

2025

SYLLABUS

Faculty of Performing Arts-Drama

M.A. in Drama

Special Paper: Acting

Under

UGC– CBCS

M.A.-Drama (Acting) : Course Structure

Category definition with credit breakup

| Semester | Credit | | | | | |
|-------------------------|--------|-----|----|-----|-----|-----------|
| | CC | DSE | GE | SEC | USC | Total/Sem |
| First | 14 | 4 | 4 | 1 | 2 | 25 |
| Second | 16 | 4 | | 1 | 2 | 23 |
| Third | 18 | | | 1 | 2 | 21 |
| Fourth | 18 | | | 1 | 2 | 21 |
| Total Credit/ Course | 66 | 8 | 4 | 4 | 8 | |
| Total Credit | | | | | | 90 |

CC: Core Courses; GE: General Elective; SEC: Skill Enhancement Courses;
DSE: Discipline Specific Elective; USC: University Specified Course

First Year

| Category | Course name | Credit | Teaching Scheme | | |
|------------------|---|--------|--------------------|---|----|
| | | | L | T | P |
| Semester-I | | | | | |
| CC-1 | History of Indian Theatre | 4 | 2 | 2 | 0 |
| CC-2 | History of World Theatre | 4 | 2 | 2 | 0 |
| CC-3 | Theory of Natyashastra-Angika Abhinaya | 6 | 3 | 3 | 0 |
| DSE-1 | Acting Improvisation and Modern Theatre | 4 | 0 | 4 | 0 |
| GE-1 | Generic Elective | 4 | 0 | 4 | 0 |
| USC-1 | Foreign Language-I | 2 | 0 | 2 | 0 |
| SEC - 1 | Mentored Seminar-I | 1 | 0 | 1 | 0 |
| Total Credit =25 | | | Teaching Hour = 25 | | |
| Semester-II | | | | | |
| CC-4 | Folk Theatres of India | 4 | 2 | 2 | 0 |
| CC-5 | Non-Proscenium Theatre | 6 | 0 | 0 | 12 |
| CC-6 | Tagore's Theory for Stage and Performance History | 6 | 0 | 0 | 12 |
| DSE-2 | Body Movements and Acting | 4 | 0 | 4 | 0 |
| USC-2 | Foreign Language-II | 2 | 0 | 2 | 0 |
| SEC - 2 | Mentored Seminar-II | 1 | 0 | 1 | 0 |
| Total Credit =23 | | | Teaching Hour = 35 | | |

Second Year

| Category | Course Name | Credit | Teaching Scheme | | |
|-------------------|--|--------|--------------------|---|----|
| | | | L | T | P |
| Semester-III | | | | | |
| CC-7 | Bharatmuni's Natyashastra and Concept of Vritti, Pravritti, Dharmi | 6 | 3 | 3 | 0 |
| CC-8 | Voice Exercises and Concept of Pitch | 6 | 0 | 0 | 12 |
| CC-9 | Brecht and his Theatre Performances | 6 | 0 | 0 | 12 |
| USC-3 | Foreign language-III | 2 | 0 | 2 | 0 |
| SEC - 3 | Mentored Seminar-III | 1 | 0 | 1 | 0 |
| Total Credit =21 | | | Teaching Hour = 33 | | |
| Semester-IV | | | | | |
| CC-10 | Solo-Act Training | 6 | 0 | 0 | 12 |
| CC-11 | Dissertation | 6 | 0 | 6 | 0 |
| CC-12 | Stage Demonstration | 6 | 0 | 0 | 12 |
| USC-4 | Foreign language-IV | 2 | 0 | 2 | 0 |
| SEC - 4 | Performing Arts-Drama Seminar | 1 | 0 | 1 | 0 |
| Total Credit = 21 | | | Teaching Hour = 33 | | |

M. A. Drama- Acting- 2025

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 | | | |
|---|---|---------------|---|
| Course Name | Concepts | Teaching Plan | Course Objectives/ Outcome |
| History of Indian Theatre | Module-I: Introduction to Bharata's Natyashastra Module-II: Concepts of Natyashastra, Playwrights Module-III: Life of Ancient Indian Performers. Module IV: Importance of Ancient Indian Theatre. | Theory | Course Objectives: Exploration of the history of ancient Indian 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 Indian Playwright CO 3: Introduction to the life and work of ancient Indian performers CO 4: Identifying the Social significance of ancient Indian theatre and culture |
| History of World Theatre | Module-I: History of Ancient Greek Theatre, Module-II: Concepts of Greek Theatre Module-III: Ancient Greek Playwrights. Module-IV: Introduction to Elizabethan Theatre. | Theory | Course Objectives: Exploration of the history of ancient world theatre, different theatrical styles and significant works of dramatic literature to understand the cultural and artistic significance of theatre. |
| | | | CO 1: Concepts of Ancient Greek Theatre, CO 2: Concepts of Performance history of Greek Theatre CO 3: Introduction to the life and work of ancient Greek performers and playwrights CO 4: Identifying the Social significance of Elizabethan theatre and culture |
| Theory of Natyashastra-Vrikirishtha, Chaturasra, Tryasra Stage and Concept of Abhinaya | Module-I: Traditional Theatre Spaces Module-II: Detailed Concept of Vrikirishtha Spaces of Performance Module-III: Detailed Concept of Chaturasra Spaces of Performance Module IV: Detailed Concept of Tryasra Spaces of Performance | Theory | Course Objectives: Critical exploration of the performance spaces throughout the Indian history. |
| | | | CO 1: Advanced concepts of Traditional Vrikirishtha Performance Spaces. CO 2: Advanced concepts of Traditional Chaturasra Performance Spaces. CO 3: Advanced concepts of Traditional Tryasra Performance Spaces. |
| Acting Improvisation and Modern Theatre | Module I: Advanced Concepts: Performance Spaces-Traditional and Modern. Module II: Advanced 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: Advanced understanding the different approaches of acting styles. |

References/ Books/ Sources: (CC-Theory)

- History of Indian Theatre-
Mehta, Tarla. *Sanskrit Play Production in Ancient India*. India, Motilal Banarsidass Publishers, 1995.
Lal, Ananda. *Oxford Companion to Indian Theatre*. Oxford University Press, 2004.
- History of World Theatre-

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.

3. Theory of Natyashastra-Vrikishtha, Chaturasra, Tryasra Stage and Concept of Abhinaya

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 | | | |
|--|---|---------------|--|
| Course Name | Concepts | Teaching Plan | Course Objectives/ Outcome |
| Folk Theatres of India | Module I: Advanced concepts of Folk and Traditional performances. Module II: Difference between Classical and Folk theatrical forms. Module III: Advanced concepts of the leading Traditional performances from Bengal, Bihar, Orissa, Assam, Rajasthan, Kerala, Tamilnadu, Maharastra etc. | Theory | Course Objectives: Advanced understanding the concept of traditional folk forms of India. CO 1: Advanced 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. |
| Non-Proscenium Theatre | Module I: Advanced understanding the specialty of Off-Proscenium theatre practices. Module II: Analyze and understanding Third Theatre and Forum Theatre forms. | Practical | Course Objectives: Developing a theoretical understanding of off-proscenium theatre. CO 1: Advanced understanding the importance of Off-Proscenium Theatre Practices. CO 2: Special focus will be given the characteristics of Third Theatre and Forum Theatre form. |
| Tagore's Theory for Stage and Performance History | 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. | Practical | 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: Advanced 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. |
| Body Movements and Acting | Module I: Advanced Concepts: Rasa Theory, Epic Theatre Theory, Parsi Theatre Theory. Module II: Advanced Concepts: Aspects of Acting, Greek Theatre, Experimental Theatre Practices. | Theory | Course Objectives: Develop advanced acting skills such as body movements, character development and emotional expression. CO 1: Advanced understanding fundamental acting techniques and theories. CO 2: Developing physical and vocal expressions. CO 3: Applying psycho-method acting techniques to create authentic characters. |

References/ Books/ Sources: (CC-Theory)

1. Folk Theatres of India -

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 | | | |
|---|---|---------------|---|
| Course Name | Concepts | Teaching Plan | Course Objectives/ Outcome |
| Bharatmuni's Natyashastra and Concept of Vritti, Pravritti, Dharmi | Module-I: Introduction to the concept of Vritti according to the Bharata's Natyashastra Module-II: Concept of Pravritti according to the Bharata's Natyashastra Module-III: Concept of Dharmi according to the Bharata's Natyashastra Module IV: Importance of Vritti, Pravritti and Dharmi in Ancient Indian Theatre. | Theory | Course Objectives: Exploration of the history of ancient Indian theatre, different theatrical Vrittis, Pravrittis and Dharmis and significant works of dramatic literature to understand the cultural and artistic significance of theatre. CO 1: Concepts of Vritti and Pravrittis. CO 2: Concepts of Ancient Indian Play productions and the concept of Dharmis. CO 3: Identifying the Social significance of ancient Indian theatre and the Vritti, Pravritti, Dharmi concepts. |
| Voice Exercises and Concept of Pitch | 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. |
| Brecht and his Theatre Performances | Module-I: Life of Bertolt Brecht Module-II: Detailed practice on Alienation theory and Brechtian Acting Technique | Practical | Course Objectives: Develop basic acting skills such as body movement, voice projection, character development and emotional expression based on Alienation Theory. CO 1: Introduction to Epic Theatre Acting. CO 2: Key Features of Alienation theories of Acting. |

References/ Books/ Sources: (MC-Theory)

1. Bharatmuni's Natyashastra and Concept of Vritti, Pravritti, Dharmi -

Bharata Muni. *The Nāṭyaśāstra: A Treatise on Ancient Indian Dramaturgy and Histrionics Ascribed to Bharata Muni*. India, Manisha Granthalaya, 1967.

| Semester IV | | | |
|----------------------------|---|---------------|--|
| Course Name | Concepts | Teaching Plan | Course Objectives/ Outcome |
| Solo-Act Training | Module I: Solo-Act Performance and Production Rehearsal Process for a world classic play from Western or Indian 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 solo-act script from Western or Indian 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. |
| Dissertation | 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. | Theory | 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. |
| Stage Demonstration | CO 1: Advanced 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. | Practical | Course objectives: Students have to publicly demonstrate their practical learning that they have incurred throughout their Post-Graduation program. It is a visual presentation on their subject area. |
| | | | CO 1: Advanced 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. |

References/ Books/ Sources: (CC)

1. Dissertation - According to the Research Paper.