

Bloom's Taxonomy Levels: 1. Remember 2. Understand 3. Application 4. Analysis 5. Evaluation 6. Creation

Program Name: B.P.A (Dramatics)

Programme Specific Outcome (PSO)

- PSO1 To Introduce students to the concept and understanding of Theater Arts and Analyze and evaluate the Concepts of Indian and Western Theatre
- PSO2 Students add to their knowledge about the Origin and Development of various types of theatre, Different Schools of Acting, and Biographies of Eminent Theatre Artists and their contribution.
- PSO3 Students will get 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 performance skills and a sense of the psychological-physical system through performances.
- PSO7 Apply vocal (breath, resonance, articulation) and physical (grounded presence, kinesthetic awareness, flexibility, tempo) techniques to create 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 social and national awareness by creating spontaneous 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 & develop 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

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year	2025-26							
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Theory of Dramatic Literature - VI	Credits / Hours per week					04/60 Hrs		
Semester	V	Year of Introduction 2025-26	Maximum Marks / Grade					100 /O		
Mode of Transaction		Lectures Demonstration and Tutorials								
Course Outcome (CO) CO1 Ability to understand that drama is a different form from other forms of Literature CO2 Ability to grasp the basic difference between Indian and Western drama CO3 Ability to perceive the basic history of regional theatre CO4 Ability to understand the form of one-act plays.										
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>Various forms of Drama.:</u> Various forms of Western drama - Tragedy, Comedy, Melodrama, Farce, Tragi-Comedy, Greek Tragedy and Comedy.		15	25	1,2	CO2	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE

2	<u>Introduction to Western theatre- Greek and Roman. :</u> A. Origin and development of Greek Drama. B. Contribution of Aeschylus, Sophocles, Euripides, Aristophanes, Menander.	15	25	1,2,4	CO3	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE
3.	<u>Western Theatre (Tragedy / Comedy) – 17th Century:</u> A. Tragedy / Comedy in the Restoration Era. (1660-1720) B. Study of any play/s from the era.	15	25	1,2,3,4	CO1	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE
4	<u>Form of One-Act Play.:</u> A. Form of a one-act play. (Western) B. Form of a one-act play. (Indian)	15	25	1,2	CO3	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE
	REFERENCES								
1.	World Drama: A.Nicoll								
2.	Pashchtya Natya Sahitya na Swaroopo : Nandakumar Pathak								
3	Bhartiya aur Pashchtya Rangmanch : Sitaram Chaturvedi.								
4	Ekanki : Nandakumar Pathak								
5	Ekanki nu Swarup ane Gujarati Ekanki : Jayant Kothari.								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year		2025-26					
B.P.A.(Dramatics): Regular Programme (NEP)									
Year	III	Theory of Dramatic Literature - VIII	Credits / Hours per week		04/60 Hrs				
Semester	VI	Year of Introduction 2025-26	Maximum Marks / Grade		100 /O				
Mode of Transaction		Lectures, Demonstration and Tutorials							
Course Outcome (CO) CO1 Ability to understand the origin of Sanskrit Drama according to Natyashastra. CO2 Ability to grasp the basic plot structure of drama to understand Sanskrit drama CO3 Ability to understand the structure of Sanskrit Drama through the study of Dasharupaka.									
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>Introduction to Sanskrit Drama:</u> A. Introduction to “Natyashastra”. Origin of Sanskrit drama. B. Major Sanskrit playwrights	15	25	1,2,4	CO1	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE

2	<u>Plot structure in Sanskrit drama:</u> A. Plot structure in Sanskrit drama. B. Karyavastha, Artha-Prakruti, Sandhi C. Artho Pakshepak	15	25	1,2,4	CO2	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE
3	Sanskrit Drama: A. Study of Dasharupakas and Uparupakas. B. Study of any Sanskrit Rupaka	15	25	2,3,4,5	CO1	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE
4	<u>Review of Play:</u> A detailed review of any Sanskrit play/s	15	25	2,3,4,5	CO1	PSO5 PSO6 PSO7	SD	L,R,N,G	HV,PE
	REFERENCES								
1.	Natya Manjari Saurabh : G.K.Bhatt								
2.	Bharat aur Bhartiya Natya Kala : Surendra Nath Dixit								
3.	Sanskrit Natako no Parichay : Dr.Tapasvi Nandi								

 सत्यं शिवं सुन्दरम्		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year			2025-26			
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Theory of Acting and Production- V	Credits / Hours per week				04/60 Hrs			
Semester	V	Year of Introduction 2025-26	Maximum Marks / Grade				100			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) CO1 Critical Approach of Design according to the style of Production. CO2 Detail Understanding of Design in different types of theatre architecture. CO3 Detail Understanding of Style of Production and Technique of Production. CO4 Ability to grasp & understand Realistic acting through exposure to the Stanislavsky system CO5 Ability to apply the concepts of ‘Elements of an action’ & internal/external preparation of an Actor CO6 Ability to grasp tenets of Creating a role and Building the Character by eminent Western Actors CO7 Ability to understand the Realistic & Non–Realistic styles prevalent in Modern Western period										
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	Modern Schools of Acting – I: • Stanislavsky’s concept of Creative acting • Bertolt Brecht’s theory of Alienation in acting		12	25	2,3,5	CO2 CO3	PSO1 PSO2	SD	N,G	HV,PE

2	Modern Schools of Acting - II: - Vakhtangov's theory of Fantastic Realism - Meyerhold's theory of Bio-Mechanics	11	25	2,3,5	CO2 CO3	PSO1 PSO2	SD	N,G	HV,PE
3	Views of Eminent Western Actors on the Art of Acting: - Study of views of veteran American, Russian & European stage actors: - Sir John Gielgud, Sir Laurence Olivier, Sir Henry Irving, Sir Marlon Brando, Sir David Garrick	10	25	2,3,4,5	CO2 CO3 CO4	PSO1 PSO2	SD	N,G	HV,PE
4	Set Design: - Procedure of set designing: Study of the script TO Technical Rehearsal. - Various types of sets.	10	20	3,4,5,6	CO1	PSO05 PSO06 PSO07	SD	N,G	HV,PE
5	Lights Design & Stage Lighting Equipment: - The Procedure of Light Design - Stage lighting equipment.	10	15	3,4,5,6	CO1 CO2	PSO05 PSO06 PSO07	SD	N,G	HV,PE
6	Costume Design: - History of Costume (India) - The Procedure of Costume Design	10	15	3,4,5,6	CO1	PSO05 PSO06 PSO07	SD	N,G	HV,PE

REFERENCES

1	The Stanislavsky System: Sonia Moore
2	Actors on Acting: Toby Cole & Helen Krich Chinoy
3	Acting, a Handbook of The Stanislavsky Method: Toby Cole
4	Six Great Actors: Richard Findlater
5	Experimental Theatre: James Roose Evans
6	Directing the Play: Toby Cole and Helen Krich Chinoy
7	Dramatics Theory of Criticism: Bernard Dakore
8	Modern Theatre Practice: Hobert C Heffner
9	Theatre Magazine: NSD
10	Direction Technique: Henning Nelms
11	Rangtantra : Yeshwant Kelkar

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year		2025-26					
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Theory of Acting and Production- VII	Credits / Hours per week				04/60 hrs.			
Semester	VI	Year of Introduction 2025-26	Maximum Marks / Grade				100/O			
Mode of Transaction		Lectures Demonstration and Tutorials								
Course Outcome (CO) CO1 Critical Approach of Design according to the style of Production. CO2 Detail Understanding of Design in Different Types of Theatre Architecture. CO3 Detail Understanding of Style of Production and Technique of Production. CO4 Ability to grasp & understand Abhinaya according to Natyashashtra CO5 Ability to apply the concepts of various Representative Styles according to Bharata CO6 Ability to grasp tenets of Stage conventions according to Bharata's Natyashashtra CO7 Ability to understand various forms of Folk and Traditional Theatre and their Acting Styles CO8 Ability to understand the views of Indian Actors on the Art of 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	Detailed Study of Abhinaya In Classical Sanskrit Theatre According to Natyashastra: • Natyadharmi & Lokadharmi Representative styles of Abhinaya		15	30	2,3,5	CO1	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE

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	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year	2025-26							
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Practical Paper- VII (Acting)	Credits / Hours per week					4 credit / 120 Hrs		
Semester	V	Year of Introduction 2025-26	Maximum Marks / Grade					100/O		
Mode of Transaction		Lecture-Demonstration								
Course Outcome (CO) CO1 Ability to grasp, understand, and apply the practical aspects of Voice & Speech CO2 Ability to apply the concepts of ‘Elements of an action’ & internal/external preparation of an Actor through Improvisation CO3 Ability to execute and apply various Body Movements of Modern Western / Indian Classical / Folk Theatre CO4 Ability to apply the tenets of Creating a role and Building the Character through Scene Work										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Emplo ya bility (Emp) / Entrepre 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	Voice & Speech [Practical Aspect] - Preparing Blank verse, folk songs, shloka, chhand (meter) and poetries. - Study of Dialects and Intonations. - Preparing monologues or soliloquies or scenes from classics / modern classics.		30	20	1,2,5	CO2 CO3 CO4	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year		2025-26					
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Practical Paper- VIII (Acting)	Credits / Hours per week				4 credit / 120 Hrs			
Semester	VI	Year of Introduction 2025-26	Maximum Marks / Grade				100 /O			
Mode of Transaction		Lecture-Demonstration								
Course Outcome (CO) CO1 To develop proficiency and application in the practical aspects of Voice & Speech CO2 To develop proficiency in the concepts of Impromptu, Spontaneity in Acting through Improvisation CO3 Higher ability to execute and apply various Body Movements of Modern Western / Indian Classical / Folk Theatre CO4 Ability to apply the tenets of Creating a role and Building the Character through Scene Work										
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	Voice & Speech [Practical Aspect] • Preparing long poems as soliloquies or monologues in different emotions • Poetry Recitation expressing it by using various elements of acting • Dramatic reading of selected One Act Plays		30	20	1,2,5	CO2 CO3 CO4	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE

2	Improvisation [Practical Aspect] - To prepare a complete life sketch of the character by working on role analysis through improvisation. - Improvisation of simple situations through acting in individuals, pairs, and groups. - Scene work- To prepare scenes from different plays.	30	20	1,2,5	CO2 CO3 CO4 CO5	PSO3 PSO11 PSO13	Ent, SD	N, G	HV, PE
3	Body Movement [Practical Aspect] - Physical, Mental, and Emotional movements through music, - Basic exercises in the plasticity of the body through music and without music. - Advanced Body Movements of Indian Classical and Folk Theatre.	30	20	1,2,5	CO2 CO3 CO4	PSO PSO5	Ent, SD	N, G	HV, PE
4	Rehearsals of Scene Work (Acting)	30	40	3,4,5,6	CO4	PSO05 PSO06 PSO07	Ent, SD	N, G	HV, PE
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								

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year	2025-26							
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Stage Performance (Direction and Stage Craft) V SEC	Credits / Hours per week					2 (0+2)/ 60 hrs		
Semester	V	Year of Introduction 2025-26	Maximum Marks / Grade					50/ O		
Mode of Transaction		Lecture-Demonstration								
Course Outcome (CO) CO1 Ability to grasp, understand, and apply basic techniques of Direction and Production. CO2 Ability to grasp, understand, and apply basic techniques of scenic design. CO3 Application of the above in scene work.										
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	Direction Techniques: • Application of basic Direction and Production Techniques in different scenes from selected plays [tragedy, comedy, farce] and their presentation in distinct performance spaces [Proscenium, Thrust, Arena, and Open stages]		30	30	3,4,5,6	CO1 CO2 CO3	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE

2	Stage Craft: Scenic design. - Principals of Composition - Composition and Space - Composition and Unity - Rhythm and Movement in Composition.	30	30	3,4,5,6	CO1 CO2 CO3	PSO3 PSO11 PSO13	Ent, SD	N, G	HV, PE
3	Rehearsals of Scene Work (Production and Direction)	40	40	3,4,5,6	CO3	PSO PSO5	Ent, SD	N, G	HV, PE
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								

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year				2025-26			
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	(SEC) Internship - DRAMATICS	Credits / Hours per week				04/ 60 Hrs			
Semester	VI	Year of Introduction 2025-26	Maximum Marks / Grade				100 /O			
Mode of Transaction		Field Work								
Course Outcome (CO) CO1 To developed the vocational ability in students through Internship programme.										
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	• Internship at School,/Gov. recognized institute,,/ NGO,/ In-house programmes (Diploma classes) • Students have to associate themselves with direct field work in form of: I. Teaching/ Accompaniment II. Presentation of Drama performance at different potential places.		--	80	3,4,5,6	CO1	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE

	(Student have to opt any one out of these)								
2.	Student have to prepare and submit Internship report to allocated mentor of the department/	10	20	3,4,5,6	CO1	PSO3 PSO11 PSO13	Ent, SD	N, G	HV, PE
REFERENCES									
1									
2									

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year	2025-26						
B.P.A.(Dramatics): Regular Programme (NEP)									
Year	III	Performance Studies in Dramatics- I	Credits / Hours per week	4(3+1)/75 Hrs					
Semester	V	Year of Introduction 2025-26	Maximum Marks / Grade	100 /O					
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) CO1 Ability to understand the Abhinaya system according to Bharata. CO2 Ability to understand the General Characteristics of Traditional Theatre and its distinctness of presentation. CO3 Ability to understand the concepts of Production elements viz. Lights, Costumes and Make-up.									
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	Traditional Theatre Forms of India. General study of various traditional theatre forms of India.	25	25	1,2	CO1	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE
2	Study of Bharata's theory of acting. - Definition of Abhinaya - Angika Abhinaya, Vachika Abhinaya - Satvika Abhinaya, Aahrya Abhinaya	25	25	1,2	CO2	PSO3 PSO11 PSO13	Ent, SD	N, G	HV, PE

3	STUDY OF AUDIO- VISUAL ELEMENTS IN RELATION WITH ACTING	25	25	1,2	CO1	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE
	Set & props, lights, costume & make-up, Music & Sound effects.								
REFERENCES									
1	Bharata Natya Manjari: G K Bhatt								
2	Traditional Indian Theatre-Multiple Streams: Kapila Vatsyayan								
3	The Natyashastra of Bharatamuni : Board of Scholars								
4	Natyashastra: Adya Rangacharya								
5	Modern Theatre Practice: Hobert C Heffner								
6	Direction Technique: Henning Nelms								
7	Rangtantra : Yeshwant Kelkar								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics	Academic Year	2025-26						
B.P.A.(Dramatics): Regular Programme (NEP)									
Year	III	Performance Studies in Dramatics- II	Credits / Hours per week	4(3+1)/75 Hrs					
Semester	V	Year of Introduction 2025-26	Maximum Marks / Grade	100 /O					
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) CO1 Ability to understand the Abhinaya system according to Bharata. CO2 Ability to understand the General Characteristics of Traditional Theatre and its distinctness of presentation. CO3 Ability to understand the concepts of Production elements viz. Lights, Costumes and Make-up.									
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	Theatre management Duties and Responsibilities of: Stage Manager, Wardrobe In-charge and Property in-charge,	25	25	1,2	CO2	PSO3 PSO11 PSO13	Ent, SD	N, G	HV, PE
2	Function of Set. Various of Set	25	25	3,4,5,6	CO3	PSO05 PSO06 PSO07	Ent, SD	N, G	HV, PE
3	Stage Lighting Functions of Lights and Lighting equipment.	25	25	3,4,5,6	CO3	PSO	Ent, SD	N, G	HV, PE

						PSO5			
REFERENCES									
1	Bharata Natya Manjari: G K Bhatt								
2	Traditional Indian Theatre-Multiple Streams: Kapila Vatsyayan								
3	The Natyashastra of Bharatamuni : Board of Scholars								
4	Natyashastra: Adya Rangacharya								
5	Modern Theatre Practice: Hobert C Heffner								
6	Direction Technique: Henning Nelms								
7	Rangtantra : Yeshwant Kelkar								

 THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Dramatics		Academic Year		2025-26					
B.P.A.(Dramatics): Regular Programme (NEP)										
Year	III	Performance Studies in Dramatics- III	Credits / Hours per week		04(3+1)/ 75 Hrs					
Semester	VI	Year of Introduction 2025-26	Maximum Marks / Grade		100/O					
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) CO1 Ability to understand the Rasa Theory of Bharata. CO2 Ability to understand the General Characteristics of Hero-Heroine types according to Natyashastra. CO3 Ability to understand the concepts of Theatre Architecture of Classical and Western Theatre.										
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	Bharata's Rasa Theory - Vibhava, Anubhava, - Vyabhichari Bhava, Sthayi Bhava		25	25	1,2	CO1	PSO10 PSO3 PSO6	SD	L,N,G	HV, PE
2	Nayaka-Nayika Bheda according to Natyashastra		25	25	1,2	CO2	PSO3 PSO11 PSO13	Ent, SD	N, G	HV, PE

3	Classical Theatre Architecture according to Bharat Muni	25	25	3,4,5,6	CO3	PSO PSO5	Ent, SD	N, G	HV, PE
4	Types of Set	25	25	3,4,5,6	CO3	PSO05 PSO06 PSO07	Ent, SD	N, G	HV, PE
REFERENCES									
1	Bharata Natya Manjari: G K Bhatt								
2	Theatre According to Natyashastra: R P Kulkarni								
3	The Natyashastra of Bharatamuni Tr. By Board of Scholars								
4	Natyashastra: Adya Rangacharya								
5	Direction Technique: Henning Nelms								
6	Rangtantra : Yeshwant Kelkar								