

GUJARAT UNIVERSITY

SYLLABUS

FOR

B.A.DRAMA DEGREE COURSE (FINE ARTS)

(w.e.f:2017-18)

First Year Drama Degree

Paper-1: Literature

Unit 1

20 Marks

A) Drama as an integrated & inter-disciplinary art form, Drama & Religion, Drama & other arts.

B) Form of Drama:

Drama and its comparison with other forms of literature.

-Drama & Novel

-Drama & Poetry.

C) Elements of Drama

1. Western- Theme, Plot, Character, Diction, etc.

2. Indian- Vastu, Gana, Abhinaya, Rasa.

Unit 2

20 Marks

Introduction to Western theatre- Greek to Elizabethan theatre.

A) Various forms of western drama- Tragedy, Comedy, Melodrama, Farce, Tragi-comedy.

B) Greek tragedy & comedy – contribution of Aeschylus, Sophocles, Euripides, Aristophanes, Menander.

C) Seneca & Roman Drama

D) Religious drama & performance during the middle ages - Mystery and Morality plays.

E) Study of Romantic tragedy & comedy – Shakespeare

Unit 3

20 Marks

Introduction to Gujarati theatre

A) A study of origin, development & full of old professional Gujarati theatre

B) Study of any play of the masters of the golden era of old professional Gujarati theatre.

Unit 4

20 Marks

Introduction to modern Indian theatre:

Contemporary Indian theatre with special reference to the contribution of any one of the modern Indian playwrights.

Unit 5

20 Marks

Oriental theatre

A) Introduction to Japanese & Chinese theatre

B) Sanskrit theatre:

-introduction of Natyashastra

-a study of different theories of origin of Sanskrit drama.

- Major playwrights- Bhas, Kalidas, Shudrak, Bhavbhuti.

List of plays:

Aeschylus:	Agamemnon
Sophocles:	Oedipus, Electra, Philocletes
Euripides:	Medea, Orestes
Shakespeare:	Hamlet, Othello, Macbeth, The merchant of Venice, Twelfth-Night, Mid Summer night's dream, The taming of the shrew
Ranchhodbhai Udayram:	Lalita Dukhdarshak
Dahyabhai Dholshaji:	Vinaveli, Uma Devadi, Uday Bhan, Vijaya Vijay, Ashrumati
Ramanbhai Nilkanth:	Rai no parvat

Raghunath Brahmhatt:	Buddhadev, Suryakumari etc.
Kavi Manilal 'Pagal':	Dil Na Dard
Vijay Tendulkar:	Sakharam Binder, Kamala, etc...
Mohan Rakesh:	Aashad ka ek din, Aadhe adhure, etc....
Badal Sircar:	Baki itihaas, Evam indrajeet, etc...
Dharmveer Bharati:	Andha yug
Girish Karnad:	Hayawadan, Nagmandalam, etc...
Bhas:	Doota Ghatrotkacha, Madhyam Vyayog, Urubhangam, Karnabharam, Dootavakyam, etc.....
Kalidas:	Shankuntal, Vikramovarshiya
Shudrak:	Mrichhakatikam
Bhavbhuti:	Malti Madhav, Uttar Ramcharitam
Bodhayan:	Bhagvadjjukiyam

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First Year Drama Degree

Paper-2: Acting

Unit 1

20 Marks

An Actor's Art:

- Definition of acting, acting & other performing arts.
- Nature of acting both art & science.
- Role of talent & training-Physical, mental, emotional
- Actor's place in theatre.
- General requirements of an actor.

Unit 2

20 Marks

Acting Theories:

Introduction to main acting theories with special reference to Stanislavsky & Bharat.

Stanislavsky's method:

- Stanislavsky's concept of creative acting.
- Actor's internal training
- Actor's external training

Bharat's theory of acting:

- Bharatmuni's concept of 'Rasatmak abhinaya'.
- Different types of abhinaya: Aangik, Vachik, Satvik, Aaharya.

Unit 3

20 Marks

Training of the voice:

- A) Correct breathing- the physical basis for acting, voice producing organs & their important functions.
- B) Quality of voice
- C) Force, stress, inflection, time
- D) Volume, pitch, pause, intonation
- E) Defects in speech
- F) Qualities of good speech

Unit 4

20 Marks

Training the body:

- A) Gesture & Pose- laws of gesture economy, fitness, facial expression through imagination & concentration.
- B) Various kinds of movements.

Unit 5

20 Marks

A) Mime

Its theory & elements

Individual & group mimes

B) Improvisation

First Year Drama Degree

Paper-3: Production

Unit 1

20 Marks

A) Role of director in modern theatre:

Direction and his relationship with other theatre artists such as- playwright/ actor/ set designer/ light designer/ costume designer/ music composer and sound arranger/ make-up man.

B) Theatre management:

Duties and responsibilities of-

1. Stage Manager
2. Wardrobe in-charge
3. Property in-charge
4. Set designer and executor
5. Light designer and operator
6. Costume designer
7. Make-up artist
8. Music and background effect in-charge
9. Show organization in-charge
10. F.O.H

Unit 2

20 Marks

A) Detailed study of stage geography:

Acting area and its division into various parts- relative importance of various parts.

B) Study of importance of theatre architecture with special reference to proscenium theatre.

Unit 3

20 Marks

Principles of play production:

1. Motivation
2. Composition
3. Movement
4. Picturisation
5. Emotional key
6. Tempo & Rhythm

Unit 4

20 Marks

A) Study of importance of setting in play production

Various Principles of set designing.

B) Study of importance of lighting in play production

Various functions of light designing- different types of lighting equipment i.e.

Flood, spot-Fresnel, Plano convex

C) Importance of costume in production

Principles of costume designing.

Unit 5

20 Marks

A) Importance of make-up in play production

Principles of make-up designing, different tools of make-up

B) Importance of stage-property in play production

Various kinds of properties

C) Importance of sound effects in play production

Various types of sound effects.

First Year Drama Degree

Paper-4: Indian Culture

Unit 1

20 Marks

- A) Meaning and concept of culture
- B) Factors which mould the culture

Unit 2

20 Marks

- A) Salient features of Indian Culture
- B) Assimilation of the various people groups of ancient India

Unit 3

20 Marks

- A) Four Vedic Samhitas as the base of Indian Culture
- B) Impact of Ramayana and Mahabharata on Indian Culture

Unit 4

20 Marks

- A) Contribution of Jainism and Buddhism to the Indian Culture
- B) Medieval saints-Bhakti tradition

Unit 5

20 Marks

- A) Salient features of Indian Art
- B) Legacy of Indian Art (Sculpture, Architecture and Painting) in general

Reference Books:

1. Bharatiya sanskrutina paya- Maharshi Arvind
2. Bharatiya sanskutino vaarso- Dr. Subhash Brahmbhatt
3. Sanskrut vagmayno itihaas- Dr. C.L.Shastrri
4. Sanskrut sahityano parichayatmak itihaas- Dr. Gautam Patel
5. Sanskruti ke chaar adhyay (Hindi) - Acharya Dinkar
6. Bharatno rajkiya ane sanskrutik itihaas- Dr.P.C.Parikh
7. Bharatiya shilpa-sthapatya- K.F.Sompura
8. Bharatiya Sthapatya- Dr.Priyabalaben shah
9. Foundation of Indian Culture- Maharshi Arvind
10. Indian Theatre- Kapila Vastayan
11. Indus Valley Civilization- Romila Thapar

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First Year Drama Degree

Practical Paper 1: Acting

A) Voice and Speech:

80 Marks

1. Breathing Exercises
2. Omkar and Pranayam
3. Exercises for Voice Projection
4. Pronunciation of vowels, consonants and difficult words.
5. Tongue twisting exercises, difficult stanzas and chhand (meter)
6. Exercises for voice modulation (Pitch, volume, inflection, etc.)
7. News reading, Addressing the audience, Announcement (of play or cultural program etc.)
8. Dramatic reading of selected scenes from various kinds of Literature such as essays, stories, autobiography, dramas etc., such as from old professional Gujarati theatre, modern Gujarati and Hindi theatre, or contemporary Indian theatre- translated, adapted in Hindi from other Indian languages.
9. Preparation of five poetries- Gujarati, Hindi.

B) Mime and movement:

40 Marks

1. Elementary knowledge of basic exercises of Mime through music.
2. Interpretation and expression demonstrating through character.
3. Mime as a stylized art, and knowledge of Mime and movements and its technique.
4. Exercises in observation, concentration, relaxation, imagination etc..., through music.

C) Improvisation:

30 Marks

1. Sensory experience and emotional experience.
2. Exercise for energy and flow of imagination.

3. Actor & character in different situations.
4. Simple improvisation & from inputs- words, phrases, instrumental music, stage props etc.
5. Handling different props. in justifying manner.
6. Actors imagination of different birds, animal, insects, and inanimate objects.
7. Improvisation with given condition and without prior planning. (individual and pair)
8. Simple yogic exercises in body posture- respiration, in lying, sitting and standing position.

First Year Drama Degree

Practical Paper 2: Production

A) Direction:

80 Marks

1. Work on: The media of the Director.
 - a. The script
 - b. The actor
 - c. The stage
2. Learn and work on the theatre's, (non verbal) conventions and their inter relation with each other.
3. Learn and work on principles of play production – Motivation, Composition, Business, Movement, Emotional key, Tempo & Rhythm.

B) Stage craft:

70 Marks

Drawing and practical

1. Drawing instruments & their uses.
2. a) Different types of projections.
 - Ground plan
 - Elevation
 - Isometric
 - Rostrums (individual, with composition)
 - Stair case
 - Floor unit (furniture etc.)
 - Wall unit (flats, front and rear projection)
 - Box set (without furniture)
- b) Practical: Covering & Handling the floor & wall unit.

Nailing and fastening the units together.

3. a) Proscenium theatre (ground plan, front elevation)

Terms: Apron, Tormentor, Teaser, Slightness, Cyclorama, Pivot-point, Flies, Curtain, Acting area etc.

b) Practical: visit to the local theatre.

4. Practical: Introduction to lighting gadgets, their handling and operation.

- Stage lighting equipments

- Lighting Board

- Socket system, plugging, connection, distribution etc.

5. a) Introduction to dept.wardrobe

Proper way of handling and preservation of costumes in ward robe.

b) Introduction of make-up kit- straight make-up

c) Practical with music operation

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Second Year Drama Degree

Paper-1: Literature

Unit 1

20 Marks

Modern Gujarati Drama:

Introduction to contemporary, Gujarati drama (1920 onwards till today) with special reference to any of the modern Gujarati playwrights & his contributions and/or study of one of his play.

Unit 2

20 Marks

Traditional theatre forms of India:

General study of various traditional theatre forms of India.

Detailed study of traditional Gujarati theatre form 'Bhavai'.

Unit 3

20 Marks

Forms of Drama:

A) Origin and development of western one act play.

B) Contribution of Indian Playwrights in the development of one act play.

C) Study of any one act play.

Unit 4

20 Marks

Drama form Comedy:

A) Comedy of manners- Moliere & Sentimental comedy.

Comedy of Humors- Ben Jonson

B) Study of any play by Moliere or Ben Jonson.

Unit 5

20 Marks

Western theatre 17th to 19th Century:

Study & development of western theatre from 17th to 19th (from restoration to realism) with special reference to any of the following Marlow, Shakespeare, Moliere, Racine.

List of plays:

C.C.Mehta:	Dhara Gurjari, Mungi Stree, Hoholika
Madhurai:	Kumar ni agashi, Koi pan ek phool nu naam bolo to, Ashwatthama
Chinu modi:	Hukam malik, Jalaka, Raja Midas
Labshankar Thaker:	Kahe koyal shor machaye re
K.M.Munshi:	Kaka ni Shashi, Purandar Parajay, etc....
Darshak:	Paritran, Helen
Hasmukh Baradi:	Telephone, jashumati kankumati, etc....
Subhash Shah:	Prapanch, etc.....
Sitanshu Yashashchandra:	Kem Makanji knya chalya, Aa manas madarasi lage che, Tokhar.
Surendra Verma:	Surya ki antim kiran se surya ki pehli kiran tak, Shanivaar ke do baje
Mohan Rakesh:	Aadhe adhure, Lehro ke rajhans, Aashad ka ek din
Vijay Tendulkar:	Sakharam Binder, Kamala, etc...
Mahesh Elkunchwar:	Pratibimb, Yatnaghar, Viraasat, etc....
Shankar shesh:	Ek aur Dhronacharya, Raktbeej, etc...
Moliere:	The Blunderer, Tartuffe, The Imaginary Invalid
Ben Jonson:	The Alchemist, etc...

Shakespeare: Hamlet, Othello, Macbeth, The merchant of Venice, Twelfth-Night, Mid Summer night's dream, The taming of the shrew

Marlow: Doctor Faustus, The Jew of Malta, Edward II

Racine: Andromaque, Britannicus, Phedre, etc....

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Second Year Drama Degree

Paper-2 Acting

Unit 1

20 Marks

Detailed study of the method in acting by Stanislavsky:

- A) Actor's internal preparation- discovering physical actions, finding a purpose, concentration-attention, imagination, observation etc...
- B) Actors external preparation – voice & body control relaxation etc.....
- C) Creation of a role- getting into the character.

Unit 2

20 Marks

Detailed study of Bharat's theory of acting:

A) Detailed study of:

1. Aangik abhinaya
2. Vachik abhinaya
3. Satvik abhinaya
4. Aaharya abhinaya
5. Chitrabhinaya
6. Samanyabhinaya

B) Detailed study of various Bhavas and their Vibhavas & Anubhavas.

Unit 3

20 Marks

Actor's relationship with other artists:

- 1) Playwright- understanding the meaning of the play understanding the role.
- 2) Director- understanding director's interpretations of play.
- 3) Study of visual elements in relation with acting set, light, costume, make-up.

- 4) Study of audio elements in relation with acting music, sound effects.
- 5) Working with co-actors, actresses.

Unit 4

20 Marks

The actor & the play:

- A) Work on the role, analysis and interpretation of different characters, how the role can be created on the stage.
- B) Analysis of roles acted by other actors.

Unit 5

20 Marks

Styles of acting – Western (Early period & Modern period)

A) Western (Early period)

- Greek actor
- Roman actor
- Elizabethan acting
- Acting in Commedia dell'arte
- Acting in Moliere's Farce.

B) Western (Modern period)

Realistic & Non-realistic: an introduction only

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Second Year Drama Degree

Paper-3: Production

Unit 1

20 Marks

A) Procedure of direction in detail:

1. Selection of the script
2. Budgeting a play
3. Study of the script & research
4. Interpretation
5. Work with different designers
6. Preparing the production script
7. Rehearsal schedule
8. Units and objectives
9. Selection of actors (casting)
10. Director's approach during various stages of rehearsal
11. Grand rehearsal and 1st show.

B) Production script:

What is production script? Its importance and preparation.

Unit 2

20 Marks

A) Rehearsal technique:

What is rehearsal? Purpose of rehearsal. Various stages of rehearsal and the method the director follows in this stages i.e. reading/ blocking/ polishing/ tempo & rhythm/ technical rehearsal & grand rehearsal.

B) Types of director & various direction methods:

What is director- his place in theatre?

-Duties and responsibilities of creative director

Description of various types of director such as Rubber stamp director/ trainer director (talim master)/ Stage manager director/ writer director/ actor-director/ technician-director/ easy go lucky director/ dictator-director.

Unit 3

20 Marks

A) Procedure of set designing

- a. Study of the script
- b. Discussion with director
- c. Research
- d. Technical drawings such as plan, elevation, colored sketch and model
- e. Instruction to workshop technicians
- f. Scene shifting plot
- g. Property layout and shifting plot
- h. Technical rehearsal
- i. Discussion with other designers

B) Various types of sets:

Unit/ minimum/ screen/ cyclorama/ prism/ book/ reversible/ formal/ permanent/ curtain and wing/ gauze curtain/ light. Various stages revolving/ sliding/ elevator/ jack knife.

Unit 4

20 Marks

A) Procedure of light designing

- a. Study of the script
- b. Discussion with the director
- c. Discussion with set and costume designer
- d. Lighting chart
- F. Cue sheet

g. Technical rehearsal

h. Operation

B) Stage lighting instruments:

- Intensity control (dimmers)

- Projection lantern/ profile spot/ water effect/ ultra violet lamp/ tube

- Auto transformer dimmer/ resistance dimmer/ electronic dimmer

C) Basic principles in electricity

- Conductor, non-conductor, volts/amperes/ ohms/ watts.

Unit 5

20 Marks

A) Procedure of costume designing

a. Study of the play

b. Discussion with the director

c. Research

d. Costume change plot/ chart

e. Instruction to the tailor and cutter

f. Costume rehearsal

g. Wardrobe

B) History of costume in India (General)

a. Factors governing use of costumes and their needs

b. Pre-Vedic period

c. Vedic period

d. Maurya

e. Gupta

f. Moghul

g. Maratha

h. British

i. Post-independence

C) Procedure of Make-up

Before make-up/ applying make-up/ removing make-up/ after make-up

Types of make-up

Liner/ Plastic/ Grease paint

Second Year Drama Degree

Paper-4: Psychology

Unit 1

20 Marks

A) Introduction:

Historical focus of Psychology, Nature of Psychology, Fields of Psychology, Methods of Psychology, Importance of Psychology in various performing arts.

B) Motivation:

Definition of motives, Primary motivation-Hunger, thirst, sex, social, unconscious motivations, hierarchy of motives.

C) Emotion:

The arousal of emotions physiological changes of emotion, types of emotions: fear, anger, joy, stress management.

Unit 2

20 Marks

A) Defense mechanism:

Nature of abnormal behavior, difference between normal & abnormal behavior, difference between neurosis & psychosis.

B) Neurosis:

Anxiety, phobia, obsessive-compulsive disorder, multiple personality. Introduction of psychotherapies. Dream analysis, free association method.

Unit 3

20 Marks

A) Personality:

Definition, types of personality, approaches of personality.

B) Counseling Psychology:

Types of counseling: child counseling, educational & school counseling, vocational & employee counseling etc.

Unit 4

20 Marks

A) Learning:

Definition of learning, classical conditioning, operant conditioning, influences learning, learning by insight.

B) Memory:

Definition, retention of memory, causes of forgetting, memory improvement.

Unit 5

20 Marks

A) Thinking & Problem solving:

The role of images, concept formation, creative thinking.

B) Perception:

Factors of attention, perceptual organization, perceptual consistency perception of movement, perception of depth.

C) Intelligence:

Meaning of intelligence, Mental retardation.

Reference books:

1. A brief introduction to Psychology- C.T. Morgan
2. Abnormal Psychology and Modern life- J.C. Coleman

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Second year drama degree

Practical Paper 1: Acting

A) Voice and speech:

80 Marks

1. Breathing exercises
2. Omkar and Pranayam
3. Basic exercises for voice cultivation and pronunciation
4. Exercises in laughing, smiling, whispering, weeping, crying, yelling, (of fear, joy, pain, suffering, and ecstasy) grunts and groans.
5. Exercises in universal language of sounds.
6. Preparing chorus from various plays.
7. Preparing blank verse [], folk songs, shloka, chhand (meter) and poetries.
8. Study of dialects and intonations.
9. Acting in radio plays (reading).
10. Preparing five- monologues or soliloquies or scenes from classics/ modern classics.

B) Body movement:

40 Marks

1. Angik abhinaya- Anga, Upanga & Pratyanga, tools of an actor.
2. Body exercises- Yoga in relation to theatre,
Exercises pertaining to head, eyes and body extension movements.
3. Rhythmic movements (advanced)
4. Various kinds of movements and gestures.
5. Concept of Rasa- Navarasa, Facial expression.
6. Different body movements of animate and inanimate objects (individual, pair and in groups)

C) Improvisation:

30 Marks

1. Building up a climax through response and stimulus of different characters.
 - Action and reactions
 - mirror games.
2. Logical relationship and link between thought and action in different characters.
3. Improvisation based on the Stanislavsky's method of elements of physical action.
 - Action 'if', given circumstances
 - Magic 'if', observation and imagination.
4. Improvising a story.
5. Treating a poem as a soliloquy.
6. Complicated yogic exercises in body postures.
 - Respiration in lying, sitting and standing.

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Second Year Drama Degree

Practical Paper 2: Production

A) Direction

70 Marks

1. Work on fundamentals of direction
 - a. Media of the director
 - b. Composition
 - c. Picturisation
 - d. Movement
 - e. Rhythm & Tempo
 - f. Pantomimic dramatization

B) Stage Craft

80 Marks

Preparing a production script for One Act Play. (Drawing Practical)

1. Orthographic projection – stair case
2. Ground plan and elevation of Proscenium stage
3. Ground plan and elevation of floor and wall units, different types of Joints and Arches.

Practical: Scene shifting plot, property chart and layout.

4. Purpose of lighting (Principles of light, preparing lighting chart and cue-sheet).
5. Character make-up
6. Costume colour plate
7. Sound equipments- cue-sheet.

Note: The above i.e. 3, 4, 6 should be dealt with reference to any one act play.

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Third Year Drama Degree

Paper-1: Literature

Unit 1

20 Marks

Western Drama (Classical period):

Study of Greek theatre with specific study of any one of the following:

Aeschylus, Sophocles, Euripides, Aristophanes

Unit 2

20 Marks

Western tragedy:

Detailed study of western tragedy with reference to any one from following:

Aristotle, Shakespeare, Ibsen-Burjua tragedy

Unit 3

20 Marks

Modern Western Drama:

Epic Theatre- Bertolt Brecht

Theatre of Absurd- Beckett, Ionesco

Symbolism & Expressionism- Pirandello, Strindberg.

Study of a playwright through analysis of his play.

Unit 4

20 Marks

Plot structure in Sanskrit Drama:

-Karyawastha, Arthprakriti, Sandhi, Arthopkshepak.

-Study of any one Sanskrit play

Shakuntal, Uttar ramcharita, Swapnavasavdattam, Mrichhakatikam.

Unit 5

20 Marks

Types of Sanskrit drama:

Dashrupaka.

List of plays:

Aeschylus:	Agamemnon, The Oresteia, Prometheus bound.
Sophocles:	Antigone, Oedipus Rex, Oedipus at Colonus, Electra.
Euripides:	Medea, The Trojan women.
Aristophanes:	Lysistrata, The clouds, The knights.
Shakespeare:	Hamlet, Othello, Macbeth, The merchant of Venice, Twelfth-Night, Mid Summer night's dream, The taming of the shrew
Ibsen:	A Doll's house, Hedda Gabler, The wild duck.
Brecht:	The three penny opera, The Caucasian chalk circle, The good woman of Setzuan.
Beckett:	Waiting for Godot, End game.
Ionesco:	The lesson, The chairs, The bald soprano.
Pirandello:	Six characters in search of an author, Right you are, The rules of the game.
Strindberg:	The Father, Miss Julie, A dream play, The ghost sonata.

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Third Year Drama Degree

Paper-2: Acting

Unit 1

20 Marks

Styles of Acting (Oriental):

1. Acting in Peking Opera
2. Acting in Kabuki Drama
3. Acting in Noh Drama

Unit 2

20 Marks

Modern Schools of Acting:

1. Representational school of acting: Coquelin and Diderot
2. Stanislavsky's concept of creative acting.
3. Bertolt Brecht's theory of alienation in acting.
4. Grotowsky's theory of poor theatre/ laboratory theatre- holy actor.
5. Vakhtangov & Meyerhold's idea of acting.
6. Peterbrook's theory of universal language of sound & gestures.

Unit 3

20 Marks

Detailed study of acting in Sanskrit theatre:

Nritta, Nritya, & Natya.

Natyadharmi / lokdharmi

Rasasvad

Nayak, Nayika

Vritti, Pravritti

Unit 4

20 Marks

General characteristic of acting in Indian traditional theatre.

-with special reference to the application of four aspects of Abhinaya.

Unit 5

20 Marks

The views of eminent actors on art of acting.

-Study of views of famous actors on art of acting (Western/Indian).

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Third Year Drama Degree

Paper-3: Production

Unit 1

20 Marks

A) Critical appreciation of performance:

Playwright's approach and director's approach interpretation and treatment

B) Evolution of director:

1. Indian culture
2. Western theatre

Unit 2

20 Marks

Modern trends in play production:

Western theatre:

Stanislavsky to Peter Brook.

Indian theatre:

Content -From- Different stages of development.

Unit 3

20 Marks

Basic principles of line & colours in setting, lighting, costume, make-up and their inner-relation with each other

Unit 4

20 Marks

A) Study of architecture and types of Sanskrit theatre

B) Modern theatre architecture: Greek/ Roman/ Elizabethan/ Thrust stage/ Proscenium/ Arena/ Open stage.

Unit 5

20 Marks

A) Styles of setting:

Realistic and Non Realistic

B) Styles in production:

Realistic and non realistic

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Third Year Drama Degree

Paper-4: Aesthetics

Section 1: Indian Aesthetics

50 Marks

- * Theory of Rasa (Bharat Natya Shastra)

Its commentaries by:

- Bharat
- Bhatt lollatta
- Shankuk
- Bhatt Nayak
- Abhinavgupta

- * Modern criticism of Ancient Indian Aesthetics

(Ananda Coomaraswamy, Rabindranath Tagore and Sir Aurobindo)

Transformation and Nature in Art- A.K. Coomaraswamy

Section 2: Western Aesthetics

50 Marks

- * Plato's theory of Idea
- * Aristotle's theory of Poetics- Imitation / Catharsis
- * Tolstoy's theory of Art as communication
- * Croce's theory of Art as intuition and expression
- * Freud's theory of Unconscious & Wishfulness
- * Susanne K. Langer's theory of Expressiveness and Symbolism.

Reference book:

1. Modern book of Aesthetics by Rader
2. Problems of Arts- Susanne Langer

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Third Year Drama Degree

Practical Paper 1: Acting

A) Voice and Speech

80 Marks

1. Preparing long poems as soliloquies or monologues in different Rasas.
2. Changing the mood and rhythm of the poems as an exercise.
3. Poetry recitation expressing it by using various elements of acting.
4. Recitation of a play in verse/ blank verse- Rhythmic Prose.
5. Soliloquies from classical plays/ monologues from well known plays- Sanskrit, Shakespearean, Greek, Modern classics.
6. Recording of scene or act of the play or one act play – using all the elements of a Radio Play.

B) Body Movement

40 Marks

1. Communicating various feelings and thoughts through body.
2. Analysis and interpretation of characters through movements.
3. Physical, Mental, and Emotional movements through music.
4. Basic exercises in plasticity of the body through music and without music.

C) Improvisation

30 Marks

1. To prepare a complete life sketch of the character by work on role analysis through improvisation.
2. Simple situations to be improvised through acting in individual, pairs, and groups to develop a play.
3. Scene work- to prepare scenes through movements, gestures, voice patterns and speech for selected scenes for different plays.
4. Re-interpretation of stories through Improvisation.

5. Actor's script for a role in scenes and plays.

6. Improvisation of themes in folk theatre form.

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Third Year Drama Degree

Practical paper-2: Production

A) Direction:

70 Marks

1. Work on innovative production technique of different types of short plays (scenes)/ stories various modes (tragedy, comedy, farce) of presentation on different spaces (open stage, arena, proscenium stage)

B) Stage craft:

80 Marks

1. Make-up:

Three types:

- a. Liner make-up
- b. Grease paint make-up
- c. Plastic make-up

2. Setting:

Preparing card board model of the given set.

3. Stage properties:

Preparing the properties from waste materials.

4. Sound effects:

Designing and creating of sound effects through house hold properties.

SCHEME OF EXAMINATION

FIRST AND SECOND YEAR DEGREE

PRACTICAL PAPER-I ACTING

PRACTICAL PAPER-II PRODUCTION

As a part of PRACTICAL EXAMINATION the students of FY/SY degree shall be evaluated on the basis of:

- a) Participation in student's production.
- b) Participation in classroom based practicals.

a) Participation in student's production:

For Practical Paper-I, the student will be required to act in the plays of the final year degree.

For Practical Paper-II, the student will be required to participate in the production work in the student's production and has to do either two minimum backstage/ two design/ or one stage manager-ship. The students would be assessed and evaluated keeping in consideration the points mentioned in the Table-I & Table-II.

b) Participation in classroom based practicals:

For yearly classroom based practicals, the student will be evaluated both for Paper-I Acting and Paper-II Production.

Imp. Notes: During the Annual Examination the student will be assessed and evaluated only on the basis of his/her participation in student's production both for Practical Paper-I and Practical Paper-II. There will not any alternative examination.

In case, if the students does not get scope for any participation then a departmental level committee comprising of Head and two senior teachers will decide the conduct of examination.

PRACTICAL PAPER-I

Distribution of marks

Common for F.y & S.y degree

ACTING

Internal-75 marks

External- 105 marks

TABLE-I Evaluation of participation in student's production

	ROLE ENACTMENT	OVERALL IMPRESSION	VIVA	TOTAL
INTERNAL	40	20	15	75
EXTERNAL	60	30	15	105

PRACTICAL PAPER-II

Distribution of marks

Common for F.y & S.y Degree

PRODUCTION

Internal-75 marks

External-105 marks

TABLE-II Evaluation of participation in student's production

	ACTUAL WORK	PROCESS NOTE	VIVA	TOTAL
INTERNAL	45	15	15	75
EXTERNAL	75	15	15	105

SCHEME OF EXAMINATION

FINAL YEAR (T.Y) DRAMA DEGREE

PRACTICAL PAPER-I ACTING

PRACTICAL PAPER-II PRODUCTION

As a part of PRACTICAL EXAMINATION the students of final year drama degree shall be evaluated on the basis of participation in student's production.

The final year student will be required to act and direct in originally written one act plays or minimum 40 minutes duration and maximum 1hr duration at the internal and external examination both for practical paper-I Acting and practical paper-II Production. For practical paper-I they will be allowed to act in plays of final year students.

While assessing and evaluating their performance in Practical paper-I and Practical paper-II, following points would be taken into consideration as mentioned in Table-III & Table-IV.

PRACTICAL PAPER-I

Distribution of marks

For T.Y drama degree

ACTING

Internal-75 marks

External- 105 marks

TABLE-III

Evaluation of participation in student's production

	ROLE ENACTMENT	OVERALL IMPRESSION	VIVA	TOTAL
INTERNAL	45	15	15	75
EXTERNAL	60	30	15	105

PRACTICAL PAPER-II

Distribution of marks

For T.Y drama degree

PRODUCTION

Internal-75 marks

External-105 marks

TABLE-IV

Evaluation of participation in student's production

	BACK-STAGE	TEAM WORK	PRODUCTION SCRIPT	STAGE CRAFT	PLAY ANALYSIS	DIRECTION	TOTAL
INTERNAL	10	05	15	15	10	20	75
EXTERNAL	20	10	25	15	10	25	105

DISTRIBUTION OF MARKS IN THEORY

COMMON FOR ALL DEGREE CLASSES

SUBJECT	INTERNAL	EXTERNAL	TOTAL
COMPULSORY ENGLISH	30	70	100
PAPER-I LITERATURE	30	70	100
PAPER-II ACTING	30	70	100
PAPER-III PRODUCTION	30	70	100
PAPER-IV SUBSIDIARY SUBJECTS [INDIAN- CULTURE/ PSYCHOLOGY/ AESTHETICS]	30	70	100

DISTRIBUTION OF MARKS IN PRACTICAL
COMMON FOR ALL DEGREE CLASSES

SUBJECT	INTERNAL	EXTERNAL	TOTAL
PRACTICAL PAPER-I ACTING	45	105	150
PRACTICAL PAPER-II PRODUCTION	45	105	150