



Bachelor of Performing Arts – Drama
3Years Regular/ 4Years (Honours/ Honours with Research)

Faculty of Performing Arts

Parul University

Teaching and Examination Scheme for Batch 2026-27

(NOTE: A credit is a unit by which the coursework is measure. It determines the number of hours of instruction required per week over the duration of a

semester (Minimum 15 weeks/90days)

- 1 Theory Credit = 15 hours of academic activity engagement in a semester
2. 1 Credit of (Practical/Internship/workshop-based activity/ Self-Learning-Online/Offline) = 30 Hours of engagement in a semester
3. 1 Credit of Experiential learning (Field Visit/ Industry Visit)/ Assignments = 40-45 hours of engagement in a semester.
4. Research Project/Dissertation: Entire Seventh & Eighth Semesters (12 Credits)

T = Theory, P = Practical, CE = Continuous Evaluation

Bachelor of Performing Arts in Drama with Minor in

1.Script Writing, 2. Direction



NCrF Credit Level	Code	Subject	Teaching Scheme (Hours / Week)			Internal Marks			External Marks			Passing Marks (Theory+CE)	Passing Marks (Practical)	Total Marks
			Credit	Lect	Lab	Tut	T	P	CE	T	P	Int.+Ext.	Int.+Ext.	
4.5		Major(Discipline Specific Course)												
	25010201DS01	Introduction to Performing Arts	4	4	-	-	20	-	20	60	-	40	-	100
	25010301DS02	Fundamentals of Acting for Theatre	4	-	8	-	-	40	20	-	40	-	40	100
		Minor- 1/Interdisciplinary Course (Choose only one)												
	25010301SW01	Introduction to Scriptwriting for Theatre	4	-	8	-	20	20	20	60	30	40	25	150
	25010301DI01	Foundations of Theatre Direction	4	-	8	-	20	20	20	60	30	40	25	150
		University Electives- 1 (Multidisciplinary course) (Select any one)												
	05010101UE01	Office Automation	4	3	2	-	20	20	20	60	30	40	25	150
	06010101UE01	Digital and Mobile Media Marketing	4	4	-	-	20	-	20	60	-	40	-	100
	06010101UE02	Indian Society and Culture	4	4	-	-	20	-	20	60	-	40	-	100
		Skill Enhancement Course-1												
	25010301SE01	Foundations of Body Movement for Actors	2	-	4	-	-	40	20	-	40	-	40	100
		Value Added Course-1												
	11011401VA01	Climate Change & Sustainable Environment	2	2	-	-	20	-	20	60	-	40	-	100
		Ability Enhancement Course- 1/Modern Indian Language-1 (Select any one)												
	00019301AE01	Basic English-I	2	2	-	-	-	-	-	100	-	-	40	100
	00019301AE02	Basic Hindi-I	2	2	-	-	-	-	-	100	-	-	40	100
	00019301AE03	Basic Gujarati-I	2	2	-	-	-	-	-	100	-	-	40	100
	Total		22											

SEMESTER 1



25010201DS01- Introduction to Performing Arts

Course	Bachelors of Performing Arts (Drama)	Semester-1
Type of Course	Major Course	
Prerequisite	Understand the basic principles of Performing Arts on a whole Indian context.	
Rationale	The course on Introduction to Performing Arts has been designed with an aim to familiarize the student with the aesthetic principles and philosophy training to performing arts in the Indian social-cultural perspective	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(ItconsistsofAssignments/Seminars/Presentations/MCQTests,etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1 Definition of Performing Arts: Dance, drama and music, Types of Performing Arts and Elements of Performance, Historical Context, Cultural Significance.		
2	Unit 2 Analyzing Performances and Cultural Significance, Collaboration in Performing Arts, Cur Dance, Drama and Music rent Trends and Modern Influence, Educational and Career Opportunities.		

ReferenceBooks	
1.	An Introduction to Indian Performing Arts - by Shovana Narayan
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	Performing Arts of India: Traditional and Modern Theatre, Dance, and Music- by Vidya Dehejia

Course Outcome
After Learning the Course the student shall be able to:
After Learning the Course the students shall be able to:
1. Understanding of Core Concepts
2. Historical and Cultural Awareness
3. Knowledge of Indian Performing Arts
4. Critical Thinking and Analysis, Collaboration and Teamwork
5. Performance Skills Development, Understanding of Stagecraft and Production
6. Creative Expression and Innovation, Ethical and Professional Conduct



25010301DS02- Fundamentals of Acting for Theatre

Course	Bachelor of Performing Arts (Drama)	Semester-1
Type of Course	Major Course	
Prerequisite	Students are expected to possess a foundational orientation towards theatre and performance practices, along with the willingness to actively engage in experiential learning processes. Prior exposure to basic dramatic activities—such as role-play, improvisation, or stage participation—will be beneficial. Learners should demonstrate readiness to participate in structured exercises involving body movement, voice modulation, observation, and imaginative exploration. Openness to collaborative work, discipline in rehearsal processes, and receptivity to feedback are essential for effective engagement with the course.	
Rationale	The course develops foundational competencies in acting through systematic training in body, voice, imagination, and emotional processes, enabling students to construct and perform characters with clarity, control, and interpretative depth.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: The Actor's Goal Understanding truthful acting and natural behavior on stage. Developing the ability to observe and reflect real human actions, along with building confidence for public performance and audience communication. Understanding the actor's role in serving the story. Learning the concept of a character's main goal (spine) and staying connected to it throughout the performance. Building physical and vocal readiness, including posture (spine alignment), relaxation (tension release), body balance (center of gravity), awareness of habits, and basics of breathing and voice support.		
2	Unit 2: Breath & Resonance Understanding voice production through vibration placement and open throat technique. Developing vocal projection and control of volume for effective stage performance. Improving speech clarity through vowel precision, consonant clarity, tongue flexibility, and diction exercises. Developing proper pacing and rhythm in speech. Building expressive skills through observation techniques such as people watching, animal mimicry, object interaction, and studying physical rhythm.		
	Unit 3: Creative Observation Observing environmental details and surroundings to build awareness of space and setting. Understanding the concept of the "fourth wall" and its role in performance. Developing group trust, shared focus, and active listening. Understanding energy exchange between performers and working through choral and group movement. Enhancing concentration through focus exercises, sensory awareness, and internal stillness. Overcoming self-consciousness to build confidence in performance.		
	Unit 4 : Defining Objectives		



Understanding the background of a character, including time period, social background, and previous actions. Identifying the character's immediate needs within a scene.

Using imagination techniques such as personal substitution, emotional connection, and transforming situations to make performance more believable. Understanding hypothetical situations and stakes.

Identifying character desire, use of active verbs, and understanding the super-objective that drives the character throughout the performance.

Unit 5: Physical Actions

Understanding scene goals and the purpose behind each line. Exploring the connection between internal impulse and physical expression, including the use of psychological gestures.

Developing task-oriented movement and action sequences. Understanding how conditioned responses and internal conflict influence physical performance.

Identifying external barriers and opposing objectives. Learning to increase stakes and adapt actions and tactics during performance.

Unit 6: Script Scoring & subtext

Understanding script structure through unit identification, beat changes, and shifts in thought. Using punctuation and text clues to guide performance.

Learning to mark intentions and analyze hidden meanings in dialogue. Developing the ability to read between the lines and identify emotional undercurrents.

Exploring subtext through verbal masking, true meaning behind lines, and silent communication. Developing the ability to react effectively without speech.

Unit 7: Character History

Understanding character background through back-story development, formative life events, family dynamics, and social factors such as education and class.

Exploring the inner life of the character through stream of consciousness, private thoughts, and character logic. Building a believable off-stage life.

Analyzing relationships and status through power dynamics, dominance and submission, spatial distance, and vocal authority.

Unit 8: Sensory Memory

Developing sensory awareness through temperature recall, texture imagination, smell-based triggers, and physical sensations to create realistic responses on stage.

Building emotional connection using sensory memory techniques such as emotional anchoring and recalling past experiences for performance.

Exploring body expression through status shifts, body centers (chest, head, pelvis), Laban effort actions, weight distribution, and control of distance in movement.

Unit 9: Spatial Awareness

Understanding stage space through stage geography, blocking terminology, and different stage types (proscenium and thrust). Managing sightlines, levels, and overall stage composition.

Developing performance skills such as effective eye contact, safe fall techniques, proper prop handling, and maintaining consent and boundaries during performance.

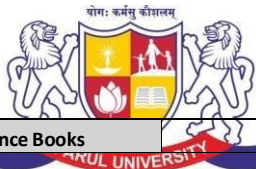
Building audition and presentation skills, including monologue selection, professional slating, and basic cold reading techniques.

Unit 10: Rehearsal Ethics

Understanding professional practices such as headshot and resume basics, punctuality, work discipline, and maintaining proper behavior in rehearsal spaces.

Developing effective communication through director interaction, collaboration etiquette, and the ability to take and apply feedback constructively.

Building reflective practice through performance assessment, peer feedback, self-reflection, and planning for continuous growth and future development.



Reference Books

1. Konstantin Stanislavski. (2008). *An Actor Prepares*. Routledge.
2. Uta Hagen, & Haskel, H. (1973). *Respect for Acting*. Wiley.
3. Kristin Linklater. (2006). *Freeing the Natural Voice*. Drama Publishers.
4. Anne Bogart, & Landau, T. (2005). *The Viewpoints Book*. Theatre Communications Group.

Course
Outcome

After Learning the Course the students shall be able to:

After Learning the Course the students shall be able to:

1. Students will be able to **define and explain** fundamental acting principles, including objectives, given circumstances, and the actor's goal in performance.
2. Students will be able to **demonstrate and apply** voice and body techniques, including breath control, resonance, and physical actions, to enhance stage performance.
3. Students will be able to **observe, interpret, and utilize** real-life behavior and sensory memory to develop authentic and believable character portrayals.
4. Students will be able to **analyze and interpret** dramatic texts through script scoring, subtext, and character history to inform performance choices.
5. Students will be able to **apply spatial awareness and stage dynamics** to effectively interact within the performance space and with other actors.
6. Students will be able to **evaluate and practice** professional rehearsal processes and ethics, demonstrating discipline, collaboration, and responsibility in theatre-making.

Sr. No.	Practical List
1	The Standing String Alignment
2	The Vocal Siren Warm-up
3	Animal Movement Study
4	The Silence and Stillness Test Goal Seeking
5	The Imaginary Weight Lift
6	Hidden Emotion Delivery
7	The Leader and Follower Walk
8	Extreme Temperature Recall
9	The Visible Stage Map
10	Silent Goal Seeking



25010201DS01- Foundation for Body Movement for Actors

Course	Bachelor of Performing Arts (Drama)	Semester-1
Type of Course	Major Course	
Prerequisite	Students enrolling in this course are expected to have a basic understanding of theatre fundamentals, including body movement, voice exercises, and introductory acting techniques. Prior exposure to performance practices, stage discipline, and collaborative work will be beneficial. A willingness to engage in physical training, improvisation, and creative exploration is essential.	
Rationale	This course is designed to deepen the actor's craft by integrating physical, emotional, and intellectual aspects of performance. It aims to bridge traditional and contemporary acting methods, encouraging students to develop a holistic approach to character construction and stage presence. The course responds to the evolving demands of modern theatre and performance industries by fostering creativity, critical thinking, and adaptability. It also emphasizes experiential learning, enabling students to explore diverse performance styles and cultural contexts.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Foundations of Character Creation Syllabus: Introduction to character building; understanding script, context, and given circumstances; imagination and observation; basics of internal and external characterization.		
2	Unit 2: Body as an Expressive Tool Syllabus: Physical awareness; body alignment; movement dynamics; gestures; developing physical score for character; animal studies and transformation exercises.		
3	Unit 3: Voice and Speech for Character Syllabus: Voice modulation; breath control; articulation; pitch, tone, rhythm; developing distinct vocal identities for characters.		



4	
	Unit 4: Emotional Memory and Inner Life Syllabus: Exploration of emotional recall; sense memory; psychological approach to character; building inner life and motivation.
5	Unit 5: Improvisation and Spontaneity Syllabus: Improvisation techniques; reacting in the moment; building scenes without scripts; spontaneity and creative risk-taking.
6	Unit 6: Script analysis; objectives, obstacles, and actions; subtext; breaking down scenes; interpreting dramatic texts.
7	Unit 7: Character Transformation Techniques Syllabus: Exploring age, gender, and social status; use of costume, props, and makeup; external vs internal transformation; stylization vs realism.
8	Unit 8: Traditional and Folk Performance Influences Syllabus: Study of Indian and regional folk forms (like Bhand Pather, Bhavai, etc.); use of satire, exaggeration, and musicality; integrating traditional techniques into modern acting.
9	Unit 9: Ensemble Building and Collaboration Syllabus: Group dynamics; trust-building exercises; chorus work; devising performances collaboratively; listening and responding on stage.
10	Unit 10: Performance and Production Syllabus: Rehearsal process; blocking and staging; character consistency; final performance presentation; reflection and feedback

Reference Books	
1.	Konstantin Stanislavski. (2008). <i>An Actor Prepares</i> . Routledge.
2.	Uta Hagen, & Haskel, H. (1973). <i>Respect for Acting</i> . Wiley.
3.	Kristin Linklater. (2006). <i>Freeing the Natural Voice</i> . Drama Publishers.



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Outcome**

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Sr. No.	Practical List
1	The Standing String Alignment
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25010301DI01- Foundations of Theatre Direction

Course	Bachelor of Performing Arts (Drama)	Semester-1
Type of Course	Minor Course	
Prerequisite	Before stepping into the director's chair, a student typically needs a firm grasp of the "language" of the stage. A basic grasp of acting techniques, along with experience in collaborative creative environments, is also essential to appreciate the director's role in a theatrical production.	
Rationale	Why study the foundations of direction? The director is the "unifying eye." Without a foundational understanding of direction, one cannot become a director toward different goals.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1 Director's works A. Selection of the script B. Find out hidden interpretative moments and values C. Reading process (for actors) D. Casting E. Work on dialogue delivery like, notation, intonations, dialect etc. F. Blocking G. Polishing H. Run through I. GR (Grant rehearsal or zero show) J. Performance		
2	Unit 2: Media of the director : (The actor) The demonstration and exercise of the different body positions. The body in relation to the audience, terminology of body position and stage position.		
3	Unit 3: Media of the director : (The stage) Exercise of stage areas and their relation with actors and other non-verbal elements.		



Reference Books	
1.	Fundamentals of Play Directing – Alexander Dean & Lawrence Carra
2.	Play Directing - Francis Hodge & Michael McClain

Course Outcome
After Learning the Course the students shall be able to:
1. Describe the relationship between an actor's body position (e.g., Full Front vs. Profile) and the audience's emotional connection. 2. Explain the psychological "weight" of different stage areas (e.g., why Downstage Center is considered the most "commanding" position) 3. Utilize the principle of Triangulation to organize three or more actors so that the focus remains on the primary speaker. 4. Deconstruct a professional stage production to identify how the director used "negative space" to isolate a character. 5. Critique a peer's blocking exercise based on the clarity of focus and the effectiveness of the stage pictures. 6. Develop a unique "Production Concept" that dictates how the entire stage space will be transformed to serve a specific play.

[illegible]



25010302DS03- History of Indian Theatre

Course	Bachelors of Performing Arts (Drama)	Semester- 2
Type of Course	Major Course	
Prerequisite	Basic understanding of theatre and performance practices. Familiarity with dramatic concepts is helpful.	
Rationale	This course introduces the evolution of Indian Theatre. It develops an understanding of major traditions, movements, and performance styles.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(It consistsofAssignments/ Seminars/ Presentations/ MCQTests, etc.)

CourseContent	T-TeachingHours W-Weightage
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Sr.	Topics	T	W
1	Unit 1: Classical Indian Theatre • Origins and concepts from <i>Natyashastra</i> • Sanskrit drama and its features • Major playwrights: Kalidasa, Bhasa, Shudraka • Stagecraft, Rasa, and performance conventions		
2	Unit 2: Folk and Traditional Theatre • Regional theatre forms and their characteristics • Forms such as Yakshagana, Kathakali, Nautanki, Jatra, Tamasha • Oral traditions and community participation • Music, dance, and storytelling elements		



3	Unit 3: Medieval and Religious Theatre • Temple and ritual-based performances • Bhakti movement and devotional theatre • Influence of mythology and epics • Transition from classical to folk traditions
4	Unit 4: Colonial and Parsi Theatre • Impact of British colonial rule • Emergence of modern Indian theatre • Parsi theatre: features, themes, and staging • Influence on contemporary theatre and cinema

5	Unit 5: Modern and Contemporary Indian Theatre
	• Post-independence theatre movements • Contributions of major playwrights and directors • Experimental and regional theatre • Theatre for social change and modern practices

Reference Books	
1.	Richmond, Farley P., et al. <i>Indian Theatre: Traditions of Performance</i> . Motilal Banarsidass, 1990.
2.	Dharwadker, Aparna Bhargava. <i>Theatres of Independence</i> . University of Iowa Press, 2005.
3.	Rangacharya, Adya. <i>The Natyashastra</i> . Munshiram Manoharlal, 1996.
4.	Dalmia, Vasudha. <i>Poetics, Plays, and Performances: The Politics of Modern Indian Theatre</i> . Oxford University Press, 2006.
5.	Lal, Ananda. <i>The Oxford Companion to Indian Theatre</i> . Oxford University Press, 2004.

Course Outcome	
After Learning the Course the students shall be able to:	
After Learning the Course the students shall be able to:	
	1. Understand the historical development of Indian theatre. 2. Identify major theatrical traditions and forms. 3. Analyze performances in cultural and historical contexts. 4. Differentiate between classical, folk, and modern theatre practices. 5. Apply knowledge to performance and script interpretation. 6. Critically engage with contemporary Indian theatre.

25010302DI02 - Applied Theatre Direction: Roles and Responsibilities

Course	Bachelor of Performing Arts (Theatre)	Semester - 2
Type of Course	Minor Course	
Prerequisite	A student of theatrical director must be prepared to engage with abstract concepts and play performance shifts in human thought.	
Rationale	The study of the Direction of Theatre is essential for any serious practitioner or scholar because it addresses the "Why" behind the "How." While acting and directing classes focus on the technical execution of a performance, this course provides the intellectual framework that gives that performance purpose and depth.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	THE TYPES OF DIRECTOR AND THEIR METHOD What is director Director's role in theatre Different types of director. Rubber stamp director Trainer director	48	40
2	DIRECTOR'S PREPRODUCTION WORK Selection of the script Writer's interpretation Tentative casting Incubation time Outcomes from each scene Effective use of units and objective	48	40
3	STUDY OF ANY ONE THEATRE DIRECTOR OF INDIA Students have to choose any director's work and prepare 10 min. performance to justify the respected director's work.	24	20



25010302DS04 – Acting: Expression and Gesture

Course	Bachelor of Performing Arts (Theatre)	Semester - 2
Type of Course	Major Course	
Prerequisite	Successful completion of Foundations of Acting and Physical Theatre/Body.	
Rationale	In the theatre, the body often speaks before the voice. An actor's gesture can confirm or contradict their spoken word, creating deep layers of subtext. This course provides Honors students with a rigorous framework to deconstruct and reconstruct physical behavior. By studying both classical codified gestures (like those in Indian Rasa theory) and modern physical expression (like Laban or Meyerhold), students learn to eliminate "background noise" in their acting and replace it with intentional, powerful physical choices.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Codified vs. Naturalistic Gesture: Studying the symbolic gestures of classical theatre (e.g., Mudras) versus psychological realism. Spatial Dynamics: How the "Concentration of Attention" (the space around the body) expands or contracts based on the character's status and emotion. Laban Movement Analysis: Utilizing the 8 Efforts (Press, Punch, Glide, etc.) to categorize and execute specific gestural qualities.	48	40



2	Facial Micro-Expressions: Developing isolated control over facial muscles to communicate nuanced internal shifts.		
3	Synthesis and Performance Emotional Physicalization: Translating internal "Rasas" (emotions) into external physical manifestations. Interaction and Reactivity: The "Ping-Pong" of gesture—how one actor's physical choice triggers a reflex in another. Non-Verbal Storytelling: Creating a "Physical Score" for a silent performance where the narrative is carried entirely by gesture and expression.	2 4	20
4	The Expressive Instrument (The Core) Neutrality and Presence: Achieving the "Neutral Body" as a blank canvas; eliminating personal habits and "tics." Centers of Energy: Identifying and moving from different bodily centers (Head, Heart, Pelvis) to define character type.	4 8	40

Reference Books	
1.	Bharat Natyashastra – Babulal Shukla
2.	The Stanislavski System – Sonia Moore

Course Outcome
After Learning the Course the students shall be able to: 1. Recognize and name the various physical centres and movement efforts within the Laban and Stanislavski systems. 2. Describe the relationship between breath, muscular tension, and the successful projection of an emotion. 3. Perform a series of codified gestures that clearly communicate specific themes (e.g., power, fear, or love) to an audience. 4. Deconstruct a character's "Physicality Profile" by observing their gait, posture, and signature gestures. 5. Evaluate a performance based on the "clarity of gesture" and the actor's ability to remain physically engaged throughout. 6. Choreograph and perform a 10-minute "Physical Score" for a character that tells a complete emotional story without the use of dialogue.



25010302DI02 - Applied Theatre Direction: Roles and Responsibilities

Course	Bachelor of Performing Arts (Theatre)	Semester - 2
Type of Course	Minor Course	
Prerequisite	A student of theatrical director must be prepared to engage with abstract concepts and play performance shifts in human thought.	
Rationale	The study of the Direction of Theatre is essential for any serious practitioner or scholar because it addresses the "Why" behind the "How." While acting and directing classes focus on the technical execution of a performance, this course provides the intellectual framework that gives that performance purpose and depth.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	THE TYPES OF DIRECTOR AND THEIR METHOD What is director Director's role in theatre Different types of director. Rubber stamp director Trainer director	48	40
2	DIRECTOR'S PREPRODUCTION WORK Selection of the script Writer's interpretation Tentative casting Incubation time Outcomes from each scene Effective use of units and objective	48	40
3	STUDY OF ANY ONE THEATRE DIRECTOR OF INDIA Students have to choose any director's work and prepare 10 min. performance to justify respected director's work.	24	20

Reference Books	
1.	Stage Scenery – A S Gillete
2.	Theatric Design & Production Techniques – Micheal Gillete
3	Art of Play Production – John Dolman

Course Outcome
After Learning the Course the students shall be able to:
1. Define the fundamental role of a director in theatre and explain the historical evolution of the "Director" as the primary creative visionary of a production. 2. Compare various directorial types and their specific methods. 3. Interpret a script through the lens of writer intent and theme. 4. Organize a pre-production plan involving casting and scene units. 5. Analyze scenes into actionable objectives for performers. 6. Demonstrate a specific director's methodology through a live performance.

[illegible]

**25010203DS01- Principles of Natyashastra**

Course	Bachelor of Performing Arts (Drama)	Semester-3
Type of Course	Major Course	
Prerequisite	Students should have a basic understanding of theatre practices and an interest in stage design and performance spaces. Familiarity with fundamental concepts of performance and visual elements will be beneficial.	
Rationale	This unit enables students to understand traditional theatre architecture and spatial organization as outlined in classical texts. It develops the ability to analyze stage structure, audience arrangement, and ritual significance, while connecting these principles to practical staging and contemporary performance contexts.	
EffectiveFromA.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(ItconsistsofAssignments/Seminars/Presentations/MCQTests,etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Mythological Origins and the Natyaveda Origin of Natyaveda and Divine Intervention Compilation from the Vedas and Concept of Visual Veda First Performance, Dramatic Styles, and Early Practitioners Theatre, Conflict, Space, and Ethical Purpose		
2	Unit 2: Rasa Theory and the Science of Aesthetics Rasa Sutra and Foundations of Aesthetic Experience Bhavas: Vibhava, Anubhava, and Vyabhichari States Sthayi Bhavas and Classification of Rasas Sahridaya and the Experience of Aesthetic Reception		
3	Unit 3: The Fourfold Path of Abhinaya Angika: Body Movement and Gesture Systems Vachika: Voice, Speech, and Poetic Expression Aharya: Costume, Makeup, and Visual Design Sattvika: Internal States and Modes of Representation		
4	Unit 4 : Dasharupaka: The Ten Forms of Drama Major Dramatic Forms: Nataka and Prakarana Mythic and Heroic Forms: Samavakara, Dima, and Vyayoga Specialized Forms: Ihamriga and Utsrshitikanka Minor Forms: Prahasana, Bhana, and Vithi		

	Unit 5: Musical Theory, Rhythm, and Instrumentation
5	Foundations of Gandharva and Musical Aesthetics Svara, Grama, and Murchana Systems Instrument Classification and Usage Tala, Dhruva Songs, and Performance Integration
6	Unit 6: Theatre Architecture and the Performance Space Types and Measurements of Theatre Construction Stage Structure: Rangapitha, Rangashirsha, and Nepathya Audience Arrangement and Performance Elements Rituals, Symbolism, and Sacred Objects

Reference Books	
1.	Rangacharya, A. (1996). <i>The Nāṭyaśāstra</i> (Rev. ed.). Munshiram Manoharlal.
2.	Vatsyayan, K. (1977). <i>Traditional Indian theatre: Multiple streams</i> . National Book Trust.
3.	Bansat-Boudon, L. (1992). <i>Poetics and theatre: The Sanskrit drama</i> . Motilal Banarsidass.
4.	Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (1990). <i>Indian theatre: Traditions of performance</i> . University of Hawaii Press.

Course Outcome**After Learning the Course the students shall be able to:**

1. Designs and analyzes traditional theatre spaces using principles of form, measurement, and stage structure.
2. Examines spatial organization, audience arrangement, and placement of performance elements.
3. Evaluates the symbolic and ritual significance of architectural components.
4. Applies knowledge of performance space to interpret staging and theatrical practice.



25010203DS02- Navarasa Elements

Course	Bachelor of Performing Arts (Drama)	Semester-3
Type of Course	Major Course	
Prerequisite	A comprehensive study of the <i>Natyashastra's</i> theory of <i>Rasa</i> and <i>Bhava</i> , focusing on the practitioner's ability to evoke and manifest specific emotional states. And basic understanding of body language or previous exposure to any performing art (dance, drama, or music).	
Rationale	In both traditional performance and modern communication, the ability to channel emotions effectively is vital. This course provides "Science of Emotions." By mastering the Navarasa, students gain motional literacy , allowing them emotional literacy to deconstruct com improving their performance skills, empathy, and self-awareness.	
EffectiveFromA.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(ItconsistsofAssignments/Seminars/Presentations/MCQTests,etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Foundations of Rasa Theory The Natyashastra Framework Introduction to Bharata Muni's treatise; the relationship between <i>Vibhavas</i> (stimulants), <i>Anubhavas</i> (physical reactions), and <i>Vyabichari Bhavas</i> (transient emotions).		
2	The Mechanics of Bhava to Rasa Distinguishing between <i>Sthayi Bhava</i> (static emotion) and the ultimate experience of <i>Rasa</i> (aesthetic relish) by the audience.		
3	The Aesthetics of Love and Humor Detailed study of <i>Sringara</i> (Erotic/Love) as the king of Rasas and <i>Hasya</i> (Comic/Laughter) as its derivative. Exploring the fiery energies of <i>Veera</i> (Heroic/Courage) and <i>Raudra</i> (Furious/Anger), focusing on breathwork and posture.		

Reference Books	
1.	An Actor Prepares – Stanislavski
2.	Building a Character – Stanislavski
3.	Creating a role – Stanislavski
4.	Brecht on Theatre – Marc Silberman

**Course Outcome****After Learning the Course the students shall be able to:**

Students will be able to identify and define the nine Rasas and their corresponding Sthayi Bhavas (permanent moods).

Students will classify and explain the external stimuli (Vibhavas) required to trigger specific emotional responses in an audience.

Students will demonstrate specific facial expressions (*Mukhabhinaya*) and gestures associated with each Rasa in a performance setting.

Students will deconstruct classical or contemporary performances to identify the dominant and subordinate Rasas used in storytelling.

Students will critique the effectiveness of an emotional portrayal based on the principles of aesthetic "relish" (Rasa-Nishpatti).

Students will compose a short performance piece that transitions fluidly between three contrasting Rasas (e.g., Raudra to Shanta).

25010203DS03- Voice and Speech Techniques for Theatre Performance

Course	Bachelor of Performing Arts (Drama)	Semester-3
Type of Course	Major Course	
Prerequisite	Students enrolling in this course should have a basic understanding of theatre and performance practices. Prior exposure to acting, body movement, or stage performance will be beneficial. Students must be willing to engage in regular vocal exercises, breathing practices, and performance-based activities.	
Rationale	Voice is one of the primary instruments of an actor, essential for communication, expression, and characterization. This course is designed to develop vocal strength, clarity, flexibility, and emotional depth required for effective performance. It integrates technical training with creative application, enabling students to use voice as a powerful expressive tool.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Voice as an Instrument Syllabus: Understanding voice production; anatomy of voice; role of voice in acting; awareness of vocal habits.		
2	Unit 2: Breathing Techniques and Control Syllabus: Diaphragmatic breathing; breath support; control and stamina; relaxation and breath coordination.		



3	
	Unit 3: Voice Production and Resonance
	Syllabus: Sound generation; resonance (chest, head, nasal); vocal placement; developing vocal richness.
4	Unit 4: Articulation and Diction Syllabus: Clarity of speech; pronunciation; consonants and vowels; tongue twisters; removing speech defects.
5	Unit 5: Pitch, Tone, and Modulation Syllabus: Exploring pitch range; tonal variation; vocal dynamics; emotional coloring of voice.
6	Unit 6: Rhythm, Pace, and Pause Syllabus: Speech rhythm; tempo; use of pauses; timing and emphasis; musicality in speech.
7	Unit 7: Language, Accent, and Dialect Syllabus: Understanding different accents and dialects; speech patterns; cultural context; adapting voice to character.
8	Unit 8: Voice and Emotion Syllabus: Connecting voice with emotion; expressing feelings through vocal variation; authenticity in vocal expression
9	Unit 9: Voice in Performance and Space Syllabus: Projection in different performance spaces; microphone techniques; voice for stage vs camera; ensemble voice work.
10	Unit 10: Speech Performance and Presentation Syllabus: Monologues, poetry, and dialogue delivery; integrating techniques; rehearsal and final vocal performance.

Reference Books	
1.	Voice and Speech in the Theatre
2.	Voice and Speech for Musical Theatre: A Practical Guide
3.	Kristin Linklater. (2006). <i>Freeing the Natural Voice</i> . Drama Publishers.
4.	Anne Bogart, & Landau, T. (2005). <i>The Viewpoints Book</i> . Theatre Communications Group.



Course Outcome

After Learning the Course the students shall be able to:

1. Students will be able to **define and explain** fundamental acting principles, including objectives, given circumstances, and the actor's goal in performance.
2. Students will be able to **demonstrate and apply** voice and body techniques, including breath control, resonance, and physical actions, to enhance stage performance.
3. Students will be able to **observe, interpret, and utilize** real-life behavior and sensory memory to develop authentic and believable character portrayals.
4. Students will be able to **analyze and interpret** dramatic texts through script scoring, subtext, and character history to inform performance choices.
5. Students will be able to **apply spatial awareness and stage dynamics** to effectively interact within the performance space and with other actors.
6. Students will be able to **evaluate and practice** professional rehearsal processes and ethics, demonstrating discipline, collaboration, and responsibility in theatre-making.

Sr. No.	Practical List
1	Body alignment and neutral position exercise.
2	Breath control and voice projection practice.
3	Concentration and sensory awareness drill.
4	Animal study for physical transformation.
5	Improvisation exercises (solo and group).
6	Emotional memory and recall practice.
7	Script analysis and scene breakdown.
8	Character walk and gesture development.
9	Ensemble coordination and trust-building exercises.
10	Final character presentation (monologue/scene).



25010203SE01- Actor's Preparation and Character Development

Course	Bachelor of Performing Arts (Drama)	Semester-3
Type of Course	Skill Enhancement Course	
Prerequisite	Students enrolling in this course should possess a basic understanding of theatre practices, including introductory acting techniques, body movement, and voice training. Prior participation in performances, workshops, or theatre-based activities will be beneficial. Students must be willing to engage in intensive physical and emotional exercises, improvisation, and collaborative creative processes. Openness to experimentation, discipline in rehearsal, and sensitivity toward ensemble work are essential.	
Rationale	Actor preparation is the foundation of effective performance, requiring the integration of body, voice, emotion, and intellect. This course is designed to equip students with systematic training methods to develop believable and dynamic characters. It draws from both classical and contemporary acting approaches, encouraging actors to explore internal psychological processes alongside external physical expression.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Actor Preparation Syllabus: Understanding the actor's instrument; mind-body connection; discipline and ethics of an actor; awareness exercises; concentration and relaxation techniques.		
2	Unit 2: Body Training and Physical Awareness Syllabus: Body alignment; flexibility and strength; movement exercises; balance and coordination; physical expression and gesture development.		
3	Unit 3: Voice and Speech Development Syllabus: Breathing techniques; voice projection; articulation and diction; pitch, tone, and rhythm; voice as a tool for characterization.		
4	Unit 4: Imagination and Sensory Exploration Syllabus: Imagination-building exercises; sensory awareness; visualization techniques; creating imaginary circumstances; developing creative responses.		
5	Unit 5: Improvisation and Creative Expression Syllabus: Basics of improvisation; spontaneity; reacting truthfully; devising scenes; building confidence and stage presence.		
6	Unit 6: Emotional Work and Inner Life of Character Syllabus: Emotional memory; psychological motivation; understanding desires, fears, and objectives; developing authenticity in performance.		



7	Unit 7: Script Analysis and Character Breakdown Syllabus: Reading and analyzing scripts; understanding given circumstances; objectives, obstacles, actions, and subtext; character relationships.
8	Unit 8: External Characterization Techniques Syllabus: Use of body, voice, costume, and props; creating physical and vocal identities; transformation techniques; stylization vs realism.
9	Unit 9: Ensemble Work and Performance Dynamics Syllabus: Group coordination; trust-building; listening and reacting; rhythm and timing; collaborative creation and devised theatre practices.
10	Unit 10: Rehearsal Process and Final Performance Syllabus: Blocking and staging; refining character; integrating all elements; rehearsal discipline; final performance presentation and feedback.

Reference Books	
1.	Konstantin Stanislavski. (2008). <i>An Actor Prepares</i> . Routledge.
2.	Uta Hagen, & Haskel, H. (1973). <i>Respect for Acting</i> . Wiley.
3.	Kristin Linklater. (2006). <i>Freeing the Natural Voice</i> . Drama Publishers.
4.	Anne Bogart, & Landau, T. (2005). <i>The Viewpoints Book</i> . Theatre Communications Group.

**Course
Outcome**

After Learning the Course the students shall be able to:

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1. Students will be able to **define and explain** fundamental acting principles, including objectives, given circumstances, and the actor's goal in performance.
2. Students will be able to **demonstrate and apply** voice and body techniques, including breath control, resonance, and physical actions, to enhance stage performance.
3. Students will be able to **observe, interpret, and utilize** real-life behavior and sensory memory to develop authentic and believable character portrayals.
4. Students will be able to **analyze and interpret** dramatic texts through script scoring, subtext, and character history to inform performance choices.
5. Students will be able to **apply spatial awareness and stage dynamics** to effectively interact within the performance space and with other actors.
6. Students will be able to **evaluate and practice** professional rehearsal processes and ethics, demonstrating discipline, collaboration, and responsibility in theatre-making.

Sr. No.	Practical List
1	Body alignment and neutral position exercise.
2	Breath control and voice projection practice.
3	Concentration and sensory awareness drill.
4	Animal study for physical transformation.
5	Improvisation exercises (solo and group).
6	Emotional memory and recall practice.
7	Script analysis and scene breakdown.
8	Character walk and gesture development.
9	Ensemble coordination and trust-building exercises.
10	Final character presentation (monologue/scene).

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25010204DS03-Mime Non- Verbal Theatre

Course	Bachelor of Performing Arts (Theatre)	Semester - 4
Type of Course	Major Course	
Prerequisite	Basic understanding of theatre or performance practices with emphasis on body movement and expression. Prior exposure to physical theatre, dance, or acting exercises will be beneficial. Students should be willing to engage in intensive physical training, observation, and non-verbal communication exercises.	
Rationale	Mime and non-verbal theatre focus on storytelling through body, gesture, and visual expression without the use of spoken language. This approach enhances the actor's physical awareness, imagination, and ability to communicate universally across linguistic boundaries. It develops precision, control, and creativity, making performance more expressive, impactful, and accessible to diverse audiences.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
3	0	0	3.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Mime and Non Verbal Theatre : History and evolution of mime; principles of silence; importance of body as the primary expressive tool.	3	5
2	Body Control and Isolation Techniques Body alignment; isolations; balance and coordination; control of different body parts; precision in movement.	9	20
3	Gesture, Expression and Illusion Hand gestures; facial expressions; creating illusions (wall, rope, object); clarity and exaggeration.	6	15
4	Space and Movement Dynamics Use of space; levels and directions; rhythm, tempo, and flow; creating imaginary environments.	5	10
5	Characterization in Mime	13	30



Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
	Developing characters without words; physical traits; emotions through movement; stylization and exaggeration.		
6	Composition and Performance Creating mime sequences; solo and group compositions; rehearsal techniques; final non-verbal performance presentation.	9	20
Total		45	100

Reference Books	
1.	The Art of Mime: Its History and Technique in Education and the Theatre – Irene Mawer (A foundational work covering both historical development and practical training of mime.)
2.	Towards a Theory of Mime – Alexander Iliev (Explores non-verbal communication and provides structured exercises for mime practice.)
3.	Mime Into Physical Theatre – Mark Evans & Simon Murray (Analyzes the evolution of mime into modern physical theatre.)
4.	Mime: The Step Beyond Words – Adrian Pecknold (An introductory and practical guide to mime techniques and stage movement.)
5.	From the Greek Mimes to Marcel Marceau and Beyond – Annette Lust (A comprehensive historical study of mime from ancient to modern theatre.)
6.	Mimes on Miming: Writings on the Art of Mime – Bari Rolfe (A collection of writings from major mime artists and practitioners.)

Course Outcome
After Learning the Course the students shall be able to:
1. Demonstrate control, balance, and precision in body movement and physical expression. 2. Communicate ideas, emotions, and narratives effectively without the use of speech. 3. Apply mime techniques such as illusion, gesture, and facial expression in performance. 4. Develop and perform characters using non-verbal and physical theatre methods. 5. Utilize space, rhythm, and movement dynamics to create engaging visual compositions. 6. Create and present solo and group mime performances with clarity and creativity.



25010204DS02– Textual Analysis and Subtext in Drama

Course	Bachelor of Performing Arts (Theatre)	Semester - 4
Type of Course	Major Course	
Prerequisite	A foundational understanding of dramatic structure (Plot, Character, Thought) and experience in basic script reading is required.	
Rationale	While a script provides dialogue, the "drama" lives in what is <i>unsaid</i> . This course equips students with the analytical tools to uncover subtext—the underlying motives, emotions, and tensions. Mastering textual analysis ensures that a student's performance or direction is grounded in deep psychological truth rather than surface-level imitation.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	The Anatomy of the Text Formal Analysis – Studying the linguistic rhythm, punctuation, and vocabulary used by the playwright to define character class and temperament. Sub-unit B: Action & Beat Breakdown – Identifying "Beats" (the smallest unit of action) and the shifts in energy when a character changes their tactic.	48	40
2	Uncovering the Subtext Internal Monologue & Intent – Developing the "unspoken thoughts" of a character that contradict or support the spoken word. Sub-unit B: Given Circumstances & Stakes – Analyzing how the environment, past history, and immediate needs (Objectives) force subtextual communication.	48	40
3	Contextual & Cultural Subtext Socio-Political Layers – Identifying how censorship, social norms, or power dynamics (Gender/Class) force characters to speak in code. Performance Synthesis – Translating textual findings into physical "Gests" or non-verbal behavior on stage.	24	20

Reference Books	
1.	Stage Scenery – A S Gillete
2.	Theatric Design & Production Techniques – Micheal Gillete
3	Art of Play Production – John Dolman

Course Outcome
After Learning the course the students shall be able to:
1. Recognize key elements of dramatic syntax and structural markers within a play script. 2. Describe the relationship between a character's "Given Circumstances" and their verbal choices. 3. Illustrate (Application): Demonstrate the use of subtext by performing a single line of dialogue with three distinct underlying intentions. 4. Deconstruct (Analysis): Break down a complex scene into beats, objectives, and obstacles to map the dramatic arc. 5. Critique (Evaluation): Justify why a specific subtextual interpretation is more effective than another based on textual evidence. 6. Construct (Synthesis): Create a comprehensive "Actor's Score" that maps the internal monologue and subtext for a complete short play.

25010204DS01– History of Western Theatre

Course	Bachelors of Performing Arts (Drama)	Semester- 4
Type of Course	Major Course	
Prerequisite	Basic understanding of theatre and performance practices. Familiarity with dramatic concepts is helpful.	
Rationale	This course introduces the evolution of Western Theatre. It develops an understanding of major movements, playwrights, and performance styles.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(ItconsistsofAssignments/Seminars/Presentations/MCQTests,etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Greek Theatre • Origins and religious context • Structure of tragedy and comedy • Major playwrights and their works • Theatre architecture and chorus		
2	Unit 2: Roman Theatre • Adaptation of Greek theatre • Popular forms: farce, comedy, spectacle • Playwrights: Plautus and Seneca • Stage design and performance style		
3	Unit 3: Medieval Theatre • Liturgical drama and church influence • Mystery, miracle, and morality plays • Guild performances and pageant wagons • Transition to secular theatre		
	Unit 4: Renaissance and Elizabethan Theatre • Humanism and revival of classical ideas • Italian Renaissance theatre and stagecraft • Elizabethan theatre and playhouses • Major playwrights: Shakespeare and Marlowe		



Unit 5: Modern and Contemporary Theatre

- Realism and Naturalism
- Expressionism, Absurd, and Epic Theatre
- Postmodern and experimental theatre
- Contemporary global trend

Reference Books	
1.	Brockett, Oscar G., and Franklin J. Hildy. <i>History of the Theatre</i> . Pearson, 2014.
2.	Wilson, Edwin, and Alvin Goldfarb. <i>Living Theatre: A History</i> . McGraw-Hill, 2018.
3.	Styan, J. L. <i>Modern Drama in Theory and Practice</i> . Cambridge University Press, 1981
4.	Carlson, Marvin. <i>Theories of the Theatre</i> . Cornell University Press, 1993.
5.	Innes, Christopher. <i>Modern British Drama: The Twentieth Century</i> . Cambridge University Press, 2002.

Course Outcome

After Learning the Course the student shall be able to:

After Learning the course the students shall be able to:

- Understand the chronological development of Western theatre.
- Identify key features of major historical periods.
- Analyze plays in relation to their cultural and historical background.
- Differentiate between various theatrical styles and movements.
- Apply historical insights to performance and interpretation.
- Critically engage with modern and global theatre practices.



25010204DI03– Directorial Perspective and Theatre Appreciation

Course	Bachelor of Performing Arts (Theatre)	Semester - 4
Type of Course	Minor Course	
Prerequisite	Basic familiarity with stage terminology and the experience of having viewed or participated in at least two full-length theatre productions.	
Rationale	A director is essentially the "first audience" of a play. This course teaches students to look at theatre through a critical lens, understanding that every choice—from lighting to actor positioning—is a deliberate directorial decision. By mastering theatre appreciation, students develop the vocabulary to analyze performance quality and understand the diverse cultural and aesthetic perspectives that shape modern global and Indian theatre.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	The Director's Vision and Language The Concept: Moving from the page to the stage; how a director chooses a "Metaphor" for the play. Composition and Picturization: The art of stage blocking, levels, and creating visual focus to tell a story without words. Directorial Styles: A survey of Realism, Stylization, and Minimalism (e.g., Stanislavski vs. Meyerhold).	30	25
2	Elements of Theatre Appreciation The Scenographic Lens: How to evaluate the contribution of sets, lights, and costumes to the overall mood and meaning. Performance Analysis: Assessing acting choices, vocal dynamics, and the "presence" of the ensemble. Audience Reception: Understanding the "Fourth Wall" vs. "Immersive Theatre" and the psychology of the spectator.	30	25
3	Diverse Perspectives in Global & Indian Theatre The Auteur Director: A study of directors who treat the script as a secondary tool (e.g., Peter Brook or Satyadev Dubey). Cultural Contexts: Appreciation of folk-infused modern theatre (e.g., Theatre of the Roots) versus contemporary urban drama. Critical Writing: The methodology of writing a theatre review—distinguishing between personal opinion and objective artistic critique.	60	50



Reference Books	
1.	Play Directing – Francis Hodge & Micheal Mclain
2.	Stage Scenery – A S Gillete
3.	Theatric Design & Production Techniques – Micheal Gillete
4.	Art of Play Production – John Dolman

Course Outcome
After Learning the Course the students shall be able to:
1. Recognize the technical vocabulary used in theatre criticism and directorial composition. 2. Describe how a director's creative vision integrates various design elements into a cohesive production. 3. Apply principles of stage composition to create a "frozen image" that communicate a specific theme. 4. Analyze a live performance to distinguish between the playwright's intent and the director's interpretation. 5. Formulate a structured written critique of a production based on aesthetic merit and technical execution. 6. Propose a directorial "Concept Note" for a short play, justifying choices in style, mood, and visual language.



25010204SE01– Applied Monologue Performance Techniques

Course	Bachelor of Performing Arts (Theatre)	Semester - 4
Type of Course	Skill Enhancement course	
Prerequisite	Basic familiarity with acting terminology and the experience of having viewed or participated in at least one theatrical performance or classroom presentation.	
Rationale	Monologue performance develops voice, emotional expression, stage presence, and character interpretation. This course introduces students to classical and contemporary monologue techniques through script analysis, movement, and performance practice while enhancing confidence and individual acting skills.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Monologue Performance Understanding monologue as a dramatic form; distinction between monologue, soliloquy, and speech. Fundamentals of stage presence, concentration, confidence, and audience engagement. Selection of age-appropriate and character-appropriate monologues.	30	25
2	Voice, Body, and Emotional Expression Vocal projection, articulation, pauses, rhythm, and emotional modulation. Body alignment, gesture, facial expression, and movement for solo performance. Techniques for emotional memory and truthful acting in monologue presentation.	30	25
3	Character Interpretation and Performance Practice Script analysis for monologue performance; understanding objectives, motivations, and subtext. Rehearsal methods, improvisation, and performance refinement. Performance of classical, modern, and contemporary monologues before an audience with feedback and evaluation.	60	50



Reference Books	
1.	Respect for Acting – Uta Hagen
2.	An Actor Prepares – Konstantin Stanislavski
3.	The Actor and the Target – Declan Donnellan
4.	Audition – Michael Shurtleff

Course Outcome
After Learning the Course the students shall be able to:
1. Recognize the structure and characteristics of monologue performance in theatre. 2. Demonstrate effective voice modulation, articulation, and stage presence during solo performance. 3. Apply body movement and emotional expression techniques to enhance character portrayal. 4. Analyze dramatic texts to identify character objectives, emotions, and subtext. 5. Perform classical and contemporary monologues with confidence and clarity before an audience. 6. Develop independent rehearsal and performance skills suitable for auditions and stage presentations.

Sr No	Practical List
1	Voice and breathing exercises for monologue delivery.
2	Practice of articulation and pronunciation drills.
3	Performance of a classical monologue.
4	Performance of a contemporary monologue.
5	Emotional expression exercises through solo acting.
6	Character development exercises based on script analysis.



25010204DI03– Directorial Perspective and Theatre Appreciation

Course	Bachelor of Performing Arts (Theatre)	Semester - 4
Type of Course	Minor Course	
Prerequisite	Basic familiarity with stage terminology and the experience of having viewed or participated in at least two full-length theatre productions.	
Rationale	A director is essentially the "first audience" of a play. This course teaches students to look at theatre through a critical lens, understanding that every choice—from lighting to actor positioning—is a deliberate directorial decision. By mastering theatre appreciation, students develop the vocabulary to analyze performance quality and understand the diverse cultural and aesthetic perspectives that shape modern global and Indian theatre.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	The Director's Vision and Language The Concept: Moving from the page to the stage; how a director chooses a "Metaphor" for the play. Composition and Picturization: The art of stage blocking, levels, and creating visual focus to tell a story without words. Directorial Styles: A survey of Realism, Stylization, and Minimalism (e.g., Stanislavski vs. Meyerhold).	30	25
2	Elements of Theatre Appreciation The Scenographic Lens: How to evaluate the contribution of sets, lights, and costumes to the overall mood and meaning. Performance Analysis: Assessing acting choices, vocal dynamics, and the "presence" of the ensemble. Audience Reception: Understanding the "Fourth Wall" vs. "Immersive Theatre" and the psychology of the spectator.	30	25
3	Diverse Perspectives in Global & Indian Theatre The Auteur Director: A study of directors who treat the script as a secondary tool (e.g., Peter Brook or Satyadev Dubey). Cultural Contexts: Appreciation of folk-infused modern theatre (e.g., Theatre of the Roots) versus contemporary urban drama. Critical Writing: The methodology of writing a theatre review—distinguishing between personal opinion and objective artistic critique.	60	50

45	100
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Reference Books	
1.	Play Directing – Francis Hodge & Micheal Mclain
2.	Stage Scenery – A S Gillete
3.	Theatric Design & Production Techniques – Micheal Gillete
4.	Art of Play Production – John Dolman

Course Outcome
After Learning the Course the students shall be able to:
1. Recognize the technical vocabulary used in theatre criticism and directorial composition. 2. Describe how a director's creative vision integrates various design elements into a cohesive production. 3. Apply principles of stage composition to create a "frozen image" that communicate a specific theme. 4. Analyze a live performance to distinguish between the playwright's intent and the director's interpretation. 5. Formulate a structured written critique of a production based on aesthetic merit and technical execution. 6. Propose a directorial "Concept Note" for a short play, justifying choices in style, mood, and visual language.

[illegible]



25010301DI01- Direction: Production Design

Course	Bachelor of Performing Arts (Drama)	Semester-5
Type of Course	Minor Course	
Prerequisite	To effectively engage with the subject "Direction: Principles of Theatre in Direction," students should possess a foundational understanding of theatre arts, including knowledge of basic theatrical elements such as stagecraft, performance, and audience interaction. Familiarity with major theatre traditions—both Indian and Western—as well as the ability to analyse and interpret dramatic texts, forms a critical prerequisite. A basic grasp of acting techniques, along with experience in collaborative creative environments, is also essential to appreciate the director's role in a theatrical production.	
Rationale	The structure of the Bharatanatyam repertoire is designed to provide a complete experience, balancing technical skill and expressive storytelling, as well as the physical and spiritual aspects of the art form. This sequence allows the dancer to display their mastery in various aspects of dance, from precise footwork to deep emotional expression, while guiding the audience through a journey of rhythm, melody, and emotion. It reflects the holistic approach of Bharatanatyam, where the dancer's body, mind, and spirit come together to create a unified performance that honors tradition, artistic expression, and spirituality.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Principle of Lines and Colour Basic principle of lines and colour and their inter-relationship between each other like: ➤ Setting ➤ Light ➤ Costume ➤ Make - up		
2	Unit 2: Style in production ➤ Realistic ➤ Non-Realistic		
3	Unit 3: One-act Play Production ➤ Interpretation of the script ➤ Visualisation & Conceptualisation of the play Production Script		



Reference Books	
1.	Designing for the Theatre – Francis Reid
2.	The Art of Theatrical Design – Kaoimé E. Malloy

**Course
Outcome**

After Learning the Course the students shall be able to:

1. Identify and define the psychological properties of different line types and color palettes in a theatrical context.
2. Explain the inter-relationship between lighting and costume colours (e.g., how a blue gel affects a red fabric).
3. Analyse how a professional production uses specific "lines" in its setting to convey the power dynamics of a character.
4. Distinguish between Realistic and Non-Realistic production styles based on visual and performance cues.
5. Compare and contrast the impact of "Naturalism" versus "Expressionism" on audience engagement.
6. Justify the choice of a specific style for a given script based on its thematic requirements.



25010205DS01- History of Folk Theatre

Course	Bachelor of Performing Arts (Drama)	Semester- 5
Type of Course	Major Course	
Prerequisite	Students should have an interest in theatre, performance traditions, and cultural practices. A basic familiarity with storytelling or performance activities will be beneficial. Learners should be willing to engage in observation, discussion, and collaborative learning.	
Rationale	The course enables students to examine performance traditions from ritual origins to modern contexts, exploring their cultural, aesthetic, and socio-political dimensions. It develops the ability to analyze narratives, characters, and regional forms while understanding processes of adaptation, transformation, and preservation in contemporary theatre.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Ritualistic Origins and Orality Pre-performance Rituals, Sacred Space, and Shamanistic Practices Transition from Ritual to Secular Performance Oral Transmission: Mnemonics and Storytelling Techniques Community Participation, Seasonality, and Improvisational Traditions		
2	Unit 2: Epic Narratives and Mythic Cycles Hero's Journey and Narrative Structures Folklore, Epic Traditions, and Inter textuality Performative Adaptations and Hagiographic Narratives Supernatural Elements, Conflict, and Moral Didacticism		
3	Unit 3: Regional Aesthetics and Topography Geography, Climate, and Performance Space Material Culture, Costume, and Social Identity Regional Forms, Movement, and Performance Styles Music Systems, Troupes, and Audience Interaction		



4	Unit 4 : Archetypal Characters and Satire Traditional Archetypes: Vidushaka, Sutradhara, and Stock Characters Satire, Humor, and Truth-Telling Mechanisms Masks, Transformation, and Gender Impersonation Audience Interaction, Language, and Symbolic Representation
5	Unit 5: Socio-Political Subversion and Activism Theatre of the Oppressed and Political Resistance Class, Gender, and Social Conflict Street Theatre and Modern Activist Forms Satire, Censorship, and Community Mobilization
6	Unit 6: Modernity and Cultural Preservation Proscenium Influence, Globalization, and Institutionalization Documentation, Archiving, and Media Transformations Folk–Urban Synthesis and Authenticity Debates Migration, Festivals, and Future Pedagogy

Reference Books	
1.	Bharata Muni. (2000). <i>The Nāṭyaśāstra</i> (M. Ghosh, Trans.). Munshiram Manoharlal.
2.	Lutgendorf, P. (1991). <i>The life of a text: Performing the Rāmcaritmānas of Tulsidas</i> . University of California Press.
3.	Varadpande, M. L. (1987). <i>History of Indian theatre</i> (Vol. 1). Abhinav Publications.
4.	Boal, A. (2000). <i>Theatre of the oppressed</i> . Pluto Press.

Course Outcome

After Learning the Course the students shall be able to:

After Learning the Course the students shall be able to:

1. Analyzes the impact of modern theatrical structures and globalization on traditional performance forms.
2. Evaluates processes of documentation, archiving, and media influence on cultural preservation.
3. Examines the synthesis of folk and urban theatre in relation to authenticity and innovation.
4. Boal, A. (2000). *Theatre of the oppressed*. Pluto Press.



25010205DS02- Advanced Character Construction for Theatre

Course	Bachelor of Performing Arts (Drama)	Semester-5
Type of Course	Major Course	
Prerequisite	Students should have foundational knowledge of acting, including basic body movement, voice training, and introductory character work. Prior experience in theatre workshops or performances is desirable. Students must be open to intensive rehearsal processes, physical and emotional exploration, and collaborative creative practices.	
Rationale	Character construction lies at the heart of powerful theatrical performance. This course is designed to move beyond basic acting skills and guide students toward creating layered, believable, and dynamic characters. It integrates psychological, physical, and vocal approaches, drawing from both classical acting systems and contemporary practices	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Revisiting the Actor's Instrument Syllabus: Body-mind connection; awareness exercises; concentration; relaxation; preparing the actor for advanced work.		
2	Unit 2: Observation and Character Research Syllabus: Observation of real-life behavior; character journals; social, cultural and psychological research; developing authenticity.		
3	Unit 3: Physical Characterization Syllabus: Body language; posture; gait; gesture; rhythm; transformation through physicality; animal and object studies		
4	Unit 4: Vocal Characterization Syllabus: Voice modulation; tone, pitch, rhythm; accents and dialects; vocal identity of characters.		
5	Unit 5: Psychological Approach to Character Syllabus: Inner life; motivations; objectives and obstacles; emotional depth; building backstory.		
6	Unit 6: Improvisation for Character Building Syllabus: Improvisation techniques; character-based improvisations; spontaneous reactions; exploring possibilities.		
7	Unit 7: Script Analysis and Character Breakdown Syllabus: Text analysis; given circumstances; subtext; relationships; action-based acting.		



8	Unit 8: Transformation and Stylization
	Syllabus: Realism vs stylization; use of exaggeration; masks, props, and costume; transformation techniques.
9	Unit 9: Ensemble and Character Interaction
	Syllabus: Character relationships; group dynamics; listening and reacting; devising scenes collectively.
10	Unit 10: Performance and Character Presentation
	Syllabus: Rehearsal process; refining character; consistency; final performance (scene/monologue); evaluation and feedback.

Reference Books	
1.	<i>An Actor Prepares</i> – Konstantin Stanislavski
2.	<i>Building a Character</i> – Konstantin Stanislavski
3.	<i>Respect for Acting</i> – Uta Hagen
4.	<i>The Empty Space</i> – Peter Brook

Course Outcome	
After Learning the Course the students shall be able to:	
1.	Students will be able to define and explain fundamental acting principles, including objectives, given circumstances, and the actor's goal in performance.
2.	Students will be able to demonstrate and apply voice and body techniques, including breath control, resonance, and physical actions, to enhance stage performance.
3.	Students will be able to observe, interpret, and utilize real-life behavior and sensory memory to develop authentic and believable character portrayals.
4.	Students will be able to apply spatial awareness and stage dynamics to effectively interact within the performance space and with other actors.
5.	Students will be able to evaluate and practice professional rehearsal processes and ethics, demonstrating discipline, collaboration, and responsibility in theatre-making.



25010205DS03- Stagecraft and Technical Theatre Practices

Course	Bachelor of Performing Arts (Drama)	Semester-5
Type of Course	Major Course	
Prerequisite	Students should have an interest in theatre production and basic awareness of stage processes. Willingness to engage in practical work, teamwork, and organizational tasks is essential.	
Rationale	This unit develops an understanding of stage management as the coordinating backbone of theatre production. It enables students to plan, organize, and execute productions efficiently while fostering skills in communication, problem-solving, and collaborative practice.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Stage Design and Scenography Foundations and Historical Development of Stage Design. Tools, Materials, and Safety Practices. Design Principles and Technical Drawing. Execution, Collaboration, and Creative Problem-Solving		
2	Unit 2: Lighting Techniques and Design Foundations and Historical Development of Lighting. Lighting Equipment, Materials, and Safety Practices. Design Principles and Technical Planning. Execution, Collaboration, and Performance Evaluation.		
4	Unit 4: Costume and Makeup Design Foundations and Historical Development of Costume and Makeup. Tools, Materials, and Safety Practices. Design Principles and Technical Planning. Execution, Collaboration, and Performance Evaluation.		

**Unit 5 : Stage Management and Production**
Foundations and Historical Development of Stage Management.

5

Tools, Materials, and Safety Practices.

Production Planning and Technical Coordination.

Execution, Collaboration, and Performance Evaluation.

Course Outcome

After Learning the Course the students shall be able to:

1. Demonstrates understanding of stage management principles and production processes.
2. Applies tools, materials, and safety protocols in production settings.
3. Coordinates technical elements and manages rehearsal and performance workflow.
4. Collaborates effectively and solves problems during live production execution.
5. Plans schedules and organizes production resources.
6. Reflects on and improves stage management practices.

Reference Books

1. Kelly, T. (2017). *The back stage guide to stage management* (4th ed.). Routledge.
2. Stern, L., & Stern, A. (2017). *Stage management* (11th ed.). Routledge.
3. Ionazzi, D. (1992). *The stage management handbook*. Betterway Books.
4. Pallin, G. (2010). *Stage management: The essential handbook*. Nick Hern Books.



25010205SE01- Applied Theatre Performance

Course	Bachelor of Performing Arts (Drama)	Semester-5
Type of Course	Skill Enhancement Course	
Prerequisite	Foundational Acting or Performance Studies: A basic understanding of stage presence and vocal projection.	
Rationale	Applied Theatre serves as a bridge between artistic expression and social change. In an era where traditional communication often fails to address systemic issues, this course equips students with the tools to use drama as a medium for education, therapy, and social justice . It focuses on the "process" rather than just the "product," ensuring that performance becomes a participatory tool for community empowerment.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Implementation of Method Acting ➤ Approach of Method Acting ➤ Analysis of Performances		
2	Unit 2: Brecht's performance style ➤ Alienation in Theatre ➤ Brecht's view on Performance		
3	Unit 3: One-act Play Production ➤ Effective execution for Performance ➤ Interpretation of a Play		

Reference Books	
1	An Actor Prepares – Konstantin Stanislavski
2	Building a Character – Stanislavski
3	Creating a role – Stanislavski
4	Brecht on Theatre – Marc Silberman



Course Outcome
After Learning the Course the students shall be able to:
Students will be able to define and identify key legal terminology (e.g., Copyright, Model Release, Contract) and fundamental business concepts (e.g., Branding, CRM) related to the photography industry.
Students will be able to explain the systematic process of identifying a Target Audience and the core principles underlying various Pricing Models (e.g., cost-plus, value-based).
Students will be able to apply a fundamental online marketing strategy for a specific photography niche, including the hands-on setup of website SEO, social media profiles, and email marketing tools.
Students will be able to analyse the competitive market landscape and differentiate between the effectiveness of various digital channels (e.g., Paid Ads vs. Organic Search) to determine an optimal Marketing Mix.
Students will be able to evaluate the success of a social media or advertising campaign using performance metrics and justify changes to sales processes to improve client retention and profitability.
Students will be able to create (design) a comprehensive and legally compliant Business and Marketing Plan —including a full financial projection and operational model—to successfully launch a new photography enterprise.

25010205DI04- Directorial Approach for Actor Training

Course	Bachelor of Performing Arts (Drama)	Semester-5
Type of Course	Minor Course	
Prerequisite	Students should have foundational training in acting, including basic body movement, voice work, and performance experience. Prior participation in rehearsals or productions is desirable. Students must be willing to take on both actor and director perspectives, engage in critical analysis, and actively participate in practical sessions.	
Rationale	Actor training is most effective when guided by a clear directorial vision. This course explores how directors shape, guide, and refine actors' performances through structured training methods. It bridges the gap between acting and direction by enabling students to understand performance from both internal (actor) and external (director) perspectives.	
Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-Semester End Examination, CIA-Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Directorial Approach in Actor Training		

	Syllabus: Role of the director in actor training; actor-director relationship; overview of training methodologies; discipline and ethics.		
2	Unit 2: Understanding the Actor's Instrument Syllabus: Body, voice, and mind coordination; awareness exercises; relaxation and concentration techniques under direction.		
3	Unit 3: Directing Physical Training Syllabus: Movement exercises; body conditioning; gesture and posture; guiding physical expression and transformation.		
4	Unit 4: Directing Voice and Speech Work Syllabus: Breathing, projection, articulation; vocal exercises; guiding vocal expression for character and performance.		
5	Unit 5: Improvisation as a Directorial Tool Syllabus: Using improvisation to develop scenes and characters; spontaneity; directing unscripted performance.		
6	Unit 6: Emotional and Psychological Guidance Syllabus: Directing inner life; objectives, motivations, and actions; emotional memory and authenticity in performance.		
7	Unit 7: Script Analysis for Actor Training Syllabus: Breaking down text; given circumstances; subtext; guiding actors in character development through analysis.		
8	Unit 8: Blocking and Stage Composition Syllabus: Designing movement; spatial awareness; rhythm and timing; visual storytelling through actor placement.		
9	Unit 9: Ensemble Building and Collaborative Training Syllabus: Group dynamics; trust-building; listening and responding; chorus work and devised theatre.		

**Unit 10: Rehearsal Process and Performance Direction****10**

Syllabus:

Structuring rehearsals; refining performances; integrating techniques; final scene presentation and evaluation.

Reference Books

- | | |
|---|--|
| 1 | <i>An Actor Prepares</i> – Konstantin Stanislavski |
| 2 | <i>Towards a Poor Theatre</i> – Jerzy Grotowski |
| 3 | <i>Respect for Acting</i> – Uta Hagen |
| 4 | <i>The Empty Space</i> – Peter Brook |

Course Outcome**After Learning the Course the students shall be able to:**

- Students will be able to define and explain fundamental acting principles, including objectives, given circumstances, and the actor's goal in performance.
- Students will be able to demonstrate and apply voice and body techniques, including breath control, resonance, and physical actions, to enhance stage performance.
- Students will be able to observe, interpret, and utilize real-life behavior and sensory memory to develop authentic and believable character portrayals.
- Students will be able to analyze and interpret dramatic texts through script scoring, subtext, and character history to inform performance choices.
- Students will be able to apply spatial awareness and stage dynamics to effectively interact within the performance space and with other actors.
- Students will be able to evaluate and practice professional rehearsal processes and ethics, demonstrating discipline, collaboration, and responsibility in theatre-making.

Sr. No.	Practical List
1	Actor warm-up session led by student-director.
2	Guided body and movement training exercise.
3	Voice and speech drill conducted for actors.
4	Improvisation direction exercise.
5	Emotional response guidance activity.
6	Script breakdown and actor briefing task.
7	Blocking and stage movement exercise.
8	Ensemble trust and coordination activity.
9	Directing a short scene with actors.
10	Final presentation of a directed performance.

Sr. No.	Practical List
1	Prepare a rehearsal schedule and prompt book for a short scene.
2	Conduct a mock production meeting with assigned technical roles.
3	Create stage blocking and cue sheets for a performance.
4	Manage backstage operations during a simulated performance run.
5	Execute a full production run with coordination of lights, sound, and actors.

[illegible]

**010206DS01- Indian Classical Theatre**

Course	Bachelors of Performing Arts (Drama)	Semester-6
Type of Course	Major Course	
Prerequisite	Students should have a basic understanding of Indian mythology and cultural history. A willingness to engage with Sanskrit literature, traditional movement patterns, and the aesthetic principles of classical performance is essential..	
Rationale	This course provides a comprehensive study of the codified traditions that define Indian classical performance. It enables students to understand the structural and spiritual foundations of the stage, ensuring they can distinguish between classical rigor and folk improvisation while mastering the timeless language of <i>Rasa</i> and <i>Abhinaya</i> .	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE- Semester End Examination, CIA- Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content T-Teaching Hours | W-Weightage

Sr.	Topics	T	W
1	Unit 1: The Divine Origin and the Natyashastra - The Mythological Genesis of the "Fifth Veda" - The Role of Brahma, Bharata Muni, and the Gandharvas - The Physical Playwright: The Concept of the <i>Sutradhara</i> - Architectural Classification of the <i>Vikrishta</i> and <i>Tryasra</i> Stages		
2	Unit 2: The Science of Aesthetics (Rasa-Bhava) - The <i>Rasasutra</i>: The Primary Eight (and Nine) Sentiments - The Relationship Between <i>Sthayi Bhava</i> and <i>Vibhavadi</i> <i>Abhinaya</i>: The Four-Fold Art of Communication (Angika, Vachika, Aharya, Sattvika) - The Audience as <i>Sahridaya</i>: The Shared Aesthetic Experience		
	Unit 3: The Golden Age of Sanskrit Drama - The Heroic Plays (<i>Nataka</i>) and Social Plays (<i>Prakarana</i>) - The Masterworks of Bhasa and the Uru-Bhanga - Kalidasa's Poetics and the Perfection of the <i>Shringara Rasa</i> - Shudraka's <i>Mricchakatika</i> and the Representation of Urban Life		

	Unit 4 : Classical Forms and Stylized Performance
	• The Grammar of Mudras: Symbolic Hand Gestures and Postures • <i>Kutiyattam</i>: The Only Surviving Link to Sanskrit Theatre • The Role of the <i>Vidushaka</i> in Bridging the Sacred and the Profane • The Use of Music, Chanting, and Rhythmic Patterns in Classical Play
	Unit 5 : Decline, Survival, and Modern Relevance • The Impact of Islamic Conquests on Sanskrit Court Theatre • The Migration of Classical Elements into Regional Ritual Forms • 20th Century Revivals and the Modern Reconstruction of Classics • Intercultural Experiments: Integrating Sanskrit Theory into Global Performance

Reference Books	
1.	Rangacharya, Adya. <i>The Natyasastra</i> . Munshiram Manoharlal Publishers, 1996.
2.	Keith, A. Berriedale. <i>The Sanskrit Drama in its Origin, Development, Theory and Practice</i> . Oxford University Press, 1924.
3.	Vatsyayan, Kapila. <i>Traditional Indian Theatre: Multiple Streams</i> . National Book Trust, 1980.

Course Outcome

After Learning the Course the student shall be able to:

Students will master the structural and spiritual guidelines of the **Natyashastra** to analyze ancient performance.

Students will apply the **Rasa-Bhava** system and the four modes of **Abhinaya** to communicate complex emotions on stage.

Students will categorize and distinguish between various classical play structures like **Nataka** and **Prakarana**.

Students will evaluate the preservation of ancient Sanskrit techniques through surviving traditions like **Kutiyattam**.



25010206DI06– Dramaturgy & Direction

Course	Bachelor of Performing Arts (Theatre)	Semester - 6
Type of Course	Minor Course	
Prerequisite	Practical experience in script reading and a fundamental understanding of actor-space relationships.	
Rationale	A director without a dramaturge's eye risks a superficial production, while a dramaturgy without directorial knowledge remains purely academic. This course integrates these roles. It teaches students how to research the historical, social, and linguistic world of a play (Dramaturgy) and translate those findings into blocking, character movement, and aesthetic choices (Direction).	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	The Dramaturgical Foundation The World of the Play: Researching the "Given Circumstances," historical context, and the playwright's biography to inform the production. Structural Analysis: Examining the inciting incident, rising action, climax, and resolution to map the play's "spine." Translation and Adaptation: Analyzing the challenges of moving a text across languages or updating a classic play for a modern audience.	30	25
2	The Directorial Concept & Process Developing the Metaphor: Learning how to condense dramaturgical research into a single, cohesive "Concept" that guides all design choices. The Director-Designer Collaboration: How to communicate the concept to set, light, and costume designers using visual mood boards.	30	25
3	Practical Staging & Rehearsal Management Blocking and Composition: Mastering the "Geometry of the Stage" to create visual tension and direct the audience's eye. The Actor's Coach: Techniques for guiding actors through beats, objectives, and obstacles without "over-directing." Direct any one act play.	60	50



Reference Books	
1.	Play Directing – Francis Hodge & Micheal Mclain
2.	Stage Scenery – A S Gillete
3.	Theatric Design & Production Techniques – Micheal Gillete
4.	Art of Play Production – John Dolman

Course Outcome
After Learning the Course the students shall be able to: 1. State the historical origins of the Dramaturgy and the Director and their distinct roles in the modern theatre. 2. Describe how dramaturgical research directly influences the visual and emotional choices of a director. 3. Produce a "Production Casebook" containing historical research, character maps, and a directorial concept. 4. Deconstruct a script into its structural components (protasis, epitasis, catastrophe) to identify key turning points. 5. Assess a contemporary production's success in maintaining dramaturgical consistency throughout its performance. 6. Direct a scene that demonstrates a clear synthesis of dramaturgical research and creative stage blocking.



25010206DS03-Ensemble and Experimental Performance

Course	Bachelor of Performing Arts (Theatre)	Semester - 6
Type of Course	Major Course	
Prerequisite	Basic knowledge of theatre and performance practices, including acting, movement, and voice. Prior experience in group work, rehearsals, or productions is desirable. Students should be open to collaboration, experimentation, and non-conventional performance processes	
Rationale	Ensemble and experimental performance emphasize collective creation, innovation, and exploration beyond traditional theatre forms. This course encourages performers to break conventional boundaries, engage in collaborative storytelling, and experiment with space, movement, text, and multimedia. It fosters creativity, adaptability, and critical thinking, enabling students to develop original, process-driven performances relevant to contemporary artistic practices.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
3	0	0	3.00	60	20	-	-	100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Ensemble and Experimental Theatre : Concept of ensemble; history of experimental theatre; collective creation; breaking conventional forms.	3	5
2	Ensemble Building and Group Dynamics Trust exercises; group coordination; listening and responding; developing collective rhythm and unity.	9	20
3	Improvisation and Devising Techniques Improvisation methods; devising performances; generating material through collaboration; spontaneity.	6	15
4	Body, Space, and Movement Exploration Use of body and space; spatial awareness; movement patterns; physical theatre techniques.	5	10
5	Experimentation with Form and Media	13	30



Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
	Use of text, sound, multimedia, and objects; non-linear narratives; site-specific and immersive performance.		
6	Performance Creation and Presentation Developing original ensemble work; rehearsal process; integrating elements; final experimental performance.	9	20
Total		45	100

Reference Books	
1.	Encountering Ensemble – John Britton (A key text exploring the history, concepts, and training practices of ensemble theatre.)
2.	<i>Devised Theater's Collaborative Performance</i> – Telory D Arendell
3.	Ensemble Theatre Making: A Practical Guide – Rose Burnett Bonczek & David Storck
4.	Acting and Beyond
5.	Experimental Theatre: From Stanislavsky to Peter Brook – James Roose-Evans
6.	<i>American Theatre Ensembles</i> – Mike Vanden Heuvel

Course Outcome

After Learning the course the students shall be able to:

1. Demonstrate effective collaboration and coordination within an ensemble.
2. Apply improvisation and devising techniques to create original performance material.
3. Explore and utilize body, space, and movement for experimental expression.
4. Experiment with non-traditional forms, structures, and performance styles.
5. Integrate multimedia, objects, and unconventional elements in performance.
6. Create and present innovative ensemble-based performances with clarity and creativity.

**25010206DS02 – Cinematic Scene Work**

Course	Bachelors of Performing Arts (Drama)	Semester-6
Type of Course	Major Course	
Prerequisite	Students should have a basic understanding of storytelling, dramatic structure, and performance. A willingness to read plays and screenplays, engage in writing exercises, and participate in script development processes is essential.	
Rationale	This course introduces students to the principles and practices of creative writing for theatre and screen. It develops skills in crafting narratives, structuring scripts, and creating compelling characters and dialogues, enabling students to bridge literary creativity with performative expression across stage and screen mediums.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination, CIA-ContinuousInternalAssessment(It consistsofAssignments/ Seminars/ Presentations/ MCQTests, etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Creative Writing • Elements of Storytelling: Plot, Character, Theme, and Conflict • Narrative Structures: Linear and Non-linear Storytelling • Dramatic Tension and Conflict Development • Writing Exercises and Idea Generation Techniques		
2	Unit 2: Writing for Theatre • Structure of a Play: Acts, Scenes, and Dramatic Units • Dialogue Writing and Monologue Construction • Characterization and Stage Directions • Writing Short Plays and One-Act Scripts		
3	Unit 3: Screenwriting Techniques • Fundamentals of Screenplay Structure (Three-Act Structure) • Scene Construction and Visual Storytelling • Writing for Film vs Theatre: Key Differences • Formatting and Industry Standards for Screenplays		
	Unit 4: Adaptation and Intermedial Writing • Adapting Literature into Plays and Screenplays • Script Analysis and Interpretation • Writing for Digital Platforms and Short Films • Collaborative Writing and Script Development Processes		

Creative Writing for Theatre and Screen

	Unit 5: Revision, Performance, and Production • Editing and Rewriting Techniques • Script Reading and Workshop Methods • Pitching Ideas for Theatre and Film • From Script to Stage/Screen: Practical Execution

ReferenceBooks	
1.	Field, Syd. <i>Screenplay: The Foundations of Screenwriting</i> . Delta, 2005
2.	Egri, Lajos. <i>The Art of Dramatic Writing</i> . Simon & Schuster, 1946
3.	McKee, Robert. <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i> . HarperCollins, 1997.

Course Outcome	
After Learning the Course the student shall be able to:	
After Learning the Course the students shall be able to: • Develop original scripts for theatre and screen using structured techniques. • Write effective dialogues, monologues, and character-driven scenes. • Differentiate between stage and screen writing conventions. • Adapt literary texts into scripts for performance. • Revise and refine scripts through feedback and workshops. • Present and pitch creative ideas for production.	

[illegible]

**25010207DS02– Brechtian Theatre**

Course	Bachelors of Performing Arts (Drama)	Semester-7
Type of Course	Major Course	
Prerequisite	Students should have a foundational understanding of theatre history, acting techniques, and dramatic literature. Familiarity with modern theatre movements and basic performance analysis is recommended.	
Rationale	This course introduces students to the theories and practices of Brechtian Theatre, focusing on Epic Theatre and its techniques. It enables learners to critically engage with performance as a socio-political tool, emphasizing alienation, narrative structure, and audience awareness. The course bridges theory with performance, equipping students to create and analyze theatre that challenges conventional realism.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination,CIA-ContinuousInternalAssessment(ItconsistsofAssignments/Seminars/Presentations/MCQTests,etc.)

CourseContent		T-TeachingHours W-Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Brechtian Theatre • Life and works of Bertolt Brecht • Historical and socio-political context of Epic Theatre • Concept of Epic Theatre vs Dramatic Theatre • Theatre as a tool for social change		
2	Unit 2: Core Concepts and Techniques • Verfremdungseffekt (Alienation Effect) • Breaking the Fourth Wall • Use of Narration, Songs, and Projections • Gestus and Social Commentary in Performance		
	Unit 3: Structure and Performance Style • Episodic Structure and Non-linear Narratives • Acting Techniques in Brechtian Theatre • Role of the Actor as Narrator • Minimalism in Stage Design and Props		



Unit 4: Text Analysis and Adaptation

- Study of selected Brechtian plays
- Script analysis using Brechtian principles
- Adapting traditional and modern texts into Epic Theatre style
- Intermedial approaches and multimedia integration

Unit 5: Practice and Production

- Devising Brechtian performances
- Script writing using Epic Theatre techniques
- Workshop-based rehearsals and performance exercises
- Presentation and staging of short Brechtian productions

Reference Books

1. Brecht, Bertolt. Brecht on Theatre: The Development of an Aesthetic. Hill and Wang, 1964.
2. Willett, John. The Theatre of Bertolt Brecht: A Study from Eight Aspects. Methuen, 1967
3. Esslin, Martin. Brecht: A Choice of Evils. Eyre & Spottiswoode, 1959.

Course Outcome

After Learning the Course the student shall be able to:

After Learning the Course the students shall be able to:

After learning the course, the students shall be able to:

- Understand and apply the principles of Brechtian and Epic Theatre.
- Analyze plays using socio-political and theatrical frameworks.
- Perform using alienation techniques and non-realistic acting styles.
- Create scripts and performances inspired by Brechtian methods.
- Adapt texts into episodic and critical performance formats.
- Present and stage productions that engage audiences intellectually and socially.



25010207DI07– Direction: Directing Techniques I

Course	Bachelor of Performing Arts (Honors) (Theatre)	Semester - 7
Type of Course	Minor Course	
Prerequisite	Completion of <i>Introduction to Acting</i> and <i>Theatre History</i> .	
Rationale	A director must first master the "Geometry of the Stage." This part provides the technical foundation for visual storytelling, ensuring the director can command the audience's eye and create meaning through space before a single word is spoken.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	The Visual Frame Stage Geography: Mastering the 9-point grid and power zones. Composition: Principles of balance, focus, and emphasis. Levels and Planes: Creating depth and status through verticality.	30	25
2	Movement and Picturization The Living Image: Creating "frozen moments" that tell a story. Body Language of the Ensemble: Group blocking and visual focus. Motivated Movement: Justifying every cross and exit on stage.	30	25
3	Practical Staging & Rehearsal Management Directing the Light: Using illumination to sculpt the stage. Soundscapes: Integrating audio as a narrative character. Props and Scenery: The director's use of the physical environment.	60	50



Reference Books	
1.	Play Directing – Francis Hodge & Micheal Mclain
2.	Stage Scenery – A S Gillete
3.	Theatric Design & Production Techniques – Micheal Gillete
4.	Art of Play Production – John Dolman

Course Outcome
After Learning the Course the students shall be able to:
1. Label stage areas and technical equipment correctly. 2. Describe how visual balance affects the audience's psychological state. 3. Design a blocking script using standard directorial notation. 4. Contrast the blocking needs of a Proscenium vs. an Arena stage. 5. Assess the visual clarity of a scene based on picturization rules. 6. Direct a 5-minute "Silent Scene" using only visual elements.



25010207DS01-Concepts and Aesthetics of Abstract Theatre

Course	Bachelor of Performing Arts (Theatre)	Semester - 7
Type of Course	Major Course	
Prerequisite	Basic understanding of theatre practices, performance analysis and dramatic forms. Prior exposure to acting, movement, or visual composition will be beneficial. Students should be open to conceptual thinking, experimentation, and non-realistic modes of performance	
Rationale	Abstract theatre explores ideas, emotions, and experiences beyond realistic representation through symbolic, visual, and experimental forms. This course introduces students to the concepts and aesthetics of abstraction in theatre, encouraging creative interpretation, imagination and innovative stage expression. It develops critical thinking and artistic exploration, enabling performers and creators to engage with contemporary and non-conventional theatrical practices.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
3	0	0	3.00	60	20	-	-	100

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Abstract Theatre Meaning and evolution of abstract theatre; difference between realism and abstraction; major movements and practitioners.	3	5
2	Symbolism and Visual Expression Use of symbols, images, and metaphors; visual storytelling; abstraction through stage composition.	9	20
3	Body, Movement and Non-Realistic Performance Physical expression; stylized movement; rhythm and gesture; creating abstract performance imagery.	6	15
4	Space, Sound and Design Aesthetics Use of space, light, sound, costume and multimedia in abstract theatre; sensory and atmospheric creation.	5	10
5	Experimental Text and Narrative Structures	13	30

Reference Books	
1.	The Empty Space – The Empty Space by Peter Brook
2.	Postdramatic Theatre – Postdramatic Theatre by Hans-Thies Lehmann
3.	Experimental Theatre: From Stanislavsky to Peter Brook – Experimental Theatre: From Stanislavsky to Peter Brook by James Roose-Evans
4.	The Viewpoints Book – The Viewpoints Book by Anne Bogart and Tina Landau
5.	Towards a Poor Theatre – Towards a Poor Theatre by Jerzy Grotowski
6.	Composed Theatre: Aesthetics, Practices, Processes – Composed Theatre: Aesthetics, Practices, Processes edited by David Roesner and Matthias Rebstock

Course Outcome	
After Learning the Course the students shall be able to:	
1. Understand the concepts, history, and aesthetics of abstract theatre. 2. Analyze symbolic, visual, and non-realistic elements in performance. 3. Apply movement, space, and design principles in abstract theatrical creation. 4. Experiment with non-linear narratives and conceptual performance techniques. 5. Develop innovative and imaginative approaches to theatre-making. 6. Create and present abstract theatre performances using collaborative and experimental methods.	

25010302DI02 – Realism and Surrealism in Modern Theatre Practice

Course	Bachelor of Performing Arts (Hons.) (Theatre)	Semester - 7
Type of Course	Minor Course	
Prerequisite	Successful completion of History of Modern Drama and Foundations of Acting.	
Rationale	Modern theatre is a constant dialogue between the logical and the illogical. An Honors student must be versatile enough to move from the psychological depth of a living room drama to the distorted, symbolic world of a dreamscape. This course provides the technical skills to ground performance in biological reality (Realism) while also developing the creative courage to explore non-linear, fragmented, and heightened states of being (Surrealism).	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	The Architecture of Realism Psychological Verisimilitude: Mastering the "Magic If" and "Given Circumstances" to create a believable inner life. The Fourth Wall and Intimacy: Techniques for acting as if the audience is not there; focusing on private behaviour in public spaces. Dialogue and Subtext: Analysing the "everyday" speech of playwrights like Ibsen, Chekhov, or Miller to find the hidden dramatic tension.	48	40
2	The Surrealist Departure The Logic of Dreams: Exploring automatism and spontaneous physical response to bypass the rational mind.	48	40

	Distorted Physicality: Using extreme slow motion, repetition, and disjointed movements to represent the subconscious. Symbolism and Metaphor: Learning to treat objects and gestures as symbols rather than literal tools (e.g., in the style of Artaud or Cocteau).		
3	The Modern Hybrid Magic Realism: Practicing the blend of mundane reality with sudden, unexplained fantastical elements. Fragmentation in Performance: Developing scenes that jump through time or space, requiring rapid shifts in acting style. The Final Performance Project: Creating a short piece that transitions fluidly from a Realistic "grounding" into a Surrealist "explosion."	2 4	20

Reference Books	
1.	Experimental Theatre – James Roose- Evans
2.	Modern Drama in Theatre and Practice Volume 1– J.L. Styan
3.	Modern Drama in Theatre and Practice Volume 2– J.L. Styan
4.	Modern Drama in Theatre and Practice Volume 3– J.L. Styan

Course Outcome
After Learning the Course the students shall be able to: - State the core philosophical differences between Realism (as an objective mirror) and Surrealism (as a subjective lens). - Describe how "Subtext" functions in a Realistic play versus how "Symbolism" functions in a Surrealist play. - Perform a Realistic scene using "Affective Memory" and then re-perform it using "Surrealist Automatism." - Deconstruct a modern script to identify which elements require a naturalistic approach and which require a heightened aesthetic. - Justify the use of a specific style (Realism vs. Surrealism) for a chosen text based on its thematic requirements. - Develop and perform a 10-minute original piece that successfully integrates Realistic character depth with Surrealist visual imagery.

Semester 8

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25010208DI08 – Direction: Directing Techniques - ||

Course	Bachelor of Performing Arts (Honors) (Theatre)	Semester - 8
Type of Course	Minor Course	
Prerequisite	Successful completion of Directing Techniques 1 and a portfolio of at least two analyzed playscripts.	
Rationale	Once the frame is built, the director must breathe life into it. This part focuses on the "Invisibles"—the psychological connection with the actor and the invisible heartbeat (rhythm) of the play. It transforms a "staged" play into a "living" experience.	
Of Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
0	0	8	4.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	The Actor-Director Dialogue Action Verbs: Transitioning from result-oriented to process-oriented coaching. Conflict and Obstacles: Techniques to heighten tension between actors. The Rehearsal Room: Creating a "Safe Space" for actor experimentation.	30	25	
2	Rhythm and Tempo Tempo-Rhythm: The internal vs. external pulse of a scene. Managing the Arc: Controlling the emotional rise and fall of the play. Transitions: The art of the seamless "Segway" between scenes.	30	25	



3	Advanced Styles and Synthesis Non-Realist Techniques: Working with Absurdism, Epic, and Stylized theatre. The Final Polish: Moving from "stop-and-start" to "run-through" dynamics. Post-Production: Evaluating the performance and managing the "strike."	6 0	50
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Reference Books	
1.	Play Directing – Francis Hodge & Micheal Mclain
2.	Stage Scenery – A S Gillete
3.	Theatric Design & Production Techniques – Micheal Gillete
4.	Art of Play Production – John Dolman

Course Outcome
After Learning the Course the students shall be able to: 1. Identify the nuances of "Tempo" vs. "Rhythm" in a dramatic context. 2. Analyze a character's subtext to provide active directions to an actor. 3. Lead an ensemble through a series of "Trust and Improvisation" exercises. 4. Map the emotional arc of a one-act play for pacing purposes. 5. Defend directorial choices during a peer-review "critique circle." 6. Direct a fully-realized 15-minute play showcasing a synthesis of visual and psychological techniques.

25010208DS01 Theoretical Framework of South Asian Theatre

Course	Bachelors of Performing Arts (Drama)	Semester-8
Type of Course	Major Course	
Prerequisite	Basic understanding of theatre and performance practices. Familiarity with dramatic concepts is helpful.	
Rationale	This course introduces key theoretical frameworks of South Asian Theatre. It develops critical understanding of traditional and modern performance practices.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	

SEE-SemesterEndExamination,CIA-ContinuousInternalAssessment(ItconsistsofAssignments/Seminars/Presentations/MCQTests,etc.)

CourseContent		T-TeachingHours W-Weightage		
Sr.	Topics	T	W	
1	Unit 1: Introduction to South Asian Theatre Traditions • Overview of South Asian theatre history • Classical, folk, and modern performance traditions • Cultural and socio-religious influences on theatre • Theatre as a medium of storytelling and ritual			
2	Unit 2: Classical Theoretical Frameworks • Concepts from <i>Natyashastra</i>: Rasa, Bhava, and Abhinaya • Structure and aesthetics of classical Indian drama • Performance conventions and stagecraft • Relevance of classical theory in contemporary theatre			
3	Unit 3: Folk and Indigenous Performance Theories • Theoretical aspects of folk theatre forms • Oral traditions and community-based performances • Regional forms (e.g., Yakshagana, Nautanki, Kathakali, Jatra) • Symbolism, music, and movement in folk traditions			

4	Unit 4: Modern and Postcolonial Perspectives
	• Impact of colonialism on South Asian theatre • Emergence of modern theatre movements • Postcolonial theory and identity in performance • Contributions of major South Asian theatre practitioners
5	Unit 5: Contemporary Practices and Applications
	• Intercultural and experimental theatre • Theatre for social change and political expression • Script analysis using theoretical frameworks • Practice-based exploration and performance

Reference Books	
1.	Bharata Muni. <i>Natyashastra</i> . Various editions.
2.	Richmond, Farley P., et al. <i>Indian Theatre: Traditions of Performance</i> . Motilal Banarsidass, 1990.
3.	Dharwadker, Aparna Bhargava. <i>Theatres of Independence</i> . University of Iowa Press, 2005.

Course Outcome
After Learning the Course the students shall be able to: • Understand key theoretical frameworks of South Asian theatre. • Analyze performances using classical, folk, and modern perspectives. • Apply concepts like Rasa and Bhava in performance analysis. • Recognize the diversity of South Asian theatrical traditions. • Critically engage with contemporary theatre practices. • Integrate theory into performance and creative work.



25010208DS02-Experimental Theatre

Course	Bachelor of Performing Arts (Theatre)	Semester - 8
Type of Course	-Major Course	
Prerequisite	Basic understanding of theatre practices, acting, movement and stage performance. Prior participation in theatre workshops or productions will be beneficial. Students should be open to experimentation, collaboration, and non-conventional creative processes.	
Rationale	Experimental theatre challenges traditional forms of performance by encouraging innovation, exploration and creative risk-taking. This course introduces students to unconventional theatrical practices, alternative narratives, and interdisciplinary approaches to performance. It fosters imagination, critical thinking, and collaborative creation, enabling students to develop original and contemporary theatrical expressions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
3	0	0	3.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Experimental Theatre Meaning, history, and evolution of experimental theatre; major movements and practitioners; breaking conventional theatre forms	3	5
2	Improvisation and Devised Performance Improvisation techniques; collaborative creation; devised theatre practices; spontaneous performance methods.	9	20
3	Body, Movement and Physical Theatre Physical expression; body conditioning; movement dynamics; non-verbal communication and visual storytelling.	6	15
4	Space, Design, and Multimedia Experimentation Use of unconventional spaces; lighting, sound, multimedia and objects in experimental performance.	5	10
5	Non-Linear Narratives and Contemporary Forms	13	30



Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
	Fragmented structures; symbolic and abstract storytelling; postdramatic and immersive theatre techniques		
6	Creation and Presentation of Experimental Performance Developing original performance pieces; rehearsal process; collaborative staging; final experimental production.	9	20
Total		45	100

Reference Books	
1.	Experimental Theatre: From Stanislavsky to Peter Brook – Experimental Theatre: From Stanislavsky to Peter Brook by James Roose-Evans
2.	Towards a Poor Theatre – Towards a Poor Theatre by Jerzy Grotowski
3.	The Empty Space – The Empty Space by Peter Brook
4.	Postdramatic Theatre – Postdramatic Theatre by Hans-Thies Lehmann
5.	Devising Theatre: A Practical and Theoretical Handbook – Devising Theatre: A Practical and Theoretical Handbook by Alison Oddey
6.	The Viewpoints Book – The Viewpoints Book by Anne Bogart and Tina Landau

Course Outcome
After Learning the Course the students shall be able to:
1. Understand the concepts, history, and practices of experimental theatre. 2. Apply improvisation and devising techniques in performance creation. 3. Explore body, movement, and non-verbal expression in contemporary theatre practices. 4. Experiment with non-linear narratives, multimedia, and unconventional staging methods. 5. Develop collaborative and innovative approaches to theatre-making. 6. Create and present original experimental theatre performances.



25010208DS03 Full Length Production

Course	Bachelor of Performing Arts (Theatre)	Semester - 8
Type of Course	Major Course	
Prerequisite	Basic understanding of theatre practices, acting, movement and stage performance. Prior participation in theatre workshops or productions will be beneficial. Students should be open to experimentation, collaboration, and non-conventional creative processes.	
Rationale	Experimental theatre challenges traditional forms of performance by encouraging innovation, exploration and creative risk-taking. This course introduces students to unconventional theatrical practices, alternative narratives, and interdisciplinary approaches to performance. It fosters imagination, critical thinking, and collaborative creation, enabling students to develop original and contemporary theatrical expressions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
3	0	0	3.00	60	20	-	-	100

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Selection and Analysis of Production Text Selection of play script; script reading and analysis; understanding themes, characters, dramatic structure, and production requirements.	30	50
2	Pre-Production Planning Production scheduling; casting; budgeting; stage design planning; costume, props, lighting, and sound preparation; production meetings and coordination.	9	20
3	Rehearsal and Performance Techniques Blocking, character development, scene rehearsals, ensemble coordination, voice and movement integration, rehearsal discipline, and performance refinement.	6	15
4	Technical and Stage Management Stage management practices; cue sheets; backstage coordination; lighting and sound execution; set handling and technical rehearsals.	5	10
5	Production Design and Audience Presentation	13	30



Course Content		T – Teaching Hours W – Weightage	
Sr.	Topics	T	W
	Visual composition, costume integration, publicity materials, audience management, and final presentation preparation.		
6	Final Full Length Production Public staging of a full-length theatrical production followed by evaluation, reflection, and performance review.	9	20
Total		45	100

Reference Books	
1.	The Empty Space – Peter Brook
2.	The Director's Craft – Katie Mitchell
3.	Play Directing – Francis Hodge
4.	Stage Management – Lawrence Stern
5.	Theatre Design and Production – J. Michael Gillette
6.	An Actor Prepares – Konstantin Stanislavski

Course Outcome
After Learning the Course the students shall be able to:
- Understand the complete process of mounting a full-length theatrical production. - Apply collaborative rehearsal and production techniques in theatre-making. - Demonstrate performance, technical, and organizational skills in live production settings. - Integrate acting, design, and stage management elements into a cohesive presentation. - Develop leadership, discipline, and teamwork through practical production experience. - Present a professionally coordinated full-length theatrical performance before an audience.



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Subject Syllabus

Experimental Theatre