

# गोंय विद्यापीठ

ताळगांव पठार,

गोंय - ४०३ २०६

फोन : +९१-८६६९६०९०४८



## Goa University

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(Accredited by NAAC)

GU/Acad –PG/BoS -NEP/2024/865

Date: 24.03.2025

### CIRCULAR

In supersession to the Circular No. GU/Acad –PG/BoS -NEP/2024/254 dated 28.06.2024, the Syllabus of the **Bachelor of Performing Arts (Theatre)** Programme is attached.

The Principal of the Affiliated College offering the **Bachelor of Performing Arts (Theatre)** Programme is requested to take note of the above and bring the contents of the Circular to the notice of all concerned.

(Ashwin V. Lawande)

Assistant Registrar – Academic-PG

To,

The Principal of Affiliated College offering the Bachelor of Performing Arts (Theatre) Programme.

Copy to:

1. The Director, Directorate of Higher Education, Govt. of Goa.
2. The Dean, Faculty of Performing, Fine Art and Music, Goa University.
3. The Chairperson, BOS in Performing Art- Theatre.
4. The Controller of Examinations, Goa University.
5. The Assistant Registrar, UG Examinations, Goa University.
6. Directorate of Internal Quality Assurance, Goa University for uploading the Syllabus on the University website.

Programme Structure for Semester I to VIII Under Graduate Programme – Performing Art (Theatre)										
Semester	Major -Core	Minor	MC	AEC	SEC	I	D	VAC	Total Credits	Exit
I	THR-100 Introduction to Indian Performing arts [4]	THR-111 Process of play production-Text to Performance [4]	THR-131 Compering and Anchoring skills [3]		THR-141 Fundamentals of Acting [3]					
II	THR-101 Theatre of Dissent in India [4]	THR-112 Study of playwrights and playscripts of Goa [4]	THR-132 Performance process of Goan folk drama: Gawada Jagor [3]		THR-142 Play Production one [3]					THR-161 Introduction to Stage Craft: Light design & Set design [4]
III	THR-200 The History of Marathi Theatre [4]  THR-201 Voice & Speech techniques for Stage [4]	THR-211 Play Production-II: Acting and Direction [4]  OR	THR-231 Digital film making [3]		THR-241 Introduction to Stage Craft: Theatre Music & Sound Design [3]					

		<b>THR-212</b> <b>Play Production-</b> <b>II: Stagecraft</b> <b>and Design</b> <b>[4]</b>							
<b>IV</b>	<b>THR-202</b> <b>Process of</b> <b>scene making</b> <b>[4] [P]</b>  <b>THR-203</b> <b>Traditional &amp;</b> <b>Folk theatre of</b> <b>India</b> <b>[4]</b>  <b>THR-204</b> <b>Analysis of Play</b> <b>Production</b> <b>[4]</b>  <b>THR-205</b> <b>Introduction to</b> <b>the theatre</b> <b>Direction</b> <b>[2]</b>	<b>THR-221</b> <b>Poster/brochure</b> <b>designing and</b> <b>publicity of play</b> <b>production</b> <b>[4]</b>							<b>THR-261</b> <b>Introduction</b> <b>to Costume</b> <b>Design</b> <b>[4]</b>

V	<p><b>THR-300</b> Playwriting Skills [4] [P]</p> <p><b>THR-301</b> Actor Training Methodology: Part One [4] [P]</p> <p><b>THR-302</b> Classical Indian theatre [4]</p> <p><b>THR-303</b> Techniques of Mime &amp; Stage Movements [2] [P]</p>	<p><b>THR-321</b> Production Design and Execution I : Set, Light and Properties [4] [P]</p> <p>OR</p> <p><b>THR-322</b> Production Design and Execution I : Costume, Make-up and Sound [4] [P]</p>				<p><b>THR-361</b> Internship [2] [P]</p>				
VI	<p><b>THR-304</b> Play Production-III: Acting and Direction [4] [P]</p>	<p><b>THR-323</b> Aristotle's Poetics [4]</p>								

	<p><b>THR-305</b> History of Modern Indian Theatre [4]</p> <p><b>THR-306</b> Theatre in Education [4]</p> <p><b>THR-307</b> Minor Project [4]</p>								
VII	<p><b>THR-400</b> Play Production-IV: Acting and Direction [4] [P]</p> <p><b>THR-401</b> Business Strategies for Theatre Production [4]</p>	<p><b>THR-411</b> Basics of Carpentry Skills for Set &amp; Properties Construction [4] [P]</p>							





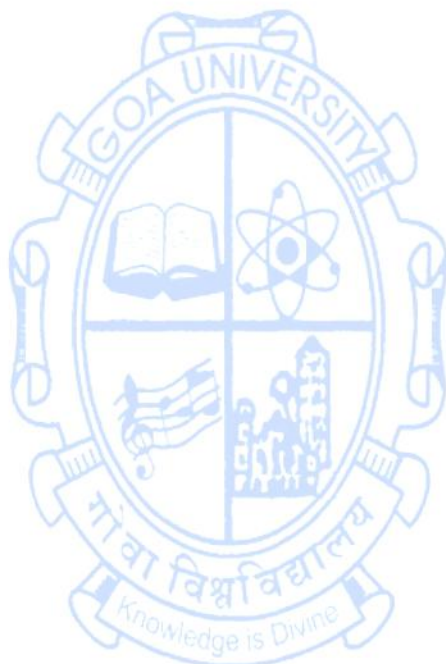
	<p><b>THR-406</b> Production Design and Execution II – Costume, Make-Up and Sound [4] [P]</p> <p><b>THR-407</b> Actor Training Methodology: Part Two [4] [P]</p> <p><b>THR-408</b> Contemporary Indian Theatre Practices [4]</p>								
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**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-100  
**Title of the Course** : Introduction to Indian performing arts  
**Number of Credits** : 4  
**Effective from AY** : 2023-24

<b>Pre-requisites For the Course:</b>	1. Student must have seen a performance/theatre of any kind 2. Student must have read a full length play	
<b>Course Objectives:</b>	1. To introduce students to the Indian performing arts 2. To introduce students to the elements of Indian performing arts- Dance, Drama & Music 3. To enable students to identify and acknowledge the features of Indian performing arts	
<b>Content</b>	<b>1. Drama</b> <b>A. Natyashastra- Text</b> <ul style="list-style-type: none"> <li>• Origin of theatre</li> <li>• Scope and purpose</li> <li>• Description of the playhouse</li> <li>• Ten kinds of plays</li> <li>• Dharmi</li> <li>• Acting</li> <li>• Rasa &amp; Bhav</li> </ul>	<b>20 Hours</b>
	<b>2. Dance</b> <b>B. Abhinaydarpan- Text</b> <ul style="list-style-type: none"> <li>• Namaskriya</li> <li>• Natanbhed</li> <li>• Basic qualities of a dancer</li> <li>• Ang-Pratayang-Upang</li> <li>• Hastmudra</li> <li>• Paadbhed</li> </ul>	<b>20 Hours</b>
	<b>3. Music</b> <b>C. Sangeetratnakar-Text</b> <ul style="list-style-type: none"> <li>• Naad</li> <li>• Shruti</li> <li>• Swar</li> <li>• Raag</li> <li>• Taal</li> <li>• Instruments</li> </ul>	<b>20 Hours</b>
<b>Pedagogy:</b>	Lecture, Group discussions, Exercises, Self-study, Assignments	
<b>References/ Reading</b>	1. Balme, Chistopher B, [2008], The Cambridge introduction to theatre studies, Cambridge, UK ; New York : Cambridge University Press 2. Ed. Sharma Batuknath, [2005], Natyashastra of Bharata, Varanasi, Chaukhamba Sanskrit Sansthan 3. Ed. Dr.Ghosh M, [1975], Abhinayadarpana of Nandikeshwara, Calcutta, Manisha Granthalaya,	



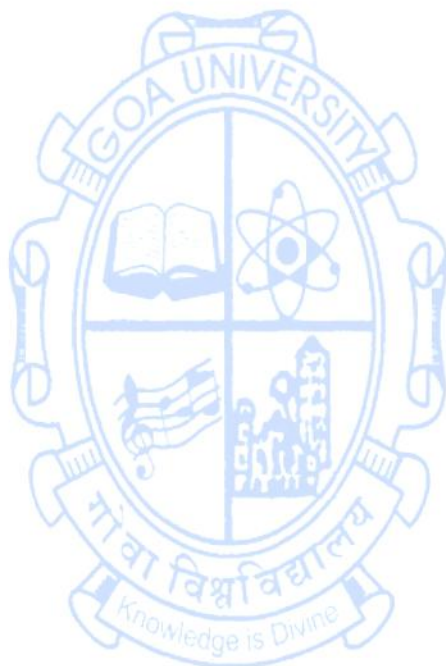
	<p>4. Ed. Vyas B, [2003], Dasharupakam of Dhananjaya, Varanasi, ChowkhambaVidyaBhavan</p> <p>5. Iravati, [2003], Performing Artists in Ancient India, New Delhi, D.K. Printworld</p>
<b>Course Outcomes:</b>	<p>1. Students shall acquire knowledge of principles of Indian performing arts</p> <p>2. Students shall be able to identify the similarities and differences of characteristics of dance, drama and music</p> <p>3. Students shall be introduced to the ancient knowledge system of India in performing arts</p> <p>4. Students shall be aware of the contribution made by Indian writers in development of manuals in performing arts</p>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-111  
**Title of the Course** : Process of play production- Text to Performance  
**Number of Credits** : 4  
**Effective from AY** : 2023-24

<b>Pre-requisites For the Course:</b>	1. Student must have seen a performance/theatre of any kind 2. Student must have read a full length play	
<b>Course Objectives:</b>	1. To introduce students to the process of play production 2. To introduce students to the elements of playscript 3. To enable students to identify and acknowledge the roles of stakeholders of play production	
<b>Content:</b>	<b>1. Concept of Drama &amp; Stage</b>	<b>5 Hours</b>
	<b>2. Elements of Playscript</b> <ul style="list-style-type: none"> <li>• Play script and other literary sources</li> <li>• Nature and scope of the play script</li> <li>• Plot of the Play script &amp; Dialogues</li> <li>• Scenes &amp; Acts</li> <li>• Characters</li> </ul>	<b>10 Hours</b>
	<b>3. Components of preproduction</b> <ul style="list-style-type: none"> <li>• Role of a Producer</li> <li>• Selection of a script</li> <li>• Research and Dramaturgy</li> <li>• Role of a director</li> <li>• Role of a stage manager</li> <li>• Stage craft &amp; Designers</li> </ul>	<b>15 Hours</b>
	<b>4. Components of actual production</b> <ul style="list-style-type: none"> <li>• Casting and ensemble</li> <li>• Rehearsals</li> <li>• Construction of scenography of the play production</li> <li>• Performance</li> </ul>	<b>15 Hours</b>
	<b>5. Components of post-production</b> <ul style="list-style-type: none"> <li>• Post production analysis</li> <li>• Preservation and storage of production material</li> <li>• Promotion and devising business strategy</li> <li>• Documentation</li> </ul>	<b>15 Hours</b>
<b>Pedagogy:</b>	Lecture, Group discussions, Exercises, Practicals, Self-study, Assignments	
<b>References/ Reading</b>	1. Kelkar, Yashwant [1994], Natya Nirmiti, Parimal Prakashan, Aurangabad 2. Bhole, Pravin & Naik, Rajiv, [2015], Bharatiya Prayogkalancha Parichay Va Itihas: Natya, Lalit Kala Kendra, Pune 3. Naik, Rajiv, [2000], Na Natkatala, Padmagandha Prakashan 4. Balme, Chistopher B, [2008], The Cambridge introduction to theatre studies, Cambridge, UK ; New York : Cambridge University Press	

<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Student shall be able to recognize the elements of playscript</li> <li>2. Students shall be able to identify and recognise the elements of performance</li> <li>3. Students shall get introduced to process of play production: from selection of the script to presentation of performance</li> <li>4. Student shall understand the roles and duties of creative and administrative heads of the play production</li> </ol>
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**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-131  
**Title of the Course** : Compering & Anchoring skills  
**Number of Credits** : 3  
**Effective from AY** : 2023-24

<b>Pre-requisites For the Course:</b>	1. Knowledge of public speaking 2. Command over language	
<b>Course Objectives:</b>	1. To develop compering & anchoring skills 2. Building confidence in public speaking 3. Content writing skills for any event	
<b>Content:</b>	<b>1. Body language</b> • Gesture, Posture, Eye contact, expressions	<b>5 Hours</b>
	<b>2. Voice &amp; Speech</b> • Voice modulation • Language and Dialectal usage	<b>8 Hours</b>
	<b>3. Research and preparation</b> • Primary research regarding event/program • Collection of creative anecdotes • Script writing for the structure of the program	<b>12 Hours</b>
	<b>4. Presentation</b> • Apparel and Appearance • Basic knowledge of sound acoustic • Management of Stage movements • On & Off camera Compering/Anchoring	<b>15 Hours</b>
	<b>5. Presence of Mind</b> • Understanding structure of program • Spontaneity in decision making • Creative control over the flow of program	<b>5 Hours</b>
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, practicals, Exercises	
<b>References/ Reading</b>	1. Lagu, Shriram, [2012], Vachik Abhinay, Rajhansa Prakashan, Pune 2. Prssana, [2013], Indian Method in Acting, National School of Drama, New Delhi 3. Takalkar, Sarang, [2019], Utkrasta Sutrasanchalan, Saket Prakashan Pvt Ltd 4. Wayne, Goodman, [2019], Go Compere A performer's Guide to being a compere, Wayne Goodman Entertainment	
<b>Course Outcomes:</b>	1. Students shall acquire Compering skills for any event 2. Students shall be able to perform as an anchor of any program 3. Student shall overcome stage fear 4. Student shall develop capacity to interview, debate and take part in public discussions	



**Name of the Programme : Bachelor of Performing Arts [Theatre]**

**Course Code : THR-141**

**Title of the Course : Fundamentals of Acting**

**Number of Credits : 3**

**Effective from AY : 2023-24**

<b>Pre-requisites For the Course:</b>	<ol style="list-style-type: none"><li>1. Student must have seen a performance/theatre of any kind</li><li>2. Student must have read a full length play</li><li>3. Student must have liking towards performing arts</li></ol>	
<b>Course Objectives:</b>	<ol style="list-style-type: none"><li>1. To inculcate acting skills</li><li>2. To understand &amp; Practice voice and speech for acting</li><li>3. To understand &amp; Practice actioning process in acting</li><li>4. To learn primary process of characterization</li></ol>	
<b>Content:</b>	<b>1. Concept of Acting</b>	<b>5 Hours</b>
	<b>2. Physical aspects of Acting &amp; exercises</b> <ul style="list-style-type: none"><li>• Body awakening</li><li>• Gestures &amp; Postures</li><li>• Action &amp; Reaction</li><li>• Body movements</li></ul>	<b>15 Hours</b>
	<b>3. Voice Culture &amp; exercises</b> <ul style="list-style-type: none"><li>• Production of voice</li><li>• Breathing</li><li>• Pitch, Volume, Resonance, texture etc</li></ul>	<b>15 Hours</b>
	<b>4. Speech &amp; Diction &amp; exercise</b> <ul style="list-style-type: none"><li>• Phonetics &amp; Syntax</li><li>• Dialectal pronunciations</li><li>• Pause, stress and intonation</li><li>• Reading Punctuations</li></ul>	<b>15 Hours</b>
	<b>5. Actioning process</b> <ul style="list-style-type: none"><li>• Objective for action</li><li>• Circumstances</li><li>• Obstacles</li></ul>	<b>20 Hours</b>
	<b>6. Characterization</b> <b>a) Inner Characterization</b> <ul style="list-style-type: none"><li>• Social, Economical, Cultural, Political Circumstances</li><li>• Psychological conditioning of the character</li></ul> <b>b) Outer Characterization</b> <ol style="list-style-type: none"><li>1. Physical attributes with respect to time and space</li></ol> <b>c) Mannerisms</b>	<b>20 Hours</b>
	<b>Note: This Course is fully practical in nature</b>	
<b>Pedagogy:</b>	Lecture, Group discussions, Exercises, Practicals, Self-study, Assignments	



<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Felnagle, Richard. H., [1987], Beginning Acting, Prentice Hall, New Jersey</li> <li>2. Funke, Lewis &amp; Booth, John E., [1961], Actors Talk about Acting, Avon Book Division, New York</li> <li>3. Jagirdar, Gajanan, [2006], Abhinay kasa karava, Bharati prakashan, Pune</li> <li>4. Pandya, Shveni. P., [1988], Study of the Technique of Abhinaya, Somaiya Publication Pvt Ltd, Bombay</li> <li>5. Lagu, Shriram,[2012],Vachik Abhinay, Rajhansa Prakashan, Pune</li> <li>6. Kale, Narayan, [2006], Abhinaysadhana, Maharashtra Rajya Sahitya ani Sanskruti Mandal, Mumbai</li> <li>7. Amarapurkar,Sadashiv, [2009], Abhinayache Prathamik Saha Path, Lokvangmay Graha, Mumbai</li> <li>8. Kelkar, YN.[1994], Natya Nirmiti, Parimal Prakashan, Aurangabaad</li> <li>9. Williams, Maggie &amp; Johnson, Terry, [2004], Actions : the actors' thesaurus, Brooklyn Heights, NY : Drama Publishers</li> </ol>
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Student shall acquire primary skills towards components of acting</li> <li>2. Students shall acquire fundamental skills of voice &amp; speech</li> <li>3. Students shall develop primary understanding of physical actions</li> <li>4. Student shall develop an influential personality</li> <li>5. Students shall develop a confidence of public speaking</li> <li>6. Student shall possess the ability to perform in a play production</li> </ol>

**Semester: II**

**Name of the Programme : Bachelor of Performing Arts [Theatre]**

**Course Code : THR-101**

**Title of the Course : Theatre of Dissent in India**

**Number of Credits : 4**

**Effective from AY : 2023-24**

<b>Pre-requisites For the Course:</b>	1. Student must have seen or have participated in any street play performance	
<b>Course Objectives:</b>	1. To introduce students to the brief history of theatre of dissent of India 2. To enable students to analyse the role theatre in society 3. To enable students to understand the contribution of theatre in community development	
<b>Content:</b>	<b>1. Brief overview of theatre of Dissent in India</b>	<b>4 Hours</b>
	<b>2. Theatre of IPTA</b>	<b>8 Hours</b>
	<b>3. Jana-natyamanch and street theatre</b>	<b>8 Hours</b>
	<b>4. Language of dissent in Bengali theatre</b>	<b>8 Hours</b>
	<b>5. Workers theatre of Maharashtra</b>	<b>8 Hours</b>
	<b>6. Dalit theatre of Maharashtra</b>	<b>8 Hours</b>
	<b>7. Street Theatre of Andhra Pradesh</b>	<b>8 Hours</b>
	<b>8. Theatre of dissent in Goa</b>	<b>8 Hours</b>
<b>Pedagogy:</b>	Lecture, Group Discussions, Self-study, Assignments, Audio Visual Presentations	
<b>References/ Reading</b>	1. Deshpande, Sudhanva, [2020], Halla Bol The death and Life of Safdar Hasmi, Leftword Books 2. Bhagat, Datta, Marathi Natak Aani Rangbhoomicha Itihas, Maharashtra Rajya Sahitya Aani Sanskritik Mandal, Mumbai 3. Sathe, Makarand, [2015], Socio Political History of Marathi Theatre Volume 2, Oxford University Press, New York 4. Jain, Nemichandra, [1993], Indian Theatre: Tradition Continuity and Change, Vikas Publishing House Pvt Ltd, New Delhi 5. Katyal, Anjum, [2015], Badal Sircar: towards a theatre of conscience 6. Ganguly, Sanjoy, [2010], Jana Sanskriti, Forum theatre and democracy in India, New York, NY : Routledge	
<b>Course Outcomes:</b>	1. Students will understand the role theatre played in the socio-political development of India 2. Students will be able to appreciate the theatre as a platform for voicing opinions 3. Students will be able to acknowledge the theatre in the capacity of community development 4. Students will be able to identify the role of theatre beyond entertainment	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-112  
**Title of the Course** : Study of Playwrights and Playscripts of Goa  
**Number of Credits** : 4  
**Effective from AY** : 2023-24

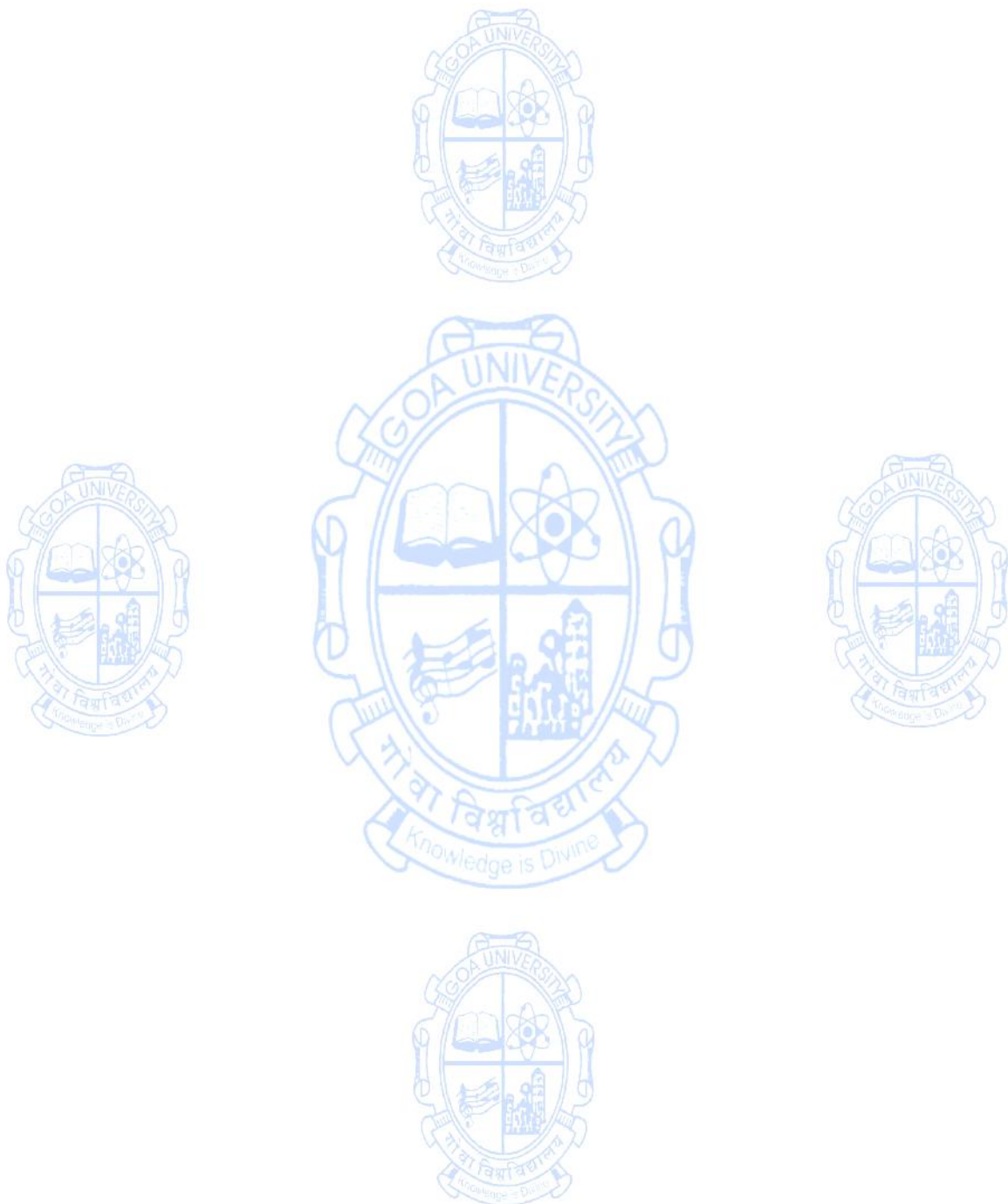
<b>Pre-requisites For the Course:</b>	1. Student must have liking towards dramatic literature 2. Student must have read playscripts of Goa Playwrights	
<b>Course Objectives:</b>	1. To introduce students to the history of theatre of Goa 2. To study the contribution of playwrights of Goa 3. To study the literature of playwrights of Goa	
<b>Content:</b>	<b>1. An overview of theatre of Goa</b> • Brief history of folk theatre • Brief history of modern theatre	<b>10 Hours</b>
	<b>2. Playwrights and playscripts of Goa in Marathi:</b> From 1870 till 2000	<b>20 Hours</b>
	<b>3. Playwrights and playscripts of Goa in Konkani</b> • Natak: From 1910 till 2000 • Tiatr: From 1892 till 2000	<b>30 Hours</b>
<b>Pedagogy:</b>	Lecture, Group Discussions, Self-study, Assignment, Seminars	
<b>References/ Reading</b>	1 Thali, Prakash, [2020], Tiatracho Itihas, Goa Konkani Academy, Panaji 2 Cardoza, Tomazinho, [2011], Tiatr Goychea Somazacho Arso, Tiatr Academy Of Goa 3 Naik, Pundalik, [2001], Konkani Natyaspradhechim Panchvis Varsam, Kala Academy Goa, Panaji 4 Radha Krishna, Vaman, [1993], Marathi Natyaspardha ; panchvish Varshanchi Yashvi Vatchal, Kala Academy Goa 5 Fernandes, Andre Rafael, [2010], When the curtains rise understanding Goa's vibrant Konkani theatre, Tiatr Academy of Goa, Panaji	
<b>Course Outcomes:</b>	1. Students shall learn about history of folk theatre and modern theatre of Goa 2. Students shall appreciate the contribution of playwrights of Goa in Marathi 3. Students shall appreciate the contribution of playwrights of Goa in Konkani [Natak & Tiatr] 4. Students shall develop analytical understanding towards playscripts of Goa [Konkani & Marathi]	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-132  
**Title of the Course** : Performance process of Goan Folk Drama: Gawada Jagor  
**Number of Credits** : 3  
**Effective from AY** : 2023-24

<b>Pre-requisites For the Course:</b>	1. Student must have willingness to learn folk theatre 2. Students must have seen any folk drama/dance	
<b>Course Objectives:</b>	1. To introduce students to the folk culture of Goa 2. To introduce students to the Folk performance traditions of Goa 3. To teach the performance process of Gawada Jagor 4. To impart knowledge of folk literature, music, dance & Maand relating to Gawada Jagor	
<b>Content:</b>	<b>1. Introduction to Folk Theatre tradition of Goa</b>	<b>5 Hours</b>
	<b>2. Introduction to Jagor</b> <ul style="list-style-type: none"> <li>• Origin</li> <li>• Types of Jagor</li> <li>• Ritual of Jagor performance in relation with Agriculture and Environment</li> <li>• Elements of Jagor</li> </ul>	<b>5 Hours</b>
	<b>3. Performance making process of Gawada Jagor</b> <ul style="list-style-type: none"> <li>• Musical instruments and rhythm</li> <li>• Characters and Movements with Music</li> <li>• Text, songs and singing</li> <li>• Construction of character Costumes and properties</li> <li>• Assigning characters</li> </ul>	<b>15 Hours</b>
	<b>4. Rehearsals of Gawada Jagor performance</b> <ul style="list-style-type: none"> <li>• Rehearsing text, music, songs and movements</li> <li>• Preparation of space for performance</li> <li>• Grand rehearsal</li> <li>• Performance</li> <li>• Post performance rituals</li> </ul>	<b>20 Hours</b>
<b>Pedagogy:</b>	Lecture, Audio-Visual Presentations, Assignments, Practical's, Demonstration	
<b>References/ Reading:</b>	1 Khedekar, Vinayak, Loksarita Gomantakiya Janajivanacha Abhyas, Kala Academy Campal Panaji 2 Marcos, Gonsalves, [2022], Christavancho Jagor, Goa Konkani Academy, Panaji	
<b>Course Outcomes:</b>	1. Students shall understand importance of Goan Folk Theatre 2. Students shall acquire skills to play musical instruments of Gawada Jagor 3. Students shall acquire skills to sing songs of Gawada Jagor 4. Students shall acquire skills to perform character movements of Gawada Jagor	



	<p>5. Students shall be able to identify and acknowledge ritualistic and cultural aspects of Gawada Jagor</p> <p>6. Students shall be able to perform Gawada Jagor performance</p>
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**Name of the Programme : Bachelor of Performing Arts [Theatre]**

**Course Code : THR-142**

**Title of the Course : Play production one**

**Number of Credits : 3**

**Effective from AY : 2023-24**

<b>Pre-requisites For the Course:</b>	101 Fundamentals of Acting	
<b>Course Objectives:</b>	<ol style="list-style-type: none"><li>1. To introduce students to the practical process of play production</li><li>2. To introduce students to the process directorial work</li><li>3. To introduce students to the process of production design</li><li>4. To introduce students to the process of characterization</li></ol>	
<b>Content:</b>	<b>1. Selection of the script</b>	<b>10 Hours</b>
	<b>2. Pre-production of performance</b> <ul style="list-style-type: none"><li>• Work with a script</li><li>• Text analysis &amp; Research</li><li>• Production analysis</li><li>• Selection of production team</li><li>• Rehearsal space &amp; schedule</li><li>• Production meetings</li><li>• Budget management</li><li>• Primary meetings of creative team</li><li>• Market survey</li><li>• Auditions &amp; Casting</li></ul>	<b>30 Hours</b>
	<b>3. Performance making</b> <ul style="list-style-type: none"><li>• Table work with a cast</li><li>• Exploration of the text with actors</li><li>• Finalising production designs</li><li>• Floor work with actors</li><li>• Design runs</li><li>• Construction of set, costumes, properties, music &amp; sound</li><li>• Publicity and Promotion</li><li>• Run-throughs and Polishing</li><li>• Design runs for lights and sound</li><li>• Transitioning from rehearsal space to performance space</li><li>• Erection of the set</li><li>• Light rigging and focusing</li><li>• Technical rehearsals</li><li>• Grand Rehearsals</li><li>• Performance text</li><li>• Preview</li><li>• Public Performances</li></ul>	<b>30 Hours</b>

	<b>4. Post production</b> <ul style="list-style-type: none"> <li>● Strike off and preservation of production material</li> <li>● Post production discussion and analysis</li> <li>● Documentation</li> </ul>	<b>20 Hours</b>
	<b>Note 1: This course shall be of practical nature in totality</b> <b>Note 2: Technical rehearsal and minimum two public performances of the play production in any theatre should be done considering creative planning and execution of production design under the guidance of faculty</b>	
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Practicals	
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Roose-Evans, James, [1970], Experimental theatre from Stanislavsky to today, New York : Universe Books</li> <li>2. Whiting, Frank M, [1978], An Introduction to the theatre, New York: Harper &amp; Row</li> <li>3. Brockett, Oscar G, [1964], The theatre: an introduction, New York: Holt, Rinehart and Winston</li> <li>4. Stanislavsky, Konstantin, [1948], An actor prepares, New York, Theatre Art Books</li> <li>5. Prssana, [2013], Indian Method in Acting, National School of Drama, New Delhi</li> </ol>	
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Students shall learn to collaborate with group</li> <li>2. Student shall acquire analytical skills</li> <li>3. Student shall acquire decision making qualities</li> <li>4. Student shall acquire acting and characterization skills</li> <li>5. Student shall learn skills of production design and its execution</li> <li>6. Students shall learn aspects of professional rehearsal process</li> <li>7. Student shall learn publicity and promotional strategies for play production</li> </ol>	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-161  
**Title of the Course** : Introduction to stage craft: Set Design & Light Design  
**Number of Credits** : 4  
**Effective from AY** : 2023-24

<b>Pre-requisites For the Course:</b>	Student must have seen a play production in any theatre	
<b>Course Objectives:</b>	1. To introduce to the concept of Set design 2. To inculcate skills of designing set for a play production 3. To teach the technique of model making 4. To introduce to the concept of light design 5. To impart knowledge of designing of lights for a performance	
<b>Content:</b>	<b>1. Set Design</b>	
	<b>A. Introduction to Set Design</b>	<b>2 Hours</b>
	<b>B. Elements of Set Design</b>	<b>5 Hours</b>
	<ul style="list-style-type: none"> <li>Line, Colour, Texture, Form, Mass, Weight, Shape</li> </ul>	
	<b>C. Types of performance spaces</b>	<b>3 Hours</b>
	<ul style="list-style-type: none"> <li>Indoor spaces</li> <li>Outdoor spaces</li> </ul>	
	<b>D. Analysis and Research of the text</b>	<b>4 Hours</b>
	<ul style="list-style-type: none"> <li>Text analysis</li> <li>Research</li> </ul>	
	<b>E. Creative Process of design</b>	<b>5 Hours</b>
	<ul style="list-style-type: none"> <li>Concept</li> <li>Visual thinking</li> <li>Sketching</li> </ul>	
	<b>F. Drafting and Model making</b>	<b>11 Hours</b>
	<ul style="list-style-type: none"> <li>Ground plan, Elevation, Perspective drawing Model making</li> </ul>	
	<b>2. Light Design</b>	
	<b>A. Introduction to Light design</b>	<b>4 hours</b>
	<ul style="list-style-type: none"> <li>Sources of Light and its functions</li> </ul>	
	<b>B. Stage Light equipments and mechanics</b>	<b>6 Hours</b>
	<ul style="list-style-type: none"> <li>Fixtures, lamps and Gobos</li> <li>Power supply, Dimmer, cables, and electricity, soft patching</li> <li>Colour filters</li> </ul>	
	<b>C. Light Directions and choice of fixtures/colours</b>	<b>10 Hours</b>
	<ul style="list-style-type: none"> <li>Angles, Positions, Colour mixing, Intensity</li> </ul>	
	<b>D. Creative process of the designing stage lights</b>	<b>5 Hours</b>
	<ul style="list-style-type: none"> <li>Script analysis</li> <li>Research with Director and visual designers of the play</li> <li>Visual thinking</li> </ul>	

	<b>E. Drafting and plotting</b> <ul style="list-style-type: none"> <li>• Area Plan</li> <li>• Grid plan and light positioning</li> <li>• Colour light plan</li> <li>• Special lights</li> <li>• Cyclorama lights</li> <li>• Cue sheet</li> </ul>	<b>5 Hours</b>
	<b>Note: This course shall be of practical nature in totality</b> <b>Material requirements for the course: Students are required to bring sketch book, Drafting tools and model making material</b>	
<b>Pedagogy:</b>	Lecture, Audio-Visual Presentations, Assignments, Self-study, Demonstrations, Practicals	
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Hays, David, [1988], Light on The Subject, Seagull Books Calcutta</li> <li>2. Dasgupta, G.N.,[1986], Guide to stage lighting, Annapurna Dasgupta New Delhi</li> <li>3. Campbell, Lily. B., [1970], Scenes and Machines on the English Stage during the Renaissance, New York Barnes and Noble Inc</li> <li>4. Conway, Heather, [1959], Stage Properties, Herbert Jenkins London</li> <li>5. Bellman, Willard F, [1983], Scene design, stage lighting, sound, costume &amp; makeup: a scenographic approach, New York: Harper &amp; Row</li> <li>6. Bradbury, A. J., [1957], Practical Stage Handbook, Herbert Jenkins London</li> <li>7. Palmer, Richard. H. [1985] Lighting Art, Prentice Hall New Jersey</li> <li>8. Bellman, Willard F, [1976], Lighting the Stage, Harper &amp; Row publishers, London</li> </ol>	
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. Student shall acquire knowledge of Set Design for play productions</li> <li>2. Student shall be able to build model of the set</li> <li>3. Student shall acquire analytical skills</li> <li>4. Student shall develop Visual Thinking ability</li> <li>5. Student shall understand mechanics of light design</li> <li>6. Student shall be acquainted with the skills of designing lights for a play production</li> <li>7. Students shall learn to collaborate with colleagues</li> </ol>	



**Semester - III**

**Name of the Programme : Bachelor of Performing Arts [Theatre]**

**Course Code : THR-200**

**Title of the Course : The History of Marathi Theatre**

**Number of Credits : 4**

**Effective from AY : 2024-25**

<b>Pre-requisites For the Course:</b>	1. Students must have studied the course THR-112. 2. Students must have seen and read a few Marathi plays.	
<b>Course Objectives:</b>	1. To provide the students a historical framework for understanding the evolution and subsequent development of 'Marathi theatre'. 2. To provide an introduction to the role played by Marathi theatre with respect to the Marathi speaking community. 3. To provide an introduction to the different theatrical traditions of Marathi theatre.	
	<b>1. The pre-modern era:</b> The Development of Marathi as a literary language in the medieval period.	<b>2 Hours</b>
	<b>2 The beginning of the modern era: The socio-political history</b> a) Tritiyaratna, Vishnudas Bhawe, Revival of Sanskrit plays, Tamasha, Satyashodhak Jalse b) Krishnabhatta Bandkar c) The first theatre houses d) Bookish plays e) Influence of Shakespeare f) Initial dramatic criticism	<b>16 hours</b>
	<b>3 The emergence of theatre companies</b> a) Ichalkaranjekar Natak Mandali b) Kolhapurkar Natak Mandali c) Aaryodhdharak Natak Mandali d) Kirloskar Natak Mandali e) Gandharva Natak Mandali f) Balvanta Natak Mandali g) Natyamanvantar h) Bombay Royal Opera i) Natyaananda Natak Company j) Swadesha Hitachintak Mandali k) Vaikar Sangeet Natak Mandali l) Patankar Sangeet Natak Mandali	<b>4 hours</b>
	<b>4 Emergence of Nationalism and Individualism</b> a) Nationalism on Marathi stage b) Individualism on Marathi stage; reformism, first female playwrights, Gender and Performance	<b>4 hours</b>
	<b>5 Reflection of socio-political scenario on theatre (1900-1960)</b> a) The Movement for National Independence	<b>8 hours</b>

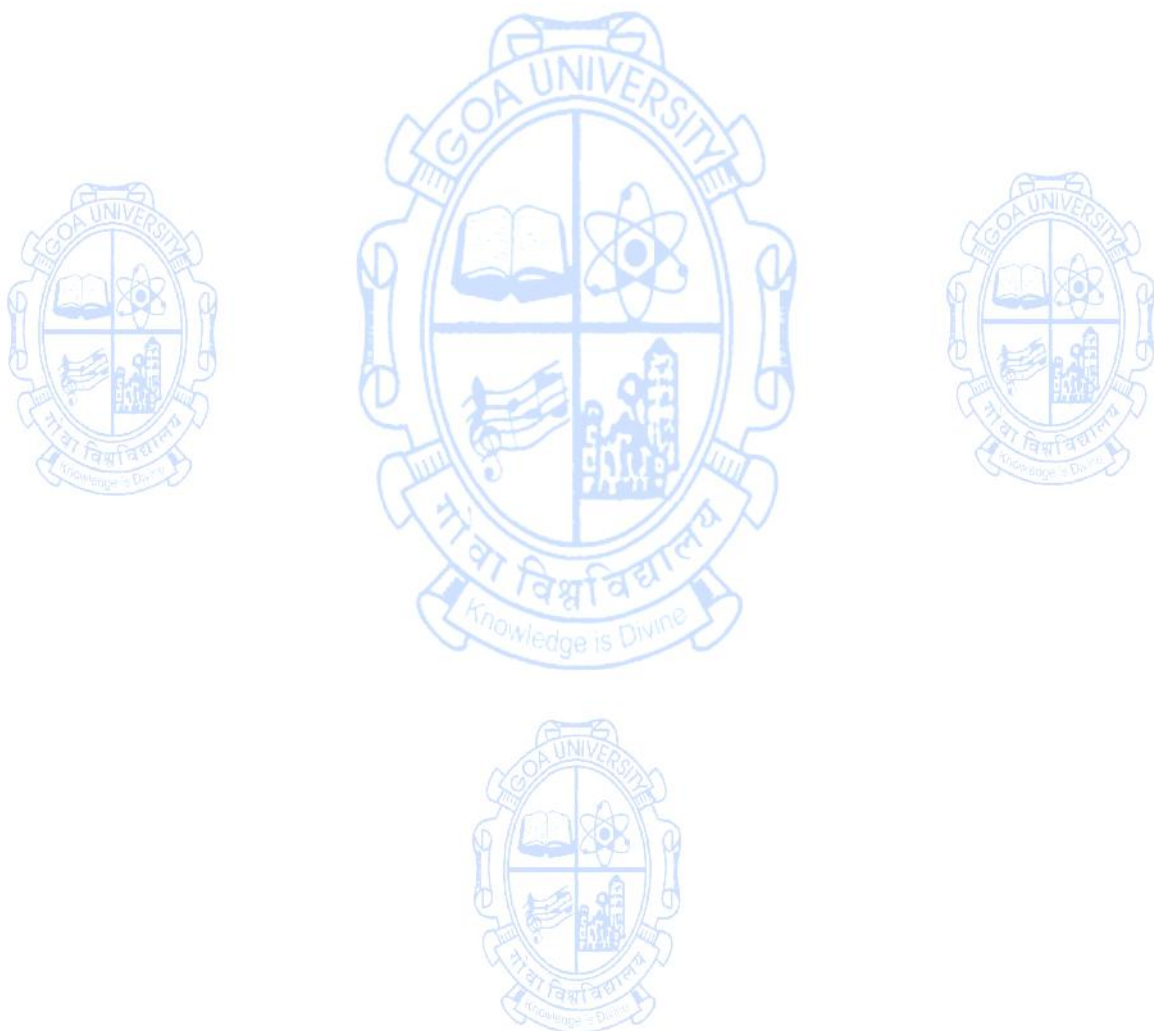


	b) The rise of working class and Sanyukta Maharashtra Movement c) The Advent of Cinema and its influence d) The influence of Henrik Ibsen	
	<b>6 Post independence era till 1990.</b> a) Important socio-political movements b) The Rise of Parallel Theatre and Marathi Rajya Natya Spardha c) Dalit Theatre d) The influence of Black Literature and Black Theatre e) The advent of television f) Translations	<b>14 Hours</b>
	<b>7 Post 1990 – Era of Liberalization, Privatization and Globalization</b> a) Influence of changed socio-political conditions - Jayant Pawar, Shafaat Khan, Pradnya Daya Pawar, Makarand Sathe, Sachin Kundalkar and others b) Dramatic Criticism	<b>8 hours</b>
	<b>8 Zadipatti theatre, Ahirani theatre, Malvani theatre, Tamasha and the 'otherness' in Marathi Theatre</b>	<b>4 hours</b>
<b>Pedagogy</b>	Lectures, Group discussions, Assignments, Audio visual presentations	
<b>References/ Reading</b>	1. Allana, N.. <i>Painted sceneries: Backdrops of the 19th century marathi Sangeet Natak</i> . Theatre and Television Associates. 2008 2. Dahake, V. A. <i>Marāṭhī Nāṭaka Āṇi raṅgabhūmī: Visāve śataka</i> . Pôpyulara Prakāśana. 2019 3. Deśapāṇḍe, V. B. <i>Marāṭhī nāṭaka-nāṭakakāra: Kāḷa Āṇi Kartṛtva</i> . Dilīparāja Prakāśana. 2008 4. Kosambi, M. <i>Gender, Culture, and Performance: Marathi Theatre and Cinema before Independence</i> . India: Routledge. 2015 5. Naikwade, R., & Jaiswal, R. (Eds.). <i>Samakalin Marathi Rangbhumi</i> . Nagpur: Vijay Prakashan. 2010 6. Śinde, V., & Smārta, H. <i>Marāṭhī Nāṭaka Āṇi raṅgabhūmī</i> . Pratimā Prakāśana. 2008	
<b>Course Outcomes:</b>	On completion of the course, the student will be able to do the following: 1. Critically evaluate the phases of development of Marathi theatre. 2. Analyse the correlation between socio-political history & Marathi Drama. 3. Research on Marathi playscripts from a historical perspective. 4. Evaluate the major movements and trends of Marathi Theatre.	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-201  
**Title of the Course** : Voice and Speech Techniques for Stage [P]  
**Number of Credits** : 4  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-140: Fundamentals of Acting.	
<b>Course Objectives:</b>	1. To introduce the students to the basic vocal anatomy. 2. To acquaint students to the correlation between breathing, voice and speech. 3. To facilitate students in vocal training for stage. 4. To introduce students to the laws and elements of speech.	
<b>Content:</b>	<b>1.Voice anatomy; Concept and application</b> a) Vocal cords b) Respiratory system c) Resonators d) Quality of voice	<b>20 hours</b>
	<b>2.Breathing and Voice; Concept and application</b> a) Exploring Breathing Patterns b) Controlled breathing c) Efficient breathing for voice quality d) Breathing techniques for voice quality	<b>30 hours</b>
	<b>3.Sound and Speech</b> a) Formation of Sound and Speech b) Organs responsible for speech articulation c) Laws of speech d) Enunciation exercises e) Dialects and Diction	<b>20 hours</b>
	<b>4.Voice, Speech and Techniques</b> a) Voice modulation b) Speech Techniques c) Emotion and Interpretation	<b>20 Hours</b>
	<b>5.Voice, Speech and Application : Practising with text</b>	<b>28 Hours</b>
	<b>6.Voice and Physical health</b> a) Techniques for maintaining vocal health, hydration, vocal rest. b) Awareness of vocal limitation and strategies for preventing injuries.	<b>2 Hours</b>
<b>Pedagogy</b>	Lecture, Audio-Visual presentations, Assignments, Practical	
<b>References/ Reading</b>	1. Machlin, E. <i>Speech for the stage</i> . Routledge. 2016 2. McCallion, M. <i>The voice book: For actors, public speakers, and everyone who wants to make the most of their voice</i> . Theatre Arts Books/Routledge. 1988	

	<ol style="list-style-type: none"> <li>3. Melton, J., &amp; Tom, K. <i>One voice: Integrating singing technique and theatre voice training</i>. Heinemann. 2003</li> <li>4. Rodgers, J. B. <i>The Complete Voice &amp; Speech Workout: The documentation and recording of an oral tradition for the purpose of training and practices</i>. Applause Theatre &amp; Cinema Books. 2002</li> <li>5. Thomaidis, K. <i>Theatre &amp; Voice</i>. Palgrave/Macmillan Education. 2017</li> <li>6. Turner, J. C., &amp; Boston, J. <i>Voice and speech in the theatre</i>. Methuen Drama. 2007</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course the students shall be:</p> <ol style="list-style-type: none"> <li>1. Acquainted with the correlation between breathing, voice and speech.</li> <li>2. Practise the laws and elements of speech.</li> <li>3. Develop breathing skills and improve quality of voice &amp; diction.</li> <li>4. Explore and apply the voice &amp; speech techniques as performers.</li> </ol>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-211  
**Title of the Course** : Play Production – II : Acting & Direction [P]  
**Number of Credits** : 4  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-142: Play production one.	
<b>Course Objectives:</b>	1. To introduce students to the practical process of play production 2. To introduce students to analyse performance text as a creative artist 3. To introduce students to the process of characterization 4. To introduce students to the process of directorial work 5. To enable students to participate into the professional rehearsal process and staging of play production	
<b>Content:</b>	<b>1. Selection of the script</b>	<b>10 Hours</b>
	<b>2. Pre-production of performance</b> a) Work with a script b) Text analysis & Research c) Production analysis d) Selection of production team e) Rehearsal space & schedule f) Production meetings g) Budget management h) Primary meetings of creative teams i) Auditions & Casting	<b>30 Hours</b>
	<b>3. Performance making</b> a) Table-work with a cast b) Exploration of the text with actors c) Finalising production designs d) Floor work with actors e) Design runs f) Publicity and Promotion g) Run-throughs and Polishing h) Transitioning from rehearsal space to performance space i) Technical rehearsals j) Grand Rehearsals k) Preview l) Public Performances m) Actor's diary/Prompt book (Production Journal)	<b>70 Hours</b>
	<b>4. Post production</b> a) Strike off and preservation of production material b) Post production discussion and analysis c) Documentation	<b>10 Hours</b>



	<p><b>Note 1: Technical rehearsal and minimum two public performances of the play production in any theatre should be done considering creative planning and execution of production design under the guidance of faculty.</b></p> <p><b>Note 2: Students must successfully complete a Production Journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-211.</b></p>
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Practical
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Brockett, Oscar G, [1964], The theatre: an introduction, New York: Holt, Rinehart and Winston</li> <li>2. Prasanna, [2013], Indian Method in Acting, National School of Drama, New Delhi</li> <li>3. Performance text decided for the play production. Roose-Evans, James, [1970], Experimental theatre from Stanislavsky to today, New York: Universe Books</li> <li>4. Stanislavsky, Konstantin, [1948], An actor prepares, New York, Theatre Art Books</li> <li>5. Whiting, Frank M, [1978], An Introduction to the theatre, New York: Harper &amp; Row</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall be able to:</p> <ol style="list-style-type: none"> <li>1. Collaborate with other members with respect to the execution of play-production plan during a professional rehearsal process.</li> <li>2. Make creative decisions as per the requirement of the play.</li> <li>3. Demonstrate acting and characterization skills.</li> <li>4. Apply learnt techniques for direction and scene-making and create a stage presentation.</li> </ol>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-212  
**Title of the Course** : Play Production - II – Stagecraft and Design [P]  
**Number of Credits** : 4  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-142: Play production one.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To understand the role and significance of stagecraft and design in Theatre Production.</li> <li>2. To explore the principles and techniques of set design, lighting design, costume design, and sound design.</li> <li>3. To develop practical skills in designing and executing scenography elements.</li> <li>4. To cultivate collaboration and communication skills in a production environment.</li> <li>5. To analyse and critique the effectiveness of stagecraft and design in live performance.</li> </ol>	
<b>Content:</b>	<b>1. Introduction to stagecraft, design and ethics</b>	<b>10 Hours</b>
	<b>2. Set and props design and execution</b> <ol style="list-style-type: none"> <li>a) Elements of Visual Design: [Space, Line, Texture, Colour]</li> <li>b) Analysis of script and scenic requirements.</li> <li>c) Sketching and Drafting techniques for set and props design.</li> <li>d) Market research and creative decisions</li> <li>e) Paperwork for set and props design.</li> </ol>	<b>30 Hours</b>
	<b>3. Lighting design and execution</b> <ol style="list-style-type: none"> <li>a) Introduction to lighting equipment and technology.</li> <li>b) Elements of Light: Intensity, colour, direction, and movement.</li> <li>c) Paperwork for light design.</li> </ol>	<b>30 Hours</b>
	<b>4. Costume and make-up design and execution</b> <ol style="list-style-type: none"> <li>a) Understanding characterization for costume design.</li> <li>b) Fabric selection, costume rendering, and Construction technique.</li> <li>c) Market research and creative decisions</li> <li>d) Costume design paperwork.</li> </ol>	<b>30 Hours</b>
	<b>5. Music and Sound design essentials and execution</b> <ol style="list-style-type: none"> <li>a) Principles of Sound design</li> <li>b) Basic sound equipment and essential software</li> <li>c) Live, recorded and stock music</li> <li>d) Music and sound design paperwork</li> </ol>	<b>20 Hours</b>
	<b>Note 1: Technical rehearsal and minimum two public performances of the play production in any theatre should be done considering creative planning and execution of production design under the guidance of faculty.</b>	

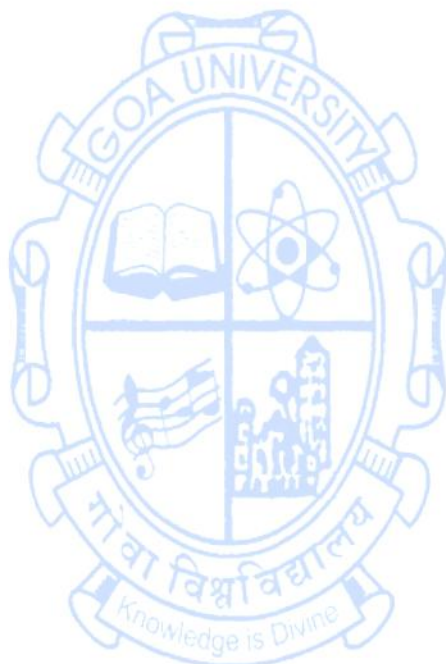
	<b>Note 2: Students must successfully complete a production journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-212.</b>
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Practical, Weekly presentation
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Bellman, W. F. <i>Scene design, stage lighting, sound, Costume &amp; Makeup: A Scenographic approach</i>. UMI Books on Demand. 1996</li> <li>2. Deshpande, S., Vi., A. K., &amp; Iyengar, S. <i>Our stage: Pleasures and perils of theatre practice in India</i>. Tulika Books. 2009</li> <li>3. <i>Guide to stage lighting</i>. Annapurna Dasgupta. 1986</li> <li>4. Palmer, R. H. <i>The lighting art: The Aesthetics of Stage Lighting Design</i>. Prentice-Hall. 1998</li> <li>5. Software (Such as Sketchup, Adobe Photoshop)</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. Design and execute set, properties &amp; lights for the production</li> <li>2. Design and execute make up and costumes for the production.</li> <li>3. Design and execute sound and music for the production.</li> <li>4. Collaborate with all actors, directors and designers as part of the creative play-making process.</li> </ol>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-231  
**Title of the Course** : Digital Film Making  
**Number of Credits** : 3  
**Effective from AY** : 2024-25

<b>Pre – requisites For the course</b>	Students should have inclination towards film appreciation.	
<b>Course Objective</b>	1. To introduce students to the world of film making 2. To introduce students to the importance of digital visual art 3. To impart the basics of film making/production. 4. To introduce students to the basic tools of expressing ideas on a digital platform.	
<b>Content:</b>	<b>1. Introduction to the world of cinema</b>	<b>5 hours</b>
	<b>2. <u>Pre production process</u></b> a) Developing concept/story b) Script and screenplay c) Shot division/paperwork d) Production management	<b>5 hours</b>
	<b>3. <u>Production</u></b> a) Camera and filming b) Lights c) Sound d) Acting and Direction e) Production design	<b>20 Hours</b>
	<b>4. <u>Post production</u></b> a) Editing b) Color grading c) Background music and sound effects d) Compositing and titles e) Mastering	<b>15 hours</b>
	<b>Note: Learners will be required to make one short-film at the end of the course.</b>	
<b>Pedagogy</b>	Lectures, practical, assignments, discussions of ideas	
<b>Reference/ reading</b>	1. Figgis, M. <i>Digital Film-making</i> . Faber & Faber. 2014 2. Haine, C. <i>Color grading 101: Getting started color grading for editors, cinematographers, directors, and aspiring colorists</i> . Routledge/Taylor et Francis Group. 2020 3. Russell, A. <i>Screenplay</i> . Film Education. 1999 4. Stump, D. <i>Digital Cinematography Fundamentals, tools, techniques, and workflows</i> . Routledge. 2022	
<b>Course outcome</b>	On completion of this course the students shall: 1. Participate in the process of digital film making 2. Explore the skill of screenplay writing & camera handling	

	3. Demonstrate the basics of Camera Acting 4. Practice the basics of film editing
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**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-241  
**Title of the Course** : Introduction to Stagecraft: Theatre Music and Sound Design [P]  
**Number of Credits** : 3  
**Effective from AY** : 2024-25

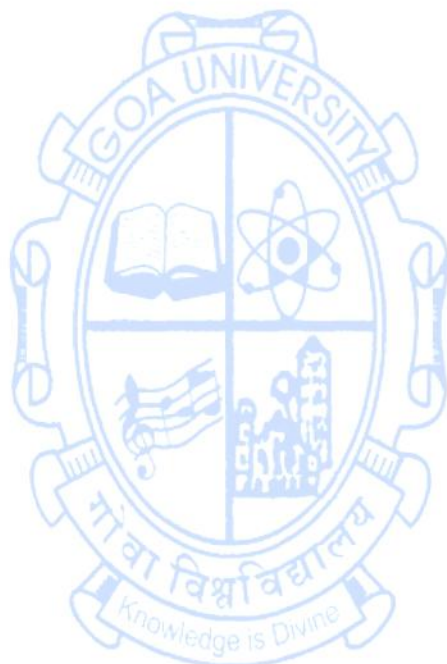
<b>Pre-requisites For the Course:</b>	The students must have studied THR 142: Play Production-I and have basic knowledge of music.	
<b>Course Objectives:</b>	1. To introduce students to the concept of Theatre music 2. To introduce students to the process of creating music for Theatre. 3. To enable students to compose/vocalize live as well as recorded theatre music.	
<b>Content:</b>	<b>1.Training of voice for live theatre music</b> a) Volume b) Pitch c) Timbre d) Voice and speech exercises e) Practicing with simple theatre songs	<b>20 Hours</b>
	<b>2.Developing an understanding of music and mood</b> a) Rhythms (Taal), Beats (Lay) & Octaves (Saptakas) b) Raag and Rasa c) Instruments and their role – String, Wind and Percussion (and sounds of other objects) d) Melody and Harmony e) Designing of sound f) Creating a new theatre song based on an existing poem/song	<b>30 Hours</b>
	<b>3.Live Theatre Music</b> a) Brief history : Live music and sound design b) Actor's body as an instrument c) Synchronization (Singing with co-actor) d) Dialogue and music e) Playing instruments with movement on stage	<b>20 Hours</b>
	<b>4.Recording and Editing Music</b> a) Software application b) Brief history of sound recording and editing c) Existing software and features d) Use of stock music e) Creating a music track on a free (basic) software (e.g. Audacity)	<b>20 Hours</b>
<b>Pedagogy:</b>	Exercises, Practice with instruments, Group-work, Reading, Experimentation, Presentations, Assignments.	

<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Bell, J. and Chicurel, S.R. <i>Music theory for musical theatre</i>. Lanham, MD: Scarecrow Press. 2008</li> <li>2. Clayton, M. <i>Time in Indian Music</i>. Oxford University Press. 2008</li> <li>3. Kaye, D. and LeBrecht, J. <i>Sound and music for the Theatre: The Art and Technique of Design</i>. New York: Focal Press Taylor &amp; Francis Group. 2016</li> <li>4. Moore, T. and Bergman, A. <i>Acting the song: Performance skills for the Musical Theatre</i>. New York: Allworth Press. 2016</li> <li>5. Schulze, H. <i>Sound works: A cultural theory of sound design</i>. New York: Bloomsbury Academic an imprint of Bloomsbury Publishing Inc. 2021</li> <li>6. Sonnenschein, D. <i>Sound design</i>. Studio City, Ca: Michael Wiese Productions.2013</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course the students shall:</p> <ol style="list-style-type: none"> <li>1. Practice the ethics and principles of Theatre Music.</li> <li>2. Apply the knowledge sound design and its execution at the professional level.</li> <li>3. Practice basic sound and music design work for live as well as recorded music.</li> <li>4. Proficiently handle sound design software.</li> </ol>

**SEMESTER IV****Name of the Programme : Bachelor of Performing Arts [Theatre]****Course Code : THR-202****Title of the Course : Process of Scene Making [P]****Number of Credits : 4****Effective from AY : 2023-24**

<b>Pre-requisites For the Course:</b>	The student should have studied THR-141 Fundamentals of acting.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the practical process of scene making</li> <li>2. To introduce students to the process of actor's work with text</li> <li>3. To introduce students to the process of discovering basic actions</li> <li>4. To introduce students to the process of external characterization</li> <li>5. To introduce students to execute performance structure</li> </ol>	
<b>Content:</b>	<b>1. Phase One: Period of discovery</b> <ol style="list-style-type: none"> <li>a) Real 'I' &amp; Dramatic 'I'</li> <li>b) Script</li> <li>c) Given circumstances</li> <li>d) Supertask</li> <li>e) Episodes &amp; Events; Tasks &amp; actions</li> <li>f) Through-emotion &amp; Through— action</li> <li>g) Inner monologue &amp; mental images</li> <li>h) Emotion memory</li> <li>i) Subtext</li> </ol>	<b>40 Hours</b>
	<b>2. Phase Two: Period of physical embodiment</b> <ol style="list-style-type: none"> <li>a) Analysing the structure and features of the text</li> <li>b) Verbal action &amp; laws of speech</li> <li>c) External characterisation</li> <li>d) Ethics and discipline</li> <li>e) Staging</li> <li>f) Tempo-rhythm</li> </ol>	<b>40 Hours</b>
	<b>3. Phase three: Planning and perspective</b> <ol style="list-style-type: none"> <li>a) Shaping the performance structure</li> <li>b) Repetition of discovered performance structure</li> <li>c) Rehearsals</li> <li>d) Performance</li> </ol>	<b>40 hours</b>
	<b>Note: Students must successfully complete a Scene-work Journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-202.</b>	
<b>Pedagogy</b>	Lectures, Audio-Visual Presentations, Assignments, Demonstrations, Practical	
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Brook, P. (2019). <i>The empty space</i>. Scribner.</li> <li>2. Jean Benedetti, [2021], <i>Stanislavski and the actor, The final acting lessons</i>, Bloomsbury, New Delhi</li> <li>3. Kelkar, YN. [1994], <i>Natya Nirmiti</i>, Parimal Prakashan, Aurangabaad</li> </ol>	

	<ol style="list-style-type: none"> <li>4. Prasanna, [2013], <i>Indian Method in Acting</i>, National School of Drama, New Delhi</li> <li>5. Williams, Maggie &amp; Johnson, Terry, [2004], <i>Actions: the actors' thesaurus</i>, Brooklyn Heights, NY: Drama Publishers</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course the students shall:</p> <ol style="list-style-type: none"> <li>1. Collaborate with group</li> <li>2. Practice aspects of professional rehearsal process</li> <li>3. Explore analytical skills &amp; develop creative decision-making qualities</li> <li>4. Create and perform a scene with an actors' group.</li> </ol>

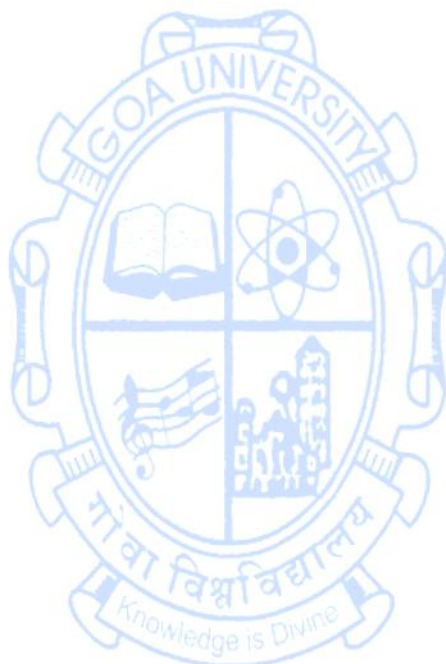




**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-203  
**Title of the Course** : Traditional and Folk Theatre of India  
**Number of Credits** : 4  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	Student must have studied the course THR-142.	
<b>Course Objectives:</b>	1. To provide a basic understanding of the functions of folk and traditional theatre in a historical perspective. 2. An introduction to the various folk and traditional theatre forms of India. 3. An introduction to the contribution of folk and traditional theatre of India to the Modern Indian stage	
<b>Content:</b>	<b>1. Concept of Traditional and Folk theatre</b>	<b>2 hours</b>
	<b>2. Ritual and Theatre</b>	<b>4 hours</b>
	<b>3. Emergence of the study of Folklore as a distinct field of knowledge.</b>	<b>4 hours</b>
	<b>4. Society and Traditional and Folk Theatre</b> a) Social functions of Folk and traditional Theatre in a historical perspective. b) Contemporary problems and discourses concerning traditional and folk theatre.	<b>8 hours</b>
	<b>5. Prominent folk theatre forms in India</b> Yakshagana, Tamasha, Jatra, Nautanki, Raamleela, Kutiyattam, Teyyam, Kathputli, Bhavai, Odissi, Chau and Kathakali	<b>24 Hours</b>
	<b>6. Prominent folk and traditional theatre forms of Goa</b> Gade, Kalo, Ranmale, Jagor, Dashavtar, Khel Tiatr	<b>12 hours</b>
	<b>7. Folk performance/literature and Modern Theatre</b> a) The influence of folk and traditional theatre of India on the modern stage. b) Folk Literature's contribution to modern stage.	<b>6 hours</b>
<b>Pedagogy</b>	Lectures, Group discussions, Assignments, Audio visual presentations	
<b>References/ Reading</b>	1. Hein, N. (1972). <i>The Miracle Plays of Mathura</i> . Delhi: Oxford University press. 2. Khedekara, V. V. (1992). <i>Lokasaritā, gomantakiya Janajīvanācā Samagra abhyāsa</i> . Kalā Akadamī Govā. 3. Phaladesāi, P. R. (2021). <i>Goa: Folklore studies: A ready reckoner</i> . Saasaai Publication. 4. Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (2007). <i>Indian theatre: Traditions of Performance</i> . M. Banarsidass. 5. Sinha, B., & Choudhury, A. K. (2000). <i>Encyclopaedia of indian theatre</i> . Raj Publ.	

	6. Vatsyayan, K. (2005). <i>Traditional Indian theatre: Multiple streams</i> . National Book Trust, India.
<b>Course Outcomes:</b>	<p>On completion of this course the students shall:</p> <ol style="list-style-type: none"> <li>1. Evaluate the diverse theatre traditions of India.</li> <li>2. Assess the social functions of Folk and traditional theatre.</li> <li>3. Analyse the contribution of traditional and folk theatre to the modern Indian stage.</li> <li>4. Research the contemporary discourses around traditional and folk Theatre as distinct field of study.</li> </ol>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]

**Course Code** : THR-204

**Title of the Course** : Analysis of Play Production

**Number of Credits** : 4

**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	The student should have studied the course THR 111 – Process of play production: Text to performance	
<b>Course Objectives:</b>	<ol style="list-style-type: none"><li>1. To introduce students to the parameters of analysis of text and performance.</li><li>2. To introduce students to the process of analysis of a play production.</li><li>3. To encourage students to apply their learnt analytical skills.</li><li>4. To enable students to verbalize their analysis of a play production in academic formats.</li></ol>	
<b>Content:</b>	<ol style="list-style-type: none"><li><b>1. Concept of analysis of a play</b><ol style="list-style-type: none"><li>a) History and concept of script and performance analysis</li><li>b) Types of script analysis</li><li>c) Different kinds of performance analysis</li><li>d) History and concept of Dramatic Criticism</li><li>e) Avenues of publication of articles/criticism/reviews</li></ol></li></ol>	<b>20 Hours</b>
	<ol style="list-style-type: none"><li><b>2. Analysis of a Selected Play (pre-recorded)</b><ol style="list-style-type: none"><li><b>a) Text analysis</b><ul style="list-style-type: none"><li>• Plot and Structure</li><li>• Theme and Motifs</li><li>• Characterization</li><li>• Dialogue and Language</li><li>• Space and Time</li><li>• Cultural, Political, Social and Contextual considerations</li></ul>(Based on the script of the selected play)</li><li><b>b) Analysis of Direction</b><ul style="list-style-type: none"><li>• Vision and Interpretation (with examples)</li><li>• Creative Choices</li><li>• Collaboration (with other elements of the production)</li></ul>(Based on the same selected play)</li><li><b>c) Analysis of Production Design</b><ul style="list-style-type: none"><li>• Set Design</li><li>• Costume Design</li><li>• Sound Design</li><li>• Make-up</li><li>• Properties and other</li></ul>(Based on the same selected play)</li><li><b>d) Dramaturgy</b><ul style="list-style-type: none"><li>• Translations/Adaptations (if applicable)</li><li>• Publicity material</li></ul></li></ol></li></ol>	<b>30 Hours</b>

	<ul style="list-style-type: none"> <li>Reviews and criticisms</li> </ul>	
	<b>3. Analysis of a Live Performance</b> <b>a) Witnessing performances</b> Visits to at least 1 show of –traditional Tiatr/Folk Drama/Experimental play/Commercial play/any other play <b>b) Writing the analysis</b> Students should submit an analytical report in the form of criticism/review/article.	<b>10 Hours</b>
<b>Pedagogy:</b>	Reading, Observation, Interpretation, Discussions, Presentations, Assignments, Visits to shows	
<b>References/ Reading</b>	1. Birch, D. (1998) <i>The language of Drama: Critical theory and practice</i> . Basingstoke u.a.: Macmillan. 2. BURTON, R. (2020) <i>How to see a play</i> . S.I.: OUTLOOK VERLAG. 3. Elam, Keir. (2002) <i>The Semiotics of Theatre and Drama</i> . Routledge. 4. Freebody, K. and Finneran, M. (2021) <i>Critical themes in drama: Social, cultural and political analysis</i> . London: Routledge, Taylor & Francis Group. 5. Gerould, D. (2003) <i>Theatre / theory / theatre: The major critical texts from Aristotle and Zeami to Soyinka and Havel</i> . New York: Applause. 6. Knopf, R. (2018) <i>Script Analysis for theatre: Tools for interpretation, collaboration and production</i> . London: Methuen Drama. 7. Leach, R. (2013) <i>Theatre studies: The basics</i> . London: Routledge. 8. Levitt, P.M. (1971) <i>A structural approach to the analysis of drama</i> . The Hague: Mouton. 9. Thomas, James. (2009) <i>Script Analysis for Actors, Directors, and Designers</i> . Focal Press. 10. Yankee, L. (2022) <i>The art of writing for the theatre an introduction to script analysis, criticism, and playwriting</i> . London: Methuen Drama.	
<b>Course Outcomes:</b>	On the completion of this course, the students shall: <ol style="list-style-type: none"> <li>Discuss and debate the concepts of play analysis.</li> <li>Research upon the various types of play analysis.</li> <li>Analyse various aspects of play production.</li> <li>Write an article/review/criticism of a play.</li> </ol>	



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-205  
**Title of the Course** : Introduction to Theatre Direction  
**Number of Credits** : 2  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	The students must have studied THR-142: Play Production I.	
<b>Course Objectives:</b>	1. Understanding the historical emergence of the theatre director 2. Understanding the directors' individuality 3. Understanding the role of theatre director in the process of play production making 4. Understanding the significance of director's prompt book	
<b>Content:</b>	<b>1. Historical overview of the theatre directing</b> a) Traditional staging and evolution of the director b) Rise of modern director	<b>5 Hours</b>
	<b>2. Director's individuality</b> a) Director's long-term preparation b) Introduction to prominent directorial styles	<b>5 Hours</b>
	<b>3. Role of a director in the process of play-making</b> a) <b>Phase one</b> - Conceiving and planning a production b) <b>Phase two</b> -Preparing the performance c) <b>Phase three</b> - Director as a collaborator d) <b>Phase four</b> - Completion of the production	<b>15 Hours</b>
	<b>4. Director's prompt book</b>	<b>5 Hours</b>
	<b>Pedagogy</b> Lecture, Audio-Visual presentations, Assignments, Discussions	
<b>References/ Reading</b>	1. Hauser Frank & Reich Russell, [2018], Notes on Directing: 130 Lessons in Leadership from the Director's Chair, RCR Creative Press 2. Innes, C., & Shevtsova, M. (2013). The Cambridge Introduction to Theatre Directing. Cambridge: Cambridge University Press. 3. Jean Benedetti, (1991), The Moscow Art Theatre Letters, London: Methuen 4. Richard David, [1986], Great Directors at Work, University of California Press	
<b>Course Outcomes:</b>	On completion of this course, the students shall: 1. Evaluate the concept and history of theatre direction 2. Conceive and plan the role of the director in the process of play-making. 3. Collaborate with other theatrical aspects as an administrator. 4. Create a director's prompt book.	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-221  
**Title of the Course** : Poster/Brochure Designing and Publicity of Play Production  
**Number of Credits** : 4  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	Interest in the visual design.	
<b>Course Objectives:</b>	1. Understanding the principles of graphic design and its application 2. Utilizing typography effectively to enhance the visual impact and readability of promotional materials 3. Exploring various printing techniques and formats suitable for posters and brochures 4. Analysing target audiences and design materials tailored to their preferences and interests. 5. Developing and executing a publicity campaign for a production, integrating posters, brochures, and digital media.	
<b>Content:</b>	<b>1. Introduction to Graphic Design</b> a) Overview of graphic design principles b) Introduction to design software (e.g., Adobe Creative Suite, Illustrator or Canva) c) Basic tools and techniques for creating visual elements	<b>10 hours</b>
	<b>2. Fundamentals of Graphic Design</b> a. Principles of design: balance, contrast, alignment and proximity. b. Typography fundamentals: choosing fonts, content hierarchy and readability. c. An introduction to the art of calligraphy d. Colour theory and its application in design	<b>10 Hours</b>
	<b>3. Poster Design (Based on a selected script)</b> a. Characteristics of effective posters b. Designing posters for different purposes (e.g., advertising, informational) c. Composition techniques: focal point, symmetry, and asymmetry d. Incorporating text and graphics harmoniously e. Hands-on poster design projects	<b>10 Hours</b>
	<b>4. Brochure Design (Based on a selected script)</b> a) Types of brochures and their uses b) Designing brochure layouts for print and digital distribution c) Creating visually engaging brochure designs	<b>10 Hours</b>
	<b>5. Printing Techniques and Formats</b> a) Overview of printing processes for posters and brochures b) Choosing appropriate formats and materials	<b>5 Hours</b>

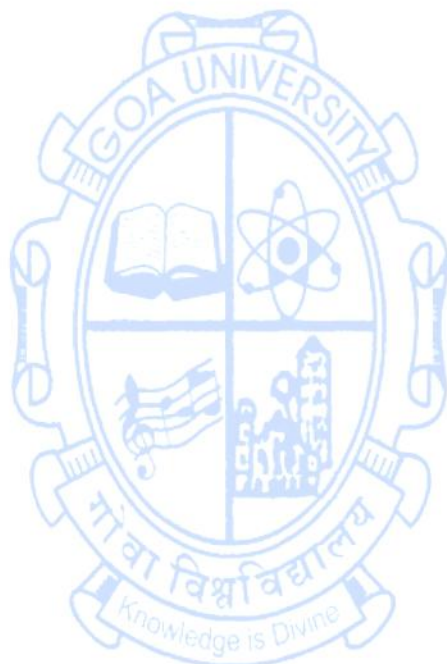
	<b>6. Audience Analysis and Targeting</b> a) Understanding target audiences and their preferences b) Designing materials tailored to specific demographics c) Case studies and practical exercises in audience targeting	<b>5 Hours</b>
	<b>7. Publicity Campaign Development and promotional strategies</b> a) Planning and executing a publicity campaign for a production b) Integration of posters, brochures, social media, and other digital platforms c) Evaluation and refinement of campaign strategies	<b>10 Hours</b>
<b>Pedagogy</b>	Lecture, Audio-Visual presentations, Assignments, Practical.	
<b>References/ Reading</b>	1. Berger, J. (2008). <i>Ways of seeing</i> . Penguin Classics. 2. Davies G. [2009], <i>Create your own stage production</i> , New Delhi: Research Press 3. Lupton, E. [2004], <i>Thinking with type: a critical guide for designers, writers, editors, &amp; students</i> , New York Princeton Architectural press 4. Poynor, R. (2017) <i>National theatre posters: a design history</i> . Unit Editions, London	
<b>Course Outcomes:</b>	On completion of this course the students shall: 1. Create posters and brochures for a play production 2. Develop strategies to plan effective promotions 3. Contribute in content creation for promotion 4. Create publicity material by using visual design software.	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-261  
**Title of the Course** : Introduction to stage craft: Costume Design  
**Number of Credits** : 4  
**Effective from AY** : 2024-25

<b>Pre-requisites For the Course:</b>	The students must have basic knowledge of design.	
<b>Course Objectives:</b>	1. To introduce students to the concept of Costume design 2. To introduce students to the principles of Costume design 3. To demonstrate and practise the skills of designing Costume for a character. 4. To facilitate students to the sketching, rendering and presenting the developed costume design ideas.	
	<b>2. Introduction to Costume design</b> a) Body and proportions (physical anatomy) b) Measurements and specification c) Elements of design (Line, colour, texture, movement, direction, harmony, balance, emphasis, scale, space, value, unity, proportion, repetition, size, rhythm, relation, form, variety, mass)	<b>10 hours</b>
	<b>3. Character and costume</b> a) Character Analysis and Interpretation b) Analysing script: Time, Period, style of Production, Material, Texture, Colour, Lines, Palettes c) Paper work.	<b>20 Hours</b>
	<b>4. Role of a costume designer</b> a) Functions of the costume designer b) Costume designer as collaborator	<b>2 Hours</b>
	<b>5. Creative process of the designing stage Costumes</b> a) Visual thinking b) Sketching, material and market survey, colour rendering c) Software for costume design d) Paperwork and graphic work for costume design presentation	<b>28 Hours</b>
	<b>Note: Nature of this theory course shall be of practical orientation.</b> <b>Material requirements for the course: Students are required to bring sketch book and Costume making material</b> <b>Students must successfully complete a Practical Journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-162.</b>	
<b>Pedagogy</b>	Lecture, Audio-Visual Presentations, Assignments, Demonstrations, Practical.	



<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Bellman, W. F. (1996). <i>Scene design, stage lighting, sound, Costume &amp; Makeup: A Scenographic approach</i>. UMI Books on Demand.</li> <li>2. Boucher, F. (2004). <i>A history of costume in the West</i>. Thames and Hudson.</li> <li>3. Lister, M. (1954). <i>Stage costume</i>. Herbert Jenkins.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. Apply their knowledge of Costume Design for play productions.</li> <li>2. Collaborate as a costume designer.</li> <li>3. Explore the analytical skills and visual thinking ability.</li> <li>4. Design and present innovative costume ideas.</li> </ol>



**SEMESTER - V****Name of the Programme : Bachelor of Performing Arts [Theatre]****Course Code : THR-300****Title of the Course : Playwriting Skills [P]****Number of Credits : 4****Effective from AY : 2025-26**

<b>Pre-requisites For the Course:</b>	The students should have studied the course THR-204 : Analysis of Play Production.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To understand the principles of playwriting for performance.</li> <li>2. To study the techniques of writing plays.</li> <li>3. To develop a method of writing a script for performance.</li> <li>4. To encourage collaborative script-writing.</li> </ol>	
<b>Content:</b>	<b>1. Introduction to Playwriting</b> a) Understanding Dramatic Structure b) Character Development c) Dialogue Writing d) Spectacle and Stage Directions e) Conceptualization and initial preparation of writing	<b>10 Hours</b>
	<b>2. Basics of Play Formatting</b> a) Forms of Plays b) Visual Storytelling and symbolization c) Identifying dramatic action and selection of appropriate form d) Creating a structure	<b>10 Hours</b>
	<b>3. Organization of action and scripting the narrative</b> a) Plot Development b) Conflict and Tension c) Story and sub-stories d) Turning Points and Reversals e) Climax	<b>30 Hours</b>
	<b>4. Finalizing polar attitudes of characters</b> a) Relationships and situations b) Character Psychology c) Character Arcs	<b>20 Hours</b>
	<b>5. Improving the basic draft</b> a) Applying Storytelling Techniques b) Symbolism and Imagery c) Non-linear Narrative Structures d) Playwright's Style e) Ideology	<b>20 Hours</b>
	<b>6. Final Drafting, Feedback, Revision and presentation</b> a) Preparing the final draft b) Revision Strategies c) One-on-One Consultations d) Peer feedback	<b>25 Hours</b>

	<b>7. Presentation in the form of Dramatic reading</b>	<b>5 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
<b>Pedagogy:</b>	Reading, Group and one-on-one discussions, Practice writing assignments, storytelling assignments.	
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Ball, D. (2017). <i>Backwards and forwards: A technical manual for reading plays</i>. Southern Illinois University Press.</li> <li>2. Cole, T. (2001). <i>Playwrights on playwriting: From Ibsen to Ionesco</i>. Cooper Square Press.</li> <li>3. Drummer, R., &amp; Tuckett, J. (2017). <i>The Student Guide to writing: Playwriting</i>. Oberon Books Ltd.</li> <li>4. Dunne, W. (2017). <i>Dramatic writer's companion: Tools to develop characters, cause scenes, and build stories</i>. University of Chicago Press.</li> <li>5. Paul, R. (2006). <i>Contemporary Indian theatre: Interviews with playwrights and directors</i>. Sangeet Natak Akademi.</li> <li>6. Spencer, S. (2002). <i>The playwright's guidebook: An insightful primer on the art of dramatic writing</i>. Faber and Faber, Inc.</li> <li>7. Thomas, J. M. (2020). <i>Script analysis for actors, directors, and designers</i>. Routledge.</li> </ol>	
<b>Course Outcomes:</b>	<p>On completion of this course the students shall :</p> <ol style="list-style-type: none"> <li>1. (Remember): Recall and explain fundamental principles of playwriting, including dramatic structure, character development, and dialogue writing.</li> <li>2. (Understand): Examine and apply script-writing techniques to develop and structure dramatic narratives.</li> <li>3. (Analyze): Analyze self-written scripts to identify areas for refinement and apply revision techniques to enhance storytelling.</li> <li>4. (Create): Develop and finalize an original dramatic text demonstrating a distinct style and structure.</li> </ol>	



**Name of the Programme** : Bachelor of Performing Arts (Theatre)  
**Course Code** : THR-301  
**Title of the Course** : Actor Training Methodology: Part One [P]  
**Number of Credits** : 4  
**Effective from** : 2025-26

<b>Pre-requisites For the Course:</b>	Student should have studied THR-141-Fundamentals of Acting	
<b>Course Objectives:</b>	1. To introduce students to the significant realistic acting methodologies as laboratory practice. 2. To enhance students' realistic acting skills. 3. To introduce students to the advance acting exercises. 4. To enable students to develop actors' routine.	
<b>Content:</b>	<b>1. Introduction to the acting methods of:</b> a) Konstantin Stanislavsky and the 'system' b) Michael Chekhov and nurturing imagination c) Sanford Meisner and motivated impulse d) Prasanna and 'lessons in acting'	<b>20 Hours</b>
	<b>2. Konstantin Stanislavsky &amp; laboratory exercises of:</b> a) Synergy of physical action & verbal action b) Interaction c) Through-action d) Tempo-rhythm e) Emotional memory f) Sense of truth	<b>30 Hours</b>
	<b>3. Michael Chekhov &amp; laboratory exercises of:</b> a) Energy b) Imagination c) Radiation d) Qualities of movement e) Psychological gesture f) Sensations	<b>30 Hours</b>
	<b>4. Sanford Meisner &amp; laboratory exercises of;</b> a) Emotional preparation b) Repetition c) Improvisation	<b>20 Hours</b>
	<b>5. Prasanna &amp; laboratory exercises of;</b> a) Constructed action b) Reaction c) Stillness	<b>20 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Case studies, Practical	



	<b>Note: Students must successfully complete a Laboratory Journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-301.</b>
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Benedetti Jean, [2021], Stanislavski and the actor, New Delhi, Bloomsbury.</li> <li>2. Chekhov Michael, [1993], On the Technique of Acting, Harper Collins Publishers (Australia) Pty Ltd</li> <li>3. Meisner Sanford and Longwell Dennis, Sanford Meisner on Acting, (1987), Vintage Original; First Edition.</li> <li>4. Prasanna, [2023], Indian method in acting, National School of Drama, New Delhi</li> </ol>
	<b>Note: The students shall maintain an Actor's Journal of the laboratory exercises practiced by them.</b>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Identify and describe the history, evolution, and core principles of major realistic acting methods.</li> <li>2. (Analyze): Analyze and execute actors' laboratory exercises based on different acting methodologies.</li> <li>3. (Apply): Apply advanced acting skills by integrating various training methodologies into performance.</li> <li>4. (Evaluate): Assess personal acting processes, evaluate performances, and refine techniques for character development.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-302  
**Title of the Course** : Classical Indian Theatre  
**Number of Credits** : 4  
**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	Student must have seen a few folk performances and seen/read at least one Sanskrit play.	
<b>Course Objectives:</b>	1. To introduce students to the works of major classical Indian playwrights. 2. To introduce students to the works of important scholars of Classical Indian Theatre. 3. To acquaint students to the history of classical dramatic literature of India. 4. To introduce students to the Indian theatre aesthetics.	
<b>Content</b>	<b>1. The concept of Classical Indian Theatre</b>	<b>4 hours</b>
	<b>2. Major Classical Indian Playwrights:</b> Ashwaghosh, Bhasa, Kalidas, Shudrak, Vishakhduitt, Bodhayan, Bhavabhuti and Rajasekhara	<b>26 hours</b>
	<b>3. Pre-modern scholars in Classical Indian Theatre:</b> Bharat, Dhananjay, Abhinavgupta, Nandikeshwar, Ramchandra Gunachandra and Bhatt Lollat	<b>5 hours</b>
	<b>4. Modern Scholars in Classical Indian Theatre :</b> A. Berriedale Keith, Max Mueller, Sylvan Levi, Oldenburg, P. V. Kane, S. N. Dasgupta	<b>15 hours</b>
	<b>Total</b>	<b>60 Hours</b>
<b>Pedagogy</b>	Lectures, Group discussions, Assignments, Audio visual presentations	
<b>References/ Reading</b>	1. Dogarā, B. (2014). <i>Saṅgīta Ratnākāra: Alāṅkāra Vivecana</i> . Unistar Books Pvt. Ltd. 2. Feistel, H.-O. (1972). <i>The Pūrvaranga and the chronology of pre-classical Sanskrit Theatre</i> . Samskrita Ranga. 3. Flynn, S., & Garg, R. P. (1975). <i>Abhinav Bhāratī</i> . Oxford University Press. 4. Gupta, N. A. (2017). <i>A student's Handbook of Indian Aesthetics</i> . Cambridge Scholars Publishing. 5. Nandikeśvara, & Pradhān, M. S. (1976). <i>Abhinaya Darpaṇa</i> .	
<b>Course Outcomes:</b>	On completion of this course the students shall: 1. (Remember): Summarize the history of classical Indian dramatic literature and its key playwrights. 2. (Analyze): Interpret and critically assess plays of major Sanskrit playwrights in relation to their historical and cultural context. 3. (Apply): Compare and contrast the works of different classical playwrights to understand their unique contributions and influences.	

	4. (Evaluate): Critically evaluate scholarly perspectives on classical Indian theatre and contribute original research in the field.
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**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-303  
**Title of the Course** : Techniques of Mime & Stage Movements [P]  
**Number of Credits** : 2  
**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-202 – Process of Scene-making	
<b>Course Objectives:</b>	1. To introduce basic techniques of mime and stage movement. 2. To develop a physical vocabulary for mime performance. 3. To increase core strength and flexibility as a performer.	
<b>Content:</b>	<b>1. Introduction to Mime:</b> a) History and Evolution of mime. b) Understanding Mime as a Form of Expression.	<b>5 hours</b>
	<b>2. Body Awareness and Control:</b> a) Physical awakening of the performer b) Body flexibility c) Core strength d) Body movements e) Space and Stage Presence	<b>15 hours</b>
	<b>3. Gesture, Posture and Facial Expressions</b> a) Study of Gestures & Postures b) Facial Expressions.	<b>10 hours</b>
	<b>4. Mime Techniques</b> a) Creating Illusion of Space & Objects b) Costume and make-up	<b>10 hours</b>
	<b>5. Mime Performance</b> a) Solo Performance b) Group Performance	<b>20 Hours</b>
	<b>Total</b>	<b>60 Hours</b>
<b>Pedagogy</b>	Lecture, Audio-Visual presentations, Assignments, Practical	
<b>References/ Reading</b>	1. Chesterton, G. K. (n.d.). <i>The pantomime</i> . 2. Knight, R. (2018). <i>Mime the Gap: Techniques in mime and movement</i> . The Crowood Press. 3. Lightwood, D. (1971). <i>Mime and Movement</i> . Blackie.	
<b>Course Outcomes:</b>	On completion of this course the students shall: 1. (Remember): Describe the history and fundamental principles of mime as a performance art. 2. (Analyze): Examine and apply techniques of mime, including body movement, posture, and expressions, in performance. 3. (Apply): Implement the relationship between movement, gesture, and storytelling in solo and group mime performances. 4. (Create): Design and execute original mime sequences that effectively communicate narrative and emotion.	



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR- 321  
**Title of the Course** : Production Design and Execution I : Set, Light and Properties [P]  
**Number of Credits** : 4  
**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	Student must have successfully completed THR-142-Play Production one	
<b>Course Objectives:</b>	1. To comprehend the concept of Set, light and property design in practice. 2. To inculcate skills of designing and executing set, lights and properties for a play production. 3. To instill the spirit and ability to collaborate as a designer for a stage production.	
<b>Content:</b>	1. Elements and Principles of Design	<b>6 Hours</b>
	2. Research and analysis of the text for Production Design and Primary discussion with the director of THR-400.	<b>20 Hours</b>
	3. Visual Thinking/Analysis & Conceptual Framework i. Set ii. Light iii. Properties	<b>14 Hours</b>
	4. Presentation of initial Design (to be executed for the Production team of THR-400)	<b>6 Hours</b>
	5. Attending and analyzing the first Design run of THR-400	<b>4 Hours</b>
	6. Further development of initial design, primary paperwork & tentative budget estimation	<b>14 Hours</b>
	7. Second Presentation of developed design (to be executed for the Production team of THR-400)	<b>6 Hours</b>
	8. Attending and Analyzing the Second Design run of THR-400 and exploring design possibilities.	<b>4 Hours</b>
	9. Finalization of design and paperwork	<b>10 Hours</b>
	10. Final presentation of developed design (to be executed for the Production team of THR-400)	<b>4 hours</b>
	11. Execution of Design for the production of THR-400	<b>32 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
	<b>Note: This course shall be of practical nature in totality &amp; design to be executed with the production of THR-400</b>	
<b>Pedagogy</b>	Lecture, Audio-Visual Presentations, Assignments, Demonstrations, Practicals	
<b>References/ Reading</b>	1. Bellman, Willard F, [1976], Lighting the Stage, Harper & Row publishers, London 2. Bellman, Willard F, [1983], Scene design, stage lighting, sound, costume & makeup : a scenographic approach, New York : Harper & Row 3. Bloom, M. (2001). <i>Thinking like a director: A practical handbook</i> . Faber.	

	<ol style="list-style-type: none"> <li>4. Bradbury, A. J., [1957], Practical Stage Handbook, Herbert Jenkins London</li> <li>5. Campbell, Lily. B., [1970], Scenes and Machines on the English Stage during the Renaissance, New York Barnes and Noble Inc</li> <li>6. Conway, Heather, [1959], Stage Properties, Herbert Jenkins London</li> <li>7. Dasgupta, G.N.,[1986], Guide to stage lighting, Annapurna Dasgupta New Delhi</li> <li>8. Hays, David, [1988], Light on The Subject, Seagull Books Calcutta</li> <li>9. Kelkar, Yashwant [1994], Natya Nirmiti, Parimal Prakashan, Aurangabaad</li> <li>10. Palmer, Richard. H.[1985] Lighting Art, Prentice Hall New Jersey</li> <li>11. Wainstein, M. (2019). <i>Stage directing: A director's itinerary</i>. Focus, an imprint of Hackett Publishing Company, Inc.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Recognize and explain the fundamental concepts of visual thinking and stage design.</li> <li>2. (Analyze): Assess and develop set, properties, and lighting designs for stage production through research and application.</li> <li>3. (Apply): Implement design principles to create and execute set, light, and property designs for a theatrical production.</li> <li>4. (Evaluate): Assess design choices, refine artistic execution, and contribute original creative solutions to enhance the overall stage production.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-322  
**Title of the Course** : Production Design and Execution I: Costume, Make-up and Sound [P]  
**Number of Credits** : 4  
**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	Student must have successfully completed THR-142-Play Production one	
<b>Course Objectives:</b>	1. To comprehend the concept of Costume, Make-up and Sound design in practice. 2. To inculcate skills of designing and executing Costume, Make-up and Sound for a play production. 3. To instill the spirit and ability to collaborate as a designer for a stage production.	
<b>Content:</b>	1. Elements and Principles of Design	<b>6 Hours</b>
	2. Research and analysis of the text for Production Design and Primary discussion with the director of THR-400.	<b>20 Hours</b>
	3. Visual Thinking, Auditory Perception, Analysis & Conceptual Framework i. Costume ii. Make-up iii. Sound	<b>14 Hours</b>
	4. Presentation of initial Design (to be executed for the Production team of THR-400)	<b>6 Hours</b>
	5. Attending and analyzing the first Design run of THR-400	<b>4 Hours</b>
	6. Further development of initial design, primary paperwork, sound-scaping & tentative budget estimation	<b>14 Hours</b>
	7. Second Presentation of developed design (to be executed for the Production team of THR-400)	<b>6 Hours</b>
	8. Attending and Analyzing the Second Design run of THR-400 and exploring design possibilities	<b>4 Hours</b>
	9. Finalization of design and paperwork	<b>10 Hours</b>
	10 Final presentation of developed design (to be executed for the Production team of THR-400)	<b>4 hours</b>
	11 Execution of Design for the production of THR-400	<b>32 Hours</b>
	Total	<b>120 Hours</b>
	<b>Note: This course shall be of practical nature in totality &amp; design to be executed with the production of THR-400</b>	
<b>Pedagogy</b>	Lecture, Audio-Visual Presentations, Assignments, Demonstrations, Practicals.	
<b>References/ Reading</b>	1. Bellman, Willard F, [1976], Lighting the Stage, Harper & Row publishers, London 2. Bellman, Willard F, [1983], Scene design, stage lighting, sound, costume & makeup : a scenographic approach, New York : Harper & Row	

	<ol style="list-style-type: none"> <li>3. Bloom, M. (2001). <i>Thinking like a director: A practical handbook</i>. Faber.</li> <li>4. Bradbury, A. J., [1957], <i>Practical Stage Handbook</i>, Herbert Jenkins London</li> <li>5. Campbell, Lily. B., [1970], <i>Scenes and Machines on the English Stage during the Renaissance</i>, New York Barnes and Noble Inc</li> <li>6. Conway, Heather , [1959], <i>Stage Properties</i>, Herbert Jenkins London</li> <li>7. Dasgupta, G.N.,[1986], <i>Guide to stage lighting</i>, Annapurna Dasgupta New Delhi</li> <li>8. Hays, David, [1988], <i>Light on The Subject</i>, Seagull Books Calcutta</li> <li>9. Kelkar, Yashwant [1994], <i>Natya Nirmiti</i>, Parimal Prakashan, Aurangabad</li> <li>10. Palmer, Richard. H.[1985] <i>Lighting Art</i>, Prentice Hall New Jersey</li> <li>11. Wainstein, M. (2019). <i>Stage directing: A director's itinerary</i>. Focus, an imprint of Hackett Publishing Company, Inc.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Define the essential elements of costume, makeup, and sound design in theatre.</li> <li>2. (Analyze): Examine and implement costume, makeup, and sound design techniques for theatrical production.</li> <li>3. (Apply): Apply research-based design principles to develop costume, makeup, and soundscapes for stage performances.</li> <li>4. (Create): Innovate and execute theatrical aesthetics through costume, makeup, and sound design.</li> </ol>



**Semester - VI****Name of the Programme : Bachelor of Performing Arts [Theatre]****Course Code : THR-304****Title of the Course : Play Production-III : Acting & Direction [P]****Number of Credits : 4****Effective from AY : 2025-26**

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-211 / THR212: Play production-II.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the practical process of play production</li> <li>2. To introduce students to analyse performance text as a creative artist</li> <li>3. To introduce students to the process of characterization</li> <li>4. To introduce students to the process of directorial work</li> <li>5. To enable students to participate into the professional rehearsal process and staging of play production</li> </ol>	
<b>Content:</b>	<b>1. Selection of the script</b>	<b>10 Hours</b>
	<b>2. Pre-production of performance</b> <ol style="list-style-type: none"> <li>a) Work with a script</li> <li>b) Text analysis &amp; Research</li> <li>c) Production analysis</li> <li>d) Selection of production team</li> <li>e) Rehearsal space &amp; schedule</li> <li>f) Production meetings</li> <li>g) Budget management</li> <li>h) Primary meetings of creative teams</li> <li>i) Auditions &amp; Casting</li> </ol>	<b>30 Hours</b>
	<b>3. Performance making</b> <ol style="list-style-type: none"> <li>a) Table-work with a cast</li> <li>b) Exploration of the text with actors</li> <li>c) Finalising production designs</li> <li>d) Floor work with actors</li> <li>e) Design runs</li> <li>f) Publicity and Promotion</li> <li>g) Run-throughs and Polishing</li> <li>h) Transitioning from rehearsal space to performance space</li> <li>i) Technical rehearsals</li> <li>j) Grand Rehearsals</li> <li>k) Preview</li> <li>l) Public Performances</li> <li>m) Actor's diary/Prompt book (Production Journal)</li> </ol>	<b>70 Hours</b>
	<b>4. Post production</b> <ol style="list-style-type: none"> <li>a) Strike off and preservation of production material</li> <li>b) Post production discussion and analysis</li> <li>c) Documentation</li> </ol>	<b>10 Hours</b>

	Total	120 Hours
	<p><b>Note:</b>  <b>Technical rehearsal and minimum two public performances of the play production in any theatre should be done considering creative planning and execution of production design under the guidance of faculty.</b>  <b>Students must successfully complete a production journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-304.</b>  <b>Every play production of BPA(T) programme shall explore a novel theatrical style/form, to avoid repetition and to acquire diverse skills.</b></p>	
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Practical	
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Brockett, Oscar G, [1964], <i>The theatre: an introduction</i>, New York: Holt, Rinehart and Winston</li> <li>2. Performance text decided for the play production.</li> <li>3. Prasanna, [2013], <i>Indian Method in Acting</i>, National School of Drama, New Delhi</li> <li>4. Roose-Evans, James, [1970], <i>Experimental theatre from Stanislavsky to today</i>, New York: Universe Books</li> <li>5. Stanislavsky, Konstantin, [1948], <i>An actor prepares</i>, New York, Theatre Art Books</li> <li>6. Whiting, Frank M, [1978], <i>An Introduction to the theatre</i>, New York: Harper &amp; Row</li> </ol>	
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Understand): Explain the process of play production, including text analysis, characterization, and directorial vision.</li> <li>2. (Apply): Implement acting and directing techniques in a professional rehearsal and performance setting.</li> <li>3. (Analyze): Examine the artistic and technical challenges involved in staging a play production.</li> <li>4. (Create): Develop and execute a full-scale theatrical production by integrating acting, direction, and stagecraft techniques.</li> </ol>	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]

**Course Code** : THR-305

**Title of the Course** : History of Modern Indian Theatre

**Number of Credits** : 4

**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	The students should have studied the courses <b>THR-101, THR-112, THR-200, THR-203, THR-301 and THR-302</b>	
<b>Course Objectives:</b>	<ol style="list-style-type: none"><li>1. To introduce students to the background and history of Modern theatre in India.</li><li>2. To acquaint students with the various themes explored by the Modern Indian Theatre.</li><li>3. To introduce students to different modern Indian playwrights, directors, theatre groups and movements.</li><li>4. To encourage students to read and analyze at least 4 Modern Indian plays of different genres/languages/regions.</li></ol>	
<b>Content:</b>	<b>1. Introduction to Modern Indian Theatre</b> a) The emergence of the concepts 'modern', 'modernity' and 'modernism' b) History of pre-modern and modern India c) Background and History of Modern Indian Theatre	<b>10 Hours</b>
	<b>2. Modern Indian Drama and the influencers</b> a) Folk, Traditional and Classical factors b) Colonialism c) World Drama – European, American, Oriental and others d) Education & Reforms e) Freedom struggle f) Technology	<b>10 Hours</b>
	<b>3. Modern Indian Theatre Movements and institutions (Pre- and Post-Independence)</b> a) Important theatre movements b) Theatre Education institutes c) Theatre Groups d) Theatre Associations e) Theatre Companies f) Government/Aided cultural organizations	<b>10 Hours</b>
	<b>4. Introduction to Major Contributors of Modern Indian Drama : Playwrights, Directors, Designers, Theatre thinkers</b>	<b>20 Hours</b>
	<b>5. Regions, Languages and Recognitions</b> a) Theatre in different regions and languages b) Translations, Adaptations and Criticism of plays c) Awards and Rewarding organizations. d) Academic developments of theatre	<b>10 Hours</b>
	<b>Total</b>	<b>60 Hours</b>

<b>Pedagogy:</b>	Reading, Observation, Discussions, Analysis, Videos, Seminars, Assignments
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Anand, M. R., &amp; Rani, U. (2011). <i>The Indian Theatre</i>. Read Books.</li> <li>2. Benegal, S. (1968). <i>A panorama of theatre in India</i>. Indian Council for Cultural Relations.</li> <li>3. Bhatia, N. (2011). <i>Modern Indian Theatre: A reader</i>. Oxford University Press.</li> <li>4. Chatterjee, S. (2007). <i>The colonial staged: Theatre in Colonial Calcutta</i>. Seagull.</li> <li>5. Dasgupta, S. (2010). <i>The Bengal Renaissance: Identity and creativity from Rammohun Roy to Rabindranath Tagore</i>. Permanent Black.</li> <li>6. Deshpande, G. P. (2010). <i>Modern Indian drama: An anthology</i>. Sahitya Akademi.</li> <li>7. Hansen, K. (2013). <i>Stages of life: Indian theatre autobiographies</i>. Anthem Press.</li> <li>8. Huston-Findley, S. (2020). <i>Disparate voices of Indian women playwrights creating a profession</i>. Lexington Books.</li> <li>9. Lal, A. (2004). <i>The oxford companion to Indian theatre</i>. Oxford University Press.</li> <li>10. Paul, R. (2006). <i>Contemporary Indian theatre: Interviews with playwrights and directors</i>. Sangeet Natak Akademi.</li> <li>11. Yarrow, R. (2015). <i>Indian theatre: Theatre of Origin, Theatre of Freedom</i>. Routledge.</li> </ol>
<b>Course Outcomes:</b>	<p>On the completion of this course, the students shall :</p> <ol style="list-style-type: none"> <li>1. (Remember): Recall key historical developments and influences on Modern Indian Theatre.</li> <li>2. (Understand): Describe the themes, genres, and regional variations in Modern Indian Drama.</li> <li>3. (Analyze): Examine the socio-political, cultural, and artistic factors shaping Modern Indian Theatre.</li> <li>4. (Evaluate): Critically assess the contributions of major playwrights, directors, and theatre movements.</li> </ol>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]

**Course Code** : THR- 306

**Title of the Course** : Theatre In Education

**Number of Credits** : 4

**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	The students should have studied the course THR-300 and should have interest in Theatre for Education.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the concept and history of Theatre in Education.</li> <li>2. To acquaint students with practices of Theatre and Drama in Education in India and World.</li> <li>3. To encourage students to learn basics of child development theories.</li> <li>4. To enable students to 'plan a drama workshop'/'create a play' for the purpose of Education.</li> </ol>	
<b>Content:</b>	<b>1. Concept and History of Theatre-in-Education</b> <ol style="list-style-type: none"> <li>a) The concept of Applied Theatre</li> <li>b) Child Development and the role of Education</li> <li>c) Theatre For Education, Participatory Theatre, Children's Theatre, Theatre-in-Education and Drama-in-Education</li> <li>d) Brief History of Theatre-in-Education from 1960's till now.</li> </ol>	<b>15 Hours</b>
	<b>2. Exploring Theatre-in-Education</b> <ol style="list-style-type: none"> <li>a) Theatre in Education techniques – Grips Theatre, Story Theatre, Devised Theatre and other forms</li> <li>b) Drama-in-Education as Pedagogy: various approaches of Teaching through Drama</li> <li>c) Introduction to selected methods for Theatre in Education.</li> </ol>	<b>25 Hours</b>
	<b>3. Planning as an aspect of Theatre-in Education</b> <ol style="list-style-type: none"> <li>a) Planning sessions of Drama integrated Learning</li> <li>b) Teaching a concept through Drama/ curriculum Drama</li> <li>c) Devising Theatre-in-Education plays of short duration (10-15 minutes) for groups at different stages of development.</li> </ol>	<b>20 Hours</b>
	<b>Total</b>	<b>60 Hours</b>
<b>Pedagogy:</b>	Reading, Observation, Interpretation, Discussions, Presentations, Assignments, Workshops	
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Baldwin, P. (2015). <i>Teaching literacy through drama: Creative approaches</i>. Routledge.</li> <li>2. Bolton, G. M., &amp; Heathcote, D. (1999). <i>So you want to use role play? A new approach in how to plan</i>. Trentham.</li> <li>3. Bräuer, G. (2002). <i>Body and language intercultural learning through drama</i>. Ablex Pub.</li> <li>4. Davies, A. (1987). <i>Other theatres: The development of alternative and Experimental Theatre in Britain</i>. Macmillan Education.</li> </ol>	

	<ol style="list-style-type: none"> <li>5. Landy, R. J., &amp; Courtney, R. (1982). <i>Handbook of Educational Drama and theatre</i>. Greenwood Press.</li> <li>6. Maley, A., &amp; Duff, A. (2015). <i>Drama techniques: A resource book of communication activities for language teachers</i>. Cambridge University Press.</li> <li>7. Salinsky, T., &amp; Frances-White, D. (2019). <i>The Improv Handbook: The Ultimate Guide to improvising in comedy, theatre, and beyond</i>. Methuen.</li> <li>8. Schonmann, S. (2006). <i>Theatre as a medium for children and young people: Images and observations</i>. Springer Netherlands.</li> <li>9. Wooster, R. (2007). <i>Contemporary Theatre in Education</i>. Intellect.</li> </ol>
<b>Course Outcomes:</b>	<p>On the completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Recall the fundamental concepts and historical evolution of Theatre in Education.</li> <li>2. (Understand): Explain various Theatre-in-Education techniques and their pedagogical applications.</li> <li>3. (Apply): Implement drama-integrated learning methods in educational settings.</li> <li>4. (Create): Design and execute a Theatre-in-Education play or workshop tailored for a specific learning outcome.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]

**Course Code** : THR-323

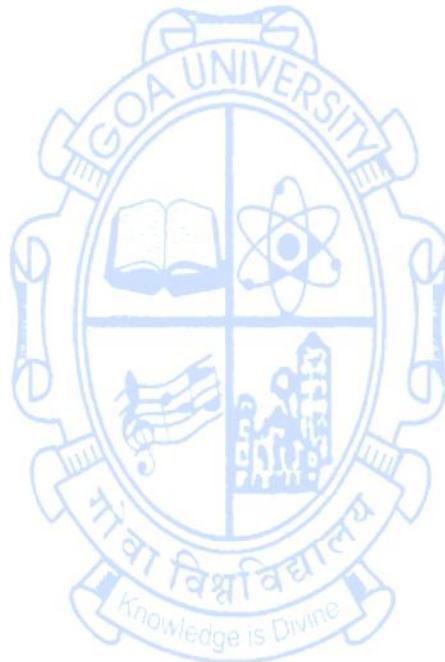
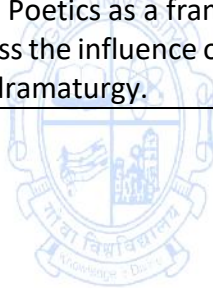
**Title of the Course** : Aristotle's Poetics

**Number of Credits** : 4

**Effective from AY** : 2025-26

<b>Pre-requisites For the Course:</b>	Students should have studied the course THR-100-Introduction to Indian Performing arts	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To understand the historical background of Aristotle and Poetics.</li> <li>2. To understand the important concepts in Aristotle's poetics.</li> <li>3. To study the characteristics of Greek Tragedy from the perspective of Poetics.</li> <li>4. To understand the influence and impact of Aristotle's Poetics on Western Theatre aesthetics.</li> </ol>	
<b>Content</b>	<b>1. Historical Background of Greek Theatre</b> a) Socio-political History of Ancient Greece b) Evolution and development of Greek Theatre c) Ancient Greek thinkers	<b>15 hours</b>
	<b>2. Critical reading of Aristotle's Poetics</b>	<b>15 hours</b>
	<b>3. Analysis of selected Greek Tragedies from the perspective of Poetics</b> a) Prometheus Bound b) Oedipus Trilogy c) Medea	<b>15 hours</b>
	<b>4. Influence and impact of Aristotle's Poetics on Western Theatre Aesthetics</b> a) Influence on Theatre Aesthetics b) Influence on Playwriting	<b>15 hours</b>
	<b>Total</b>	<b>60 hours</b>
<b>Pedagogy</b>	Lecture, Audio-Visual presentations, Assignments, Seminars.	
<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Aeschylus, Blackie, J. S., Aeschylus, Aeschylus, Aeschylus, Aeschylus, Aeschylus, Aeschylus, &amp; Aeschylus. (2015). <i>The Complete Works of æschylus</i>. Createspace.</li> <li>2. Aristotle, &amp; Bywater, I. (2020). <i>Poetics</i>. Mint Editions.</li> <li>3. Butcher, S. H., Gassner, J., &amp; Aristotle. (1951). <i>Aristotle's theory of poetry and fine art with a critical text and translation of the poetics</i>. Dover.</li> <li>4. Euripides, Walton, J. M., &amp; McDonald, M. (2002). <i>Medea</i>. Methuen.</li> <li>5. Karandikar, G. V. (2010). <i>Aristotleche Kavyashastra</i> (2010th ed., Vol. 1, Ser. 1). Popular.</li> <li>6. Sophocles. (n.d.). <i>Complete Works of sophocles</i>.</li> <li>7. Thomson, G. D. (1980). <i>Aeschylus and Athens: A study in the social origins of drama</i>. Lawrence and Wishart.</li> <li>8. Walton, J. M. (2015). <i>The Greek sense of theatre: Tragedy and comedy reviewed</i>. Routledge, Taylor &amp; Francis Group.</li> </ol>	
<b>Course</b>	On completion of this course, the students shall:	

<b>Outcomes:</b>	<ol style="list-style-type: none"> <li>1. (Remember): Recall key concepts and historical context of Aristotle's Poetics.</li> <li>2. (Understand): Explain Aristotle's theories on tragedy, plot structure, and dramatic principles.</li> <li>3. (Analyze): Compare and contrast the characteristics of Greek tragedy using Aristotle's Poetics as a framework.</li> <li>4. (Evaluate): Assess the influence of Aristotle's Poetics on Western theatre aesthetics and dramaturgy.</li> </ol>
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**Semester - VII****Name of the Programme : Bachelor of Performing Arts [Theatre]****Course Code : THR-400****Title of the Course : Play Production-IV: Acting & Direction [P]****Number of Credits : 4****Effective from AY : 2026-27**

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-304: Play Production III.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce students to the practical process of play production</li> <li>2. To introduce students to analyse performance text as a creative artist</li> <li>3. To introduce students to the process of characterization</li> <li>4. To introduce students to the process of directorial work</li> <li>5. To enable students to participate into the professional rehearsal process and staging of play production</li> </ol>	
<b>Content:</b>	<b>1. Selection of the script</b>	<b>10 Hours</b>
	<b>2. Pre-production of performance</b> <ol style="list-style-type: none"> <li>a) Work with a script</li> <li>b) Text analysis &amp; Research</li> <li>c) Production analysis</li> <li>d) Selection of production team</li> <li>e) Rehearsal space &amp; schedule</li> <li>f) Production meetings</li> <li>g) Budget management</li> <li>h) Primary meetings of creative teams</li> <li>i) Auditions &amp; Casting</li> </ol>	<b>30 Hours</b>
	<b>3. Performance making</b> <ol style="list-style-type: none"> <li>a) Table-work with a cast</li> <li>b) Exploration of the text with actors</li> <li>c) Finalising production designs</li> <li>d) Floor work with actors</li> <li>e) Design runs</li> <li>f) Publicity and Promotion</li> <li>g) Run-throughs and Polishing</li> <li>h) Transitioning from rehearsal space to performance space</li> <li>i) Technical rehearsals</li> <li>j) Grand Rehearsals</li> <li>k) Preview</li> <li>l) Public Performances</li> <li>m) Actor's diary/Prompt book (Production Journal)</li> </ol>	<b>70 Hours</b>
	<b>4. Post production</b> <ol style="list-style-type: none"> <li>a) Strike off and preservation of production material</li> <li>b) Post production discussion and analysis</li> <li>c) Documentation</li> </ol>	<b>10 Hours</b>

	<b>Total</b>	<b>120 Hours</b>
	<p><b>Note 1: Technical rehearsal and minimum two public performances of the play production in any theatre should be done considering creative planning and execution of production design under the guidance of faculty.</b></p> <p><b>Note 2: Students must successfully complete a <u>Production Journal</u> and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-400.</b></p> <p><b>Note 3: Every play production of BPA(T) programme shall explore a novel theatrical style/form, to avoid repetition and to acquire diverse skills.</b></p>	
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Practical	
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Brockett, Oscar G, [1964], The theatre: an introduction, New York: Holt, Rinehart and Winston</li> <li>2. Performance text decided for the play production.</li> <li>3. Prasanna, [2013], Indian Method in Acting, National School of Drama, New Delhi</li> <li>4. Roose-Evans, James, [1970], Experimental theatre from Stanislavsky to today, New York: Universe Books</li> <li>5. Stanislavsky, Konstantin, [1948], An actor prepares, New York, Theatre Art Books</li> <li>6. Whiting, Frank M, [1978], An Introduction to the theatre, New York: Harper &amp; Row</li> </ol>	
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Understand): Explain the process of play production, including text analysis, characterization, and directorial vision.</li> <li>2. (Apply): Implement acting and directing techniques in a professional rehearsal and performance setting.</li> <li>3. (Analyze): Examine the artistic and technical challenges involved in staging a play production.</li> <li>4. (Create): Develop and execute a full-scale theatrical production by integrating acting, direction, and stagecraft techniques.</li> </ol>	

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-401  
**Title of the Course** : Business Strategies for Theatre Production  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	Student should have studied the course THR-213 – Poster/Brochure designing & publicity of Play Production	
<b>Course Objectives:</b>	1. To understand the prevailing business strategies in theatre 2. To introduce students to the financial and resource planning in theatre production 3. To explore marketing and promotion strategies for theatre production 4. To introduce students to the models of sustainable theatre entrepreneurship	
<b>Content:</b>	<b>1. Understanding business models in theatre</b> a) Theatre as business b) Business models in theatre c) Revenue streams in theatre production	<b>8 Hours</b>
	<b>2. Financial planning for theatre production</b> a) Budgeting basics b) Creating and managing budgets for theatre production c) Funding sources for theatre production d) Proposal writing and fundraising	<b>8 Hours</b>
	<b>3. Marketing strategies for theatre productions</b> a) Introduction to marketing in theatre b) Identifying target audiences c) Creating a marketing Plan d) Social media and Digital marketing for theatre	<b>8 Hours</b>
	<b>4. Production management &amp; finances</b> a) Production planning and scheduling b) Staffing and team management c) Risk management in theatre production d) Copyright and Intellectual property rights e) Contracts and Agreements in theatre production	<b>8 Hours</b>
	<b>5. Collaborations and Partnerships</b> a) Building relationships with stakeholders b) Collaborating with other theatres and organizations c) Sponsorship and Corporate partnerships a) Developing community partnerships	<b>8 Hours</b>
	<b>6. Promotion, Publicity &amp; Audience development</b> a) Event planning and promotion b) Publicity strategies and marketing tactics c) Audience engagement strategies d) Building loyalty and retention programs	<b>8 Hours</b>

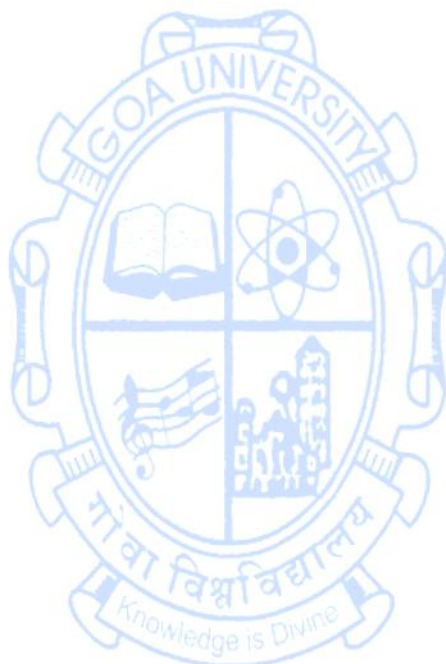
	<b>7. International perspectives in theatre production</b> a) Cultural exchange and international collaborations b) Touring productions and global reach c) Challenges and opportunities in global theatre	<b>6 Hours</b>
	<b>8. Examining successful theatre business models to understand sustainability in theatre entrepreneurship</b>	<b>6 Hours</b>
	<b>Total</b>	<b>60 Hours</b>
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Case studies	
<b>References/Readings:</b>	1. Benincasa, Sara, [2016], <i>Real Artists Have Day Jobs: (and Other Awesome Things They Don't Teach You in School)</i> . Harper Collins Publication 2. Foster, Kenneth J, [2018], <i>Arts Leadership: Creating Sustainable Arts Organizations</i> , Routledge, Taylor & Francis Group 3. Peṭhe, A. (2015). <i>Nāṭakavālyāce Prayoga</i> . Manovikāsa Prakāśana. 4. Volz, Jim., [2011], <i>How to Run a Theater: Creating, Leading and Managing Professional Theatre</i> , 2nd ed., Methuen Drama 5. Whiting, Frank M, [1978], <i>An Introduction to the theatre</i> , New York: Harper & Row	
<b>Course Outcomes:</b>	On completion of this course, the students shall: 1. (Remember): Recall various business models and financial strategies used in theatre production. 2. (Understand): Explain the principles of budgeting, marketing, and revenue generation in theatre. 3. (Analyze): Examine case studies of sustainable theatre business models. 4. (Evaluate): Assess and develop business strategies for managing and promoting theatre productions.	



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-402  
**Title of the Course** : Bharatmuni's Natyashastra  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	Students should have studied the course THR-100-Introduction to Indian Performing arts	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To introduce the evolution of Theatre in Indian context and the emergence of the concept of 'Natyashastra'.</li> <li>2. To introduce the key concepts in Bharata's Natyashastra</li> <li>3. To develop an understanding of the influence of Natyashastra on Indian Theatre.</li> <li>4. To understand the correlation between folk theatre and classical theatre.</li> </ol>	
<b>Content:</b>	1. Appreciation of Bharata's Natyashastra: Discourse	<b>4 Hours</b>
	2. Natyashastra: The origin and purpose of drama	<b>4 Hours</b>
	3. Modes of presentation: Nrutta, Nritya and Natya	<b>4 Hours</b>
	4. Vrutti, Pravrutti and Dharmi	<b>8 Hours</b>
	5. Abhinaya a) Aangik b) Vaachik c) Ahaarya d) Saatvik	<b>8 Hours</b>
	6. Rasasutra	<b>8 Hours</b>
	7. Purvaranga and Itivrutta	<b>10 Hours</b>
	8. Natyamandap	<b>6 Hours</b>
	9. Nayak-Nayika Bhed	<b>4 Hours</b>
	10. The influence of Natyashastra on modern stage	<b>4 Hours</b>
	<b>Total</b>	<b>60 Hours</b>
<b>Pedagogy:</b>	Lectures, Group discussions, Assignments, Audio visual presentations	
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Bahulīkara, S., Śekhara, A., Deśapāṇḍe, S., &amp; Nāīka, R. (2010). <i>Bhāratiya Prayogakalāñcā Śāstravicāra: Saṅgīta, Nṛtya Āṇi nāṭya</i>. Lalita Kalā Kendra, Puṇe Vidyāpīṭha.</li> <li>2. Bhat, G. K. (1964). <i>Sanskrit Natyashrushti</i>. Pune: Continental Prakashan.</li> <li>3. Keith, A. B. (1964). <i>The Sanskrit drama in its origin, development, theory and Practice</i>. Oxford University.</li> <li>4. Ketkar, G. (1963). <i>Bharatmuniche Natyashastra</i>. Popular Prakashan.</li> <li>5. Kosambi, D. D. (2023). <i>Myth and reality: Studies in the formation of Indian culture</i>. Popular Prakashan.</li> <li>6. Kurundakar, N. (1994). <i>Rangshala</i>. Pune: Deshmukh and Company.</li> <li>7. Mainkar, T. G. (1985). <i>Sanskrit Theory of Drama and Dramaturgy</i> (3rd ed.). Delhi: Ajanta Publication.</li> </ol>	

	8. SHARMA, H. (1977). <i>Sanskrtik Nrvigyan: Paribhasha Kosh</i> .
<b>Course Outcomes:</b>	<p>On completion of this course the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Recall key concepts and fundamental principles of Bharata's Natyashastra.</li> <li>2. (Understand): Explain the influence of Natyashastra on classical Indian theatre and performance traditions.</li> <li>3. (Analyze): Examine the role of Abhinaya, Rasa, and other dramatic elements in theatrical performances.</li> <li>4. (Evaluate): Critically assess the impact of Natyashastra on modern and folk theatre practices in India.</li> </ol>



**Name of the Programme : Bachelor of Performing Arts [Theatre]**

**Course Code : THR-403**

**Title of the Course : Research Methodology**

**Number of Credits : 4**

**Effective from AY : 2026-27**

<b>Pre-requisites For the Course:</b>	Student should have undertaken THR-307: Minor Project and have interest in research writing.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"><li>1. To introduce students to the basic principles and significance of Research.</li><li>2. To familiarize students with different types and methods of Research.</li><li>3. To develop students' skills in formulating research questions and hypotheses.</li><li>4. To enhance students' ability to critically evaluate research literature.</li><li>5. To prepare students to design and conduct their own research projects.</li></ol>	
<b>Content:</b>	<b>1. Fundamentals of Research</b> a) Definition and significance of Research b) Basic Components of the Research Process: Objectives, Questions, Hypotheses c) Types of Research: Qualitative, Quantitative, and Mixed Methods d) Steps in the Research Process e) Preparation of Research Proposal f) Importance of Literature Review g) Conducting a Literature Search and Review	<b>15 Hours</b>
	<b>2. Research Ethics and Plagiarism</b> a) Ethical considerations in research (Informed consent, confidentiality) b) Responsibilities of the Researchers c) Understanding Plagiarism and its consequences d) Ways to avoid Plagiarism	<b>15 Hours</b>
	<b>3. Sampling, Data Collection and Analysis</b> a) Sampling Techniques: Definition and Importance of Sampling, Types of Sampling Methods, Sampling Consideration and Challenges b) Overview of Methods of Data Collection c) Basics of Data Analysis: Introduction to Data Analysis, Types of Data, Data Preparation and Cleaning, Descriptive Statistics d) Validity and Reliability in Research	<b>15 Hours</b>
	<b>4. Report Writing and Referencing</b> a) Structure and Components of Research Reports b) Referencing Styles and Citation Management c) Proofreading and finalizing the Research Report	<b>15 Hours</b>
	<b>Total</b>	<b>60 Hours</b>

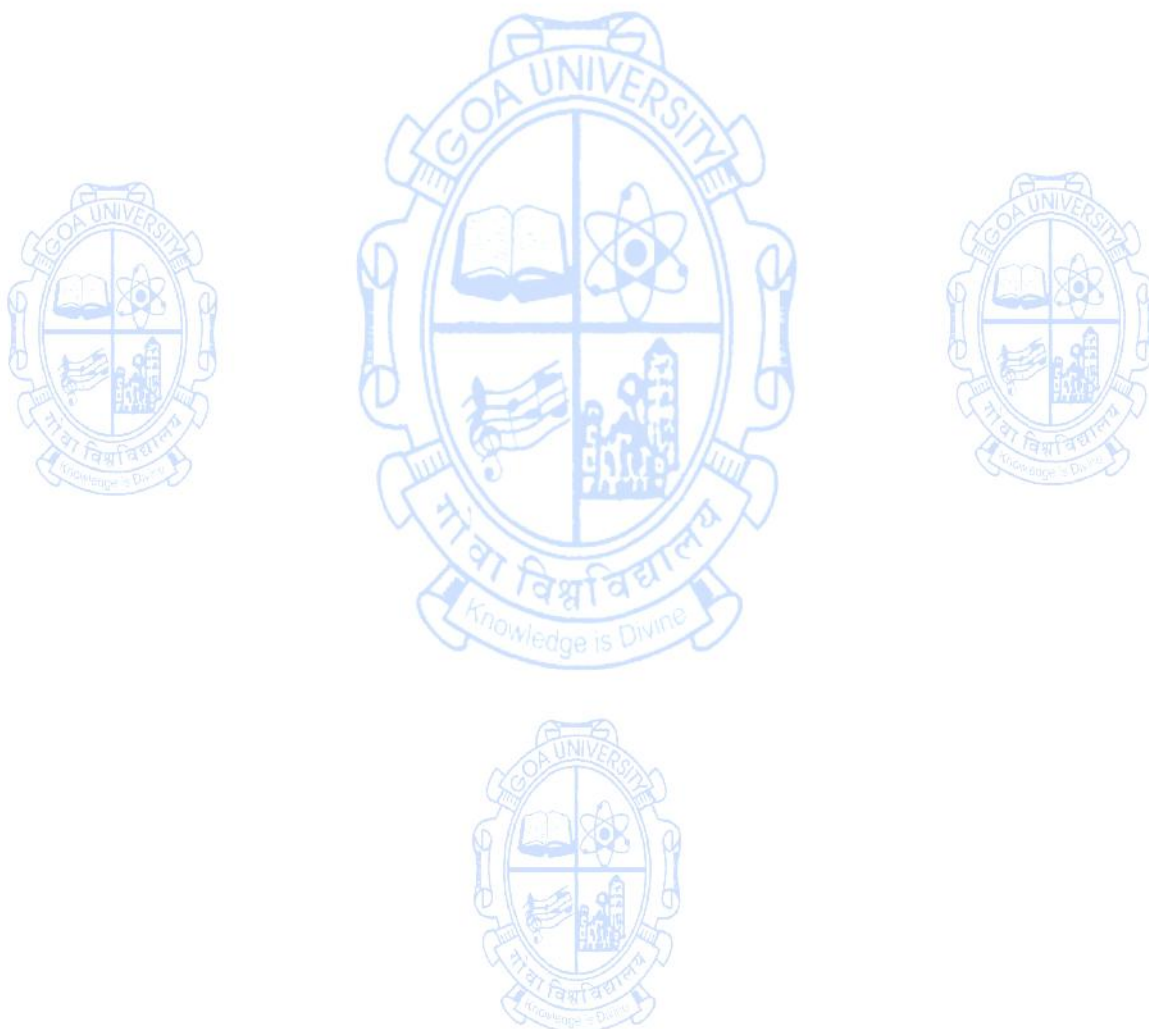
<b>Pedagogy:</b>	Lecture, Audio-Visual Presentations, Assignments
<b>References/ Reading:</b>	<ol style="list-style-type: none"> <li>1. Babbie, E. (2016). The practice of social research. Cengage Learning.</li> <li>2. C. R. Kothari, (2019). Research Methodology: Methods and Techniques, Fourth Edition, New Age International Publishers.</li> <li>3. Creswell, J. W., &amp; Creswell, J. D. (2017). Research design: A qualitative, quantitative, and mixed method approaches. Sage Publications.</li> <li>4. Fraenkel, J. R., Wallen, N. E., &amp; Hyun, H. H. (2018). How to design and evaluate research in education. McGraw-Hill Education.</li> <li>5. Leedy, P. D., &amp; Ormrod, J. E. (2014). Practical research: Planning and design. Pearson.</li> <li>6. Neuman, W. L. (2019). Social research methods: Qualitative and quantitative approaches. Pearson.</li> </ol>
<b>Course Outcomes:</b>	<p>By the end of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Understand): Explain the fundamental principles and components of the research process.</li> <li>2. (Apply): Identify appropriate research methods and formulate research questions and hypotheses.</li> <li>3. (Analyze): Examine and critically evaluate existing research literature in theatre studies.</li> <li>4. (Create): Design and execute a research project with proper methodology and ethical considerations.</li> </ol>



**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-411  
**Title of the Course** : Basic Carpentry Skills for Set and Properties Construction [P]  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Student should have studied the course THR-241 Introduction to Stagecraft: Theatre Music & Sound Design	
<b>Course Objectives:</b>	1. To introduce students to basic skills of carpentry. 2. To acquaint students to the process of using equipment to make properties 3. To encourage students to use their creative decision-making skills and execute small carpentry projects under faculty supervision.	
<b>Content:</b>	<b>1. Introduction to carpentry</b> a) Overview of carpentry as a skill and profession b) Theatre and carpentry	<b>10 Hours</b>
	<b>2. Basic Tools and Equipment</b> a) Traditional Carpentry tools b) Power tools c) Maintenance of tools d) Measurement techniques and units	<b>20Hours</b>
	<b>3. Carpentry skills for Construction of set</b> a) Selection of Material b) Scale drawings c) Techniques for building frames, platforms, ramps, blocks and other shapes. d) Erection of set e) Finishing techniques f) Safety practices and regulations in carpentry	<b>45 Hours</b>
	<b>4. Carpentry skills for Construction of properties</b> a) Selection of Material b) Techniques for designing hand-props/special props c) Techniques for constructing hand-props/special props d) Finishing techniques e) Safety practices and regulations in carpentry	<b>45 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
<b>Pedagogy</b>	Lecture, Demonstration, Audio-Visual presentations, Assignments, Practical	
	<b>Note: Students must successfully complete a Production Journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-411.</b>	
<b>References/ Reading</b>	1. <i>Basic carpentry illustrated.</i> (1972). Lane Books. 2. Ellenwood, E. (2008). <i>The complete book of Woodcarving.</i> Fox Chapel Publishing.	

	<ol style="list-style-type: none"> <li>3. Hayward, C. H., &amp; Sherlock, F. E. (1981). <i>Carpentry</i>. Teach Yourself Books.</li> <li>4. Wenblad, M., Nuhma, M., &amp; Penhoat, G. (2021). <i>Woodworking projects for your garden and porch: Simple, functional, and rustic DÉCOR you can build yourself</i>. Skyhorse Publishing.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Identify the relationship between carpentry and theatre set/property construction.</li> <li>2. (Apply): Use tools, materials, and measurement techniques for theatre carpentry work.</li> <li>3. (Analyze): Draft scale drawings and select appropriate materials for set and property construction.</li> <li>4. (Create): Construct stage sets and properties, ensuring structural integrity and aesthetic design.</li> </ol>



**Semester - VIII****Name of the Programme : Bachelor of Performing Arts [Theatre]****Course Code : THR-404****Title of the Course : History of World Theatre****Number of Credits : 4****Effective from AY : 2026-27**

<b>Pre-requisites For the Course:</b>	Student must have read or/and seen at least five non-Indian plays.	
<b>Course Objectives:</b>	<ol style="list-style-type: none"> <li>1. To provide the students a historical framework for understanding the evolution and subsequent development of theatre around the world.</li> <li>2. An introduction to the characteristic features of theatre in various historical phases.</li> <li>3. An introduction to the causes that have brought about qualitative changes in theatre art in its historical journey.</li> </ol>	
<b>Content:</b>	<b>1. Social origins of Theatre</b> <ol style="list-style-type: none"> <li>a. Mythology, Rituals, Nature-worship.</li> <li>b. Ritual performances in Mesopotamia, Egypt, Greece and America.</li> <li>c. Ritual performances in Indus valley, China, Indonesia, Japan.</li> </ol>	<b>6 hours</b>
	<b>2. Classical Era</b> <ol style="list-style-type: none"> <li>a. Indian Classical Theatre</li> <li>b. Spanish Classical Theatre</li> <li>c. Chinese Classical Theatre</li> <li>d. Japanese Classical Theatre</li> <li>e. Greek Classical Theatre</li> <li>f. Roman Classical Theatre</li> </ol>	<b>6 hours</b>
	<b>3. Introduction to the Aesthetics of Classical theatre</b> <ol style="list-style-type: none"> <li>a. Natyashastra</li> <li>b. Aristotle's Poetics</li> <li>c. Arse Poetica of Horace</li> </ol>	<b>3 hours</b>
	<b>4. Characteristics of the Medieval period</b> <ol style="list-style-type: none"> <li>a. Theatre during the Dark age in Europe</li> <li>b. Bhakti movement in India</li> </ol>	<b>5 hours</b>
	<b>5. An overview of the European Renaissance</b> <ol style="list-style-type: none"> <li>a. Humanism</li> <li>b. Neo-classicism</li> <li>c. Romanticism</li> <li>d. Commedia Dell Arte</li> <li>e. Elizabethan Theatre</li> <li>f. Shakespeare, Schiller.</li> </ol>	<b>8 Hours</b>
	<b>6. Beginning of Modernity</b> <ol style="list-style-type: none"> <li>a. Industrial Revolution</li> <li>b. Individualism</li> </ol>	<b>8 Hours</b>

	c. Realism d. Naturalism e. Henrik Ibsen, Zola, Chekhov. f. Constantin Stanislavsky g. Adolf Appia h. Gordon Craig	
	<b>7. Twentieth Century European and North American Theatre</b> a. Socialism and the Bolshevik Revolution b. Existentialism c. Constructivism and Meyerhold d. Expressionism e. Dadaism f. Futurism g. Surrealism h. Socialist Realism in USSR. i. Avant-Garde Movement j. Antonio Artaud, Jerzy Grotowski, Teduz Kantor, Peter Brook, Peter Stein k. Epic Theatre, Piscator and Bertolt Brecht l. Theatre of the Absurd, Samuel Becket, Ionesco and Albee. m. The working-class theatre of Dario Fo and Franca Rame n. Theatre of the Oppressed and Augusto Boal	<b>12 hours</b>
	<b>8. Modern Theatre of the East</b> a. Colonialism and its impact b. Qi Chiang and the Revolutionary Opera c. Modern Japanese theatre : Shinpa and Shingeki	<b>04 hours</b>
	<b>9. Modern Theatre in Latin America and Africa</b>	<b>04 hours</b>
	<b>10. Introduction to Post Dramatic Theatre</b>	<b>04 hours</b>
	<b>Total</b>	<b>60 Hours</b>
<b>Pedagogy</b>	Lectures, Group discussions, Assignments, Audio visual presentations	
<b>References/ Reading</b>	1. <i>African theatre</i> . (1976). Yale School of Drama. 2. Brandon, J. R., & Banham, M. (2009). <i>The Cambridge Guide to Asian Theatre</i> . Cambridge University Press. 3. Brown, J. R. (2001). <i>The Oxford Illustrated History of the theatre</i> . Oxford University Press. 4. Burton, E. J., & Quin, D. (1964). <i>The Student's Guide to World Theatre</i> . London House & Maxwell. 5. Fishburn, R., Stein, J. O., & Dye, B. K. (1997). <i>American theatre</i> . Roanoke Valley Museum of Theatre History. 6. Fu, J. (2012). <i>Chinese theatre</i> . Cambr. Univ. Press.	



	<ol style="list-style-type: none"> <li>7. Gaster, T. H. (1975). <i>Thespis: Ritual, myth, and drama in the Ancient Near East</i>. Gordian Press.</li> <li>8. Gillespie, P. P., &amp; Cameron, K. M. (1984). <i>Western Theatre: Revolution and Revival</i>. Macmillan.</li> <li>9. Gosman, M., &amp; Walthaus, R. (1996). <i>European Theatre: 1470-1600: Traditions and transformations</i>. Forsten.</li> <li>10. <i>Japanese theatre</i>. (1972). International Society for Educational Information, Inc.</li> <li>11. Moore, T. J. (2012). <i>Roman theatre</i>. Cambridge University Press.</li> <li>12. Yarrow, R. (1992). <i>European Theatre: 1960-1990: Cross-cultural Perspectives</i>. Routledge.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Recall key historical developments in world theatre across different eras.</li> <li>2. (Understand): Describe the characteristic features of world theatre in various time periods and regions.</li> <li>3. (Analyze): Examine the socio-political and cultural factors influencing theatrical evolution globally.</li> <li>4. (Evaluate): Assess the qualitative changes in theatre art over time and across cultures.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-405  
**Title of the Course** : Production Design and Execution II : Set, Light and Properties [P]  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	Student must have successfully completed THR 142-Play Production One	
<b>Course Objectives:</b>	1. To comprehend the concept of Set, light and property design in practice. 2. To inculcate skills of designing and executing set, lights and properties for a play production. 3. To instil the spirit and ability to collaborate as a designer for a stage production.	
<b>Content:</b>	1. Elements and Principles of Design	<b>6 Hours</b>
	2. Research and analysis of the text for Production Design and Primary discussion with the director of THR-304.	<b>20 Hours</b>
	3. Visual Thinking/Analysis & Conceptual Framework iv. Set v. Light vi. Properties	<b>14 Hours</b>
	4. Presentation of initial Design (to be executed for the Production team of THR-304)	<b>6 Hours</b>
	5. Attending and analyzing the first Design run of THR-304	<b>4 Hours</b>
	6. Further development of initial design, primary paperwork & tentative budget estimation	<b>14Hours</b>
	7. Second Presentation of developed design (to be executed for the Production team of THR-304)	<b>6 Hours</b>
	8. Attending and Analyzing the Second Design run of THR-304 and exploring design possibilities	<b>4 Hours</b>
	9. Finalization of design and paperwork	<b>10Hours</b>
	10. Final presentation of developed design (to be executed for the Production team of THR-304)	<b>4 hours</b>
	11. Execution of Design for the production of THR-304	<b>32 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
	<b>Note: This course shall be of practical nature in totality &amp; design to be executed with the production of THR-304</b>	
<b>Pedagogy</b>	Lecture, Audio-Visual Presentations, Assignments, Demonstrations, Practical work	
<b>References/ Reading</b>	1. Bellman, Willard F, [1976], Lighting the Stage, Harper & Row publishers, London 2. Bellman, Willard F, [1983], Scene design, stage lighting, sound, costume & makeup: a scenographic approach, New York: Harper & Row 3. Bloom, M. (2001). <i>Thinking like a director: A practical handbook</i> . Faber.	

	<ol style="list-style-type: none"> <li>4. Bradbury, A. J., [1957], Practical Stage Handbook, Herbert Jenkins London</li> <li>5. Campbell, Lily. B., [1970], Scenes and Machines on the English Stage during the Renaissance, New York Barnes and Noble Inc</li> <li>6. Conway, Heather, [1959], Stage Properties, Herbert Jenkins London</li> <li>7. Dasgupta, G.N,[1986], Guide to stage lighting, Annapurna Dasgupta New Delhi</li> <li>8. Hays, David, [1988], Light on The Subject, Seagull Books Calcutta</li> <li>9. Kelkar, Yashwant [1994], Natya Nirmiti, Parimal Prakashan, Aurangabaad</li> <li>10. Palmer, Richard. H.[1985] Lighting Art, Prentice Hall New Jersey</li> <li>11. Wainstein, M. (2019). <i>Stage directing: A director's itinerary</i>. Focus, an imprint of Hackett Publishing Company, Inc.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Understand): Explain the principles of visual thinking and design in theatrical production.</li> <li>2. (Apply): Design and execute set, properties, and lights for a play production.</li> <li>3. (Analyze): Assess the relationship between text, performance, and production design choices.</li> <li>4. (Create): Develop and present a fully realized production design in collaboration with a creative team.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-406  
**Title of the Course** : Production Design and Execution II: Costume, Make-up and Sound [P]  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	Student must have successfully completed THR 142-Play Production One	
<b>Course Objectives:</b>	1. To comprehend the concept of Costume, Make-up and Sound design in practice. 2. To inculcate skills of designing and executing Costume, Make-up and Sound for a play production. 3. To instil the spirit and ability to collaborate as a designer for a stage production.	
<b>Content:</b>	1. Elements and Principles of Design	<b>6 Hours</b>
	2. Research and analysis of the text for Production Design and Primary discussion with the director of THR-304.	<b>20 Hours</b>
	3. Visual Thinking, Auditory Perception, Analysis & Conceptual Framework i. Costume ii. Make-up iii. Sound	<b>14 Hours</b>
	4. Presentation of initial Design (to be executed for the Production team of THR-304)	<b>6 Hours</b>
	5. Attending and analysing the first Design run of THR-304	<b>4 Hours</b>
	6. Further development of initial design, primary paperwork, sound-scaping & tentative budget estimation	<b>14 Hours</b>
	7. Second Presentation of developed design (to be executed for the Production team of THR-304)	<b>6 Hours</b>
	8. Attending and Analysing the Second Design run of THR-304 and exploring design possibilities	<b>4 Hours</b>
	9. Finalization of design and paperwork	<b>10Hours</b>
	12 Final presentation of developed design (to be executed for the Production team of THR-304)	<b>4 hours</b>
	13 Execution of Design for the production of THR-304	<b>32 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
	<b>Note: This course shall be of practical nature in totality &amp; design to be executed with the production of THR-304</b>	
<b>Pedagogy</b>	Lecture, Audio-Visual Presentations, Assignments, Demonstrations, Practical work	




<b>References/ Reading</b>	<ol style="list-style-type: none"> <li>1. Bellman, Willard F, [1976], Lighting the Stage, Harper &amp; Row publishers, London</li> <li>2. Bellman, Willard F, [1983], Scene design, stage lighting, sound, costume &amp; makeup : a scenographic approach, New York : Harper &amp; Row</li> <li>3. Bloom, M. (2001). <i>Thinking like a director: A practical handbook</i>. Faber.</li> <li>4. Bradbury, A. J., [1957], Practical Stage Handbook, Herbert Jenkins London</li> <li>5. Campbell, Lily. B., [1970], Scenes and Machines on the English Stage during the Renaissance, New York Barnes and Noble Inc</li> <li>6. Conway, Heather , [1959], Stage Properties, Herbert Jenkins London</li> <li>7. Dasgupta, G.N.,[1986], Guide to stage lighting, Annapurna Dasgupta New Delhi</li> <li>8. Hays, David, [1988], Light on The Subject, Seagull Books Calcutta</li> <li>9. Kelkar, Yashwant [1994], Natya Nirmiti, Parimal Prakashan, Aurangabaad</li> <li>10. Palmer, Richard. H.[1985] Lighting Art, Prentice Hall New Jersey</li> <li>11. Wainstein, M. (2019). <i>Stage directing: A director's itinerary</i>. Focus, an imprint of Hackett Publishing Company, Inc.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Understand): Explain the fundamentals of costume, makeup, and sound design for theatre.</li> <li>2. (Apply): Implement design principles in costume, makeup, and sound for a theatrical production.</li> <li>3. (Analyze): Evaluate how costume, makeup, and sound contribute to character development and storytelling.</li> <li>4. (Create): Design and execute an original production plan integrating costume, makeup, and sound.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-407  
**Title of the Course** : Actor Training Methodology: Part Two [P]  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	Student should have studied THR-301 Actor training Methodology: Part One	
<b>Course Objectives:</b>	1. To introduce students to the significant non-realistic acting methodologies as laboratory practice. 2. To develop students acting skills to perform in non-realistic plays. 3. To introduce students to the advance acting exercises. 4. To enable students to develop actor's routine.	
	<b>1. Introduction to major acting practises:</b> a) Bharat Muni's concept of 'Abhinaya' b) Anne Bogart and 'Viewpoints' c) Bertolt Brecht and 'Gestus' d) Antonin Artaud and Theatre of Cruelty e) Jerzy Grotowski and Physical Theatre f) Folk performers and spontaneity	<b>20 Hours</b>
	<b>2. Natyashastra and laboratory exercise on:</b> a) 'Navarasa' graph b) Eye and expression c) Synergy of movement and breathing	<b>20 Hours</b>
	<b>3. Viewpoint based laboratory exercises on:</b> a) Viewpoints of time b) Viewpoints of space c) Viewpoints and composition d) Verbal viewpoints	<b>30 Hours</b>
	<b>4. Laboratory exercises of Bertolt Brecht:</b> a) Story and Narrative b) Social Relationships & 'Gestus' c) Moments of Decision d) Contradiction and Complex Seeing	<b>20 Hours</b>
	<b>5. Spontaneity based laboratory exercises</b> a) Improvisation b) Acting conventions c) Audience interaction d) Comic traditions	<b>30 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
<b>Pedagogy:</b>	Lecture, Audio-Visual presentations, Assignments, Case studies, Practical	

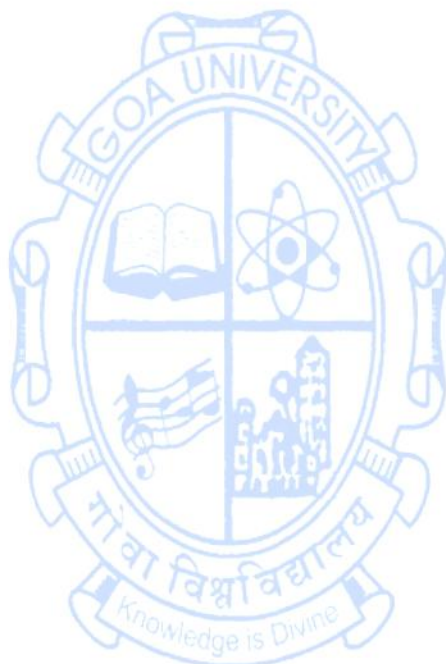
	<p><b>Note: Students must successfully complete a Laboratory Journal and get it duly certified by the concerned authority on weekly basis, to be eligible for the SEA of THR-407.</b></p>
<b>References /Readings:</b>	<ol style="list-style-type: none"> <li>1. Bogart Anne and Tina Landau, [2005], <i>The practical viewpoints book a practical guide to viewpoints and composition</i>, Theatre communication group, New York.</li> <li>2. Fo, D., &amp; Hood, S. (2006). <i>The tricks of the Trade</i>. Methuen.</li> <li>3. Prassana, [2023], <i>Indian method in acting</i>, National School of Drama, New Delhi</li> <li>4. Ramnarayan Meena, [2018], <i>Enactment (Abhinaya): The Basic Principles of Nāṭyaśāstra</i>, Independently Published</li> <li>5. Unwin Sthephen with Jones Julian, [2014], <i>The Complete Brecht toolkit</i>, Nick Hern Books, London</li> <li>6. Zoob David, [2018], <i>Brecht: A practical Handbook</i>, Nick Hern Books, London</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Remember): Identify key principles of non-realistic acting methodologies.</li> <li>2. (Apply): Practice advanced laboratory exercises based on selected acting techniques.</li> <li>3. (Analyze): Examine different approaches to non-realistic performance styles.</li> <li>4. (Create): Develop innovative acting techniques through research and experimentation.</li> </ol>

**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-408  
**Title of the Course** : Contemporary Indian Theatre Practises  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	Students should have studied the course THR-305-History of Modern Indian Theatre	
<b>Course Objectives:</b>	1. To get an overview of contemporary Theatre praxis in India 2. To introduce students to the contemporary theoretical discourses. 3. To analyse the Theatre trends in the Indian Diaspora post 1990. 4. To introduce students to the major theatre practitioners in contemporary India. 5. To acquaint students with the avenues and challenges faced by contemporary Indian Theatre practitioners.	
	<b>1. Introduction to contemporary Indian theatre</b> a) Defining 'contemporary' in the context of Indian Theatre. b) Indian Theatre 1990 onwards	<b>10 hours</b>
	<b>2. Social, Economic, Political and Technological influencers of Indian Theatre post 1990.</b>	<b>10 hours</b>
	<b>3. Contemporary Theatre Practises post 1990</b> a) Selected Playwrights, Actors, Directors, Designers, Thinkers, Producers (Individual/Group) b) Theatre Academia c) Theatre Festivals	<b>30 hours</b>
	<b>4. Contemporary Indian Theatre practice: Avenues and Challenges</b>	<b>10 hours</b>
	<b>Total</b>	<b>60 hours</b>
<b>Pedagogy</b>	Lecture, Audio-Visual presentations, Assignments, Seminars.	
<b>References/ Reading</b>	1. Bhatia, N. (2011). <i>Modern Indian Theatre: A reader</i> . Oxford University Press. 2. Chaturvedi, R., & Gupta, T. (2017). <i>Contemporary Indian Theatre: Theatricality and artistic crossovers</i> . Rawat Publications. 3. <i>Contemporary Indian Theatre: Theatricality and artistic crossovers</i> . (2017). Rawat Publications. 4. Lal, A. (2004). <i>The oxford companion to Indian theatre</i> . Oxford University Press. 5. Paul, R. (2006). <i>Contemporary Indian theatre: Interviews with playwrights and directors</i> . Sangeet Natak Akademi. 6. Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (2007). <i>Indian theatre: Traditions of Performance</i> . M. Banarsidass.	
<b>Course Outcomes:</b>	On completion of this course, the students shall: 1. (Remember): Recall key developments and trends in contemporary Indian theatre post-1990.	



	<ol style="list-style-type: none"> <li>2. (Understand): Explain the impact of social, economic, and political factors on contemporary Indian theatre.</li> <li>3. (Analyze): Critically evaluate the works of major contemporary theatre practitioners.</li> <li>4. (Research): Investigate the avenues and challenges faced by contemporary Indian theatre practitioners.</li> </ol>
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**Name of the Programme** : Bachelor of Performing Arts [Theatre]  
**Course Code** : THR-412  
**Title of the Course** : Basics of Short-Film Making [P]  
**Number of Credits** : 4  
**Effective from AY** : 2026-27

<b>Pre-requisites For the Course:</b>	The students should have interest towards short-film making and must have seen at least a few short films.	
<b>Course Objectives:</b>	1. To introduce students to the process of short-film making. 2. To acquaint students with the basic skills required to create a short-film. 3. To encourage students to plan and create a short-film collaboratively. 4. To enable students to write and direct a short film.	
<b>Content:</b>	<b>1. Introduction to Short-Film Making</b> a) Overview of short film history and significance b) Understanding different types of short films c) Elements of storytelling with camera and narrative structure -frame, shot, movement, angle, composition, time.	<b>12 Hours</b>
	<b>2. Pre-Production Essentials</b> a) Scriptwriting techniques for short films b) Pre-visualization and storyboarding c) Preparing screenplay and shot-division d) Casting, location-scouting/reiki, and production planning	<b>24 Hours</b>
	<b>3. Production Techniques</b> a) Camera operation and cinematography basics b) Lighting setups and composition techniques c) Directing actors and effective communication on set	<b>36 Hours</b>
	<b>4. Post-Production and Distribution</b> a) Non-linear editing software and techniques b) Sound design principles, dubbing and audio editing c) Discussion on distribution strategies for short films: festivals, online platforms, etc.	<b>24 Hours</b>
	<b>5. Project Development and Critique</b> a) Collaborative project development with peers b) Peer critique sessions and constructive feedback c) Final project presentations and assessment	<b>24 Hours</b>
	<b>Total</b>	<b>120 Hours</b>
<b>Pedagogy:</b>	Reading, Discussions, Demonstrations, Audio-visual Presentations, Assignments, Projects, Practical.	
	<b>Note 1: Students must successfully complete an assigned project.</b>	
<b>References/ Reading</b>	1. Dixon, W. W., & Foster, G. A. (2018). <i>A short history of film</i> . Rutgers University Press. 2. <i>Film theory: Creating a cinematic grammar</i> . (2014). Columbia University Press.	

	<ol style="list-style-type: none"> <li>3. Levy, E. (1994). <i>Making a winning short: How to write, direct, edit, and produce a short film</i>. H. Holt and Co.</li> <li>4. Piper, J. (2014). <i>The film appreciation book: The film course you always wanted to take</i>. Allworth Press.</li> <li>5. Ray, S. (2003). <i>Our films, their films</i>. Orient Longman.</li> <li>6. Roberge, G. (1992). <i>The Ways of Film Studies: Film Theory &amp; the Interpretation of films</i>. Ajanta Publications.</li> <li>7. Shah, P. (1981). <i>The Indian film</i>. Greenwood Press.</li> </ol>
<b>Course Outcomes:</b>	<p>On the completion of this course, the students shall:</p> <ol style="list-style-type: none"> <li>1. (Understand): Explain the fundamental principles of short-film making, including narrative structure and visual storytelling.</li> <li>2. (Apply): Implement pre-production, production, and post-production techniques in short-film creation.</li> <li>3. (Analyze): Assess different stylistic and technical approaches in short-film production.</li> <li>4. (Create): Develop, direct, and present an original short-film project.</li> </ol>

