

[illegible]

Movement

Course	Masters of Performing Arts (Drama)	Semester-1
Type of Course	-	
Prerequisite	Basic physical awareness, flexibility, and a willingness to explore movement-based training.	
Rationale	This course enhances an actor's physical expressiveness, body-mind connection, and movement precision. By integrating yoga, traditional and contemporary movement techniques, and Laban analysis, students develop a strong foundation for embodied performance. Techniques like mime, biomechanics, and meditation refine control, energy flow, and presence, making the body a powerful storytelling tool.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
		8	4					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	Unit 1: Body Awareness and Physical Preparation - Introduction to body alignment, posture, and relaxation - Warm-up techniques and body conditioning - Isolation, coordination, and balance - Understanding the actor's body as an expressive instrument	30	25
2	Unit 2: Space, Energy, and Dynamics - Movement in space: levels, direction, proximity - Use of energy, tempo, and rhythm in physical expression - Group dynamics and ensemble movement - Improvisation with space and body	30	25
3	Unit 3: Character Physicality and Emotional Expression	30	25

	1. Developing character through body: walk, gesture, posture 2. Animal studies and Laban Movement Analysis 3. Expressing emotion through movement 4. Exploring stillness, tension, and release		
4	Unit 4: Movement in Performance and Style	30	25
	1. Stylized movement: mime, abstract and symbolic forms 2. Physical theatre influences (e.g., Lecoq, Grotowski) 3. Choreographing movement sequences for stage 4. Integration of movement with voice, text and scene work		

Reference Books	
1.	The Actor's Body: A Workbook for Actors" – Lorna Marshal
2.	Kalaripayattu: The Ancient Indian Martial Art" – Meena Ramanathan
3.	The Viewpoints Book: A Practical Guide to Viewpoints and Composition" – Anne Bogart & Tina Landau
4.	Laban for Actors and Dancers" – Jean Newlove & John Dalby
5.	The Art of Stillness: The Theater Practice of Tadashi Suzuki" – Paul Allain
6.	The Actor's Body: A Workbook for Actors" – Lorna Marshal

Course Outcome

After Learning the course, the student shall be able to:

Integrate **yogic practices** into their theatre training, enhancing breath control, posture, and mental focus for performance.

Demonstrate proficiency in **movement techniques** like Kalaripayattu, Chhau, Kathakali, Butoh, and Viewpoints to develop a versatile physical vocabulary.

Apply **Laban Movement Analysis** to understand and craft dynamic performances using effort, shape, space, and body dynamics.

Utilize their **body expressively** through mime, improvisation, and biomechanics, effectively communicating emotions and narratives without words.

Develop a deeper sense of **relaxation and energy flow** using Pranayama, meditation, and tension-release exercises to sustain physical and mental endurance in performance.

To Develop expressive, controlled, and dynamic movement skills for performance.

Sr No.	Practical List
1	Posture and Relaxation.
2	Space and Group Flow.
3	Character Walks and Gestures.
4	Style and Physical Theatre.
5	Movement and Scene Work.



Yoga

Course	Masters of Performing Arts (Drama)	Semester-1
Type of Course	-	
Prerequisite	Basic physical awareness, flexibility, and a willingness to explore movement-based training.	
Rationale	This course enhances an actor's physical expressiveness, body-mind connection, and movement precision. By integrating yoga, traditional and contemporary movement techniques, and Laban analysis, students develop a strong foundation for embodied performance. Techniques like mime, biomechanics, and meditation refine control, energy flow, and presence, making the body a powerful storytelling tool.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
		4	2					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	Unit-1 Introduction to Yoga and Body Awareness History and philosophy of Yoga (brief overview) Importance of yoga for actors: mind-body connection, flexibility, breath Basic asanas (postures) for awareness and alignment Warm-up and relaxation techniques	15	25
2	Unit-2 Breath Control and Pranayama Understanding breath as the foundation of performance Types of Pranayama: Nadi Shodhana, Bhramari, Kapalabhati, Anulom Vilom Breath and energy (Prana) regulation	15	25



		15	25
Unit-3 Strength, Flexibility, and Balance Core-building asanas for stamina and posture Sequences like Surya Namaskar (Sun Salutation) Balance-focused postures for grounding and presence Enhancing physical endurance and control			
Unit-4 Concentration, Meditation, and Relaxation Dharana (concentration) techniques for mental focus Guided meditation and body scanning Yoga Nidra for deep relaxation and stress release Applying mindfulness in rehearsal and performance		15	25

Reference Books	
1.	The Heart of Yoga: Developing a Personal Practice" by T.K.V. Desikachar
2.	Yoga Anatomy" by Leslie Kaminoff and Amy Matthews
3.	The Yoga Sutras of Patanjali" (Translated by Sri Swami Satchidananda)
4.	Science of Breath" by Swami Rama, Rudolph Ballentine, and Alan Hymes
5.	Light on Yoga" by B.K.S. Iyengar



CourseOutcome

After Learning the course the student shall be able to:

Integrate **yogic practices** into their theatre training, enhancing breath control, posture, and mental focus for performance.

Demonstrate proficiency in **movement techniques** like Kalaripayattu, Chhau, Kathakali, Butoh, and Viewpoints to develop a versatile physical vocabulary.

Apply to understand and craft dynamic performances using effort, shape, space, and body dynamics.

Utilize their body expressively through mime, improvisation, and biomechanics, effectively communicating emotions and narratives without words.

Develop a deeper sense of relaxation and energy flow using pranayama, meditation and tension- release exercise to sustain physical and mental endurance in performance.

To develop expressive, controlled, and dynamic movement skills for performance.

Sr. No.	Practical List
1	Posture Alignment and Mindful Stretching.
2	Pranayama Breathing and Vocal Connection.
3	Sun Salutation and Core Flow.
4	Grounding Balance and Presence Drills.
5	Yoga Nidra and Mental Focus Scan.



Philosophy of Theatre

Course	Masters of Performing Arts (Drama)	Semester-1
Type of Course	-	
Prerequisite	A student of theatrical philosophy must be prepared to engage with abstract concepts and historical shifts in human thought.	
Rationale	The study of the Philosophy 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.	
Effective From A.Y.	-	

Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Mimesis and the Nature of Reality 1. The Platonic Critique: Examining Plato's view of theatre as a "copy of a copy" and a potential danger to the rational soul. 2. Aristotelian Catharsis: Understanding the <i>Poetics</i>—the idea of theatre as a psychological and social purge of "pity and fear." 3. Representation vs. Reality: Exploring the "Paradox of the Actor": Can a performance be "truthful" if it is fabricated?	30	50
2	The Politics of the Stage 1. Brecht and Dialectical Theatre: Moving from emotional immersion to critical thinking through the <i>Verfremdungseffekt</i> (Alienation Effect). 2. The Theatre of Cruelty: Antonin Aratus's philosophy of shattering the audience's ego through sensory bombardment. 3. Theatre of the Oppressed: Augusto Boal's concept of "Spec-actors" and theatre as a rehearsal for social revolution	15	25
3	Post-Structuralism and the Future of Performance 1. The Death of the Author: Shifting the "meaning" of a play from the playwright's intent to the audience's interpretation. 2. Performativity and Identity: Judith Butler's theories on how "acting" extends into our daily performance of gender and social roles. 3. Post-Dramatic Theatre: Analyzing contemporary performance where text is no longer the primary authority (Hans-Thies Lehmann).	15	25

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
		4	4					100

SEE-Semester End Examination, CIA-

Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Reference Books	
1.	The philosophy of Theatre, Drama and Acting – Tom Stern
2.	The Stanislavski System – Sonia Moore

Course Outcome

After Learning the Course the student shall be able to:

1. Identify key philosophers of theatre and define core terms such as *Catharsis*, *Mimesis*, and *Alienation Effect*.
2. Summarize the fundamental differences between "Dramatical" and "Epic" theatrical philosophies.
3. Use a specific philosophical lens (e.g., Artaud's Theatre of Cruelty) to interpret a modern theatrical production.
4. Compare and contrast the role of the "audience" across different philosophical frameworks (from passive observers to active participants).
5. Argue the ethical validity of using theatre as a tool for political propaganda versus "art for art's sake."
6. Formulate a personal "Manifesto of Performance" that outlines their own philosophical approach to creating theatre in the 21st century



Diction

Course	Masters of Performing Arts (Drama)	Semester-1
Type of Course	-	
Prerequisite	Effective vocal communication is the cornerstone of performance and public address.	
Rationale	This course is an introduction to the theory and practice of vocal training which mainly focus on pronunciation, enunciation, clarity of words and how an actor create an impact on through effective dialogue delivery.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
		8	4					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	Anatomy and Breath Support - The Vocal Instrument: Understanding the physiology of the larynx, diaphragm, and resonators. - Breathe Management: Transitioning from clavicular (shallow) breathing to diaphragmatic-intercostal support. - Vocal Health: Establishing a regimen for vocal "warm-ups" and "cool-downs" to prevent strain and nodules.	30	25
2	Resonance and Placement - The Three Resonators: Exploring and balancing head, mask, and chest resonance to increase vocal "size." - Pitch and Inflection: Utilizing range and melody to convey meaning and avoid "monotone" delivery. - Projecting without Straining: Learning the "call" technique to fill large spaces using resonance rather than volume.	60	50



3	Diction and Articulation	30	25
	1. Vowel Precision: Mastering the placement of pure vowels and diphthongs using the International Phonetic Alphabet (IPA). 2. Consonantal Energy: Developing "clean" plosives, fricatives, and nasals to ensure clarity of thought. 3. Textual Analysis and Flow: Applying diction rules to complex texts (prose and verse) to balance clarity with emotional truth.		

Reference Books	
1.	Vachik Abhinay – Shreeram Lagoo
2.	The Stanislavski System – Sonia Moore
3.	An actor Prepares - Stanislavski

Course Outcome
After Learning the course the student shall be able to: 1. Identify and label the primary anatomical structures used in vocal production and articulation. 2. Explain the mechanics of diaphragmatic breathing and how it differs from involuntary "survival" breathing. 3. Demonstrate a consistent vocal warm-up routine that prepares the voice for 30 minutes of sustained high-energy speaking. 4. Diagnose specific articulatory "lazy" habits in their own recorded speech and the speech of others. 5. Assess the vocal requirements of a specific acoustic environment and adjust projection and diction levels accordingly. 6. Perform a 2-minute classical or contemporary monologue with 100% intelligibility, varied resonance, and supported breath.



Scene Work

Course	Masters of Performing Arts(Drama)	Semester-1
Type of Course	-	
Prerequisite	Basic acting skills, familiarity with dramatic texts, and an understanding of fundamental performance techniques. Prior experience in script reading, character analysis, and stage movement is recommended.	
Rationale	This course deepens the actor's ability to interpret and perform scenes with authenticity and precision. Through text analysis, character exploration, and spatial awareness, students will refine their craft and enhance their stage presence. Scene work from Indian and Western plays provides practical application, encouraging creativity, collaboration, and critical feedback 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	
		8	4					100

SEE-Semester End Examination, CIA-

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Course Content		T-Teaching Hours W-Weightage	
Sr.	Topics	T	W
1	Text Interpretation: Understanding subtext, beats scenes, and objectives	30	25
2	Character Development: Psychological, physical and emotional aspects of Characterization.	30	25
3	Blocking and Spatial Awareness: Movement dynamics, use of levels and proximity.	30	25
4		30	25

	Scene Presentation and Critique:		
	Workshopping scenes, peer feedback and refining performances. scene works of any Indian or Western Play.		

Reference Books	
1.	Acting: The First Six Lessons – Richard Boleslavsky
2.	An Actor Prepares – Constantin Stanislavski
3.	Building a Character – Constantin Stanislavski
4.	Respect for Acting – Uta Hagen
5.	The Actor and the Target – Declan Donnellan
6.	An Actor Prepares – Constantin Stanislavski

Course Outcome	
After Learning the course the student shall be able to:	
1. Interpret and analyze scenes effectively, understanding subtext, beats, and objectives. 2. Develop well-rounded characters by integrating psychological, physical, and emotional elements. 3. Utilize spatial awareness and movement dynamics to enhance performance. 4. Apply Blocking techniques to create visually engaging and purposeful staging. 5. Present and refine scenes through constructive feedback and iterative rehearsals. 6. Perform scenes from Indian and Western plays with depth, authenticity, and confidence.	

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Voice and Speech

Course	Master of Performing Arts (Drama)	Semester-2
Type of Course	-	
Prerequisite	A Bachelor's degree in Drama/Performing Arts or equivalent professional experience.	
Rationale	At the postgraduate level, the voice is no longer just a tool for delivering lines; it is a medium for transformation. This course provides an advanced exploration of the vocal mechanism, phonetics, and the emotive power of sound. It aims to develop a "transparent" voice—one that is free of habitual tension and capable of meeting the rigorous demands of classical verse, contemporary realism, and experimental vocal avant-garde.	
Of Effective From A.Y.	-	

TeachingScheme(Contact Hours)				ExaminationScheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		PracticalMarks		Total Marks
				T	T	P	P	
		8	4.00					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 Physiology of Resonance and Release - The Anatomy of Sound: Advanced study of the larynx, pharynx, and the respiratory system as a unified vocal engine. - Freeing the Natural Voice: Utilizing techniques (e.g., Linklater or Alexander Technique) to identify and release physical and emotional "vocal blocks." - Resonance Ladders: Mastering the shift between chest, mouth, mask, and head resonances to increase vocal color and range.	30	25
2	Phonetics and the Architecture of Articulation - The IPA (International Phonetic Alphabet): Systematic study of vowels and consonants to achieve "Standard Speech" and precise clarity. - Dialectology and Accent Acquisition: The methodology of "Ear Training"—learning to deconstruct and adopt regional and foreign accents for character work. - Muscularity of Speech: Developing the agility of the articulators (tongue, lips, soft palate) to handle complex technical texts and rapid-fire dialogue.	30	25
3		60	50



Vocal Interpretation and Textual Power

1. Prosody and Scansion: Analysing the rhythm, stress, and intonation of poetic and classical texts (e.g., Shakespearean Iambic Pentameter or Sanskrit Shlokas).
2. The Vocal Persona: Creating "vocal characterization"—adjusting pitch, tempo, and quality to reflect a character's age, status, and psychology.
3. Environmental Projection: The science of filling different spaces (from intimate black boxes to large outdoor amphitheatres) without vocal strain.

Reference Books

1. No Acting Please – Eric Morris & Joan Hotchkis
2. Vaachik Abhinay – Shree Ram Lagoo

Course Outcome

After Learning the Course the student shall be able to:

1. Correctly name and locate the physiological components of the vocal tract and the symbols of the International Phonetic Alphabet (IPA).
2. Describe the relationship between breath support, vocal fold vibration, and the psychological "impulse" to speak.
3. Demonstrate the ability to sustain vocal health and power through a rigorous 30-minute vocal warm-up sequence.
4. Deconstruct a complex dramatic text to identify its rhythmic patterns, operative words, and phonetic challenges.
5. Assess the vocal choices of a performer based on clarity, emotional truth, and stylistic appropriateness for the given text.
6. Design a complete "Vocal Score" integrating specific choices in resonance, dialect, and tempo-rhythm.

Set Design

Course	Master of Performing Arts (Theatre)	Semester-2
Type of Course	-	
Prerequisite	A strong foundation in Theatre History and the ability to conduct independent visual research.	
Rationale	Set design is the physical manifestation of the play's soul. In an MA program, the designer is viewed as a co-author of the performance. This course moves beyond "building rooms" to exploring how space, volume, and texture manipulate the audience's perception and the actor's movement. Students learn to synthesize historical styles with modern technology to create environments that are both functional and metaphorical.	
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	
		8	4.00					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 Conceptual Space (Research & Vision) Dramaturgical Scenography: Analyzing the script to identify spatial requirements, metaphors, and the "environment of the play." Visual Metaphor & Mood: Developing a design "concept" through the creation of evocative mood boards and collage. Style & Period Research: Historical architecture and interior design study—from Classical Greek to Post-Modernism.	60	50
2	Technical Design & Visualization Drafting & Technical Drawing: Creating professional ground plans, front elevations, and sectional	30	25



drawings (Standard scales like 1:25 or 1:50).

	Scenographic Model Making: The construction of 3D white-card and full-color scale models to test spatial relationships. Digital Scenography: An introduction to 3D rendering software (AutoCAD, SketchUp, or Rhino) and virtual stage environments.		
3	Materiality & Execution Construction Materials & Mechanics: Advanced study of wood, metal, fabrics, and plastics; understanding stage machinery (revolves, traps, and fly systems). The Texture of Light: Collaborating with lighting designers to understand how color and shadows transform physical surfaces. Budgeting & Management: The logistics of the "Scene Shop"—working with carpenters, managing budgets, and overseeing the "load-in" and "strike."	30	25

Reference Books	
1.	Scene Design and Stage Lighting – R. Craig Wolf & Dick Block



CourseOutcome

AfterLearningthecoursethestudentsshallbeableto:

1. Correctly name and categorize architectural styles, stage hardware, and drafting conventions used in professional scenography.
2. Describe how different stage configurations (Proscenium, Thrust, Black Box) dictate the sightlines and movement patterns of a production.
3. Produce a complete set of technical drawings (Ground plans and sections) for a multi-scene play.
4. Deconstruct a script to determine the "essential space" needed for the action versus the "decorative space" used for atmosphere.
5. Critique a set design's effectiveness based on its safety, functionality for the actors, and alignment with the director's vision.
6. Design a fully realized scenographic world for a classic play, demonstrated through a professional-grade scale model and a comprehensive design portfolio.

Acting Techniques

Course	Masters of Performing Arts(Drama)	Semester-2
Type of Course	-	
Prerequisite	Basic understanding of theatre and performance practices, including introductory acting, body movement, and voice exercises. Prior participation in theatre workshops or stage performances will be beneficial. Students should be willing to engage in practical training, improvisation, and collaborative creative work	
Rationale	Acting techniques form the foundation of effective performance by developing the actor's body, voice, imagination, and emotional expression. This course introduces students to various classical and contemporary acting methods, enabling them to build believable characters and perform with confidence and authenticity. It encourages creativity, discipline, and critical understanding of performance, preparing students for theatre, film, and other performing arts 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	
4			4			-	-	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 Acting Techniques Basics of acting; actor's instrument; concentration, observation, and imagination exercises.	10	15
2	Body and Movement Techniques Physical awareness; posture, gesture, balance and movement dynamics for performance.	10	15
3	Voice and Speech Techniques Breathing, articulation, projection, modulation, and expressive use of voice in acting.	12	20
4	Improvisation and Creative Expression Improvisation methods; spontaneity; scene creation; developing creativity and stage confidence.	5	10



5	Characterization and Emotional Expression Character development; emotional memory; objectives and motivations; internal and external acting techniques	1 2	2 0
6	Scene Work and Performance Script analysis; rehearsal process; ensemble interaction; presentation of monologues and scenes.	11	20

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>Towards a Poor Theatre</i> – Jerzy Grotowski
5.	<i>The Empty Space</i> – Peter Brook
6.	<i>The Viewpoints Book</i> – Anne Bogart and Tina Landau

Course Outcome
After Learning the Course the students shall be able to: - Understand and apply fundamental acting techniques in performance. - Demonstrate effective use of body, movement, voice, and speech for acting. - Apply improvisation and creative expression in theatrical situations. - Develop believable characters using internal and external acting approaches. - Analyze scripts and perform scenes with confidence and emotional clarity. - Collaborate effectively in ensemble performances and rehearsal processes.



Scenography

Course	Masters of Performing Arts(Drama)	Semester-2
Type of Course	-	
Prerequisite	Basic understanding of theatre production, stagecraft, and performance practices. Prior exposure to visual arts, design, or theatre production processes will be beneficial. Students should be interested in spatial design, visual storytelling, and collaborative creative work.	
Rationale	Scenography is the art of creating the visual and sensory environment of a performance through space, design, light, sound, costume, and multimedia elements. This course introduces students to the principles and practices of scenographic design, enabling them to develop creative and meaningful stage environments. It encourages interdisciplinary thinking, visual imagination, and collaboration, helping students understand how design contributes to storytelling and audience experience 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	
		8	4			-	-	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 Scenography Meaning, scope, and history of scenography; role of scenography in theatre and performance.	10	15
2	Space and Stage Design Understanding performance spaces; stage composition; spatial organization; set and environment design.	10	15



3	Light and Visual Atmosphere	12	20
	Basics of lighting design; mood creation; color, shadow, and visual focus in performance.		
4	Costume, Props and Material Elements	12	20
	Costume aesthetics; symbolic use of props; textures, materials, and visual characterization		
5	Sound, Multimedia and Contemporary Scenography	12	20
	Use of sound, projection, digital media, and technology in creating immersive performance environments.		
6	Scenographic Composition and Presentation	11	10
	Concept development; visual research; model making and design presentation; collaborative production process.		

ReferenceBooks	
1.	Scenography – Scenography by Pamela Howard
2.	The Cambridge Introduction to Scenography – The Cambridge Introduction to Scenography by Joslin McKinney and Philip Butterworth
3.	Theatre Space: A Guide for Directors and Designers – Theatre Space: A Guide for Directors and Designers by Mick Broadbent
4.	Stage Design: A Practical Guide – Stage Design: A Practical Guide by Gary Thorne
5.	The Visual Story – The Visual Story by Bruce Block
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.

Theatre Music

Course	Masters of Performing Arts(Drama)	Semester-2
Type of Course	-	
Prerequisite	Basic understanding of theatre performance, stagecraft, and dramatic structure. Prior exposure to music, rhythm, or performance practices will be beneficial. Students should be interested in sound, musical expression, and the role of music in theatrical storytelling.	
Rationale	Theatre music plays a vital role in enhancing dramatic expression, emotional atmosphere, and audience engagement in performance. This course introduces students to the principles and practices of music in theatre, including background scores, live music, rhythm, vocal traditions, and contemporary sound design. It encourages students to explore the relationship between music and performance while developing creative and collaborative approaches to theatrical production.	
Effective From A.Y.	-	

Teaching Scheme(Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
		8	4					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 Theatre Music Meaning, scope, and history of theatre music Role of music in dramatic performance and storytelling Relationship between music, emotion, and audience response	10	15



2	Rhythm, Voice and Musical Expression Basics of rhythm, tempo, and musical patterns Vocal expression, chants, and songs in theatre Music as a tool for characterization and dramatic effect	10	15
3	Background Score and Sound Composition Principles of background scoring in theatre Mood creation through music and sound Emotional and dramatic impact of sound composition	12	20
4	Traditional and Folk Music in Theatre Folk and ritualistic musical traditions in theatre Indigenous musical forms and performance practices Adaptation of traditional music in modern theatre	12	20
5	Contemporary Theatre Music and Technology Digital sound design and recorded music Multimedia integration in theatre performance Experimental and contemporary approaches to theatre music	11	20
6	Music Direction and Performance Presentation Concept development and music arrangement Collaborative rehearsal and production process Presentation and evaluation of theatre music composition	5	10

**Reference Books**

1.	The Art of Theatrical Sound Design – by Victoria Deiorio
2.	Sound and Music for the Theatre – by Deena Kaye and James LeBrecht
3.	Theatre Sound – by John A. Leonard
4.	Music and Theatre – by Nicholas Till
5.	The Dramatic Imagination – by Robert Edmond Jones
6.	The Cambridge Companion to Theatre – Edited by Christopher Balme

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

1. Understand the principles and functions of music in theatre performance.
2. Apply rhythm, voice, and musical elements in dramatic expression.
3. Analyze and create background scores for theatrical productions.
4. Explore traditional and contemporary musical forms used in theatre.
5. Utilize sound technology and multimedia tools in theatre music composition.
6. Collaborate in planning and presenting music for theatrical performances.

Sr No.	Practical List
1.	Rhythm and voice exercises for theatrical performance.
2.	Preparation and presentation of a musical scene using live or recorded music.
3.	Study and performance of folk or traditional theatre music forms.
4.	Creation of background music for a dramatic sequence.
5.	Final practical presentation incorporating music and theatrical elements.

Stage Craft

Course	Masters of Performing Arts(Drama)	Semester-2
Type of Course	-	
Prerequisite	Basic understanding of theatre production, stage performance, and backstage practices. Prior exposure to theatre workshops or stage-related activities will be beneficial. Students should be interested in technical theatre, production management, and practical stage execution.	
Rationale	Stage craft is an essential aspect of theatre production that involves the practical and technical elements required for creating effective stage performances. This course introduces students to the principles and practices of stage construction, set handling, lighting, sound, props, and backstage management. It encourages students to develop technical skills, creative problem-solving abilities, and collaborative approaches necessary for successful 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	
		4	2					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 Stage Craft Meaning, scope, and importance of stage craft Role of technical elements in theatre production Functions and responsibilities of backstage teams		15
2	Stage Design and Set Construction		



Types of stage and performance spaces		
Basics of set construction and scenic arrangement		
Use of materials, tools, and safety measures		
3	Lighting and Sound Techniques	
Fundamentals of stage lighting		
Sound systems and audio management in theatre		
Creating mood and atmosphere through technical elements		
4	Props, Costume and Stage Management	
Selection and handling of props		
Coordination of costume and backstage requirements		
Duties and organization of stage management		
5	Contemporary Stage Technology	
Multimedia and digital technology in theatre		
Use of projection and modern stage equipment		
Technical innovation in contemporary productions		
6	Production Planning and Execution	
Planning and scheduling theatrical productions		
Collaborative production process and rehearsal management		
Technical rehearsal and stage presentation		

Reference Books	
1.	Stagecraft Fundamentals – by Rita Kogler Carver
2.	Theatre Backstage from A to Z – by Jeromy Hopgood
3.	Scene Design and Stage Lighting – by W. Oren Parker, R. Craig Wolf and Dick Block



4.	The Stagecraft Handbook – by Daniel Ionazzi
5.	Technical Theatre for Nontechnical People – by Drew Campbell
6.	The Cambridge Companion to Theatre – Edited by Christopher Balme

Course Outcome

After Learning the Course the students shall be able to:

1. Understand the principles and functions of stage craft in theatre production.
2. Apply stage design and set construction techniques in performance spaces.
3. Utilize lighting and sound effectively for theatrical presentation.
4. Manage props, costumes, and backstage activities during productions.
5. Explore modern stage technologies and multimedia applications in theatre.
6. Collaborate in planning and executing technical aspects of stage performances.

Sr No.	Practical List
1.	Preparation and handling of stage properties and backstage equipment.
2.	Basic set construction and scenic arrangement exercises.
3.	Demonstration of stage lighting and sound techniques.
4.	Stage management practice during rehearsal or performance.
5.	Final practical presentation incorporating stage craft elements.



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SubjectSyllabus