

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

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year			2024-25					
B.P.A.(DRAMATICS): Regular Programme												
Year	II	Major Theory of Acting and Production P-III			Credits / Hours per week			04(04+00)Cr /60Hr				
Semester	III				Maximum Marks / Grade			100				
Mode of Transaction		Lectures and Tutorials										
Course Outcome (CO) DRM 1102												
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	Element s 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	<u>THE ACTOR AND THE PLAY :</u> Analysis of the Role Process of Building the Character in General				10	20	1 & 2	CO 1 CO 2	PSO7	SD	L, N , G	ES , PE

2	<u>STUDY OF AUDIO- VISUAL ELEMENTS IN RELATION WITH ACTING :</u> Set & props, lights, costume & make-up, Music & Sound effects.	10	20	3 & 4	CO 4 CO 5	PSO7			
3	<u>STYLES OF ACTING – WESTERN (EARLY PERIOD):</u> Greek Actor & Roman actor Elizabethan Acting Acting in Commedia Del’arte Acting in Moliere’s Farce	10	10	3,4,5 & 6	CO 5 CO 6	PSO7			
4	<u>Theatre management :</u> Duties and Responsibilities of: Stage Manager, Wardrobe In-charge, Property in-charge, Set designer and executor, Light designer and operator, Costume designer, Make-up artist, Music and Background effect In-charge, Show organization in-charge.	12	10	1,2,3,4	CO 1	PSO1 PSO10	ENT, SD	L,R,N,G	PE
5	<u>Principles of play production.:</u> PRINCIPLES OF PLAY PRODUCTION 1. Motivation 2. Composition 3. Movement 4. Picturisation 5. Emotional key 6. Tempo & Rhythm	11	20	1,2,3,4	CO2	PSO1 PSO10			
6	<u>Rehearsal Technique :</u> What is Rehearsal – Purpose of rehearsal? Various stage of rehearsal and the method the director follows in these stages i.e. Reading/ Blocking / Polishing / Tempo & Rhythm / Technical rehearsal & Grand Rehearsal.	11	20	1,2,3,4	CO 3	PSO1 PSO10			

REFERENCES

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.	Art of Play Production-John Dolman
6.	Play Production-Milton Smith
7.	Fundamental of Direction-Dean Alexander
8.	General Principles of play direction- Gilmore Brown
9.	Play Production-Henning Nelms
10.	Theatrical Design & Production Technique : Michael Gillette

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics			Academic Year			2024-25				
B.P.A.(Dramatics): Regular Programme												
Year	II	Major Practical Paper- III (Acting) + Project Work			Credits / Hours per week			04(00Th+04Pr)/120 Hr				
Semester	III				Maximum Marks / Grade			100				
Mode of Transaction		Lectures and Tutorials										
Course Outcome (CO) 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												
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	<u>VOICE & SPEECH, BODY MOVEMENT & IMPROVISATION [THEORETICAL ASPECT].:</u> Qualities of good speech				30	25	2, 3 & 4	CO1 CO2	PSO5	SD	L,N,G	HV , PE

	Defects in speech & speech disorders. Introduction to Old Mime & Modern Mime Theatre Games & Improvisation								
2	<u>VOICE & SPEECH [PRACTICAL ASPECT].:</u> Breathing Exercises Omkar and Pranayam Basic Exercises for voice cultivation and pronunciation. Exercises in laughing, smiling, whispering, weeping, crying, yelling, [of fear, joy, pain, suffering and ecstasy] Grunts and Groans. Exercises in Universal language of sounds.	35	25	2 & 5	CO4	PSO8			
3	<u>BODY MOVEMENT [PRACTICAL ASPECT].:</u> Angika Abhinaya : Anga, Upanga & Prnnga, Tools of an Actor , Body Exercises: Yoga in relation to theatre, Exercises pertaining to Head, Eyes and Body extension movements. Rhythmic Movements [Advanced].	35	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

Syllabus of Courses

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year			2023-24				
B.P.A.(DRAMATICS): Regular Programme											
Year	II	Practical Paper- IV(Production) + Project Work			Credits / Hours per week			04(0 TH+4 PR)/120 Hr			
Semester	III				Maximum Marks / Grade			100			
Mode of Transaction											
Course Outcome (CO) 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)

1	Theory: Theory: Fundamental of design [Indian and Western]. Historic overview of lights. Scene shifting plot & chart. Preparing Lighting chart and cue- sheet. Theory: Budgeting a Play & Rehearsal schedule	10	30	2,3,4,5,6	CO1 CO2	PSO6 PSO7 PSO11	EMP,ENT, SD	L,R,N,G	HV,PE
2	. Lighting: A: Purpose of lighting [principles of light] B: Basic principles in electricity: Volts / Amperes! Ohms / Watts. Conductor, Non-conductor, C: Functions of stage lighting. Rehearsal, preparation for demonstration and presentation.	10	35	2,3,4,5,6	CO3	PSO6 PSO7 PSO11			
3	Direction: Fundamentals of Direction.: Composition, Movement, Rhythm & Tempo Rehearsal, preparation for demonstration and presentation.	10	35	2,3,4,5,6	CO4	PSO6 PSO7 PSO11			

REFERENCES

1.	Voice and Speech in the Theatre (Theatre Arts) by J. Clifford Turner
2.	Mime the Gap: Techniques in Mime and Movement by Richard Knight
3.	Impro: Improvisation and the Theatre by Keith Johnstone

Syllabus of Courses

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics			Academic Year			2024-25			
B.P.A.(DRAMATICS): Regular Programme											
Year		II		Play Production (Direction and Stage Craft)– III			Credits / Hours per week			02(0TH+02 PR)/60Hr	
Semester		III					Maximum Marks / Grade			50	
Mode of Transaction		Class room practical									
Course Outcome (CO) CO1 Basic 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’.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s 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	Ground plan and Elevation of floor and wall units. Different types of Joints and Arches. Orthographic projection - stair case Ground plan and Elevation of Thrust stage. *Dep’t. Play box+			45	40	2,3,4,5,6	CO2	PSO1 PSO5 PSO10 PSO12 PSO13	EMP, ENT,SD	L,R,N,G	HV, PE

2	St. Cr: Make-up/ Costume.: Character Make-up. Costume color plate. Theory: History of costume(India only)	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								

Syllabus of Courses

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year				2024-25				
B.P.A.(DRAMATICS): Regular Programme											
Year	II	IKS History and Literature of Indian Drama-I	Credits / Hours per week				02 (02Th+00 PR)/30Hr				
Semester	III		Maximum Marks / Grade				50				
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO)											
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.											
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s 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	Introduction to traditional theatre forms of India.: A. Introduction to different Traditional Theatre forms of India.		10	35	1,2	CO 1	PSO1 PSO2	EMP, SD	L,N, R, G	ES , PE	

	B.Detailed study of any two traditional theatre forms of India, other than Bhavai.								
2	Brief study of plays based on traditional theatre forms of India.: A. Study of any “Bhavai Vesh.” B. Study of any modern play based on traditional theatre forms of western region.	10	35	2,4	CO 3	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

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics			Academic Year			2024-25			
B.P.A.(Dramatics): Regular Programme											
Year		II		Play Production (Direction and Stage Craft)– IV			Credits / Hours per week			02(0Th+02Pr)/60 Hr	
Semester		IV					Maximum Marks / Grade			50	
Mode of Transaction											
Course Outcome (CO) 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.											
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) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and Professional Ethics (PE)
1	Direction: Fundamentals of Direction.: Pantomimic dramatization. Emotional key, Picturisation. Rehearsal, preparation for demonstration and presentation			50	40	2,3,4,5,6	CO2	PSO1 PSO5 PSO10 PSO12 PSO13	EMP, ENT,SD	L,R,N,G	HV, PE

2	A. Recording system –various equipments(Faculty Audio studio) Study of recording studio and system of recording. Rehearsal, preparation for demonstration and presentation. B. Theory: Production script.	50	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

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year		2024-25	
B.P.A.(DRAMATICS): Regular Programme							
Year	II	Minor	Credits / Hours per week			04(03 TH+01 PR)/75Hr	
		Appreciation of Drama-III					
Semester	IV		Maximum Marks / Grade			100	
Mode of Transaction		Lectures and Tutorials					
Course Outcome (CO)							
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	SPEECH TRAINING AND VOCAL EXPRESSION: Components of speech Volume, Pitch, Voice projection. Force, Stress, Emphasis & Pause, Articulation, Enunciation & Pronunciation. Intonation & Inflection,	15	25	1,2,4	CO1 CO2	PSO1 PSO2 PSO6	SD	L,N,R,G	PE
2	VOICE & SPEECH (PRACTICAL ASPECT): Breathing Exercise Omkar and Pranayam. Exercises for Voice Projection Pronunciation of vowels, consonants and difficult words. Tongue twisting exercises, difficult stanzas and chhand (meter)	15	25	1,2,4	CO2	PSO1 PSO2 PSO6			
3	IMPROVISATION (PRACTICAL ASPECT): Sensory experience and Emotionalexperience Exercise for energy and flow ofimagination Actor and character in differentsituations. Simple improvisation and from inputs - words, phrases, instrumental music, stage propsetc.	15	25	1,2,4	CO3 CO4	PSO1 PSO2 PSO6			
4	Study of any play	15	25	1,2,4	CO5	PSO1 PSO2 PSO6			

REFERENCES

1.	Theory of Drama by A. Nicoll
2.	Pashchya Natya Sahitya na swarupo 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

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year			2024-25					
B.P.A.(DRAMATICS): Regular Programme												
Year	II	Major Theory of Acting and Production P-IV			Credits / Hours per week			04(04+00) Cr/60Hr				
Semester	IV				Maximum Marks / Grade			100				
Mode of Transaction		Lectures and Tutorials										
Course Outcome (CO) DRM 1102 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	Element s 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	<u>DETAILED STUDY OF THE METHOD IN ACTING BY STANISLAVSKY:</u> The Stanislavsky System Actor's Internal Preparation The Method of Physical Action- Elements of an Action-				10	20	1 & 2	CO 1 CO 2	PSO7	SD	L, N , G	ES , PE

	<p>Magic if, Given Circumstances, Imagination, Concentration of Attention, Truth and Belief, Communion, Adaptation, Tempo-Rhythm, Emotional Memory</p> <p>Actors External Preparation</p> <p>The Actor's Physical Apparatus: Body and Voice</p>								
2	<p><u>DETAILED STUDY OF WORK ON THE ROLE BY STANISLAVSKY :</u></p> <p>Creating The Role</p> <p>Building a Character</p>	10	30	3 & 4	CO 4 CO 5	PSO7			
3	<p><u>STYLES OF ACTING – WESTERN (EARLY PERIOD):</u></p> <p>Greek Actor & Roman actor</p> <p>Elizabethan Acting</p> <p>Acting in Commedia Del'arte</p> <p>Acting in Moliere's Farce</p>	10	30	3,4,5 & 6	CO 5 CO 6	PSO7			
4	<p><u>Procedure of direction in detail:</u></p> <p>Selection of the script TO Grand Rehearsal and 1st show</p>	12	25	1,2,3,4	CO 1	PSO1 PSO10	ENT, SD	L,R,N,G	PE
5	<p><u>Types of director & various direction methods.:</u></p> <p>What is director - His place in theatre? Duties and Responsibilities of Creative director.</p> <p>Description of various types of director.</p>	11	25	1,2,3,4	CO2	PSO1 PSO10			
6	<p><u>Rehearsal Technique :</u></p> <p>What is Rehearsal – Purpose of rehearsal? Various stage of rehearsal and the method the director follows in these stages i.e. Reading/ Blocking / Polishing / Tempo & Rhythm / Technical rehearsal & Grand Rehearsal.</p>	11	25	1,2,3,4	CO 3	PSO1 PSO10			
REFERENCES									
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

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year	2024-25
	B.P.A.(DRAMATICS): Regular Programme			
Year	II	Major Practical Paper- V (Acting) + Project Work	Credits / Hours per week	04(00+04) Cr/120Hr
Semester	IV		Maximum Marks / Grade	100
Mode of Transaction		Lectures and Tutorials		
Course Outcome (CO) DRM 1102				
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	<p><u>VOICE & SPEECH , BODY MOVEMENT & IMPROVISATION [THEORETICAL ASPECT]::</u> Purpose of Speech, Barriers to Communication Detailed study of Mechanisms of Voice Producing Organs & their important Function: Motor, Vibrator, Resonator & Articulator. Introduction to Body Movement & its types Importance of Movement & Improvisation in developing Actor's skill.</p>	10	20	1 & 2	CO 1 CO 2	PSO7	SD	L, N, G	ES, PE
2	<p><u>IMPROVISATION [PRACTICAL ASPECT]::</u> Building up a climax through response and stimulus of different characters in pairs and groups. Action and Reactions, Mirror games. improvisation based on the Stanislavsky's method of elements of physical action. Improvisation based on Stanislavsky's Elements of an action. Viz. Truth & Belief, Communion, Adaptation, Given Circumstances, Imagination.</p>	10	30	3 & 4	CO 4 CO 5	PSO7			

3	<u>BODY MOVEMENT [PRACTICAL ASPECT]:</u> Various kinds of Movements and Gestures. Concept of Rasa Navarasa, Facial expression. Different body movements of animate and inanimate objects [Individual, pair and in groups]	10	30	3,4,5 & 6	CO 5 CO 6	PSO7			
REFERENCES									
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								

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year			2024-25				
B.P.A.(DRAMATICS): Regular Programme											
Year	II	Major Practical Paper- VI (Production) + Project Work			Credits / Hours per week			04(00+04) Cr/120Hr			
Semester	IV				Maximum Marks / Grade			100			
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) DRM 1102											
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	<u>Direction: Fundamentals of Direction.:</u>			10	20	1 & 2		PSO7	SD	L, N, G	ES, PE

	Pantomimic dramatization. Emotional key, Picturisation. Rehearsal, preparation for demonstration and presentation				CO 1 CO 2				
2	St. Cr: Scenic design. Theory: Introduction to Scenography. B. Principals of composition, Composition and space composition and unity, Rhythm and movement in composition.	10	30	3 & 4	CO 4 CO 5	PSO7			
3	A. Line & Colours.: Theory of Lines and colour. B. Various exercises of Lines And colors. ➤ Rehearsal, preparation for demonstration and presentation.	10	30	3,4,5 & 6	CO 5 CO 6	PSO7			

REFERENCES

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

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics			Academic Year			2024-25			
B.P.A.(DRAMATICS): Regular Programme											
Year		II		MD Aesthetics			Credits / Hours per week			4(04+00)/60Hr	
Semester		III					Maximum Marks / Grade			100	
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) MVI1619 CO1 Ability to grasp and understand the Aesthetics and it's Scope CO2 Ability to grasp and understand the Definition of Aesthetics CO3 Ability to grasp & understand Plato's views on arts CO4 Ability to grasp & understand his own Indian aesthetics CO5 Ability to grasp & understand nuances Bharat's NS CO6 In the process of understanding the Concept of NS according to Rasa Theory											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s 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	Aesthetics and it's Scope Definition of Aesthetics: Indian and Western Western theories of Aesthetics Aesthetics of your own art form			10	20	1 & 2	CO 1 CO 2	PSO7	SD	L, N , G	ES , PE

2	Plato's views on arts Plato's condemnation of arts Aristotle's views on arts Aristotle's theory of Catharsis Tolstoy's views on art Infectiousness of arts Religious perception of the age	10	30	3 & 4	CO 4 CO 5	PSO7			
3	Indian aesthetics Rasa and it's constituent elements Rasa theory: Sthayi bhava, Vibhava, Anubhava,Sanchari bhava/Vyabhichari bhava	10	30	3,4,5 & 6	CO 5 CO 6	PSO7			
4	Bharat's Natyarasa Bhatta Lollata 's views on Natyarasa Bhatta Nayaka's concept of Rasa Sri Sankuka's concept of Rasa Abhinavagupta's concept of Rasa and it's explanation	10	30	3,4,5 & 6	CO 5 CO 6	PSO7			

REFERENCES

1	A Modern Book of Esthetics: Melvin Radar
2	What is Art: Leo Tolstoy
3	Comparative Aesthetics- Western Aesthetics: K C Pandey
4	Comparative Aesthetics- Indian Aesthetics: K C Pandey
5	Rasa Theory: G. K Bhat(M S University Publication)