

**SYLLABUS
FOR
POST GRADUATE DEGREE
IN
ART AND CULTURE
Under
CHOICE BASED CREDIT SYSTEM (CBCS)
Pattern**



**Implemented from
Academic Session 2018-2020
Department of ART AND CULTURE
BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY
DHANBAD- 826001
JHARKHAND (INDIA)**

MASTER OF THEATRE ARTS

The Course shall be of two years divided in 4 Semesters of 6 (six) months each. Each Semester shall have four subjects for papers and hence there will have 16 (Sixteen) subjects or papers.

The two year Curriculum have the following Components:

Semester-I	100marks each (30 + 70)
Paper 1. Yoga and Body Movement	(Practical Paper)
Paper 2. Acting workshop-I	(Practical Paper)
Paper 3. Voice and Speech	(Workshop Oriented Practical Paper)
Paper 4. Script Craftwork and Analysis	(Theory)
Semester-II	100 marks each (30 +70)
Paper 5. Body Movement	(Workshop Oriented Practical)
Paper 6. Acting Workshop-II	(Practical Paper)
Paper 7. Theatre Music	(Practical Paper)
Paper 8. Indian Theatre History (CID)	(Theory Paper)
Semester-III	100 marks each (30 + 70)
Paper 9. Stage Craft I (Set Design)	(Practical Paper)
Paper 10. Stage Craft II (Property Making)	(Practical Paper)
Paper 11. Modern Indian Drama	(Theory/Project Work)
Paper 12. World Drama	(Theory Paper)
Semester IV	
Paper 13. Stage craft-III(Makeup, Costume Design and Stage Lighting)	(Practical Paper)
Paper 14. Theatre Architecture	(Theory Paper)
Paper 15. Photography & Film Appreciation	(Practical Paper)
Paper 16. Play Production& Scene works	(Practical Paper)

M.A. in
Theatre Arts
(Two Years Course Divided into 4-Semesters)

SYLLABUS

Semester-I

Paper 1 Yoga & Body movement (Practical)

Suraynamaskar, Pranayama, different Asana, Meditation, Breathing Exercise, Head to toe Exercise, Stretching, Musical Movements, relaxation technique, body awareness and balancing, learning Ved mudras, Improvised movements based on Dance, Music and text.

Books Recommended

1. Asanas&Pranayam by Swami Kuvalayanand
2. Sahaj Raj Yoga by Swami Vivekanand
3. Light on Yoga by B.K.S. Tyengar
4. आसनप्राणायामऔरमुद्राबंध इलस्वामीसत्यानंद
5. भारतीय संस्कृतिऔरसाधनाइलगोपीचंदकविराज

Paper- 2 Acting Workshop-I (Practical)

Introduction to acting, Acting exercises, theatrical games, Basic terms to be defined e.g. Motivation, blocking, Stage Space, resonators, Weight and Balance, Transition, Sense of timing, pauses. Rasa theory, Individual Improvisations, group improvisations, Acting in traditional folk forms in India, Scene work.

Note: The emphasis in this paper will be on exercises and improvisations where students, through practical work, are encouraged to identify and build upon the elements that go into preparing the creative actor.

Books Recommended

Empty Space by Peter Brook.
Natyashastra by RadhaBallabhTripathy
The Actor &The Text by Cicely Berry.
Indian Theatre by AdyaRangacharya

Paper- 3 Voice and Speech (Workshop Oriented Practical Paper)

Study of Vocal Organs and their functions. Breathing and its importance. knowledge of pitch, Volume, resonance, projection etc. humming exercises for pitch & Volume. imitating sounds of birds, animals, machine etc. practice of whispers. pronunciation of vowels and consonants. exclamations and other articulatory exercises. Practice of words and small sentences with meaning and mood. Recitation of Sanskrit Shlokes and Mantras. Practice of Realistic, Romantic and Stylised delivery of dialogues from plays. Individual & choral recitation of selected poems. Narration, Commentary, news reading and mixing speech.

Note: The objective of training in this subject is to impart knowledge through exercises in voice and speech for the stage and camera so that the students are able to portray a variety of roles without tension, acquire breath control, clarity, audibility and artistic effect in speech,

Books Recommended

1. Bolne Ki Kala by Dr. B.S. Mehta.
2. Practical Voice Training by Elizabeth Grim.
3. Speech Training in Dramatic Art by J.Miles Brown
4. Articles on speech by Ranade.

Paper-4 Script Craft Work and Analysis (Theory)

The following dramatic texts will be studied in details :-

Urubhang

AbhigyanShakuntalam

AashadKaEk Din

AndhaYug

UlgulanKa Ant Nahi

SakarHotaSapna

RakhtAbhishek

Ghasi Ram Kotwal

Note: The object of this paper is to study the aesthetics and norms of play analysis like theme, craft work or structure, form, language, characterization, theatre conventions, production feasibility and contemporary relevance in order to understand and criticize a play better.

Semester-II

Paper-5 Body Movement. (Workshop Oriented Practical Paper)

Introduction to tribal and folk art forms, rituals of Jharkhand. Physical skills and daily exercise from the tribal and folk art forms of Jharkhand suitable for an actor's physical training and for building stamina. Mimetic Movements Learning of any two dance from of the following :

Chau

Paika

Nagpuri

Jhumar

Kharia

Mundari

Oraon

Santhali

Bhojpuri

Note: The object of study of this subject is to encourage and facilitate innovations and learning the art of tribal and folk theatre.

Books Recommended :

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| 1. Traditional Theatre in India – by Kapila Vatsayan | |
| 2. लोकनाट्य परम्परा और प्रवृत्तियाँ | — डॉ. महेन्द्रभानावत |
| 3. भारतीय लोकनृत्य | — देवीलालसामर |
| 4. भारत के लोकनृत्य | — डॉ. श्यामपरमार |
| 5. आदिवासी लोकनृत्य | — ब्र. मथियसटोप्पो |

Paper – 6 Acting Workshop – II (Practical)

Exercise based on Stanislavsky methods – magic if given circumstances, imagination, concentration and attention, muscular release, make belief and the sense of truth, emotional memory, tempo, rhythm, sub-text etc. sanfordmeisner's acting exercises, the reality of doing, the pinch and the ouch, the knock on the door, beyond the repetition. Exercises and Improvisations, Interpreting a text of a sequence from plays being Studied in the class.

Note: Practical Scene work to be given based on the class work and individual requirement.

Books Recommended

1. An actor prepares by Stanislavsky
2. Abhineta Ki Taiyari by Dr. Vishwanath Tripathy
3. Man-Watching by Desmond Morises
4. Stanislavsky System by Sonia Moore.

5. अभिनय चिन्तन—दिनेश खन्ना

Paper – 7 Theatre Music (Workshop Oriented Practical Paper)

Voice tuning, Practice on Swaras- Fixed and Variables, Various Permutations and Combinations Ascent and Descent, Discovering individual and Collective Seales. Types of Music, Resources of theatre music, Grand Female- Musical Compositions relating to any dramatic text, Group and Choir Songs.

Working with NuendoSoftware :-

Note: Practical Examination will be conducted, Evaluating Sensibility of Students through the knowledge of various sounds and Rhythmic pattern evolve from the text of the play.

Books Recommended

1. BharatiyaSangeetKaltihasa by S.S. Paranjape
2. LokSangeetAnk – Jan. 1966.
3. SangeetShastra – by LaxamiNaraianGarg.

Paper – 8 Indian Theatre History (Theory) (Classical Indian Drama)

History of Indian Drama, Origins, Sources. Introduction to literary, performing and visual art traditions. Introduction to the performance traditions of India. Traditional and folk theatre Natyashastra and Rasa Theory. Detail Study of Elements of drama in Natyashastra. Indian aesthetics Philosophy.

Note: Indian aesthetics, the Natyashastra and a history of ancient Indian drama, Traditions, Sanskrit drama are studied in this paper.

Books Recommended.

1. Natyashastra by BabulaShukla
2. DusareNatyashastra Ki Khoj by Devendra RajAnkur
3. Indian Drama by AdyaRangacharya
4. ParamparasheelNatya by J.C. Mathur
5. Sanskrit Ke Char Adhyay by Ramdhari Singh Dinker
6. Bharat KePrachinNatak by H.W. Wells.
7. Bharat AurBhartiyaNatyakala by S.N. Dixit.

Semester – III

Paper- 9 Stage Craft I (Set Design)

The stage and the Auditorium – study of stage machinery along with two dimensional and three dimensional drawings, Ground plan, front elevation, side elevation, Cross Section, Stage division, Site lines front View of the proscenium stage, Stage wings, teaser and tormentors, types of curtains, cyclorama.

Scenic Design : Elements of Scenic designing, Concept of design, area, mass, Compositions, unity, Proportion, space and perspective. History of Scenic Design. Developing a design idea and project presentation. Practical work with Guest Designer. Drawings and Models.

Note: This subject is a workshop oriented study in which education tour is compulsory to observe and study different shapes of Auditorium exist in India and abroad.

Books Recommended

1. Scenery Design for the Amateur Stage by Frederick & Frager
2. Stage Crew Handbook – by Sol Cornberg & Emanuel.
3. Scenery for Theatre – by Edward C. Cole.
4. Introduction to Theatre – by Oscar Brockett.

Paper – 10 Stage Craft-II (Property Making)

Making Stage Properties and Set Pieces with materials other than wood e.g. trees, pillars, arches, stones, Cut-outs two dimensional and three dimensional.

Back drop painting and set painting Mask making and hand-property making Introduction to Kohbar, Sohrai paintings, Jadupota and other forms of painting in Jharkhand.

Note: This subject is a Workshop Oriented Study in which guest experts will be invited.

Paper-11 Modern Indian Drama (Theory)

Indian freedom Struggle and theatre Dramatic performance Act 1876 (Neel Darpan), Company Rangmanch, Historical development of Indian theatre

from Leboydeck, Tagore, Bhartendu, D.L. Roy, AagaHashra Kashmiri, Jayshanker Prasad to Mohan Rakesh.

Survey of Theatre in Jharkhand, Maharashtra, Bengal, Karnataka, Sikkim and Hindi region. A detail Study of Modern Playwrights and their plays –

Jay Shanker Prasad Bhartendu Harishchandra,

Mohan Rakesh – Rabindra Nath Tagore,

Vijay Tendulkar,

Badal Cirkar

Girish Karnad

Surendra Verma

Mahesh Elkunchwar

Krishna Baldeo Vaidya

Manoj Mitra

Dabashish Mazumdar

Chandra Shekhar Khambhar

Contemporary Theatre of Jharkhand – Plays and Directors.

Note : Study tour and Project work will be given to the selected students in group.

Books Recommended

1. Indian Theatre by Balwant Gargi
2. Adhunik Hindi Natak Aur Rang Manch by N.C. Jain
3. Parsi Theatre by Laxmi Narain Lal
4. The third theatre by Badal Cirkar
5. Bhartendu Yugka Natya Sahitya aur Rangmanch by Basudev Nandan Prasad
6. Prasad Natya aur Rangshilp by Govind Chatak or Siddhanath Kumar
7. Bengali Theatre by Kironnomy Raha
8. Marathi Theatre by Dyaneshwar Nadharni

Paper – 12 Word Drama (Theory)

Greek and Roman theatre their playwrights and plays. Theatre during medieval period, renaissance theatre, Commedia-del-arte, theatre during early Tudor and Elizabethan period, Shakespeare and his contemporaries, Naturalism, Romanticism and realism. Ibsen, Chekhov, Apia, Craig, Strindberg, Brecht.

Post Modern Theatre of ‘our times’.

Note: Scene works from Selected Scripts will be given to the students for demonstrations under the guidance of HOD and expert.

Books Recommended

1. The Theatre : An Introduction by O.G. Brockett
2. History of the Theatre : by O.G. Brockett.
3. Oxford Companion to the Theatre by Hartnoll
4. The living stage by Macgowan K. & Meinitz.
5. An Introduction to Greek Theatre by P. Arnott.
6. The Medieval Theatre by E.K. Chambers.
7. Rangmanch by Sheldon Chheni
8. Vishwa Rangmanch Ka Etihās by Dr. Vishwanath Tripathy
9. Drama from Ibsen to Brecht by R. Williams.

Paper – 13 Stage Craft-III.

(Makeup, Costume Design and Stage Lighting)

A. Makeup :

Types of Makeup – Plain, Character, Correction, Mask Makeup, Crape Work, Tools and Materials of Makeup and their uses. Process of Makeup.

Exploring newer – Makeup Material & Technology.

B. Costume Design :

Basic Concept, knowledge of Colours line, mass, texture, Fabrics and their qualities in relation to stage Costumes. Design, Interpreting Drama Text, Finalization of design idea, Designing Costumes for a play – Indian, Asian or Western. Practical and Project Work.

C. Stage Lighting :

History, Basic Concept, objects, General awareness of Electric Connection, Common technical terms, Lighting equipments and their operation, Process of Stage Lighting – Making Ground Plan, Lay – out plan, Q-Sheet, Schedule of equipments. Practical lighting of a play/scene work.

Books Recommended

Makeup :

The Art of Makeup by Setge Strenkovsky.

Stage Makeup by Richard Carson.

Magic of Makeup for stage.

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Costume Design :

Ancient Indian Costumes by RoshanAlkazi

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Costumes in Theatre – by James Lever

Discovering Costumes – by A.I. Barfoot

Dressing the part – by P.P. Walkup.

Stage Lighting :

Atage Lighting for Amateuses by Peter Goffin.

A Syllabus of Stage Lighting by Stanley McCandless.

Guide to Stage Lighting by G.N. Dasgupta.

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Paper – 14 Theatre Architecture (Theory)

Architecture for theatre Origin of theatre in the west Primitive theatre, Early Greek theatre, Hellenistic theatre, Greeco-Roman theatre, Roman theatre, Theatre of the Medieval Period, Renaissance, Theatre during Renaissance in Italy, England, Conventions influencing the forms of Elizabethan Theatres, The Public Play House, Globe Theatre, the beginning of Realism and Realistic theatre, Proscenium theatre and General theatre architecture, open-air, Projected Stage, Pent house theatre (theatre in round), Environmental theatre, shapes of Indian theatre (Sanskrit, Koothambalam, Naamghar theatres)

classical Japanese theatre, Chinese theatre.

Note: Lectures will be supported by pictures, drawings, models and films and study tours as and when necessary.

Books Recommended

1. Development of the Theatre by Allardyce Nicol.
2. Seven Ages of the Theatre by Richard Southern
3. Rangmanch by Sheldon and Cheney
4. Ancient Indian Theatre by Dr. Manmohan Ghosh
5. Rang Sthapathya – Some Notes, by H.V. Sharma

Paper – 15 Photography & Film Appreciation

Basic Concept of Photography, Types of Camera and their functions.

The nuts and bolts of Cinema Shots, scene and Sequence, Camera movements, Sound, Editing, Script Writing, Production design, New digital Technologies.

Screening major films of Indian and world Cinema and their appreciation.

Practicals – Submission of Film Analysis or Video 2 to 5 min quickies.

Books Recommended

1. Understanding Communication Media – by Jacob J. Sraampi
2. How films are made – by K.A. Abbas.
3. A book on film appreciation – by Gaston Roberge
4. A History of Anamorphic Photography in Modern Motion Picture Production – by Robert E. Gottschalk.
5. Series of books on still Photography published by Newness Technical Books, London.

Paper – 16 Play Production & Scene Work

Process of Direction – Text to Performance. Practical experience in play Production or various scene – Works in groups which stimulate creative abilities of students.

Note: This subject is a practical in which H.O.D./Director or guest expert will be invited for direction of a play for public show at the end of the session. Each student will be evaluated according to their performance in the play or scene works.

N.B. There will be no Mid Semester Examination in Practical Papers i.e. Paper I, II, III, V, VI, VII, IX, X, XIII, XV and XVI.



