

Central University of Punjab



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

Batch 2025-27

Department of Performing & Fine Arts

Programme Graduate Attributes

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

Master of Performing Arts provides a platform to build the confidence on stage by developing the skill through Academics & Production. Students occupy different professional roles such as Teacher, Actor, Director and Producer, Theatre Writer and Performing Arts Critic among other also student emerge as Seasoned Professionals who are recruited by top organizations from diverse sectors such as Film and TV producers, Colleges and Universities, Theatre Groups, Media and Gaming Companies among others. The graduates have comprehensive knowledge, potentiality to be an educational entrepreneur, leader in their career and ability to work in the digital era.

Master's Programme in Performing Arts-Theatre focuses on preparing and training the students to develop-

- A comprehensive understanding and a critical appreciation, to be able to join the mainstream Theatre Activity.
- A certain confidence to overcome stage-fright through wide-ranging practical sessions.
- A scholarly base through academic activities and study-material.
- an overall knowledge about each area of mounting a Stage Production from a written Text to its final culmination before the live audiences.
- Mind and body through requisite skills as a competent Actor, Teacher, Director, Designer to join the educational Institutes, Professional Theatre Companies, Repertories, Media Houses etc.
- Them as independent Entrepreneurs, who can start-up Professional Performing Troupes that will not only promote Art and Culture but also generate employment for newcomer Actors, Writers, Directors and Technicians.
- As a Researcher who can take up Ph.D. Research in Theatre Arts and allied areas.

Templates of Course Structure M.P.A.-Theatre 85 Credits

Four Semester Course Work

| Disciplines | Total credit | Core | Elective courses | | | Foundation | |
|------------------|--------------|------|---------------------|---------|--|---|-------------|
| | | | Discipline Elective | ID/MD | Skill based/ Practical/ Dissertation | Compulsory Foundation | Value based |
| M.P.A Theatre | 85 | 8 C | 4 C | 1C (ID) | Skill Based =35 Cr | 1C(CF) 1Cr 1C(Entrepreneurship) 1Cr | 1VAC 2Cr |
| | | 32Cr | 12 Cr | 2Cr | 35Cr | 2Cr | 2Cr |

Course Structure

SEMESTER – I

| Course Code | Course Title | Course Type | L | T | P | Credit |
|--------------------------|--|-------------|---|---|---|-----------|
| MMPA.516 | Literature and History of Indian Theatre | Core | 4 | 0 | 0 | 4 |
| MMPA.517 | Theory of Acting Direction and Stage Craft-I | Core | 4 | 0 | 0 | 4 |
| MMPA.518 | Acting-I | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.519 | Direction-I | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.520 | Stage Craft and Design Technology-I | Skill-based | 0 | 0 | 6 | 3 |
| Students can opt any one | | | | | | |
| MMPA.521 | Performing Arts-Theatre | DE | 3 | 0 | 0 | 3 |
| MMPA.522 | Elementary knowledge of Visual Arts | DE | 3 | 0 | 0 | 3 |
| | Remedial Teaching | | 0 | 2 | 0 | 0 |
| Credit | | | | | | 20 |

SEMESTER – II

| Course Code | Course Title | Course Type | L | T | P | Credit |
|--|---|-----------------------|---|---|---|-----------|
| MMPA.523 | Literature and History of Folk Theatre | Core | 4 | 0 | 0 | 4 |
| MMPA.524 | Theory of Acting Direction and Stage Craft-II | Core | 4 | 0 | 0 | 4 |
| MMPA.525 | Acting-II | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.526 | Direction-II | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.527 | Stage Craft and Design Technology-II | Skill-based | 0 | 0 | 4 | 2 |
| MMPA.528 | Entrepreneurship | Compulsory Foundation | 1 | 0 | 0 | 1 |
| XXX | Choose from Interdisciplinary Course offered by other departments | IDC | 2 | 0 | 0 | 2 |
| XXX | Choose from offered by university departments | VAC | 2 | 0 | 0 | 2 |
| Students can opt any one | | | | | | |
| MMPA.529 | Theatre Production | DE | 3 | 0 | 0 | 3 |
| MMPA.530 | Folk Theatre of Punjab | DE | 3 | 0 | 0 | 3 |
| | Remedial Teaching | | 0 | 2 | 0 | 0 |
| Credit | | | | | | 24 |
| IDC and VAC offered by the Department | | | | | | |
| MMPA.506 | The Art of Acting | IDC | 2 | 0 | 0 | 2 |
| MMPA.511 | Acting and Performance | VAC | 1 | 0 | 2 | 2 |

SEMESTER – III

| Course Code | Course Title | Course Type | L | T | P | Credit |
|--------------------------|--|-----------------------|---|---|---|-----------|
| MMPA.535 | Literature and History of Western Theatre | Core | 4 | 0 | 0 | 4 |
| MMPA.536 | Theory of Acting Direction and Stage Craft-III | Core | 4 | 0 | 0 | 4 |
| MMPA.537 | Acting-III | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.538 | Direction-III | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.539 | Stage Craft and Design Technology-III | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.540 | Theatre And Research: Research Proposal | Compulsory Foundation | 1 | 0 | 0 | 1 |
| Students can opt any one | | | | | | |
| MMPA.541 | Play Production Process | DEC | 3 | 0 | 0 | 3 |
| MMPA.542 | Elementary knowledge of Graphic Design | DEC | 3 | 0 | 0 | 3 |
| | Remedial Teaching | | 0 | 2 | 0 | 0 |
| Credits | | | | | | 21 |

Semester-IV

| Course Code | Course Title | Course Type | L | T | P | Credit |
|--------------------------|---|-------------|---|---|---|-----------|
| MMPA.561 | Literature and History of Modern Theatre | Core | 4 | 0 | 0 | 4 |
| MMPA.562 | Theory of Acting Direction and Stage Craft-IV | Core | 4 | 0 | 0 | 4 |
| MMPA.563 | Acting-IV | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.564 | Direction-IV | Skill-based | 0 | 0 | 6 | 3 |
| MMPA.565 | Stage Craft and Design Technology-IV | Skill-based | 0 | 0 | 6 | 3 |
| Students can opt any one | | | | | | |
| MMPA.566 | Improvisation, Mime and Choreography | DEC | 3 | 0 | 0 | 3 |
| MMPA.567 | Final Theatre Production Management | DEC | 3 | 0 | 0 | 3 |
| | Remedial Teaching | | 0 | 2 | 0 | 0 |
| Credit | | | | | | 20 |

Examination pattern from Batch 2025 onwards

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

| Dissertation Proposal (Third Semester) | | | Dissertation (Fourth Semester) | | |
|---|-------|--|--|-------|--|
| | Marks | Evaluation | | Marks | Evaluation |
| Supervisor | 50 | Dissertation proposal and presentation | Supervisor | 50 | Continuous assessment (regularity in work, mid-term evaluation) dissertation report, presentation, final viva-voce |
| HoD and senior-most faculty of the department | 50 | Dissertation proposal and presentation | External expert, HoD and senior-most faculty of the department | 50 | Dissertation report (25), presentation (10), Novelty/Originality (5), final viva-voce (10) |

Marks for internship shall be given by the supervisor/Internal mentor and external mentor.

Practical/Skill Based Paper Evaluation:

Stage Performance: Course Title ‘Final Theatre Production Management’, each student will perform

Entrepreneurship:

Under entrepreneurship, students will Direct/Perform any Play/Drama

Exit Scheme:

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

MPA-Theatre

Course Title: Lecture cum demonstration

Course Title: Play Production Process

Detailed Syllabus

SEMESTER-I

Course Title: Literature and History of Indian Theatre

Course Code: MMPA.516

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

Teaching Hours : 60

Course Learning Outcomes:

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

CLO 1: Understand the origin and importance of Natyashastra.

CLO 2: Comprehend the 11 elements of Natyashastra.

CLO 3: Appraise the history of Sanskrit theatre.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Natyashastra: origin, rupakrachna, karyavastas, arthaprakrittis, arthaprakshepakas, Sandhis, importance of natyashastra | CLO 1 |
| Unit II 15 Hours | Study of 11 elements in Natyashastra: rasa - bhava, abhinaya, dharmi-vritti, pravritti, siddi, swara, aatodya, gana, rang | CLO 2 |
| Unit III 15 Hours | Introduction to sanskrit theatre: origin, history, development, | CLO 3 |
| Unit IV 15 Hours | Study of major playwrights: Shudrak, Bhas & Kalidas and his works, Dashrupakvidhaan : Study of dashrupaka | CLO 4 |

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

Suggested Reading:

- Sastri, ShuklaBabulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit SahityakaSamagraItihas, chaukhambasurbharatiprakashan, 2020
- Mathur, JagdishChandra. paramparasheelNatya, Bihar RashtrabhashaParishad, 1969.
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934

Course Title: Theory of Acting Direction and Stage Craft-I**Course Code: MMPA.517**

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

Teaching Hours : 60

Course Learning Outcomes:

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

CLO 1: Understand Indian Theatre Acting

CLO 2: Get benefited by knowing about Indian Theatre.

CLO 3: Appraise different concept of Direction & Design.

CLO 4: Get knowledge about Indian Theatre Architecture.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|-------------------|
| Unit I 15 Hours | Concept of Acting: Acting According to Natyashastra | CLO 1 |
| Unit II 15 Hours | Study of Abhinayadarpana | CLO 2 |
| Unit III 15 Hours | Concept of Direction & Design. Elements of Scenic Design. | CLO 3 |
| Unit IV 15 Hours | Defining Indian Theatre Architecture: - Performance in Temples. Theatre Architecture according to NatyaShastra | CLO 4 |

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

- Byrski, Maria Krzysztof. *Concept of Ancient Indian Theatre*. MunshiramManoharlal, 1974.
- TripathiRadhavallabh. *NatyashastraVishwkosh*, PratibhaPrakashan, 1999
- ChaturvadiSitaram. *BharatiyaTathaPaschatyaRangmanch*, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. *Natak or Rangmanch*, Bihar RashtrbhashaParishad, 2000Aristotle, By. *The poetics of Aristotle*. University of North Carolina Press, 1942.
- Fischer-Lichte, Erika. *History of European drama and theatre*. Routledge, 2002.
- Nicoll, Allardyce. *The development of the theatre*. GG Harrap, 1957.
- Gillette, J. Michael. *Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup*. McGraw-Hill Higher Education, 2012.

Course Title: Acting-I**Course Code: MMPA.518**

Course Learning Outcomes:

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

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

CLO 2: Get opportunity to do Practice of Mime and Movement.

CLO 3: Get opportunity to understanding the stylized make-up.

CLO 4: understand the various types of Character make-up

Course Contents:

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

Teaching Hours : 90

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|---|-------------------|
| Practical I 20 Hours | Basic exercises: games, enactment of navrasas, warm up Improvisations: co actors, situational, character, object | CLO 1 |
| PracticalII 20 Hours | Mime: movements, solo mime, enactment of group mime, basic exercises Scene Work : Based on relationship, based on situation, based on theme, Based on a text | CLO 2 |
| Practical III 30 Hours | Introduction to Make-up and Material Facial Anatomy, Head-Shapes, Facial proportions | CLO 3 |
| PracticalIV 20 Hours | Types of Make-up: Straight Make-up Character Make-up | CLO 4 |

Modes of transaction: Lecture, Problem solving, Group discussion, Tutorial**Suggested Readings:**

- ChaturvadiSitaran. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970
- Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
- Stage Make-up, by Richard Corson, Appleton –Century –Crofts, New york1967

Course Title: Direction-I
Course Code: MMPA.519

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

Teaching Hours : 90

Course Learning Outcomes:

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

CLO 1: Develop their directorial point of view.

CLO 2: Understand performance style of Parsi theatre.

CLO 3: Get benefited by understanding Lights and Light design.

CLO 4: Understand Light paperwork and equipment.

Course Contents:

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

Transaction Mode: Lecture and Practical with Experiments

Suggested Reading:

- Sharma. H. V.Rang Sthapatya :KuchhTippaniyan, RajkamalPrakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- Discovering Stage Lighting by Francis Reid, Focul Press, 1998
- The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996

Course Title: Stage Craft and Design Technology-I**Course Code: MMPA.520**

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

Teaching Hours : 90

Course Learning Outcomes:

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

CLO 1: Understand basics of design.

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

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

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|--------------------------|---|-------------------|
| Practical I 20 Hours | Fundamentals of design: line, shape, color, texture | CLO 1 |
| PracticalII 20 Hours | Principles of design: balance, rhythm, contrast, unity, composition, emphasis | CLO 2 |
| Practical III 20hours | Study of design sources: study of paintings, study of sculptures, study of theatre productions, study of films | CLO 3 |
| PracticalIV 30hours | Study of theatre buildings: proscenium, arena, thrust Introduction to theatre design: set, light, costume, makeup and property | CLO 4 |

Modes of transaction: Lecture and Practical with Experiments**Suggested Reading:**

- Sharma. H. V.Rang Sthapatya :KuchhTippaniyan, RajkamalPrakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Nasim Kamal. Greek Natya Kala Kosh, rashtriyaNatyaVidyalaya, 2004
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- Gillette, J. Michael. *Theatrical design and production: An introduction to scene design and construction,*
- *lighting, sound, costume, and makeup.* McGraw-Hill Higher Education, 2012.
- Reid, Francis. *Stage lighting handbook.* Routledge, 2013.
- Philippi, Herbert. *Stagecraft and Scene Design.* Houghton Mifflin, 1953.
- Oddey, Alison. *Devising theatre: A practical and theoretical handbook.* Routledge, 2013.

Course Title: Performing Arts-Theatre

Course Code: MMPA.521

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

Course Learning Outcomes:

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

Total Teaching Hours :-45

CLO-1 Describe the fundamental concept of the Indian performing arts.

CLO-2 Examine the the elements of Indian performing arts- Dance, Drama & Music.

Course Content:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|-------------------|
| Unit I 12 Hours | Introduction to Performing Arts | CLO 1 |
| Unit II 12 Hours | Study of the Indian Performing Arts | CLO 2 |
| Unit III 11 Hours | Study of different forms of Performing Arts- Theatre/Drama, Music, Dance | CLO 1 |
| Unit IV 10 Hours | Detailed Study of Folk Theatre | CLO 2 |

Mode of Transaction: Lecture, Group Discussion, Self-learning

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Balme, Chistopher B, [2008], The Cambridge introduction to theatre studies, Cambridge, UK ; New York : Cambridge University Press
- Ed. Sharma Batuknath, [2005], Natyashastra of Bharata, Varanasi, Chaukhamba Sanskrit Sansthan ● Ed. Dr.Ghosh M, [1975], Abhinayadarpana of Nandikeshwara, Calcutta, Manisha Granthalaya,
- Ed. Vyas B, [2003], Dasharupakam of Dhananjaya, Varanasi, ChowkhambaVidyaBhavan

Course Title: Elementary knowledge of Visual Arts
Course Code: MMPA.522

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

Total Teaching Hours :-45

Course Learning Outcomes:

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

CLO-1 Describe the fundamental concept of Visual Arts.

CLO-2 Examine the Elementary knowledge of Visual Arts.

Course Content:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 12 Hours | Study of Art- Meaning, Definition, Classification | CLO 1 |
| Unit II 12 Hours | Visual Element of Visual Arts- Line, Colour, Shape, Tone, Texture, Shape | CLO 2 |
| Unit III 11 Hours | Characteristic of Indian Visual Arts- Religious, Inner Nature, Imagination, Symbolic, Based on Literature, Idealism | CLO 1 |
| Unit IV 10 Hours | Shadanga- Six limbs of Indian Painting, Concept of Shadanga | CLO 2 |

Mode of Transaction: Lecture, Group Discussion, Self-learning

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Narain's NATYASHASTRA – BHARAT MUNI - Introduction, The Construction of a Theatre, Questions and Answers, Glossary of Relevant Sanskrit Words.: G.P Pant
- Elements of Indian Art: Swaraj Prakash Gupta
- The Art of India: Kramrisch, Stella
- Art: A World History: Elke Linda Buchholz, Susanne Kaeppele
- William Graham, Colour Pattern & Texture

SEMESTER- II

Course Title: Literature and History of Folk Theatre

Course Code: MMPA.523

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

Teaching Hours : 90

Course Learning Outcomes:

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

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

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

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

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Regional folk forms: bhavai, jatra, nautanki, ankiyanat, tamasha, yakshagana, bhandmarasi, Kathputli | CLO 1 |
| Unit II 15 Hours | Bengali theatre: history and development, playwrights, directors, actors Marathi theatre: history, development, playwrights, directors, actors | CLO 2 |
| Unit III 15 Hours | Dramaturgy and Contribution to Folk Theatre:(IshawarChander Nanda, BalwantGargi, Gurusharan Singh, HarpalTiwana, Ajmer Singh Aulakh) | CLO 3 |
| Unit IV 15 Hours | IPTA: origin and history, development, role, characteristics of folk theatre Hindi theatre: history, development, playwrights, directors, actors | CLO 4 |

Transaction Mode: Lecture and Practical's with Experiments

Suggested Reading:

- JhaSitaram. Natak or Rangmanch, Bihar RashtribhashaParishad, 2000
- Karnad, Girish. "Theatre in India." *Daedalus* 118.4 (1989): 330.
- *Traditional Indian theatre: multiple streams*. New Delhi: National Book Trust, India, 1980.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. *Indian theatre: traditions of performance*. Vol. 1. MotilalBanarsidass Publ., 1993.
- Balwant, Gargi. "Folk Theatre of India." (1966).
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. *Indian theatre: traditions of performance*. Vol. 1. MotilalBanarsidass Publ., 1993.

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

Course Code: MMPA.524

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

Teaching Hours : 60

Course Learning Outcomes:

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

CLO 1: Understand design in detail.

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

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

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Design: basics of design, principles of design, elements of stage design | CLO 1 |
| Unit II 15 Hours | Set Design: elements of set design, functions of set design, ground plan | CLO 2 |
| Unit III 15 Hours | Light Design: types of lights and their symbols, objectives of light design, functions of light design, ground plan | CLO 3 |
| Unit IV 15 Hours | Preparing for Rehearsals: organizing early responses, organizing information about each scene, investigating the big ideas, analyzing the action, work on character | CLO 4 |

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

Suggested Reading:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. Natak or Rangmanch, Bihar Rasht rbhashaParishad, 2000
- Mitchell, Katie. *The director's craft: A handbook for the theatre*. Routledge, 2008.
- Reid, Francis. "Techniques of stage lighting." *Lighting Research & Technology* 2.3 (1970): 125-134.
- Brockett, Oscar G., et al. *The essential theatre*. Cengage learning, 2016.
- Westlake, E. J. *World Theatre: the basics*. Routledge, 2017.

Course Title: Acting-II
Course Code: MMPA.525

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

Course Learning Outcomes:

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

Teaching Hours : 90

CLO 1: Understand Satvikaabhinaya in detail.

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

CLO 3: Comprehend knowledge of Stage make-up.

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

Course Contents:

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

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Sastri, ShuklaBabulal. Natyasastra, Chaukhamba, 2015
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- Nasim Kamal. Greek Natya Kala Kosh, RashtriyaNatyaVidyalaya, 2004
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Bharatmuni. Natyashastra, Oriental Institute, Baroda, 1934
- JhaSitaram. Natak or Rangmanch, Bihar RashtribhashaParishad, 2000
- Stanislavski, Constantin. *Building a character*. A&C Black, 2013.
- Make-up to Theatre, Film & Television, by Lee Baygan, A & C Black, Londen, 1984
- Film and Television Makeup, by Herman Buchmen, Watson, Gulill Publication, 1973
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970
- Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).

Course Title: Direction-II
Course Code: MMPA.526

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

Teaching Hours : 90

Course Learning Outcomes:

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

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

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

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

CLO 4: Understand lighting effects used in play performance.

Course Contents:

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

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- Discovering Stage Lighting by Francis Reid, Focul Press, 1998
- The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996

Course Title: Stage Craft and Design Technology-II**Course Code: MMPA.527**

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

Course Learning Outcomes:

Teaching Hours : 60

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

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

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

CLO 3: Comprehend detailed knowledge of costume design.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 15 Hours | Set Design: elements of proscenium theatre, mechanical drawing, model making | CLO 1 |
| Practical II 15 Hours | Light Design: identification of equipment, patching, focus, ground plan, lighting operation, lighting cue sheet | CLO 2 |
| Practical III 15 Hours | Costume Design: colour plates, costume plates, design process | CLO 3 |
| Practical IV 15 Hours | Property Design: identification of material, material handling, research, making Make - Up Design: identification of material, application method, realistic makeup, fantasy makeup | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments**Suggested Readings:**

- Sharma. H. V.Rang Sthapatya :KuchhTippaniyan, RajkamalPrakashan, 2009
- Di Benedetto, Stephen. *An Introduction to Theatre Design*. Routledge, 2013.
- Abulafia, Yaron. *The art of light on stage: Lighting in contemporary theatre*. Routledge, 2015.
- Bicât, Tina. *Costume and design for devised and physical theatre*. Crowood, 2012.
- Brewster, Karen, and Melissa Shafer. *Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design*. Skyhorse Publishing Inc., 2011.
- Sobel, Sharon. *Theatrical Makeup: Basic Application Techniques*. Routledge, 2015.

Course Title: Entrepreneurship**Course Code:MMPA.528**

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

Course Learning Outcomes:

Teaching Hours : 15

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

CLO 1: Understand Voice and Speech in detail.

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

CLO 3: Comprehend detailed knowledge about Theatre Space

CLO 4: Understand the art and craft of acting

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------|---|-------------------|
| Unit I 4 Hours | Voice and Speech- Pitch, Sound, Volume, Emphasis, Pause | CLO 1 |
| Unit II 4 Hours | Acting and improvisation-Situational, Text, Character | CLO 2 |
| Unit III 4 Hours | Use of space and stage geography- Composition, Blocking, Movements | CLO 3 |
| Unit IV 3 Hours | Art and craft of acting- Exercises, practice and class room performance | CLO 4 |

Modes of transaction: Lecture, Problem solving, Group discussion

Suggested Reading:

- Turner, J. Clifford, and Malcolm Morrison. *Voice and Speech in the Theatre*. Routledge, 2016.
- Berry, Cicely. *Voice and the Actor*. Random House, 2011.
- Johnstone, Keith, and Irving Wardle. *Impro: Improvisation and the theatre*. Routledge, 2012.
- Cossa, Mario, et al. *Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre*. Taylor & Francis, 2013.
- Benedetti, Jean. *The art of the actor: The essential history of acting from classical times to the present day*. Routledge, 2012.
- Krasner, David. *An actor's craft: the art and technique of acting*. Macmillan International Higher Education, 2011.

**Course Title: The Art of Acting Course Code:
MMPA.506**

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

Teaching Hours: 45

Course Learning Outcomes:

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

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

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

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

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

Course Contents:

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

Transaction Mode: Lecture and Practical's with Experiments

Suggested Reading:

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

Course Title: Acting and Performance**Course Code: MMPA 511**

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

Teaching Hours : 45

Course Learning Outcomes:

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

CLO 1: Understand voice and speech in detail.

CLO 2: Get knowledge about different types of improvisation.

CLO 3: Comprehend detailed knowledge of stage geography.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 12 Hours | Voice and Speech- Sound And Music Pitch, Volume, Emphasis, Pause etc | CLO 1 |
| Unit II 12 Hours | Acting and improvisation-Situational, Text, Character | CLO 2 |
| Unit III 11 Hours | Use of space and stage geography- Composition, Blocking, Movements | CLO 3 |
| Unit IV 10 Hours | Art and craft of acting- Exercises, practice and class room performance | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments**Suggested Readings:**

- Berry, Cicely. *Voice and the Actor*. Random House, 2011.
- Johnstone, Keith, and Irving Wardle. *Impro: Improvisation and the theatre*. Routledge, 2012.
- Cossa, Mario, et al. *Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre*. Taylor & Francis, 2013.
- Benedetti, Jean. *The art of the actor: The essential history of acting from classical times to the present day*. Routledge, 2012.
- Krasner, David. *An actor's craft: the art and technique of acting*. Macmillan International Higher Education, 2011.

Course Title: Theatre Production
Course Code: MMPA.529

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

Teaching Hours: 30

Course Learning Outcomes:

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

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

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

CLO 3: Comprehend knowledge of different acting styles.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|-------------------|
| Unit I 12 Hours | Script Writing for Theatre | CLO 1 |
| Unit II 12 Hours | Casting Process for Play Production | CLO 2 |
| Unit III 11 Hours | Styles of Acting | CLO 3 |
| Unit IV 10 Hours | Design and Direction of Theatre Production | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Readings:

- Joshi Manoharshyam. PatkathaLekhan, RajkamalPrakashan, 2019
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Nagendra, Aadhunik Hindi Natak, SahityaBhandar, 1947
- MathurJagdish Chandra. ParamparashilNatya, Bihar RashtrabhashaParishad, 1969
- JhaSitaram. Natak or Rangmanch, Bihar RashttrbhashaParishad, 2000
- Smiley, Sam. *Playwriting*. Yale University Press, 2008.
- Dorn, Dennis, and Mark Shanda. *Drafting for the Theatre*. SIU Press, 2012.
- Catliff, Suzy, and Jennifer Granville. *The Casting Handbook: For Film and Theatre Makers*. Routledge, 2013.
- Zarrilli, Phillip B., ed. *Acting (re) considered: a theoretical and practical guide*. Routledge, 2005.
- Baron, Cynthia. *Modern Acting*. Secaucus: Palgrave Macmillan, 2016.
- Collins, Jane, and Andrew Nisbet, eds. *Theatre and Performance Design: a reader in scenography*. Routledge, 2010.
- Di Benedetto, Stephen. *An Introduction to Theatre Design*. Routledge, 2013.

Course Code: MMPA.530
Course Title: Folk Theatre of Punjab

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

Course Learning Outcomes:

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

:Total Teaching Hours-45

CLO-1 Describe the fundamental concept of Folk Theatre.

CLO-2 Examine the contributions of Director in Folk Theatre of Punjab.

Course Content:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 12 Hours | Origin of Punjabi Theatre with reference to Nora Richard & I. C. Nanda, S.Gursharan Singh | CLO 1 |
| Unit II 12 Hours | Contribution of following Contemporary Directors of Punjabi Theatre • S. Ajmer Singh Aulakh • S. Kewal Dhaliwal • Smt. Neelam Maan Singh • Balraj Pandit | CLO 2 |
| Unit III 11 Hours | Study of different Punjabi folk Theatre forms. Bhand Marasi, Nakkal and Swang | CLO 1 |
| Unit IV 10 Hours | Detailed Study of Plays “Loha Kutt” Written by Balwant Gargi | CLO 2 |

Mode of Transaction: Lecture, Group Discussion, Self-learning

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Punjabi Natak Di Vikas Yatra – Dr. Gurdev Singh Sidhu
- Beej To Natak Tk – Dr. Satish Kumar Verma
- Punjabi Natak Vich Naveen Privartan – Navninder Behl
- Dhamak Nagare Di – Gursharan Singh
- Gursharan Singh Da Rang Manch – Ajmer Singh Aulakh

SEMESTER- III

Course Title: Literature and History of Western Theatre

Course Code:MMPA.535

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

Teaching Hours : 60

Course Learning Outcomes:

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

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

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

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

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Theatre Architecture: Greek, Roman, Medieval, Globe, Renaissance Production styles: Greek, Shakespeare, commedia dell arte | CLO 1 |
| Unit II 15 Hours | Key concepts: Aristotelian 3 unities, catharsis, plot, action, forth wall concept | CLO 2 |
| Unit III 15 Hours | Art movements: naturalism, realism, symbolism, cubism, surrealism, existentialism, absurdism | CLO 3 |
| Unit IV 15 Hours | Study of any 4 modern theatre makers: Stanislavski, Bertolt Brecht, Jerzy Grotowsky, Vsevolod Meyerhold, Michael Chekhov, Peter Brook | CLO 4 |

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

Suggested Readings:

- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Brockett, Oscar G. The theatre: an introduction, (Oscar Gross), 1923-2010
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- DwivediHajari Prasad. NatyashastrakiBharatiyaParampara or Dashroopak, RajkamalPrakashan, 1963
- JhaSitaram. Natak or Rangmanch, Bihar RashtrebhashaParishad, 2000
- Westlake, E. J. World Theatre: the basics. Routledge, 2017.
- Zarrilli, Phillip B., et al. Theatre histories: an introduction. Routledge, 2013.
- Anand, Mulk Raj. The Indian Theatre. Read Books Ltd, 2016.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. Indian theatre: traditions of performance. Vol. 1. MotilalBanarsidass Publ., 1993.
- Styan, John Louis. Modern Drama in Theory and Practice: Volume 2, Symbolism, Surrealism and the Absurd. Vol. 2. Cambridge University Press, 1983.
- Bowers, Faubion. Japanese theatre. Tuttle Publishing, 2013.
- Leach, Robert. Makers of modern theatre: An introduction. Routledge, 2004.

Course Title: Theory of Acting Direction and Stage Craft-III
Course Code:MMPA.536

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

Teaching Hours : 60

Course Learning Outcomes:

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

CLO 1: Understand the art and craft of acting.

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

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

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

Course Contents:

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

Modes of transaction: Lecture, Panel discussion, Tutorial, Self Study

Suggested Reading:

- Benedetti, Jean. *The art of the actor: The essential history of acting from classical times to the present day.* Routledge, 2012.
- Krasner, David. *An actor's craft: the art and technique of acting.* Macmillan International Higher Education, 2011.
- Innes, Christopher, and Maria Shevtsova. *The Cambridge introduction to theatre directing.* Cambridge University Press, 2013.
- Styan, John L. *Drama: a guide to the study of plays.* Peter Lang, 2000.
- Reid, Francis. *Designing for the Theatre.* Routledge, 2013.
- Di Benedetto, Stephen. *An Introduction to Theatre Design.* Routledge, 2013.

Course Title: Acting-III
Course Code:MMPA.537

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

Course Learning Outcomes:

Teaching Hours : 90

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

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

CLO 2: Comprehend detailed practical knowledge of Brechtian, Meyerhold's and Grotowskian acting techniques.

CLO 3: Get knowledge of creating Beard and Mustaches.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Stanislavski's creating a role-period of study: first acquaintance with a part, analysis, studying and putting life into external circumstances, creating inner circumstances, appraising the facts etc. | CLO 1 |
| Practical II 30 Hours | Acting techniques of western theatre: introduction to Meyerhold, introduction to Grotowski, introduction to Brecht | CLO 2 |
| Practical III 20 Hours | Beard and Mustaches: Preparing the crape hair, Dressing, and cutting the crape, use of sprit gum, attaching mustaches, beard and eyebrow | CLO 3 |
| Practical IV 20 Hours | Special effects: cut, burn, wound, blood, swelling etc. | CLO 4 |

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

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- Stanislavski, Constantin, et al. *Creating a role*. Routledge, 2012.
- Watson, Ian. *Towards a third theatre: Eugenio Barba and the Odin Teatret*. Routledge, 2003.
- Bruno, Sean, and Luke Dixon. *Creating Solo Performance*. Routledge, 2014.
- Make-up to Theatre, Film & Television, by Lee Baygan, A & C Black, London, 1984
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970

Course Title: Direction-III

Course Code:MMPA.538

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

Course Learning Outcomes:

Teaching Hours : 90

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

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

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

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

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|--------------------------|--|-------------------|
| Practical I 20 Hours | Director's approach: study of eminent Indian director's work, study of eminent contemporary director's work Production process: audience, script selection, idea and concept, casting, improvisations, scene making, collaboration with backstage, rehearsals, dress- rehearsals, technical-rehearsals, run through, final production | CLO 1 |
| PracticalII 30 Hours | Scene work by students: making, presentation. Play production: onstage participation, off stage participation | CLO 2 |
| PracticalIII 20 Hours | Technical rehearsal: Lighting rehearsal of play production, hanging and adjusting lighting fixtures, focusing, and troubleshooting, Colour and lighting experimentation | CLO 3 |
| PracticalIV 20 Hours | Lighting execution: Lighting the proscenium space, Alternative space, Computer control, Use of Console and Dimmer, Final project | CLO 4 |

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

Suggested Readings:

- Sastri, Shukla Babulal. *Natyasastra*, Chaukhamba, 2015
- Sharma. H. V. *Rang Sthapatya :KuchhTippaniyan*, RajkamalPrakashan, 2009
- Chenny Sheldon. *Rangmanch*, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. *RangmanchKeSiddhant*, RajkamalPrakashan, 2008
- TripathiRadhavallabh. *NatyashastraVishwkosh*, PratibhaPrakashan, 1999
- JhaSitaram. *Natak or Rangmanch*, Bihar RashtribhashaParishad, 2000
- Swain, Rob. *Directing-a handbook for emerging theatre directors*. Bloomsbury Publishing, 2011.
- Reid, Francis. *Designing for the Theatre*. Routledge, 2013.
- Oddey, Alison. *Devising theatre: A practical and theoretical handbook*. Routledge, 2013.
- *Stage Lighting Design*, by Richard Pilbrow, Design Press, 2000
- *Discovering Stage Lighting* by Francis Reid, Focul Press, 1998
- *The Stage Lighting Handbook* by Francis Reid, Theatre Arts Book/Routledge, 1996
- *Technical Theatre Handbook* by Stephen Scott Richardson, WPI, Great Britain, 1996

Course Title: Stage Craft and Design Technology-III
Course Code:MMPA.539

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

Teaching Hours : 90

Course Learning Outcomes:

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

CLO 1: Understand process of designing for a play.

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

CLO 3: Comprehend detailed practical related to costume designing.

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

Course Contents:

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

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

Suggested Readings:

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

Course Title: Theatre and Research: Research Proposal
Course Code: 540

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

Course Learning Outcomes:
On the completion of the course the students will be able to;

Teaching Hours: 15

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

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

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

CLO4: Compare between different quantitative and qualitative research paradigms

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

Course Content:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------|--|-------------------|
| Unit I 3 Hours | Definition and Concept of Research in Indian Performing Arts- Theatre/Drama. Prominent areas of research in Indian Theatre. | CLO 1, 3 |
| Unit II 4 Hours | Concept and Pre-Requirement of Selection of a Topic. Sources and tools of Data Collection. | CLO 2 |
| Unit III 4 Hours | Brief knowledge of following terms: <ul style="list-style-type: none"> • Bibliography • Foot Notes • References • Appendix and Preface | CLO 3 |
| Unit IV 4 Hours | Preparation of Research Proposal | CLO 4, 5 |

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

Suggested Reading:

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

Course Title: Play Production Process
Course Code:MMPA.541

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

Teaching Hours: 45

Course Learning Outcomes:

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

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

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

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

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 12 Hours | Play Production Process-Part-1 <ul style="list-style-type: none"> • Internal One act play selection and Play reading • Rehearsal – Blocking / Design work with available material in the department • Run-through and Internal production • Script reading (Full length Play) | CLO 1 |
| Unit II 12 Hours | Play Production Process-Part-2 <ul style="list-style-type: none"> • Script reading, Character and Play analysis • Production Script preparation • Production Planning • Casting, Designer, and Assistant Director selection | CLO 2 |
| Unit III 11 Hours | Play Production Process-Part-3 <ul style="list-style-type: none"> • Blocking / Design Research • Blocking / Design Paper work • Fine Tuning / Design Work • Music and Sound / Design Execution | CLO 3 |
| Unit IV 10 Hours | Play Production Process-Part-4 Technical Rehearsal <ul style="list-style-type: none"> • Dress Rehearsal – Costume and Makeup / Light and Set • Grand Rehearsal – Invited Audience / Practical Record Submission • Final Exam – Performance | CLO 4 |

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

Suggested Reading:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- Swain, Rob. *Directing-a handbook for emerging theatre directors*. Bloomsbury Publishing, 2011.
- Reid, Francis. *Designing for the Theatre*. Routledge, 2013.
- Oddey, Alison. *Devising theatre: A practical and theoretical handbook*. Routledge, 2013.
- Cossa, Mario, et al. *Acting out: The workbook: A guide to the development and presentation of issue-oriented, audience-interactive, improvisational theatre*. Taylor & Francis, 2013.
- O'Brien, Nick, et al. *Theatre in Practice: A Student's Handbook*. Routledge, 2018.

Course Title: Elementary knowledge of Graphic Design
Course Code: MMPA.542

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

Total Teaching Hours :-45

Course Learning Outcomes:

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

CLO-1 Describe the fundamental concept of Graphic Design.

CLO-2 Examine the Elementary knowledge of Graphic Design

Course Content:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|--------------------------|
| Unit I 12 Hours | Introduction to Design- Fine Arts, Applied Arts, Design, Graphic Design | CLO 1 |
| Unit II 12 Hours | Principle of Design- Balance, Rhythm/ Eye Movement, Contrast, Unity, Composition, Proportion | CLO 2 |
| Unit III 11 Hours | Basic Element of Graphic Design- Headline, Sub headline, Body Copy, Illustration, Trade Mark | CLO 1 |
| Unit IV 10 Hours | Art and Communication- Audio Communication, Visual Communication, Audio-Visual Communication | CLO 2 |

Mode of Transaction: Lecture, Group Discussion, Self-learning

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Jack Z. Scissors, roger B. Baron, Advertising Media Planning, McGraw Hill Education(India) Private Limited, Seventh Reprint 2017
- S. A. Chunawalla, Compendium of Brand Management, Himalaya Publishing House
- C. L. Tyagi, Arun Kumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition.

SEMESTER- IV

Course Title: Literature and History of Modern Theatre

Course Code: MMPA.561

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

Teaching Hours : 60

Course Learning Outcomes:

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

CLO 1: Understand the origin and importance of Modernism.

CLO 2: Comprehend the theatrical and dramatic conventions of Modern theatre

CLO 3: Appraise the history of Modern theatre.

CLO 4: Get benefited by the theatrical contribution of “Modern Theatre & postmodernism”

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 15 Hours | Basic Concepts of Modern Theatre | CLO 1 |
| Unit II 15 Hours | Art Movements : Modernism ,Theatre of Cruelty: Artaud and Theatre of the Oppressed, | CLO 2 |
| Unit III 15 Hours | Concepts and Ideas: Absurd theatre, Political theatres, Feminist theatre, Third theatre, Modern Theatre | CLO 3 |
| Unit IV 15 Hours | Postmodernism: Introduction to "Postmodernism" | CLO 4 |

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

Suggested Reading:

- Wilson and Goldfarb, Living Theatre: A History, 4th edition
- Worthen, The Wadsworth Anthology of Drama. 4th edition
- The Oxford illustrated History of Theatre, John Russell Brown, Oxford University Press, 1995.
- Signs of Performance: An Introduction to Twentieth Century Theatre by Colin Counsell, Routledge; 1 edition (July 22, 1996)
- The Theatre and Its Double, by Antonin Artaud (Author), Grove Press (January 7, 1994)
- Brecht on Theatre: The Development of an Aesthetic, by Bertolt Brecht, Hill and Wang; Reissue edition (January 1, 1964)
- The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate (Paperback), by Peter Brook, Touchstone(1995)
- Towards a Poor Theatre (Theatre Arts (Routledge Paperback)) (Paperback) by Grotowski, Theatre Arts Book (2002)
- World of Theatre: Edition 2000 by Ian Herbert, Routledge (2000) 12
- Theatre of the Oppressed, by Augusto Boal, Theatre Communications Group (1985)
- Makers of Modern Theatre: An Introduction by Robert Leach, Routledge (2004)
- World Encyclopaedia of Contemporary Theatre: Asia/Pacific (World Encyclopaedia of Contemporary Theatre) by Don Rubin, Routledge (2001)

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

Course Code: MMPA.562

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

Course Learning Outcomes:

Teaching Hours : 60

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

CLO 1: Understand Drama Production.

CLO 2: Comprehend the key concepts of Direction.

CLO 3: Appraise different dramatic elements of Stage craft.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|--|--------------------------|
| Unit I 15 Hours | Acting for Drama Production | CLO 1 |
| Unit II 15 Hours | Direction of Play production process | CLO 2 |
| Unit III 15 Hours | Stage Craft and Design of Final Theatre Production | CLO 3 |
| Unit IV 15 Hours | Theoretical Plan of Acting ,Direction and Stage Craft. | CLO 4 |

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

Suggested Reading:

- TripathiRadhavallabh. *NatyashastraVishwkosh*, PratibhaPrakashan, 1999
- ChaturvadiSitaram. *BharatiyaTathaPaschatyaRangmanch*, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. *Natak or Rangmanch*, Bihar Rasht rbhashaParishad, 2000
- Aristotle, By. *The poetics of Aristotle*. University of North Carolina Press, 1942.
- Fischer-Lichte, Erika. *History of European drama and theatre*. Routledge, 2002.
- Nicoll, Allardyce. *The development of the theatre*. GG Harrap, 1957.
- Gillette, J. Michael. *Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup*. McGraw-Hill Higher Education, 2012.
- Brockett, Oscar G., et al. *The essential theatre*. Cengage learning, 2016.
- Zarrilli, Phillip B., et al. *Theatre histories: an introduction*. Routledge, 2013.
- Downs, William Missouri, and Erik Ramsey. *The art of theatre: Then and now*. Cengage Learning, 2012.
- Westlake, E. J. *World Theatre: the basics*. Routledge, 2017.
- Fischer-Lichte, Erika, MinouArjomand, and Ramona Mosse. *The Routledge introduction to theatre and performance studies*. Routledge, 2014.
- Kelly, Catriona, et al. *A history of Russian theatre*. Cambridge University Press, 1999.

Course Title: Acting-IV

Course Code: MMPA.563

Course Learning Outcomes:

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

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

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

Teaching Hours : 90

CLO 2: Get opportunity to Mayer hold's – Bio-mechanism related exercises and small performances based on method of acting.

CLO 3: Get opportunity to understand Epic theatre.

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

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|--|-------------------|
| Practical I 20 Hours | Mayer hold's – Bio-mechanism, Rhythm, Balance, impulse, flow, intuition, feeling: abstract and purpose in movements | CLO 1 |
| PracticalII 20 Hours | Stanislavski method of acting, Exercises for senses: Touch, smell, sight, hearing and taste(six) | CLO 2 |
| Practical III 30 Hours | Acting in Epic theatre and Expressionism, Movements : Actor's space, levels and composition , organic movements , improvisation and stylisation | CLO 3 |
| PracticalIV 20 Hours | Special Effects Prosthetics Make – Up | CLO 4 |

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

Suggested Readings:

- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- MathurJagdish Chandra. ParamparashilNatya, Bihar RashtrabhashaParishad, 1969
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. Natak or Rangmanch, Bihar RashtrbhashaParishad, 2000
- Stanislavski, Constantin. *An actor prepares*. Routledge, 1989.
- Stanislavski, Constantin. *Building a character*. A&C Black, 2013.
- Stanislavski, Constantin, et al. *Creating a role*. Routledge, 2012.
- Make-up to Theatre, Film & Television, by Lee Baygan, A & C Black, Londen, 1984
- Film and Television Makeup, by Herman Buchmen, Watson, Gulill Publication, 1973
- Stage makeup, by Richard Corson, Printice-Hall, Inc., 1970
- Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup (4th edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).

- Stage Make-up, by Richard Corson, Appleton –Century –Crofts, New york1967

Course Title: Direction-IV

Course Code: MMPA.564

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

Teaching Hours : 90

Course Learning Outcomes:

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

CLO 1: Develop their directorial point of view.

CLO 2: Understand performance style of Drama

CLO 3: Get benefited by understanding Direction work of Assistant Director

CLO 4: Understand Light paperwork and equipment.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|---------------------------|---|-------------------|
| Practical I 20 Hours | Director's work Plan of Play Production Process | CLO 1 |
| PracticalII 20 Hours | Execution of Drama Rehearsals | CLO 2 |
| Practical III 20 Hours | Design and Direction work of Assistant Director | CLO 3 |
| PracticalIV 30 Hours | Lighting Paperwork: Light plots and lighting Execution | CLO 4 |

Transaction Mode: Lecture and Practical with Experiments

Suggested Reading:

- Sastri, ShuklaBabulal. Natyasastra, Chaukhamba, 2015
- Tripathi, Radhavallabh. Sanskrit SahityakaSamagraItihas,chaikhambasurbharatiprakashan, 2020
- Sharma. H. V.Rang Sthapatya :KuchhTippaniyan, RajkamalPrakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- DwivediHajari Prasad. NatyashastrakiBharatiyaParampara or Dashroopak, RajkamalPrakashan, 1963
- JhaSitaram. Natak or Rangmanch, Bihar RashtrbhashaParishad, 2000
- Stage Lighting Design, by Richard Pilbrow, Design Press, 2000
- Discovering Stage Lighting by Francis Reid, Focul Press, 1998
- The Stage Lighting Handbook by Francis Reid, Theatre Arts Book/Routledge, 1996
- Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996

Course Title: Stage Craft and Design Technology-IV

Course Code: MMPA.565

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

Teaching Hours : 90

Course Learning Outcomes:

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

CLO 1: Understand basics of Mask Making.

CLO 2: Get to know Technical Training and their use in performance and designing.

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

CLO 4: Imagine, design and execute various elements related to Dress Rehearsal.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|--------------------------|---|-------------------|
| Practical I 20 Hours | Introduction of Mask like Make-up and Mask Making(Paper Mash, Plaster of parries and Cut Mask) | CLO 1 |
| Practical II 20 Hours | Technical Training: Camera, Lights, Sound & Rehearsal On Set Design and Art Direction Reading selected Script Assignment: Revised Storyboards and script breakdowns | CLO 2 |
| Practical III 20hours | Introduction to Lighting Design, Purpose and Principles of Lighting Design The Lighting Production Team | CLO 3 |
| PracticalIV 30hours | Lighting for the Proscenium Stage Lighting for Alternative Spaces Dress Rehearsal – Costume and Makeup / Light and Set | CLO 4 |

Modes of transaction: Lecture and Practical with Experiments

Suggested Reading:

- Sharma. H. V.Rang Sthapatya :KuchhTippaniyan, RajkamalPrakashan, 2009
- Chenny Sheldon. Rangmanch, Uttar Pradesh Hindi Sansthan, Lucknow, 2009
- Anand Mahesh. RangmanchKeSiddhant, RajkamalPrakashan, 2008
- Nasim Kamal. Greek Natya Kala Kosh, rashtriyaNatyaVidyalaya, 2004
- TripathiRadhavallabh. NatyashastraVishwkosh, PratibhaPrakashan, 1999
- Dhanaanjay, Dashroopak, ChoukhambaPrakashan, 1967
- ChaturvadiSitaram. BharatiyaTathaPaschatyaRangmanch, Uttar Pradesh Hindi Samiti, 1964
- JhaSitaram. Natak or Rangmanch, Bihar Rasht rbhashaParishad, 2000
-
- Gillette, J. Michael. *Theatrical design and production: An introduction to scene design and construction,*
- *lighting, sound, costume, and makeup.* McGraw-Hill Higher Education, 2012.
- Reid, Francis. *Stage lighting handbook.* Routledge, 2013.
- Philippi, Herbert. *Stagecraft and Scene Design.* Houghton Mifflin, 1953.
- Oddey, Alison. *Devising theatre: A practical and theoretical handbook.* Routledge, 2013.
- Stage Craft and Scene Design by Herbert Phillippi, Houghton Mifflin Company, Boston, First Edition-1953.

**Course Title: Improvisation, Mime and
Choreography**
Course Code: MMPA.566

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

Teaching Hours: 45

Course Learning Outcomes:

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

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

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

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

CLO 4: Understand the importance of technical Mime in professional theatre.

| Course Contents: Unit/Hours | Content | Mapping with CLOs |
|--------------------------------|--|-------------------|
| Unit I 12 Hours | <ul style="list-style-type: none"> • Improvisations: Exercises for recalling senses, exercise of creating situations • Improvisations: Individual and group exercises using imaginary objects as well as handling real objects and then substituted • Theatre Games | CLO 1 |
| Unit II 12 Hours | <ul style="list-style-type: none"> • Mime and Choreography: Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography | CLO 2 |
| Unit III 11 Hours | <ul style="list-style-type: none"> • Study of body anatomy, Traditional movement and mime work • Basic movements, rheumatic patterns with footwork | CLO 3 |
| Unit IV 10 Hours | <ul style="list-style-type: none"> • Mime – Traditional and Modern Mime – pantomime • Designing mime and choreography for performance, emotional expressions through body, working on stylized movements | CLO 4 |

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

Suggested Reading:

- Kaltenbrunner, Thomas. Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to New Dance. .
- Richards, Thomas. At Work With Gortowsky On Physical Actions.
- John stone, Keith. Impro, Rout ledge, 1979.
- Spolin, Viola. Improvisation for the Theatre, Cemrel, 1975.
- Zinder, David, Body Voice Imagination, Routledge, 2002.
- Gelb, Michael J. Body Learning: An Introduction to the Alexander Technique.

Course Title: Final Theatre Production Management
Course Code: MMPA.567

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

Teaching Hours: 45

Course Learning Outcomes:

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

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

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

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

CLO 4: Understand the importance of technical Mime in professional theatre.

Course Contents:

| Unit/Hours | Content | Mapping with CLOs |
|----------------------|---|-------------------|
| Unit I 12 Hours | <ul style="list-style-type: none"> Objectives of Stage and Event Management Production management role, responsibilities, and tasks | CLO 1 |
| Unit II 12 Hours | <ul style="list-style-type: none"> General theatre organization and Management Organizing a theatre group | CLO 2 |
| Unit III 11 Hours | <ul style="list-style-type: none"> Preparing a budget Publicity and Printing | CLO 3 |
| Unit IV 10 Hours | <ul style="list-style-type: none"> Event Management Preproduction, rehearsals, Final performance | CLO 4 |

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

Suggested Reading:

- The Stage Management Handbook, Daniel A. Ionazzi
- The Backstage Guide to Stage Management, Thomas A. Kelly
- Stage Management by Hal D. Stewart, Pitman, 1957
- Stage Management by Daniel Bond
- Stage Management and Theatre Administration by Paul Me near and Hawkins , editor :David Mayer, Phidon Press Limited, 1988
- Stage Management (a guide book of practical techniques) by Lawrence Stern, Allyn and Bacon, inc. Toronto-1972.
- Technical Theatre Hand Book by Stephen Scott Richardson, WPI, Great Britain, 1996
- The Director and the Stage by Bran Edward ,Methuen Drama,London-1987

