



**KALINGA
UNIVERSITY**

SCHEME & SYLLABUS FOR

Bachelor of Vocational Studies (B.Voc.) Theatre and Acting



Kalinga University, Naya Raipur, Chhattisgarh

B.VOC IN (THEATRE AND ACTING)

Semester-01								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVTA101	Communication Skills	3	3	0	0	30	70	100
BVTA102	Fundamentals of Information Technology	3	3	0	0	30	70	100
BVTA103	Literature and History of Theatre	3	3	0	0	30	70	100
BVTA104	Fundamentals of Acting	3	3	0	0	30	70	100
BVTA105P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-02								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVTA201	Theatre Production: Acting Techniques Theory-I	3	3	0	0	30	70	100
BVTA202	Environmental Studies	3	3	0	0	30	70	100
BVTA203	Acting- I	3	3	0	0	30	70	100
BVTA204	Fundamentals of Play Production	3	3	0	0	30	70	100
BVTA205P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-03								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVTA301	Theatre Production: Acting Techniques Theory-II	3	3	0	0	30	70	100
BVTA302	Theatre Writing Skills	3	3	0	0	30	70	100
BVTA303	Acting- II	3	3	0	0	30	70	100
BVTA304	Introduction to Theatre Direction	3	3	0	0	30	70	100
BVTA305P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-04								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVTA401	Theatre Production: Direction and Production Theory-I	3	3	0	0	30	70	100
BVTA402	Introduction to stage craft: Set Design and Light Design	3	3	0	0	30	70	100
BVTA403	Theatre Aesthetics- I	3	3	0	0	30	70	100
BVTA404	Actor Training Methodology	3	3	0	0	30	70	100
BVTA405P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-05								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVTA501	Theatre Production: Direction and Production Theory-II	3	3	0	0	30	70	100
BVTA502	Traditional and Contemporary Theatre forms	3	3	0	0	30	70	100
BVTA503	Theatre Aesthetics- II	3	3	0	0	30	70	100
BVTA504	Theatre of Dissent in India	3	3	0	0	30	70	100
BVTA505P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-06								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVTA601	Techniques of Screenplay Writing	3	3	0	0	30	70	100
BVTA602	Modern Trends in World Theatre	3	3	0	0	30	70	100
BVTA603	Compering and Anchoring skills	3	3	0	0	30	70	100
BVTA604	Land Marks of Indian Theatre	3	3	0	0	30	70	100
BVTA605P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

SEMESTER-01

BVTA101

COMMUNICATION SKILLS

Course Objective:

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

Course outcomes:

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication
- To develop vital communication skills which should be integral to personal, social and professional interactions.
- One of the critical links between human beings.
- An important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal.
- In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

Unit - 1

06

Introduction: Theory of communication, types and modes of communication, mediums and channels of communication, barriers to communication, English as a global language, the lingua franca, social influences on English

Unit - 2

06

Language of Communication: Verbal and non-verbal (spoken and written) personal, social and business barriers and strategies intra-personal, inter-personal and group communication, varieties of English, language, accent, dialect, colloquialism, historical influences on English

Unit - 3

06

Speaking Skills: Monologue dialogue group discussion effective communication/ mis-communication interview public speech, regional influences on English, convergence and divergence, linguistic imperialism

Unit - 4

06

Reading and Understanding Close reading, reading analysis of a text - audience and purpose, content and theme, tone and mood, stylistic devices, structure comprehension- analysis and interpretation translation (from Indian language to English and vice-versa) literary/knowledge texts

Unit - 5

Writing Skills: Documenting report writing making notes letter writing, writing tabloids, diary entry, open letters, essays, newsletter and magazine articles, skits, short stories, impersonating characters it will enhance language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note taking etc. while, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. it is hoped that after studying this course, students will find a difference in their personal and professional interactions.

References:

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr. Ranjana Kaul, Dr. Brati Biswas

BVTA102

FUNDAMENTALS OF INFORMATION TECHNOLOGY

Course objective:

This is a basic course for commerce students to familiarize with computer and its applications in the relevant fields and exposes them to other related courses of IT.

Course Outcomes:

- Gain a foundational understanding of key IT concepts, including hardware, software, and networks.
- Develop proficiency in using common computer applications, such as word processing and spreadsheet software.
- Explore the ethical and security considerations in IT, emphasizing responsible digital behavior.
- Acquire problem-solving skills by applying IT knowledge to real world scenarios.
- Prepare for further studies in IT or related fields by establishing a strong IT knowledge base.

Unit - 1

06

Computer characteristics: Speed, storage, accuracy, diligence; digital signals, binary system, ASCII; historic evolution of computers;

Classification of computers: microcomputer, minicomputer, mainframes, supercomputers;

Personal computers: desktop, laptops, palmtop, tablet; hardware & software; von Neumann model.

Unit - 2

06

- **Hardware:** CPU, memory, input devices, output devices.
- **Memory units:** RAM (SDRAM, DDR RAM, RDRAM etc. feature wise comparison only); ROM-different types: Flash memory;
- **Auxiliary storage:** Magnetic devices, optical devices; floppy, hard disk, memory stick, CD, DVD, CD/DVD-Writer;
- **Input devices** - keyboard, mouse, scanner, speech input devices, digital camera, touch screen voice input, joystick, optical readers, bar code reader;
- **Output devices:** Display device, size and resolution; CRT, LCD, LED;
- **Printers:** Dot-matrix, inkjet, laser; plotters, sound cards & speaker.

Unit - 3

06

Software: System software, application software; concepts of files and folders, introduction to operating systems, different types of operating systems: single user, multitasking, time-sharing multi-user; booting, POST;

Basic features of two GUI operating systems: Windows & Linux (Basic desk top management); Programming Languages, Compiler, Interpreter, Databases;

Application software: Generic features of word processors, spread sheets and presentation software; generic introduction to latex for scientific typesetting; utilities and their use; computer viruses & protection, free software, open source.

Unit - 4

06

- **Computer Networks and Internet:** Connecting computers, requirements for a network: server, workstation, switch, router, network operating systems; internet: brief history, world wide web, websites, URL, browsers, search engines, search tips; internet connections: isp, dial-up, cable modem, well, dsl, leased line wireless and Wi-Fi connectivity ; email, email software features (send receive, filter, attach, forward, copy, blind copy); characteristics of web-based systems, web pages, web programming languages.

Unit - 5

06

Information Technology and Society: Indian IT Act, intellectual property rights, issues. application of information technology in railways, airlines, banking, insurance, inventory control, financial systems, hotel management, education, video games, telephone exchanges, mobile phones, information kiosks, special effects in movies.

Programming Concepts & Techniques: Program concept, characteristics of programme, stages in program development, tips for program designing, programming aids, algorithms, pseudo code, notations, design, flowcharts, symbols, rules, compiler & interpreter. introduction to programming techniques, top-down & bottom-up approach, unstructured, & modular programming, cohesion, coupling, debugging, syntax & logical errors, linking and loading, testing and debugging, documentation.

References:

1. Programming in C, R.S. Salaria, Khanna Publishing House
2. Computer Concepts and Programming in C, R.S. Salaria, Khanna Publishing House
3. Handbook of Computer Fundamentals, N.S. Gill, Khanna Publishing House

BVTA103

LITERATURE AND HISTORY OF THEATRE

Unit - 1	08
Introduction to The Form of Theatre:	
» Theatre as an interdisciplinary art form	
» Theatre and Religion	
» Theatre and other performing art forms (dance, music)	
» Theatre and other forms of literature (Novels, Poetry, Prose)	
Elements of Theatre:	
» Western– Theme, Plot, Character, Diction	
» Indian– Vastu, Gana, Abhinaya, Rasa	
Unit - 2	08
Various forms of Theatre:	
» Various forms of western theatre- Tragedy, Comedy, Melodrama, Farce, Tragic-comedy Greek Tragedy and Comedy	
Introduction to Regional Theatre- Gujarati:	
» Origin, development and decline of old Professional Gujarati Theatre	
» Analysis of plays from Golden era of Old Professional Gujarati Theatre	
Unit - 3	07
Introduction to Regional Theatre- Hindi:	
» A brief study of origin and development of Hindi Theatre in various parts of India	
» Analysis of one-act Hindi Plays	
Introduction to local theatre forms of India:	
» Introduction to different local Theatre forms of India.	
» Detailed study of any two traditional local forms of India	
Unit - 4	07
• Historic View of Scenery	
• History of Make-Up	
Brief study of plays based on traditional theatre forms of India:	
» Study of Bhavai	
» Study of use of local theatre forms in modern western and eastern plays	

BVTA104

FUNDAMENTALS OF ACTING

Course Objectives:

- To inculcate acting skills
- To understand & Practice voice and speech for acting
- To understand & Practice actioning process in acting
- To learn primary process of characterization

Course Outcomes:

- Student shall acquire primary skills towards components of acting
- Students shall acquire fundamental skills of voice & speech
- Students shall develop primary understanding of physical actions
- Student shall develop an influential personality
- Students shall develop a confidence of public speaking
- Student shall possess the ability to perform in a play production

Unit - 1

06

Concept of Acting

Physical aspects of Acting & exercises

- » Body awakening
- » Gestures & Postures
- » Action & Reaction
- » Body movements

Unit - 2

06

Voice Culture & exercises:

- » Production of voice
- » Breathing
- » Pitch, Volume, Resonance, texture etc

Unit - 3

06

Speech & Diction & exercise:

- » Phonetics & Syntax
- » Dialectal pronunciations
- » Pause, stress and intonation
- » Reading Punctuations

Unit - 4

06

Actioning process:

- » Objective for action
- » Circumstances
- » Obstacles

Unit - 5

Characterization:

- Inner Characterization
 - » Social, Economical, Cultural, Political Circumstances
 - » Psychological conditioning of the character
- Outer Characterization
 - » Physical attributes with respect to time and space
- Mannerisms

References:

1. Felnagle, Richard. H., [1987], Beginning Acting, Prentice Hall, New Jersey
2. Funke, Lewis & Booth, John E., [1961], Actors Talk about Acting, Avon Book Division, New York
3. Jagirdar, Gajanan, [2006], Abhinay kasa karava, Bharati prakashan, Pune
4. Pandya, Shveni. P., [1988], Study of the Technique of Abhinaya, Somaiya Publication Pvt Ltd, Bombay
5. Lagu, Shriram, [2012], Vachik Abhinay, Rajhansa Prakashan, Pune
6. Kale, Narayan, [2006], Abhinay sadhana, Maharashtra Rajya Sahitya ani Sanskruti Mandal, Mumbai
7. Amarapurkar, Sadashiv, [2009], Abhinayache Prathamik Saha Path, Lokvangmay Graha, Mumbai
8. Kelkar, YN. [1994], Natya Nirmiti, Parimal Prakashan, Aurangabaad
9. Williams, Maggie & Johnson, Terry, [2004], Actions: the actors' thesaurus, Brooklyn Heights, NY: Drama Publishers

BVTA105P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER-02

BVTA201

THEATRE PRODUCTION: ACTING TECHNIQUES

THEORY-I

Unit - 1	08
Role of an actor in a Theatre Production:	
<ul style="list-style-type: none">• Definition of acting, acting & other performing arts• Nature of Acting– both art & science• General requirements of an actor• Objective of art of acting & Actor’s place in theatre	
Unit - 2	08
Training of the actor:	
<ul style="list-style-type: none">• Requisites for success in the art of acting: Role of talent and training (Physical Mental, Emotional)• Characteristics of good acting• Parameters of talent and training.	
Unit - 3	07
Training of Voice:	
<ul style="list-style-type: none">• Introduction to Voice & Speech• Introduction to breathing & Voice Apparatus• Vocal registers and their place• Correct Breathing- The physical basis for acting voice producing organs &their important functions	
Unit - 4	07
Speech training and Vocal Expression:	
<ul style="list-style-type: none">• Components of speech• Volume, Pitch, Voice projection• Force, Stress, Emphasis & Pause• Articulation, Enunciation & Pronunciation• Intonation & Inflection	

BVTA202

ENVIRONMENTAL STUDIES

Course Outcomes:

- Master core concepts and methods from ecological and physical sciences and their application in environmental problem solving.
- Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.
- Apply systems concepts and methodologies to analyze and understand interactions between social and environmental processes.
- Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.
- Master core concepts and methods from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Unit - 1

06

Introduction to Environmental Studies:

Multidisciplinary nature of environmental studies, Scope and importance; concept of sustainability and sustainable development.

Ecosystems:

- What is an ecosystem? Structure and function of the ecosystem;
- **Energy flow in an ecosystem:** food chains, food webs and ecological succession.
- **Case studies of the following ecosystems:** Forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

Unit - 2

06

Natural Resources:

Renewable and Non-renewable Resources: Land resources and land use change; Land degradation, soil erosion and desertification.

Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.

Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).

Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies.

Unit - 3 **06**

Biodiversity and Conservation:

Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots, India as a mega-biodiversity nation; Endangered and endemic species of India

Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts, biological invasions;

Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

Ecosystem and biodiversity services: Ecological, economic, social, ethical, aesthetic and Informational value.

Unit - 4 **06**

Environmental Pollution:

- Types, causes, effects and controls; Air, water, soil and noise pollution, Nuclear hazards and human health risks
- **Solid waste management:** Control measures of urban and industrial waste. Pollution case studies.

Environmental Policies & Practices:

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- **Environment Laws:** Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).
- Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context.

Unit - 5 **06**

Human Communities and the Environment:

- **Human population growth:** Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.
- **Disaster management:** floods, earthquake, cyclones and landslides.
- **Environmental movements:** Chipko, Silent valley, Bishnois of Rajasthan.
- **Environmental ethics:** Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi).

References:

- Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
- Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
- Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
- Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
- Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
- Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36--37.
- McCully, P. 1996. *Rivers no more: the environmental effects of dams* (pp. 29--64). Zed Books.
- McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
- Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
- Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
- Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
- Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
- Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
- Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
- Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
- Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
- Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*.
- Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
- Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
- World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.

ACTING- I

BVTA203

Unit - 1	06
Basics of Acting: Introduction to Acting, Introduction to Basic Camera Techniques, Acting History/Literature (Greek & Russian - Aristotle - Stanislavsky). Natyashastra by Bharat Muni, Rasa & Bhava, Yoga , Physical Exercises, Music & Dance Movements.	
Unit - 2	06
Actor and his body: Discovering the physical action – Committing to action – believing the action sustaining the belief making and score of the physical action, Finding a purpose, Training the body, Directing attention concentration on action, Observation, Relating to thing	
Unit - 3	06
Actor and his role: Getting into the part, Getting into the Character , Getting into the Play , Speaking the lives. Voice & Speech: Breathing Exercises, Voice Exercises, Diction, Speech Pattern, Dialogue, Humming, Pitch, Volume, Singing.	
Unit - 4	06
Performance Skills: Basic Text and speech Analysis, Movement, Imagination, Monologue, Scene Work.	
Unit - 5	06
Final Scenework Exercise: Text reading sessions, Scenework (Classical, Mythological & Contemporary), Characterization, Observation, Audition for Camera, Monologue for Camera, Scenework for Camera, Final Scenework.	

BVTA204

FUNDAMENTALS OF PLAY PRODUCTION

Unit - 1	06
Drama — Theatre: Origin of Drama — Definition of Drama — Structure of Drama — Forms of Drama.	
Unit - 2	06
Acting: Meaning of Acting — Fundamentals of Acting — Types, Schools and Methods of Acting - Physical aspects of Acting - Verbal aspects of Acting — Psychological Aspects of Acting — Emotional aspects of Acting.	
Unit - 3	06
Types of abhinayas — according to Baratha	
Unit - 4	06
Voice & Speech: Production of Voice — Organs of Voice and Speech — Articulation — Modulation— Dialects and Accents — Rectification.	
Unit - 5	06
Complete Actor: Pre-requisites and qualities of Actor — Duties and Responsibilities of Actor — Actor Vs Play Writer — Actor Vs Director— Actor Vs Technical staff — Actor Vs Audience.	
Play Production: Selection of the Play Character — Reading Rehearsals (Sitting Rehearsals) — Blocking the Play (Standing Rehearsals) — Dress and Technical Rehearsals — Performance.	
References:	
1. Rangasthala Sastram — Volume — I	
2. Rangasthala Sastram — Volume — II Published by Telugu Academy, Hyderabad.	
3. Fundamentals of Play Direction by Alexander Dean	
4. Vaachikabhinayamu by Chatla Sriramulu, Hyderabad.	
5. Play Productions by Nelms. H.	
6. Asian Drama	

BVTA205P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
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SEMESTER-03

BVTA301

THEATRE PRODUCTION: ACTING TECHNIQUES THEORY-II

Unit - 1	08
Training the body and inner resources:	
<ul style="list-style-type: none">• Gesture & Pose-laws of gesture economy, fitness, facial expression through imagination & concentration• Various kinds of Movements• Introduction to improvisation• Mimeasastylized art	
Unit - 2	08
The actor and the play:	
<ul style="list-style-type: none">• Analysis of the Role• Process of Building the Character in General	
Unit - 3	07
Actor's Relationship with other artists:	
<ul style="list-style-type: none">• Playwright- understanding the meaning of the play- Understanding the role• Director- understanding Director's interpretation of the play• Working with co-actors, actresses	
Unit - 4	07
Study of Audio-Visual elements in Acting:	
<ul style="list-style-type: none">• Set & props, lights, costume & make-up,• Music & Sound effects	

BVTA302

THEATRE WRITING SKILLS

Unit - 1	08
Script Writing:	
• What is a play—Analysis and Improvisation	
• The foundation and ©of the play script: Given circumstances and dialogue.	
• The core of the play script: Dramatic action and characters.	
• Idea and Rhythm—mood Beats	
• Writer’s preparation and approach to a script	
Unit - 2	08
• Story-telling	
• Monologue	
Unit - 3	07
• Poetry	
• One Act Play	
Unit - 4	07
• Full Length Play	
• Street Play	

BVTA303

ACTING- II

Course Objective:

The subject is specially designed to make students learn the different schools of implement the theoretical knowledge learnt in practical assignments.

Unit - 1

06

Clowning, Comedy & Five Senses:

Introduction, Clowning for Comedy, Opening up as an actor, 5 senses - (sight, smell, acting and hearing, taste & touch)

Stanislawsky:

Introduction, Method, Process, Selected chapters from 'The Actor Prepares', Scenework

Unit - 2

06

Mime:

Introduction, Conventional, Occupational, Pantomime, Acting in Mime Plays

Basic principal of following acting style:

Classical, Greek, Sanskrit, Realistic, Non-realistic, Stage acting with a given script, Acting different kinds of roles, Audition for camera, Solo Performance for Actors

Unit - 3

06

Getting into the part:

Discovering the dramatist's concept of the character: The motivating force, Naming the motivating force, Analyzing the role.

Getting into character:

Doing a little at a time, Seeing a part as units of actor, Supplying an imaginary background, Characterizing through externals, Relating details to the motivating characterization.

Unit - 4

06

Getting into the play:

desire, Expending the Finding the Dramatists basic meaning, The Dual personality of the Actor, Interpreting the lines, Finding the under meaning of the lines, Finding the verbal action, Relating the lines to the motivating desire, Relating the lines to the dramatist meaning, Believing the characters manner of speaking, Motivating the longer speech.

Speaking the lines:

Understanding the words, Handling the sentence, Looking forward backward, Making the imagery contrasts, Sharing

Unit - 5

06

Emotions:

Love, Humour, Wonder, Courage, Calmness, Anger, Sadness, Fear, and Disgust.

Sanford Miezner School of Acting:

Introduction, Emotional Preparation , Repetition, Improvisation , Actor Process

Short Film:

Preparing for role in short film, collaborating with the director, rehearsals , blocking , acting in a short film.

BVTA304

INTRODUCTION TO THEATRE DIRECTION

Course Objectives:

- Understanding the historical emergence of the theatre director
- Understanding the directors' individuality
- Understanding the role of theatre director in the process of play production making
- Understanding the significance of director's prompt book

Course Outcomes:

On completion of this course, the students shall:

- Evaluate the concept and history of theatre direction
- Conceive and plan the role of the director in the process of play making.
- Collaborate with other theatrical aspects as an administrator.
- Create a director's prompt book

Unit - 1

08

Historical overview of the theatre directing:

- Traditional staging and evolution of the director
- Rise of modern director

Unit - 2

08

Director's individuality:

- Director's long-term preparation
- Introduction to prominent directorial styles

Unit - 3

07

Role of a director in the process of play-making:

- Phase one- Conceiving and planning a production
- Phase two-Preparing the performance
- Phase three- Director as a collaborator
- Phase four - Completion of the production

Unit - 4

07

- Director's prompt book

References:

1. Innes, C., & Shevtsova, M. (2013). The Cambridge Introduction to Theatre Directing. Cambridge: Cambridge University Press.
2. Jean Benedetti, (1991), The Moscow Art Theatre Letters, London: Methuen
3. Richard David, [1986], Great Directors at Work, University of California Press

BVTA305P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER-04

BVTA401

THEATRE PRODUCTION: DIRECTION AND PRODUCTION THEORY-I

Unit - 1	08
<ul style="list-style-type: none">• Role of director in modern theatre:<ul style="list-style-type: none">» Direction and their relationship with other theatre artists such as Playwright Actor / Set designer / Light designer / Costume designer / Music composure and sound arranger / Make-up man.• Study and interpretation of the script.• Script evaluation, Presentation form of the script.	
Unit - 2	08
Theatre management: <ul style="list-style-type: none">• Duties and Responsibilities of: Stage Manager• Wardrobe In-charge• Property in-charge• Set designer and executor• Light designer and operator• Cosmic designer• Make-up artist• Music and Background effect In-charge• Show organisation in-charge.	
Unit - 3	07
Detailed study of stage geography– Proscenium stage: <ul style="list-style-type: none">• Study of importance of theatre architecture with special reference to Proscenium Theatre• Acting area and its division into various parts- relative importance of various parts.	
Unit - 4	07
Principles of play production: <ul style="list-style-type: none">• Principles of Play production (Motivation, Composition, Movement, Picturisation, Emotional key, Tempo & Rhythm)	

BVTA402

INTRODUCTION TO STAGE CRAFT: SET DESIGN AND LIGHT DESIGN

Course Objectives:

- To introduce students to the concept of Theatre music
- To introduce students to the process of creating music for Theatre.
- To enable students to compose/vocalize live as well as recorded theatre music.
-

Course Outcomes:

On completion of this course the students shall:

- Practice the ethics and principles of Theatre Music.
- Apply the knowledge sound design and its execution at the professional level.
- Practice basic sound and music design work for live as well as recorded music.
- Proficiently handle sound design software.

Unit - 1

08

Training of voice for live theatre music:

- Volume
- Pitch
- Timbre
- Voice and speech exercises
- Practicing with simple theatre songs

Unit - 2

08

Developing an understanding of music and mood:

- Rhythms (Taal), Beats Octaves (Saptakas)
- Raag and Rasa
- Instruments and their role – String, Wind and Percussion (and sounds of other objects)
- Melody and Harmony
- Designing of sound
- Creating a new theatre song based on an existing poem/song

Unit - 3

07

Live Theatre Music:

- Brief history : Live music and sound design
- Actor's body as an instrument
- Synchronization (Singing with co-actor)
- Dialogue and music
- Playing instruments with movement on stage

Unit - 4

Recording and Editing Music:

- Software application
- Brief history of sound recording and editing
- Existing software and features
- Use of stock music
- Creating a music track on a free (basic) software (e.g. Audacity)

References:

1. Bell, J. and Chicurel, S.R. Music theory for musical theatre. Lanham, MD: Scarecrow Press. 2008
2. Clayton, M. Time in Indian Music. Oxford University Press. 2008
3. Kaye, D. and LeBrecht, J. Sound and music for the Theatre: The Art and Technique of Design. New York: Focal Press Taylor & Francis Group. 2016
4. Moore, T. and Bergman, A. Acting the song: Performance skills for the Musical Theatre. New York: Allworth Press. 2016
5. Schulze, H. Sound works: A cultural theory of sound design. New York: Bloomsbury Academic an imprint of Bloomsbury Publishing Inc. 2021
6. Sonnenschein, D. Sound design. Studio City, Ca: Michael Wiese Productions. 2013

BVTA403

THEATRE AESTHETICS- I

Course Outcomes:

- Understand the basic concepts of theatre aesthetics and analyze its structural construction, theatrical aspects and its applications.
- Prepare play analysis, and examine the application of six elements in the structure of Tragedy, on the basis of Aristotle poetics
- Analyze the evolution of theatre Aesthetics through different ages.
- Apply the acquired knowledge of eastern and western aesthetics in the preparation of performance text and the process of playmaking.
- Recognize body, mind, and voice, as a tool of an actor and apply these three things in performance.

Unit - 1

10

Introduction to Theatre Aesthetics:

Definition of Aesthetics–Theatre Aesthetics - Aesthetic structure of the play- Different approaches: Eastern, Western, Classical- Theatrical Aspects: Plot, Sub plot, Text, Sub text, Dramatic Action & Performance text, Actor Author Audience interaction- Introduction to poetics : Six elements of drama -Three Unities – Katharsis - Tragedy and Comedy - influence of religion on theatre in medieval theatre - Renaissance & modernism in theatre - Play analysis – Development of realistic & naturalistic trends.

Unit - 2

10

Konstantin Stanislavski and Method Acting:

Life & works – Major concepts: Given Circumstances, Magic If, Emotional Memory, Physical Action, Super Objective.

Unit - 3

10

Natyasastra:

General introduction – Dasa Roopakas – Panchasandhi - Rasa and Bhava - Chaturvidha abhinaya - Virthis – Karanas –Nayika nayaka –theatre (mandapam)

References:

1. An Actor Prepares - Konstantin Stanislavski
2. Building a Character - Konstantin Stanislavski
3. My Life in Art - Konstantin Stanislavski
4. Stanislavski on Opera - Konstantin Stanislavski
5. Rangadarshan - Nemi Chandra Jain

BVTA404

ACTOR TRAINING METHODOLOGY

Course Objectives:

- To introduce students to the significant realistic acting methodologies as laboratory practice.
- To enhance students realistic acting skills.
- To introduce students to the advance acting exercises.
- To enable students to develop actors' routine.

Course Outcomes:

On completion of this course, the students shall:

- (Remember): Identify and describe the history, evolution, and core principles of major realistic acting methods.
- (Analyze): Analyze and execute actors' laboratory exercises based on different acting methodologies.
- (Apply): Apply advanced acting skills by integrating various training methodologies into performance.
- (Evaluate): Assess personal acting processes, evaluate performances, and refine techniques for character development.

Unit - 1

06

Introduction to the acting methods of:

- Konstantin Stanislavsky and the 'system'
- Michael Chekhov and nurturing imagination
- Sanford Meisner and motivated impulse
- Prasanna and 'lessons in acting'

Unit - 2

06

Konstantin Stanislavsky & laboratory exercises of:

- Synergy of physical action & verbal action
- Interaction
- Through-action
- Tempo-rhythm
- Emotional memory
- Sense of truth

Unit - 3

06

Michael Chekhov & laboratory exercises of:

- Energy
- Imagination
- Radiation
- Qualities of movement
- Psychological gesture
- Sensations

Unit - 4	06
Sanford Meisner & laboratory exercises of:	
• Emotional preparation	
• Repetition	
• Improvisation	
Unit - 5	06
Prasanna & laboratory exercises of:	
• Constructed action	
• Reaction	
• Stillness	
References:	
1. Benedetti Jean, [2021], Stanislavski and the actor, New Delhi, Bloomsbury.	
2. Chekhov Michael, [1993], On the Technique of Acting, Harper Collins Publishers (Australia) Pty Ltd	
3. Meisner Sanford and Longwell Dennis, Sanford Meisner on Acting, (1987), Vintage Original; First Edition.	
4. Prasanna, [2023], Indian method in acting, National School of Drama, New Delhi	

BVTA405P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
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SEMESTER-05

BVTA501

THEATRE PRODUCTION: DIRECTION AND PRODUCTION THEORY-II

Unit - 1

08

Scenery and Properties:

- Principles of set designing.
- Various kinds of properties, its relevance in play and its importance

Drawing(Practical):

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

Unit - 2

08

Proscenium Theatre:

- Proscenium Theatre [Ground Plan, Front Elevation]
- Terms–Apron, Tormentor, Teaser, Sightlines, Cyclorama, Pivot– point, Flies, Curtain, Acting area etc.

Unit - 3

07

Stage Lighting:

- Various functions of light designing and their importance
- Different types of lighting equipment i.e. flood, spot- Fresnel, Plano convex etc.
- Introduction to lighting gadgets-Their handling and operation (Practical)
- Stage lighting equipment-Lighting Board-Socket system, plugging, connection, distribution etc. (Practical)

Costume & Make-up:

- Principles of costume designing and its importance
- Principles of Make-up designing, different tools of Make-up
- Use of various materials in development of costume and make-up

Unit - 4

07

Music & Sound effects:

- Difference between music and sound effects and their relevance in a play
- Various types of stage music
- Various types of sound effects

BVTA502

TRADITIONAL AND CONTEMPORARY THEATRE FORMS

Course Outcomes:

- Understand the major Theatre forms of Asia.
- Analyze the influence of the Indian Performance on the Contemporary Indian Theatre.
- Analyze the Intervene of new trends in Traditional Performances.
- Recognize Cross –cultural performance as the result of Cultural Exchange.
- Demonstrate the Asian Tradition Performances by using Multi-media projections.

Unit - 1

10

Major theatre forms of Asia:

Noh, Kabuki, Peeking opera

Unit - 2

10

Traditional Indian theatre forms:

Ramleela, Jatra, Bhagavathamela, Yakshaganam, Krishnanattom, Kathalali, Ottamthullal, Chavittunatakam.

Unit - 3

10

Traditions theatre forms and contemporary theatre:

Influence of tradition forms in contemporary theatre, non-traditional stories and themes, in traditional forms in cross cultural theatre.

References:

1. Noh Theatre: Principals and Perspectives - - - Kunio Komparu
2. The Kabuki Theatre of Japan--- A C Scott
3. Traditional Indian Theatre: Multiple Streams----- Kapila Vatsyayan
4. Dance Theatre India: Crossing New Aesthetics and Cultures----- Katia Legeret-Manochhaya
5. Krishnanattam - - P C Vasudevan Illathu

BVTA503

THEATRE AESTHETICS- II

Course Outcomes:

- Understand various concepts of theatre practices, different methodologies of acting and its applications.
- Develop deep knowledge in theatre of cruelty and reconstruct the language of theatre performance.
- Analyze the concepts of epic theatre and apply the theories of elination in theatre practices.
- Invent the possibilities and aesthetics approach of poor theatre and emphasis the role factor in a play.
- Apply invisible theatre in a particular socio-political situation and explore the possibility of theatre of oppressed.

Unit - 1

10

Post Stanislavskian reflections and deviations: Mayerhold (Constructive Bio Mechanism) - Erwin Piscator (Total Theatre) - Michael Chekhov

Unit - 2

10

Realism – Naturalism – Essentialism – Surrealism – Expressionism – Antonio Arthaud (Theatre of Cruelty) – Absurd Theatre – Grotovsky (poor theatre)

Unit - 3

10

- Bertolt Brecht (Epic Theatre) - Augusto Boll (Theatre of Oppressed)

References:

1. The Empty Space - Peter Brook
2. A Dictionary of Theatre Anthropology - Eugenio Barba & Nicola Savarese
3. An Actor Prepares - Konstantin Stanislavski
4. Building a Character - Konstantin Stanislavski
5. My Life in Art - Konstantin Stanislavski
6. Creating a Role - Konstantin Stanislavski

BVTA504

THEATRE OF DISSENT IN INDIA

Course Objectives:

- To introduce students to the brief history of theatre of dissent of India
- To enable students to analyse the role theatre in society
- To enable students to understand the contribution of theatre in community development

Course Outcomes:

- Students will understand the role theatre played in the socio-political development of India
- Students will be able to appreciate the theatre as a platform for voicing opinions
- Students will be able to acknowledge the theatre in the capacity of community development
- Students will be able to identify the role of theatre beyond entertainment

Unit - 1

08

- Brief overview of theatre of Dissent in India
- Theatre of IPTA

Unit - 2

08

- Jana-natyamanch and street theatre
- Language of dissent in Bengali theatre

Unit - 3

07

- Workers theatre of Maharashtra
- Dalit theatre of Maharashtra

Unit - 4

07

- Street Theatre of Andhra Pradesh
- Theatre of dissent in Goa

References:

1. Deshpande, Sudhanva, [2020], Halla Bol The death and Life of Safdar Hasmi, Leftword Books
2. Bhagat, Datta, Marathi Natak Aani Rangbhoomicha Itihas, Maharastra Rajya Sahitya Aani Sanskritik Mandal, Mumbai
3. Sathe, Makarand, [2015], Socio Political History of Marathi Theatre Volume 2, Oxford University Press, New York
4. Jain, Nemichandra, [1993], Indian Theatre: Tradition Continuity and Change, Vikas Publishing House Pvt Ltd, New Delhi
5. Katyal, Anjum, [2015], Badal Sircar: towards a theatre of conscience
6. Ganguly, Sanjoy,[2010], Jana Sanskriti, Forum theatre and democracy in India, New York, NY : Routledge

BVTA505P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
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SEMESTER-06

BVTA601

TECHNIQUES OF SCREENPLAY WRITING

Unit - 1

06

Basics:

What is a story?, What are the sources for obtaining stories and story ideas?, Various methods of narrating a story, What is screenplay? How is it different from literary writing?, Elements of a screenplay for connecting with the audience, Subject, Theme, Plot, Premise, The paradigm of a screenplay

Character & Characterization:

The creation of a character, External and Internal aspects of a character, Role of dramatic need and conflict in building a character, Character growth, Professional, Personal, Private life of a character, Putting the character in action, Common problems of Characterization, Elements of Good Characterizations.

Unit - 2

06

Format of a Screenplay:

- International Format for feature film , Softwares for Screenplay.

Study of Exemplary Screenplays:

- CHINA TOWN, AVATAR, SHOLAY, CHAK DE! INDIA, MANCHESTER BY THE SEA, SHIP OF THESEUS, ANKHON DEKHI, FOLLOWING (from the point of view of the Structure, Screenplay & Characterization)

Starting a screenplay:

- Choosing the Subject, Deciding the Plot, Deciding the Theme, Choosing the Premise

Unit - 3

06

The Set-Up:

- Introducing the Protagonist and other supporting characters, the ambience, the location and the period, in which the story is located, Introduction of the dramatic need of the protagonist, Introduction of the potential source of conflict.

The Plot Point 1:

- The turning point in the story that makes the conflict inevitable.

Unit - 4

06

The Confrontation:

- Polarization of the story between the protagonist and the antagonist, exchange of initial threats, Minors confrontations resulting in the further planning, Polarization of the supporting Characters in the conflict, Failure of reconciliation

The Plot Point 2:

- The final turning point of the story that will lead the film to its resolution.

Unit - 5

The Resolution:

- The Confrontation accelerates into a 'war-like' situation, end of the polarization becomes inevitable, Preparation for the final battle, The battle, Climax.

Screenplay Devices:

- Dialogues, Sound Effects, Background Music, Inter- relationship of the characterization and Plot.

References:

1. The Thirty Six Dramatic Situations : Georges Polti
2. Screenplay (The Foundations of Screenwriting) : Syd Field
3. The Screenwriters Workbook : Syd Field
4. The Psychology of Screenwriting : Jason Lee
5. Deep Focus : Satyajit Ray

BVTA602

MODERN TRENDS IN WORLD THEATRE

Course Outcomes:

- Analyze the debate between Earnest Block, George Lukas, Bertolt Brecht and Walter Benchamin; and develop deep awareness in aesthetical value of work of art.
- Understand the conceptual and application level of performance theory and widen the areas and concerns regarding performances.
- Interpret the Ideologies of Dalith and Feminist discourses and design Performances
- Apply the acquired knowledge about different Theatrical and Aesthetical concepts in theatre practices.

Unit - 1

08

Theatre And Ideology:

- Debate between Earnest Block, George Lukas, Brecht, Walter Benjamin, Theodor Adorno, Latest studies on Brecht and Epic theatre

Unit - 2

08

Performance Theory - Richard Schechner - Victor Turner - Peter brook - Eugenio Barbara
Development of working-class theatre - Blue blouse theatre - Street theatre- Living theatre Gay
theatre - Alan Karpov: happening - Environmental theatre - Cross cultural theatre- Dario fo - Dalith
theatre - Feminist theatre - Trans performances

Unit - 3

07

Contemporary World Theatre:

- Literature – practices — Theatre Institutions –Festivals, Scholarships, Fellowships: Criterias and Procedure - Theatre Managements

Unit - 4

07

Suggested plays for analysis:

- Birthday Party - Pinter

References:

1. Towards a Poor Theatre - Jersey Grotowsky
2. Theatre and its Double - Antonin Artaud
3. Performance Theory - Richard Schechner
4. Theatre of Oppressed - Augusto Boal
5. Empty Space - Peter Brook
6. Theatre Anthropology - Eugenio Barba

BVTA603

COMPERING AND ANCHORING SKILLS

Course Objectives:

- To develop compering & anchoring skills
- Building confidence in public speaking
- Content writing skills for any event

Course Outcomes:

- Students shall acquire Compering skills for any event
- Students shall be able to perform as an anchor of any program
- Student shall overcome stage fear
- Student shall develop capacity to interview, debate and take part in public discussions

Unit - 1

06

Body language:

- Gesture, Posture, Eye contact, expressions

Unit - 2

06

Voice & Speech:

- Voice modulation
- Language and Dialectal usage

Unit - 3

06

Research and preparation:

- Primary research regarding event/program
- Collection of creative anecdotes
- Script writing for the structure of the program

Unit - 4

06

Presentation:

- Apparel and Appearance
- Basic knowledge of sound acoustic
- Management of Stage movements
- On & Off camera Compering/Anchoring

Unit - 5

06

Presence of Mind:

- Understanding structure of program
- Spontaneity in decision making
- Creative control over the flow of program

References:

1. Lagu, Shriram, [2012], Vachik Abhinay, Rajhansa Prakashan, Pune
2. Prssana, [2013], Indian Method in Acting, National School of Drama, New Delhi
3. Takalkar, Sarang, [2019], Utkrusta Sutrasanchalan, Saket Prakashan Pvt Ltd
4. Wayne, Goodman, [2019], Go Compere A performer's Guide to being a compere, Wayne Goodman Entertainment

BVTA604

LAND MARKS OF INDIAN THEATRE

Course Outcomes:

- Understand the milestones of Indian theatre after independence.
- Evaluate contemporary theatre practices in India.
- Analyze the role of theatre institutions in the development of Indian theatre

Unit - 1

06

Ancient Indian Theatre:

- Sanskrit Drama: Origin, characteristics, and major plays like Abhijñāna śākuntalam, Mṛcchakaṭīka, and Uttararamacarita.
- Natya Shastra: A foundational text on dramaturgy, aesthetics, and performance practices.
- Koodiyattam: A traditional Sanskrit theatre form from Kerala.
- Classical Dance-Dramas: Forms like Kathakali, Bharatanatyam, and Kuchipudi, exploring their theatrical elements.

Unit - 2

06

Folk Theatre:

- Regional Variations: Focus on specific forms like Bhavai (Gujarat), Jatra (Bengal), Tamasha (Maharashtra), Nautanki (Uttar Pradesh), Maach (Madhya Pradesh), and others.
- Characteristics: Analysis of music, dance, storytelling, and social commentary within these forms.

Unit - 3

06

Modern Indian Theatre:

- British Influence: The impact of Western realism on Indian theatre.
- Emergence of New Theatre: The rise of experimental and socially conscious theatre in the 20th century.
- Key Playwrights and Directors: Notable figures like Rabindranath Tagore, Vijay Tendulkar, and Girish Karnad, and their contributions.
- Theatre for Development (TfD): A participatory approach to social change through performance.

Unit - 4

06

Key Concepts:

- Rasa: The aesthetic experience and emotional response in Indian theatre.
- Abhinaya: The art of acting, including gestures, facial expressions, and vocal delivery.
- Bhavas: Emotional states or expressions in acting.
- Vastu: The dramatic structure and plot.
- Natya: The concept of drama as a whole, encompassing performance, text, and audience.

Unit - 5

Theatre Architecture:

- Natyashala: Ancient Indian theatre structures, their design and significance.
- Koothambalam: A specific type of temple theatre in Kerala.
- Modern Theatre Spaces: Proscenium, thrust, arena, and flexible spaces.

References:

1. Modern Indian Theatre: A Reader - Nandi Bhatia
2. The Indian Theatre - Mulk Raj Anand
3. Theatre of Independence - Aparna Bhargava
4. Poetics, Play and Performance - Vasudha Dalmia
5. Malayala Nataka Stree Charitram - Sajitha Madathil
6. History of Indian Theatre - M L Varadpande
7. Modern Indian Theatre - Nandi Bhatia (Ed.)
8. Ghashiram Kotwal - Vijay Tendulkar

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