within the theatrical process.
- d) To explore the diversity of theatre and its intersection with community, culture and society.
- e) To produce diverse productions that challenge students and engage the university community.
- f) Students will develop basic skills/training in the theatre arts
- g) Work in collaborative/artistic ensembles; specifically enhancing skills of listening/respect towards others.
- h) Possess a broad appreciation for theatre arts – in theory, performance, and production traditional and global standpoints.
- i) Exhibit a fundamental working knowledge of the basic areas of theatre art (acting, directing, design, voice, etc.)
- j) Students will develop specialized skills/training in the theatre arts
- k) Perform a broad spectrum of dramatic material both improvised and scripted, ranging from Realism to non-Realism, classical to contemporary.
- l) Develop vocal, physical and imaginative skills to express a broad spectrum of dramatic material.
- m) Review, analyze and give constructive criticism on performance.
- n) Work as an ensemble/collective group.
- o) Understand the rehearsal and performance process, including the relationship between the actor and the director, the actor and stage manager, actor and production crew, actor and fellow actors

Learning Outcomes:

- a) Student will get knowledge about what tools an actor needs for acting and how to use them.
- b) Learners develop an understanding and enjoyment of drama through practical study.
- c) the elements of practical drama
- d) how to work with extracts from published plays as an actor, director and designer
- e) how to devise, develop and structure their own original dramatic material from stimuli such as short titles, poems, pictures, songs, historical events and stories
- f) how to evaluate their contribution to the devising process and the success of the final piece
- g) how to use staging and design as part of a dramatic performance individual and group performance skills and how they are applied to create character and communicate meaning to an audience



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- h) To enable the student to produce a written play analysis and a production approach
- i) To introduce the importance of a production ground plan.

UNIT	Content	Contact Hours
I	• Discussion on Production. • Discussion on some scripts & selection of the script for play production • Understanding Script • Divide the units of script.	24
II	• Understanding the text & subtext of Script, • Script reading, character and play analysis , Production script preparation • Production Planning , Casting, Designer, and Assistant Director Selection	24
III	• Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Blocking / Design Models • Rehearsal – Fine Tuning / Design Work	24
IV	• Rehearsal – Music and Sound / Design Execution • Rehearsal – Music and Sound / Design Execution • Dress Rehearsal – Costume and Makeup / Light and Set • Technical Rehearsal	24
V	• Grand Rehearsal – Invited Audience / Practical Record Submission • Final Performance/Show in the front of Audience.	24

Essential Readings:

Challenge For The Actor Hardcover – 21 August 1991 by Uta Hagen (Author)

The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate Paperback – 1 December 1995 by Peter Brook (Author)

Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design Paperback – Illustrated, September 6, 2011 by Karen Brewster (Author), Melissa Shafer (Author)

Designing with Light: An Introduction to Stage Lighting 7th Edition by J. Michael Gillette (Author), Michael McNamara (Author)

रंग प्रसंग - (अभिनय विशेषांक) अप्रैलसितंबर- 2010-, रा.ना.वि.

भूमिका की संरचना, स्तानिस्लाव्स्की हिंदी अनुवाद

Practical Theater: How to Stage Your Own Production by by Trevor R. Griffiths (Editor)

Semester-II

Discipline Specific: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
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M.P.A.	Theatre Arts	II	FPT-DSM-224	Hindi Street Theatre	Mid Sem 40 End Sem 60	02 TH
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Course Objectives:

- The use of drama and art in education leads to holistic learning, accelerates personality development and imparts students with crucial life skills, problem-solving skills, leadership, cooperation and collaboration.
- Street theatre can be used to convey simple messages. It also can be used to demonstrate and practice skills; and at its most skilful can also provoke debate and dialogue between the players and the audience. Scripts can be useful and many voter education packages include short sketches.
- The main objective of the this course is to go closer to those who have been marginalized by society. It creates a new space for common people

Learning Outcomes:

- Students will be able to achieve the global goals of our curriculum that guide our students and faculty. They are the following:
- Students will be able to build an intellectual understanding of the craft and technique and the aesthetic of Hindi Street Theatre.
- Students will be able to develop an appreciation of and respect for the various roles and aspects inherent within the street play process.
- Students will be able to engage in productivity in the collaborative process.
- Students will be able to explore the diversity of Hindi Street Theatre and its intersection with community, culture and society.

UNIT	Content	Contact Hours
I	<u>Street Plays: a Historical Need</u> - Literary Cultural Movement , Construction of the PWA in India - IPTA : IPTA and Public Drama , IPTA and Street Theatre - Contribution of Prithvi Theatre in Public Theatrical Movement - Socio-Political Movement , Feminine Movement , Dalit Movement , Rise of Street Theatre	06
II	<u>Janwadi and Abhijanwadi Movement</u> ‘Janwadi’ & ‘Janwad’ of people , The Concept of Street Theatre - Street Theatre : Some Questions , Anatomy and Form of Street Theatre - Artistic Publicity or Promotional Art , Folk Theater and Street Theatre , Brecht and Street Theatre	06
III	<u>Street Theatre: Creation and Presentation</u> - Street Theatre Creation Process - Individual - Collective - Thoughts of Playwrights on Collective Writing Process	06



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IV	<u>Anatomy of Hindi Street Plays</u> • Social Issues & Political Issues • Economic Issues & Communal Issues • Other Issues	06
V	<u>Form of Hindi Street Plays</u> • Language Style, Acting , Presentation : Where and How , Spot Selection and Stage Structure • Selection of Drama and its Publicity , Pre-study , Dress Property , Scenario • Light, Sound / Voice , Song - Music / Choreography, Barriers in presentation of Street Theatre	06

Essential Readings:

1. Radical Street Performance: An International Anthology Paperback – by Jan Cohen-Cruz
2. Nukkad Natak – Rachna aur Prastuti- ‘Pragya’
3. Evaluating the role of street theatre for social Communication (Article) by Ankita Banerjee
4. Street Theatre and Other Outdoor Performance- Bim Mason

Semester-II Discipline Specific: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
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M.P.A	Theatre Arts	II	FPT-MDM-225	Classroom Production-II	Mid Sem 40 End Sem 60	04 PR
<u>Course Requirements:</u> <i>Infrastructure, Technical Equipments of Theatre, Theater Lights, Set etc as available in the department.</i>						

Course Objectives: The global objectives of this course that guide our students and faculty are the following:

- To engage productivity in the collaborative process.
- To build intellectual and aesthetic understanding of the craft and technique of theatre arts.
- To develop an appreciation of and respect for the various roles/aspects inherent within the theatrical process.
- To explore the diversity of theatre and its intersection with community, culture and society.
- To produce diverse productions that challenge students and engage the university community.
- Students will develop basic skills/training in the theatre arts
- Work in collaborative/artistic ensembles; specifically enhancing skills of listening/respect towards others.
- Possess a broad appreciation for theatre arts – in theory, performance, and production traditional and global standpoints.
- Exhibit a fundamental working knowledge of the basic areas of theatre art (acting, directing, design, voice, etc.)
- Students will develop specialized skills/training in the theatre arts
- Perform a broad spectrum of dramatic material both improvised and scripted, ranging from Realism to non-Realism, classical to contemporary.
- Develop vocal, physical and imaginative skills to express a broad spectrum of dramatic material.
- Review, analyze and give constructive criticism on performance.
- Work as an ensemble/collective group.
- Understand the rehearsal and performance process, including the relationship between the actor and the director, the actor and stage manager, actor and production crew, actor and fellow actors

Learning Outcomes:

- Student will get knowledge about what tools an actor needs for acting and how to use them.
- Learners develop an understanding and enjoyment of drama through practical study. Candidates will study:
- the elements of practical drama
- how to work with extracts from published plays as an actor, director and designer
- how to devise, develop and structure their own original dramatic material from stimuli such as short titles, poems, pictures, songs, historical events and stories



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- f) how to evaluate their contribution to the devising process and the success of the final piece
- g) how to use staging and design as part of a dramatic performance individual and group performance skills and how they are applied to create character and communicate meaning to an audience
- h) To enable the student to produce a written play analysis and a production approach
- i) To introduce the importance of a production ground plan.

UNIT	Content	Contact Hours
I	• Discussion on Production. • Discussion on some scripts & selection of the script for play production • Understanding Script • Divide the units of script.	24
II	• Understanding the text & subtext of Script, • Script reading, character and play analysis , Production script preparation • Production Planning , Casting, Designer, and Assistant Director Selection	24
III	• Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Blocking / Design Models • Rehearsal – Fine Tuning / Design Work	24
IV	• Rehearsal – Music and Sound / Design Execution • Rehearsal – Music and Sound / Design Execution • Dress Rehearsal – Costume and Makeup / Light and Set • Technical Rehearsal	24
V	• Grand Rehearsal – Invited Audience / Practical Record Submission • Final Performance/Show in the front of Audience.	24

Essential Readings:

- h) Challenge For The Actor Hardcover – 21 August 1991 by Uta Hagen (Author)
- i) The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate Paperback – 1 December 1995 by Peter Brook (Author)
- j) Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design Paperback – Illustrated, September 6, 2011 by Karen Brewster (Author), Melissa Shafer (Author)
- k) Designing with Light: An Introduction to Stage Lighting 7th Edition by J. Michael Gillette (Author), Michael McNamara (Author)
- l) रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली
- m) भूमिका की संरचना, स्तानिस्लाव्स्की हिंदी अनुवाद
- n) Practical Theater: How to Stage Your Own Production by by Trevor R. Griffiths (Editor)



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Semester-II
Skill Enhancement: Course (SEC)



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Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	II	FPT-SEC-226	Stage Light Design	Mid Sem 40 End Sem 60	02 PR

Course Objectives:

- The main objective of this course is to explore the artistry of lighting design.
- To introduce students to the overall technical knowledge of the tools of the trade, and to teach them how to design a light.

Learning Outcomes:

- The student will be able to understand the basic skills and theoretical practices involved in lighting design.
- The student will be able to identify and understand the use of theatrical lighting instrument and all tools associated with those instruments.
- The student will be able to practically apply the skills learned in a completed lighting design (conceptual).

UNIT	Content	Contact Hours
I	- Introduction to course/syllabus - Controllable Qualities of Light - Function of Stage Lighting - Psychological Effects of Light - Tools of the Trade	06
II	- Lighting Positions/Team - Lighting Instruments (Fresnel) - Electrical Theory and Practice - Photometrics - Lighting Instruments (PAR)	06
III	- Lamps and Lenses - Basic Parts of an Instrument/Lighting Instruments (ERS) - Lighting Instruments (ERS) - Lighting Equipment (cables, wiring, connectors, etc.)	06



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	• Simple Wiring	
IV	• Consoles • Color • Lighting Instruments (CYC) • Projections/Gobos • Famous People in Lighting	06
V	• The Design Process • The Light Plot • Topic Assignment #2 • Rehearsal/Performance • The Light Plot • Lighting Instruments (scoop)	06

Essential Readings:

1. The Magic of Light by Jean Rosenthal & Lael Wertenbaker
2. Designing with Light: An Introduction to Stage Lighting, 4th ed., by J. Michael Gillette
3. The New Handbook of Stage Lighting Graphics by William B. Warfel
4. Photo metrics Handbook by Robert C. Mumm
5. A Syllabus of Stage Lighting, by McCandless S., 1964
6. Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
7. Discovering Stage Lighting by Francis Reid, Focul Press, 1998
8. The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
9. Lighting by Design: A Technical Guide, Brain Fitt and Joe Thornley, Focul Press, 1992
10. Stage Lighting (Step by step) by Graham Walters, A&C Black, London-1997
11. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996

Semester-II

Skill Enhancement: Course (SEC)



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Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	II	FPT-SEC-227	Acting for Street, Stage and Camera	Mid Sem 40 End Sem 60	03 PR

Course Objectives:

- To introduce students to concept & understanding of basics of Street, Stage and Camera Acting
- To enable the students apply concepts of Acting in practical.
- To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

Learning Outcomes:

Upon completion of this course

- Student will get knowledge about what tools an actor needs for acting and how to use them.
- Student will able to perform scenes with their costars as well as solo performances, Monologue, Improvisations.
- Student will able to develop their personality by learning vocal, physical and mental and experiential exercise from the study of acting techniques.
- Student will able to use fundamental acting terminology and technique to solve acting challenges

UNIT	Content	Contact Hours
I	Introduction to acting. Acting exercises. Theatrical games. Basic terms to be defined e.g. - motivation, blocking, stage space, resonators, weight and balance, transition, sense of timing, pauses. Rasa theory. Individual improvisations. Group improvisations. Acting in traditional folk forms in India. Scene work.	18
II	Warm-ups. Relaxation. Physical actions. Given circumstances. Transitions. Creating reality. Creating a character. Character analysis. Improvisation with props and mask. Application of clown exercises in a comic based story, script, plot and situation.	18
III	Entry & exit on the stage. Gesture, posture & body of an actor. Relationship between actor and co-actor.	18
IV	Concentration. Observation. Situational improvisation & making a story. Dramatic reading of a play, poetry & prose. Actor & stage business.	18
V	Camera as an eye. Importance of camera. Finding the frame. Camera movement. Camera placement. Actor & camera. Working on monologue.	18

Essential Readings:

- Empty Space by Peter Brook.



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2. Natyashastra by Radha Ballabh Tripathy. The Actor & The Text by Cicely Berry. Indian Theatre by Adya Rangacharya. Acting One by Robert Cohen.
3. The Way of the Actor by Brian Bates. Acting for the Camera by Tony Barr. Acting in Film by Michael Caine.
4. Styles of Acting by Sunita Dhir.
5. The Secret Art of the Performer by Eugenio Barba and Nicola Savarese.

Suggested Reading:

1. स्तानिस्लावासकी – भूमिका का संरचना भाषांतर –डॉ विश्वनाथ मिश्र
2. स्तानिस्लावासकी –चरित्र की रचना प्रक्रिया- भाषांतर –डॉ विश्वनाथ मिश्र
3. अभिनय चिन्तन – दिनेश खन्ना
4. रंगमंच के सिद्धांत – महेश आनंद , देवेन्द्र राज अंकुर
5. रंगमंच का सौंदर्यशास्त्र - देवेन्द्र राज अंकुर
6. रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली
7. The Art of Acting by Stella Adler
8. The Actor's Art and Craft by William Esper and Damon DiMarco
9. Strasberg's Method by S. Loraine Hull
10. To the Actor by Michael Chekhov
11. Moore, Sonia: The Stanislavski System : The Professional Training of An Actor, Penguin , New York, 1976.
12. Nemichandra Jain: Asides, Themes in Contemporary Indian Theatre, National School of Drama, 2003.
13. Prakash Syal (Dr.) and Navnindra Behl (Dr) : Abhinai Kala, Publication Bureau, Punjabi University, Patiala, 1994.
14. Sunita Dhir : Styles of Theatre Acting, Gian Publishing House, New Delhi, 1991.

Semester-II

Skill Enhancement: Course (SEC)



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Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	II	FPT-SEC-228	Writing for play , Radio, TV and Film	Mid Sem 40 End Sem 60	02 PR

Course Objectives:

- This course is designed to introduce students to the fundamentals of developing and writing original scripts for film, television and multimedia.
- The course emphasizes proper script formats, theme, story, plot, dialogue, character arc, and the process of developing and writing a script.

Learning Outcomes:

- Students will be able to express ideas fluently in standard theatre Play and screenwriting format at an advanced level.
- Students will be able to craft character-based stories with clear conflicts at an advanced level.
- Students will be able to analyze play, film and television structure at an advanced level.
- Students will complete short-length scripts.

UNIT	Content	Contact Hours
I	Main Element of Play Writing Concept of Play Writing Stages of Developing Story Special features of dramatic writing	06
II	Characters Dialogue and Language Process of Play Writing, The Art of Adaptation	06
III	Writing for Radio Program	06
IV	Writing for Television program	06
V	Screen play writing for Film	06

Essential Readings:

- Dramatic concepts –Greek & Indian : Bharat Gupt.



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2. Related chapters of Natyashastra by Bharat Muni
3. Poetics – Aristotle-The Art and Craft of Playwriting [Jeffrey Hatcher]
4. How to Write a Critique for a Theatrical Performance : Notes by Wikipedia
5. A History of Literary Criticism from Plato to the Present M. A. R. Habib
6. कथा पटकथा –मन्त्रू भंडारी
7. रंगमंच के सिद्धांत – देवेन्द्र राज अंकुर
8. Patkatha Kaise Likhen- Rajendra Pandey
9. Media Lekhan Sidhant Aur Prayog-Mukesh Manas

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