



Undergraduate course structure for Drama and Drama  
(As per NEP 2020 regulation and according to UGC-CBCS)

**Course structure for Bachelor of Arts (Drama and Acting)**

School of Media Communications Fine Arts and Design

Department of Journalism and Mass Communication

**Category Definition with Credit Breakup**

Major–MajorProgramSpecificCourse–  
Compulsory(MC);

MajorProgramSpecificCourse–Elective(ME);

NM–Non-MajorSpecificSubjectCourse;

NMD–Non-MajorSpecificSubjectCourseDepartment,

NV–Non-MajorVocationalEducationandTraining;

MDC–MultidisciplinaryCourses;

AEC–Ability EnhancementCourses;

SEC–SkillEnhancementCourses;

VAC–ValueAddedCourses;

INT–Internship;

Project–Project.

## **Syllabus (Acting and Drama)**

### **Programme outcome (PO):**

The program outcomes of the Acting and Drama (Bachelor of Arts-4years) programme encompass:

1. **Practical Skills Development:** Students will develop practical skills in various aspects of theatre performance, including acting, directing, stagecraft, set design, lighting, sound, costume design and more, through hands-on training and experiential learning activities.
2. **Collaborative Abilities:** By participating in collaborative theatre productions, students will learn to work effectively as part of a team, understanding the importance of communication, cooperation and mutual respect in achieving shared artistic goals.
3. **Artistic Expression:** Through the exploration of different theatrical techniques and styles, students will have the opportunity to experiment with creative expression, discovering their own unique artistic voice and developing their performance abilities.
4. **Critical Thinking:** Students will cultivate critical thinking skills by analyzing and interpreting live theatrical performances, evaluating the effectiveness of artistic choices and considering the broader social, cultural and historical contexts in which theatre operates.
5. **Communication Skills:** Through participation in rehearsals, performances, and discussions, students will enhance their verbal and non-verbal communication skills, learning to express themselves confidently and effectively both on and off stage.
6. **Cultural Appreciation:** By studying a diverse range of theatrical traditions and styles, students will develop a deeper appreciation for the rich cultural heritage of theatre, gaining insight into the ways in which different societies and communities use performance to express their values, beliefs and experiences.
7. **Personal Growth:** Through the process of self-discovery and artistic exploration, students will experience personal growth and development, gaining confidence, resilience and a sense of self-awareness that will serve them well in their future endeavors.
8. **Preparation for Further Study or Career:** The Theatre Performance course will provide students with the skills, knowledge and experience necessary to pursue further study or a career in the performing arts, equipping them with a solid foundation upon which to build their future aspirations.

Semester I						
Category	Floated by	Subject name	Credit	Teaching Scheme		
				L	T	P
MC1	Department of Performing Arts	History of Theatre Performance and Dramatic Literature (PARTU011T04)	4	3	1	0
MC2	Department of Performing Arts	Acting Fundamentals (PARTU011B05)	2	1	1	0
MC3	Department of Performing Arts	Space and Architecture (PARTU011B06)	4	2	2	0
NV1	University	Vocational-EAAI (Yoga/Sports/ NCC/NSS)	1	0	0	2
NV2	University	Vocational-Soft Skill Development I	1	1	0	0
AEC 1	University	Communicative English I	2	2	0	0
VAC1	University	Environmental Science I	2	2	0	0
SEC1	University	Computer Application	3	2	0	2
Total Credit			19	Total Hours		21

Semester II						
Category	Floated by	Course name	Credit	Teaching Scheme		
				L	T	P
MC 4	Department of Performing Arts	Styles of Acting (PARTU111T03)	6	3	3	0
MC 5	Department of Performing Arts	Introduction to Folk and Traditional Performances (PARTU111T04)	6	3	3	0
NM1	Department of Performing Arts	Introduction to Acting-Improvisation (PARTU121T01)	4	3	1	0
NV3	University	Vocational-EAAII (Yoga/Sports/ NCC/NSS)	1	0	0	2
NV4	University	Vocational-Soft Skill Development II	1	1	0	0
MDC1	Department of Performing Arts	Selected by the candidate (Elective) Theatre Arts I	3	2	1	0
AEC 2	University	Communicative English II	2	2	0	0
VAC2	University	Environmental Science II	2	2	0	0
SEC2	University	Selected by the candidate (Elective)	3	3	0	0
Total Credit			28	Total Hours		29

Semester III						
Category	Floated by	Course name	Credit	Teaching Scheme		
				L	T	P
MC6	Department of Performing Arts	History of Bengali Drama (PARTU211T08)	4	2	2	0
MC7	Department of Performing Arts	Movements on Stage (PARTU211B09)	4	2	0	4
MC8	Department of Performing Arts	Advanced Acting and Characterization (PARTU211B10)	4	2	0	4
NM2	Department of Performing Arts	Acting and Body Movements (PARTU221T04)	4	3	1	0
NV5	University	Vocational-Mentored Seminar I	1	1	0	0
NV6	University	Vocational-Soft Skill Development III	1	1	0	0
MDC2	Department of Performing Arts	Selected by the candidate (Elective) Theatre Arts II	3	2	1	0
AEC3	University	Logical Ability I/Foreign Language I	2	2	0	0
Total Credit			23	Total Hours		27

SemesterIV						
Category	Floated by	Coursename	Credit	TeachingScheme		
				L	T	P
MC9	Department of Performing Arts	ActingImprovisationTechniquesandRealisticActing (PARTU311T02)	4	0	0	8
MC 10	Department of Performing Arts	VoiceTrainingandExpression (PARTU311P06)	4	0	0	8
MC 11	Department of Performing Arts	AestheticsandTheatre (PARTU311P07)	4	2	2	0
NM3	Department of Performing Arts	PantomimeandStoryEnactment (PARTU321T02)	4	3	1	0
NV7	University	Vocational-MentoredSeminarII	1	1	0	0
NV8	University	Vocational-SoftSkillDevelopmentIV	1	1	0	0
MDC3	Department of Performing Arts	Selectedbythecandidate(Elective) Theatre Arts III	3	3	0	0
AEC4	University	LogicalAbilityII/ForeignLanguageII	2	2	0	0
Total Credit			25	Total Hours		31

SemesterV						
Category	Floatedby	CourseName	Credit	TeachingScheme		
				L	T	P
MC12	Department of Performing Arts	StagecraftandProductionTechniques: Visual Design	4	0	0	8
MC13	Department of Performing Arts	StagecraftandProductionTechniques: Sound and Music Design	4	0	0	8
NV9	University	Vocational-MentoredSeminarIII	1	1	0	0
NV10	University	Vocational-SoftSkillDevelopmentV	1	1	0	0
SEC3	University	Selectedbythecandidate(Elective)	3	3	0	0
VAC3	University	EthicsStudyandIPR/elective	2	2	0	0
Total Credit			15	Total Hours		23

SemesterVI						
Category	Floatedby	CourseName	Credit	TeachingScheme		
				L	T	P
MC14	Department of Performing Arts	Tagore'sTheatricalWorks	4	2	2	0
MC15	Department of Performing Arts	Off-ProsceniumTheatrePractice	4	2	2	0
NM4	Department of Performing Arts	VoiceModulationandExpression	4	3	1	0
NV11	University	Vocational-MentoredSeminarIV	1	1	0	0
NV12	University	Vocational-SoftSkillDevelopmentVI	1	1	0	0
INT1	University	Internship	3	0	0	6
Total Credit			17	Total Hours		20

SemesterVII						
Category	Floatedby	Coursename	Credit	TeachingScheme		
				L	T	P
MC16	Department of Performing Arts	TheatrePerformance_1_Contemporay	4	0	0	8
MC17	Department of Performing Arts	TheatrePerformance_2_Off-Proscenium	4	0	0	8
MC18	Department of Performing Arts	TheatrePerformance_3_Tagore	4	0	0	8
NM5	Department of Performing Arts	ScriptWritingandStoryTelling	4	3	1	0
Total Credit			16	Total Hours		28

SemesterVIII						
Category	Floatedby	Coursename	Credit	TeachingScheme		
				L	T	P
MC19	Department of Performing Arts	TheatrePerformance_4_Indian	4	0	0	8
MC20	Department of Performing Arts	TheatrePerformance_5_Western	4	0	0	8
ME-Project/ Courses	Department of Performing Arts	DepartmentalPerformance (6) + Dissertation (6)	12	0	0	24
Total Credit			20	Total Hours		40

TotalCreditfortheB. A. Programme	TotalHoursfortheB. A. Programme
161	219

Semester I					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives/ Outcome
MC 1	History of Theatre Performance and Dramatic Literature	4	Module-I: Introduction to Bharata's Natyashastra, Concepts of Natyashastra, Playwrights, Life of Ancient Indian Performers. Module-II: History of Ancient Greek Theatre, Concepts of Greek Theatre, Ancient Greek Playwrights. Module-III: Elizabethan Theatre. Module IV: Social Relevance of theatre.	Theory	Course Objectives: Exploration of the history of theatre, different theatrical styles and significant works of dramatic literature to understand the cultural and artistic significance of theatre.
					CO 1: Concepts of Natyashastra. CO 2: Concepts of Ancient Greek Theatre. CO 3: Concepts of Elizabethan Theatre. CO 4: Identifying the Social significance of theatre and culture.
MC 2	Acting Fundamentals	2	Module-I: Life of Constantin Stanislavsky Module-II: Detailed practice on Psycho-Method Acting Technique	Theory	Course Objectives: Develop basic acting skills such as body movement, voice projection, character development and emotional expression.
					CO 1: Introduction to Method Acting. CO 2: Key Features of Psycho-Method Acting.
MC 3	Space and Architecture	4	Module-I: Traditional Theatre Spaces: Greek Theatre performance Space, Elizabethan Theatre and Stage concepts, Ancient Indian Theatre Stages, Japanese Theatre structure. Module-II: Modern performance spaces.	Theory	Course Objectives: Exploration of the performance spaces throughout the history.
					CO 1: Concepts of Traditional Performance Spaces. CO 2: Concepts of Modern Performance Spaces.

References/ Books/ Sources: (MC-Theory)

1. History of Theatre Performance and Dramatic Literature-
  - Nicoll, Allardyce. *The Development of the Theatre*, N.P., Harrap, 1948.
  - Farley P. Richmond, Darius L. Swann, Phillip B. Zarrilli. *Indian Theatre: Traditions of Performance*. Motilal Banarsidass, India, 1993.
  - Mehta, Tarla. *Sanskrit Play Production in Ancient India*. India, Motilal Banarsidass Publishers, 1995.
2. Acting Fundamentals-
  - Stanislavski, Constantin. *An Actor Prepares*. United Kingdom, Taylor & Francis, 1989.
  - Stanislavski, Constantin. *Building A Character*. United Kingdom, Taylor & Francis, 2013.
3. Space and Architecture-
  - Bharata Muni. *The Nāṭyaśāstra: A Treatise on Ancient Indian Dramaturgy and Histrionics Ascribed to Bharata Muni*. India, Manisha Granthalaya, 1967.
  - *The Oxford Encyclopedia of Theatre & Performance*. United Kingdom, Oxford University Press, 2003.

Semester II					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives/ Outcome
MC 4	Styles of Acting	4	Module I: An Overview of Theatre, Elements of Theatre, Types of Theatre. Module II: Emergence of Western Theatre Module III: The Asian Theatre: Indian, China, Japan and others. Module IV: Differences between Eastern and Western theatres	Theory	Course Objectives: Understanding, analyzing, applying and developing versatility in various acting styles from different historical periods and cultures. CO 1: Basic Foundational Ideas about Acting and Theatre. CO 2: Development and Progression of Western Theatre. CO 3: Origin and Development of Non-Western and Asian Art Practices. CO 4: Differences between two divergent branches of Acting.
MC 5	Introduction to Folk and Traditional Performances	4	Module I: Concepts of Folk and Traditional performances. Module II: Difference between Classical and Folk theatrical forms. Module III: Concepts of the leading Traditional performances from Bengal, Bihar, Orissa, Assam, Rajasthan, Kerala, Tamilnadu, Maharashtra etc.	Theory	Course Objectives: Understanding the concept of traditional folk forms of India. CO 1: Understanding the definitions of folk and tradition forms. CO 2: Exploration of the differences of Traditional and Classical forms of Arts. CO 3: Basic theoretical knowledge of different traditional and folk arts across India.
NM 1	Introduction to Acting-Improvisation	4	Module I: Basic Concepts: Performance Spaces-Traditional and Modern. Module II: Basic improvisational Acting Practices.	Theory	Course Objectives: Cultivate empathy and perspective-taking skills through the concepts of space, character analysis, and improvisational techniques. CO 1: Exploration of different performance spaces. CO 2: Understanding the different approaches of acting styles.
MDC 1	Selected by the candidate (Elective) Theatre Arts I	3	Module I: History of Art and Theatre Performance Module II: Natyashastra and Rasa Theory	Theory	Course Objectives: Explore the key concepts and principles outlined in the Art practice theories and in Natyashastra. CO 1: Introduction to Art practices. CO 2: Basic principles and techniques Rasa theory and its significance in acting.

References/ Books/ Sources: (MC-Theory)

1. Styles of Acting-

- Willett, John. *Brecht on Theatre: The Development of an Aesthetic*. (Translator), Hill and Wang, 1964.
- Braun, Edward. *Meyer hold: A Revolution in Theatre*. University of Iowa Press, 1998.
- Stanislavski, Constantin. *Building A Character*. United Kingdom, Taylor & Francis, 2013.
- Bharata Muni. *The Nāṭyaśāstra: A Treatise on Ancient Indian Dramaturgy and Histrionics Ascribed to Bharata Muni*. India, Manisha Granthalaya, 1967.

2. Introduction to Folk and Traditional Performances-

- Gargi, Balwant, *Folk Theatre of India*, Rupa & Co Calcutta, 1991.
- Lal, Ananda. *Oxford Companion to Indian Theatre*. Oxford University Press, 2004.
- Vatsyayan, Kapila. *Traditional Indian Theatre: Multiple Streams*. India, National Book Organization, 1982.

Semester III					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives / Outcome
MC 6	History of Bengali Drama	4	Module-I: Early English Theatre in Calcutta, Lebedeff and Bengally Theatre, Private Theatre. Module-II: Public Theatre, IPTA Movement.	Theory	Course Objectives: Cultivate a comprehensive understanding of the evolution of Bengali Drama. Development of modern Bengali realistic and non-realistic theatre. CO 1: Overview of the development of Bengali Theatre. CO 2: Examine the key movements, playwrights and theatrical traditions.
MC 7	Movements on Stage	4	Module-I: Biomechanics by Meyerhold. Module-II: 'Magic if' by Stanislavsky.	Blended: Theory and Practical	Course Objectives: Explore the fundamentals of body awareness, posture, gesture and spatial relationships in theatrical movement. CO 1: Foundational ideas and evolution of Biomechanics. CO 2: Deeper implicational practices for 'Magic if' concept.
MC 8	Advanced Acting and Characterization	4	Module-I: Representational and Presentational Acting techniques. Module-II: Relationship between Actor and Director.	Blended: Theory and Practical	Course Objectives: Refine acting skills through advanced exercises and scene work. CO 1: Concepts of different acting methods. CO 2: Understanding between Actor and Director.
NM 2	Acting and Body Movements	4	Module I: Basic Concepts: Rasa, Epic Theatre, Parsi Theatre. Module II: Basic Concepts: Aspects of Acting, Greek Theatre, Experimental Theatre Practices.	Theory	Course Objectives: Develop basic acting skills such as body movements, character development and emotional expression. CO 1: Understanding fundamental acting techniques and theories. CO 2: Developing physical and vocal expressions. CO 3: Applying psycho-method acting techniques to create authentic characters.
MDC2	Selected by the candidate (Elective) Theatre Arts II	3	Module I: Analyzing how different architectural elements shape human interactions within spaces. Module II: Understanding the relationships between actors, audience and space.	Theory	Course Objectives: The historical changes and evolution of performance spaces. CO 1: Analyzing the relationship between architectural features and the theatrical experience, CO 2: Exploring the socio-cultural contexts of theatre spaces over time. CO 3: Examining the role of theatre architecture in shaping audience perceptions and interactions with live performances.

References/ Books/ Sources: (MC-Theory)

1. History of Bengali Drama-
  - Mukherjee, Sushil Kumar. *The Story of the Calcutta theatres, 1753-1980*. K P Bagchi, Calcutta, 1982.
  - Chowdhury Darshan, *Bangla Theatre er Itihas*, Pustak Bipani, Calcutta, 2004.
2. Movements on Stage-
  - Braun, Edward. *Meyer hold: A Revolution in Theatre*. University of Iowa Press, 1998.
  - Stanislavski, Constantin. *Building A Character*. United Kingdom, Taylor & Francis, 2013.
3. Advanced Acting and Characterization-
  - Stanislavski, Constantin. *An Actor Prepares*. United Kingdom, Taylor & Francis, 1989.
  - Prasanna. *Indian Method in Acting*. National School of Drama, 2020.

Semester IV					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives/ Outcome
MC 9	ActingImprovisationTechniquesandRealisticActing	4	Module I: Action-Speech Relationship Module II: Motivation: The Actor- Character Link Module III: Structure of Theatrical Action	Practical	Course Objectives: Enhancement of creativity and improvisational skills through collaborative exercises.  CO 1: Exploration of improvisation techniques to enhance spontaneity and creativity. CO 2: Integration of personal experiences and perspectives into character development. CO 3: Construction of basic structure of action.
MC 10	VoiceTrainingandExpression	4	Module I: Voice training exercises for projection, articulation and expression. Module II: Basic Breathing Exercises. Module III: Production of Sound, Breathing Power, Vocal development, Relaxation Exercises, Rhythm, Timing, Singing Practices.	Practical	Course Objectives: Develop techniques to effectively use bodies and voices as tools for expression, including posture, movement, gesture, vocal projection and articulation.  CO 1: Discovering the concept of Volume, Pace, Rhythm, Articulation, Speech Clarity. CO 2: Embodiment of the voice and speech according to the character basics.
MC 11	AestheticsandTheatre	4	Module I: Introduction to ancient Indian aesthetic movements: Indus Valley, Vedic, Maurya, Gupta etc. Module II: Introduction to medieval period in Indian cultural history. Bhakti movements and the Mughal Rulers Module III: Debates on different aesthetical views in 19 <sup>th</sup> century in India Module IV: Focus on the work on British Art School, Raja Ravi Verma and Bengal Art School (Abanindranath Tagore, E.B. Havell)	Theory	Course Objectives: Course will focus on the aesthetic sources of Indian History and Civilization and there will be a special focus on the work on British Art School, Raja Ravi Verma and Bengal Art School (Abanindranath Tagore, E.B. Havell)  CO 1: Introduction to Ancient Indian Aesthetic Movements. CO 2: Introduction to Medieval Period in Indian Cultural History. CO 3: Debates on Different Aesthetical Views in 19 <sup>th</sup> Century India. CO 4 Focus on the Work of British Art School, Raja Ravi Verma and Bengal Art School.
NM 3	Pantomime and Story Enactment	4	Module I: Basic Movements of Pantomime Module II: Theoretical Aspects of Pantomime	Theory	Course Objectives: Develop story telling skills through pantomime and emotional expression.  CO 1: Understanding fundamental of the history of Pantomime. CO 2: Foundational theoretical aspects of Pantomime.
MDC3	Selected by the candidate (Elective) Theatre Arts III	3	Module I: Indian art and aesthetic traditions. Module II: Aesthetics and ancient civilizations to modern movements, fostering a sense of cultural pride and identity.	Theory	Course Objectives: Gain insight into the aesthetic philosophies and artistic traditions of ancient India.  CO 1: The artistic and cultural landscape of medieval India, with a focus on the Bhakti movements and the patronage of the Mughal rulers CO 2: In critical discussions and debates surrounding diverse aesthetic perspectives that emerged in 19 <sup>th</sup> -century India.

References/ Books/ Sources: (MC-Theory)

1. Aesthetics and Theatre- Bhattacharya, Sadhan. *Shilpatattwa Parichay*. Dey's Publishing, Calcutta. 2004.
2. Tiwari, Shubha. 'Western and Indian Concepts of Aesthetics'. *Contemporary Indian Dramatists*. ed. By Shubha Tiwari. Atlantic Publishers and Distributors. 2007.

Semester V					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives/ Outcome
MC12	StagecraftandProductionTechniques:Visual Design	4	Module I: Developing skills in spatial planning and design through practical projects and exercises. Module II: Critically evaluating contemporary trends and innovations in architectural space design. Module III: Explore various materials and construction techniques used in stage and set design. Module IV: Analyze the relationship between set design and storytelling, character development and thematic elements within a production.	Practical	Course Objectives: Collaborate effectively with directors, fellow designers and production teams to realize the artistic vision of a theatrical production.  CO 1: Mastering design principles. CO 2: Understanding technical aspects of set drafting and set model-making. CO 3: Collaborate effectively with directors and other production team members to bring a cohesive vision to the stage. CO 4: Understanding the relationship between stage designing and character development.
MC13	StagecraftandProductionTechniques:Sound and Music Design	4	Module I: Fundamentals of Sound and Music in Theatre. Module II: Creating Atmosphere Through Sound. Module III: Musical Elements in Theatre. Module IV: Advanced sound Design and Technology.	Practical	Course Objectives: Explore, understand, learn and gain practical skills in using sound and music effectively to enhance theatrical performances.  CO 1: Comprehensive understanding of the role of sound and music in theatrical productions, from historical traditions to contemporary practices. CO 2: Proficiency in applying sound design principles to create immersive and evocative atmospheres that enhance audience engagement and emotional impact. CO 3: Mastery of technical skills and proficiency with industry-standard equipment and software for sound design and music composition. CO 4: Ability to analyze scripts and collaborate with creative teams to develop soundscapes that effectively support the thematic and dramatic elements of a production.

Semester VI					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives/ Outcome
MC14	Tagore's Theatrical Works	4	Module I: Historical background of Tagore's drama. Module II: Deliver papers/ projects delineating Tagore's drama and its various manifestations such as romantic tragedy, symbolism allegory, dance- drama etc.	Theory	Course Objectives: Comprehend Tagore's Drama. Exploration of various genres of Tagore's Drama, such as romantic tragedy, symbolism, allegory and dance drama. It aims to assist students in grasping the historical significance of Tagore's drama and its diverse forms. CO 1: Understanding Tagore's theatrical works within the socio-cultural and historical milieu of his time. CO 2: Analysis of Tagore's drama and its various manifestations.
MC15	Off-Proscenium Theatre Practice	4	Module I: Understanding the specialty of Off-Proscenium theatre practices. Module II: Analyze and understanding Third Theatre and Forum Theatre forms.	Theory	Course Objectives: Developing a theoretical understanding of off-proscenium theatre. CO 1: Understanding the importance of Off-Proscenium Theatre Practices. CO 2: Special focus will be given the characteristics of Third Theatre and Forum Theatre form.
NM4	Voice Modulation and Expression	4	Module I: Introductory Voice Exercises for Actors. Module II: Basic Theoretical Knowledge of Voice Projection.	Theory	Course Objectives: Students will delve into the intricacies of vocal communication, honing their abilities to articulate, project and express themselves with clarity and impact. CO 1: Basic concepts of Tala/ Laya/ Swara Basic Concept of Mandra/ Madhya/ Tara Saptaka

References/ Books/ Sources: (MC)

1. Tagore's Theatrical Works-
  - Sen, Abhijit. *Rabindranath Tagore's theatre: From Page to Stage*. Routledge, New York, 2022.
  - Sarkar, Pabitra. *Natmancha Natyarup*. Dey's Publishing, Kolkata, 2008.
2. Off-Proscenium Theatre Practice-
  - Sircar, Badal. *The Third Theatre*. Pioneer. New Delhi. 1992.
  - Boal. Augusto and Leal McBride, Charles A. *Theatre of the Oppressed*. Pluto Press, London, 2008.

Semester VII					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives / Course Outcome
MC16	Theatre Performance_1 Contemporary	4	Module I: Performance and Production Rehearsal Process. Module II: Theatrical Production Performance in front of the audience. Module III: Appreciation and Analysis.	Practical	<p>Course Objectives: To provide a comprehensive understanding of the fundamental principles and practices of drama.</p> <p>CO 1: Understanding the collaborative nature of theatre production through the rehearsal process. CO 2: Introduction to various roles in theatre production. CO 3: Practical knowledge of staging, directing, acting in front of the audience. CO 4: Cultivate critical thinking skills by analyzing and interpreting live theatrical performances.</p>
MC17	TheatrePerformance_2 Off-Proscenium	4	Module I: Comprehensive Understanding of different forms of Off-Proscenium Theatre Performances. Module II: Analyze the concept of Third Theatre. Module II: Explore a text representative of Third Theatre and develop practical skills.	Practical	<p>Course Objectives: Direct experience of the Off-Proscenium theatre performance focusing on its emphasis on simplicity, directness and audience engagement.</p> <p>CO 1: Techniques for critically analyzing and interpreting live off-proscenium theatrical performances. CO 2: Examination of different approaches to understanding and appreciating off-proscenium theatre as an art form. CO 3: Provide a solid foundation in the principles and practices of theatre.</p>
MC18	TheatrePerformance_3 Tagore	4	Module I: Understanding Bengali culture, literature and the artistic legacy of Rabindranath Tagore. Module II: Paper writing, classroom discussions and presentations about Tagore's dramas. Module III: Enabling to perform complex literary texts and theatrical productions based on Tagore's Text.		<p>Course Objectives: There will be an overview of the various aspects of theatre performance based on Rabindranath Tagore's work.</p> <p>CO 1: Fosters interdisciplinary connections, integrating elements of literature, history, philosophy and performing arts, understanding of diverse academic disciplines. CO 2: Exploration of themes of love, tragedy, social justice and spirituality in Tagore's plays. CO 3: awareness of the socio-political context in which Tagore's works were produced, enabling the students to contextualize and analyze literature within its historical framework.</p>
NM5	ScriptWritingandStoryTelling	4	Module 1: Reading and analyzing important performance texts. Module 2: Preparing a Short Script for a Performance.	Theory	<p>Course Objectives: To teach students the fundamental elements and structure of scripts for various media, to create compelling and believable characters, to write natural and engaging dialogue.</p> <p>CO 1: Craft well-structured scripts with compelling characters and engaging dialogue.</p>

Semester VIII					
Category	Course name	Credit	Concepts	Teaching Plan	Course Objectives / Course Outcome
MC 19	TheatrePerformance_4_Indian	4	Module I: Performance and Production Rehearsal Process of a text from ancient Indian context. Module II: Theatrical Production Performance in front of the audience. Module III: Appreciation and Analysis.	Practical	Course Objectives: Students will get a direct experience of the Proscenium theatre performance based on a script from Indian context.
					CO 1: Develop a comprehensive understanding of the various aspects of theatre performance with a text from ancient Indian context. CO 2: Students will engage in hands-on exploration of the theatrical production process and explore other elements of theatre arts in the context of Indian culture and heritage.
MC20	TheatrePerformance_5_Western	4	Module I: Performance and Production Rehearsal Process for a world classic play from Western theatre. Module II: Theatrical Production Performance in front of the audience. Module III: Appreciation and Analysis.	Practical	Course Objectives: Students will get a direct experience of the Proscenium theatre performance based on a script from Western context.
					CO 1: Gain insight into the collaborative nature of theatre production and the roles of different team members by participating in a world classic play from Western theatre. CO 2: Learn about the particular dramatic elements and historical context of that western text. CO 3: Develop the collaborative nature of theatre production, gaining an understanding of the roles and responsibilities of various team members such as directors, actors, designers and stage crew. CO 3: Explore the fundamentals of stagecraft and design, laying the groundwork for future practical applications.
ME-Project/ Courses	Dissertation (6) + DepartmentalPerformance (6)	12	Module I: Writing a dissertation paper. Module II: Class discussions, Paper presentations, Written assignments. Module II: Theatrical Production Performance of students' choice in front of the audience.	Practical	Course Objectives: Develop research skills through independent study, written assignments, and presentations, exploring topics related to Theatre and Performance.
					CO 1: Examine different approaches to understanding and appreciating theatre, including historical, cultural and aesthetic perspectives. CO 2: Theoretical understanding of theatre performance. CO 3: Gain practical skills and critical insights.

References/ Books/ Sources: (MC)

1. Dissertation - According to the Research Paper.

<b>Sl. No.</b>	<b>Selected Performance Texts:</b>	<b>Author</b>
1.	The Zoo Story	Edward Albee.
2.	Rakta Karabi	Rabindranath Tagore.
3.	Bisarjan	Rabindranath Tagore.
4.	Dakghar	Rabindranath Tagore.
5.	The Spy	Bertolt Brecht.
6.	The Caucasian Chalk Circle	Bertolt Brecht.
7.	Antigone	Sophocles.
8.	Tiner Talwar	Utpal Dutta.
9.	Nagamandala	Girish Karnad.
10.	Adhe Adhure	Mohan Rakesh.
11.	Bibhab	Shambhu Mitra.
12.	Beej	Badal Sircar.
13.	Der Inch Upar	Nirmal Verma.
14.	Mid-Summer Night's Dream	William Shakespeare.
15.	Macbeth	William Shakespeare.
16.	Othello	William Shakespeare.
17.	Doll's House	Henrik Ibsen.
18.	Mricchakatikam	Sudraka.
19.	Sholo Pata	Mohit Chattopadhyay.
20.	Captain Hurrah	Mohit Chattopadhyay
21.	Rudali	Mahasweta Devi
22.	Kanyadan	Vijay Tendulkar
23.	Charandas Chor	Habib Tanvir