



Department of Fine Arts and Performing Arts
Dr. Harisingh Gour Vishwavidyalaya, Sagar (M.P.)
(A Central University)

Department of Fine Arts and Performing Arts
Dr. Harisingh Gour Vishwavidyalaya,
(A Central University)
Sagar (M.P.) 470003

School of Arts and Information Sciences



Curriculum Framework

B.A. Theatre as one subject

Based on National Education Policy- 2020

Date of BoS: 17-09-2022

Doctor Harisingh Gour Vishwavidyalaya
(A Central University)
Sagar-Madhya Pradesh-470003



Curriculum: 2022 Onwards

A) General:

1. Name of the Program: **B.A. Theatre as one subject**

2. Duration of the Program:

a) Minimum duration: 3 year

3. Structure of the Program:

a) Number of Major courses: (12) 72

b) Skill Enhancement courses (04) 36

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 Course Examination is External.

1) Performance in the final presentation of **All Practical Courses**: 60 marks



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 years PG Program Master in Performing Arts MPA in Theatre, BA (Theatre) as a subject. The department also has its Research program (PhD) in Fine Arts and Performing Arts (Theatre Arts), which was started from the session 2021-22. Beside regular teaching and learning the students of the department participate in various youth festivals and cultural activities at state & national level. The students of fine arts also participate in various exhibitions, competitions.

Curriculum Framework based on National Education Policy-2020

NEP-2020 has conceptualized the idea to develop well-rounded competent individuals for making the nation a self-reliant and global leader. In the same spirit, we at Department of Fine Arts and Performing Arts have developed a curriculum framework to encompass the goals of NEP 2020. To this end, we have incorporated choice of subject/disciplines of study, creating academic pathways having constructive combinations of disciplines for study with multiple entry and exit points as well as focus on experiential learning for students by introducing **multidisciplinary and skill enhancement courses** and actual Hands on training in the recent and trending aspects of the area of **Drama and Theatre Arts**.

Under Graduate Curriculum Framework for B.A. Theatre as one subject

- 1. Name of the Programme : B.A. Theatre as one subject**
- 2. About the Programme:**

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 three-year (six semesters) **B.A. Theatre as one subject** 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 Department 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.

3. Objectives of the Programme :

- a) To impart scientific education on the subject of drama and theatre at the university level to the grassroots artists through Natyashastra.
- b) 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.
- c) Introducing students to world and Indian theatre and Plays teaching various arts forms and makes them artful.
- d) 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.
- e) 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 **B.A. Theatre as one subject**.
- f) 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.
- g) 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 B.A. with Theatre Arts.

After Completion of the programme the learner will be able to:

- a) Understand the Classical and Modern theatre Architecture of western and Indian theatre.
- b) Students would be able to learn about the origins of Indian and western theatre history and development of theatre tradition.
- c) To study Bharatmuni's Natyashastra in which the origin and development of Natyashastra.
- d) To define Sanskrit playwright and the contribution of their plays and give information about their plays.
- e) 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.
- f) Students will study famous Hindi theatre actors, important famous Western and Indian playwrights, renowned artists and directors, thinkers.
- g) Student will understand the theatre terminology.



- h) To understand the Classical and Modern theatre Architecture of western and Indian theatre.

4. Programme Learning Outcomes :

- a) Students would be able to learn about the origins of Indian and western theatre history and development of theatre tradition.
- b) Students would be able to study Bharatmuni's Natyashastra in which the origin and development of Natyashastra.
- c) Students would be able to define Sanskrit playwright and the contribution of their plays and give information about their plays.
- d) 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.
- e) Students will study famous Hindi theatre actors, important famous Western and Indian playwrights, renowned artists and directors, thinkers.
- f) Student will understand the theatre terminology.
- g) Students will understand the Classical and Modern theatre Architecture of western and Indian theatre.
- h) Students will develop basic skills/training in the theatre arts
- i) Develop vocal, physical and imaginative skills to express a broad spectrum of dramatic material.
- j) Student will get knowledge about what tools an actor needs for acting and how to use them.

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.



5. Structure of the Programme:

Department of Fine Arts and Performing Arts

Dr. Harisingh Gour Vishwavidyalaya
(A Central University)

Sagar (M.P.) 470003

**Modified Scheme & Syllabus of B.A. Theatre as one subject as per NEP 2020
2022-23 onward**

Level & Semester L5, Sem-I	Course Code	Title of the Course	Credits				
			L	T	P	C	Hours
Discipline Specific: Major-1	FPT-DSM-111	Introduction of Theatre	4	-	-	4	60- TH
	FPT -DSM-112	Classroom Play Production-1	-	-	2	2	60-PR
Multi-Disciplinary: Major-3	FPT -MDM-113	Indian Folk Theatre	4	-	-	4	60- TH
	FPT -MDM-114	Theatre Games, Voice and speech	-	-	2	2	60-PR
Ability Enhancemen course (AEC)	FPT -AEC-115	The art of Mime	-	-	2	2	60-PR
Skill Enhancement Course (SEC)	FPT -SEC-116	Fundamentals of Acting	-	-	2	2	60-PR
			08	-	08	16	
			Total Credit = 22				

Level & Semester L5, Sem-II	Course Code	Title of the Course	Credits				
			L	T	P	C	Hours
Discipline Specific: Major-1	FPT -DSM-211	Natyashastra & Sanskrit Theatre	4	-	-	4	60- TH
	FPT -DSM-212	Classroom Production-2	-	-	2	2	60-PR
Multi-Disciplinary: Major-3	FPT -MDM-213	Hindi Street Theatre	4	-	-	4	60- TH
	FPT -MDM-214	Voice and Speech	-	-	2	2	60-PR
Ability Enhancement course (AEC)	FPT –AEC- 215	Stage Light Design	-	-	2	2	60-PR
Skill Enhancement: Course (SEC)	FPT -SEC-216	Acting for Camera	-	-	2	2	60-PR
			08	-	08	16	
			Total Credit = 22				

***Changeable as per requirement. *Practical work shall be conducted by departmental available recourses.**
Scheme and Syllabus of B.A. Theatre as one subject as per NEP 2020 2022-23 onward

Design by

Ataf Mulani,

Assistant Professor,

Department of Fine and Performing Arts,

Dr.Harisingh Gour Vishwavidyalaya,Sagar



6. Teaching Learning Approach:

Mainly this programme will transact the under given pedagogic approach-

- a. Lecture/ Seminar format*
- b. Demonstration*
- c. Readings/written assignments and Field Projects*
- d. Group discussions/tutorial*
- e. Community visit*
- f. Project work*
- g. Field Visit/Survey/Dissertation*

7. Assessment

The learner in the programme will be assessed throughout the duration of the programme in a formative and summative evaluations i.e. Mid (I&II) and End Semester examinations. To be eligible to appear in End semester examination a student must appear in Mid semester examinations along with 75 per cent attendance in classroom processes.



Semester-I
Discipline Specific: Major-1

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	I	FPT-DSM-111	Introduction of Theatre	Mid Sem 40 End Sem 60	04 TH

1. Course Objectives:

- Why Theatre help you to express yourself.
- How Theatre helps you to tell the stories 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 behaviour?

2. 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 learn about the Rasa Theory.
- 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.

UNIT	Content	Contact Hours
I	• Concept of theatre. • Origin of theatre. • Elements of theatre. • Types of plays.	12
II	• Introduction of Natyashastra. • Natayshastra chapter on acting. • Dashrupak vidhan. • Rasa Theory introduction (Ras Siddhant)	12
III	• Indian Classical theatre. • Sanskrit theatre introduction.	12



	• Important Sanskrit plays and playwrights	
IV	• Introduction of Indian folk theatre.	12
V	• Introduction of time line of western theatre.	12

Essential Readings:

1. Dharwadker, Aparna (2005). *Theatres of Independence: Drama, Theory, And Urban Performance in India*. University of Iowa Press. ISBN 0877459614.
2. ^ Dalal, Roshen. *Hinduism: An Alphabetical Guide*. p. 17.
3. ^ Datta, Amaresh (1987). *Encyclopaedia of Indian Literature*. Sahitya Akademi. ISBN 8126018038.
4. Traditional Indian Theatre by Kapila Vatsyayan
5. Folk Theatre of India by Balwant Gargi
6. Indian Theatre Traditions of Performance by Ed. Farley F. Richmond
7. Indian Theatre: Tradition, Continuity and Change by Nemichand Jain
8. Traditions of Indian Theatre by M. L. Varadpande
9. Performing Arts and Media- Dr. Lalit Mohan
10. Dramatic concept Indian and Greek- Bharat Gupt
11. History of Indian theater- M.L.Varadpande
12. Theory of Modern stage- Eric Buntly



Semester-I
Multi-Disciplinary: Major-1

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	I	FPT-DSM-112	Classroom Play Production-1	Mid Sem 40 End Sem 60	02 PR

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

- 1. Learning Objectives:** Includes Experiential learning of the process of theatre play production which starts from the very beginning of researching the scripts, characterization, casting, actor's handling, blocking, rehearsals, run-through and then final show. This gives the students a complete knowledge about execution of theory into product.
- 2. Learning Outcomes:** Through this course students should be able to
 - a) apply the knowledge in their theatrical production
 - b) develop appropriate research on the play, time period and articulate how it applies to the production process
 - c) identify and describe the 6 component of dramatic form plot, character, theme, diction, rhythm and spectacle.

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.	12
II	• Understanding the text & subtext of Script, • Script reading, character and play analysis , Production script preparation • Production Planning , Casting, Designer, and Assistant Director Selection	12
III	• Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Blocking / Design Models • Rehearsal – Fine Tuning / Design Work	12
IV	• Rehearsal – Music and Sound / Design Execution • Rehearsal – Music and Sound / Design Execution • Dress Rehearsal – Costume and Makeup / Light and Set • Technical Rehearsal	12



V	• Grand Rehearsal – Invited Audience / Practical Record Submission • Final Performance/Show in the front of Audience.	12
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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)
- भूमिका की सरंचना, स्तानिस्लाव्स्की हिंदी अनुवाद
- रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली
- *Practical Theater: How to Stage Your Own Production* by by Trevor R. Griffiths



Semester-I
Multi-Disciplinary: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	I	FPT-MDM-113	Indian Folk Theatre	Mid Sem 40 End Sem 60	04 TH

1. Learning 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.

2. 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"	12
II	Description : Nature and Classification: Lila Natak : Rasleela / Krishnleela, Introduction to Folk theatre of Madhya Pradesh	12
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'.	12
IV	Introduction of Jatra, Yakshagana, Ankia Naat, Maach and the Swang and other form	12
V	Salient feature of folk theatre, impact of media on Indian folk theatre	12

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:

- संय्या भयो कोतवाल- वसंत सबनिस
- गाढवाचं लग्न-इंदुरीकर



3. *तमाशा रूप आणि परंपरा-डॉ. मंगेश बनसोड*
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)*



Semester-I
Multi-Disciplinary: Major 2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	I	FPT-MDM-114	Theatre Games, Voice and speech	Mid Sem 40 End Sem 60	02 PR

1. Course Objectives:

- a) 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.
- a. 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.
- b. Each student should be able to make sound that is open, forward, and supported through their body, without strain or pushing.
- c. 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.

2. Learning Outcomes:

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

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

UNIT	Content	Contact Hours
I	Theatre Games and Improvisations	
II	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 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 & projection.	12



IV	<i>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</i>	12
V	<i>Creating one project of Voice Acting.</i>	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. *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-I
Ability Enhancement Course (AEC)

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	I	FPT-AEC-115	The Art of Mime	Mid Sem 40 End Sem 60	02 PR

1. Course Objectives:

- The Course seeks to enable the student to relax and develop the body movement so that a free, supported sound can be produced.
- Each student should be able to mentally and physically connect to ideas and thoughts, and effectively communicate them in both contemporary and classical text.

2. 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 mime acting and how to use them.*
- Student will able to perform scenes with their co-stars as well as solo performances, Improvisations on mime concepts etc.*
- Student will able to develop their personality by learning expression exercises from the study of acting techniques.*
- Student will able to use fundamental acting terminology and technique to solve acting challenges.*
- Students will be able to understand the science and the art of mime acting.*

UNIT	Content	Contact Hours
I	Mime - traditional and modern mime - pantomime. Exercises relate to mime. Exercises for recalling senses. Exercise of creating situations. Individual and group exercises using imaginary objects as well as handling real objects and then substituted.	12
II	Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography.	12
III	Study of animal behaviour and its exact imitation. Free modern movement. Study of body anatomy.	12
IV	Traditional movement and mime work. Basic movements, rheumatic patterns with footwork. Head-neck-shoulder-arm-fingers-wrist-body-knee bending-position of feet.	12
V	Mime and choreography. Advanced exercises for body flexibility. Complex combination of movements of different parts of the body. Composition, symmetry and asymmetry. Designing choreography for performance, emotional expressions through body. Working on stylized movement	12



Essential Readings:

1. *Body Learning: An Introduction to the Alexander Technique* by Michael J. Gelb.
2. *Movement Improvisation: In the Words of A Teacher and Her Students* by Georgette Schneer.
3. *Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to New Dance* by Thomas Kalten brunner.
4. *Sharing the Dance: Contact Improvisation and American Culture* by Cynthia Jean Novack.
5. *Taken By Surprise: A Dance Improvisation Reader* by Ann Cooper Albright and David Geri.
6. रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली



Semester-I
Skill Enhancement: Course (SEC)

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
M.P.A.	Theatre Arts	II	FPT-SEC-116	Fundamentals of Acting	Mid Sem 40 End Sem 60	02 PR

1. 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.

2. 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 co stars 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 & Speech, Mime & Movement & Improvisation (Theoretical Aspects)</u> - Quality of voice. Incorrect methods of breathing. - Importance of Mime to improve an actor's skill. Technique of Improvisation	12
II	<u>Voice & Speech, Mime & Movement & Improvisation (Theoretical Aspect)</u> - Quality of voice - Incorrect methods of breathing - Importance of Mime to improve Actor's skill - Technique of Improvisation	12
III	<u>Voice & Speech (Practical Aspect)</u> - Breathing Exercise - Omkar and Pranayam - Exercises for Voice Projection - Pronunciation of vowels, consonants and difficult words - Tongue twisting exercises, difficult stanzas and chhand (meter)	12



IV	<u>Mime and Movement (Practical Aspect)</u> • Elementary knowledge of basic exercises of Mime through music • Interpretation and expression demonstrating through character	12
V	<u>Improvisation (Practical Aspect)</u> • Sensory experience and Emotional experience • 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	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. 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

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	II	FPT-DSM-211	Natyashastra & Sanskrit Theatre	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 theatre
- 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.
- Student will understand the Sanskrit theatre terminology.
- Students will understand the Theatre Architecture of Indian Classical theatre.

UNIT	Content	Contact Hours
I	- The Study of Natyashastra - Aangik Abhinaya, Vachik Abhinaya, Aaharya Abhinaya, Satvik Abhinaya	12
II	- The Study of Sanskrit Rangmanch - The Study of Sanskrit Playwrights - Play reading analysis: 'Abhigyan Shakuntalam' - Play reading analysis: 'Mruch Katikam'	12
III	- Types of 'Dash Roopaka', Types of Nayak and Nayika - Element of Sanskrit Plays	12
IV	The Detail Study of 'Rasa Siddhanta'	12
V	- Sanskrit Theatre Architecture - Salient Features of Sanskrit Theatre	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



Semester-II
Discipline Specific: Major-1

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	II	FPT-DSM-212	Classroom Play Production-2	Mid Sem 40 End Sem 60	02 PR
Course Requirements: Infrastructure, Technical Equipments of Theatre, Theater Lights, Set etc as available in the department.						

1. 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 produce diverse productions that challenge students and engage the university community.
- Students will develop basic skills/training in the theatre arts
- 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.)
- 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

2. 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:
- 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
- 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.	12
II	• Understanding the text & subtext of Script, • Script reading, character and play analysis , Production script preparation • Production Planning , Casting, Designer, and Assistant Director Selection	12
III	• Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Blocking / Design Models • Rehearsal – Fine Tuning / Design Work	12
IV	• Rehearsal – Music and Sound / Design Execution • Rehearsal – Music and Sound / Design Execution • Dress Rehearsal – Costume and Makeup / Light and Set • Technical Rehearsal	12
V	• Grand Rehearsal – Invited Audience / Practical Record Submission • Final Performance/Show in the front of Audience,	12

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)- सितंबर-2010- राष्ट्रीय नाट्य विद्यालय दिल्ली
6. भूमिका की सरंचना, स्तानिस्लावस्की हिंदी अवुवाद
7. Practical Theater: How to Stage Your Own Production by by Trevor R. Griffiths

Semester-II



Multi-Disciplinary: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre A	II	FPT-MDM-213	Hindi Street Theatre	Mid Sem 40 End Sem 60	02 TH

1. 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 course is to go closer to those who have been marginalized by society. It creates a new space for common people

2. 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
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
Multi-Disciplinary: Major-2

Class	Subject	Semester	Course Code	Course Title	Marks	Credit
B.A.	Theatre	II	FPT-MDM-214	Voice and speech	Mid Sem 40 End Sem 60	02 PR

1. 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.*

2. 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 able to perform scenes with their co stars 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.*
- Students will be able to understand the science and the art of voice and speech.*

UNIT	Content	Contact Hours
I	<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</i>	12
II	<i>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.</i>	12
III	<i>Different types of speech patterns. Diction. Intonation. Working on speeches from selected plays, poetry and prose. Voice & emotion. Articulation &</i>	12



	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:

12. Bolne Ki Kala by Dr. B. S. Mehta.
13. Practical Voice Training by Elizabeth Grim.
14. Training in Dramatic Art by J. Miles Brown.
15. Articles on Speech by Ranade.
16. Encyclopedia of Acting Techniques by John Perry.
17. Acting is a Creative Process by Hardie Albright.
18. An Actor's Guide to Getting Work by Simon Dunmore.
19. Impro by Keith Johnston.
20. Dramatic Dialogue by Kennedy A. K.
21. Speech, Action and Style by Ohmann.
22. Performing Arts and Media- Dr. Lalit Mohan
23. रंग प्रसंग (अभिनय विशेषांक)-सितंबर-2010-राष्ट्रीय नाट्य विद्यालय दिल्ली



Semester-II
Ability Enhancement: Course (AEC)

Class	Subject	Semester	Course Code	Course Title	Marks	Type	Credit
B.A.	Theatre	II	FPT-AEC-215	Stage Light Design	Mid Sem 40 End Sem 60	Practical	02 PR

1. 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.

2. 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	12
II	- Lighting Positions/Team - Lighting Instruments (Fresnel) - Electrical Theory and Practice - Photo metrics - Lighting Instruments (PAR)	12
III	- Lamps and Lenses - Basic Parts of an Instrument/Lighting Instruments (ERS) - Lighting Instruments (ERS)	12



	• <i>Lighting Equipment (cables, wiring, connectors, etc.)</i> • <i>Simple Wiring</i>	
IV	• <i>Consoles</i> • <i>Color</i> • <i>Lighting Instruments (CYC)</i> • <i>Projections/Gobos</i> • <i>Famous People in Lighting</i>	12
V	• <i>The Design Process</i> • <i>The Light Plot</i> • <i>Topic Assignment #2</i> • <i>Rehearsal/Performance</i> • <i>The Light Plot</i> • <i>Lighting Instruments (scoop)</i>	12

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)

<i>Class</i>	<i>Subject</i>	<i>Semester</i>	<i>Course Code</i>	<i>Course Title</i>	<i>Marks</i>	<i>Credit</i>
B.A.	Theatre	II	FPT-SEC-216	Acting for Camera	Mid Sem 40 End Sem 60	02

Objectives:

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

Outcome:

Upon completion of this subject course

1. Student will get knowledge about what tools an actor needs for acting and how to use them.
2. Student will be able to perform scenes with their costars as well as solo performances, Monologue, Improvisations.
3. Student will be able to develop their personality by learning vocal, physical and mental and experiential exercise from the study of acting techniques.
4. Student will be 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.	04
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.	04
III	Entry & exit on the stage. Gesture, posture & body of an actor. Relationship between actor and co-actor.	04
IV	Concentration. Observation. Situational improvisation & making a story. Dramatic reading of a play, poetry & prose. Actor & stage business.	04
V	Camera as an eye. Importance of camera. Finding the frame. Camera movement. Camera placement. Actor & camera. Working on monologue.	04



Essential Readings:

1. Empty Space by Peter Brook.
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. The Art of Acting by Stella Adler
2. The Actor's Art and Craft by William Esper and Damon DiMarco
3. Strasberg's Method by S. Lorraine Hull
4. To the Actor by Michael Chekhov
5. Moore, Sonia: The Stanislavski System : The Professional Training of An Actor, Penguin ,New York, 1976.
6. Nemichandra Jain: Asides, Themes in Contemporary Indian Theatre, National School of Drama, 2003.
7. Prakash Syal (Dr.) and Navnindra Behl (Dr) : Abhinai Kala, Publication Bureau, Punjabi University, Patiala, 1994.
8. Sunita Dhir : Styles of Theatre Acting, Gian Publishing House, New Delhi, 1991.
