



Parul[®]
University

Diploma in Performing Arts – Drama

1 Years Regular

Faculty of Performing Arts Parul University

Teaching and Examination Scheme for Batch 2025-26



25603101-Brief of Performing Arts

Course	Diploma In Performing Arts (Theatre)	Semester - 1
Type of Course		
Prerequisite	Basic interest and exposure to theatre, music, dance, or other performing arts practices. Willingness to participate in creative, practical, and collaborative activities is essential.	
Rationale	Performing Arts provide a platform for creative expression, communication, and cultural understanding through performance. This course introduces students to the fundamental concepts, forms, and practices of performing arts, fostering creativity, confidence, collaboration, and artistic awareness in contemporary and traditional performance	
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	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	Indian Performing Arts Natya Shastra: Concept of Natya, Rasa Theory, Bhava, Dhvani Role of Performing Arts in Ritual, Temple, Court, and Community Interrelationship between Music, Dance, and Drama Performance as a spiritual and social act	3	5
2	Classical Indian Theatre Tradition Sanskrit Theatre: Kalidasa, Bhasa, Shudraka Kutiyattam (Kerala) Ankiya Naat (Assam) Yakshagana (Karnataka) Aesthetic structure and performance grammar	9	20
3	Folk and Traditional Theatre Art Forms	6	15



Nautanki (U.P.), Tamasha (Maharashtra), Bhavai (Gujarat)
Jatra (Bengal), Therukoothu (Tamil Nadu)

Role of folk theatre in resistance, celebration, and social reform
Use of satire, symbolism, and exaggeration

4 Classical Dance and Music as Performance Languages

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Overview of classical dance forms: Bharatanatyam, Kathak, Kathakali, Odissi
Classical music (Hindustani & Carnatic): Structure of Raga, Tala, and improvisation
Gesture (Mudra), Rhythm (Tala), and Expression (Abhinaya)
Relevance of classical training in modern actor training



Reference Books

1.	Brockett, Oscar G. – History of the Theatre
2.	Richard Schechner – Performance Studies: An Introduction(Routledge, 2017)
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
4.	Stanislavski, Konstantin – An Actor Prepare
5.	Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009)
6.	Scene Design and Stage Lighting – Scene Design and Stage Lighting by W. Oren Parker, R. Craig Wolf, and Dick Block

Course Outcome

After Learning the Course the students shall be able to:

1. Understand the principles and aesthetics of scenography in theatre performance.
2. Analyze and utilize stage space for effective visual storytelling.
3. Apply lighting, costume, props, and sound elements in scenographic design.
4. Explore multimedia and contemporary technologies in performance environments.
5. Develop creative scenographic concepts through research and visual composition.
6. Collaborate in designing and presenting integrated theatrical environments.



20603102-Elements of Acting

Course	Diploma In Performing Arts (Theatre)	Semester - 1
Type of Course		
Prerequisite	Basic interest in acting and performance with willingness to participate in practical exercises	
Rationale	This course introduces the fundamental elements of acting, including body, voice, emotion, and imagination, to develop expressive and confident performers.	
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	10	5.00	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's Body and Mind Body as Instrument: Alignment, Posture, Relaxation Awareness, Sensory Exploration, Coordination Focus and Concentration exercises Emotional Memory vs. Physical Action	3	5
2	Voice, Breath & Speech for Actors Breath as foundation for presence and voice Open resonators and projection Diction, clarity, and articulation in multiple languages Vocal improvisation and sound exploratio	9	20
3	Imagination, Observation, and Improvisation Observation and transformation exercises Magic If and Given Circumstances Improvisation (individual and group) Responding truthfully in the moment	6	15



4	Action, Objective & Character Building	5	10
	Understanding Objective, Action, Obstacle Beats, Intention, and Subtext Listening, Reacting, Partner Work Building Character through internal and external choices Working with props, costumes, and space		

Reference Books	
1.	Brockett, Oscar G. – History of the Theatre
2.	Acting and beyond
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
4.	Indian Method in Acting
5.	Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009)

Course Outcome
After Learning the Course the students shall be able to:
1. Understand the principles and aesthetics of scenography in theatre performance. 2. Analyze and utilize stage space for effective visual storytelling. 3. Apply lighting, costume, props, and sound elements in scenographic design. 4. Explore multimedia and contemporary technologies in performance environments. 5. Develop creative scenographic concepts through research and visual composition. 6. Collaborate in designing and presenting integrated theatrical environments.



20603103-Mime

Course	Diploma In Performing Arts (Theatre)	Semester - 1
Type of Course		
Prerequisite	Basic interest in physical performance and movement-based expression.	
Rationale	This course develops non-verbal communication skills through body movement, gesture, and visual storytelling in mime performance.	
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	10	5.00	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 History and Evolution: From Ancient Greece to Marcel Marceau Types: Pantomime vs. Stylized Mime Importance of mime in actor training Silence as a performance language	3	5
2	Physical Awareness and Control Isolation exercises: head, torso, limbs Body articulation, energy centers Balance, gravity, and muscular tension Breathing and movement synchronization	9	20
3	Mime Techniques & Tools Invisible Wall, Rope, Box, Stairs, Wind, Rain Fixed point and Illusory space Use of rhythm, exaggeration, and tempo Character transformation through body	6	15



4	Creation and Performance of Mime	5	10
	Creating a narrative through movement Expressing emotion without words Solo and group mime composition Final performance (3–5 minutes)		

Reference Books	
1.	Brockett, Oscar G. – History of the Theatre
2.	Acting and beyond
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
4.	Indian Method in Acting
5.	Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009)
6.	Experimental Theatre

Course Outcome
After Learning the Course the students shall be able to: 1. Demonstrate control and coordination in body movement. 2. Communicate ideas and emotions through non-verbal expression. 3. Apply basic mime techniques and illusion exercises in performance. 4. Develop characters using gesture and physical expression. 5. Utilize space and movement creatively in storytelling. 6. Perform solo and group mime presentations confidently.



25603151- Method Acting by Stanislavski

Course	Diploma In Performing Arts (Theatre)	Semester - 2
Type of Course		
Prerequisite	Basic understanding of acting and participation in performance-based exercises.	
Rationale	This course introduces method acting techniques to help actors develop emotional truth, psychological depth, and realistic character portrayal in performance.	
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	10	5.00	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 Stanislavski's System Life and influence of Konstantin Stanislavski Major texts: <i>An Actor Prepares</i> , <i>Building a Character</i> , <i>Creating a Role</i> Understanding "Art of Experiencing" vs "Art of Representation" Relevance of Method Acting today	3	5
2	The Inner Life of the Actor Imagination and Given Circumstances The "Magic If" Concentration of Attention Circles of Attention Emotion Memory (Et	9	20
3	Action, Intention & Physical Score	6	15



	Psychophysical approach Super-Objective and Through-line of Action Action beats and intentions Working from inside-out and outside-in Tempo-Rhythm and Adaptation Repetition and improvisation in Method practice		
4	Scene Work & Character Study Partner and solo scenes Analysis of subtext and inner monologue Transforming personal truth into artistic truth Character diary and biography Application to Indian and World drama texts	5	10

Reference Books	
1.	Brockett, Oscar G. – History of the Theatre
2.	Acting and beyond
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
4.	Indian Method in Acting
5.	Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009)
6.	Experimental Theatre

Course Outcome

After Learning the Course the students shall be able to:

1. Demonstrate control and coordination in body movement.
2. Communicate ideas and emotions through non-verbal expression.
3. Apply basic mime techniques and illusion exercises in performance.
4. Develop characters using gesture and physical expression.
5. Utilize space and movement creatively in storytelling.
6. Perform solo and group mime presentations confidently.



25603152-Monologue Performance

Course	Diploma In Performing Arts (Theatre)	Semester - 2
Type of Course		
Prerequisite	Basic acting skills and familiarity with performance exercises and script reading.	
Rationale	This course develops the actor's ability to perform monologues with confidence, emotional depth, vocal clarity, and strong stage presence through character and text exploration.	
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	10	5.00	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; types and structure; selecting and interpreting monologue texts.	3	5
2	Voice, Body, and Characterization Voice modulation; body language; emotional expression; developing character presence.	9	20
3	Text Analysis and Performance Techniques Script analysis; objectives and emotions; rhythm, pauses, and stage movement in monologue delivery	6	15



4	Rehearsal and Final Presentation	5	10
	Rehearsal methods; refining performance; stage confidence; final monologue presentation.		

Reference Books	
1.	Brockett, Oscar G. – History of the Theatre
2.	Acting and beyond
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
4.	Indian Method in Acting
5.	Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009)
6	Experimental Theatre

Course Outcome
After Learning the Course the students shall be able to: 1 Understand the structure and techniques of monologue performance. 2 Demonstrate effective use of voice, body, and expression in solo acting. 3 Analyze and interpret monologue texts for character development. 4 Apply emotional depth and stage presence in performance. 5 Develop confidence, concentration, and audience engagement skills. 6 Perform monologues with clarity, creativity, and professional discipline.



25603153-Improvisation In Theatre

Course	Diploma In Performing Arts (Theatre)	Semester - 2
Type of Course		
Prerequisite	Basic understanding of acting and willingness to participate in spontaneous performance exercises.	
Rationale	This course develops creativity, spontaneity, and collaborative performance skills through improvisation techniques, enabling students to respond naturally and create engaging theatrical moments	
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	10	5.00	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 Improvisation Basics of improvisation; spontaneity; imagination; trust and concentration exercises.	3	5
2	Improvisation Techniques and Games Individual and group improvisation; status games; role-play; reacting in the moment.	9	20
3	Character and Scene Development	6	15



	Creating characters through improvisation; building situations, conflict, and dialogue spontaneously	
4	Devised Performance and Presentation	5 10
	Collaborative scene creation; rehearsal and refinement; final improvised performance presentation.	

Reference Books	
1.	Brockett, Oscar G. – History of the Theatre
2.	Acting and beyond
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
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6	Experimental Theatre

Course Outcome

After Learning the Course the students shall be able to:

1. Understand the principles and techniques of theatrical improvisation.
2. Demonstrate spontaneity, creativity, and quick response in performance situations.
3. Develop characters and scenes through improvisational methods.
4. Collaborate effectively in group improvisation and devised theatre exercises.
5. Enhance confidence, imagination, and stage presence through performance activities.
6. Create and present improvised performances with clarity and originality.



20603154-Stage Performance (Production)

Course	Diploma In Performing Arts (Theatre)	Semester - 2
Type of Course		
Prerequisite	Basic understanding of acting, movement, and performance practices with willingness to participate in stage activities.	
Rationale	This course develops practical stage performance skills by integrating acting, voice, movement, and audience engagement, enabling students to perform confidently and effectively in theatrical productions.	
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	10	5.00	60	20	-	-	100

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Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Stage Performance This course develops practical stage performance skills by integrating acting, voice, movement, and audience engagement, enabling students to perform confidently and effectively in theatrical productions.	3	5
2	Body and Movement for Performance Body awareness; posture, gesture, movement dynamics, and stage presence.	9	20
3	Voice and Speech Techniques	6	15



Breathing, projection, articulation, modulation, and expressive speech for stage performance.

4	Characterization and Scene Work	5	10
	Character development; emotional expression; interaction and scene performance techniques.		

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1.	Brockett, Oscar G. – History of the Theatre
2.	Acting and beyond
3.	Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
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