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**MODIFIED CBCS CURRICULUM OF  
M.A. THEATRE ARTS PROGRAMME**

**SUBJECT CODE = MTA**

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FOR POST GRADUATE COURSES UNDER RANCHI UNIVERSITY



Implemented w.e.f.  
Academic Session 2021-2023



Department of Performing and Fine Arts  
Ranchi University Ranchi  
Morabadi Campus Ranchi-834008

Ref: PFA/...../22

Date: .....

Theatre

Member of Board of Studies of CBCS P.G. Syllabus as per Guidelines of The Ranchi University, Ranchi

1. **Chairman -** **Dr Neelima Pathak,**  
Associate Professor, Director,  
Performing and Fine Arts, R.U., Ranchi

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2. **Internal Member -**

i. **Dr. Niyati Kalp,**  
Assistant Professor, Coordinator,  
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*Niyati Kalp*  
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ii. **Mrs. Gargi Malkani,**  
Assistant Professor,  
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iii. **Mr. Manish Kumar,**  
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iv. **Mr. Sujeet Kumar Sharma,**  
Assistant Professor,  
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17/02/2022

3. **External Members-**

i. **Dr. Ajay Malkani,**  
Ex Director Performing and Fine Arts,  
R.U., Ranchi

*Ajay Malkani*  
11/2/22

ii. **Dr Kamal Bose,**  
Associate Professor  
(& Famous Theatre Artist),  
Dept. of Hindi St. Xaviers College, Ranchi.

*Kamal Bose*  
11/2/22

4. **Spl. Invitee-**

i. **Dr Neeraj,**  
Assistant Professor,  
University Dept. of Chemistry cum  
OSD Examinations, R.U. Ranchi

*Dr Neeraj*  
17/2/22

*N Pathak*  
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डॉ० नीलिमा पाठक

Director

Department of Performing and Fine Arts  
Ranchi University, Ranchi  
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## **ACADEMIC REGULATIONS OF M.A. THEATRE ARTS**

### **TITLE AND COMMENCEMENT**

- These regulations shall be called “**The Regulations Governing the Choice Based Credit System for the Two-Year (Four Semester) Master’s Degree in Theatre Arts**” These regulations shall come into force from the academic session 2020-22. The Department may from time to time revise, amend or change the Regulations, Curriculum, Syllabus and Scheme of examinations through the Academic Council’s approval.

### **PROGRAMME OBJECTIVES**

- It is a Postgraduate course. It covers the Theatre Art and Art forms developed primarily for aesthetics, creative and practical application. The 2-year Full-time Theatre Arts Course offered by the **Department of Performing Arts, Ranchi University, Ranchi** aims to educate and prepare young graduates with the knowledge, skills and aptitudes needed to provide excellence in the rapidly changing and transforming society. The programme provides a comprehensive foundation in the fundamentals of Theatre Arts.
- The student will undertake self-initiated practice, research and theory and practical of Theatre Art and understand where their own work stands within the field of contemporary art practice.
- Theatre Art is delivered through studio practice, lectures, seminars, master classes, and tutorials. It is very valuable in the field of arts, culture and other heritages of the nation.

### **PROGRAMME DURATION**

- The Full-time, Regular Theatre Art Course shall have duration of **two** years with four semesters. The session shall commence from **1<sup>st</sup> of July**.

### **ELIGIBILITY**

- The minimum eligibility criteria for admission in the Theatre Arts Programme shall be a graduation in any discipline with **45% marks in aggregate of all subjects or in the Honours subject in the bachelor's degree and should have basic concept of Theatre Art.**

### **ADMISSION PROCEDURE**

- The reservation policy of the Government of Jharkhand shall apply in admission and the benefit of the same shall be given to the candidates belonging to the State of Jharkhand only. The candidates of other states in the reserved category shall be treated as General category candidates. Other relaxations or reservations shall be applicable as per the prevailing guidelines of Ranchi University for Post Graduate admissions.

### **MEDIUM OF INSTRUCTION**

- The medium of teaching and examination for all the courses shall be invariably English.

## ACADEMIC CALENDAR

- Each year the University shall draw out a calendar of academic and associated activities, which shall be strictly adhered to. The same is non-negotiable. Further, the Department will make all reasonable endeavours to deliver the programmes of study and other educational services as mentioned in its Information Brochure and website. However, circumstances may change prompting the Department to reserve the right to change the content and delivery of courses, discontinue or combine courses and introduce or withdraw areas of specialization.

## PROGRAMME OVERVIEW/ SCHEME OF THE PROGRAMME

- The two-year Theatre Arts programme shall spread over 4 semesters covering 16 papers in all.
- The title of papers and content therein shall be subject to periodical revision by the Board of Studies and Academic Council of the University within the curriculum structure stated herein.
- There shall be Continuous Semester Internal Assessment (SIA) during the course period and final University Examination at the end of each semester (ESE).

## DISSERTATION/ PROJECT

- The Project Report must be prepared as per the format prescribed by the Department. The Department shall issue the procedural guidelines regarding summer internships from time to time.

## ATTENDANCE, ASSESSMENTS AND EXAMINATIONS

- To be admitted to Theatre Arts Semester Examination, a candidate must have
  - i. Registered in the University as a student
  - ii. Attended at least **75%** of the lectures delivered
- The assessment of candidates (in each of the subjects) shall be made on the bases of Internal Assessment of 30 marks (1 hour duration) and End-Semester University Examination (3 hours duration) of 70 marks. The Internal Assessment shall comprise the following:
  - i. Better of Two Semester Internal Assessment Test (SIA) 20 marks
  - ii. Course Based Assignment (CBA) 05 marks
  - iii. Class Attendance cum Performance Score (CAPS) 05 marks
- The class performance marks shall be based on factors such as:
  - a) Attendance, Participation in seminars, case discussions and group work activities
  - b) Class tests, quizzes, individual and group oral presentations
  - c) Class-room participation etc.
- Students taking admission in Theatre Arts programme are required to maintain a minimum of 75% attendance in every subject. A student who has not satisfied the minimum attendance requirement of 75% shall not be allowed to appear for the semester examination in that course/ subject. In such a case the student will have to repeat the course/ subject in the corresponding semester during the next year.
- To qualify for promotion to the next semester, the students are required to clear **50% in aggregate** in the Semester Examinations.

In absolute terms of marks obtained in a course, **a minimum of 28 marks is essential in the ESE and a minimum of 17 marks is to be secured in the SIA to clear the course.** In other words, a student shall have to pass separately in the ESE and in the SIA by securing the minimum marks prescribed here.

- The Department/ University reserves the right to postpone, reschedule or cancel the internal or the semester examinations at one or more or all the test centers if necessitated by circumstances beyond control. In such cases, all the students who are registered for that examination will be duly informed of the revised schedule. No refund of fee will be made. The fee paid will be carried forward to the examinations as per the revised schedule.
- The Department will display important notices pertaining to attendance, assignment, submission dates, projects, examination dates, guest lectures, etc. from time to time. It will be the responsibility of the students to read, understand and follow the notices. **‘No Excuse’ of not having read the notices will be entertained.**
- The Department maintains old records (including answer scripts) relating to the internal examinations up to a period of 14 days from the date of declaration of the related University result. Hence, any enquiry about the internal answer scripts beyond the period of 14 days from the date of declaration of the University result will not be entertained by the Department.

#### VALIDITY OF REGISTRATION

- Validity of a registration for Regular Master’s Degree will be for maximum for Four years from the date of registration.

#### PROMOTION AND SPAN PERIOD

- The students of the first semester will be allowed to appear in the examination after clearing the semester fee, required attendance and assignment work.
- A student shall be promoted to the next semester if he/ she clears 50% of the papers of the relevant preceding semester (i.e. 2 papers in each Semester).
- The minimum marks for passing the examination in each paper shall be 45% (both ESE and SIA taken together). However, in absolute terms of marks obtained in a course, **a minimum of 28 marks is essential in the ESE and a minimum of 17 marks is to be secured in the SIA to clear the course.** In other words, a student shall have to pass separately in the ESE and in the SIA by securing the minimum marks prescribed here.
- **The span period of the programme is four years** from the date of registration in the programme.
- That a student to be eligible for award of degree he/ she must clear all the papers offered during the two year programme within the span period and must obtain the certificate of satisfactory conduct and character from the Director/ Head of the Department.

**PUBLICATION OF RESULT**

- The result of the examination shall be notified by the Controller of Examinations of Ranchi University in different newspapers and also on University website.
- If a student is found indulged in any kind of malpractice during examination, the examination taken by the student will be cancelled. The candidate will be awarded zero marks in that paper. The candidate may re-appear in the subsequent semesters as per the available provisions.
- There shall be no Supplementary or Re-examination for any subject. Students who have failed in any subject in an even semester may appear in the subsequent even semester examination for clearing the backlog. Similarly, the students who have failed in any subject in an odd semester may appear in the subsequent odd semester examination for clearing the backlog.
- The Grading System shall be as per the prevailing Ranchi University Regulations for Choice Based Credit System (CBCS) and Continuous Assessment Grading Pattern (CAGP) for Post-Graduate (PG) Degree Programmes.
- Regulation related with any concern not mentioned above shall be guided by the Regulations of Ranchi University for P.G. C.B.C.S. Courses.

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## COURSE STRUCTURE FOR M.A. PERFORMING ARTS

**Table AI-1: Distribution of 80 Credits for Subjects having Practical Papers**

[\*wherever there is a practical examination there will be no tutorial and vice –versa.]

Course	Papers	Credits Theory + Practical
<b>I. Foundation Course (FC)</b>		
1. Foundation Course Compulsory Foundation/ Elective Foundation	<b>(FC)</b> 1 Paper	1X5=5
<b>II. Core Course (CC)</b>		
Theory/ Practical	10 Papers	10X5=50
Project <b>(PR)</b>	1 Paper	1X5=5
<b>III. Elective Course (EC)</b>		
A. Ability Enhancement Course of the Core Course opted	<b>(AE/EC)</b> 1 Paper	1X5=5
B. Discipline Centric Elective Theory/ Practical	<b>(DC/EC)</b> 3 Papers	3X5=15
		<b>Total Credit = 80</b>

**Table AI-1.1: Course structure for M.A Programme with Practical Papers**

Semester	Subject (Core Courses) 11 Papers	Allied (Elective Courses) 4 Papers	Foundation Course (Compulsory Course) 1 Paper	Total Credits
Sem-I	C-1, C-2, C-3 (5+5+5=15 Credits)		Foundation Course FC (05 Credits)	20 Credits
Sem-II	C-4, C-5, C-6, C-7 (5+5+5+5=20 Credits)			20 Credits
Sem-III	C-8, C-9, C-10 (5+5+5=15 Credits)	EC1 (05 Credits)		20 Credits
Sem-IV	C-11 (Project) (05 Credits)	EC2, EC3, EP (5+5+5=15Credits)		20 Credits
				<b>Total = 80 Credits</b>



**Table AI-2 Subject Combinations allowed for M. A. Programme (80 Credits)**

Core Subject <b>CC</b> 11 Papers	Discipline Centric Elective <b>DCE</b> 3 Papers	Skill Enhancement Course <b>SE</b> 1 Paper	Foundation Course <b>FC</b> 1 Paper
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**Table AI-2.1 Semester wise Examination Structure for Mid Sem & End Sem Examinations:**

Sem	Core, SE/GE/DC & Compulsory FC Courses			Examination Structure			
	Paper	Paper Code	Credit	Name of Paper	Mid Semester Evaluation (F.M.)	End Semester Evaluation (F.M.)	End Semester Practical/ Viva (F.M.)
<b>I</b>	Foundation Core Course	FCMTA101	5	Theatre History (Indian and Western)	30	70	----
	Practical's on Core	CPMTA102	5	Yoga and Theatrical Movement	----	----	100
	Practical's on Core	CPMTA103	5	Basic and Advance Design	----	----	100
	Practical's on Core	CPMTA104	5	Theatre Music	----	----	100
<b>II</b>	Core Course	CCMTA201	5	Traditional Theatre (Indian, European and South-Asian)	30	70	----
	Practical's on Core	CPMTA202	5	Dance and Mime	----	----	100
	Practical's on Core	CPMTA203	5	Voice and Speech	----	----	100
	Practical's on Core	CPMTA204	5	Acting for Street, Stage and Camera	----	----	100
<b>III</b>	Ability Enhancement Course	ECMTA301	5	Modern Theatre (Indian and Western)	30	70	----
	Practical's on Core	CPMTA302	5	Advance Acting Techniques	----	----	100
	Practical's on Core	CPMTA303	5	Play Production	----	----	100
	Practical's on Core	CPMTA304	5	Theatre in Education and Children's Theatre	----	----	100
<b>IV</b>	Elective	ECMTA401	5	Playwriting and Play Analysis	30	70	----
	Practical's on Elective	EPMTA402	5	Theatre Management and Play Direction	----	----	100
	Practical's on Elective	EPMTA403	5	Photography and Film Appreciation	----	----	100
	PROJECT	PRMTA404	5	Dissertation/ Project Work	----	----	100

**SEMESTER I****4 Papers****Total 100 x 4 = 400 Marks****I. COMPULSORY FOUNDATION COURSE [FCMTA101]:**

(Credits: Theory-04, Tutorial-01)

**Marks: 30 (MSE: 20Th. 1Hr + 5Attd. + 5Assign.) + 70 (ESE: 3Hrs)=100 Pass Marks (MSE:17 + ESE:28)=45****Instruction to Question Setter:****Mid Semester Examination (MSE):**

There will be **two** groups of questions in written examinations of 20 marks. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

**End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations

The Mid Semester Examination shall have three components. (a) Two Semester Internal Assessment Test (SIA) of 20 Marks each, (b) Class Attendance Score (CAS) of 5 marks and (c) Class Performance Score (CPS) of 5 marks. "**Better of Two**" shall be applicable for computation of marks for SIA.

(Attendance Upto 75%, 1 mark; 75 < Attd. < 80, 2 marks; 80 < Attd. < 85, 3 marks; 85 < Attd. < 90, 4 marks; 90 < Attd, 5 marks ).

**THEATRE HISTORY (INDIAN AND WESTERN)****Theory: 60 Hours; Tutorial: 15 Hours**

**Unit – I** - History of Indian drama. Origins. Sources. Introduction to literary, performing and visual art traditions. Introduction to the performance traditions of India.

**Unit – II** - Natyashastra and rasa theory. Detail study of elements of drama in Natyashastra. Indian aesthetics philosophy. Dashrupaka. Sanskrit plays.

**Unit – III** - Introduction to Aristotle's Poetics. Greek and Roman theatre their playwrights and plays.

**Unit – IV** - Theatre during medieval period.

**Books Recommended: -**

- Natyashastra by Babulal Shukla
- Dusare Natyashastra Ki Khoj by Devendra Raj Ankur
- Indian Drama by Adya Rangacharya
- Paramparasheel Natya by J. C. Mathur
- Sanskriti Ke Char Adhyay by Ramdhari Singh Dinkar
- Bharat Ke Prachin Natak by H. W. Wells
- Bharat Aur Bhartiya Natyakala by S. N. Dixit
- The Theatre: An Introduction by O. G. Brockett
- History of the Theatre by O. G. Brockett
- Oxford Companion to the Theatre by Hartnoll
- The Living Stage by Macgowan K. & Meinitz
- An Introduction to Greek Theatre by P. Arnott
- The Medieval Theatre by E. K. Chambers
- Rangmanch by Sheldon Chheni
- Vishwa Rangmanch Ka Etihad by Dr. Vishwanath Tripathy
- Development of the Theatre by Allardyce Nicol
- Seven Ages of the Theatre by Richard Southern
- Ancient Indian Theatre by Dr. Manmohan Ghosh.

**II. CORE COURSE PRACTICAL****[CPCMTA102]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45****Instruction to Question Setter:****End Semester Practical Examination (ESE Pr):**

The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.

**Note:**

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

**PRACTICAL-I****Practical: 60Hours****YOGA AND THEATRICAL MOVEMENT****Unit - I** - Suryanamaskar. Pranayam. Different asana. Meditation.**Unit - II** - Breathing exercise. Head to toe exercise. Stretching. Musical movements.**Unit - III** - Relaxation technique. Body awareness and balancing. Learning Ved Mudras.**Unit - IV** - Improvised movements based on dance, music and text.

Different types of movement like - straight, curved, sidewise etc.

Eastern and western method of exercise.

Methods of physical exercise and theatre games.

**Books Recommended: -**

- Asanas & Pranayam by Swami Kuvalayanand
- Sahaj Raj Yoga by Swami Vivekanand
- Light on Yoga by B. K. S. Tyengar
- आसन प्राणायाम और मुद्रा बंध इल स्वामी सत्यानंद
- भारतीय संस्कृति और साधना इल गोपीचंद कविराज
- Theatre Games by Clive Barker
- Theatre Games for the Classroom : A Teacher's Handbook by Viola Spolin
- Leaving through Yoga Madiram by Ragu Ananthanarayanam
- Games for Actors and Non-Actors by Augusto Boal
- Acting Games : Improvisations and Exercises : A Textbook of Theatre Games and Improvisations by Marsh Gary Cassidy

**III. CORE COURSE PRACTICAL****[CPMTA103]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45*****Instruction to Question Setter:******End Semester Practical Examination (ESE Pr):***

*The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.*

***Note:***

*(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).*

**PRACTICAL-II****Practical: 60Hours****BASIC AND ADVANCE DESIGN**

**Unit - I** - Basic concept of lighting, costume, set & property. Study of stage machinery along with two dimensional and three dimensional drawings. Ground plan. Front elevation. Side elevation. Cross section. Stage division. Side lines. Front view of the proscenium stage. Stage wings. Teaser and tormentors. Types of curtains. Cyclorama. 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. Drawings and models.

**Unit - II** - Making stage properties and set 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 Kohber, Sohrai Paintings, Jadupota and other forms of painting in Jharkhand.

**Unit - III** - Types of make-up - plain, character, mask make-up, crape work, tools and materials of make-up and their uses. Process of make-up. Exploring newer - make-up material & technology. Basic concept of costume design. 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 or Asian or Western.

**Unit - IV** - History of stage lighting. Basic concept. Object. 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: -**

- Scenery Design for the Amateur Stage by Frederich & Frager
- Stage Crew Handbook by Sol Cornberg & Emanuel
- Scenery for Theatre by Edward C. Cole
- Introduction to Theatre by Oscar Brocett
- The Art of Make-up by Setge Strenkovsky
- Ancient Indian Costumes by Roshan Alkazi
- Stage Lighting for Amateuses by Peter Goffin
- Stage Make-up by Richard Carson
- Costumes in Theatre by James Lever
- A Syllabus of Stage Lighting by Stanley Mc Candless
- Magic of Make-up for Stage
- Discovering Costumes by A. I. Barfoot
- Guide to Stage Lighting by G. N. Dasgupta
- Dressing the Part by P. P. Walkup

**IV. CORE COURSE PRACTICAL****[CPMTA104]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45****Instruction to Question Setter:****End Semester Practical Examination (ESE Pr):**

The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.

**Note:**

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

**PRACTICAL-III****Practical: 60Hours****THEATRE MUSIC**

**Unit - I** - Basics of vocal music. Idea of pitch, volume, modulation, tempo in singing. Voice tuning. Practice on swaras - fixed and variables, various permutations and combinations. Ascent and descent. Discovering individual and collective scales. Talas (rhythmic cycles). Alankaras.

**Unit - II** - Types of music. Musical instruments. Group and choir songs. Songs from traditional and modern theatre.

**Unit - III** - Resources of theatre music. Importance of music in theatrical presentation. Improvisation exercise on musical compositions rendered through vocalization. Music for interpretation.

**Unit - IV** - Musical compositions relating to any dramatic text. Background score and effects. Introduction to sound design. Recording. Editing. Foley.

**Books Recommended: -**

- Bharatiya Sangeet Ka Itihasa by S. S. Paranjape
- Samgeet Shastra by Laxami Naraian Garg
- Lok Sangeet Ank - Jan. 1966
- Fundamentals of Music by Earl Henry
- Sound and Music for the Theatre: The Art and Technique of Design by Deena Kaye and James LeBrecht
- Sound and Music for the Theatre by Graham Walne
- A Musician's Guide to Pro Tools, Book One by John Keane
- Sound Check: The Basics of Sound and Sound Systems by Tony Moscal, Hal Leonard
- Basic Live Sound by Paul White
- The Live Sound Manual: Getting Great Sound at Every Gig by Paul James, Ben Duncan

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**SEMESTER II**
**4 Papers****Total 100 x 4 = 400 Marks****I. CORE COURSE****[CCMTA201]:**

(Credits: Theory-05)

**Marks: 30 (MSE: 20Th. 1Hr + 5Attd. + 5Assign.) + 70 (ESE: 3Hrs)=100****Pass Marks (MSE:17 + ESE:28)=45****Instruction to Question Setter:**Mid Semester Examination (MSE):

There will be **two** groups of questions in written examinations of 20 marks. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

End Semester Examination (ESE):

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations

The Mid Semester Examination shall have three components. (a) Two Semester Internal Assessment Test (SIA) of 20 Marks each, (b) Class Attendance Score (CAS) of 5 marks and (c) Class Performance Score (CPS) of 5 marks. "**Better of Two**" shall be applicable for computation of marks for SIA.

(Attendance Upto 75%, 1 mark; 75 < Attd. < 80, 2 marks; 80 < Attd. < 85, 3 marks; 85 < Attd. < 90, 4 marks; 90 < Attd, 5 marks ).

**TRADITIONAL THEATRE (INDIAN, EUROPEAN AND SOUTH-ASIAN)****Theory: 60 Hours; Tutorial:15 Hours**

**Unit - I** - Introduction of different traditional, regional, seasonal and folk forms & theatre of India.

**Unit - II** - Introduction of different traditional theatre of European and South-Asian.

**Unit - III** - Significant values and socio-cultural functions in the society with relevance to present life. Spatial aspect of traditional theatre. Script and songs. Movements. Dialogue. Usage of properties. Character acting. Make-up. Costume. Properties. Artists.

**Unit - IV** - Variations rhythm mind - dance movements – steps. Performance. Space. Audience and actions - their relationships. characters. Story and narration. Speech training. Voice culture. Musical instruments - percussion - wind - string.

**Books Recommended: -**

- Traditional Indian Theatre by Kapila Vatsyayan
- Folk Theatre of India by Balwant Gargi
- Indian Theatre Traditions of Performance by Ed. Farley F. Richmond
- Indian Theatre: Tradition, Continuity and Change by Nemichand Jain
- Traditions of Indian Theatre by M. L. Varadpande
- Aesthetics of Indian Folk Dance by Brejesh Banerji
- European Folk Dance by Joan Camson
- Folk Lore and Folk Lore by Richard Dorshon
- Dance Dramas of India and the East by K. Bharata Iyer
- Folk Music and Folk Lore and Anthology Memangobis

**II. CORE COURSE PRACTICAL****[CPMTA202]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45****Instruction to Question Setter:****End Semester Practical Examination (ESE Pr):**

The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.

**Note:**

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

## PRACTICAL-IV DANCE AND MIME

**Practical: 60Hours**

**Unit - I** - 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 forms of the following - Chhau, Paika, Nagpuri, Jhumar, Kharia, Mundari, Oraon, Santhali, Bhojpuri.

**Unit - II** - Classical Indian dance forms.

**Unit - III** - Mime - traditional and modern mime - pantomime. Exercises relate to mime. Exercises for recalling senses. Exercise of creating situations. Individual and group exercises using imaginary objects as well as handling real objects and then substituted. Developing the basic movements of the hand, body and head. Foot work and bodily movements to create new movement patterns, creative dance and choreography. Study of animal behaviour and its exact imitation. Free modern movement. Study of body anatomy. Traditional movement and mime work. Basic movements, rheumatic patterns with footwork. Head-neck-shoulder-arm-fingers-wrist-body-knee bending-position of feet.

**Unit - IV** - Mime and choreography. Advanced exercises for body flexibility. Complex combination of movements of different parts of the body. Composition, symmetry and asymmetry. Designing choreography for performance, emotional expressions through body. Working on stylized movements.

**Books Recommended: -**

- Traditional Indian Theatre by Kapila Vatsyayan.
- लोक नाट्य परम्परा और प्रवृत्तियाँ, डॉ० महेन्द्र भानावत।
- भारतीय लोक नृत्य, देवीलाल सामर।
- भारत के लोक नृत्य, डॉ० श्याम परमार।
- आदिवासी लोक नृत्य, ब्र० मथियस टोप्पो।
- Body Learning: An Introduction to the Alexander Technique by Michael J. Gelb.
- Movement Improvisation: In the Words of A Teacher and Her Students by Georgette Schmeer.
- Contact Improvisation: Moving, Dancing, Interaction: With an Introduction to New Dance by Thomas Kalten brunner.
- Sharing the Dance: Contact Improvisation and American Culture by Cynthia Jean Novack.
- Taken By Surprise: A Dance Improvisation Reader by Ann Cooper Albright and David Geri.

**III. CORE COURSE PRACTICAL****[CPMTA203]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45****Instruction to Question Setter:****End Semester Practical Examination (ESE Pr):**

The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.

**Note:**

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

**PRACTICAL-V****Practical: 60Hours****VOICE AND SPEECH**

**Unit-I-** Basic concept of voice and speech. 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.

**Unit - II -** Practice of words and small sentences with meaning and mood. Recitation of Sanskrit shlokas and mantras. Practice of realistic, romantic and stylized delivery of dialogues from plays. Individual & choral recitation of selected poems. Narration, commentary, news reading and mixing speech.

**Unit - III -** Different types of speech patterns. Diction. Intonation. Working on speeches from selected plays, poetry and prose. Voice & emotion. Articulation & projection.

**Unit - IV -** Vibration. Elements of speech. Using elements of speech. Play reading in front of audience and performance text. Songs. Radio drama recording with support of electronic media. Dubbing artist for cartoons. Dubbing voice for film. News reading and radio jockey practices.

**Books Recommended: -**

- Bolne Ki Kala by Dr. B. S. Mehta.
- Practical Voice Training by Elizabeth Grim.
- Speech Training in Dramatic Art by J. Miles Brown.
- Articles on Speech by Ranade.
- Encyclopedia of Acting Techniques by John Perry.
- Acting is a Creative Process by Hardie Albright.
- An Actor's Guide to Getting Work by Simon Dunmore.
- Impro by Keith Johnston.
- Dramatic Dialogue by Kennedy A. K.
- Speech, Action and Style by Ohmann.



**IV. CORE COURSE PRACTICAL****[CPMTA204]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45*****Instruction to Question Setter:******End Semester Practical Examination (ESE Pr):***

*The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.*

***Note:***

*(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).*

**PRACTICAL-VI****Practical: 60Hours****ACTING FOR STREET, STAGE AND CAMERA**

**Unit - I** -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.

**Unit - II** - Warm-ups. Relaxation. Physical actions. Given circumstances. Transitions. Creating reality. Creating a character. Character analysis. Improvisation with props and mask. Application of clown exercises in a comic based story, script, plot and situation.

**Unit - III** - Entry & exit on the stage. Gesture, posture & body of an actor. Relationship between actor & co-actor. Concentration. Observation. Situational improvisation & making a story. Dramatic reading of a play, poetry & prose. Actor & stage business.

**Unit - IV** - Camera as an eye. Importance of camera. Finding the frame. Camera movement. Camera placement. Actor & camera. Working on monologue.

**Books Recommended: -**

- Empty Space by Peter Brook.
- Natyashastra by Radha Ballabh Tripathy.
- The Actor & The Text by Cicely Berry.
- Indian Theatre by Adya Rangacharya.
- Acting One by Robert Cohen.
- The Way of the Actor by Brian Bates.
- Acting for the Camera by Tony Barr.
- Acting in Film by Michael Caine.
- Styles of Acting by Sunita Dhir.
- The Secret Art of the Performer by Eugenio Barba and Nicola Savarese.

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**SEMESTER III**


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**4Papers****Total 100 x 4 = 400 Marks****I. ABILITY ENHANCEMENT COURSE****[ECMTA301]:**

(Credits: Theory-04, Tutorial-01)

**Marks: 30 (MSE: 20Th. 1Hr + 5Attd. + 5Assign.) + 70 (ESE: 3Hrs)=100****Pass Marks (MSE:17 + ESE:28)=45*****Instruction to Question Setter:******Mid Semester Examination (MSE):***

There will be **two** groups of questions in written examinations of 20 marks. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

***End Semester Examination (ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations

The Mid Semester Examination shall have three components. (a) Two Semester Internal Assessment Test (SIA) of 20 Marks each, (b) Class Attendance Score (CAS) of 5 marks and (c) Class Performance Score (CPS) of 5 marks. "**Better of Two**" shall be applicable for computation of marks for SIA.

(Attendance Upto 75%, 1 mark; 75 < Attd. < 80, 2 marks; 80 < Attd. < 85, 3 marks; 85 < Attd. < 90, 4 marks; 90 < Attd, 5 marks ).

**MODERN THEATRE (INDIAN AND WESTERN)****Theory: 60 Hours; Tutorial: 15 Hours**

**Unit - I** - Introduction to modern Indian theatre. 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, Aaga Hashra Kashmiri, Jayshanker Prasad to Mohan Rakesh.

**Unit - II** - Survey of theatre in Jharkhand, Maharashtra, Bengal, Karnataka, Sikkim and Hindi region. A detail study of modern playwrights and their plays – Mohan Rakesh, Daramveer Bharti, Rabindra Nath Tagore, Vijay Tendulkar, Badal Sirkar, Girish Karnad, Surendra Verma, Mahesh Elkunchwar, Krishna Baldeo Vaidya, Manoj Mitra, Debashish Mazumdar, Chandra Shekhar Khambar, Indira Parthasarathy. Contemporary theatre of Jharkhand – plays and directors. Dalit theatre.

**Unit - III** - Introduction to modern Western theatre. Renaissance theatre. Commedia dell'arte. Theatre during early Tudor and Elizabethan period. Shakespeare and his contemporaries. Art movements - Classicism, romanticism, naturalism, realism, expressionism, impressionism, neo-realism, socialist realism, surrealism, dadaism and existentialism.

**Unit - IV** - Epic theatre. Absurd theatre. Theatre of cruelty. Political theatres. Black theatre. Feminist theatre. Theatre of the oppressed. Third theatre. Forum theatre. Ethnic theatre. Primitivism and Fauvism. Avant-garde theatre. Neo-classicism. Experimental theatre. Bio-mechanism. Post-modern theatre. Environmental theatre. Melodrama and the well-made play. Rise of the director. Ibsen, Chekhov, Stanislavski, Tennessee Williams, Arthur Miller, Apia, Craig, Strindberg, Federico Garcia Lorca, Eugene Ionesco, Brecht. Future of performing arts.

**Books Recommended: -**

- Indian Theatre by Balwant Gargi.
  - Adhunik Hindi Natak Aur Rangmanch by N. C. Jain.
  - Parsi Theatre by Laxmi Narain Lal.
  - The Third Theatre by Badal Sirkar.
  - Bhartendu Yug Ka Natya Sahitya Aur Rangmanch by Basudev Nandan Prasad.
  - Prasad Natya Aur Rangshilp by Govind Chatak Aur Siddhanath Kumar.
  - Bengali Theatre by Kironnomy Raha.
  - Marathi Theatre by Dyaneshwar Nadharni.
  - Drama from Ibsen to Brecht by R. Williams.
  - The Theatre and Its Double by Antonin Artaud.
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**II. CORE COURSE PRACTICAL****[CPMTA302]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45****Instruction to Question Setter:****End Semester Practical Examination (ESE Pr):**

The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.

**Note:**

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

**PRACTICAL-VII****Practical: 60Hours****ADVANCE ACTING TECHNIQUES**

**Unit - I** - Acting theory based on Natyashastra - Rasa theory. Rasas - bhavas - vibhavas. Basic sentiments - sanchari bhavas. Mudras and its usage. Western theories of acting. 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.

**Unit - II** - Sanford Meisner's acting exercises - the reality of doing, the pinch and the ouch, the knock on the door, beyond the repetition. Acting in melodramatic and naturalistic theatre.

**Unit - III** - Different theories of acting e.g. - method/non-realistic etc. Exercises and improvisations. Mayerhold's - Bio-mechanism. Acting in epic theatre and expressionism.

**Unit - IV** - Theatre of cruelty and poor theatre acting. Total acting and electric acting. Interpreting a text of a sequence from plays being studied in the class.

**Books Recommended: -**

- An Actor Prepares, Creating a Role and Building a Character by Stanislavsky.
- Abhineta Ki Taiyari by Dr. Vishwanath Tripathy.
- Man-Watching by Desmond Morises.
- Stanislavsky System by Sonia Moore.
- अभिनय चिन्तन, दिनेश खन्ना
- Natyashastra : English Translation with Critical Notes by Adya Rangacharya.
- My Life in Art by Constantin Stanislavsky.
- Actors on Acting : The Theories, Techniques and Practices of the Great
- Actors of all Times as Told in Their Own Words by Toby & Helen Krich Chinoy.
- Acting by John Harp.
- Styles of Theatre Acting by Sunita Dhir.

**III. CORE COURSE PRACTICAL****[CPMTA303]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45****Instruction to Question Setter:****End Semester Practical Examination (ESE Pr):**

The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.

**Note:**

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

**PRACTICAL-VIII****Practical: 60Hours****PLAY PRODUCTION**

**Unit – I** Script reading. Character and play analysis. Production script preparation.  
Production planning.

**Unit – II** Casting, designer and assistant director selection. Blocking. Design  
Research. Design paper work. Design models.

**Unit – III** Design work. Music and sound. Design execution.

**Unit - IV** Rehearsal with costume, make-up, light and set. Technical rehearsal.  
Grand rehearsal. Invited audience. Final performance.

**Books Recommended: -**

- Urubhang.
- Abhigyan Shakuntalam by Kalidas.
- Aashad Ka Ek Din.
- Andha Yug.
- Ulgulan Ka Ant Nahi.
- Sakar Hota Sapna.
- Rakht Abhishek.
- Ghasi Ram Kotwal.
- Swapna Vasavadattam by Bhasa.
- Silpathikaram.

**IV. CORE COURSE PRACTICAL****[CPMTA304]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45*****Instruction to Question Setter:******End Semester Practical Examination (ESE Pr):***

*The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.*

***Note:***

*(Attendance Upto60%, 1mark; 60<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).*

**PRACTICAL-IX****Practical: 60Hours****THEATRE IN EDUCATION AND CHILDREN'S THEATRE**

**Unit - I** - Classification of childhood - theatre in primary and high school in play way method. Applying the brain storming and child centre method of teaching and learning process in theatre. Body language in order to avoid – learning disability – therapic value of theatre. Implementing motor education, sensory education, multi-sensory education, arithmetic and language using situation oriented mime, improvisation and choreography.

Story reading (myths, legends, jartata tales, pancha dhandira kadhai, fairy tales). Converting story as a play. Play analysis for the 6-12 years old children. Child psychology and storytelling. Group discussion - Group leader. Peer group discussion with different age group - problems and solving the problems. Classroom management while taking class. Scribbling - conventional and non-conventional collage-cutting, pasting and co-ordinating with recorded music.

**Unit - II** - Teaching environmental and social science through theatre. Co-ordination exercises - body, mind and voice exercises. Theatre arts is helpful to promote self-confidence, responsibility, self-esteem, cognitive, technical, human relations and communication skills. Team work - students, parents (management) and staff. Benefits of theatre education in an educational institution. Play production on the basis of child focused direction (constructed by the children). Understanding - pitch, tone, rising and falling, falling and rising, diction, intonation, stress and modulation of voice etc. Differences between teacher centred and child centred play production.

**Unit - III** - Concepts of children's theatre. Psychology of children. Children and their age groups. Children's games and theatre. Education and children's theatre. Development of children's creativity through theatre. Theatre for teaching (theatre in education - TIE).

**Unit - IV** - Children's theatre production with involving students and children. Children's issue based - improvisation and skits. Children's theatre – production rehearsal, production run-through, dress rehearsal, technical rehearsal, grand rehearsal and final production.

**Books Recommended: -**

- Creative Drama in the Intermediate Grades by Nellie Mc Caslin.
  - How Children Learn by John Holt.
  - Drama in Education by S. Prabhjot Kulkarni.
  - Leadership and Organisation.
  - All About the Baby.
  - The Secret of Childhood.
  - Piaget and Knowledge.
  - On Education.
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**SEMESTER IV**
**4 Papers****Total 100 x 4 = 400 Marks****I. DISCIPLINE CENTRIC ELECTIVE****[ECMTA401]:**

(Credits: Theory-04, Tutorial-01)

**Marks: 30 (MSE: 20Th. 1Hr + 5Attd. + 5Assign.) + 70 (ESE: 3Hrs)=100****Pass Marks (MSE:17 + ESE:28)=45*****Instruction to Question Setter:******Mid Semester Examination (MSE):***

There will be **two** groups of questions in written examinations of 20 marks. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

***End Semester Examination (ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations

The Mid Semester Examination shall have three components. (a) Two Semester Internal Assessment Test (SIA) of 20 Marks each, (b) Class Attendance Score (CAS) of 5 marks and (c) Class Performance Score (CPS) of 5 marks. "**Better of Two**" shall be applicable for computation of marks for SIA.

(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).

**PLAYWRITING AND PLAY ANALYSIS****Theory: 60 Hours; Tutorial: 15 Hours**

**Unit-I:** Construction of the plot according to natyashastra. Introduction to dashrupaka. Techniques of playwriting. An overview of the script writing process focusing on the basics of dramatic writing across teledramatic disciplines. Provides preparation for documentary and narrative, short-format screenwriting and stage plays. Requires extensive reading and creative writing. Introduces fundamental concepts of storytelling and how to create teledramatic ideas and content.

**Unit-II:** Students explore various story forms using sound, image and text to investigate the critical storytelling components of character, plot, action, theme, metaphor, dramatic structure, spectacle, language, rhythm and audience. Experience in techniques and concepts of writing for motion picture and theatre production. Brief character bios. Non-dialogue scenes - write and rewrite. Monologue - write, rewrite and read. Dialogue scenes. Develop one-act plays. Writing ten minutes play.

**Unit-III:** Introduction to analysis. Introduction to play analysis. Analysing the performance.

**Unit-IV:** Writing play review. Documentation & analysis of live performance.

**Books Recommended: -**

- Screenwriting From The Soul by Krevolin.
- How To Adapt Anything Into A Screenplay by Krevolin.
- Play Scripts And Movie Scripts by Field.
- Screenplay by Flinni.
- How Not To Write A Screenplay by Katz.
- Film Directing Shot By Shot by Hatcher.
- The Art And Craft Of Playwriting.
- A Technical Manual For Reading Play by David Ball.



**II. ELECTIVE PRACTICAL****[EPMTA402]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45*****Instruction to Question Setter:******End Semester Practical Examination (ESE Pr):***

*The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.*

***Note:***

*(Attendance Upto60%, 1mark; 60<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).*

**PRACTICAL-X****Practical: 60Hours.****THEATRE MANAGEMENT AND PLAY DIRECTION**

**Unit – I:** Objective of theatre management. Production Management - role, responsibilities and tasks. Principals of theatre management from audition through closing night. General theatre organization and management. Organizing a theatre group. Office procedure.

**Unit – II:** Selection of a play. Budgeting of a play. Selection of space. Publicity, printing & marketing. Scheduling. Preproduction. Rehearsals. Performance. Closing.

**Unit – III:** Basics of play direction. The development of the director. The modern director as an artist. Director's craft. The director's functions. Analyzing the play in term of production. Interpreting the script. Fixing the style. Choosing the theatre.

**Unit – IV:** Designing the play production. Rehearsal to performance. The evaluation of the direction with special emphasis on - Stanislavsky, Brecht, Meyerhold, Grotowski, Artaud, Habib Tanveer, Ebrahim Alkazi, B. V. Karanth, Ratan Thiyam etc. Post-modern theories and directorial approach.

**Books Recommended: -**

- The Director's Eye by John Ahart.
- The Director's Voice by Arthur Bartow.
- On Directing by Harold Clurman.
- The Backstage Guide to Stage Management by Thomas A. Kelly.
- The Stage Management Handbook by Daniel A. Ionazzi.
- Theatrical Design and Production: An Introduction To Scene Design And Construction, Lighting, Sound, Costume and Make-up by J. Michael Gillette.
- The Staging Hand Book by Francis Reid.
- Stage Craft and Scene Design by Herbert Phillippi.
- Technical Theatre Hand Book by Stephen Scott Richardson.
- The Director and The Stage by Bran Edward.

**III. ELCTIVE PRACTICAL****[EPMTA403]:**

(Credits: Practical-05)

**Marks: 30 (ESE: 20 Viva + 5Attd. + 5 Record) + 70 (ESE Pr: 6Hrs)=100****Pass Marks =45*****Instruction to Question Setter:******End Semester Practical Examination (ESE Pr):***

*The questions in practical examination will be of equal to 70 marks and will be so framed that the students are able to answer them within the stipulated time. 20 marks will be awarded on the performance in viva voce whereas 10 marks will be awarded on cumulative assessment which is further subdivided as 5 marks for Practical record and 5 marks for Attendance.*

***Note:***

*(Attendance Upto75%, 1mark; 75<Attd.<80, 2 marks; 80<Attd.<85, 3 marks; 85<Attd.<90, 4 marks; 90<Attd, 5 marks ).*

**PRACTICAL-XI****Practical: 60Hours.****PHOTOGRAPHY AND FILM APPRECIATION**

**Unit – I:** Basic concept of photography. Types of camera and their functions. Digital photography. Fundamentals of cinema.

**Unit – II:** The nuts and bolts of cinema shots, scene and sequence, camera movements, sound, editing, script writing, production design.

**Unit – III:** History of cinema. Introduction to film making. New digital technologies. Screening major films of Indian and world cinema and their appreciation.

**Unit – IV:** Great film directors & their technique. Different trends in film. Cinematography. Storyboards. Lights. Art Direction. Clothing. Make-up. Submission of film analysis and video (two to five minutes).

**Books Recommended: -**

- Understanding Communication Media by Jacob J. Sraampi.
- How Films Are Made by K. A. Abbas.
- A Book on Film Appreciation By Gaston Roberge.
- A History of Anamorphic Photography In Modern Motion Picture Production by Robert E. Gottschalk.
- Series of Books On Still Photography.
- Understanding Movies by Louis Giannetti.
- The Art of Watching Films by Joe Boggs.
- Photography A Complete Guide by S. L. Carruthers.
- Digital Non Linear Editing by Thomas Ohaninn.
- What Is Digital Cinema? by Lev Manevich.

**IV. CORE COURSE (PROJECT)****[PRMTA404]:**

(Credits: 05)

**Marks : 100 (ESE: 3Hrs)=100****Pass Marks =45*****Guidelines to Examiners for******End Semester Examination (ESE):***

*Overall project dissertation may be evaluated under the following heads:*

- *Motivation for the choice of topic*
- *Project dissertation design*
- *Methodology and Content depth*
- *Results and Discussion*
- *Future Scope & References*
- *Application of Research technique in Data collection*
- *Report Presentation*
- *Presentation style*
- *Viva-voce*

**PROJECT WORK**

Each student has to submit two copies of the dissertation work duly forwarded by the HOD of Department concerned. The forwarded copies will be submitted in the Department of Department of Performing Arts, Ranchi University, Ranchi, for evaluation (Seven days before the seminar).

**Topics**

Project work related to the socially relevant topics may be given or students may develop their own innovative projects, but following stages may be followed:

Unit - I - Dissertation proposal - personal resume and plan for research.

Unit – II: Project approval. Progress report.

Unit – III: Synopsis submission. Chapter submission.

Unit – IV: Final correction of the Dissertation Project.

**NB:-** Students will select topics for the project work in consultation with a teacher of the department. The Seminar will be held in the **Department of Performing Arts, Ranchi University, Ranchi.**

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**DISTRIBUTION OF CREDITS FOR P.G. PROGRAMME (SEMESTER-WISE) FOR  
POSTGRADUATE 'P.G. Voc./M.Sc./M.A./M.Com' PROGRAMME**

**Table B-1: Semester wise distribution of 80 Credits for Subjects with Practical Papers.**

<b>Semester</b>	<b>CC</b>	<b>FC</b>	<b>DC</b>	<b>AE</b>	<b>Total credits</b>
Semester I	15	05			20
Semester II	20				20
Semester III	15			05	20
Semester IV	5		15		20
	<b>55</b>	<b>05</b>	<b>15</b>	<b>05</b>	<b>80</b>

CC=Core Course; FC=Foundation Compulsory/Elective Course; GE=Generic Elective; SE=Skill Enhancement Course; DC=Discipline Centric Elective

**SAMPLE CALCULATION FOR SGPA & CGPA FOR POSTGRADUATE 'P.G.  
Voc./M.Sc./M.A./M.Com' PROGRAMME**

**Table B-2: Sample calculation for SGPA for M.Sc./M.A./M.Com Programme**

Course	Credit	Grade Letter	Grade Point	Credit Point (Credit X Grade)	SGPA (Credit Point/Credit)
<b>Semester I</b>					
FC	05	A	8	40	
CP-1	05	B+	7	35	
CP-2	05	B	6	30	
CP-3	05	B	6	30	
<b>Total</b>	<b>20</b>			<b>135</b>	<b>6.60 (135/20)</b>
<b>Semester II</b>					
CC	05	B	6	30	
CP-4	05	C	5	25	
CP-5	05	B+	7	35	
CP-6	05	A+	9	45	
<b>Total</b>	<b>20</b>			<b>135</b>	<b>6.60 (135/20)</b>
<b>Semester III</b>					
EC-1	05	A+	9	45	
CP-7	05	O	10	50	
CP-8	05	A	8	40	
CP-9	05	A	8	40	
<b>Total</b>	<b>20</b>			<b>175</b>	<b>8.75 (175/20)</b>
<b>Semester IV</b>					
EC-2	05	B	6	30	
EP-1	05	A+	9	45	
EP-2	05	B	6	30	
Project	05	A+	9	45	
<b>Total</b>	<b>20</b>			<b>150</b>	<b>7.50 (150/20)</b>
<b>CGPA</b>					
<b>Grand Total</b>	<b>80</b>			<b>595</b>	<b>7.44 (595/80)</b>

**Table B-3: Sample calculation for CGPA for P.G. Vocational M.Sc./M.A./M.Com Programme**

Semester I	Semester II	Semester III	Semester IV
Credit:20; SGPA:6.60	Credit:20; SGPA: 6.60	Credit:20; SGPA: 8.75	Credit:20; SGPA: 7.50

**Thus CGPA= (20x6.60+20x6.60+20x8.75+20x7.50) /80=7.36**

## DISTRIBUTION OF MARKS FOR EXAMINATIONS AND FORMAT OF QUESTION PAPERS

**Distribution of Marks for Mid Semester Evaluation:****Table No. 15:** Distribution of marks of Theory Examinations of Mid Semester

Topic	Code	Full Marks	Pass Marks	Time	Group-A (Very short answer type Compulsory Questions) No. of Questions x Marks = F.M.	Group-B (Descriptive Questions) No. of Questions x Marks = F.M.	Total No. of Questions to Set	
							Group A	Group B
Mid Sem*	T30*	30 (20 +5 +5)	17	1 Hr	5 x1 =5	3 (out of 5) x5 =15	05	5

**\*There shall be Two Mid Sem Examination of 20 marks in theory and the Marks better of two will be selected. There will be 05 marks for attendance/ regular interactions & 05 marks for seminar/ assignment/ activities/ term paper given by faculty concerned in classrooms.**

**Distribution of Marks for End Semester Theory Examinations:****Table No. 16:** Marks distribution of Theory Examinations of End Semester

Topic	Code	Full Marks	Pass Marks	Time	Group-A <sup>#</sup> (Very short answer type Compulsory Questions) No. of Questions x Marks = F.M.	Group-B (Descriptive Questions) No. of Questions x Marks = F.M.	Total No. of Questions to Set	
							Group A <sup>#</sup>	Group B
End Sem	T50	50	--	3 Hrs	2 x5 =10	2 (out of 3) x20 =40	2	3
	T70	70	28	3 Hrs	Q.No.1 (5x1) + 1x5 =10	4 (out of 6) x15 =60	2	6

**# Question No.1 in Group-A carries very short answer type questions of 1 Mark**

**Note :** There may be subdivisions in each question asked in Theory Examinations.

## FORMAT OF QUESTION PAPER FOR MID SEM EXAMINATION

20 MARKS



## Ranchi University, Ranchi

Mid Sem No.Exam Year

Subject/ Code

F.M. =20Time=1Hr.

### General Instructions:

समान्य निर्देश :

- i. **Group A** carries very short answer type compulsory questions.  
(खंड 'A' में अत्यंत लघु उत्तरीय अनिवार्य प्रश्न हैं।)
- ii. **Answer 3 out of 5** subjective/ descriptive questions given in **Group B**.  
(खंड 'B' के पाँच में से किन्हीं तीन विषयनिष्ठ/ वर्णनात्मक प्रश्नों के उत्तर दें।)
- iii. Answer in your own words as far as practicable.  
(यथासंभव अपने शब्दों में उत्तर दें।)
- iv. Answer all sub parts of a question at one place.  
(एक प्रश्न के सभी भागों के उत्तर एक साथ लिखें।)
- v. Numbers in right indicate full marks of the question.  
(पूर्णांक दायीं ओर लिखे गये हैं।)

### Group A

1. .... [5x1=5]
2. ....
3. ....
4. ....
5. ....

### Group B

6. .... [5]
7. .... [5]
8. .... [5]
9. .... [5]
10. .... [5]

**Note:** There may be subdivisions in each question asked in Theory Examination.

## FORMAT OF QUESTION PAPER FOR END SEM EXAMINATION

70 MARKS



## Ranchi University, Ranchi

End Sem No.Exam Year

**Subject/ Code**

**F.M.** =70**P.M.** =28**Time**=3Hrs.

**General Instructions:**

- i. **Group A** carries very short answer type **compulsory** questions.
- ii. **Answer 4 out of 6** subjective/ descriptive questions given in **Group B**.  
(खंड 'B' के छः में से किन्हीं चार विषयनिष्ठ/ वर्णनात्मक प्रश्नों के उत्तर दें।)
- iii. Answer in your own words as far as practicable.  
(यथासंभव अपने शब्दों में उत्तर दें।)
- iv. Answer all sub parts of a question at one place.  
(एक प्रश्न के सभी भागों के उत्तर एक साथ लिखें।)
- v. Numbers in right indicate full marks of the question.  
(पूर्णांक दायीं ओर लिखे गये हैं।)

**Group A**

- |    |           |         |
|----|-----------|---------|
| 1. |           | [5x1=5] |
|    | i. ....   |         |
|    | ii. ....  |         |
|    | iii. .... |         |
|    | iv. ....  |         |
|    | v. ....   |         |
| 2. | .....     | [5]     |

**Group B**

- |    |       |      |
|----|-------|------|
| 3. | ..... | [15] |
| 4. | ..... | [15] |
| 5. | ..... | [15] |
| 6. | ..... | [15] |
| 7. | ..... | [15] |
| 8. | ..... | [15] |

**Note:** There may be subdivisions in each question asked in Theory Examination.