



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY
JNANASAGARA CAMPUS, BALLARI-583105

Department of Studies in

Performing Arts Drama

SYLLABUS

Master of Arts
(III Semester)

With effect from
2021-22



VIJAYANAGARA SRI KRISHNADEVARAYA UNIVERSITY

Department of Performing Arts

Jnana Sagara, Ballari - 583105



Distribution of Courses/Papers in Postgraduate Programme I to IV Semester as per Choice Based Credit System (CBCS) Proposed for PG Programs

III – SEMESTER

With Practical

Semester	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)	
				IA	SEE	Total	L	T	P			
THIRD	DSC9	21PAR3C9L	Greek Tragedies	30	70	100	4	-	-	4	3	
	DSC10	21PAR3C10L	Theatre Architectures	30	70	100	4	-	-	4	3	
	DSE1	21PAR3E1AL	21PAR3E1AL	A. Street Theatre	30	70	100	4	-	-	4	3
			21PAR3E1BL	B. Professional Theatre								
			21PAR3E1CL	C. Modern Theatre								
	DSE2	21PAR3E2AL	21PAR3E2AL	A. Script Writing	30	70	100	4	-	-	4	3
			21PAR3E2BL	B. Theatre Music and Composition								
			21PAR3E2CL	C. NatyaShasthra								
	GEC1	21PAR3G1AL	21PAR3G1AL	A. Acting Skills	20	30	50	2	-	-	2	1
			21PAR3G1BL	B. Skit and Mono acting								
			21PAR3G1CL	C. Theatre Props								
	SEC3	21PAR3S3P	Mask preparation	20	30	50	-	-	4	2	1	
DSCL	21PAR3C8P	Direction	20	30	50	-	-	4	2	4		
DSCL	21PAR3C9P	Theatre Architecture	20	30	50	-	-	4	2	4		
Total Marks for III Semester						600				24		

DSC9: GREEK TRAGEDIES

Course Title: GREEK TRAGEDIES	Course code: 21PAR3C9L
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam: 3 Hours
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to:

1. Students can able to understand different forms of theatre . from the prescribed texts into clear and appropriate English; in written examinations, in course work, and in class discussion.
2. Students can comment intelligently on notable matters of form, style, and content.
3. Students can make judicious use of dictionaries, commentaries, works of reference, theatre annalises
4. Students can develop an informed understanding of the most important issues and scholarly approaches in the interpretation of the prescribed texts, as well as the ability to develop and sustain scholarly arguments in oral and written form, by formulating appropriate questions and utilising relevant evidence.
5. Students can widen the freedom of mind and initiative, intellectual integrity and maturity, and an ability to evaluate the work of others, including peers.

UNIT		Hours
I	Greek Tragedies 1. The Origins Of Tragedy 2. Greek Tragedy: Literary Genre 3. The Liturgy System 4. The Roles Of Slaves And Women	11

II	The 4th Century To The King's Peace (386 BCE) Dionysius I Of Syracuse <ol style="list-style-type: none"> 1. The Corinthian War 2. Theban Expansion 3. Athens And Thebes 4. The Rise Of Macedon 5. Alexander And The Greeks 	12
III	Greek civilization in the 4th century <ol style="list-style-type: none"> 1. The early Archaic period and theater 2. Architecture and sculpture 3. Social and commercial theater concept. 	11
IV	Conclusion of ancient Greek civilization <ol style="list-style-type: none"> 1. Achilles Greek mythology 2. Medusa Greek mythology 3. Poseidon 4. Athena 	12
V	ANCIENT GREEK TRAGEDIES <ol style="list-style-type: none"> 1. Tragedy Aristotle On The Structure Of A Tragedy 2. Classical Greek Tragedy And Theatre 3. Early (Pre-Aeschylean) Tragedy 	11
	References: <ol style="list-style-type: none"> 1. For Sophoclean theatrical inventions, see: Easterling(1989) 43-63; Sinisi&Innamorati (2003). 2. For the character of Euripidean Tragedy, see: Easterling(1989) 64-86. 3. Micheline, A.N. (2006) <i>Euripides and the Tragic Tradition</i> (Madison: University of Wisconsin Press) ISBN 0299107647. 4. "Typical Structure of a Greek Play". <i>web.eecs.utk.edu</i>. Retrieved 23 September 2021. 	

	<p>5. For a detailed study of the metric, see: Brunet (1997) 140–146. <i>Aristotle Poetics</i></p>	
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DSC10: THEATRE ARCHITECTURES

Course Title: Theatre Architectures	Course code: 21PAR3C10L
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

Course Outcomes (CO's): At the end of the course, students will be able to:

1. Express a mature, effective ability to analyze, interpret, and discuss creative and theoretical works on tragedy
2. Demonstrates necessary knowledge of materials, tools, techniques, methodologies, and safe working habits of all essential theatrical production environments.
3. Express practical application of learned methodologies including the ability to communicate ideas, concepts, and requirements in order to successfully fulfill a collaborative role related to scenic design for a stage production.
4. Make obvious working knowledge of professional practices across genres of theatre, musical theatre, and opera.
5. Exhibit necessary skills and knowledge to acquire an entry-level position in the field of scenic design including significant technical mastery, showing the capacity to produce work and solve problems independently.

UNIT		Hours
I	Theatrical Architecture 1. Elements of A Theater Building 2. Stage 3. Backstage and Offstage 4. Seating and Audience	12

II	Open-Air Theaters and Indoor Theaters <ol style="list-style-type: none"> 1. Ancient Greece 2. Ancient Rome 3. Elizabethan England 4. India 5. Renaissance Europe 6. German Operatic Influence 7. Contemporary Theaters 	11
III	Asian Theater Design <ol style="list-style-type: none"> 1. Noh 2. Kabuki 3. Koothambalam 4. Auditorium structure 	10
IV	Past, Present and Future: Theatre Architecture <ol style="list-style-type: none"> 1. Appreciating the Present 2. Envisioning the Future 3. Theatre Architecture 	12
V	Modern Architecture In Theatre: <ol style="list-style-type: none"> 1. The Experiments Of Art Et Action 2. The City as Theater 3. Art et action in Paris between the Wars Art et action's contribution 4. Art et action's contribution 	10
	<ol style="list-style-type: none"> 1. <i>"Theatre design / architecture". Britannica. Retrieved February 19, 2022.</i> 2. <i>"It's Not Just a Stage". The Kennedy Center. Retrieved February 19, 2022.</i> 3. <i>^ Brnić, Ivica (2019). NaheFerne: SakraleAspekteimPrisma der Profanbauten von TadaoAndo, Louis I. Kahn und Peter Zumthor. Zurich: Park Books. p. 78-79. ISBN</i> 	

978-3-03860-121-0.

4. Jump up to:^{a b} Richard Allan Tomlinson. "Theatres (Greek and Roman), structure", The Oxford Companion to Classical Civilization. Ed. Simon Hornblower and Antony Spawforth. Oxford University Press, 1998. Oxford Reference Online. Oxford University Press. Northwestern University. 11 May 2007.

5. Constance Campbell. "The Uncompleted Theatres of Rome", The Johns Hopkins University Press. *Theatre Journal* 55.1 (2003) 67–79 10 May 2007

Michel Corvin (1976) Le théâtre de recherche entre les deux guerres: Le laboratoire Artet

DSE1: STREET THEATRE

Course Title: Street Theatre	Course code: 21PAR3E1AL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam: 3 Hours
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to:

1. Rendezvous of the audience through programme
2. Emotional involvement which inspire individuals
3. Empathy for certain characters in the programme
4. Examples that demonstrate to the individuals how they can accomplish the desired behavior
5. Efficacy or self-efficacy for individuals who make the desired changes
6. Ego-enhancement(personal growth) of individuals

UNIT		Hours
I	Street Theatre 1. Introduction 2. Reasons for staging work on the street 3. Interactive street theatre 4. Establishment of street plays in India	11
II	History of Street Plays in India – An Ongoing Social Movement 1. What are the characteristics of a street play 2. Street Theatre in India (NukkadNatak) 3. Emancipation of the working class	10

III	Street Theatre for Edutainment <ol style="list-style-type: none"> 1. Traditional form of communication 2. Theatre as a Approach 3. Life skills and Youth development 	12
IV	Development of Street Theatre <ol style="list-style-type: none"> 1. Development of the Script 2. Scope of Street Theatre 3. Stages of Play 	12
V	Role of Indian People's Theatre Association <ol style="list-style-type: none"> 1. SafdarHashmi's contribution 2. Therukoothu, Street Theatre of Tamilnadu 3. Ramman, Religious Festival Theatre of TheHimalayas 4. Street Theater and Village Theater in India 	10
	References <ol style="list-style-type: none"> 1. Achuthanandan, V.S. 2009. "Performance in Perfection".Goloo Glowing Festival Handbook. National Theatre Festival. 2. Thiruvananthapuram: Information and Public RelationDept., Govt. of Kerala. Baby, M.A. 2009. 3. Goloo Glowing Festival Handbook. National Theatre Festival. Thiruvananthapuram: Information and Public Relation Dept., Govt. of Kerala. Bharucha, Rustom. 1993. 4. Rehearsals of Revolution: The Political Theatre of Bengal.Honolulu: University of Hawaii Press. Bhatia, Nandi. Performing Women/Performing Womanhood: 5. Theatre, Politics and Dissent in North India. New Delhi:Oxford University Press, 2010. 6. Boal, Augusto. 1979. Theatre of the Oppressed. Trans. Charles A and Maria-Odilila Leal McBride. London: PlutoPress. Dharwadker, AparnaBhargava. 2006. 	

	<p>7. Theatres of Independence: Drama, Theory and Urban Performance in India since 1947. New Delhi: Oxford University Press. Jalote, S.R. 2001.</p> <p>8. Contemporary African American Theatre and Dalit Theatre: A Comparative Study in Themes and Techniques. Varanasi: Banaras Hindu University. Kumar, Radha. 1993.</p> <p>9. The History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India, 1800-1890. New Delhi: Kali for Women. Lal, Ananda. Ed. 2004.</p> <p>The Oxford Companion to Indian Theatre. New Delhi: Oxford University Press. Lee, Maryat. "Street Theatre in Harlem – Soul and Latin Theatre – SALT". Theatre Quarterly. Vol. II, No.8 (October-December 1972): 35-43. Nagar, Richa. 2011.</p> <p>11. "Women's Theatre and the Redefinition of Public, Private and Politics in North India". ACME-An International E- Journal for Critical Geographies. pp.59-72. http://www.acme.journal.org/voi1/nagar.pdf accessed on 11-04-2011</p>	
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DSE1: PROFESSIONAL THEATRE

Course Title: Professional Theatre	Course code: 21PAR3E1BL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam: 3 Hours
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Master the History, Literature, Theories, and Performance Skills
Prerequisite to advanced Training in Theatre Arts or a career in the Entertainment Industry
2. To develop a more complex understanding of the co-curricular relationships that exist within the broader liberal arts disciplines.
3. To apply and test knowledge through work on a variety of theatre productions as relevant to their emphasis within the program.
4. To direct, act, design, stage manage a theatrical production(s), significant artistic project, or write a substantial thesis.

UNIT		Hours
I	Theatre Companies in Karnataka 1. History of theatre Companies in Karnataka 2. NatakaMandali 3. Rangayana 4. RangaShankara 5. Yours Truly Theatre 6. We Move Theatre 7. Jagriti Theatre	10
II	Indian Theatre Companies 1. Theatre Companies In Kerala, 2. Theatre Companies In Maharashtra 3. Theatre Companies In Tamil Nadu 4. Theatre Companies In Andhra Pradesh	12

III	Community vs Professional Theatre <ol style="list-style-type: none"> 1. Community Theatre 2. Professional Theatre 3. Semi-Professional Theater 	11
IV	Regional Theatre in United States <ol style="list-style-type: none"> 1. Overview 2. The little Theatre Movement 3. Success and Controversy 4. The professional theatre in the Western Region 	12
V	Theater Auditions - Casting Calls for Musicals, Dramas & More <ol style="list-style-type: none"> 1. Pre-Professional Theatre Auditions 2. The history of theatrical music 3. Set and props 4. Makeup 	10
	<ol style="list-style-type: none"> 1. Zoglin, Richard (27 May 2003). "Bigger than Broadway!". Time. Archived from the original on September 9, 2009. Retrieved 2008-05-30. 2. Whitehead, Jaan. "Art Will Out"[1], American Theatre, October 2002. 3. "Who We Are League of Resident Theatres". lort.org. Retrieved 2018-10-03. 4. League of Resident Theatres, <www.lort.org 5. For Institutions: Is Art the Bottom Line" 6. ,American Theatre, May/June 2003. 7. Group, TCG: Theatre Communications. "TCG: Theatre Communications Group > Membership > Membership Directory". www.tcg.org. Retrieved 2018-10-03. 8. Theatre Communications Group 9. "FAQ - About". TonyAwards.com. Retrieved 2018-10-03. 10. "Composing Ourselves": The Little Theatre Movement and the American Audience, Dorothy Chansky. Carbondale: Southern Illinois University Press, 2004 11. Gussow, Mel (1987-09-01). "Regional Theater Prospering". The New York <p>Dower, David. "Putting the Regional in Regional</p>	

	Theater." Arena Stage: New Play 12. Blog. 11 April 2009.	
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DSE1: MODERN THEATRE

Course Title: Modern Theatre	Course code: 21PAR3E1CL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam:
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. To develop a working background on the late 19th and early 20th century theatre, its plays and theories, that will assist students in making intelligent assessments regarding modern theatre.
2. Display a learned knowledge of the skills of the working theatre historian.
3. Synthesize academic research into cohesive scholarly writing and oral presentation.

UNIT		Hours
I	Modern Indian Theatre 1. Paris Theatres 2. Indian People's Theatre Association 3. Other Modern Theatres	10
II	Contemporary Indian Theatre: An Overview 1. Proscenium Contemporary Theatre 2. The Proscenium & Thrust Stages 3. Contemporary Indian Theatre	11
III	Theater in Post-Colonial India 1. Theatre after Independence 2. Classical and Traditional Theater 3. COMMUNICATION IN POST COLONIAL DRAMA	12

IV	<p>Famous Dramatists of India</p> <ol style="list-style-type: none"> 1. Asif Currimbhoy 2. Badal Sircar 3. Chandra shekhara Kambara 4. Dharmveer Bharati 5. Girish Karnad 6. Gurcharan Das 7. HabibTanvir 8. HarindranathChattopadhyay 9. Mohan Rakesh 10.Rabindranath Tagore 11.Vijay Tendulkar 	12
V	<p>Some Famous Directors and Artistes in Theatre:</p> <ol style="list-style-type: none"> 1. AlyquePadamsee: 2. BadalSarkar: 3. K.V. Akshara: 4. Pearl Padamsee: 5. SafdarHashmi: 6. ShambhuMitra: 7. UtpalDutt 	10
	<p>References:</p> <ol style="list-style-type: none"> 1. Dramatic Criticism Index: A Bibliography of Commentaries on Playwrights from Ibsen to the Avant-garde 2. History of the Theatre 3. <i>Oscar G. Brockett and Franklin J. Hildy, Eds.</i> 4. Living Theatre: History of the Theatre 5. <i>Wilson, Edwin and Alvin Goldfarb, Eds</i> 6. The Continuum Companion to twentieth Century Theatre 7. Dictionary of the Theatre: Terms, Concepts, and Analysis <p><i>Pavis, Patrice</i></p>	

DSE2 21PAR3E2ALSCRIPT WRITING

Course Title: (A)Script Writing	Course code DSE2 21PAR3E2AL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam: 3 Hours
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Understanding and using techniques in narrative writing for the stage and screen
2. Applying these techniques in both short and long form.
3. Using fundamentals to give constructive feedback to peers
4. Communicating skillfully and responsibly with mentors
5. Expressing themselves effectively in front of a group
6. Collaborating with peers in both writing and producing works
7. Manifesting a personal approach within the techniques of linear and non-linear dramatic writing, to contextualize their own choices within a range of dramatic and/or cinematic literary history and theory.

UNIT		Hours
I	The essentials of formatting your script for the theater 1. Guide to script formatting of the play 2. Skit and one act script writing 3. Write of Scripts to the Television 4. Difference between Screenwriting and Script Writing	10
II	Difference Types of Stage script Plays 1. Comedies 2. Tragedies 3. Histories 4. Satires 5. Musicals	11

III	School Plays distinction between school plays and childrenplays <ol style="list-style-type: none"> 1. Plays for Kids and Teens 2. Play for primary school 3. Plays for High Schools 4. Skills Required for Script Writing 	12
IV	Benefits of Hiring a Professional Scriptwriter <ol style="list-style-type: none"> 1. The Pros and Cons of Scriptwriting 2. Teaching Possibilities 3. Mentor texts 4. Educational Resources 5. Current research 6. Common Core 	12
V	What are the Advantages and Disadvantages of Scriptwriting <ol style="list-style-type: none"> 1. Timing 2. Fixing the Non-Working Parts 3. Learning Environment 4. Learning to Work Within a Group 5. Loss of Individuality 6. Jealousy & Credit Share Problems 	11
	Reference : <ol style="list-style-type: none"> 1. Readers on StageResources for Reader’s Theater (orReaders Theatre) By Aaron Shepard Best screenwriting books #7. OnWriting by Stephen King. 2. Best screenwriting books #6. Getting It Write by LeeJessup. 3. Collins Reference; 20th Anniversary ed. Edition 4. Will Smith (Men in Black; Ali; The Pursuit of Happyness;Hitch; I Am Legend; Hancock) 5. Roger Birnbaum, Chairman, Spyclass Entertainment; formerPresident of Production, Twentieth Century Fox 	

DSE2: THEATRE MUSIC AND COMPOSITION

Course Title: Theatre Music And Composition	Course code: 21PAR3E2BL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam: 3 Hours
Summative Assessment Marks: 70	

Students will be able to demonstrate the understanding and use of knowledge as a means for creating cultural awareness.

4. Students will be able to create, analyze, and synthesize music as a means of supporting developing careers in music, teaching and performance.
5. Students will be able to demonstrate teaching skills for individual classes.
6. Student will be able to compose music that displays creativity or ideas.
7. Students will be able to discover the relationship between music and the other allied arts.
8. Students will be able to understand the social and artistic movements that have shaped theatre.
9. Students will be able to develop problem-solving skills in the creation of artistic work.
10. Students will be able to develop and apply process skills in rehearsal, production.
11. Students will be able to demonstrate the ability in one or more areas like acting, direction, design, technical theatre, management, playwriting.
12. Students will be able to play physical actions, role of particular character in Drama

UNIT		Hours
I	Theatre Music and Composition <ol style="list-style-type: none"> 1. Theatre Music 2. Music for Ballet 3. Music for Motion Pictures 4. Music for Television 5. Incidental Music for the Theatre 6. Operetta and Allied Forms 	10
II	Oriental musical Theatre <ol style="list-style-type: none"> 1. China 2. Japanese 3. Indian 	11
III	The history of theatrical music <ol style="list-style-type: none"> 1. Formative period 2. The Renaissance and Baroque periods 3. Classical developments 4. Romantic expansion 	12
IV	Middle Eastern music <ol style="list-style-type: none"> 1. 12-tone music 2. Singing 3. Singing versus speaking 4. The character of Western singing 5. Bel canto from the 17th to the early 19th century 6. Mid-19th century departure from bel canto style 7. Singing since the turn of the 20th century 	12
V	Musical Composition <ol style="list-style-type: none"> 1. As a Musical form 2. Indian Tradition 3. Methods 4. Compositional Instrumentation 	10

Refernces:

1. *"Musical Composition"*.
Www.Copyright.Gov.Retrieved 26 January 2019.
2. Translation From Allen Forte, *Tonal Harmony In Concept And Practice*, Third Edition (New York: Holt, Rinehart And Winston, 1979), P.1. ISBN 0-03-020756-8.
3. Tilmouth, Michael. 1980. "Piece". *The New Grove Dictionary Of Music And Musicians*, First Edition, 20 Vols., Edited By Stanley Sadie, Vol. 14: 735. London: Macmillan Publishers; New York: Grove's Dictionaries. ISBN 1-56159-174-2.
4. *Narayan, Shovana (1 January 2004). Indian Theatre And Dance Traditions. Harman Publishing House. ISBN 9788186622612.*
5. *Jump Up To: Emmietenijenhuis (1974).*
6. *Indian Music: History And Structure. BRILL. P. 80. ISBN 90-04-03978-3.*
7. *"Making Music With EEG Technology: Translate Brainwaves Into Sonic Soundscapes". FAMEMAGAZINE. 19 May 2015. Archived From The Original On 23 May 2015. Retrieved 5 June 2015*
8. *June 2020, Future Music 03. "Everything You Need To Know About: Musique concrète". Musicradar. Retrieved 3*

	<p>November 2020.</p> <p>9. Swados, Elizabeth (1988). <i>Listening Out Loud: Becoming A Composer (First Ed.)</i>. New York: Harper & Row. Pp. 25–26. ISBN 0-06-015992-8. Retrieved 9 October 2015.</p> <p>10. Baileyshea, Matt (2007), "Filletted Mignon: A New Recipe For Analysis And Recomposition", <i>Music Theory Online</i> Volume 13, Number 4, December 2007.</p> <p>11. "Copyright Registration Of Musical Compositions And Sound Recordings. Circular 56A, Number 56a.0509" (PDF). United States Copyright Office. Archived From The Original (PDF) On 6 October 2015. Retrieved 6 October 2015.</p> <p>12. Copyright, Designs And Patents Act 1988, Her Majesty's Stationery Office, 1988.</p>	

DSE 2: Natyashasthra

Course Title: Natyashasthra	Course code: 21PAR3E2CL
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 30	Duration of ESA/Exam: 3 Hours
Summative Assessment Marks: 70	

Course Outcomes (CO's):

At the end of the course, students will be able to

- Understand the History of Sanskrit Language and Literature, demonstrate the tradition of Vedic and Classical Sanskrit
- Language and Literature. Explain the values incorporated in Vedic and Classical
- Sanskrit literature. Describe the position and importance of Vedic Tradition ,
- Aarsha Epics and Classical writings in Sanskrit.

UNIT		Hours
I	NATYASHASTHRA 1. Origin of Drama (nāṭya) 2. Natyashastra: 3. Natyothpathi, 4. Poorvarnga, 5. Rasa , 6. Bhava, 7. Abhinaya	11
II	Dhanajaya'sDhasharoopaka Ten Rupakas according to Dasharupakam 1. Natakam 2. Prakaranam 3. anka 4. eehamruga 5. Dima 6. samavakara 7. bhana 8. prahasanam 9. veethi 10. vyayoga	12

III	Bharata's Natyashastra-Fundamentals of Dramatics and Aesthetics <ol style="list-style-type: none"> 1. Natya 2. Vithi, Model spectator 3. Bhava, Vyabhichari Bhava 4. Sattvik Bhava, Vibhav, Anubhav, Rasa 	11
IV	Nandikeshvar Abhinaya Darpanam <ol style="list-style-type: none"> 1. His influence on Bharata 2. Abhinaya (Stage- Craft) 3. Object of the Stage-Craft: Rasa 4. The mirror of Gesture 	11
V	Origins of Asian Drama – The NatyaShastra and the beginnings of Indian Drama <ol style="list-style-type: none"> 1. Origins of Asian Drama 2. Stories for Ancient Indian Dance Dramas 3. Exercises in Early Asian Drama 	11
	References: <ol style="list-style-type: none"> 1. A.C. Bhaktivedant Swami Prabhupad, Bhagavadgita. 2. The Bhaktivedant Book Trust International, Inc. 1986. 3. Bhatt G.K. trans. Natyashastra in Devy G.N. Ed. Indian Literary Criticism. Orient Longman, 2002. 4. Devy G.N. Indian Literary Criticism. Orient Longman, 2002. 5. Ghosh M.M. Bharat Natya Manjiri, 1950. 6. Kermode Frank Ed., The Waste Land and Other Poems. Penguin, 1998 7. Sanghrakshit. A Survey of Buddhism: its Doctrines and Method through the Ages Triratnagranthmala, 1996. – 8. According to ancient Indian geography, the earth was divided first into four and then into seven <i>dvīpas</i> (continents). Jambudvīpa is one of them. It included Bhārata-varṣa or Bharata-varṣa, known at present as 'India'. Viṣṇu P. (ch. 1-12). See H. Lüders, Varuṇa, Goetingen, 1951, pp. 288-292 and Winternitz, Hist, of Indian Literature, Vol. I. p.548. 9. <i>Dhanañjaya</i> (1969). <i>Dhanañjayakṛtaṃ Daśarūpakam</i>,. <i>Caukhambā Saṃskṛta Śīrṣā Āphis</i> 10. <i>Kashinatha Panduranga Parav</i> (1819). <i>Dhanañjayavirachitam Daśarūpakam</i> 	

(Sanskrit),.

<https://archive.org/details/dasarupakam00dhanuoft:>

Unknown. {{cite book}}: External link in |location= (help)

11. ManoharLaxmanVaradpande (1987). *History of IndianTheatre*. Abhinav Publications. ISBN 81-7017-221-7.

GEC1: ACTING SKILLS

Course Title: Acting Skills	Course code: 21PAR3G1AL
Total Contact Hours: 2 /Week	Course Credits: 02
Formative Assessment Marks: 20	Duration of ESA/Exam: 01 Hour
Summative Assessment Marks: 30	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Demonstrate technical and artistic proficiency in acting, voice and speech, and movement
2. demonstrate technical and artistic proficiency through successful performance in a variety of theatrical productions
3. attain a sufficient level of skill in the BFA professional actor training program to be ready for employment in the field of acting
4. demonstrate proficiency in modes of critical/historical inquiry necessary for the exploration/realization of character and for a broad understanding of the history and aesthetics of theatre
5. creative skills that show active as well as intellectual imagination
6. ability to speak in the actor's vocabulary of behavior and action
7. strong supple bodies that are capable of playing a variety of characters with various physical demands
8. Powerful, well-placed voices that carry expression and are capable of filling a house speech patterns that go beyond the actor's neighborhood of origin

I	<p>Essential Acting Skills</p> <ol style="list-style-type: none"> 1. Memorization 2. Communication 3. Body and Voice Control 4. Script Analysis 5. Stamina 6. Self-Tape Basics 7. Taking Direction 	9
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II	Responsibilities of an actor tools of an actor character analysis <ol style="list-style-type: none"><li data-bbox="444 323 873 359">1. Solo performance practices<li data-bbox="444 359 1154 432">2. Working with different materials for creating a solo and group : Informative Prose	9
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	<ol style="list-style-type: none"> 3. Text, Intellectual Prose Text, Prose Text evoking Emotions. 4. Poetry. Actor and Space Relationship for Soloperformance. 5. Creating a solo and group performance 	
III	<p>Observations aspects</p> <ol style="list-style-type: none"> 1. Stage presence, 2. concentration, 3. conviction, 4. confidence, 5. Energy and directionality. 	9
	<p>References:</p> <ol style="list-style-type: none"> 1. “Audition” by Michael Shurtleff 2. Meisner on Acting” by Sanford Meisner 3. . “Respect for Acting” by Uta Hagen 4. “An Actor Prepares” by Constantin Stanislavsky 5. “Improvisation for the Theatre” by Viola Spolin 6. “Actions: The Actor’s Thesaurus” by Marina Calderone 	

GEC1: SKIT AND MONO ACTING

Course Title: Skit and Mono acting	Course code: 21PAR3G1BL
Total Contact Hours: 2 /Week	Course Credits: 02
Formative Assessment Marks: 20	Duration of ESA/Exam: 01 Hour
Summative Assessment Marks: 30	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Acquisition of technical communication's generic aspects like Reading Technical Material, Technical Writing, Listening, Thinking and using technical phrases in spoken, Knowing the parts of a technical documents like screenshots, graphs, tabular data, data analysis, pictorial depiction.
2. Getting adapted with the technical generic formats/templates of technical writing of memos, technical report writing, technical presentations, technical proposal writing, minutes of meeting and the notes taking techniques
3. Learning the skill of proofreading and copy editing, paraphrasing and spinning using technical tools and manually using the knowledge of advance technical grammar.

UNIT		Hours
I	<p>Skit Definition of Skit</p> <ol style="list-style-type: none"> 1. Preparing Your Skits 2. Skits for School 3. Role Play Skits 4. Skits for Camp 5. some creative short skit ideas 	9
II	<p>Topics for a Mono Act</p> <ol style="list-style-type: none"> 1. Social Issues Through Mono acting 2. Full-Length Scripts For Television And Film 3. Movie Scripts and Screenplays 4. Minute Play Scripts 5. Short Comedy Scripts or Skits 	9

III	Mime and Choreography: <ol style="list-style-type: none"> 1. Developing the basic movements of the hand, 2. body and head. 3. Foot work and bodily movements to create new movement patterns, creative dance and choreography 	9
	Reference Books:-	

	<ol style="list-style-type: none">1. Art of Dramatic Writing by Lajos Egri2. Save the Cat by Blake Snyder3. Screen Writer's Bible by David Trotter4. Foundations of Screen Writing by S. Y. D Field	
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GEC1: THEATRE PROPS

Course Title: Theatre Props	Course code: GEC1 21 PAR3G1CL
Total Contact Hours: 2/Week	Course Credits: 02
Formative Assessment Marks: 20	Duration of ESA/Exam: 01Hour
Summative Assessment Marks: 30	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Properties, or “props,” are crucial design elements for stage productions.
2. Anything an actor handles, carries, or manipulates that is not attached to the walls or floors is considered a stage prop.
3. Because actors interact with props, they are also elements that the audience often pays close attention to.
4. They are highly visible and equally important to storytelling, so careful attention must be paid to their selection and function.

UNIT		Hours
I	Theatre Props 1. Definition of <i>prop</i> 2. Team work 3. Backstage and on Stage 4. Different types of props in Theatre	9
II	Types of Props 1. Hand props 2. Personal props 3. Set props 4. Set dressing 5. Greens 6. Mechanical special effects.	9

III	Props & Prop-Making 1. Stagecraft 2. Hand Props In Theatre? 3. Set Props 4. Props And Effects	9
	References:	

	<ol style="list-style-type: none"> 1. The Theatre Props Handbook: A Comprehensive Guide to Theater Properties, Materials and Construction Paperback 2. Perhaps no other book about theater props is as well known as <i>The Theatre Props Handbook</i>, by Thurston James. 3. Review: Backstage Handbook Hands down, the most comprehensive and concise reference book for a technical theatre person. 4. Review: The Prop Builder's Molding and Casting Handbook Thurston James' classic text describing over 30 moldmaking and casting materials and methods. 5. Review: The Prop Master Amy Mussman's book clearly defines the duties and expectations of a prop master in a theatrical setting. 6. The Properties Directors Handbook A comprehensive resource to getting started as a properties director in theater 	
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SEC3: MASK PREPARATION

Course Title: Mask Preparation	Course code: SEC3 21 PAR 3S3P
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 20	Duration of ESA/Exam: 01 Hour
Summative Assessment Marks: 30	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. This article presents research on the usage of masks in the Australian secondary classrooms. Whilst we know that masks are used within the classroom,
2. for the teaching of Drama, what is not known is the what, if any impact there is. Using observation and coding of classes observed, followed by interview responses from students, the key results of what impacts masks have the engagement and social development and identity of adolescents in schools is explored in this paper.
3. The findings suggested that masks may have a potentially positive academic, emotional and self-awareness developmental impact on students. In particular masks may also provide a more inclusive way of supporting students with special education needs (SEN), improving their confidence and overall learning experience.
4. The research argues for further research needing to be undertaken in this area, not only with masks and their potential for wider educational impact, but also in the use of per formative objects as tools for learning.

UNIT		Hours
I	Mask Preparation <ol style="list-style-type: none"> 1. Theatrical uses 2. Crown head ornament 3. Snood hair accessory 4. Turban headdress 	10

II	<p>GIGAKU MASK (JAPANESE MASK)</p> <ol style="list-style-type: none"> 1. zucchetto(ecclesiastical cap) 2. coronet(headress) 3. biretta(ecclesiastical headwear) 4. taotie(mask motif) <p>DIFFERENT TYPES OF MASKS IN THEATRE</p> <ol style="list-style-type: none"> 1. Custom Mask Making Services. 2. Fine Art & Photography. 3. Neutral Masks. 4. Full-Face Character Masks. 5. Commedia Masks. 6. Greek Theatre Masks. 7. Animal & Insect Masks. 8. Larval Masks. 	11
III	<p>The Origins of the Comedy and Tragedy Masks of Theatre</p> <ol style="list-style-type: none"> 1. History of western Theatre 2. Greek to Elizabethans 3. Masks 	10
IV	<p>Masks as a method</p> <ol style="list-style-type: none"> 1. Public Interest Statement 2. Masks and theatre 3. Greek theatre 4. Commedia dell'arte 5. Meyerhold 4. Brecht 	11
V	<p>Mask Theatre terms</p> <ol style="list-style-type: none"> 1. For School of Drama, mask-making 2. We are makers' 3. Needed: creative thinking 	10

References:

1. Baines, R., & O'Brien, M. (2005). *Navigating drama*. Melbourne: Cambridge University Press
- Barba, E., & Savarese, N. (2006). *A dictionary of theatre anthropology*. (R. Fowler, Trans., 2nd ed.). New York, NY: Routledge. [[Google Scholar](#)]
2. Boardman, J., Griffin, J., & Murray, O. (Eds.). (1988). *Greece and the Hellenistic world, the Oxford history of the classical world*. London: Oxford University Press. [[Google Scholar](#)]
3. Bradshaw, M. (Ed.). (1954). *Soviet theatres 1917–1941*. New York, NY: Research program of the USSR. [[Google Scholar](#)]
4. Braun, E. (1982). *The director and the stage*. London: Methuen. [[Crossref](#)], [[Google Scholar](#)]
5. Braun, E. (1995). *Meyerhold: A revolution in theatre*. London: Methuen. [[Google Scholar](#)]

DSC8 P: DIRECTION

Course Title: Direction	Course code: 21PAR3C8P
Total Contact Hours: 55	Course Credits: 04
Formative Assessment Marks: 20	Duration of ESA/Exam: 4 Hours
Summative Assessment Marks: 30	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Guided by a holistic understanding and practice of performance making, the program enables students to develop competent skills by teaching a variety of tools, techniques and methods of professional Theatre Directing.
2. Gaining access to up-to-date theoretical and practical knowledge
3. theory and practice of modern professional theatre director
4. get training through the multifaceted combination of practical sessions, distant-learning seminars, mentorship, etc.;
5. studying with a combination of actual and virtual seminars
6. accessibility to knowledge from all over the world
7. development of own performance, which is a substantial part of the study, in line with individual interests

UNIT		Hours
I	Direction <ol style="list-style-type: none"> 1. Develop the advanced skills required to direct actors for the stage 2. Gain an understanding of contemporary director training methodologies and praxis 3. Create a full-length practice-based performance work 	11
II	Director and the Text <ol style="list-style-type: none"> 1. Creating a platform as a professional director 	12

	<ol style="list-style-type: none"> 2. Creating an innovative theatre praxis 3. creative producing in students 	
III	<p>The creative process of direction Selection of play</p> <ol style="list-style-type: none"> 1. Physicalization Stage craft 2. Plotting of movement and blocking <p>Students should undergo practical training in direction and a project should be done at the end of the semester a direction as per the guidelines of the teacher keeping the following the mind</p>	10
IV	<p>The Role of Discipline in School and Classroom</p> <ol style="list-style-type: none"> 1. Discipline; 2. School Management 3. Classroom Management 4. Corporal Punishment 5. Qualitative Research; School System 6. Learners 7. Educators 8. Parents 	11
V	<p>Production and Technical Aspects</p> <ol style="list-style-type: none"> 1. People in Technical Theatre 2. Set design and construction 3. Costume Design 4. Lighting 5. Sound 6. Stage Management 	12
	<p>References:</p> <ol style="list-style-type: none"> 1. By Tobin Nellhaus 2. Staging Modern American Life: Popular Culture in the Experimental Theatre of Millay, Cummings, and Dos Passos 3. By Thomas Fahy 4. Authoring Performance: The Director in Contemporary Theatre 5. By Avra Sidiropoulou 6. Readings in Performance and Ecology 7. Edited by Wendy Arons and Theresa J. May 8. Theatre, Communication, Critical Realism 	

DSC9 P: THEATRE ARCHITECTURET

Course Title: THEATRE ARCHITECTURET	Course code: 21PAR3C9P
Total Contact Hours: 56	Course Credits: 04
Formative Assessment Marks: 20	Duration of ESA/Exam: 4 Hours
Summative Assessment Marks: 30	

Course Outcomes (CO's):

At the end of the course, students will be able to

1. Theatres have always been the platform for the representation of society.
2. Design of a space has a psychological impact on the behavior of the users using the space.
3. The ambience of theatres is different from other spaces. Performing spaces are of different sizes, shapes, and are constructed using different materials with varied acoustic properties.
4. They might be open air, semi open or closed spaces. This paper aims to explore the relation between theatre spaces and performing artists.
5. This study focuses on understanding the effect that characteristics of performing spaces have on performance attributes such as preparation, quality of performance and response of the audience.
6. It also attempts to explore the effect of performing spaces on psychological attributes such as comfort level, stress, concentration and sense of connection with the audience. For this purpose, a survey of performing artists practicing a variety of arts at different levels is conducted.
7. Improving theatre spaces for enhancing performance quality and well-being of performing artists are given based on the results of the research.

UNIT		Hours
I	Theatre Architecture 1. Theatre design 2. Theatre forms 3. The goals of theatre design	10
II	The stage and backstage	11

	<ol style="list-style-type: none"> 1. History 2. The first theatres 3. The house and front of house 	
III	<p>Development of stages in theatre architecture from Arena to proscenium</p> <ol style="list-style-type: none"> 1. Greece And Rome 2. Asia 3. Amphitheatre 4. Auditorium 5. Showboat 6. Planetarium 7. Proscenium 8. Courtyard Theatre 9. Odeum 	12
IV	<p>Middle Ages</p> <ol style="list-style-type: none"> 1. Terminology and Periodisation 2. High Middle Ages 3. Renaissance art 4. The 19th century 5. The 20th Century and Beyond 	12
V	<p>Indian Theatre:</p> <ol style="list-style-type: none"> 1. Bharatha's natyagruha –trasya, vikrusta and chaturasraKothambalum 2. Roman Theatre architecture:Circus maximus, coliseum 3. Elizabethan theatre architecture:Globe, Fortuner, Swan,Black fairs 	11

References:

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- Albrow, Martin (1997). The Global Age: State And Society Beyond Modernity. Stanford, CA: Stanford University Press. ISBN 0-8047-2870-4.
- Backman, Clifford R. (2003). The Worlds Of Medieval Europe. Oxford, UK: Oxford University Press. ISBN 978-0-19-512169-8.
- Barber, Malcolm (1992). The Two Cities: Medieval Europe 1050–1320. London: Routledge. ISBN 0-415-09682-0.
- Barber, Richard (1978). Edward, Prince Of Wales And Aquitaine: A Biography Of The Black Prince. New York: Scribner. ISBN 0-684-15864-7.
- Barlow, Frank (1988). The Feudal Kingdom Of England 1042–1216 (Fourth Ed.). New York: Longman. ISBN 0-582-49504-0.