

Central University of Punjab Bathinda



**M.P.A. (Master of Performing Arts-Theatre)
Batch 2022**

Department of Performing & Fine Arts

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 other also student 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
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.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 |
| XXX | Choose from interdisciplinary course offered by other departments | IDC | 2 | 0 | 0 | 2 |
| MPA.514 | The Art of Acting | IDC | 2 | 0 | 0 | 2 |
| Total | | | | | | 19 |

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.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.529 | Theatre Production | Skill-based | 0 | 0 | 6 | 3 |
| MPA.575 | Gestalt Studies | DEC | 2 | 0 | 0 | 2 |
| XXX | VAC (To be selected from any disciplines) | VAC | 2 | 0 | 0 | 2 |
| MPA.504 | Acting and Performance | VAC | 1 | 0 | 2 | 2 |
| Total | | | | | | 24 |

Semester-III

| Course Code | Course Name | Course Type | Credit Hours | | | Total Credits |
|--------------|--|-------------|--------------|---|---|---------------|
| | | | L | T | P | |
| 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.526 | Play Production Process | CFC | 2 | 0 | 0 | 2 |
| MPA.557 | Entrepreneurship | CFC | 1 | 0 | 0 | 1 |
| Total | | | | | | 20 |

Semester-IV

| Course Code | Course Name | Course Type | Credit Hours | | | Total Credits |
|--------------|--------------|-------------|--------------|---|----|---------------|
| | | | L | T | P | |
| MPA.600 | Dissertation | Skill-based | 0 | 0 | 40 | 20 |
| Total | | | | | | 20 |

Total Credit of the Programme: 83

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).

Evaluation Criteria for Theory Courses

| Core, Discipline Elective, Compulsory Foundation, Value Added and Interdisciplinary Courses | | |
|--|-------|-------------------------------------|
| | Marks | Evaluation |
| Internal Continuous Assessment (course wise) | 25 | Various methods * |
| Mid-semester test (MST) | 25 | Subjective |
| End-semester test (EST) | 50 | Subjective (70%) Objective (30%) |

* The internal assessment for different courses can be based on Surprise Tests, in-depth interview, unstructured interview, Students Teams, case based evaluation, video based evaluation, student generated questions, case analysis, simulated problem solving, media assisted evaluation, Application cards, Minute paper, open book techniques, classroom assignments, homework assignments, term paper.

| Examination Type | Discipline Enrichment Course | | Entrepreneurship Course | |
|-------------------------|-------------------------------------|------------|--------------------------------|------------|
| | Marks | Evaluation | Marks | Evaluation |
| Mid-semester test (MST) | 50 | Objective | 25 | Objective |
| End-semester test (EST) | 50 | Objective | 25 | Subjective |

The objective type examination includes one word answers, fill-in the blank, sentence completion, true/false, MCQs', matching, analogies, rating and checklists.

The subjective type examination includes very short answers (1-2 lines), short answers (one paragraph), essay type with restricted response, and essay type with extended response.

Detailed Syllabus

SEMESTER-I

Course Code: MPA.506

Course Title: Literature and History of Theatre-I

| L | T | P | Credits |
|---|---|---|---------|
| 4 | 0 | 0 | 4 |

Teaching Hours : 60

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand the origin and importance of Natyashastra.

CLO 2: Comprehend the 11 elements of Natyashastra.

CLO 3: Appraise the history of Sanskrit theatre.

CLO 4: Get benefited by the theatrical contribution of Bhas, Kalidas, Shudrak and will understand the importance of Dashroopaka.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Natyashastra: origin, rupak rachna, karyavastas, arthaprakrittis, arthaprakshepakas, Sandhis, importance of natyashastra | CLO 1 |
| Unit II 15 Hours | Study of 11 elements in Natyashastra: rasa - bhava, abhinaya, dharmi-vritti, pravritti, siddi, swara, aatodya, gana, rang | CLO 2 |
| Unit III 15 Hours | Introduction to sanskrit theatre: origin, history, development, kudiattam Analytical study: study of the play Mricchakatikam | CLO 3 |
| Unit IV 15 Hours | Study of major playwrighters: Shudrak and his works, Bhas and his works, Kalidas Dashrupak vidhaan: Study of dashrupaka | CLO 4 |

Modes of transaction: Lecture, Problem solving, Panel discussion, Tutorial

Suggested Reading:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit Sahitya ka Samagra Itihas, chaukhamba surbharati prakashan, 2020
- Mathur, Jagdish Chandra. paramparasheel Natya, Bihar Rashtrabhasha Parishad, 1969.
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Dhanaanjay, Dashroopak, Choukhamba Prakashan, 1967

- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- Nagendra, Aadhunik Hindi Natak, Sahitya Bhandar, 1947
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Byrski, Maria Krzysztof. Concept of Ancient Indian Theatre. Munshiram Manoharlal, 1974.
- Hornbrook, David Ed. On the Subject of Drama. Routledge, 1998.
- Mandikeśvara , et al. The Mirror of Gesture: Being the Abhinaya Darpan of Mandikeśvara. 1917.
- Muni, Bharata, et al. Natyashastra. Banaras Hindu University, 1971.
- Nandikeśvara , and Dādhīca Puru. Abhinaya Darpaṇa: Mūla Evaṃ Hindī Kāvyaṇuvāda. Bindu Prakāśana, 1988.
- Richmond, Farley P., et al. Indian Theatre: Traditions of Performance. M. Banarsidass, 2007.
- Tarlekar, Ganesh Hari. Studies in the NĀṬYAŚĀSTRA: With Special Reference to the Sanskrit Drama in Performance. Motilal Banarsidass, 1999.
- Zarilli, Phillip. Theatre Histories: An Introduction. Routledge, 2010.

Course Code: MPA.507

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

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 4 | 0 | 0 | 4 |

Teaching Hours : 60

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand Western theatre history through theatre architecture.

CLO 2: Comprehend the key concepts of Aristotle.

CLO 3: Appraise different dramatic forms.

CLO 4: Get benefited by knowing about classical western plays.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------|--|-------------------|
| Unit I 15 Hours | Theatre Architecture: Greek, Roman, Medieval, Globe, Renaissance | CLO 1 |
| Unit II 15 Hours | Key concepts: Aristotelian 3 unities, catharsis, plot, action, fourth wall concept | CLO 2 |

| | | |
|----------------------|---|-------|
| Unit III 15 Hours | Dramatic forms: tragedy, comedy, farce, melodrama, well-made play | CLO 3 |
| Unit IV 15 Hours | Study of Classical plays by: Sophocles, Euripides, Moliere, Shakespeare (One play each) | CLO 4 |

Modes of transaction: Lecture, Problem solving, Group discussion, Tutorial

Suggested Reading:

- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Aristotle, By. The poetics of Aristotle. University of North Carolina Press, 1942.
- Fischer-Lichte, Erika. History of European drama and theatre. Routledge, 2002.
- Nicoll, Allardyce. The development of the theatre. GG Harrap, 1957.
- Gillette, J. Michael. Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup. McGraw-Hill Higher Education, 2012.
- Brockett, Oscar G., et al. The essential theatre. Cengage learning, 2016.
- Zarrilli, Phillip B., et al. Theatre histories: an introduction. Routledge, 2013.
- Downs, William Missouri, and Erik Ramsey. The art of theatre: Then and now. Cengage Learning, 2012.
- Westlake, E. J. World Theatre: the basics. Routledge, 2017.
- Fischer-Lichte, Erika, Minou Arjomand, and Ramona Mosse. The Routledge introduction to theatre and performance studies. Routledge, 2014.
- Kelly, Catriona, et al. A history of Russian theatre. Cambridge University Press, 1999.

Course Title: Acting-I

Course Code: MPA.508

Course Learning Outcomes:

After the completion of this course the students will be able to..

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

CLO 1: Understand theatre games, enactment of navrasas, improvisation and use of techniques on stage.

CLO 2: Get opportunity to do Mime, mime related exercises and small performances based on mime.

CLO 3: work on practical aspects of acting as described by Stanislavski in his book- An Actor Prepares.

CLO 4: understand scene work and perform different scenes of various plays on stage.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|---|-------------------|
| Practical I 20 Hours | Basic exercises: games, enactment of navrasas, warm up Improvisations: co actors, situational, character, object | CLO 1 |
| Practical II 20 Hours | Mime: movements, solo mime, enactment of group mime, basic exercises | CLO 2 |
| Practical III 30 Hours | Stanislavski's An Actor Prepares: Introduction of Practical aspects. | CLO 3 |
| Practical IV 20 Hours | Scene Work Based on relationship, based on situation, based on theme, Based on a text | CLO 4 |

Modes of transaction: Lecture, Problem solving, Group discussion, Tutorial

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Stanislavski, Constantin. An actor prepares. Routledge, 1989.
- Stanislavski, Constantin. Building a character. A&C Black, 2013.
- Stanislavski, Constantin, et al. Creating a role. Routledge, 2012.
- Chekhov, Michael, and Mala Powers. To the actor: On the technique of acting. Routledge, 2013.
- Winternitz, M. "" Nandikesvara:" Abhinaya-Darpanam. Ed. by Manomohan Ghosh (Book Review)." Archív Orientální 8.2 (1936): 382.

- Boal, Augusto. "Theatre of the Oppressed." The Applied Theatre Reader. Routledge, 2020. 134-140.

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

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Develop their directorial point of view.

CLO 2: Understand performance style of Parsi theatre.

CLO 3: Get benefited by Psycho-physical, expressions and performance.

CLO 4: Participate in a play production and will understand use of other arts in a theatrical performance directed by Faculty or Guest Director.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Director's resources: films, plays, paintings, arts, media | CLO 1 |
| Practical II 20 Hours | Scene work on Parsi theatre: performance style, acting style, influences, making, presentation | CLO 2 |
| Practical III 20 Hours | Scene work on Physical theatre: understanding of the body, physical and psychological expression, making, presentation | CLO 3 |
| Practical IV 30 Hours | Importance of other arts: role of dance, role of music, use of visuals Play production: onstage participation, offstage participation | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Reading:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit Sahitya ka Samagra Itihas, chaukhamba surbharati prakashan, 2020
- Sharma. H. V. Rang Sthapatya : Kuchh Tippaniyon, Rajkamal Prakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008

- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
-
- Ahart, John. The director's eye: A comprehensive textbook for directors and actors. Meriwether Pub, 2001.
- Bartow, Arthur. The director's voice: twenty-one interviews. Theatre Communications Grou, 1988.
- Clurman, Harold. On directing. Simon and Schuster, 1997.
- Leach, Robert. Makers of modern theatre: An introduction. Routledge, 2004.
- Napoli, Rob, and Chuck Gloman. Scenic design and lighting techniques: A basic guide for theatre. Routledge, 2013.
- Gillette, J. Michael. Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup. McGraw-Hill Higher Education, 2012.

Course Title: Stage Craft and Design Technology-I

Course Code: MPA.510

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand basics of design.

CLO 2: Get to know principles of design and their use in performance and designing.

CLO 3: Utilize various design sources and get benefited by using them in play performances.

CLO 4: Imagine, design and execute various elements related to back stage.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|--------------------------|--|-------------------|
| Practical I 20 Hours | Fundamentals of design: line, shape, color, texture | CLO 1 |
| Practical II 20 Hours | Principles of design: balance, rhythm, contrast, unity, composition, emphasis | CLO 2 |
| Practical III 20hours | Study of design sources: study of paintings, study of sculptures, study of theatre productions, study of films | CLO 3 |

| | | |
|-------------------------|--|-------|
| Practical IV 30hours | Study of theatre buildings: proscenium, arena, thrust Introduction to theatre design: set, light, costume, makeup and property | CLO 4 |
|-------------------------|--|-------|

Modes of transaction: Lecture and Practical with Experiments

Suggested Reading:

- Sharma. H. V. Rang Sthapatya : Kuchh Tippaniyan, Rajkamal Prakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Nasim Kamal. Greek Natya Kala Kosh, rashtriya Natya Vidyalaya, 2004
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Dhanaanjay, Dashroopak, Choukhamba Prakashan, 1967
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
-
- Gillette, J. Michael. Theatrical design and production: An introduction to scene design and construction,
lighting, sound, costume, and makeup. McGraw-Hill Higher Education, 2012.
- Reid, Francis. Stage lighting handbook. Routledge, 2013.
- Philippi, Herbert. Stagecraft and Scene Design. Houghton Mifflin, 1953.
- Oddey, Alison. Devising theatre: A practical and theoretical handbook. Routledge, 2013.

Course Title: The Art of Acting

Course Code: MPA.514

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 2 | 0 | 0 | 2 |

Teaching Hours : 30

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand how a written text or improvisation becomes a performance script.

CLO 2: Get knowledge of art and craft of acting.

CLO 3: Comprehend knowledge of Natyashastra and Western thoughts on acting.

CLO 4: Appraise acting and use of improvisation in it.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|------------|---------|-------------------|
|------------|---------|-------------------|

| | | |
|--------------------------|--|-------|
| Practical I 8 Hours | Study of theatre, folk theatre and traditional theatre of India. | CLO 1 |
| Practical II 8 Hours | Art and craft of acting | CLO 2 |
| Practical III 7 Hours | Natyashastra and western thought on acting | CLO 3 |
| Practical IV 7 Hours | Acting, Improvisation and Performance | CLO 4 |

Transaction Mode: Lecture and Practical's with Experiments

Suggested Reading:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Stanislavski, Constantin. An actor prepares. Routledge, 1989.
- Stanislavski, Constantin. Building a character. A&C Black, 2013.
- Stanislavski, Constantin, et al. Creating a role. Routledge, 2012.
- Chekhov, Michael, and Mala Powers. To the actor: On the technique of acting. Routledge, 2013.
- Traditional Indian theatre: multiple streams. New Delhi: National Book Trust, India, 1980.
- Karnad, Girish. "Theatre in India." Daedalus 118.4 (1989): 330.

SEMESTER- II

Course Title: Literature and History of Theatre-II

Course Code: MPA.521

| L | T | P | Credits |
|---|---|---|---------|
| 4 | 0 | 0 | 4 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand different Indian folk theatre forms and their uniqueness.

CLO 2: Get knowledge of Bangla and Marathi theatre tradition.

CLO 3: Comprehend knowledge of dramaturgy and folk theatre of Punjab.

CLO 4: Understand IPTA theatre movement and development of Hindi theatre.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| UNIT I 15 Hours | Regional folk forms: bhavai, jatra, nautanki, ankiya nat, tamasha, yakshagana, bhand marasi, Kathputli | CLO 1 |
| UNIT II 15 Hours | Bengali theatre: history and development, playwrights, directors, actors Marathi theatre: history, development, playwrights, directors, actors | CLO 2 |
| UNIT III 15 Hours | Dramaturgy and Contribution to Folk Theatre: (Ishwar Chander Nanda, Balwant Gargi, Gurusharan Singh, Harpal Tiwana, Ajmer Singh Aulakh) | CLO 3 |
| UNIT IV 15 Hours | IPTA: origin and history, development, role, characteristics of folk theatre Hindi theatre: history, development, playwrights, directors, actors | CLO 4 |

Transaction Mode: Lecture and Practical's with Experiments

Suggested Reading:

- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Nagendra, Aadhunik Hindi Natak, Sahity Bhandar, 1947
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Karnad, Girish. "Theatre in India." Daedalus 118.4 (1989): 330.
- Traditional Indian theatre: multiple streams. New Delhi: National Book Trust, India, 1980.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. Indian theatre: traditions of performance. Vol. 1. Motilal Banarsidass Publ., 1993.
- Balwant, Gargi. "Folk Theatre of India." (1966).
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. Indian theatre: traditions of performance. Vol. 1. Motilal Banarsidass Publ., 1993.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. Indian theatre: traditions of performance. Vol. 1. Motilal Banarsidass Publ., 1993.

Course Title: Theory of Acting Direction and Stage Craft-II**Course Code: MPA.522**

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand design in detail.

CLO 2: Get knowledge of Set design and its execution.

CLO 3: Comprehend knowledge of use of lights and rehearsal process.

CLO 4: Understand and read about Technical rehearsal, Run through and Method acting.

Course Contents:

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 4 | 0 | 0 | 4 |

Teaching Hours : 90

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|-------------------|
| UNIT I 15 Hours | Design: basics of design, principles of design, elements of stage design | CLO 1 |
| UNIT II 15 Hours | Set Design: elements of set design, functions of set design, ground plan | CLO 2 |
| 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 | CLO 3 |
| 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 | CLO 4 |

Modes of transaction: Lecture, Problem solving, Panel discussion, Tutorial**Suggested Reading:**

- Sharma. H. V. Rang Sthapatya : Kuchh Tippaniyan, Rajkamal Prakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Mitchell, Katie. The director's craft: A handbook for the theatre. Routledge, 2008.
- Reid, Francis. "Techniques of stage lighting." Lighting Research & Technology 2.3

(1970): 125-134.

- Gillette, J. Michael. Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup. McGraw-Hill Higher Education, 2012.
- Brockett, Oscar G., et al. The essential theatre. Cengage learning, 2016.
- Westlake, E. J. World Theatre: the basics. Routledge, 2017.

Course Title: Acting-II

Course Code: MPA523

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand Satvika abhinaya in detail.

CLO 2: Get knowledge of developing a character to be performed on stage as according to Stanislavski.

CLO 3: Comprehend knowledge of different acting styles.

CLO 4: Understand use of breathing, articulation and voice acting practically.

Course Contents:

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|---|-------------------|
| Practical I 20 Hours | Saatvik Abhinaya: Practice of Navrasas, facial expression, implementation of rasa sutra | CLO 1 |
| Practical II 30 Hours | 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 | CLO 2 |
| Practical III 20 Hours | Performance styles: acting style of street theatre, acting style of folk theatre, acting style of classical theatre | CLO 3 |
| Practical IV 20 Hours | 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 | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Nasim Kamal. Greek Natya Kala Kosh, Rashtriya Natya Vidyalaya, 2004
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Stanislavski, Constantin. Building a character. A&C Black, 2013.
- Kennedy, Dennis, ed. The Oxford Companion to Theatre and Performance. Oxford University Press, 2010.
- Turner, J. Clifford, and Malcolm Morrison. Voice and Speech in the Theatre. Routledge, 2016.
- Berry, Cicely. Voice and the Actor. Random House, 2011.

Course Title: Direction-II**Course Code: MPA524**

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand the process of selecting a script for performance.

CLO 2: Get knowledge of using improvisation as a technique and devising a improvised play performance.

CLO 3: Comprehend knowledge of technical collaboration with different designers.

CLO 4: Understand process of rehearsal, blocking and play performance.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Scripting: idea and themes, script selection, active analysis of script | CLO 1 |
| Practical II 20 Hours | Improvisation: improvisation basics, improvisation games, role of improvisation in play making | CLO 2 |
| Practical III 30 Hours | Technical Collaboration: production design, collaboration with set designer, collaboration with light designer, collaboration with music and sound designer, technical rehearsal | CLO 3 |

| | | |
|--------------------------|---|-------|
| Practical IV 20 Hours | Rehearsals: scene making, blocking, collaboration with the actors Production: dress rehearsal, audience management, final production | CLO 4 |
|--------------------------|---|-------|

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit Sahitya ka Samagra Itihas, Chaukhamba Surbharati Prakashan, 2020
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Mudford, Peter. Making theatre: from text to performance. A&C Black, 2000.
- Johnstone, Keith, and Irving Wardle. Impro: Improvisation and the theatre. Routledge, 2012.
- Frost, Anthony, and Ralph Yarrow. Improvisation in drama, theatre and performance: History, practice, theory. Macmillan International Higher Education, 2015.
- Di Benedetto, Stephen. An Introduction to Theatre Design. Routledge, 2013.
- Reid, Francis. Designing for the Theatre. Routledge, 2013.
- Mitter, Shomit. Systems of rehearsal: Stanislavsky, Brecht, Grotowski, and brook. Routledge, 2006.

Course Title: Stage Craft and Design Technology-II

Course Code: MPA525

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand proscenium theatre and process of model making in detail.

CLO 2: Get knowledge about different instruments using in light design and execution.

CLO 3: Comprehend detailed knowledge of costume design.

CLO 4: Understand use of make-up and properties on stage and process of creating them.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Set Design: elements of proscenium theatre, mechanical drawing, model making | CLO 1 |
| Practical II 20 Hours | Light Design: identification of equipment, patching, focus, ground plan, lighting operation, lighting cue sheet | CLO 2 |
| Practical III 20 Hours | Costume Design: colour plates, costume plates, design process | CLO 3 |
| Practical IV 30 Hours | Property Design: identification of material, material handling, research, making Make - Up Design: identification of material, application method, realistic makeup, fantasy makeup | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sharma. H. V. Rang Sthapatya : Kuchh Tippaniyan, Rajkamal Prakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Di Benedetto, Stephen. An Introduction to Theatre Design. Routledge, 2013.
- Abulafia, Yaron. The art of light on stage: Lighting in contemporary theatre. Routledge, 2015.
- Bicât, Tina. Costume and design for devised and physical theatre. Crowood, 2012.
- Brewster, Karen, and Melissa Shafer. Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design. Skyhorse Publishing Inc., 2011.
- Sobel, Sharon. Theatrical Makeup: Basic Application Techniques. Routledge, 2015.

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 4 | 2 |

Course Title: Theatre Production

Teaching Hours : 60

Course Code: MPA.529

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand the process of writing a script for theatre.

CLO 2: Get knowledge of casting and the process of rehearsal.

CLO 3: Comprehend knowledge of different acting styles.

CLO 4: Understand the process of designing and direction for a particular play production.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|---|--------------------------|
| Practical I 15 Hours | Script Writing for Theatre Scripting and reading | CLO 1 |
| Practical II 15 Hours | Casting for Play Production Class rehearsal | CLO 2 |
| Practical III 15 Hours | Acting rehearsal Style of Acting | CLO 3 |
| Practical IV 15 Hours | Design and Direction of Theatre Production | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Joshi Manoharshyam. Patkatha Lekhan, Rajkamal Prakashan, 2019
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Nagendra, Aadhunik Hindi Natak, Sahity Bhandar, 1947
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Smiley, Sam. Playwriting. Yale University Press, 2008.
- Dorn, Dennis, and Mark Shanda. Drafting for the Theatre. SIU Press, 2012.
- Catliff, Suzy, and Jennifer Granville. The Casting Handbook: For Film and Theatre Makers. Routledge, 2013.
- Zarrilli, Phillip B., ed. Acting (re) considered: a theoretical and practical guide. Routledge, 2005.
- Baron, Cynthia. Modern Acting. Secaucus: Palgrave Macmillan, 2016.
- Collins, Jane, and Andrew Nisbet, eds. Theatre and Performance Design: a reader in scenography. Routledge, 2010.

- Di Benedetto, Stephen. An Introduction to Theatre Design. Routledge, 2013.

Course Title: Gestalt Theatre

Course Code: MPA.557

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 2 | 0 | 0 | 2 |

Course Learning Outcomes:

Teaching Hours : 30

After the completion of this course the students will be able to..

CLO 1: Understand Natyashastra tradition and Natya.

CLO 2: Get knowledge of post Natyashastra important texts related to Dance and Drama.

CLO 3: Comprehend knowledge of Indian and South-East Asian dance-drama forms.

CLO 4: Understand relevance of Dance and Drama in today's scenario.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------|--|-------------------|
| Unit I 7 Hours | General cultural aspects The Natyashashtra tradition Ancient practice of Natya | CLO 1 |
| Unit II 7 Hours | Indian aesthetics Post Natyashastra-important texts relevant for study of Dance and drama | CLO 2 |
| Unit III 8 Hours | Forms of Indian dance and drama in general South-East Asian Dance/Drama | CLO 3 |
| Unit IV 8 Hours | Social relevance of Dance and Drama in contemporary Indian scene Pedagogy in Dance and Drama | CLO 4 |

Modes of transaction: Lecture, Problem solving, Panel discussion, Tutorial

Suggested Reading:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015

- Tripathi, Radhavallabh. Sanskrit Sahitya ka Samagra Itihas, chaukhamba surbharati prakashan, 2020
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Dhanaanjay, Dashroopak, Choukhamba Prakashan, 1967
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- Nagendra, Aadhunik Hindi Natak, Sahity Bhandar, 1947
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Kavi, Ramakrishna. NATYASHASTRA with Commentary of ABHINAVAGUPTA. Рипол Классик, 1934.
- Gupta, Neerja A. A student’s handbook of Indian aesthetics. Cambridge Scholars Publishing, 2017.
- Nair, Sreenath, ed. The Natyasastra and the body in performance: essays on Indian theories of dance and drama. McFarland, 2014.
- Brandon, James R. Theatre in Southeast Asia. Vol. 68. Harvard University Press, 1967.
- Roach, Joseph. The body can speak: essays on creative movement education with emphasis on dance and drama. SIU Press, 2002.

Course Title: Acting and Performance

Course Code: MPA 504

| L | T | P | Credits |
|---|---|---|---------|
| 1 | 0 | 2 | 2 |

Teaching Hours : 45

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand voice and speech in detail.

CLO 2: Get knowledge about different types of improvisation.

CLO 3: Comprehend detailed knowledge of stage geography.

CLO 4: Understand art and craft of acting in detail.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|------------|---------|-------------------|
|------------|---------|-------------------|

| | | |
|----------------------|---|-------|
| Unit I 10 Hours | Voice and Speech- Sound And Music Pitch, Volume, Emphasis, Pause etc | CLO 1 |
| Unit II 10 Hours | Acting and improvisation-Situational, Text, Character | CLO 2 |
| Unit III 12 Hours | Use of space and stage geography- Composition, Blocking, Movements | CLO 3 |
| Unit IV 13 Hours | Art and craft of acting- Exercises, practice and class room performance | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Turner, J. Clifford, and Malcolm Morrison. Voice and Speech in the Theatre. Routledge, 2016.
- Berry, Cicely. Voice and the Actor. Random House, 2011.
- Johnstone, Keith, and Irving Wardle. Impro: Improvisation and the theatre. Routledge, 2012.
- Cossa, Mario, et al. Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre. Taylor & Francis, 2013.
- Benedetti, Jean. The art of the actor: The essential history of acting from classical times to the present day. Routledge, 2012.
- Krasner, David. An actor's craft: the art and technique of acting. Macmillan International Higher Education, 2011.

SEMESTER- III

Course Title: Literature and History of Theatre-III

Course Code: MPA551

| L | T | P | Credits |
|---|---|---|---------|
| 4 | 0 | 0 | 4 |

Teaching Hours : 60

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand production styles of Greeks, Shakespeare and Commedia dell'arte.

CLO 2: Get knowledge about commercial theatre of India like Parsi, Mobile and Surabhi theatre

CLO 3: Comprehend detailed knowledge of Isms, like Naturalism, Realism Absurdism etc.

CLO 4: Understand Japanese theatre forms and contribution of modern theatre makers like Stanislavski, Bertolt Brecht. Michael Chekhov etc.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Production styles: Greek, Shakespeare, commedia dell arte | CLO 1 |
| Unit II 15 Hours | Commercial theatre: parsi theatre, mobile theatre, surabhi theatre, dramatic performance act | CLO 2 |
| Unit III 15 Hours | Art movements: naturalism, realism, symbolism, cubism, surrealism, existentialism, absurdism | CLO 3 |
| Unit IV 15 Hours | Japanese theatre: noh, kabuki, bunraku Study of any 4 modern theatre makers: Stanislavski, Bertolt Brecht, Jerzy Grotowsky, Vsevolod Meyerhold, Michael Chekhov, Peter Brook | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments, Group Discussion, Self study

Suggested Readings:

- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Nagendra, Aadhunik Hindi Natak, Sahity Bhandar, 1947
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Westlake, E. J. World Theatre: the basics. Routledge, 2017.
- Zarrilli, Phillip B., et al. Theatre histories: an introduction. Routledge, 2013.
- Anand, Mulk Raj. The Indian Theatre. Read Books Ltd, 2016.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. Indian theatre: traditions of performance. Vol. 1. Motilal Banarsidass Publ., 1993.
- Styan, John Louis. Modern Drama in Theory and Practice: Volume 2, Symbolism, Surrealism and the Absurd. Vol. 2. Cambridge University Press, 1983.
- Bowers, Faubion. Japanese theatre. Tuttle Publishing, 2013.
- Leach, Robert. Makers of modern theatre: An introduction. Routledge, 2004.

Course Title: Literature and History of Theatre-III**Course Code: MPA552**

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 4 | 0 | 0 | 4 |

Teaching Hours : 60

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand the art and craft of acting.

CLO 2: Get knowledge about Indian and Western concept of direction.

CLO 3: Comprehend detailed knowledge of different production styles like Realism, Stylization etc.

CLO 4: Understand production design costume, set, light, make up and mask etc.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|-------------------|
| Unit I 15 Hours | Acting: Art and craft of acting | CLO 1 |
| Unit II 15 Hours | Direction: Indian and western concept of Direction | CLO 2 |
| Unit III 15 Hours | Production styles: Realistic, Stylized, Farce, Epic and Absurd Theatre | CLO 3 |
| Unit IV 15 Hours | Stage Craft: Production Design, costumes, set, light, Make-Up & masks | CLO 4 |

Modes of transaction: Lecture, Panel discussion, Tutorial, Self Study**Suggested Reading:**

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Nagendra, Aadhunik Hindi Natak, Sahitya Bhandar, 1947
- Mathur Jagdish Chandra. Paramparashil Natya, Bihar Rashtrabhasha Parishad, 1969
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Benedetti, Jean. The art of the actor: The essential history of acting from classical times to the present day. Routledge, 2012.

- Krasner, David. An actor's craft: the art and technique of acting. Macmillan International Higher Education, 2011.
- Innes, Christopher, and Maria Shevtsova. The Cambridge introduction to theatre directing. Cambridge University Press, 2013.
- Styan, John L. Drama: a guide to the study of plays. Peter Lang, 2000.
- Reid, Francis. Designing for the Theatre. Routledge, 2013.
- Di Benedetto, Stephen. An Introduction to Theatre Design. Routledge, 2013.

Course Title: Acting-III

Course Code: MPA553

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand by doing and living the given circumstances, creating inner self of the role as according to Stanislavski.

CLO 2: Get knowledge of creating a role by practically knowing the inner impulse, score of a role and super objective etc.

CLO 3: Comprehend detailed practical knowledge of Brechtian, Mayerhold's and Grotowskian acting techniques.

CLO 4: Understand acting by doing it and presenting on stage in the form of a solo performance or a group performance.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|-------------------------|---|-------------------|
| Practical I 20 Hours | 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 | CLO 1 |

| | | |
|---------------------------|--|-------|
| Practical II 30 Hours | 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 | CLO 2 |
| Practical III 20 Hours | Acting techniques of western theatre: introduction to Meyerhold, introduction to Grotowski, introduction to Brecht | CLO 3 |
| Practical IV 20 Hours | Solo Performance: practice, presentation Play production: enactment of one western play | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments, Self Practice

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Stanislavski, Constantin, et al. Creating a role. Routledge, 2012.
- Watson, Ian. Towards a third theatre: Eugenio Barba and the Odin Teatret. Routledge, 2003.
- Bruno, Sean, and Luke Dixon. Creating Solo Performance. Routledge, 2014.

Course Title: Direction-III

Course Code: MPA554

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Teaching Hours : 90

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand contribution of eminent and contemporary theatre directors.

CLO 2: Get knowledge of performance-from script selection to final performance.

CLO 3: Comprehend detailed practical knowledge of selecting a script or scene and executing in the form of a production.

CLO 4: Understand play production process-in detail.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Director's approach: study of eminent Indian director's work, study of eminent contemporary director's work | CLO 1 |
| Practical II 30 Hours | Production process: audience, script selection, idea and concept, casting, improvisations, scene making, collaboration with backstage, rehearsals, dress-rehearsals, technical-rehearsals, run through, final production | CLO 2 |
| Practical III 20 Hours | Scene work by students: making, presentation | CLO 3 |
| Practical IV 20 Hours | Play production: onstage participation, off stage participation | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments, Self Practice, Group Discussion.

Suggested Readings:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Sharma. H. V. Rang Sthapatya : Kuchh Tippaniyan, Rajkamal Prakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Swain, Rob. Directing-a handbook for emerging theatre directors. Bloomsbury Publishing, 2011.
- Reid, Francis. Designing for the Theatre. Routledge, 2013.
- Oddey, Alison. Devising theatre: A practical and theoretical handbook. Routledge, 2013.
- Cossa, Mario, et al. Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre. Taylor & Francis, 2013.
- O'Brien, Nick, et al. Theatre in Practice: A Student's Handbook. Routledge, 2018.
- Johnson, Effiong. Play production processes. Xlibris Corporation, 2011.

Course Title: Stage Craft and Design Technology-III

Course Code: MPA555

| L | T | P | Credits |
|---|---|---|---------|
| 0 | 0 | 6 | 3 |

Course Learning Outcomes:

Teaching Hours : 90

After the completion of this course the students will be able to..

CLO 1: Understand process of designing for a play.

CLO 2: Get knowledge of light designing and related paper work, prompt book etc.

CLO 3: Comprehend detailed practical related to costume designing.

CLO 4: Understand process of Mask making and Property making by actually doing it.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Set Design: presentation of design for one play, paper work, model | CLO 1 |
| Practical II 20 Hours | Light Design: presentation of design for one play, paper work, execution of design for one scene | CLO 2 |
| Practical III 20 Hours | Costume Design: presentation of design for one play, costume plates, execution of costume for one character | CLO 3 |
| Practical IV 30 Hours | Make Up Design: presentation of design for one play, make up plates, execution of makeup for one character, Mask making(Half /Full/Larger than life mask) Property Design: presentation of design for one play, paper work, execution of one property | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments, Self Practice, Rehearsal.

Suggested Readings:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Sharma. H. V. Rang Sthapatya : Kuchh Tippaniyan, Rajkamal Prakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Di Benedetto, Stephen. An Introduction to Theatre Design. Routledge, 2013.
- Collins, Jane, and Andrew Nisbet, eds. Theatre and Performance Design: a reader in scenography. Routledge, 2010.
- Innes, Christopher. Edward Gordon Craig: a vision of theatre. Routledge, 2013.
- Abulafia, Yaron. The art of light on stage: Lighting in contemporary theatre. Routledge, 2015.
- Bicât, Tina. Costume and design for devised and physical theatre. Crowood, 2012.
- Delamar, Penny. The complete make-up artist: working in film, fashion, television and theatre. Northwestern University Press, 2003.

Course Title: Play Production Process**Course Code: MPA.526**

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 2 | 0 | 0 | 2 |

Course Learning Outcomes:

Teaching Hours : 30

After the completion of this course the students will be able to..

CLO 1: Understand the process of changing a written text into a performance.

CLO 2: Get knowledge of developing a play by coordinating with different creative artists.

CLO 3: Comprehend knowledge of rehearsal, blocking and design.

CLO 4: Understand the importance of technical and grand rehearsals and their significance in professional theatre.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------|--|-------------------|
| Unit I 7 Hours | Play Production Process-Part-1 <ul style="list-style-type: none"> • 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) | CLO 1 |
| Unit II 7 Hours | Play Production Process-Part-2 <ul style="list-style-type: none"> • Script reading, Character and Play analysis • Production Script preparation • Production Planning • Casting, Designer, and Assistant Director selection | CLO 2 |
| Unit III 8 Hours | Play Production Process-Part-3 <ul style="list-style-type: none"> • Rehearsal – Blocking / Design Research • Rehearsal – Blocking / Design Paper work • Rehearsal – Fine Tuning / Design Work • Rehearsal – Music and Sound / Design Execution | CLO 3 |

| | | |
|--------------------|--|-------|
| Unit IV 8 Hours | 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 | CLO 4 |
|--------------------|--|-------|

Modes of transaction: Lecture, Problem solving, Group discussion.

Suggested Reading:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Swain, Rob. Directing-a handbook for emerging theatre directors. Bloomsbury Publishing, 2011.
- Reid, Francis. Designing for the Theatre. Routledge, 2013.
- Oddey, Alison. Devising theatre: A practical and theoretical handbook. Routledge, 2013.
- Cossa, Mario, et al. Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre. Taylor & Francis, 2013.
- O'Brien, Nick, et al. Theatre in Practice: A Student's Handbook. Routledge, 2018.
- Johnson, Effiong. Play production processes. Xlibris Corporation, 2011.

Course Title: Entrepreneurship

Course Code: MPA557

| | | | |
|---|---|---|---------|
| L | T | P | Credits |
| 1 | 0 | 0 | 1 |

Teaching Hours : 15

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Understand Voice and Speech in detail.

CLO 2: Get knowledge of improvisation and its use in acting.

CLO 3: Comprehend detailed knowledge about Theatre Space and its use.

CLO 4: Understand the art and craft of acting.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|-------------------|---|-------------------|
| Unit I 4 Hours | Voice and Speech- Pitch, Sound, Volume, Emphasis, Pause | CLO 1 |

| | | |
|---------------------|---|-------|
| Unit II 4 Hours | Acting and improvisation-Situational, Text, Character | CLO 2 |
| Unit III 4 Hours | Use of space and stage geography- Composition, Blocking, Movements | CLO 3 |
| Unit IV 3 Hours | Art and craft of acting- Exercises, practice and class room performance | CLO 4 |

Modes of transaction: Lecture, Problem solving, Group discussion

Suggested Reading:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. Rangmanch Ke Siddhant, Rajkamal Prakashan, 2008
- Tripathi Radhavallabh. Natyashastra Vishwkosh, Pratibha Prakashan, 1999
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastra ki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrbhasha Parishad, 2000
- Turner, J. Clifford, and Malcolm Morrison. Voice and Speech in the Theatre. Routledge, 2016.
- Berry, Cicely. Voice and the Actor. Random House, 2011.
- Johnstone, Keith, and Irving Wardle. Impro: Improvisation and the theatre. Routledge, 2012.
- Cossa, Mario, et al. Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre. Taylor & Francis, 2013.
- Benedetti, Jean. The art of the actor: The essential history of acting from classical times to the present day. Routledge, 2012.
- Krasner, David. An actor's craft: the art and technique of acting. Macmillan International Higher Education, 2011.

SEMESTER- IV

Course Title: Dissertation

Course Code: MPA600

Course Learning Outcomes:

After the completion of this course the students will be able to..

CLO 1: Get knowledge of writing a small thesis.

| L | T | P | Cr |
|---|---|----|----|
| 0 | 0 | 40 | 20 |

CLO 2: Understand the process of referencing and its importance.

CLO 3: Comprehend knowledge about developing their writing skills.

CLO 4: Understand process of writing for different theatrical aspects.

| Course Code | Course Name | Course Type | Credit Hours | | | Total Credits |
|--------------|--------------|-------------|--------------|---|----|---------------|
| | | | L | T | P | |
| MPA.600 | Dissertation | Skill Based | 0 | 0 | 40 | 20 |
| Total | | | | | | 20 |

The work for dissertation shall start in the beginning of the fourth semester by writing the dissertation for which each student will be allotted a topic. Dissertation will be submitted at the end of fourth semester on the date to be decided by the Department.

Evaluation Criteria:

The evaluation of dissertation in the fourth semester will be as follows: 50% weightage for continuous evaluation by the supervisor which includes regularity in work, mid-term evaluation, report of dissertation, presentation, and final viva-voce; 50% weightage based on average assessment scores by an external expert, HoD and senior-most faculty of the department. Distribution of marks will be based on report of dissertation (30%), presentation (10%), and final viva-voce (10%). The final viva-voce will be through offline or online mode.