

Central University of Punjab



M.P.A. (Master of Performing Arts-Theatre)

Session: 2021-23

Department of Performing & Fine Arts

Programme Graduate Attributes

Master's programme in Performing Arts-Theatre focuses on developing:

Master of Performing Arts provides a platform to build the confidence on stage by developing the skill through academics & Production. students occupy different professional roles such as Teacher, Actor, Director and Producer, Theatre Writer, and Performing Arts Critic among others also students emerge as seasoned professionals who are recruited by top organizations from diverse sectors such as Film and TV producers, Colleges and Universities, Theatre Groups, Media and Gaming Companies among others. The graduates have comprehensive knowledge, potentiality to be an educational entrepreneur, leader in their career and ability to work in the digital era.

Master's Programme in Performing Arts-Theatre focuses on preparing and training the students to develop-

- a comprehensive understanding and a critical appreciation, to be able to join the mainstream Theatre Activity.
- a certain confidence to overcome stage-fright through wide-ranging practical sessions.
- a scholarly base through academic activities and study-material.
- an overall knowledge about each area of mounting a Stage Production from a written Text to its final culmination before the live audiences.
- mind and body through requisite skills as a competent Actor, Teacher, Director, Designer to join the educational Institutes, professional Theatre Companies, Repertories, Media Houses etc.
- them as independent Entrepreneurs, who can start-up Professional Performing Troupes that will not only promote Art and Culture but also generate employment for newcomer Actors, Writers, Directors and Technicians.
- as a Researcher who can take up Ph.D. Research in Theatre Arts and allied areas.

Course Structure of Master of Performing Arts-Theatre

Course Structure of the programme

Semester-I

Course Code	Course Name	Course Type	Credit Hours			Total Credits
			L	T	P	
MPA.506	Literature and History of Theatre-I	Core	4	0	0	4
MPA.507	Theory of Acting Direction and Stage Craft-I	Core	4	0	0	4
MPA.512	Folk Theatre	Core	4	0	0	4
MPA.508	Acting-I	Skill-based	0	0	6	3
MPA.509	Direction-I	Skill-based	0	0	6	3
MPA.510	Stage Craft and Design Technology-I	Skill-based	0	0	6	3
MPA.513	Theatre Production-I	Skill-based	0	0	6	3
IDC	IDC (To be selected from other disciplines)	IDC	2	0	0	2
MPA511	Theatre and Dance forms of India	IDC	2	0	0	2
Total						26

Semester-II

Course Code	Course Name	Course Type	Credit Hours			Total Credits
			L	T	P	
MPA.521	Literature and History of Theatre-II	Core	4	0	0	4
MPA.522	Theory of Acting Direction and Stage Craft-II	Core	4	0	0	4
MPA.526	Play Production Process	Compulsory Foundation CFC	2	0	0	2
MPA.523	Acting-II	Skill-based	0	0	6	3
MPA.524	Direction-II	Skill-based	0	0	6	3
MPA.525	Stage Craft and Design Technology-II	Skill-based	0	0	6	3
MPA.527	Theatre Production-II	Skill-based	0	0	6	3
VAC	Value Added Course	VAC	2	0	0	2
MPA504	Indian classical dances in diaspora	VAC	2	0	0	2
Total						24

Semester-III

Course	Course Name	Course Type	Credit Hours	Total
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Code			L	T	P	Credits
MPA.551	Literature and History of Theatre-III	Core	4	0	0	4
MPA.552	Theory of Acting Direction and Stage Craft-III	Core	4	0	0	4
MPA.553	Acting-III	Skill-based	0	0	6	3
MPA.554	Direction-III	Skill-based	0	0	6	3
MPA.555	Stage Craft and Design Technology-III	Skill-based	0	0	6	3
MPA.556	Theatre/Television Production-III	Skill-based	0	0	6	3
MPA.575	Gestalt Studies	DEC	0	2	0	2
MPA.557	Entrepreneurship	CFC				1
Total						23

Semester-IV

Course Code	Course Name	Course Type	Credit Hours			Total Credits
			L	T	P	
MPA.600	Dissertation/Play Production	Project	0	0	40	20
Total						20

Evaluation Criteria for Theory Courses

The mid-semester test will be subjective type (25 marks) and end semester exam (50 marks) will be 70% subjective type and 30% objective type. The objective type will include one-word answers, fill-in the blank, sentence completion, true/false, MCQs', matching, analogies, rating and check lists. The subjective type will include very short answer (1-2 lines), short answer (one paragraph), essay type with restricted response, and essay type with extended response. As per NEP2020 to give flexibility to teachers, it was decided that the number of questions and distribution of marks shall be decided by the department. Further, it was resolved to give flexibility to the departments/teachers to conduct internal assessment for different courses using any two or more of the given methods (Surprise Tests, in-depth interview, unstructured interview, Jigsaw method, Think-Pair Share, Students Teams Achievement Division (STAD), Rubrics, portfolios, case based evaluation, video based evaluation, Kahoot, Padlet, Directed paraphrasing, Approximate analogies, one sentence summary, Pro and con grid, student generated questions, case analysis, simulated problem solving, media assisted evaluation, Application cards, Minute paper, open book techniques, classroom assignments, home- work assignments, term paper).

SEMESTER-I

Course Title: Literature and History of Theatre-I

Course Code: MPA.506

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Use techniques of sanskrit theatre
- Apply theatrical aspects of natyashastrin to their productions
- Carry out various dramatic components of dashrupak

Course Content

UNIT I

15 hours

Natyashastra: origin, rupakrachna, karyavastas, arthaprakrittis, arthaprakshepakas, Sandhis, importance of natyashastra

UNIT II

15 hours

Study of 11 elements in Natyashastra: rasa - bhava, abhinaya, dharmi-vritti, pravritti, siddi, swara, aatodya, gana, rang

UNIT III

15 hours

Introduction to sanskrit theatre: origin, history, development, kudiattam
Analytical study: study of mricchakatikam play

UNIT IV

15 hours

Study of major playwrights: Sudrak and his works, Bhas and his works, Kalidas
Dashrupakvidhaan: types of hero and heroine, characteristics of dashrupak

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. The Concept of Indian Theatre by C. Brynzki.
2. Abhinaya Darpan by Nandikeshvar.
3. Natyashastra by Bharat Muni translated in Punjabi by G.N. Rajguru.
4. Special aspects of Natya Shastra by Dr P.S.R, Appa Rao, In Telugu. Translated by H.V. Sharma Published by the National School of Drama 2001.
5. Performance traditions in India by Dr. Suresh Awasthi.
6. The Essential Theatre by Oscar G. Brocket
7. Bhartiya Rangmanch ka VivachnatamakItihaas: Dr. agyat- Pustaksansthan ,kanpur ,1978
8. Bhartiya tathaPaschityaRangmanch: Sitaram chaturvedi- Lucknow, hindi samiti, suchna vibaag, U.P, 1964
9. Bharat aurbhartiyanatyaya kala: dr. surandernath dixit- rajkamalprakashan new delhi, 1970
10. Rang manchkisidhanth: Mahashanand- Rajkamalprakashan new delhi. Ptna, 2008

L	T	P	Cr

4	0	0	4
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Course Title: Theory of Acting Direction and Stage Craft-I

Course Code: MPA.507

Learning Outcomes

The students will be able to

- To enrich the knowledge of students regarding Theatre Architecture
- To enrich the knowledge of students about dramatic forms of theatre
- An ability to make performance scripts for theatre

Course Content

UNIT I **15 hours**

Theatre Architecture: Greek, Roman, Medieval, Globe, renaissance

UNIT II **15 hours**

Key concepts: Aristotelian 3 unities, catharsis, plot, action, fourth wall concept

UNIT III **15 hours**

Dramatic forms: tragedy, comedy, farce, melodrama, well-made play

UNIT IV **15 hours**

Study of Classical plays by: Sophocles, Euripides, Moliere, Shakespeare

Study of Indian plays by: Bharatendu Harishchandra, Dharmavir Bharti, Mohan Rakesh, Habib Tanvir

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Development of Theatre by A. Nicoll.
2. Natyashastra by Bharat Muni translated in Punjabi by G.N. Rajguru.
3. Theatrical Design and Production by J. Michael Gillette published by Mayfield publisher company California.
4. Performance traditions in India by Dr. Suresh Awasthi.
5. The Essential Theatre by Oscar G. Brockert
6. The Concept of Indian Theatre by C. Brynzki.
7. Natak ka Rang – Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafarnagar, 1972
8. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow, hindi samiti, suchnavibaag, U.P, 1964
9. Rang manch kisidhanth: Mahashanand- Rajkamal prakashan New Delhi. Ptna, 2008

Course Title: Folk Theatre

Course Code: MPA.512

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Use techniques of sanskrit theatre
- Apply theatrical aspects of natyashastrin to their productions
- Carry out various dramatic components of dashrupak

Course Content

UNIT I **15 hours**

Study the following Folk Theatre Forms:

1. Naqual and Sawang
2. Nautanki
3. Jatra

UNIT II **15 hours**

Study the following Folk Theatre Forms:

1. Yakshgana
2. Bhavai
3. Kathakali

UNIT III **15 hours**

Study the following modern Indian plays:

1. Ashad Ka Ek Din by Mohan Rakesh
2. Tughlaq by Girish Karnad

UNIT IV **15 hours**

Study the following modern Indian plays:

1. Evam Inderjit by Badal Sircal
2. Contribution of the following Modern Indian Theatre Directors i) Ebrahim Alkazi ii) BV Karanth iii) Habib Tanvir

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

11. The Concept of Indian Theatre by C. Brynzki.
12. Abhinaya Darpan by Nandikeshvar.
13. Natyashastra by Bharat Muni translated in Punjabi by G.N. Rajguru.
14. Special aspects of Natya Shastra by Dr P.S.R, Appa Rao, In Telugu. Translated by H.V. Sharma Published by the National School of Drama 2001.
15. Performance traditions in India by Dr. Suresh Awasthi.
16. The Essential Theatre by Oscar G. Brockett
17. Bhartiya Rangmanch ka VivachnatamakItihaas: Dr. agyat- Pustaksansthan ,kanpur ,1978
18. Bhartiya tathaPaschityaRangmanch: Sitaram chaturvedi- Lucknow,hindi samiti, suchna vibaag,U.P,1964
19. Bharat aurbhartiyanatya kala: dr. surandernath dixit- rajkamalprakashan new delhi,1970
20. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008

Course Title: Acting-I
Course Code: MPA.508

L	T	P	Cr
0	0	6	3

The students will be able to

- To provide basic knowledge of acting
- To enrich the knowledge of students regarding body, voice and mind
- An ability to make small performances

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Basic exercises: games, enactment of navrasas, warm up

Improvisations: co actors, situational, character, object

PRACTICAL II

Mime: movements, improvisation, solo mime, enactment of group mime, basic exercises

PRACTICAL III

Stanislavski's An Actor Prepares-Introduction: imagination, concentration of attention, relaxation of muscles, units & objectives, faith & sense of truth, action

PRACTICAL IV

Stanislavski's An actor prepares-Emotion Memory: adaptation, inner motive forces, unbroken line, inner creative state, super objective and subconscious, communion

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. An Actor prepares by Stanislavski Published by Methuen.
2. Building a Character by Stanislavski Published by Methuen Drano. First Published in 1968. Reprinted in 2004.
3. Styles of Theatre Acting by Dr. Sunita Dhir.
4. Stanislavsky: An Actor Prepares: Dr. Vishwanath Mishra- National School of Drama, Publication, 2002
5. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication, 2003
6. Abhinaya Kala: Navnindra Behal- ISBN 81-7380-083-9 [Publication Bureau PUP], 1994
7. Abhinatake Tayari: dr. Vishwanath- National School of Drama, Publication, 2002
8. Bhomikaki Sanrachna: dr. Vishwanath- National School of Drama, Publication, 2001
9. Rang manch kisidhanth: Mahashanand- Rajkamal Prakashan new delhi. Ptna, 2008

Note: All the students should wear flexible dress to enable free movement. Acting students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Course Title: Direction-I
Course Code: MPA.509

L	T	P	Cr
0	0	6	3

The students will be able to

- To enrich the knowledge of students about performance styles
- To enable the students about use of body on the space
- Understand the art and technical aspect of direction is covered in this course.

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Director's resources: films, plays, paintings, arts, media

PRACTICAL II

Scene work on Parsi theatre: performance style, acting style, influences, making, presentation

PRACTICAL III

Scene work on Physical theatre: understanding of the body, physical and psychological expression, making, presentation

PRACTICAL IV

Importance of other arts: role of dance, role of music, use of visuals

Play production: onstage participation, offstage participation

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Ahart, John. The Director's Eye. Colorado Springs: Meriwether Pub. Ltd., 2001.
2. The Director's Voice, by Arthur Bartow.
3. On Directing, by Harold Clurman
4. Makers of Modern Theatre, Rama Rao
5. Directorial approach of Theru -K-Koothu, R. Raju 2006
6. Scenic design and stage lighting, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscoptright.com
7. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4 edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. Rang manchkisidhanth: Mahashanand- Rajkamalprakashan new delhi. Ptna, 2008
9. Rang Prkriyakivevidhayam: Preamsingh, Sushmaarya- Radha krishanprakashan, 2008
10. NatakaurRangmanch: Dr.Sitaramjhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna,2002
11. Natak ka Rang –Vidhan: Vishvanaath Mishra- Kusum prakashan,mujjafarnagar, 1972

Note: All the students should wear flexible dress to enable free movement. Direction students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Course Title: Stage Craft and Design Technology-I
Course Code: MPA.510

L	T	P	Cr
0	0	6	3

Learning Outcomes

The students will be able to

- To enable the students to use design basics in Theatre
- An ability to make props for the theatre productions
- To enrich the knowledge of the students regarding performance spaces

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Fundamentals of design: line, shape, color, texture

PRACTICAL II

Principles of design: balance, rhythm, contrast, unity, composition, emphasis

PRACTICAL III

Study of design sources: study of paintings, study of sculptures, study of theatre productions, study of films

PRACTICAL IV

Study of theatre buildings: proscenium, arena, thrust

Introduction to theatre design: set, light, costume, makeup and property

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscoptright.com
2. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
3. The Staging Hand Book by Francis Reid, A&C, Black, London, second edition-1995
4. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
5. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
6. The Director and the Stage by Bran Edward, Methuen Drama, London-1987
7. Rang Sthapatya;kuchhtippaniyan: H.V.Sharma- National School of Drama, Publication,2004
8. Rang Prkriyakivevidhayam: Preamsingh,Sushmaarya- Radha krishanprkashan, 2008
9. Rang manchisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008
10. Greek Natya Kala Kosh: Dr. Kamal Naseem- National School of Drama, Publication,2004

Note: All the students should wear flexible dress to enable free movement. STAGE CRAFT students

should prepare a record in which they have to note the class activities, instructions and movement with analysis

Course Title: Theatre Production-I

Course Code: MPA.513

L	T	P	Cr
0	0	6	3

Learning Outcomes

The students will be able to

- To enable the students to use Acting Design & Direction basics in Theatre
- An ability to make props for the theatre productions
- To enrich the knowledge of the students regarding performance spaces

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Script: selecting script, first reading, script analysis, character analysis, final Reading

PRACTICAL II

Casting: improvisations, characterizations

PRACTICAL III

Blocking: positions, compositions, utilization of hand properties and set **properties**

Dramatic Elements: sub text, theme, interpretation, concept, dramatic convictions

PRACTICAL IV

Rehearsals: run through, polishing, technical rehearsals

Play Production Process: onstage participation, off stage participation

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

11. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscopright.com
12. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
13. The Staging Hand Book by Francis Reid, A&C, Black, London, second edition-1995
14. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
15. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
16. The Director and the Stage by Bran Edward, Methuen Drama, London-1987
17. Rang Sthapatya;kuchhtippaniyan: H.V.Sharma- National School of Drama, Publication,2004
18. Rang Prkriyakivevidhayam: Preamsingh,Sushmaarya- Radha krishanprkashan, 2008
19. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008
20. Greek Natya Kala Kosh: Dr. Kamal Naseem- National School of Drama, Publication,2004

Course Title: Theatre and Dance forms of India**Course Code: MPA.511**

L	T	P	Cr
2	0	0	2

Learning Outcomes

The students will be able to

- Use techniques of sanskrit theatre
- Apply theatrical aspects of natyashastrin to their productions
- Carry out various dramatic components of dashrupak

Course Content

Unit-1: AESTHETICS –DANCE & DRAMA (INDIAN and WESTERN) Definition in the context of Performing Arts, Value of Aesthetics in Dance & Drama, Aesthetics in Indian context & in Western context. Intuition & logical thoughts, Universality in Performing Arts (Dance & Drama)

Unit-2: DEVELOPMENT OF DIFFERENT INDIAN DANCE & DRAMA TRADITIONS IN 20th CENTURY. History, Development & Techniques of Indian Dance & Drama (Ancient times till the modern times), Study of Literature, Epigraphy, Sculpture, Iconography, Paintings etc.

Unit-3: IMPLICATION OF MODERN DANCE & DRAMA TRENDS TO THE INDIAN SCENE. History development of Western ballet & modern Dance in India. Evolution of Contemporary Theatre in the context of development in Indian Theatre. New trends in Contemporary Theatre since independence movement.

Unit-4: CONTRMPORARY TURNS TO INDIAN CLASSICAL DANCE & DRAMA.

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

21. The Concept of Indian Theatre by C. Brynzki.
22. Abhinaya Darpan by Nandikeshvar.
23. Natyashastra by Bharat Muni translated in Punjabi by G.N. Rajguru.
24. Special aspects of Natya Shastra by Dr P.S.R, Appa Rao, In Telugu. Translated by H.V. Sharma Published by the National School of Drama 2001.
25. Performance traditions in India by Dr. Suresh Awasthi.
26. The Essential Theatre by Oscar G. Brocket
27. Bhartiya Rangmanch ka VivachnatamakItihaas: Dr. agyat- Pustaksansthan ,kanpur ,1978
28. Bhartiya tathaPaschityaRangmanch: Sitaram chaturvedi- Lucknow,hindi samiti, suchna vibaag,U.P,1964
29. Bharat aurbhartiyanatya kala: dr. surandernath dixit- rajkamalprakashan new delhi,1970
30. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008

SEMESTER- II

Course Title: Literature and History of Theatre-II

Course Code: MPA.521

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- To enrich the knowledge of students about history of Indian theatre
- To enrich the knowledge of students about conceptualization of performance
- To enable the students about performance styles and grammar of folk theatre

Course Content

UNIT I

15 hours

Folk theatre: history, development

IPTA: origin and history, development, role, characteristics of folk theatre

UNIT II

15 hours

Regional folk forms: bhavai, jatra, nautanki, ankiyanat and Bhaouana, natkirtan, tamasha, yakshagana, theyyam, bhandpather

UNIT III

15 hours

Bengali theatre: history and development, playwrights, directors, actors

UNIT IV

15 hours

Marathi theatre: history, development, playwrights, directors, actors

Hindi theatre: history, development, playwrights, directors, actors

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Traditional Indian Theatre (1980), by Dr. Kapila Vatsyayan, National Book Trust, Delhi
2. Folk Theatre of India, by Balwant Gargi, 1991, Rupa & Co Calcutta, ISBN 81 - 7167 - 278 - 0
3. Indian Theatre Traditions of Performance, Ed. Farley F. Richmond et al. University of Hawaii Press (1990)
4. Indian Theatre: Tradition, Continuity and Change, by Nemichand Jain, 1992, Vikas Publishing.
5. Traditions of Indian Theatre, M.L. Varadpande, Abhinav Publication, 1979
6. Bhartiya Rangmanch ka Vivachnatamak Itihaas: Dr. Agyat- Pustaksansthan, Kanpur, 1978
7. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow, hindi samiti, suchna vibaag, U.P., 1964
8. Lokdharmi Natya Parampra: Dr. Shyam Parmaar- Hindi prachar pustkalayakashi 1957
9. Rang Manch: Balwant Gargi- Rajkamal Parkashan, Delhi, 1968
10. Pramparashealnatya: Jagdish Chand Mathur- Rajkamal Parkashan New Delhi, 2008
11. Natakaur Rangmanch: Dr. Sitaram Jhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002

Course Title: Theory of Acting Direction and Stage Craft-II

L	T	P	Cr
4	0	0	4

Course Code: MPA522

Learning Outcomes

The students will be able to

- To enrich the knowledge of students regarding key approaches of design, direction and acting
- To enrich the knowledge of students regarding Implementation of Rehearsals process
- Students will be able to analyze the quality of performance

Course Content

UNIT I **15 hours**

Design: basics of design, principles of design, elements of stage design

UNIT II **15 hours**

Set Design: elements of set design, functions of set design, ground plan

UNIT III **15 hours**

Light Design: types of lights and their symbols, objectives of light design, functions of light design, ground plan

Rehearsals: initial rehearsal, building the play, working on the scenes

UNIT IV **15 hours**

Preparing for Rehearsals: organizing early responses, organizing information about each scene, investigating the big ideas, analyzing the action, work on character

Method Acting: physical actions, emotional memory

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscoptright.com
2. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
3. The Staging Hand Book by Francis Reid, A&C, Black, London, second edition-1995
4. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
5. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
6. The Director's craft by KATIE MITCHELL, ROUTLEDGE, 1st Edition,(2009)
7. An Actor prepares by Stanislavski Published by Methuen
8. Rang Sthapatya;kuchhtippaniyan: H.V.Sharma- National School of Drama, Publication,2004
9. Rang Prkriyakivevidhayam: Preamsingh,Sushmaarya- Radha krishanprkashan, 2008
10. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008

11. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication, 2003
12. Abhinaya Kala: NavnindraBehal- ISBN 81-7380-083-9[Publication Bureau PUP],

Course Title: Play Production Process

Course Code:MPA.526

L	T	P	Cr
2	0	0	2

The students will be able to

- To enrich the knowledge of students about Theatre production technology.
- Ability to create all aspects of theatrical production.
- Ability to execute all aspects of Theatre.
- Ability to prepare & design of paperwork for Performance.

Unit- I

Play Production Process-Part-1

- Internal One act play selection and Play reading
- Rehearsal – Blocking / Design work with available material in the department
- Run-through and Internal production
- Script reading (Full length Play)

Unit- II

Play Production Process-Part-2

- Script reading, Character and Play analysis
- Production Script preparation
- Production Planning
- Casting, Designer, and Assistant Director selection

Unit- III

Play Production Process-Part-3

- Rehearsal – Blocking / Design Research
- Rehearsal – Blocking / Design Paper work
- Rehearsal – Fine Tuning / Design Work
- Rehearsal – Music and Sound / Design Execution

Unit- IV

Play Production Process-Part-4

- Technical Rehearsal
- Dress Rehearsal – Costume and Makeup / Light and Set
 - Grand Rehearsal – Invited Audience / Practical Record Submission
 - Final Exam – Performance

Transaction Mode

Lecture and Practical's with Experiments

Course Title: Acting-II
Course Code: MPA.523

L	T	P	Cr
0	0	6	3

The students will be able to

- To enable the students to use rasas in the performance
- An ability to create characterization from any given script
- To enrich the knowledge of students about voice and speech

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Saatvik abhinaya: practice of navrasas, Kuttattam facial expression, implementation of rasa sutra

PRACTICAL II

Stanislavsky (introduction to building a character): physical characterization, dressing a character, character and types, making the body expressive, plasticity of motion, restraint and control, diction and sing, intonation and pauses, the expressive word, perspective in character building, tempo rhythm in movement, speech and voice

PRACTICAL III

Performance styles: acting style of street theatre, acting style of folk theatre, acting style of classical theatre

PRACTICAL IV

Voice and speech: expansion of breathing, articulation exercises, audibility exercises, practice of tongue twister, poetry enactment, practice of voice variation

Scene work : improvisation of scenes from various plays

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Natyasastra : English Translation with Critical Notes by Adya Rangacharya, _ Munshiram Manoharlal Publishers Private, Limited, 1996
2. An Actor prepares by Stanislavski Published by Methuen.
3. Building a Character by Stanislavski Published by Methuen Drano. First Published in 1968. Reprinted in 2004.
4. Styles of Theatre Acting by Dr. Sunita Dhir.
5. Stanislavsky : An Actor Prepares: Dr. Vishwanath Mishra- National School of Drama, Publication, 2002
6. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication, 2003
7. Abhinaya Kala: Navnindra Behal- ISBN 81-7380-083-9 [Publication Bureau PUP], 1994
8. Abhinaya Tayari: dr. Vishwanath- National School of Drama, Publication, 2002
9. Bhomikaki Sanrachna: dr. Vishwanath- National School of Drama, Publication, 2001
10. Rang manch kisidhanth: Mahashanand- Rajkamal Prakashan New Delhi. Ptna, 2008
11. Bhartiya tatha Paschitya Rangmanch: Sitaram Chaturvedi- Lucknow, Hindi Samiti, Suchna Vibaag, U.P., 1964
12. Bharat aur Bhartiyanatya kala: dr. Surandernath Dixit- Rajkamal Prakashan New Delhi, 1970
13. Bhartiya natyaparmpara aur abhinay darpan: vachaspati Gurula- sanvartak Prakashan

- ,allhabad,1967
14. Natyasastra: Radhavallabh Tripathi- Pratibha Prakashan,29/5,Shakti Nagar, Delhi-110007, 1999

Note: All the students should wear flexible dress to enable free movement. Acting students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Course Title: Direction-II
Course Code: MPA.524

L	T	P	Cr
0	0	6	3

The students will be able to

- To enable the students to get knowledge regarding creative approach indirection
- To provide the students a first hand experience of the role and functions of the director in a play production
- To enable the students to express their creative ideas through play direction

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Scripting: idea and themes, script selection, active analysis of script

PRACTICAL II

Improvisation: improvisation basics, improvisation games, role of improvisation in play making

PRACTICAL III

Technical Collaboration: production design, collaboration with set designer, collaboration with light designer, collaboration with music and sound designer, technical rehearsal

PRACTICAL IV

Rehearsals: scene making, blocking, collaboration with the actors

Production: dress rehearsal, audience management, final production

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Ahart, John. The Director's Eye. Colorado Springs: Meriwether Pub. Ltd., 2001.
2. The Director's Voice, by Arthur Bartow.
3. On Directing, by Harold Clurman
4. Makers of Modern Theatre, Rama Rao
5. Directorial approach of Theru -K-Koothu, R. Raju 2006
6. Scenic design and stage lighting, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscopright.com
7. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. Rang manch kisidhanth: Mahashanand- Rajkamalprakashan new delhi. Ptna, 2008
9. Rang Prkriyakivevidhayam: Preamsingh, Sushmaarya- Radha krishanprakashan, 2008
10. NatakaurRangmanch: Dr.Sitaramjhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna,2002
11. Natak ka Rang –Vidhan: Vishvanaath Mishra- Kusum prakashan,mujjafarnagar,1972

Note: All the students should wear flexible dress to enable free movement. Direction students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Course Title: Stage Craft and Design Technology-II

Course Code: MPA.525

L	T	P	Cr
0	0	6	3

Learning Outcomes

The students will be able to

- To enrich the knowledge of students about stage craft and design technology
- Ability to design set light costume make up and props for theatre
- Student will be able to execute all aspects of theatrical design

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Set Design: elements of proscenium theatre, mechanical drawing, model making

PRACTICAL II

Light Design: identification of equipment, patching, focus, ground plan, lighting operation, lighting cue sheet

PRACTICAL III

Costume Design: colour plates, costume plates, design process

PRACTICAL IV

Property Design: identification of material, material handling, research, making

Make - Up Design: identification of material, application method, realistic makeup, fantasy makeup

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscoptright.com
2. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
3. The Staging Hand Book by Francis Reid, A&C, Black, London, second edition-1995
4. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
5. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
6. The Director and the Stage by Bran Edward, Methuen Drama, London-1987
7. Rang Sthapatya;kuchhtippaniyan: H.V.Sharma- National School of Drama, Publication,2004
8. Rang Prkriyakivevidhayam: Preamsingh,Sushmaarya- Radha krishanprkashan, 2008
9. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008
10. Greek Natya Kala Kosh: Dr. Kamal Naseem- National School of Drama, Publication,2004

Note: All the students should wear flexible dress to enable free movement. STAGE CRAFT students should prepare a record in which they have to note the class activities, instructions and movement

with analysis.

Course Title: Théâtre Production-II

Course Code:MPA.527

L	T	P	Cr
0	0	6	3

The students will be able to

- To enrich the knowledge of students about Theatre production technology.
- Ability to create all aspects of theatrical production.
- Ability to execute all aspects of Theatre.
- Ability to prepare & design of paperwork for Performance.

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

**Script Writing for Theatre
Scripting and reading**

PRACTICAL II

**Casting for Play Production
Class rehearsal**

PRACTICAL III

**Acting rehearsal
Style of Acting**

PRACTICAL IV

Design and Direction of Theatre Production

Transaction Mode

Lecture and Practical's with Experiments

Course Title: Indian Classical Dances in diaspora

Course Code: MPA 504

L	T	P	Cr
2	0	0	2

Learning Outcomes

The students will be able to

- Use techniques of sanskrit theatre
- Apply theatrical aspects of natyashastra in to their productions
- Carry out various dramatic components of dashrupak

Course Content

Unit-1

- **Natya** (the dramatic element of the dance i.e. the imitation of characters)
- **Nritta** (the dance movements in their basic form)
- **Nritya** (expressional component i.e. mudras or gestures).

Unit-2

Bharatnatyam (Tamil Nadu), Kathak (North India)

Unit-3

Kathakali (Kerala),Kuchipudi (Andhra Pradesh),Manipuri (Manipur)

Unit-4

Mohiniyattam (Kerala),Odissi (Odisha),Sattriya (Assam)

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. The Concept of Indian Theatre by C. Brynzki.
2. Abhinaya Darpan by Nandikeshvar.
3. Natyashastra by Bharat Muni translated in Punjabi by G.N. Rajguru.
4. Special aspects of Natya Shastra by Dr P.S.R, Appa Rao, In Telugu. Translated by H.V. Sharma Published by the National School of Drama 2001.
5. Performance traditions in India by Dr. Suresh Awasthi.
6. The Essential Theatre by Oscar G. Brocket
7. Bhartiya Rangmanch ka VivachnatamakItihaas: Dr. agyat- Pustaksansthan ,kanpur ,1978
8. Bhartiya tathaPaschityaRangmanch: Sitaram chaturvedi- Lucknow,hindi samiti, suchna vibaag,U.P,1964
9. Bharat aurbhartiyanatya kala: dr. surandernath dixit- rajkamalprakashan new delhi,1970
10. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008

SEMESTER- III

Course Title: Literature and History of Theatre-III

Course Code: MPA.551

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- To enrich the knowledge of students about history of Indian theatre
- To enrich the knowledge of students about conceptualization of performance
- To enable the students about performance styles and grammar of folk theatre

Course Content

UNIT I **15 hours**

Production styles: Greek, Shakespeare, commedia dell arte

UNIT II **15 hours**

Commercial theatre: parsi theatre, mobile theatre, surabhi theatre, dramatic performance act

UNIT III **15 hours**

Art movements: naturalism, realism, symbolism, cubism, surrealism, existentialism, absurdism

UNIT IV **15 hours**

Japanese theatre: noh, kabuki, bunraku

Study of any 4 modern theatre makers: stanislavski, bertolt brecht, jerzy grotowski, vsevolod meyerhold, michael chekhov, peter brook

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Traditional Indian Theatre (1980), by Dr. Kapila Vatsyayan, National Book Trust, Delhi
2. Folk Theatre of India, by Balwant Gargi, 1991, Rupa & Co Calcutta, ISBN 81 - 7167 - 278 - 0
3. Indian Theatre Traditions of Performance, Ed. Farley F. Richmond et al. University of Hawaii Press (1990)
4. Indian Theatre: Tradition, Continuity and Change, by Nemichand Jain, 1992, Vikas Publishing.
5. Traditions of Indian Theatre, M.L. Varadpande, Abhinav Publication, 1979
6. Bhartiya Rangmanch ka Vivachnatamak Itihaas: Dr. Agyat- Pustaksansthan, Kanpur, 1978
7. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow, Hindi Samiti, Suchna Vibaag, U.P., 1964
8. Lokdharmi Natya Parampra: Dr. Shyam Parmaar- Hindi Prachar Kustkalayakashi 1957
9. Rang Manch: Balwant Gargi- Rajkamal Parkashan, Delhi, 1968
10. Pramparashealnatya: Jagdish Chand Mathur- Rajkamal Parkashan New Delhi, 2008
11. Natakaur Rangmanch: Dr. Sitaram Jhaa 'Shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002

Course Title: Theory of Acting Direction and Stage Craft-III

Course Code: MPA.552

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- To enrich the knowledge of students about performance structures
- To enable the students about design aspects of different theatres
- To enrich the knowledge of students about influences of art movements in theatre

Course Content

UNIT I **15 hours**

Commercial theatre: parsi theatre, Mobile theatre

UNIT II **15 hours**

Traditional theatre: kutiyattam, Surabhi theatre

UNIT III **15 hours**

Japanese theatre: NOH theatre, Kabuki theatre **Production styles:**
Greek, Elizabeth, Realistic

UNIT IV **15 hours**

Commedia dell'arte: performance style, costumes, set, characters, masks

Art movements in theatre: naturalism, realism, symbolism, cubism, surrealism, existentialism, absurdism

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscoptright.com
2. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
3. The Staging Hand Book by Francis Reid, A&C, Black, London, second edition-1995
4. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
5. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
6. The Director's craft by KATIE MITCHELL, ROUTLEDGE, 1st Edition,(2009)
7. An Actor prepares by Stanislavski Published by Methuen
8. Rang Sthapatya;kuchhtippaniyan: H.V.Sharma- National School of Drama, Publication,2004
9. Rang Prkriyakivevidhayam: Preamsingh,Sushmaarya- Radha krishanprkashan, 2008
10. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008
11. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication,2003
12. Abhinya Kala: NavnindraBehal- ISBN 81-7380-083-9[Publication Bureau PUP],

Course Title: Acting-III
Course Code: MPA.553

L	T	P	Cr
0	0	6	3

The students will be able to

- To enrich the knowledge of students about realistic and non-realistic acting
- To enable the students to create individual performances
- To enable the students to act in various styles of productions

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Stanislavski's creating a role-period of study: first acquaintance with a part, analysis, studying and putting life into external circumstances, creating inner circumstances, appraising the facts

PRACTICAL II

Stanislavski's creating a role-period of emotional experience: inner impulse and inner action, creative objectives, score of a role, inner tone, super objective through action and superconscious

PRACTICAL III

Acting techniques of western theatre: introduction to Meyerhold, introduction to Grotowski, introduction to Brecht

PRACTICAL IV

Solo Performance: practice, presentation

Play production: enactment of one western play

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Natyasastra : English Translation with Critical Notes by Adya Rangacharya, _ Munshiram Manoharlal Publishers Private, Limited, 1996
2. An Actor prepares by Stanislavski Published by Methuen.
3. Building a Character by Stanislavski Published by Methuen Drano. First Published in 1968. Reprinted in 2004.
4. Styles of Theatre Acting by Dr. Sunita Dhir.
5. Stanislavsky : An Actor Prepares: Dr. Vishwanath Mishra- National School of Drama, Publication, 2002
6. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication, 2003
7. Abhinya Kala: Navnindra Behal- ISBN 81-7380-083-9 [Publication Bureau PUP], 1994
8. Abhinatake Tayari: dr. Vishwanath- National School of Drama, Publication, 2002
9. Bhomikaki Sanrachna: dr. Vishwanath- National School of Drama, Publication, 2001
10. Rang manch kisidhanth: Mahashanand- Rajkamal Prakashan new delhi. Ptna, 2008
11. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow, hindi samiti, suchna vibaag, U.P, 1964
12. Bharat aurbhartiyanatya kala: dr. Surandernath Dixit- rajkamal prakashan new delhi, 1970
13. Bhartiya natyaparmpara aur abhinay darpan: vachaspati garula- sanvartak parkashan, allhabad, 1967
14. Natyasastra: Radhavallabh Tripathi- Pratibha Prakashan, 29/5, Shakti Nagar, Delhi-110007, 1999

Note: All the students should wear flexible dress to enable free movement. Acting students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Course Title: Direction-III
Course Code: MPA.554

L	T	P	Cr
0	0	6	3

The students will be able to

- Ability to handle all directorial aspects in theatre
- An ability to create conceptual performance with dramatic elements
- An ability to direct a play with any professional theatre

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Directors approach: study of eminent Indian director's work, study of eminent contemporary director's work

PRACTICAL II

Production process: audience, script selection, idea and concept, casting, improvisations, scene making, collaboration with backstage, rehearsals, dress- rehearsals, technical-rehearsals, run through, final production

PRACTICAL III

Scene work by students: making, presentation

PRACTICAL IV

Play production: onstage participation, off stage participation

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Ahart, John. The Director's Eye. Colorado Springs: Meriwether Pub. Ltd., 2001.
2. The Director's Voice, by Arthur Bartow.
3. On Directing, by Harold Clurman
4. Makers of Modern Theatre, Rama Rao
5. Directorial approach of Theru -K-Koothu, R. Raju 2006
6. Scenic design and stage lighting, The Columbia Encyclopedia, Sixth Edition. 2001. at www.riscopright.com
7. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. Rang manchakidhanth: Mahashanand- Rajkamalprakashan new delhi. Ptna, 2008
9. Rang Prkriyakivevidhayam: Preamsingh, Sushmaarya- Radha krishanprakashan, 2008
10. NatakaurRangmanch: Dr.Sitaramjhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002
11. Natak ka Rang –Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafernagar, 1972

Note: All the students should wear flexible dress to enable free movement. Direction students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

L	T	P	Cr
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0	0	6	3
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Course Title: Stage Craft and Design Technology-III
Course Code: MPA.555

The students will be able to

- To enrich the knowledge of students about stage craft and design technology
- Ability to create all aspects of theatrical design
- Ability to execute all aspects of stage design
- Ability to prepare paperwork for theatrical design

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Set Design: presentation of design for one play, paper work, model

PRACTICAL II

Light Design: presentation of design for one play, paper work, execution of design for one scene

PRACTICAL III

Costume Design: presentation of design for one play, costume plates, execution of costume for one character

PRACTICAL IV

MakeUp Design: presentation of design for one play, makeup plates, execution of makeup for one character

Property Design: presentation of design for one play, paper work, execution of one property

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscoptright.com
2. Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
3. The Staging Hand Book by Francis Reid, A&C, Black, London, second edition-1995
4. Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.
5. Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
6. The Director and the Stage by Bran Edward, Methuen Drama, London-1987
7. Rang Sthapatya; kuchhtippaniyan: H.V.Sharma- National School of Drama, Publication, 2004
8. Rang Prkriyakivevidhayam: Preamsingh, Sushmaarya- Radha krishanprkashan, 2008
9. Rang manchkisidhanth: Mahashanand- Rajkamalprkashan new delhi. Ptna, 2008
10. Greek Natya Kala Kosh: Dr. Kamal Naseem- National School of Drama, Publication, 2004

Note: All the students should wear flexible dress to enable free movement. STAGE CRAFT students should prepare a record in which they have to note the class activities, instructions and movement with analysis.

Course Title: Théâtre/Television Production-III

L	T	P	Cr
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0	0	6	3
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Course Code:MPA.556

The students will be able to

- To enrich the knowledge of students about Theatre and Television production technology
- Ability to create all aspects of theatrical production
- Ability to execute all aspects of Theatre and Television
- Ability to prepare & design of paperwork for Theatre and Television

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Script Writing for Theatre/Television

PRACTICAL II

Pre-Production Theatre/Television

PRACTICAL III

Production

PRACTICAL IV

Post Production of Théâtre/Television

Transaction Mode

Lecture and Practical's with Experiments

Course Title: Gestalt Studies

Course Code: MPA.575

L	T	P	Cr
0	2	0	2

Learning Outcomes

The students will be able to

- To enrich the knowledge of students regarding Overall impact of Theatre
- To cultivate the knowledge students regarding adapted scripts for Production
- To explore the knowledge of students regarding contemporary Modern Theatre

Course Content

UNIT I

15 hours

- General Cultural Aspects
- The Natyashastra Tradition
- Ancient Practice of Natya

UNIT II

15 hours

- Indian Aesthetics
- Post-Natyashastra-Important Texts Relevant for Study of Dance and Drama
- Tradition of Indian Music

UNIT III

15 hours

- Forms of Indian Dance and Drama in General
- South-East Asian Dance/Drama

UNIT IV

15 hours

- Social Relevance of Dance and Drama in Contemporary Indian Scene.
- Pedagogy in Dance and Drama

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Traditional Indian Theatre (1980), by Dr. Kapila Vatsyayan, National Book Trust, Delhi
2. Folk Theatre of India, by Balwant Gargi, 1991, Rupa & Co Calcutta, ISBN 81 - 7167 - 278 - 0
3. Indian Theatre Traditions of Performance, Ed. Farley F. Richmond et al. University of Hawaii Press (1990)
4. Indian Theatre: Tradition, Continuity and Change, by Nemichand Jain, 1992, Vikas Publishing.
5. Traditions of Indian Theatre, M.L. Varadpande, Abhinav Publication, 1979
6. Bhartiya Rangmanch ka Vivachnatamak Itihaas: Dr. agyat- Pustaksansthan ,kanpur ,1978
7. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow, hindi samiti, suchna

- vibaag,U.P,1964
8. LokdharmiNatyaParampra: Dr.ShyamParmaar- Hindi pracharkpustkalayakashi 1957
 9. Rang Manch: Balwant Gargi- RajkamalParkashan, Delhi, 1968
 10. Pramparashealnatya: Jagdish chandmathur- Rajkamalprkashan new delhi,2008
 11. NatakaurRangmanch: Dr.Sitaramjhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna,2002

Course Title: Entrepreneurship
Course Code:MPA.557

L	T	P	Cr
0	0	0	1

SEMESTER- IV

Course Title: Dissertation/Play Production

L	T	P	Cr
0	0	40	20

Course Code: MPA.600

Learning Outcomes

Course Objectives and outcome of the Course: Students will submit a statement indicating the choice of dissertation subject. They should discuss dissertation possibilities with their advisors. Each student has to submit a dissertation under the supervision of a faculty.

Content and concept of the course:

A dissertation proposal will be developed in consultation with the student's guide, and should include:

1. A Personal resume, emphasizing experience and preparation related to the dominant area.
2. A well-constructed plan for research and Play Production based on the following topics:
 - Acting • Directing • Costume design • Lighting design • Scene design • Makeup design • Sound and Music design • Stage management • Theatre and Gender issues • Event management • Technical design • Traditional theatre or performances • Theatre History or Film history • Dramatic criticism • Play writing • Theatre and other Media • Production Design • Multimedia Productions • Performance Theory •

Choosing an original Topic combining Practical and Theoretical aspects from a wide range of areas suggested as under.

- The dissertation must relate Theoretical concepts to Practice and Practical Work to Theoretical concepts.
- Visual material such as drawings, sketches, pictures must be judiciously included with detailed captions, to add to the clarity of the point of discussion, in hand.
- Documentation All candidates for the Master of Arts are required to demonstrate a general knowledge in the field plus cultivated skills in a specialized area of theatre and media, culminating in an acceptable thesis.

This may be:

1. Traditional Scholarly Thesis;
2. Conceptual Thesis incorporating traditional research into detailed preparatory material realization of a hypothetical production;
3. Production Thesis entailing hands-on creative work accompanied by a summary essay

Project: Play Production Process