

**Central University of Punjab
Bathinda**



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

Session: 2020 - 2022

Department of Performing & Fine Arts

Course Structure SEMESTER-I

Course Code	Course Name	Course Type	L	T	P	Cr
MPA506	Literature and History of Theatre-I	core	4	0	0	4
MPA507	Theory of Acting Direction and Stage Craft-I	core	4	0	0	4
MPA508	Acting-I	Skill based	0	0	8	4
MPA509	Direction-I	Skill based	0	0	8	4
MPA510	Stage Craft and Design Technology-I	Skill Based	0	0	8	4
	IDC(from other disciplines)	IDC	2	0	0	2
MPA511	Theatre and Dance forms of India	IDC	2	0	0	2
Total Credits			10	0	24	22

SEMESTER-II

Course Code	Course Name	Course Type	L	T	P	Cr
MPA521	Literature and History of Theatre-II	Core	4	0	0	4
MPA522	Theory of Acting Direction And Stage Craft-II	Core	4	0	0	4
MPA523	Acting-II	Skill based	0	0	8	4
MPA524	Direction-II	Skill based	0	0	8	4
MPA525	Stage Craft and Design Technology-II	Skill based	0	0	8	4
	IDC(from other disciplines)	IDC	2	0	0	2
MPA511	Theatre and Dance forms of India	IDC	2	0	0	2
Total Credits			10	0	24	22

SEMESTER-III

Course Code	Course Name	Course Type	L	T	P	Cr
MPA551	Literature and History of Theatre-III	Core	4	0	0	4
MPA552	Theory of Acting Direction and Stage Craft-III	Core	4	0	0	4
MPA553	Acting-III	Skill based	0	0	8	4
MPA554	Direction-III	Skill based	0	0	8	4
MPA555	Stage Craft And Design Technology-III	Skill based	0	0	8	4
	Value Added Course	VAC	1	0	0	1
MPA504	Indian classical dances in diaspora	VAC	1	0	0	1
	Total Credits		9	0	24	22

SEMESTER-IV

Course Code	Paper	Course Type	L	T	P	Cr
MPA571	Theory of Acting Direction and Stage Craft-IV	Core	3	0	0	3
MPA572	Acting Production	Skill based	0	0	8	4
MPA573	Direction of Play Production	Skill based	0	0	8	4
MPA574	Stage Performance and Design Technology-IV	Skill based	0	0	8	4
MPA575	Gestalt Theatre	DEC	2	0	0	2
MPA576	Eclectics of Theatre	DEC	2	0	0	2
	Value-based Course from other departments	VAC	1	0	0	1
MPA504	Indian classical dances in diaspora	VAC	1	0	0	1
MPA599	Research Project Report	Skill based	0	0	0	4
	Total Credits		3	0	24	24

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

- Analyse techniques of Sanskrit theatre
- Apply theatrical aspects of Natyashastra in to their productions
- Carry out various dramatic components of Dashrupak

Course Content

UNIT I **15 hours**
Natyashastra: origin, rupak rachna, 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 playwrighters: Sudrak and his works, Bhas and his works,
Kalidas
Dashrupak vidhaan : 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 Vivachnatamak Itihaas: Dr. agyat- Pustak sansthan ,kanpur ,1978
8. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi-

- Lucknow, hindi samiti, suchna vibaag, U.P, 1964
9. Bharat aur bhartiya natya kala: dr. surandernath dixit- rajkamal prakashan new delhi, 1970
 10. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008

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

L	T	P	Cr
4	0	0	4

Course Code: MPA507

Learning Outcomes

The students will be able to

- Discuss various types of Theatre Architecture
- Justify place of Aristotelian 3 unities
- Differentiate between tragedy, comedy, farce and melodrama
- Examine various Indian Plays

Course Content

UNIT I 15 hours

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

UNIT II 15 hours

Key concepts: Aristotelian 3 unities, catharsis, plot, action, forthwall 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. Brocket
6. The Concept of Indian Theatre by C. Brynzki.

7. Natak ka Rang –Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafer nagar, 1972
8. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow, hindi samiti, suchna vibaag,U.P,1964
9. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan New Delhi. Ptna, 2008

Course Title: Acting-I
Course Code: MPA508

L	T	P	Cr
0	0	8	4

The students will be able to

- Practice different types of mimes
- Demonstrate various
- Develop proficiency in their performances
- Elaborate art of acting on stage

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. FirstPublished 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. Abhinya Kala: Navnindra Behal- ISBN 81-7380-083-9[Publication Bureau PUP], 1994
7. Abhinata ke Tayari: dr vishwnath- National School of Drama, Publication,2002
8. Bhomika ki Sanrachna: dr vishwnath- National School of Drama, Publication,2001
9. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan 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: MPA509

L	T	P	Cr
0	0	8	4

The students will be able to

- Explain details of Parsi Theater
- Explore various directing forms
- Analyze technical aspect of direction covered in this course
- Practice art of theater direction

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Directors 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 (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
9. Rang Prkriya ki vevidh ayam: Pream singh, Sushma arya- Radha krishan prkashan, 2008
10. Natak aur Rangmanch: Dr.Sitaram jhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002
11. Natak ka Rang -Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafer nagar, 1972

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Course Title: Stage Craft and Design Technology-I
Course Code: MPA510

L	T	P	Cr
0	0	8	4

Learning Outcomes

The students will be able to

- Design basics in Theatre
- Make props for the theatre productions
- Analyze situations 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;kuchh tippaniyan: H.V.Sharma- National School of Drama, Publication,2004
8. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
9. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
10. Greek Natya Kala Kosh: Dr. Kamal Naseem- National School of Drama, Publication,2004

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SEMESTER- II

Course Title: Literature and History of Theatre-II
Course Code: MPA521

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Discuss about history of Indian theatre
- Conceptualize various performance
- Perform styles of 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, ankiya nat and Bhaouna, natkirtan, tamasha, yakshagana, theyyam, bhand pather

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- Pustak

- sansthan ,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 prachark pustkalaya kashi 1957
 9. Rang Manch: Balwant Gargi- Rajkamal Parkashan, Delhi, 1968
 10. Pramparasheal natya: Jagdish chand mathur- Rajkamal prkashan new delhi,2008
 11. Natak aur Rangmanch: Dr.Sitaram jhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna,2002

Course Title: Theory of Acting Direction and Stage Craft-II
Course Code: MPA522

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- To enrich the knowledge of students regarding key approaches of design, direction and acting
- Justify importance of Rehearsals process
- Analyze the quality of performances

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;kuchh tippaniyan: H.V.Sharma- National School of Drama, Publication,2004
9. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
10. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
11. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication, 2003
12. Abhinya Kala: Navnindra Behal- ISBN 81-7380-083-9[Publication Bureau PUP],

Course Title: Acting-II

Course Code: MPA523

L	T	P	Cr
0	0	8	4

The students will be able to

- Use rasas in their performance
- Create characterization from any given script
- Differentiate between various types of voice and speech

List of Practical's / Experiments

Total Hours 120

PRACTICAL I

Saatvik abhinaya: practice of navrasas, Kuttiattam 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 Manoharial Publishers Private, Limited, 1996
2. An Actor prepares by Stanislavski Published by Methuen.
3. Building a Character by Stanislavski Published by Methuen Drano. FirstPublished 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. Abhinata ke Tayari: dr vishwnath- National School of Drama, Publication,2002
9. Bhomika ki Sanrachna: dr vishwnath- National School of Drama, Publication,2001
10. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
11. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow,hindi samiti, suchna vibaag,U.P,1964
12. Bharat aur bhartiya natya kala: dr.surandernath dixit- rajkamal prakashan new delhi,1970
13. Bhartiya natya pampara aur abhinaydarpan: vachaspati garula- sanvartak parkashan ,allhabad,1967
14. Natyasastra: Radhavallabh Tripathi- Pratibha Prakashan,29/5,Shakti Nagar, Delhi-110007, 1999

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Course Title: Direction-II
Course Code: MPA524

L	T	P	Cr
0	0	8	4

The students will be able to

- Discuss regarding creative approach in direction
- Justify the role and functions of the director in a play production
- 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 ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
9. Rang Prkriya ki vevidh ayam: Pream singh, Sushma arya- Radha krishan prkashan, 2008
10. Natak aur Rangmanch: Dr. Sitaram jhaa 'shyam'- Bihar- Rashtrabhasha-Parishad Patna, 2002
11. Natak ka Rang -Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafer nagar, 1972

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Course Title: Stage Craft and Design Technology-II
Course Code: MPA525

L	T	P	Cr
0	0	8	4

Learning Outcomes

The students will be able to

- Explain about aspects of stage craft and design technology
- Design set light costume make up and props for theatre
- 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.riscopright.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;kuchh tippaniyan: H.V.Sharma- National School of Drama, Publication,2004
8. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
9. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan 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 and Dance forms of India

Course Code: MPA511

L	T	P	Cr
2	0	0	2

Unit-I

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-II

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-III

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-IV

Contemporary turns to Indian classical dance & drama

SEMESTER- III

Course Title: Literature and History of Theatre-III

Course Code: MPA551

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Compare history of Indian theatre with world theater
- Conceptualize various performance in commercial theater
- Perform different styles and international 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 grotowesky, 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- Pustak sansthan ,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 prachark pustkalaya kashi 1957
9. Rang Manch: Balwant Gargi- Rajkamal Parkashan, Delhi, 1968
10. Pramparasheel natya: Jagdish chand mathur- Rajkamal prkashan new delhi, 2008
11. Natak aur Rangmanch: Dr. Sitaram jhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002

Course Title: Theory of Acting Direction and Stage Craft-III
Course Code: MPA552

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Analyze various performance structures of traditional theater
- Design various aspects of different theatres
- Discuss 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;kuchh tippaniyan: H.V.Sharma- National School of Drama, Publication,2004
9. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
10. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
11. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication,2003
12. Abhinya Kala: Navnindra Behal- ISBN 81-7380-083-9[Publication Bureau PUP],

Course Title: Acting-III

Course Code: MPA553

L	T	P	Cr
0	0	8	4

The students will be able to

- Differentiate about realistic and non- realistic acting
- Create individual performances
- 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 Manoharial Publishers Private, Limited, 1996
2. An Actor prepares by Stanislavski Published by Methuen.
3. Building a Character by Stanislavski Published by Methuen Drano. FirstPublished 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. Abhinata ke Tayari: dr vishwnath- National School of Drama, Publication,2002
9. Bhomika ki Sanrachna: dr vishwnath- National School of Drama, Publication,2001
10. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
11. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow,hindi samiti, suchna vibaag,U.P,1964
12. Bharat aur bhartiya natya kala: dr.surandernath dixit- rajkamal prakashan new delhi,1970
13. Bhartiya natya parmpara aur abhinaydarpan: 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: MPA554

L	T	P	Cr
0	0	8	4

The students will be able to

- Perform all directorial aspects in theatre
- Create conceptual performance with dramatic elements
- 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 manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
9. Rang Prkriya ki vevidh ayam: Pream singh, Sushma arya- Radha krishan prkashan, 2008
10. Natak aur Rangmanch: Dr.Sitaram jhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002
11. Natak ka Rang -Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafer nagar, 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-III
Course Code: MPA555

L	T	P	Cr
0	0	8	4

The students will be able to

- Demonstrate technical aspects about stage craft and design technology
- Create all aspects of theatrical design
- Execute stage design for a play
- 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

Make Up Design: presentation of design for one play, make up 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.riscopright.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;kuchh tippaniyan: H.V.Sharma- National School of Drama, Publication,2004
8. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
9. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan 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: Gestalt Theatre
Course Code: MPA575

L	T	P	Cr
2	0	0	2

Learning Outcomes

The students will be able to

- Elaborate Overall impact of Theatre
- Adapted scripts for Production
- Explore the contemporary Modern Theatre

Course Content

UNIT I **15 hours**

Production Introduction: Introduction of theatre

UNIT II **15 hours**

Analytical Study of Play Production: Play Production as a medium of cultural interaction, Role of theatre in the information age

UNIT III **15 hours**

Adapted Script for Theatre: Adaptation of novel, Adaptation of story and drama for production medium

UNIT IV **15 hours**

Study of classic productions: Classical Drama, Modern Indian drama, Realistic plays with Theatre Production

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- Pustak sansthan ,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 prachark pustkalaya kashi 1957
9. Rang Manch: Balwant Gargi- Rajkamal Parkashan, Delhi, 1968
10. Pramparasheal natya: Jagdish chand mathur- Rajkamal prkashan new delhi, 2008
11. Natak aur Rangmanch: Dr. Sitaram jhaa 'shyam'- Bihar- Rashtrabhasha-Parishad Patna, 2002

Course Title: Eclectics of Theatre
Course Code: MPA576

L	T	P	Cr
2	0	0	2

Learning Outcomes

The students will be able to

- Elaborate Overall impact of culture on Theatre
- Adapted scripts for Production
- Explore the contemporary Modern Theatre

Unit I

Cultural History of India

- Cultures of India from pre-historic to CE 1200
- Evolution of Art in pre-historic and historic periods, as evidenced in cave paintings, sculptures and other visual representations
- Evolution of dance and drama (Natya), (a) the divine origin theory according to Natyasastra, and, (b) art as a product of society, its rituals and belief systems
- The Vedas, major epics and puranas (Ramayana, Mahabharata, Cilappadikaram and Bhagavatapurana) in terms of their content, character and relevance to dance and theatre
- Bhakti and various religious movements and their influence on different representative aspects of culture with focus on dance and theatre

Unit II

Folk and Traditional Theatre Forms of India

- Understanding and defining the terms Tribal, Folk, Traditional and Classical in the context of Indian dance and drama and their interrelation
- Introduction to the different tribal, folk and traditional dance and theatre forms spread over various regions of India
- Introduction to regional theatrical practices of Kudiattam, Yakshagana, Bhagavatamela, Tamasha, Ramalila, Rasalila, Bhavai, Nautanki, Jatra, Chhau, Laiharaoba, Therukoothu, Theyyam, Ankia-nat, Pandvani, Chindu Bhagavata, Bhand Jashan and others
- Awareness of various musical instruments, costumes and make-up used in these forms

Unit III

The Natyasastra

- Knowledge of Natyasastra and the concept of Natya and Nritta
- Study of chapters relating to the eleven aspects (ekadash sangraha) such as, Abhinayas, Dharmis, Vrittis, Pravrittis and AatodyasSamanya and Chitrabhinayas and their classification
- Dasarupakas
- Natyagruha (Playhouse) and Ranga – Construction, types and different elements
- Poorvarangavidhi and Stage conventions viz. Kakshya vibhag etc.

Unit IV

Art and Aesthetics

- 'Rasasutra' of Bharata
- Elaboration of the theory of Rasa by commentators like Bhattalollata, Sri Sankuka, Bhattanayaka and Abhinavagupta.
- Rasa and its constituent elements, viz., Sthayi, Sanchari and Sattvika bhavas and their corresponding Vibhavas and Anubhavas
- Definition, purpose and elements of Art
- A brief introduction to Performance studies and significant western theories on Art : 'Art as Imitation/Catharsis' , 'as Imagination', 'as Beauty', 'as Communication' and 'as Utility' put forth by various Philosophers
- An overview of dance and theatre forms of East Asian (China, Japan and Korea), South Asian (Bangladesh, Pakistan and Sri Lanka) and South- East Asian (Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines and Laos) countries, History and presentation techniques of various popular theatre and dance forms of the above countries

Semester-IV

Course Title: Theory of Acting Direction and Stage Craft-IV
Course Code: MPA571

L	T	P	Cr
3	0	0	3

Learning Outcomes

The students will be able to

- Analyze the script and character
- Illustrate role of body, voice and mind
- Prepare different kinds of characters

Course Content

UNIT I

15 hours

Stanislavski's creating a role-period of study

- first acquaintance with a part
- analysis
- studying and putting life in to external circumstances
- creating inner circumstances
- appraising the facts

UNIT II

15 hours

Stanislavski's creating a role-period of emotional experience

- inner impulse and inner action
- creative objectives
- score of a role
- inner tone

UNIT III

15 hours

Characterisation

- history of a character
- age of character
- social status
- financial status
- body language
- speech
- inner and outer expression

UNIT IV

15 hours

Scene work

- selection of a theme
- improvisation
- casting
- blocking
- set and props
- light
- costumes and make-Up

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. **Bhomika ki Sanrachna: dr vishwnath- National School of Drama**, Publication,2001
2. An Actor prepares by Stanislavski Published by Methuen
3. Rang Sthapatya;kuchh tippanian: H.V.Sharma- National School of Drama, Publication,2004
4. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
5. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
6. Abinaya Chintan: Dinesh Khanna- National School of Drama, Publication,2003
7. Abhinya Kala: Navnindra Behal- ISBN 81-7380-083-9[Publication Bureau PUP],

Course Title: Acting Production
Course Code: MPA572

L	T	P	Cr
0	0	8	4

The students will be able to

- Perform various direction styles
- Practice skill-based preparation for a professional career
- Analyze methods of acting

List of Practical's / Experiments**Total Hours 120****PRACTICAL I**

Acting resources for Production: Television, Film, Documentary, games, Story, Drama

PRACTICAL II

Basic principles of Acting: realistic acting, acting problem, solo, duet, group

PRACTICAL III

Understanding and awareness: Method Acting Process

PRACTICAL IV

Voice and speech: dubbing, video acting, radio jockey, voice over
Play production: Play Production Process

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Natyasastra : English Translation with Critical Notes *by* Adya Rangacharya, _ Munshiram Manoharial Publishers Private, Limited, 1996
2. An Actor prepares by Stanislavski Published by Methuen.
3. Building a Character by Stanislavski Published by Methuen Drano. FirstPublished 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. Abhinata ke Tayari: dr vishwnath- National School of Drama, Publication,2002
9. Bhomika ki Sanrachna: dr vishwnath- National School of Drama, Publication,2001
10. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
11. Bhartiya tatha Paschitya Rangmanch: Sitaram chaturvedi- Lucknow,hindi samiti, suchna vibaag,U.P,1964
12. Bharat aur bhartiya natya kala: dr.surandernath dixit- rajkamal prakashan new delhi,1970
13. Bhartiya natya parmpara aur abhinaydarpan: 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 of Play Production

Course Code: MPA573

L	T	P	Cr
0	0	8	4

The students will be able to

- Analyze the scripts and characters in it
- Execute the concept of casting and blocking
- Prepare different kinds of productions
- Rehearse for dramatic proficiency

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

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 (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
8. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan new delhi. Ptna, 2008
9. Rang Prkriya ki vevidh ayam: Pream singh, Sushma arya- Radha krishan prkashan, 2008
10. Natak aur Rangmanch: Dr.Sitaram jhaa 'shyam'- Bihar-Rashtrabhasha-Parishad Patna, 2002
11. Natak ka Rang -Vidhan: Vishvanaath Mishra- Kusum prakashan, mujjafer nagar, 1972

Course Title: Stage Performance and Design Technology-IV

Course Code: MPA574

L	T	P	Cr
0	0	8	4

The students will be able to

- Produce a Major Play with minimum of One-hour duration to
- demonstrate their performance caliber
- Analyze play in terms of Production interpreting the script.
- Differentiate between the production of Adult o Children's Theatre production and Dramatic or Non-dramatic

List of Practical's / Experiments

Total Hours 120

PRACTICAL 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)

PRACTICAL II

Play Production Process-Part-2

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

PRACTICAL 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

PRACTICAL 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

Suggested Books

1. Scenic design and stage lighting, The Columbia Encyclopaedia, Sixth Edition. 2001. at www.riscopyright.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;kuchh tippaniyan: H.V.Sharma- National School of Drama, Publication,2004
8. Rang Prkriya ki vevidh ayam: Pream singh,Sushma arya- Radha krishan prkashan, 2008
9. Rang manch ki sidhanth: Mahash anand- Rajkamal prkashan 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.
- Each student should maintain a record book.
- Each student should produce two plays – one for internal (One act play) and one for External (Full length Play) evaluation.
- Along with the final production, the complete production script should be submitted by the student Director with all details recorded in it. This will be evaluated along with the production by examiners.

All the participants like Designer and Actor should submit their production design script and Actors script with all details recorded in it.

Course Title: Research Project Report

Course Code: MPA599

L	T	P	Cr
0	0	0	8

The research report will be submitted as mentioned in the University Academic Calendar.