

**Bloom's Taxonomy Levels:**

1. Remember    2. Understand    3. Application    4. Analysis    5. Evaluation    6. Creation

**Programme Name: B.P.A (Dramatics)**

**Programme Specific Outcome (PSO)**

- PSO1            To Introduce students the concept and understanding of Theater Arts and Analyze, Evaluate the Concept of Indian and Western Theatre
- PSO2            Students add to their knowledge about the Origin and Development of various typers of theatre, Different Schools of Acting , Biographies of Eminent Theatre Artists and their contribution.
- PSO3            Students will get the information about the Natyashastra and other Asian Theatre.
- PSO4            Demonstrate analytic and critical thinking , effective research skills and integration of sources.
- PSO5            Demonstrate knowledge of theatre history and literature and draw connections between theatrical practices and social contexts in both modern and pre modern periods
- PSO6            Students will develop the performance skills and the sense of Psycho- Physical system through Performances.
- PSO7            Apply vocal (breath, resonance, articulation) and physical (grounded presence, kinesthetic awareness, flexibility, tempo) technique to the creation of performance.
- PSO8            Demonstrate proficiency in one or more area-specific skills: acting, directing, choreography, design, technical theatre, management, playwriting, or dramaturgy.
- PSO9            Students will Understand the Social and National awareness through creating a spontenious presentations.
- PSO10           Students will Understand the dynamics of Stage Craft and its application in different forms of Theatre.
- PSO11           Students will use and understand the concept of self exploration & developing Positive expression and Communication Skills.
- PSO12           Demonstrate the ability to draw informed connections between the theatre and other fields of inquiry.
- PSO13           Apply discipline-specific skills to the creation of performance. & Demonstrate problem-solving skills in the creation of artistic work.

## Syllabus of Courses

	<b>The Maharaja Sayajirao University of Baroda</b> <b>Faculty of Performing Arts</b> <b>Department of Dramatics</b>		<b>Academic Year</b>	<b>2023-24</b>
	<b>B.P.A.(DRAMATICS): Regular Programme</b>			
<b>Year</b>	<b>I</b>	<b>Major</b> Theory of Acting & Production P-I	<b>Credits / Hours per week</b>	<b>04(04<sup>Th</sup>  +00Pr)/60  Hr</b>
<b>Semester</b>	<b>I</b>		<b>Maximum Marks / Grade</b>	<b>100</b>
<b>Mode of Transaction</b>		Lectures and Tutorials		
<b>Course Outcome (CO) DRM 1102</b>				
CO1 Ability to grasp and understand the foundations of an actor's art CO2 Ability to grasp and understand the art & science of acting CO3 Ability to grasp & understand parameters of talent & training and characteristics of good acting CO4 Ability to grasp & understand his own vocal apparatus exercise control over breathing and vocal expression CO5 Ability to grasp & understand nuances of speech training and varied components of speech and vocal expression CO6 In the process of understanding the tenets of stage voice				

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<b><u>An Actor's Art:</u></b> 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.	10	20	1 & 2	CO 1 CO 2	PSO7	SD	L, N, G	ES, PE
2	<b><u>TRAINING OF THE VOICE:</u></b> 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	10	30	3 & 4	CO 4 CO 5	PSO7			
3	<b><u>SPEECH TRAINING AND VOCAL EXPRESSION:</u></b> Components of speech Volume, Pitch, Voice projection. Force, Stress, Emphasis & Pause, Articulation, Enunciation & Pronunciation. Intonation & Inflection,	10	30	3,4,5 & 6	CO 5 CO 6	PSO7			
4	<b><u>Detailed study of stage geography –Proscenium stage.:</u></b> 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.	12	25	1,2,3,4	CO 1	PSO1 PSO10	ENT, SD	L,R,N,G	PE

5	<b>Scenery and Properties.:</b> A.STUDY OF IMPORTANCE OF SETTING IN PLAY PRODUCTION. -Functions of Set B. IMPORTANCE OF STAGE-PROPERTY IN PLAY PRODUCTION. -Various kinds of properties.	11	25	1,2,3,4	CO2	PSO1 PSO10			
6	<b>Stage Lighting.:</b> STUDY OF IMPORTANCE OF LIGHTING IN PLAY PRODUCTION Various functions of lights. Different types of lighting equipment i.e. flood, spot- Fresnel, Plano convex etc.	11	25	1,2,3,4	CO 3	PSO1 PSO10			
<b>REFERENCES</b>									
1.	Acting is Believing: Charles McGaw								
2.	Art of Speech: Kethlin Rich								
3.	Basic Speech: Jon Eisenson								
4.	The complete Play Production handbook-Carl Allansworth								
5.	Modern Theatre Practice-Hubert. C Heffner								
6.	Art of Play Production-John Dolman								
7.	Play Production-Milton Smith								
8.	Fundamental of Direction-Dean Alexander								
9.	General Principles of play direction- Gilmore Brown								
10.	Play Production-Henning Nelms								
11.	Theatrical Design & Production Technique : Michael Gillette								

	<b>The Maharaja Sayajirao University of Baroda</b> <b>Faculty of Performing Arts</b> <b>Department of Dramatics</b>			<b>Academic Year</b>	<b>2023-24</b>
	<b>B.P.A.(Dramatics): Regular Programme</b>				
<b>Year</b>	<b>I</b>	<b>Major</b> Theory of Acting and Production P-II	<b>Credits / Hours per week</b>	<b>04(04Th+00Pr)/60 Hr</b>	
<b>Semester</b>	<b>II</b>		<b>Maximum Marks / Grade</b>	<b>100</b>	

<b>Mode of Transaction</b>		Lectures and Tutorials							
<b>Course Outcome (CO)</b>									
CO1 Ability to grasp & understand the functions of body training & inner resources									
CO2 Ability to grasp & understand the art of improvisation & mime									
CO3 Ability to grasp & understand the process of role analysis and building the character in general									
CO4 Ability to grasp & understand and his own (actor's) relationship with other creative artists									
CO5 Ability to grasp & understand audio – visual elements in relation with acting									
<b>Unit No.</b>	<b>Topic/Unit</b>	<b>Contact Hours</b>	<b>Weightage (%)</b>	<b>BT Level</b>	<b>CO</b>	<b>PSO</b>	<b>Elements of Employability (Emp) / Entrepreneurship (Ent)/ Skill Development (SD)</b>	<b>Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs</b>	<b>Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)</b>
1	<b><u>TRAINING THE BODY AND INNER RESOURCES:</u></b> Gesture & Pose-laws of gesture economy, fitness, facial expression through imagination & concentration. Various kinds of Movements Introduction to improvisation Mime as a stylized art.	10	25	2, 3 & 4	CO1 CO2	PSO5	SD	L,N,G	HV , PE

2	<b>ACTOR'S RELATIONSHIP WITH OTHER ARTISTS :</b> Playwright - understanding the meaning of the play - Understanding the role. Director - understanding Director's interpretation of the play Working with co-actors, actresses.	10	25	2 & 5	CO4	PSO8			
3	Training the Talent. Requisites for success in art of acting Role of talent and training Physical Mental, Emotional Characteristics of good acting Parameters of talent and training	10	25	2 & 3	CO4 CO5	PSO10			
4	Costume & Make-up. IMPORTANCE OF COSTUMES IN PRODUCTION Principles of costume designing IMPORTANCE OF MAKE-UP IN PLAY PRODUCTION Principles of Make-up designing Different tools of Make-up. R	10	25	2 & 3	CO4 CO5	PSO10			
5	Music & Sound effects. IMPORTANCE OF MUSIC IN PLAY PRODUCTION. Various types of stage music. IMPORTANCE OF SOUND EFFECTS IN PLAY PRODUCTION. Various types of sound effects.	10	25	2 & 3	CO4 CO5	PSO10			
6	Role of director in modern theatre Direction and his relationship with other theatre artists such as Play Wright Actor / Set designer / Light designer /Costume designer / Music composure and sound arranger / Make-up man.	10	25	2 & 3	CO4 CO5	PSO10			

#### REFERENCES

1.	Basic Speech: Jon Eisenson
2.	Art of Speech: Kethlin Rich
3.	Mime The Technique of Silence: Richmond Shapard
4.	Acting is Believing : Charles Macgaw
5.	Play Production : Hewitt, Faster, Walk
6.	The Art of Acting : Edward Godman

7.	Hints on The art of Acting : Dame Irene Vanbrugh
6.	Art of Play Production-John Dolman
7.	Play Production-Milton Smith
8.	Fundamental of Direction-Dean Alexander
9.	General Principles of play direction- Gilmore Brown
10.	Play Production-Henning Nelms
11.	Theatrical Design & Production Technique : Michael Gillette
6.	Art of Play Production-John Dolman
7.	Play Production-Milton Smith

## Syllabus of Courses

	<b>The Maharaja Sayajirao University of Baroda</b> <b>Faculty of Performing Arts</b> <b>Department of Dramatics</b>		<b>Academic Year</b>	<b>2023-24</b>
	<b>B.P.A.(DRAMATICS): Regular Programme</b>			
<b>Year</b>	<b>I</b>	<b>Major Practical Paper-I (Acting)</b>	<b>Credits / Hours per week</b>	<b>04(0 TH+4 PR)/120 Hr</b>
<b>Semester</b>	<b>I</b>		<b>Maximum Marks / Grade</b>	<b>100</b>
<b>Mode of Transaction</b>				
<b>Course Outcome (CO)</b> CO1 UNDERSTAND THE PROCESS OF VOICE AND SPEECH ,BREATHING,MIME,MOVEMENTS AND IMPROVISTION CO2 LEARN HOW TO USE THE EXERCISES AND BREATHING TO CREATE VOICE AND SPEECH PATTERNS. CO3 UNDERSTAND THE PROCESS OF BUILDING CHARACTER THROUGH MIME AND MOVEMENT. CO4 UNDERSTAND THE SENSORY AND EMOTIONAL EXPERIENCE THROUGH DIFFERENT EXERCISES AND IMPROVISTION.				

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
2	<b><u>VOICE &amp; SPEECH (PRACTICAL ASPECT):</u></b> Breathing Exercise Omkar and Pranayam. Exercises for Voice Projection Pronunciation of vowels, consonants and difficult words. Tongue twisting exercises, difficult stanzas and chhand (meter)	10	30	2,3,4,5,6	CO1 CO2	PSO6 PSO7 PSO11	EMP, ENT, SD	L, R, N, G	HV, PE
2	<b><u>MIME AND MOVEMENT (PRACTICAL ASPECT):</u></b> Elementary knowledge of basic exercises of Mime through music. interpretation and expression demonstrating through character.	10	35	2,3,4,5,6	CO3	PSO6 PSO7 PSO11			
3	<b><u>IMPROVISATION (PRACTICAL ASPECT):</u></b> Sensory experience and Emotional experience Exercise for energy and flow of imagination Actor and character in different situations. Simple improvisation and from inputs - words, phrases, instrumental music, stage props etc.	10	35	2,3,4,5,6	CO4	PSO6 PSO7 PSO11			
<b>REFERENCES</b>									
1.	Voice and Speech in the Theatre (Theatre Arts) by <a href="#">J. Clifford Turner</a>								
2.	Mime the Gap: Techniques in Mime and Movement by <a href="#">Richard Knight</a>								
3.	Impro: Improvisation and the Theatre by <a href="#">Keith Johnstone</a>								
4.									

 <p>THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA सत्यं शिवं सुन्दरम्</p>	<p><b>The Maharaja Sayajirao University of Baroda</b> <b>Faculty of Performing Arts</b> <b>Department of Dramatics</b></p>	<p><b>Academic Year</b></p>	<p><b>2023-24</b></p>	
<p><b>B.P.A.(Dramatics): Regular Programme</b></p>				
<p><b>Year</b></p>	<p><b>I</b></p>	<p><b>Major Practical Paper-II (Acting)</b></p>	<p><b>Credits / Hours per week</b></p>	<p><b>04(0Th+4Pr)/12 0Hr</b></p>
<p><b>Semester</b></p>	<p><b>II</b></p>		<p><b>Maximum Marks / Grade</b></p>	<p><b>100</b></p>
<p><b>Mode of Transaction</b></p>				

**Course Outcome (CO)**

- CO1 UNDERSTAND THE PROCESS OF VOICE AND SPEECH ,MIME,MOVEMENTS,THEATRE GAMES AND IMPROVISTION  
 CO2 LEARN HOW TO USE THE VOICE MODULATION AND DRAMATIC READING THROUGH VOICE AND SPEECH  
 CO3 UNDERSTAND THE TECHNIQUE OF MIME AND MOVEMENT THROUGH DIFFERENT EXERCISES.  
 CO4 UNDERSTND THE PROCESS OF IMPROVISATION THROUGH HANDLING THE ANIMATED AND INANIMATED OBJECTS.

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp) / Entrep re neursh ip (Ent)/ Skill Devel op ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)
1	<b><u>VOICE &amp; SPEECH (PRACTICAL ASPECT):</u></b> Exercise for voice modulation (Pitch, Volume, Inflection etc.) News reading, Addressing the audience, Announcement (of play or Cultural programmes etc) Dramatic reading of selected scenes from various kinds of Literature such as essays, stories, autobiography, dramas etc., such as from old professional Gujarati "Theatre Modern Gujarati and Hindi Theatre, or contemporary Indian theatre - translated, adapted 9in Hindi from other Indian languages. Preparation of five poetries - Gujarati, Hindi.	10	15	2,3,4,5,6	CO2	PSO6 PSO7 PSO11	EMP,ENT, SD	L,R,N,G	HV,PE
2	<b><u>MIME AND MOVEMENT (PRACTICAL ASPECT):</u></b> Mime as a stylized art, and knowledge of Mime and Movements and its technique. Exercises in observation, concentration, relaxation, imagination etc. through music	10	28	2,3,4,5,6	CO1 CO3	PSO6 PSO7 PSO11			
3	<b><u>IMPROVISATION (PRACTICAL ASPECT):</u></b>	10	29	2,3,4,5,6	CO3	PSO6			

<p>Handling different props in justifying manner.          Actor's imagination of different birds, animal, insects and inanimate objects.          Improvisation with given condition and without prior planning. (individual and pair)          Simple yogic exercises in body posture respiration, in lying, sitting and standing position.</p>				CO4	PSO7 PSO11			
REFERENCES								
1	Voice and Speech in the Theatre (Theatre Arts) by <a href="#">J. Clifford Turner</a>							
2	Mime the Gap: Techniques in Mime and Movement by <a href="#">Richard Knight</a>							
3	Impro: Improvisation and the Theatre by <a href="#">Keith Johnstone</a>							

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<b>B.P.A.(DRAMATICS): Regular Programme</b>											
<b>Year</b>	<b>I</b>	<b>SEC</b> Play Production – I (Direction and Stage Craft)		<b>Credits / Hours per week</b>			<b>02(0<sup>TH</sup>+02 PR)/60Hr</b>				
<b>Semester</b>	<b>I</b>			<b>Maximum Marks / Grade</b>			<b>100</b>				
<b>Mode of Transaction</b>		Class room practical									
<b>Course Outcome (CO)</b> CO1 Base Understanding the term ‘Director’ and it’s creative process. CO2 Basic Understanding of the ‘Content’ and ‘Form’. CO3 General Understanding of ‘Stage Craft’ and introduction of ‘Drawing’.											
<b>Unit No.</b>	<b>Topic/Unit</b>			<b>Contact Hours</b>	<b>Weightage (%)</b>	<b>BT Level</b>	<b>CO</b>	<b>PSO</b>	<b>Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)</b>	<b>Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs</b>	<b>Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and Professional Ethics (PE)</b>
1	<b>Media of the Director : Media of the Director :</b> 1. The script : a) What is a play–Analysis and Improvisation (b) The foundation and c) of the play script: Given circumstances and dialogue. The core of the play script: Dramatic action and characters.			45	40	2,3,4,5,6	CO2	PSO1 PSO5 PSO10 PSO12 PSO13	EMP, ENT,SD	L,R,N,G	HV, PE

	Idea and Rhythm – mood beats. Director’s preparation. Media of the Director :(The Actor) The demonstration and exercises of the different body position: The body in relation to the audience, Terminology of body position, body position and stage position. (The Stage) The demonstration and exercises of Stage areas and their relation with actors and other non verbal elements Rehearsal, preparation for demonstration and presentation.								
2	<b>St.Cr: Drawing and practical, Proscenium Theatre (St.cr):</b> Drawing instruments & their uses. A. Different types of projections Ground-plan, Elevation, Isometric, Rostrums individual, with composition. What is director and Why is director? Drawing and practical. Floor unit furniture etc. Wall unit [flats, front and rear projection], Box set [without furniture] Covering & Handling the floor & wall unit, Stair case. Proscenium Theatre (St.cr) Proscenium Theatre [Ground Plan, Front Elevation) Terms – Apron, Tormentor, Teaser, Sightlines, Cyclorama, Pivot – point, Flies, Curtain, Acting area etc. Proscenium Theatre: Visit to the local theatre Rehearsal, preparation for demonstration and presentation.	45	40	2,3,4,5,6	CO3	PSO1 PSO5 PSO10 PSO12 PSO13			
REFERENCES									
1	Stage Scenery-A.S.Gillette								
2	Fundamental of Direction-Dean Alexander								
3	General Principles of play direction- Gilmore Brown								
4	The craft of Play Directing-Curtis Canfield								
5	Play Production-Milton Smith								
6	Scene Design and Stage Lighting By W. Oren Parker								

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<b>B.P.A.(Dramatics): Regular Programme</b>												
<b>Year</b>	<b>I</b>	<b>SEC</b> <b>Play Production-II (Direction and Stage Craft)</b>			<b>Credits / Hours per week</b>			<b>02(0Th+02Pr)/60 Hr</b>				
<b>Semester</b>	<b>II</b>				<b>Maximum Marks / Grade</b>			<b>100</b>				
<b>Mode of Transaction</b>												
<b>Course Outcome (CO)</b> CO1 Detail Understanding of the 'Content' and 'Form'. CO2 Detail Understanding of 'Stage Craft' and introduction of it's practice aspects. CO3 Basic Understanding of the creative process of the Direction.												
<b>Unit No.</b>	<b>Topic/Unit</b>				<b>Contact Hours</b>	<b>Weightage (%)</b>	<b>BT Level</b>	<b>CO</b>	<b>PSO</b>	<b>Elements of Employability (Emp) / Entrepreneurship (Ent)/ Skill Development (SD)</b>	<b>Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs</b>	<b>Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and Professional Ethics (PE)</b>
1	<b>St.Cr: Scenery Properties./Stage Lighting Ward robe /Make-up / Music:</b> A: Various exercise for detail study of Principles of set designing. B: Introduction to lighting gadgets-Their handling and operation				60	40	2,3,4,5,6	CO2	PSO1 PSO5 PSO10 PSO12	EMP, ENT,SD	L,R,N,G	HV, PE

	-Stage lighting equipments -Lighting Board -Socket system, plugging, connection, distribution etc. Introduction to Ward robe Proper handling and preservation of costumes in ward robe Introduction of make-up kit - straight make-up. Practical with music operation system Rehearsal, preparation for demonstration and presentation.					PSO13			
2	<b>Direction:</b> The actor The demonstration and exercises of theatre's, (Non verbal) conventions and their inter relation with each other. Learn and work on Principles of play production – Motivation. Composition, Business, Movement, Emotional Key, Tempo & Rhythm. Rehearsal, preparation for demonstration and presentation.	60	40	2,3,4,5,6	CO3	PSO1 PSO5 PSO10 PSO12 PSO13			
REFERENCES									
1	Stage Scenery-A.S.Gillette								
2	Fundamental of Direction-Dean Alexander								
3	General Principles of play direction- Gilmore Brown								
4	The craft of Play Directing-Curtis Canfield								
5	Play Production-Milton Smith								
6	Play Directing- Francis Hodge-Michel McLain								
7	Scene Design and Stage Lighting By W. Oren Parker								

## Syllabus of Courses

		<b>The Maharaja Sayajirao University of Baroda</b> <b>Faculty of Performing Arts</b> <b>Department of Dramatics</b>	<b>Academic Year</b>	<b>2023-24</b>
<b>B.P.A.(DRAMATICS): Regular Programme</b>				
<b>Year</b>	<b>I</b>	<b>Minor</b>  <b>Appriciation of Drama-I</b>	<b>Credits / Hours per week</b>	<b>04(03 TH+01 PR)/75Hr</b>
<b>Semester</b>	<b>I</b>		<b>Maximum Marks / Grade</b>	<b>100</b>
<b>Mode of Transaction</b>		Lectures and Tutorials		
<b>Course Outcome (CO)</b>				
CO1 Ability to understand that drama is a different form from other form of Literature CO2 To Know the basics of Inter disciplinary form CO3 Ability to grasp and understand the foundations of an actor's art CO4 Ability to grasp and understand the art & science of acting CO5 Fundamental understanding of scenic (Set / Props) in play Light				

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<b>Introduction to The Form of Drama.:</b> Drama as an integrated and inter-disciplinary art form. Drama & Religion. Drama & other arts. Drama and other forms of literature: Drama & Novel, Drama & Poetry.	15	25	1,2,4	CO1 CO2	PSO1 PSO2 PSO6	SD	L,N,R,G	PE
2	<b>Elements of Drama:</b> Western-Theme, Plot, Character, Diction etc. Indian -Vastu, Gana, Abhinaya, Rasa.	15	25	1,2,4	CO2	PSO1 PSO2 PSO6			
3	<b>Introduction to An Actor's Art:</b> Definition of Acting, acting and other performing arts. General requirements of an actor	15	25	1,2,4	CO3 CO4	PSO1 PSO2 PSO6			
4	<b>Study of Any One Play</b>	15	25	1,2,4	CO5	PSO1 PSO2 PSO6			

#### REFERENCES

1.	Theory of Drama by A. Nicoll
2.	Pashchtya Natya Sahitya na swaropo by Nand kumar pathak
3.	Acting is believing: Charls McGaw
4.	Play Production – Henning Nelms
5.	Natya Kala by Dhirubhai Thakar

	<b>The Maharaja Sayajirao University of Baroda</b> <b>Faculty of Performing Arts</b> <b>Department of Dramatics</b>		Academic Year	2023-24
	<b>B.P.A.(Dramatics): Regular Programme</b>			
Year	I	Minor Appreciation Drama-II	Credits / Hours per week	04(03Th+ 01Pr)/75H r
Semester	II		Maximum Marks / Grade	100
<b>Mode of Transaction</b>		Lectures and Tutorials		
<b>Course Outcome (CO)</b>				
CO1 Ability to grasp and understand the foundations of an actor's art				
CO2 Ability to grasp and understand the art & science of acting				
CO3 Conceptual understanding of Stage Geography & analytical study of Acting Area and its division				
CO4 Fundamental understanding of Costume & Makeup				

Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp) / Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and Professional Ethics (PE)
1	<b>Training of the Voice:</b> Introduction to Voice and Speech Introduction to breathing & Voice apparatus Vocal registers and their place Correct Breathing	15	25	1,2,4	CO1 CO2	PSO1 PSO2 PSO6	SD	L,N,R,G	PE

2	<b>Actor's relationship with other artists :</b> Playwright: understanding the meaning of the play- Understanding the role Director: understanding Director's interpretation of the play Working with co – actors, actresses	15	25	1,2,4	CO3 CO4	PSO1 PSO2 PSO6			
3	<b>Introduction to Play Production:</b> General idea and importance of elements of play production i.e. Set, Light, Costume, Music and Properties	15	25	1,2,4	CO3 CO4	PSO1 PSO2 PSO6			
4	<b>Play Analysis :</b> Study of any one act play	15	25	1,2,4	CO5	PSO1 PSO2 PSO6			

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1.	Theory of Drama by A. Nicoll
2.	Pashchtya Natya Sahitya na swaropo by Nand kumar pathak
3.	Acting is believing: Charls McGaw
4.	Play Production – Henning Nelms
5.	Natya Kala by Dhirubhai Thakar
6.	Natya lekhan by Dhananjay Thakar

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<b>B.P.A.(DRAMATICS): Regular Programme</b>											
<b>Year</b>		<b>I</b>		<b>IKS</b> History and Literature of Indian Drama-I			<b>Credits / Hours per week</b>			<b>02</b> <b>(02Th+00 PR)/30Hr</b>	
<b>Semester</b>		<b>I</b>					<b>Maximum Marks / Grade</b>			<b>100</b>	
<b>Mode of Transaction</b>		Lectures and Tutorials									
<b>Course Outcome (CO)</b> CO1 Ability to understand that drama is a different form from other form of Literature CO2 To Know the basics of Inter disciplinary form CO3 Ability to grasp the basic difference between Indian and Western drama CO4 Ability to perceive the basic history of regional theatre CO5 To Create a base to develop further.											
<b>Unit No.</b>	<b>Topic/Unit</b>			<b>Contact Hours</b>	<b>Weightage (%)</b>	<b>BT Level</b>	<b>CO</b>	<b>PSO</b>	<b>Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)</b>	<b>Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs</b>	<b>Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and Professional Ethics (PE)</b>
1	<b>The Forms of Drama.:</b> A. Drama as an integrated and inter – disciplinary form. Drama & Religion, Drama & other arts. Drama and other forms of literature: Drama & Novel, Drama & Poetry. B. Elements of Drama:			10	35	1,2	CO 1	PSO1 PSO2	EMP, SD	L,N, R, G	ES , PE

	1. Western – Theme, Plot, Character, Diction etc. 2. Indian – Vastu, Gana, Abhinaya, Rasa.								
2	<b>Introduction to Regional Theatre: Gujarati.:</b> A. History of old Professional Gujarati Theatre in general.	10	35	2,4	CO 3	PSO1 PSO2			
3	<b>Introduction to Regional Theatre- Hindi.:</b> A. A brief study of origin and development of Hindi Drama. B. Study of any one-act Hindi Play.	10	30	2,3	CO 4	PSO1  PSO2			

#### REFERENCES

1.	Theory of Drama by A.Nicoll; ; Natya lekhan by Dhananjay Thakar;
2.	Natak desh videsman by Utpal Bhayani;
3.	Gujrati natak by Satish Vyas;
4.	Hindi Natak Udbhav aur Vikas by Dr.Dashrath Oza;
5.	Bharatiya Rangmanch ka vivechnatamk Itihas by Dr,Agyat;
6.	Natya Kala by Dhirubhai Thakar
7.	Gujarati theatre no Itihas by Baradi Hasmukh
8.	Sanskrit Natya Sidhhant by Ramakant aTripathi