

Central University of Punjab



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

Batch 2023

Department of Performing & Fine Arts

Programme Graduate Attributes

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

Master of Performing Arts provides a platform to build the confidence on stage by developing the skill through Academics & Production. Students occupy different professional roles such as Teacher, Actor, Director and Producer, Theatre Writer and Performing Arts Critic among 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
Total						17

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	4	2
MPA.511	The Art of Acting	IDC	2	0	0	2
XXX	Choose from interdisciplinary course offered by other departments	IDC	2	0	0	2
Total						21

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.558	Play Production Process	DE	2	0	0	2
MPA.559	Theatre And Research: Research Proposal	Compulsory Foundation	1	0	0	1
MPA.557	Entrepreneurship	CFC	2	0	0	2
MPA.528	Acting and Performance	VAC	1	0	2	2
XXX	VAC (To be selected from any disciplines)	VAC	2	0	0	2
Total						24

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: 82

Evaluation Criteria for Theory Courses

Core, Discipline Elective, and Compulsory Foundation Courses				IDC, VAC, and Entrepreneurship, Innovation and Skill Development Courses	
	Marks	Evaluation	Marks	Evaluation	
Internal Assessment	25	Various methods	-	-	
Mid-semester test (MST)	25	Descriptive	50	Descriptive (70%) Objective (30%)	
End-semester exam (ESE)	50	Descriptive (70%) Objective (30%)	50	Descriptive (70%) Objective (30%)	

Dissertation Proposal (Third Semester)			Dissertation (Fourth Semester)		
	Marks	Evaluation		Marks	Evaluation
Supervisor	50	Dissertation proposal and presentation	Supervisor	50	Continuous assessment (regularity in work, mid-term evaluation) dissertation report, presentation, final viva-voce
HoD and senior-most faculty of the department	50	Dissertation proposal and presentation	External expert, HoD and senior-most faculty of the department	50	Dissertation report (30), presentation (10), final viva-voce (10)

Marks for internship shall be given by the supervisor, HoD and senior-most faculty of the department.

Exit Scheme:

For the **exit scheme** after the completion of first year of two years Master Programme student can opt any one skill based course of four credits as given below:

M.A Music Vocal

Course Title: Lecture cum demonstration

Course Title: Industrial Project with relevance proof

MPA Theatre

Course Title: Lecture cum demonstration

Course Title: Production Project with relevance proof

Exit Scheme:

For the **exit scheme** after the completion of first year of two years Master Programme student can opt any one skill based course of four credits as given below:

M.A Music Vocal

Course Title: Lecture cum demonstration

Course Title: Industrial Project with relevance proof

MPA Theatre

Course Title: Lecture cum demonstration

Course Title: Production Project with relevance proof

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, Shudrakand will understand the importance of Dashroopaka.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Natyashastra: origin, rupakrachna, 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, kudiyaattam Analytical study: study of the play Mricchakatikam	CLO 3
Unit IV 15 Hours	Study of major playwrights: Shudrak and his works, Bhas and his works, Kalidas Dashrupakvidhaan: 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 Samagra Itihas, chaukhambasurbharati prakashan, 2020
- Mathur, Jagdish Chandra. paramparasheel Natya, Bihar Rashtrabhasha Parishad, 1969.
- Tripathi Radhavallabh. Natyashastra Vishwakosh, 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. Natyashastraki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtrabhasha 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 Dādihīca 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

Course Learning Outcomes:

Teaching Hours : 60

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, forthwall 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:

- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. Natak or Rangmanch, Bihar Rasht rbhashaParishad, 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, MinouArjomand, 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.

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: Get opportunity to understand make-up.

CLO 4: understand types of make-up used in various plays on stage.

Course Contents:

L	T	P	Credits
0	0	6	3

Teaching Hours : 90

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
PracticalII 20 Hours	Mime: movements, solo mime, enactment of group mime, basic exercises Scene Work : Based on relationship, based on situation, based on theme, Based on a text	CLO 2
Practical III 30 Hours	Introduction to Make-up and Material Facial Anatomy, Head-Shapes, Facial proportions	CLO 3
PracticalIV 20 Hours	Types of Make-up: Straight Make-up Character Make-up	CLO 4

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

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- MathurJagdish Chandra. ParamparashilNatya, Bihar RashtrabhashaParishad, 1969
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964

- JhaSitaram. Natak or Rangmanch, Bihar RashtribhashaParishad, 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.
- Make-up to Theatre, Film & Television, by Lee Baygan, A & C Black, London, 1984
- Film and Television Makeup, by Herman Buchmen, Watson, Gulill Publication, 1973
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970
- 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).
- Stage Make-up, by Richard Corson, Appleton –Century –Crofts, New york1967

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 understanding Lights and Light design.

CLO 4: Understand Light paperwork and equipment.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Practical I 20 Hours	Director's resources: films, plays, paintings, arts, media	CLO 1
PracticalII 20 Hours	Scene work and Improvisation Execution of Directorial point of view	CLO 2
Practical III 20 Hours	Introduction to Lighting Design and Direction Principles of Light Design	CLO 3
PracticalIV 30 Hours	Lighting Paperwork: Light plots and lighting section Understanding the Lighting Equipment	CLO 4

Transaction Mode: Lecture and Practical with Experiments

Suggested Reading:

- Sastri, Shukla Babulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit Sahitya Samagra Itihas, chaukhambasurbharati prakashan, 2020
- 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 Vishwakosh, Pratibha Prakashan, 1999
- Chaturvadi Sitaram. Bharatiya Tatha Paschatya Rangmanch, Uttar Pradesh Hindi Samiti, 1964
- Dwivedi Hajari Prasad. Natyashastraki Bharatiya Parampara or Dashroopak, Rajkamal Prakashan, 1963
- Jha Sitaram. Natak or Rangmanch, Bihar Rashtribhasha Parishad, 2000
- Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- Discovering Stage Lighting by Francis Reid, Focul Press, 1998
- The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996

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 20 hours	Study of design sources: study of paintings, study of sculptures, study of theatre productions, study of films	CLO 3

PracticalIV 30hours	Study of theatre buildings: proscenium, arena, thrust Introduction to theatre design: set, light, costume, makeup and property	CLO 4
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Modes of transaction: Lecture and Practical with Experiments

Suggested Reading:

- Sharma. H. V. Rang Sthapatya :KuchhTippaniyan, RajkamalPrakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- Nasim Kamal. Greek Natya Kala Kosh, rashtriyaNatyaVidyalaya, 2004
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Dhanaanjay, Dashroopak, ChoukhambaPrakashan, 1967
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. Natak or Rangmanch, Bihar RashtribhashaParishad, 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.

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
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UNIT I 15 Hours	Regional folk forms: bhavai, jatra, nautanki, ankiyanat, tamasha, yakshagana, bhandmarasi, 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, Sahitya Bhandar, 1947
- Mathur Jagdish Chandra. *Paramparashil Natya*, Bihar Rashtrabhasha Parishad, 1969
- Jha Sitaram. *Natak or Rangmanch*, Bihar Rashtrabhasha 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

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 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:

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 Rashtrabhasha 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.

L	T	P	Credits
0	0	6	3

Course Title: Acting-II

Teaching Hours : 90

Course Code: MPA523

Course Learning Outcomes:

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

CLO 1: Understand Satvikaabhinaya in detail.

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

CLO 3: Comprehend knowledge of Stage make-up.

CLO 4: Understand use of mask by applying make-up.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Practical I 20 Hours	SaatvikAbhinaya: Practice of Navrasas, facial expression, implementation of rasa sutra Performance styles: acting style of street theatre, acting style of folk theatre, acting style of classical theatre	CLO 1
PracticalII 30 Hours	Stanislavsky: An Actor Prepares Introduction to Building a Character	CLO 2
Practical III 20 Hours	Stage make-up Shading places Highlighting places (Contours and Highlighting)	CLO 3
PracticalIV 20 Hours	Introduction of mask like make-up (Paper mash, Plaster of Parries, Cut mask)	CLO 4

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sastri, ShuklaBabulal. Natyasastra, Chaukhamba, 2015
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- Nasim Kamal. Greek Natya Kala Kosh, RashtriyaNatyaVidyalaya, 2004
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- JhaSitaram. Natak or Rangmanch, Bihar RashttrbhashaParishad, 2000
- Stanislavski, Constantin. *Building a character*. A&C Black, 2013.
- Make-up to Theatre, Film & Television, by Lee Baygan, A & C Black, Londen, 1984
- Film and Television Makeup, by Herman Buchmen, Watson, Gulill Publication, 1973
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970

- 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).

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 lighting effects used in play performance.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Practical I 20 Hours	Scripting: idea and themes, script selection, active analysis of script Improvisation and play making	CLO 1
PracticalII 20 Hours	Rehearsals: scene making, blocking, collaboration with the actors Production: dress rehearsal, audience management, final production	CLO 2
Practical III 30 Hours	TechnicalCollaboration:Light Design, Lighting collaboration with Set designing, Projection and Actor's space	CLO 3
PracticalIV 20 Hours	Lighting effects: Shadow, Cloud, Fire, effect on cyclorama, Intensity control	CLO 4

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sastri, ShuklaBabulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit SahityakaSamagraItihas,ChaukhambaSurbharatiPrakashan, 2020
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- MathurJagdish Chandra. ParamparashilNatya, Bihar RashtrabhashaParishad, 1969

- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- DwivediHajari Prasad. NatyashastrakiBharatiyaParampara or Dashroopak, RajkamalPrakashan, 1963
- JhaSitaram. Natak or Rangmanch, Bihar RashtrebhashaParishad, 2000
- Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- Discovering Stage Lighting by Francis Reid, Focul Press, 1998
- The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996

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
PracticalII 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
PracticalIV 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 :KuchhTippaniyan, RajkamalPrakashan, 2009

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- DwivediHajari Prasad. NatyashastrakiBharatiyaParampara or Dashroopak, RajkamalPrakashan, 1963
- JhaSitaram. Natak or Rangmanch, Bihar RashttrbhashaParishad, 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.

Course Title: Theatre Production

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:

L	T	P	Credits
0	0	4	2

Teaching Hours : 60

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

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Joshi Manoharshyam. PatkathaLekhan, RajkamalPrakashan, 2019
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Nagendra, Aadhunik Hindi Natak, SahityaBhandar, 1947

- Mathur Jagdish Chandra. *Paramparashil Natya*, Bihar Rashtrabhasha Parishad, 1969
- Jha Sitaram. *Natak or Rangmanch*, Bihar Rashtrabhasha 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: The Art of Acting

Course Code: MPA.511

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
- DwivediHajari Prasad. *NatyashastrakiBharatiyaParampara or Dashroopak*, RajkamalPrakashan, 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- 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 Grotowski, 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 Vishwakosh, Pratibha Prakashan, 1999
- Nagendra, Aadhunika 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 Rashtrabhasha 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

Course Learning Outcomes:

Teaching Hours : 60

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

CLO 3: Get knowledge of creating Beard and Mustaches.

CLO 4: Understand special effects and their use in performances.

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 etc.	CLO 1
Practical II 30 Hours	Acting techniques of western theatre: introduction to Meyerhold, introduction to Grotowski, introduction to Brecht	CLO 2
Practical III 20 Hours	Beard and Mustaches: Preparing the crape hair, Dressing, and cutting the crape, use of sprit gum, attaching mustaches, beard and eyebrow	CLO 3
Practical IV 20 Hours	Special effects: cut, burn, wound, blood, swelling etc.	CLO 4

Transaction Mode: Lecture and Practical with Experiments, Self-Practice

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. Natak or Rangmanch, Bihar Rasht rbhashaParishad, 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.
- Make-up to Theatre, Film & Television, by Lee Baygan, A & C Black, Londen, 1984
- Film and Television Makeup, by Herman Buchmen, Watson, Gulill Publication, 1973
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970
- 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).

Course Title: Direction-III

Course Code:MPA554

0	0	6	3
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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: Get knowledge of the importance of Lighting and its use.

CLO 4: Understand Lighting in different spaces and Lighting equipment.

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 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 1
PracticalII 30 Hours	Scene work by students: making, presentation. Play production: onstage participation, off stage participation	CLO 2
PracticalIII 20 Hours	Technical rehearsal: Lighting rehearsal of play production, hanging and adjusting lighting fixtures, focusing, and troubleshooting, Colour and lighting experimentation	CLO 3
PracticalIV 20 Hours	Lighting execution: Lighting the proscenium space, Alternative space, Computer control, Use of Console and Dimmer, Final project	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 :KuchhTippaniyan*, RajkamalPrakashan, 2009
- Chenny Sheldon. *Rangmanch*, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. *RangmanchKeSiddhant*, RajkamalPrakashan, 2008
- TripathiRadhavallabh. *NatyashastraVishwkosh*, PratibhaPrakashan, 1999
- JhaSitaram. *Natak or Rangmanch*, Bihar RashttrbhashaParishad, 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.

- Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- Discovering Stage Lighting by Francis Reid, Focul Press, 1998
- The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- Technical Theatre Handbook by Stephen Scott Richardson, WPI, Great Britain, 1996

Course Title: Stage Craft and Design Technology-III

Course Code:MPA555

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 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	MakeUp Design: presentation of design for one play, makeup 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 Vishwakosh, 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.558

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

Suggested Reading:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, 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 Code: 559

L	T	P	Credits
1	0	0	1

**Course Title: Theatre and Research:
Research Proposal**

:Teaching Hours15

Course Learning Outcomes:

On the completion of the course the students will be able to;

CLO1: Explain the meaning, nature and types of research and scientific method

CLO2: Develop skills in developing research proposal, review of related literature and hypotheses.

CLO3: Critically examine the process of selecting sample and preparation of quantitative and qualitative tools for research.

CLO4: Compare between different quantitative and qualitative research paradigms

CLO5: Practice the ethics of research in Theatre/Drama.

Course Content:

Unit/Hours	Content	Mapping with CLOs
Unit I 11 Hours	Definition and Concept of Research in Indian Performing Arts-Theatre/Drama. Prominent areas of research in Indian Theatre.	CLO 1, 3

Unit II 11 Hours	Concept and Pre-Requirement of Selection of a Topic. Sources and tools of Data Collection.	CLO 2
Unit III 11 Hours	Brief knowledge of following terms: <ul style="list-style-type: none"> • Bibliography • Foot Notes • References • Appendix and Preface 	CLO 3
Unit IV 12 Hours	Preparation of Research Proposal	CLO 4, 5

Mode of Transaction: Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.

Suggested Reading:

- Bhalla, Ranjit Kaur, Advanced Research Methodology, Kanishka Publication Delhi, 2019
- Sharma, Vinaymohan (Dr.), ShodhPravidhi, National Publishing House, Delhi, 1980
- S.Subrahmanyam, “Linguistics Phonology” (Tamil), Folklore Researches and Research Centre, Palayamkottai.

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, ShuklaBabulal. Natyasastra, Chaukhamba, 2015
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- DwivediHajari Prasad. NatyashastrakiBharatiyaParampara or Dashroopak, RajkamalPrakashan, 1963
- JhaSitaram. Natak or Rangmanch, Bihar Rasht rbhashaParishad, 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.

Course Title: Acting and Performance

Course Code: MPA 528

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 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, ShuklaBabulal. *Natyasastra*, Chaukhamba, 2015
- Bharatmuni. *Natyashastra*, Oriental Institute, Baroda, 1934
- JhaSitaram. *Natak or Rangmanch*, Bihar RashtribhashaParishad, 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.

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.

L	T	P	Cr
0	0	40	20

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

Total	20
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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.