

**WILSON COLLEGE**

**SYLLABUS & COURSE FRAMEWORK  
BACHELOR OF VOCATIONAL DEGREE  
IN THEATRE & STAGE CRAFT**

# **REGULATION AND CURRICULUM FOR THE BACHELOR OF VOCATIONAL DEGREE COURSE IN B.Voc THEATRE & STAGE CRAFT**

1. **Title of the Course:** B.Voc Theatre & Stage Craft (VOCATIONAL)

2. **Eligibility for Admission:**

- A candidate seeking admission to the Bachelor of Vocational Degree Courses in Theatre & Stage Craft shall have passed higher secondary examination (10 +2) or equivalent .

3. **Sanctioned Student Strength:**

- 50 Students.

4. **Course Significance:**

- The course aims to give practical oriented training to the students to meet the increasing demands for trained personnel to work in diverse areas of Theatre & the performing arts
- Students have to go through the fundamentals and advanced concept and practices of Acting, Direction, Set Design, & other disciplines related to Theatre & Stage craft.
- Students also get an opportunity to learn from the industry partners from the fraternity theatre practitioners in Mumbai.

5. **Course objectives:**

- Students are shaped to acquire the practical skills and enable them to work in the areas ranging from Acting, Direction, Production, Design, & Writing which are integral components of the Theatre and performing arts.
- The students are also expected to learn to create their own dramatic performances and showcase them.

6. **Duration of the course:**

- The duration of the course shall be three years with semester pattern. The course has multiple exit provisions- A Diploma at the end of first year and advanced Diploma after two years and Bachelors Degree after three years of successful completion of the course.

7. **Medium of instruction:**

- The medium of instruction and examination shall be in English.

8. **Attendance:**

- Every candidate should have attended at least 80% (compulsory) of the total number of classes conducted in an academic year from the date of commencement of the term to the last working day as notified by University in each of the subjects prescribed for that year, separately in theory and in the form of workshops. Only such candidates are eligible to appear for the University examinations.

9. **Course implementation:**

- The course shall have a general education component & skill component. Sessions on the skill knowledge component shall be conducted by Skill knowledge providers which include relevant industry partners.

- Only the necessary number of core faculties would be there in the institution and the remaining would be drawn as guest faculties from skill sectors and people with experience and expertise in the specific vocational skills.
- The expenses in connection with Field visits etc should be borne by the candidates.

#### 11. Grading system:

<b>Letter Grade</b>	<b>Grade Point</b>
<b>O (Outstanding)</b>	<b>10</b>
<b>A+ (Excellent)</b>	<b>9</b>
<b>A (Very Good)</b>	<b>8</b>
<b>B+ (Good)</b>	<b>7</b>
<b>B (Above Average)</b>	<b>6</b>
<b>C (Average)</b>	<b>5</b>
<b>P (Pass)</b>	<b>4</b>
<b>F(Fail)</b>	<b>0</b>
<b>Ab (Absent)</b>	<b>0</b>

SR NO	STUDY COMPONENTS	COMPONENTS	HOURS	CREDITS
<b>I</b>	<b>SEMESTER I</b>			
1	Aesthetics	G	90	6
2	Laws and ethics	G	90	6
3	Acting Basics	V	60	4
4	Design Basics	V	60	4
5	Dramatic Writing	V	75	5
6	Performance - 1	V	75	5
<b>II</b>	<b>SEMESTER II</b>			
1	Lingustics	G	90	6
2	Translation Theories	G	90	6
3	Improvisation	V	60	4
4	Playwriting	V	60	4
5	Contemporary Indian Theatre	V	75	5
6	Performance - 2	V	75	5
<b>III</b>	<b>SEMESTER III</b>			
1	Cultural Studies	G	90	6
2	Environment Studies	G	90	6
3	Corporate Theatre	V	60	4
4	Sound Design	V	60	4
5	World Theatre	V	75	5
6	Performance -3 (Peer Audience)	V	75	5
<b>IV</b>	<b>SEMESTER IV</b>			
1	Philosophy of Performing Arts	G	90	6
2	Theatre Education	G	90	6
3	Theatre Critique & Appreciation	V	60	4
4	Set Design	V	60	4
5	Light Design	V	75	5

6	Performance-4 (Peer Audience)	V	75	5
V	<b>SEMESTER V</b>			
1	Art & Economics	G	90	6
2	Marketing Practices	G	90	6
3	Physical theatre	V	60	4
4	Costume Design	V	60	4
5	Theories of performance	V	75	5
6	Performance-5 (Public Performance)	V	75	5
VI	<b>SEMESTER VI</b>			
1	History of Theatre	G	90	6
2	Art & Politics	G	90	6
3	Theories of Direction	V	60	4
4	Digital Theatre	V	60	4
5	Scenography	V	75	5
6	Performance-6 (Public Performance, Industry Experts)	V	75	5

# SYLLABUS

## Semester: I

**Paper No: 1(General)**

**Name of the Paper: Aesthetics**

**No of Hours: 90**

**Credits: 6**

### **Objectives:**

1. The paper aims at understanding aesthetics and art from the perspective of philosophy, theory and application.
2. Its goal is also to create a critical mental framework which will make it possible for students to engage in art criticism.
3. It aims at inculcating sensitivity to diverse art traditions both from classical and contemporary perspective .

### **Unit I**

The nature of Aesthetics: Vedic traditions (15 hours, 1 credit)

(a) Bharata's Natya Shastra

(b) Abhinavagupta's Rasa Siddhanta

### **Unit II**

Essentialism and Aesthetics : Ancient Greek Perspective (15 hours, 1 credit)

(a) Greek Tragedies

(b) Aristotle(Mimesis and Catharsis)

### **Unit III**

Anti- Essentialist Perspectives (15 hours, 1 credit)

(a) Existentialism and Theatre of the Absurd

(b) The Third Theatre: Badal Sircar

### **Unit IV**

Modern Indian Aesthetics (15 hours, 1 credit)

(a) Tagore

(b) Coomarswamy

### **Unit V**

Aesthetics and Practice : Contemporary Perspectives (15 hours, 1 credit)

(a) Feminist Perspectives

(b) Dalit Aesthetics

### **Unit VI**

Assignment : Study a classical text Kalidas' Shakuntala and analyse the following questions.

What is art?  
What is an artist? Can it be art if it was not made by an artist?  
Why is that art and that not?  
Does art have to be beautiful to be considered art?  
Can something be art that wasn't intended to be art?

**Reference List :**

1. Barlingay S.S - A Modern Introduction to Indian Aesthetics
2. Bharats' Natyashastra Tr,
3. Coomaraswami, Ananda. K. (1982). The Dance of Siva. New Delhi: Munshiram Manoharlal Publishers.
4. Masson and Patwardhan, Bhandarkart Oriental -Shantarasa and Abhinavagupta's Philosophy of Aesthetics
5. M. Hiriyanna - Essentials of Indian Philosophy.
6. Rabindranath Tagore- Art and Aesthetics
7. Raniera Gnoli - Aesthetic Experience According to Abinavagupta
8. Ranjan Ghosh, Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom
9. Mary Devereaux, Feminist Aesthetics . The Oxford Handbook of Aesthetics Edited by Jerrold Levinson
10. Limbale Sharankumar 2004. "Towards An Aesthetic of Dalit Literature: History, Controversies and Considerations", New Delhi, Orient Blackswan.

## **Semester 1**

**Paper No: 2(General)**

**Name of the Paper: Law and Ethics**

**No of Hours: 90**

**Credits: 6**

### **Objectives:**

1. The paper aims at introducing students to fundamentals of relationship between art, ethics and law.
2. The paper aims at understanding basic concepts of media ethics from the Indian legal perspective
3. It aims to reinforce the need for understanding plagiarism and need for acknowledging texts

### **Unit I**

Introduction to Ethics and law (15 hours, 1 credit)

(a) Nature of Ethics, Morality and Value

(b) Need for ethics

### **Unit II**

Ethics and Art (15 hours, 1 credit)

(a) Art Experience, consciousness and Morality: Aurobindo

(b) Art and teleology: Immanuel Kant

### **Unit III**

Media Laws and Ethics (I) (15 hours, 1 credit)

(a) Indian Constitution and Preamble

(b) Constitutional Provisions for Freedom of speech and expressions- Article 19(1) (a) Reasonable restrictions- Article 19(2)

### **Unit IV**

Media Laws and Ethics (II) (15 hours, 1 credit)

(a) Intellectual property rights

(b) Right to Information Act

### **Unit V**

Media Laws and Ethics (II) (15 hours, 1 credit)

(a) Cyber laws in India and Right to Privacy

(b) Censorship and Dramatic Performances Act

### **Unit VI**

Ethical Issues in Drama/Theatre Education Research and Practice (15 hours, 1 credit)

Assignment and Activity - Plagiarism

Practice citing sources, selection of texts requiring permission to be represented and paraphrasing (of any 3 texts of students )

### **Reference List :**

1. Crone, Law and the Media – An Everyday Guide for Professionals
2. S. K. Aggarwal, Media and Ethics
3. K.S.Venkataramaiah, Mass Media Laws and Regulations in India



4. Andrew Cohen and C H Wellman, Contemporary Debates in Applied Ethics
5. Rajeev Bhargava , Politics and Ethics of the Indian Constitution
6. Mass Media Laws and Regulations in India, Venkat Iyer (Edited), Bahri Sons.
7. Media Ethics, Barrie Macdonald and Michel Petheram, Continuum International Publishing Group
8. Christian Helmut Wenzel, An Introduction to Kant's Aesthetics: Core Concepts and Problems
9. Gupta, Syamala. Art Beauty & Creativity Indian and Western Aesthetics.

**Paper No: 3(Vocational)**

**Name of the Paper: Acting Basics**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. The paper aims at understanding the fundamental tools of acting
2. Its goal is also to introduce basic Acting techniques that could be used in performances for the stage and camera
3. It aims at inculcating artistic discipline and understanding in the craft of Acting

**Unit I: Credit - 1**

Fundamentals of Acting:

- (a) Stage Rules,
- (b) Fourth Wall,
- (c) Breath-work,
- (d) Body-work,
- (e) Backstage etiquette,
- (f) Theatre games,
- (g) Types of performances
- (h) Imagining spaces

**Unit II: Credit - 1**

Mime:

- (a) History of mime,
- (b) Mime techniques,
- (c) Miming props,
- (d) theories of mime

**Unit III: Credit - 1**

Monologues & Duologues:

- (a) Understanding monologues and duologues from contemporary & Classic literature
- (b) Delivering monologues and duologues from contemporary & Classic literature

**Unit IV: Credit - 1**

- (a) Project : Rehearse and Perform one piece of either Monologue/ Duologue/ Mime

**Reference books :**

1. Introduction to 'The Art of Theatre': A Comprehensive Text -- Past, Present & Future: A Comprehensive Text -- Past, Present and Future Paperback – by Marsh Cassidy
2. Introduction to Theatre Arts (Student Handbook): A 36-Week Action Handbook: 1 Paperback – by Suzi Zimmerman
3. Indian Theatre Hardcover – by Jyotirindra Das Gupta
4. Acting (Theatre Concepts) Paperback – by John Harrop
5. Mimes on Miming Paperback – by Bari Rolfe

6. The Book of Monologues and Revelations: Original Contemporary Dramatic and Comedic Performance Monologues for Actors and Audiences Paperback – by Nick C Koroyanis

**Paper No: 4(Vocational)**  
**Name of the Paper: Design Basics**  
**No of Hours: 60**  
**Credits: 4**

**Objectives:**

1. The paper aims at understanding introducing different tools of design to participants
2. Its goal is also to create an appreciation of the different methods to enhance performative elements
3. It aims at creating an engagement with the different schemes of design which include, Stage, Set, Costume, Light and Sound

**Unit I: Credit - 1**

1 Types of stages:

- (a) Proscenium stages,
- (b) Thrust stages,
- (c) Theatres in-the-round,
- (d) Arena theatres,
- (e) Black-box or studio theatres,
- (f) Platform stages,
- (g) Open air theatres.

2.Set Design:

- (a) Types of Sets,
- (b) Props,
- (c) Creating miniature set,
- (d) Techniques of set design

**Unit II: Credit - 1**

Costume basics:

- (a) Choosing appropriate costumes,
- (b) understanding character,
- (c) cloth,
- (d) material and metaphor

**Unit III: Credit - 1**

Light & Sound Design Basics:

- (a) Types of Light,
- (b) Effect on performance,
- (c) Reference Designs,
- (d) Light Designers around the world,
- (e) The ideas behind scoring a performance,
- (f) Background music,
- (g) Role of a sound technician

**Unit IV:****Credit - 1**

Project: Watch a play and submit an analysis on the costume design, light and sound design and its effect on the characters of the play

**Reference Books:**

- 1 Stage Design: a Practical Guide Paperback by Gary Thorne
2. The Art of Light on Stage: Lighting in Contemporary Theatre Paperback by Yaron Abulafia
3. Romantic Stages: Set and Costume Design in Victorian England Hardcover – by Alicia Finkel
4. Sound and Music for the Theatre: The Art & Technique of Design

## **5-Dramatic Writing**

**CREDIT- 5**

**TOTAL HOURS: 75**

**Paper No: 5(Vocational)**

**Name of the Paper: Dramatic Writing**

**No of Hours: 75**

**Credits: 5**

### **Objectives:**

1. The paper aims at understanding the dramatic structure, storytelling methods and analysis and critique processed in Dramatic writing
2. Its goal is also to introduce the discipline of engaging with dramatic structures
3. It aims at inculcating the discipline and the knowledge of dramatic writing while creating content for various fields of Media and Entertainment

### **Unit I: Credit -1**

- (a) Theories of writing,
- (b) Plot,
- (c) Conflict,
- (d) Climax
- (e) Denouement,
- (f) Resolution

### **Unit II: Credit - 1**

Fundamentals of storytelling:

- (a) Understanding spoken word stories
- (b) and building a dramatic arc

### **Unit III: Credit - 1**

Analysis of stories and critiquing

### **Unit IV : Credit - 1**

History of Indian Dramatic writing, Poetics (Introduciton)

### **Reference Books :**

1. 'On Writing Well' by William Zinsser
2. The Natyasatra, The Hardcover by Adya Rangacharya
3. Poetics by Aristotle

**Paper No: 6(Vocational)**

**Name of the Paper: Performance 1**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims to create a performance from the skills acquired in the semester by the students
2. Its goal is also to engage with all the tools of performance and bring them together in theatrical form
3. It aims at inculcating the discipline and the knowledge artistic skills in performance of monologues, performance poetry, prose extracts and duologues.

**Credit - 5**

Students come into groups, Rehearse, Research and perform a piece of extracts, poems, and present

- 1- Monologue
- 2- Performance poetry
- 3- Prose extracts.
- 4- Duologues

All pieces should be linked to each other by a theme

## Semester: II

**Paper No: 1(General)**

**Name of the Paper: Linguistics**

**No of Hours: 90**

**Credits: 6**

### **Objectives:**

1. The objective of the paper is to introduce the students to the structure and function of language, its use and change from various theoretical perspectives.
2. The aim of the paper is to enable students to understand nature of language and its practice
3. To develop an understanding of language theories and knowledge acquisition and learning

### **Unit I**

- (a) General Linguistics (15 hours, 1 credit)  
(b) Classification of Languages

### **Unit II**

- Components of Linguistics (15 hours, 1 credit)  
(a) phonology and morphology  
(b) syntax, semantics, and pragmatics

### **Unit III**

- Linguistic Theories (I) (15 hours, 1 credit)  
(a) Historical Linguistics  
(b) Sociolinguistics

### **Unit IV**

- Linguistic Theories (II) (15 hours, 1 credit)  
(a) Ethnolinguistics  
(b) Language Acquisition

### **Unit V**

- Truth and Language  
(a) Language Philosophy: Wittgenstein (15 hours, 1 credit)  
(b) Hermeneutics

### **Unit VI**

- Understanding cultural diversities (15 hours, 1 credit)  
Assignment: (any 1)

1. Creating comic scripts, engaging in dialogue to reinforce notions of Multilingualism and Bilingualism.
2. Researching the diverse linguistic ways in which the city is named, described and understood



**Reference List :**

1. Ferdinand de Saussure, Course in General Linguistics.
2. Edward Sapir, Language: A Study of Speech
3. Richard A. Demers - Linguistics : An Introduction to Language and Communication
4. Ray Jackendoff, Foundations of Language: Brain, Meaning, Grammar, Evolution
5. Mark Aronoff and Janie Rees-Miller, The Handbook of Linguistics
6. Bruce Hayes, Introductory Linguistics
7. Paul de Lacy, The Cambridge Handbook of Phonology
8. Mark Aronoff and Kirsten F, What is Morphology?

## Semester 2

**Paper No: 2(General)**

**Name of the Paper: Translation Theories**

**No of Hours: 90**

**Credits: 6**

### **Objectives:**

1. The aim of the paper is to introduce students to translation theories and areas of applied translation studies
2. It aims to develop an ability to critically reflect on different translation theories
3. It aims at developing an ability to apply the methods and strategies discussed in some of these theories

### **Unit I**

(15 hours, 1 credit)

- (a) Translation: Definition, Types, Principles & Practice, Translation History in India.
- (b) Language Structure and Translation, Word Formation in Translation, Equivalence in Translation

### **Unit II**

(15 hours, 1 credit)

- (a) Sociolinguistic approach
- (b) Communicative approach

### **Unit III**

(15 hours, 1 credit)

- (a) Hermeneutic approach
- (b) Linguistic Approach

### **Unit IV**

(15 hours, 1 credit)

- (a) Literary approach
- (b) Politics and translation

### **Unit V**

(15 hours, 1 credit)

Globalization, Localization and Translation

### **Unit VI**

(15 hours, 1 credit)

Translation in Practice

Flip Your Social Media Languages to understand the Techniques/ parameters and principles of translation as well as the socio political cultural literary underpinnings of the same.

### **Reference List :**

1. Bassnett, Susan, Translation Studies, London and New York
2. Bell, Roger T. . Translation and Translating, Theory and Practice, Longman, 1991
3. Callow Kathleen, Man and Message: A Guide to Meaning-Based Text Analysis
4. Gërmizaj, Shykrane, Translation Theory in the Classroom
5. Daniel Weissbort, Ástráður Eysteinnsson, Translation: Theory and Practice : a Historical Reader.
6. A.B- As. Safi, Translation Theories: Strategies and Basic Theoretical Issues
7. Hatim, B. and I. Mason, Discourse and the Translator
8. Jeremy Munday, Introducing Translation Studies: Theories and Applications (Vol 1 and 2)

**Paper No: 3 (Vocational)**

**Name of the Paper: Improvisation**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. The paper aims at introducing students to the tools and techniques of Improvisation in acting processes
2. Its goal is also to introduce the discipline of creating scenes using stimuli for solo performances and ensemble movement
3. It aims at inculcating the discipline and the knowledge of entering and holding scenes together using improvisation techniques

**Unit I: Credit -1**

Introduction to improvisation

**Unit II: Credit 1**

Understanding

- (a) space,
- (b) symmetry
- (c) and balance,

**Unit III: Credit 1**

- (a) Group Improvisations,
- (b) ensemble storytelling,
- (c) ensemble through various stimuli

**Unit IV: Credit 1**

Improvisation performances- Participants are introduced to various stimuli to produce a performance with no prior rehearsals

**Improvisation Games:**

Exercise 1 -

Improvisations using constraints

Exercise 2-

Improvisations introducing new spaces

Exercise 3-

Improvisations with partners

Exercise 4-

Improvisations in groups

Exercise 5-

Participants get introduced to a Stimuli in the form of

-Music

-Sound

-Word

-Situation

Exercise 6-

Balancing the space, and introducing symmetry & asymmetry

**Paper No: 4 (Vocational)**

**Name of the Paper: Playwriting**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. The paper aims at introducing students to the history of the craft of playwriting
2. Its goal is also to introduce the discipline of creating scenes, crafting beats and discussing socio-political themes that make the scene in a play engaging
3. It aims at inculcating the discipline and the knowledge of writing original plays

**Unit I: Credit -1**

- (a) History of Indian Playwriting
- (b) Bhasa
- (c) Kalidasa

**Unit II: Credit 1**

Contemporary Indian Playwrights :

- (a) Girish Karnad
- (b) Vijay Tendulkar
- (c) Badal Sircar
- (d) Shanta Gokhale

**Unit III: Credit 1**

Western Playwrights

- (a) Henrik Ibsen
- (b) George Bernard Shaw
- (c) Oscar Wilde
- (d) Dario Fo
- (e) Samuel Beckett

**Unit IV: Credit 1**

Performative readings of Plays from any of the playwrights introduced in the module. Analysis and discussions around writing styles. Submission of observations in project.

**Reference Books:**

1. Playwright at the centre - Shanta Gokhale
2. Badal Sircar: Search for a Language of Theatre - Kirti Jai
3. Theatre of the Absurd- Martin Esslin
4. Three Plays: Naga-Mandala, Hayavadana, Tughlaq - Girish Karnad

**Paper No: 5 (Vocational)**

**Name of the Paper: Indian Theatre**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims at introducing students to the history and diversity of Indian Theatre
2. Its goal is also to create an appreciation of diverse Indian performance forms from Sanskrit Drama to Yakshagana
3. It aims at introducing classical playwrights and texts from Indian theatre

**Unit I: Credit -1**

The Natyashastras:

- (a) The history and the origins
- (b) Structure
- (c) Contents and organisation
- (d) The performative
- (e) Music in performance

**Unit II: Credit 1**

Yakshagana:

- (a) History
- (b) poets and primary literature
- (c) Yakshaganamu in Andhra Pradesh
- (d) Variations and subgenres
- (e) Tenkutittu
- (f) Badagutittu
- (g) Puppetry
- (h) Important components: Raga, Tala, rasanga and literature, Costumes and ornaments, Instruments- Maddale, Taala, Chande

**Unit III: Credit 1**

- (a) Artists introductions
- (b) Interviews
- (c) Conversations

**Unit IV: Credit 1**

Sanskrit Drama/ plays:

- (d) Bhāsa
- (e) Kālidāsa

**Unit IV: Credit 1**

Project : Analysis and observations around the Indian Performative forms, their history and their diversity. Submission of project

### **Reference books -**

1- The Natyasatra

2- Theatre and National Identity in Colonial India: Formation of a Community through Cultural Practice by Sharmistha Saha

3- Poetics, Plays and Performances: The Politics of Modern Indian Theatre Paperback – 9 January 2008  
by Vasudha Dalmia

**Paper No: 6(Vocational)**

**Name of the Paper: Performance 2**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims to create a performance from the skills acquired in the semester by the students
2. Its goal is also to engage with all the tools of performance and bring them together in theatrical form
3. It aims at inculcating the discipline and the knowledge artistic skills in performance of improvisation, Indian theatrical forms and submit a project on the choices made

**Credit - 5**

Students come into groups and perform:

- 1- An Improvisation on a topic given on the spot
- 2- A second Improvisation on a topic given on the spot
- 3- A rehearsed performance replicating any traditional Indian theatrical form
- 4- Have a conversation and share their ideas around their choices for performance
- 5- Submit a written report of their performance and rehearsal process



## Semester: III

### Semester 3

**Paper No: 1(General)**

**Name of the Paper: Cultural Studies**

**No of Hours: 90**

**Credits: 6**

### Objectives:

1. To introduce students to 'culture' as an academic field of study;
2. To help develop a dialogue with other areas of study like Gender, Caste, Nation etc;
3. To emphasize the relationship between knowledge and power as being central to understand the nuances of cultural debates

### Unit 1

Literary cultures (15 hours, 1 credit)

### Unit 2

Cinema and Culture (15 hours, 1 credit)

### Unit 3

The Body in Culture (15 hours, 1 credit)

### Unit 4

Politics of Identity/ies (15 hours, 1 credit)

### Unit 5

Space, Time, Cities (15 hours, 1 credit)

### Unit 6

Culture as Praxis (15 hours, 1 credit)

Assignment : Select a film text, analyse its plot and re write with your own narrative and predictions to understand the cultural interaction of art with lived cultures

### References:

1. Benedict Anderson: From Imagined Communities
2. Partha Chatterjee: "Whose Imagined Community?"
3. Williams, Raymond, (1958) "Culture is Ordinary" from The Everyday Life Reader.
4. De Certeau, Michel. The Cultural Studies Reader. Simon During (ed).
5. Butler, Judith (1990) "Performativity's Social Magic. Bourdieu, A Critical Reader.
6. Guru, Gopal. "Archaeology of Untouchability". The Cracked Mirror
7. Barker, Chris. Cultural Studies: Theory and Practice 3rd ed. Los Angeles: Sage, 2008.
8. During, Simon. The Cultural Studies Reader. New York: Routledge, 2007.

9. Storey, John. *An Introduction to Cultural Theory and Popular Culture*. Virginia: Pretence Hall, 1997.
10. Nandy, Ashis & Lal, Vinay, *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema*

**Paper No: 2 (General)**

**Name of the Paper: Environment Studies**

**No of Hours: 90**

**Credits: 6**

**Objectives:**

1. To introduce students to academic study of environment
2. To help develop an understanding of theories of environment studies and challenges to environment
3. To emphasize the relationship between environment, ideologies, gender and art to understand interdependence and prospects of sustenance

**Unit I:** (15 hours, 1 credit)

- (a) Multidisciplinary nature of environmental studies
- (b) Definition, scope and importance, need for public awareness.

**Unit II** (15 hours, 1 credit)

- (a) Ecosystem , Bio diversity and Conservation
- (b) Environment Pollution

**Unit III** (15 hours, 1 credit)

- (a) Anthropocentric approach to environment
- (b) Deep Ecology and Eco Feminism

**Unit IV** (15 hours, 1 credit)

- (a) Social Issues and the Environment
- (b) Human Rights and environment

**Unit V** (15 hours, 1 credit)

- (a) Environment movements in India
- (b) Art Activism and Environment

**Unit VI** (15 hours, 1 credit)

- Practice of Art for Environment Education and Activism  
Scripting a play for environment awareness

**Reference Books:**

1. Mike Hulme, Climates and Cultures.
2. Mark Garrett, Encyclopaedia of Transportation Social Science and Policy.
3. Steel, Science An A-to-Z Guide to Issues and Controversies.
4. John A Matthews, Encyclopaedia of Environmental Change.
5. Dale Jamieson (ed.) A Companion to Environmental Philosophy
6. Michael Zimmerman (ed.) Environmental Philosophy
7. Bender, F. L. 2003. The Culture of Extinction: Toward a Philosophy of Deep Ecology
8. Ecofeminism, Maria Miles and Vandana Shiva

**Paper No: 3 (Vocational)**

**Name of the Paper: Corporate Theatre**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. To introduce students to concept of corporations, their business storytelling practices and skills relevant to the same
2. To help develop an understanding of writing scripts for corporations relevant to their brands
3. To foster a discipline of meaningful messaging, and creating training modules using theatre as a medium

**Unit I - Credit 1**

- (a) Business storytelling,
- (b) Introduction to corporate theatre

**Unit II - Credit 1**

- (a) Writing scripts for corporations,
- (b) understanding brand identity
- (c) and incorporating it in scripts.

**Unit III - Credit 1**

- (a) Acting for corporates,
- (b) creating meaningful messages,
- (c) Training modules for business

**Unit IV - Credit 1**

Project: Write a corporate script on the given brief, create a role play on the basis of the script created, perform it in front of a panel representing the company

**Reference books:**

- 1) Stories for Work: The Essential Guide to Business Storytelling Paperback –by Gabrielle Dolan
- 2) A Double Life: My Exciting Years in Theatre and Advertising -by Alyquee Padamsee
- 3) The Corporate Scriptwriting Book: A Step-By-Step Guide to Writing Business Films, Videotapes and Slide Shows- by Donna Matrazzo
- 4)The Corporate Media Toolkit: Advanced Techniques for Producers, Writers and Directors Paperback – by Ray DiZazzo

**Paper No: 4 (Vocational)**

**Name of the Paper: Sound Design**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. To introduce students to the history and concept of sound designing for theatre
2. To help develop an understanding of the role of the sound technician in the scheme of theatre as a form
3. To create an organised and constructive form of making meaningful performances where sound aids the text and performance

**Unit I - Credit 1**

- (a) Understanding music for theatre,
- (b) early evolution of sound design
- (c) and how it supports the play, introduction to musicals

**Unit II - Credit 1**

- (a) Role of a sound technician,
- (b) researching sources for music and effects.
- (c) creating a soundscape

**Unit III - Credit 1**

- (a) Organize the construction of the sound design elements,
- (b) how the designer functions in a rehearsal,
- (c) and how to set up and train an operator to run sound equipment.

**Unit IV - Credit 1**

Project: Create a scripted/ Devised performance of a short play with individual elements of performance that must include live sound-scaping through musical instruments or vocals

**Reference books:**

- 1- Sound and Music for the Theatre: The Art & Technique of Design by Deena Kaye
- 2- Sound Design in the Theatre Hardcover – by John L. Bracewell
- 3- Sound Effect: The Theatre We Hear (Performance and Design) by Ross Brown (Author), Joslin McKinney (Series Editor), Professor Scott Palmer (Series Editor), Stephen A. Di Benedetto (Series Editor)

**Paper No: 5 (Vocational)**

**Name of the Paper: World Theatre**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. To introduce students to the history and texts of various theatrical practices around the world
2. To help develop an appreciation of different playwrights, their plays and techniques
3. To engage with theatre ideologies, their forms and performative elements required to engage with these practices

**Unit I - Credit 1**

- (a) Introduction to Stanislavsky,
- (b) An Actor Prepares Introduction
- (c) Magical If
- (d) The system

**Unit II - Credit 1**

- (a) Introduction to Brecht,
- (b) Brecht on Theatre
- (c) Plays of Brecht - Mother Courage and her children,
- (d) Life of Galileo,
- (e) The Resistible Rise of Arturo Ui

**Unit III - Credit 1**

- (a) Theatre of the Absurd
- (b) Plays by Samuel Beckett,
- (c) Eugene Ionesco,
- (d) Jean Genet,
- (e) Albert Camus

**Unit IV - Credit 1**

Project: Write an assignment on the systems and ideologies any of the following

- 1- Stanislavsky System
- 2- Brecht
- 3- Samuel Beckett
- 4- Eugene Ionesco
- 5- Albert Camus

**Reference Books:**

- 1- An Actor Prepares (Bloomsbury Revelations) **by Constantin Stanislavski**
- 2- Creating a Role (Bloomsbury Revelations)by Constantin Stanislavski
- 3-Building a Character (Bloomsbury Revelations)by Constantin Stanislavski
- 4 Brecht On Theatre (Bloomsbury Revelations) by Bertolt Brecht, Marc Silberman
- 5 The Theatre of the Absurd (Bloomsbury Revelations) by Martin Esslin

**Paper No: 6(Vocational)**

**Name of the Paper: Performance 3**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims to create a performance from the skills acquired in the semester by the students
2. Its goal is also to engage with all the tools of performance and bring them together in theatrical form
3. It aims at inculcating the discipline and the knowledge of artistic skills in performance of improvisation, world theatrical forms, using sound as a medium to explore and enhance performance.

**Credit - 5**

Students come into groups and perform:

- 1- An Improvisation on a topic given on the spot using a music cue, or a sound that needs to be incorporated in the performance
- 2- A rehearsed performance with soundscaping
- 3- A rehearsed performance from any of the theatrical forms from world theatre
- 4- Have a conversation and share their ideas around their choices for performance
- 5- Submit a written report of their performance and rehearsal process

# SYLLABUS

## Semester: IV

### Semester 4

#### Paper No: 1 (General)

#### Name of the Paper: Philosophy of Performing Arts

#### No of Hours: 90

#### Credits: 6

#### Objectives:

1. The objective of the paper is to gain an understanding of nature of philosophy and performing arts
2. The aim is to introduce the students to the cognitive, epistemological and ontological nature of performing arts
3. The paper introduces the role of author, actor, spectator to works of art.

#### Unit I

(15 hours, 1 credit)

- (a) Nature and understanding of philosophy
- (b) Phenomenology of performance

#### Unit II

(15 hours, 1 credit)

- (a) Classical Paradigm on nature of performance of arts
- (b) Art, reality, truth and imagination

#### Unit III

(15 hours, 1 credit)

- (a) Performances as art works
- (b) Performance Arts and the performing arts

#### Unit IV

(15 hours, 1 credit)

- (a) Art and authenticity, authorship in performing arts
- (b) Art, memory and personal / public identity

#### Unit V

(15 hours, 1 credit)

- (a) Elements of Performance : Audience and Embodiment
- (b) The Embodied Performer and the participating audience

#### Unit VI

(15 hours, 1 credit)

Select two works of art (preferably performance pieces)

Assignment: do appreciate both the art works with the guided questions

- Are both of these images art?  
If not, which one is?
- How do we define what art is?
- Does the intention of the artist matter? The effort? What other people think?
- Who decides what is art and what is not?
- Can anything be art?



**References**

1. David Davies, *Philosophy of the Performing Arts*
2. Stuart Grant, Jodie McNeilly-Renaudie AND Matthew Wagner, *Performance Phenomenology: To the Thing Itself*
3. Andrew Parker, Eve Kosofsky Sedgwick, *Performativity and Performance*
4. Gordon Graham, *Philosophy of the Arts: An Introduction to Aesthetics*

**Paper No: 2 (General)****Name of the Paper: Theatre Education****No of Hours: 90****Credits: 6****Objectives:**

1. The aim of the paper is to establish a relation between pedagogical activities that enhance creativity in theatre arts and other fields.
2. The paper introduces key areas of education and highlights the role of theatre as an agency of education
3. The objective of the paper is to explain the role of theatre in holistic development.

**Unit I** (15 hours, 1 credit)**(a)** Nature Objective and Scope of education**(b)** Aims of Education : – individual, social, vocational and democratic.**Unit II** (15 hours, 1 credit)**(a)** Agencies of Education- Home, School, State, Mass-media**(b)** Theatre as agency of education**Unit III** (15 hours, 1 credit)**(a)** Life skill education- Meaning, Development and interpretation**(b)** Theatre and Life skill education**Unit IV** (15 hours, 1 credit)**(a)** Teaching pedagogies- Theatre as a Learner centric approach**(b)** Role of theatre in sensory and interactive education**Unit V** (15 hours, 1 credit)**(a)** Value Education**(b)** Role of theatre in value education**Unit VI** (15 hours, 1 credit)**(a)** Theatre, education and praxis**(b)** Each participant is assigned an drama/theatre activity (warm-ups or games)**(c)** Each person facilitates the class for 5 minutes through the drama/theatre activity**(d)** Afterwards, each person leads a post-activity discussion asking participants about the drama/theatre activity's highlighting the benefits, limitations, 3. adaptations, and/or 4. extensions. A 500 word report of the same describing the theatre/drama game/warm-up/activity (written in a dialogue format, written exactly how you would verbally explain the theatre/drama activity to a class) to be prepared.**References**

1. Polsky, Milton E. (1989). Let's improvise: Becoming creative, expressive & spontaneous through drama. New York: University Press of America.
2. Manon van de Water, Mary McAvoy and Kristin Hunt ,  
Drama and Education: Performance Methodologies for Teaching and Learning 1st Edition
3. Schonmann, S. (Ed.). Key Concepts in Theatre/Drama Education

4. Gail Humphries Mardirosian and Yvonne Pelletier Lewis, Arts Integration in Education: Teachers and Teaching artists as agents of change
5. Suzanne Burgoyne, Creativity in Theatre: Theory and Action in Theatre/Drama Education

**Paper No: 3(Vocational)**

**Name of the Paper: Theatre Critique and appreciation**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. To introduce students to the history and texts relevant to the skill of Theatre critique
2. To help develop an engaging way to critique performance
3. To engage with and create a skill set that develops students abilities in the craft of Theatre Critique writing.

**Unit I: credit 1**

- (a) Reading theatre critiques
- (b) analysis by theatre critics
  - Shanta Gokhale
  - Rudolf Steiner

**Unit II: credit 1**

- (a) Understanding sentence construction,
- (b) Idea building,
- (c) critique process,
- (d) Appreciation

**Unit III: credit 1**

(Group Discussion & Analysis of classic plays:

- (a) Andha Yug by Dharamveer Bharti,
- (b) Tughlaq by Girish Karnad,
- (c) Sakharam Binder by Vijay Tendulkar

**Unit IV: credit 1**

Project: Watch a play and construct a critique around the various aspects of performance, which must include a holistic comment on all aspects, have researched observances and comment on the dramaturgy

Reference books:

- 1- Playwright at the centre by Shanta Gokhale
- 2- Liberation of the Theatre, Rudolf Steiner, Theatre Critic 1897-1900
- 3- The Engaged Observer: The Selected Writings of Shanta Gokhale
- 4- The Scenes we Made: An Oral History of Experimental Theatre in Mumbai

**Paper No: 4 (Vocational)**

**Name of the Paper: Set Design**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. To introduce students to the history and texts relevant to the craft of set design
2. To help develop an engagement with text to create a set that will aid the performance, the meaning and intentions of direction
3. To facilitate the growth of understanding metaphors in set designing practices across the world and by engaging conversations with local artists

**Unit I: credit 1**

- (a) An introduction to set design,
- (b) The history of set making

**Unit II: credit 1**

- (a) Student visits to set makers
- (b) observation and journaling of processes

**Unit III: Credit 1**

Group Discussion : Examination of the stage sets by top designers and discussions on the background of each set

**Unit IV: credit 1**

Case study: You are to create a set for the play:

- (a) Teen Sakina Manzil by Ramu Ramanathan
- (b) Dance Like a Man by Mahesh Dattani
- (c) Pygmalion by George Bernard Shaw
- (d) Incendies by Wajdi Mouawad

In your groups create preliminary set design ideas, sketches, and a presentation on the ideas behind each set and its relevance to the text

**Reference Books:**

- 1- Staging Ideas: Set and costume design for theatre Paperback – by Stephen Curtis
- 2- Theatre Design: Behind the Scenes with the Top Set, Lighting, and Costume Designers by Babak A. Ebrahimian

**Paper No: 5 (Vocational)**  
**Name of the Paper: Light Design**  
**No of Hours: 75**  
**Credits: 5**

**Objectives:**

1. To introduce students to the history and texts relevant to the craft of light design
2. To help develop an engagement with text to create a light design that will aid the performance, the meaning and intentions of direction.
3. To facilitate the growth of understanding metaphors in light designing practices across the world and by engaging conversations with local artists

**Unit I: credit 1**

- (a) The History of Light design
- (b) The significance of light design

**Unit II: credit 1**

- (a) Student visits to light designers
- (b) Observation and journaling of processes

**Unit III: credit 1**

Group Discussion : Examination of the lighting design by top designers and discussions on the background of each design

**Unit IV: Credit 1**

Types of lights used: Fresnels, Profiles and others.  
Conversation with a professional light designer

**Unit IV: credit 1**

Project: Students read the play:

- 1- Yayati by Girish Karnad
  - 2- Svapnavasavadattam (Sanskrit: स्वप्नवासवदत्तम्, Svapnavāsavadattam) by Bhāsa
  - 3- Mahadevbhai by Ramu Ramanathan
- and create a lighting plan with basic entries and exits of actors, use of colour scheme to accentuate the performance of the play

Students submit a report on the light design

Reference books:

- 1- The Art of Light on Stage: Lighting in Contemporary Theatre by Yaron Abulafia
- 2- Stage Lighting: Design Applications and More by Richard E Dunham

**Paper No: 6(Vocational)**

**Name of the Paper: Performance 4**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims to create a performance from the skills acquired in the semester by the students
2. Its goal is also to engage with all the tools of performance and bring them together in theatrical form
3. It aims at inculcating the discipline and the knowledge of artistic skills in performance of scripted acting, using set design, light design, & sound design as a medium to explore and enhance performance.

**Credit - 5**

Students come into groups and perform:

- 1- A rehearsed performance in a basic set built by them
- 2- The same performance should have a basic light design
- 3- Have a conversation and share their ideas around their choices for performance and share their experience of light and set design
- 4- Submit a written report of their performance and rehearsal process
- 5- Submission of related light and set design

# SYLLABUS

## Semester: V

### Semester 5

**Paper No: 1 (General)**

**Name of the Paper: Art and Economics**

**No of Hours: 90**

**Credits: 6**

### Objectives

1. The aim of the paper is to understand art and culture as part of economics
2. The objective of the paper is to understand the theories of economic approach of arts to analyse its impact on nature and development of art.
3. The paper provides an understanding of cultural economics that helps understand the forces that define art markets.

### Unit I

(Hours 15, Credit 1 )

- (a) General principles of economics
- (b) Microeconomics and Macroeconomics

### Unit II

(Hours 15, Credit 1 )

Economic approach to Arts (I)

- (a) Classical economics and art : Adam Smith and Ricardo
- (b) Utilitarian approach to art and economics

### Unit III

(Hours 15, Credit 1 )

Economic approach to Arts (II)

- (a) Art is capitalist societies : Benjamin
- (b) Post colonial perspectives: Gandhi on Economics, Crafts and Nationalism

### Unit IV

(Hours 15, Credit 1 )

Cultural economics (I)

- (a) Definition and Scope
- (b) Understanding and Methods of analysing the cultural sector

### Unit V

(Hours 15, Credit 1 )

Cultural economics (II)

- (a) Economic Globalisation, Arts and culture
- (b) Role of government and cultural policies



## Unit VI

(Hours 15, Credit 1 )

### **Conduct a survey and present an analysis on following topics.**

What determines the price of a drama performance, pop concert or an opera?

Why is there a star system in the arts?

Why are many artists poor?

Why does Bollywood dominate the film industry?

Why does the government support the arts?

How much are we willing to pay to protect the cultural heritage?

What are the reasons for public service broadcasting?

### **References**

1. Baumol, W.J. and Bowen, W.G., Performing Arts - The Economic Dilemma. Twentieth Century Fund
2. Blaug, Mark "Introduction: What is the Economics of the Arts About?", The Economics of the Arts, Mark Blaug (ed.), Gregg Revivals
3. Goodwin, Craufurd , "Art and Culture in the History of Economic Thought", in Handbook of the Economics of Arts and Culture, Victor A. Ginsburg and David Throsby (eds.)
4. Klamer, Arjo, Lives of Cultural Goods", in Jack Amariglio, Joseph W. Childers & Stephen Cullenberg (eds.)
5. Marshall, Alfred. Principles of Economics
6. Towse, Ruth. A Handbook of Cultural Economics.
7. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"
8. Gupta, Shanti. S. The Economic Philosophy of Mahatma Gandhi

## **Semester 5**

### **Paper No: 2 (General)**

**Name of the Paper:** Marketing Practices

**No of Hours:** 90

**Credits:** 6

### **Objectives**

1. The aim of the paper is to understand marketing processes to accentuate and support performances
2. The objective of the paper is to understand the theories of marketing processes from the arts and other fields to support the art infrastructure
3. The paper provides an understanding of marketing management, insights, customer engagement tools building brands, delivering and communicating value, along with creating long term growth for the performance infrastructure

### **Unit I**

#### **Marketing in Arts**

(Hours 15, Credit 1 )

- (a) Defining marketing in the current times
- (b) Developing marketing strategies and plans

### **Unit II**

#### Marketing insights

(Hours 15, Credit 1 )

- (a) Understanding the arts environment of today
- (b) Conducting Research

### **Unit III**

#### Connecting with the audience

(Hours 15, Credit 1 )

- (a) Creating audience satisfaction and loyalty
- (b) Identifying your audience

### **Unit IV**

(Hours 15, Credit 1 )

#### Building an Artist's brand

- (a) Creating Brand Equity
- (b) Crafting a proposition

### **Unit V**

(Hours 15, Credit 1 )

#### Delivering & Communicating Value

- (a) Designing & Managing networks & channels
- (b) Managing artistic communication, messaging, and image

## **Unit VI**

(Hours 15, Credit 1 )

Research, Interview, Journal, & Present the Brand strategies of any one

- Indian Performing Arts Theatre Company
- Indian Performing Arts Venue

& present your findings to an audience keeping in mind the-

- The history of the company or venue
- Brand Strategies of the company or venue
- Audience engagement tools
- Communication channels used to engage audiences
- & your opinion on Strategies to enhance long term engagement of audiences

Reference Books:

1. Marketing Management: by Philip Kotler & Kevin Lane Keller
2. Worldwide Casebook In Marketing Management By Luiz Moutinho

**Paper No: 3 (Vocational)****Name of the Paper: Physical theatre****No of Hours: 60****Credits: 4****Objectives**

1. The aim of the paper is to introduce students to physical theatre practices around India and across the world
2. The objective of the paper is to understand the tools and techniques to engage in performance of physical theatre solo and in an ensemble
3. The paper provides an understanding of various pedagogies developed through practices across the world

**Unit I: Credit 1**

- (a) History of Physical Theatre across India and the world,
- (b) common elements,
- (c) introduction to modern physical theatre,
- (d) Notable Performers

**Unit II: Credit 1**

Jaques Lecoq :

- (a) Movement and Rhythm,
- (b) Performance
- (c) Improvisation,
- (d) Movement and gesture which together form one of the greatest influences on contemporary theatre.

**Unit III: credit 1**

Creating characters through masks :

- (a) Performing different type of masks such as expressive masks and Commedia masks;
- (b) critical understanding of how masks can be used as a tool to construct characters;
- (c) develop advanced practical skills in using masks as a way to construct dramatic structures including psychological drama, melodrama, tragedy, Commedia and farce

**Unit IV: credit 1**

Submit an assignment on 'The Poetic Body'

Make a performance and document the images of the body in different dramatic forms which include masks of different types and bodies in ensemble movement

**Reference Books:**

- 1) The Moving Body: Teaching Creative Theatre by Jacques Lecoq
- 2) Theatre of Movement and Gesture by Jacques Lecoq
- 3) Physical Theatres: A Critical Introduction by Simon Murray, John Keefe
- 4) The Frantic Assembly Book of Devising Theatr – Illustrated by Scott Graham, Steven Hoggett
- 5) Becoming Animal: An Earthly Cosmology: by Abram, D.
- 6) The Theatre and Its Double Artaud, Antonin

**Paper No: 4 (Vocational)**

**Name of the Paper: Costume Design**

**No of Hours: 60**

**Credits: 4**

**Objectives:**

1. To introduce students to the history and concept of costume designing for theatre
2. To help develop an understanding of the role of the costume designer in the scheme of theatre as a form
3. To create an organised and constructive form of making meaningful performances where costume design aids the text and performance

**Unit I: Credit 1**

- (a) History of materials and designs used in Indian theatre through the ages,
- (b) Fundamental principles of theatrical costume design from pre-production through opening night.

**Unit II: Credit 1**

Student visits Costume designers and observe processes

**Unit III: credit 1**

Group discussions:

- (a) How to use clues from the script to decipher a character's wardrobe,
- (b) Methods used to sketch ideas using traditional or digital media,
- (c) How to discuss a concept with a team of directors, producers, and designers,
- (d) Strategies to use when collaborating with a professional costume shop,
- (e) Courses of action when working under a limited money and labor budget.

**Unit IV: credit 1**

Project: Students submit a costume design report on characters assigned to them from the the play Urubhanga by Bhasa

Reference books:

- 1) A Handbook of Costume Drawing: A Guide to Drawing the Period Figure for Costume Design by Georgia Baker
- 2) Costume Design: The Basics by T.M. Delligatti

**Paper No: 5 (Vocational)**

**Name of the Paper: Theories of Performance**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims at understanding various theories in the discipline of the performing arts
2. Its goal is also to create a critical mental framework which will make it possible for students to engage critiquing various performance mediums
3. It aims at inculcating sensitivity to diverse art theories both from classical and contemporary perspective .

**Unit I: Credit 1**

- (a) Introduction to theories of performance,
- (b) assumptions about how language works in Theory,
- (c) Two models of communication,
- (d) Performance as a communicative form ,
- (e) Assumptions about performance,
- (f) Performance as a key term,
- (g) Definitions of performance,
- (h) Claims about performance

**Unit II: Credit 1**

Constituting Performance:

- (a) What makes a performance?
- (b) The Nature of Performance,
- (c) Constituting performance through framing,
- (d) constituting performance frame through the performer,
- (e) Constituting performance through Audience,
- (f) Rethinking Performance

**Unit III: credit 1**

**Theories of:**

- (a) Performing Text,
- (b) Performing Drama,
- (c) Performing Culture,
- (d) Performing Social Roles,
- (e) Performing Identity,
- (f) Performing Resistance,
- (g) Performing Technologies

**Unit IV: credit 1**

And Then You Act:

- (a) Context,
- (b) Articulation,
- (c) Intention,
- (d) Attention,
- (e) Magnetism,
- (f) Attitude,

(g) Content & Time

**Unit V: credit 1**

Project presentation: Consider any one theory of performance and present pedagogy and other considerations to an audience. The audience will quiz the performer on the presentations for the same

**Reference books:**

1. Yakshagana by Martha Bush Ashton, Bruce Christie
2. Folk Theatres of North India: Contestation, Amalgamation and Transference by Karan Singh
3. Theories of performance by Elizabeth Bell
4. And Then You Act by Anne Bogart

**Paper No: 6(Vocational)**

**Name of the Paper: Performance 5**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims to create a performance from the skills acquired in the semester by the students
2. Its goal is also to engage with all the tools of performance and bring them together in theatrical form
3. It aims at inculcating the discipline and the knowledge of artistic skills in performance of physical theatre forms, using sound design, light design, costume design, set design as a medium to explore and enhance performance.

Students come into groups and perform:

1- A rehearsed physical theatre performance with all constituent elements of:

Light Design: Credit 1

Sound Design: Credit 1

Costume Design: Credit 1

Set Design: Credit 1

& submit a report around the rehearsal and performance processes



# SYLLABUS

## Semester: VI

**Paper No: 1 (General)**

**Name of the Paper: History of Theatre**

**No of Hours: 90**

**Credits: 6**

**Objectives:**

1. The aim of the paper is to introduce the students to diversity in history of theatre
2. The paper offers critical overview of global theatre and drama, spanning a broad wealth of world cultures and periods.
3. The paper aims at a comparative study to initiate a dialogue among different theatre traditions.

**Unit 1** (15 hours, 1 credit)

Greek Theater and Drama

- (a) Architecture
- (b) Playwrights

**Unit 2** (15 hours, 1 credit)

Roman Theater

- (a) Roman Tragedy
- (b) Roman Comedy
- (c) Playwrights

**Unit 3** (15 hours, 1 credit)

The Elizabethan Theater

- (a) Establishment of Playhouses
- (b) Playwrights
- (c) Architecture
- (d) Audiences & Genres

**Unit 4** (15 hours, 1 credit)

The Performing Arts in Asia

- (a) Indian Theatre
  - (a) Traditional Indian Theatre
  - (b) Kathakali

(c) Modern Indian Theatre

(b) Thai Theatre

(c) Japanese Theatre:

(a) Noh

(b) Kabuki

(c) Butoh

**Unit 5**

(15 hours, 1 credit)

American Theater History

(a) Romanticism

(b) Realism

(c) Modernism

**Unit 6**

(15 hours, 1 credit)

Assignment : Comparative study of any of the theatre movements with the theatre movement in India to initiate a dialogue amidst diversity and pluralism.

**References:**

1. Phillip B. Zarrilli, Theatre Histories: An Introduction
2. M. L. Varadpande, Manohar Laxman Varadpande, History of Indian Theatre, Volume 1
3. Rebecca Schneider, Theatre & History
4. Oscar G. Brockett Franklin J. Hildy Tenth Edition, History of the Theatre
5. Irving Ribner, The English History Play in the Age of Shakespeare
6. Beacham Richard C. The Roman Theatre and Its Audience. Cambridge
7. Beadle Richard, The Cambridge Companion to Medieval English Theatre.
8. Nagata, Yasushi, Chaturvedi, Ravi (Ed), Modernization of Asian Theatres: Process and Tradition

## **Semester 6**

### **Paper No: 2 (General)**

#### **Name of the Paper: Art and Politics**

**No of Hours: 90**

**Credits: 6**

#### **Objectives :**

1. The objective of the paper is to explain the political nature of art.
2. The paper examines Indian and non- Indian political ideologies that counter class, caste, colonial, gender, disability and race based oppression through the lens of important theatre practitioners
3. The paper aims to develop art as political consciousness and highlight its contribution to making of democratic spaces.

#### **Unit I**

(15 hours, 1 credit)

- (a) Mahesh Elkunchwar
- (b) Marx

#### **Unit II**

(15 hours, 1 credit)

- (a) Premanand Gajvee
- (b) Ambedkar

#### **Unit III**

(15 hours, 1 credit)

- (a) Mahashweta Devi
- (b) Subaletrn Philosophy: Spivak

#### **Unit IV**

(15 hours, 1 credit)

- (a) Manjula Padmanabham
- (b) Care Ethics

#### **Unit V**

(15 hours, 1 credit)

- (a) Lorraine Hansberry
- (b) Fanon

#### **Unit VI**

(15 hours, 1 credit)

Impact of Political art

Script a street play as an illustration of political art that can have a widespread impact on communities, call people to action and reflect the realities of students' lives.

#### **References:**

1. Mahesh Elkunchwar; Shanta Gokhale & Manjula Padmanabhan (translation) (2004). City plays (Playscript). Seagull Books. ISBN 8170462304.
2. Collected Plays of Mahesh Elkunchwar Volume I: Oxford University Press 2008
3. Collected Plays of Mahesh Elkunchwar Volume II : Oxford University Press 2011
4. Mikhail Lifshitz, The Philosophy of Art of Karl Marx, trans. Ralph B. Winn
5. Marx and Engels. The Communist Manifesto
6. Ambedkar, The Annihilation of Caste
7. Eva Feder Kittay, The Ethics of Care, Dependence, and Disability
8. Five Plays, Mahasweta Devi
9. Spivak, Gayatri Chakravorty: "Can the Subaltern Speak?". In: Marxism and the Interpretation of Culture.
10. Alienation and Freedom (2018), eds Jean Khalifa and Robert J.C. Young

## **Semester 6**

**Paper No: 3 (Vocational)**

**Name of the Paper: Theories of Direction**

**No of Hours: 60**

**Credits: 4**

### **Objectives :**

1. The objective of the paper is to explain the various theories of direction and tools and techniques relevant to the same
2. The paper examines Indian and non- Indian direction practices that take interest in creating engaging theatre and all processes that support the same
3. The paper aims to inculcate skills of organisation and leadership in the field of theatre

### **Unit I:**

Direction basics:

- (a) The Deadly Theatre,
- (b) The Holy Theatre,
- (c) The Rough Theatre,
- (d) The Immediate Theatre

### **Unit II:**

Directorial processes:

- (a) Inspiration,
- (b) Interpretation,
- (c) Communication,
- (d) Leadership,
- (e) Organizing auditions,
- (f) Making casting choices,
- (g) Decoding complex dramaturgical texts,
- (h) Motivating actors.

### **Unit III:**

Badal Sircar:

- (a) On World Theatre Day Message: 1982,
- (b) Changing language of theatre,
- (c) Street Theatre,
- (d) The Third Theatre,
- (e) Methodology,
- (f) Legacy

### **Unit IV:**

Scene work: Participants get assigned scenes from the play *Mitrachi Goshta* (A friend's story by Vijay Tendulkar). They direct scene partners on their interpretations of text and present the same near a live audience.

### **Reference Books:**

1. Badal Sircar: Search for a language of theatre by Kirti Jain
2. Directions for Directing: Theatre and Method Paperback by Avra Sidiropoulou
3. The Empty space by Peter Brook

**Paper No: 4 (vocational)**

**Name of the Paper: Digital Theatre**

**No of Hours: 60**

**Credits: 4**

**Objectives :**

1. The objective of the paper is to introduce novel technologies in the field of digital theatre
2. The paper examines various performance practices, and gadgets that aid in enhancing the theatrical experience while experiencing theatre digitally
3. The paper aims to develop an appreciation towards digital theatre practices and inculcating a skill set among students to create theatre digitally

**Unit I:**

- (a) Introduction to digital theatre,
- (b) Performance analysis and aesthetic theory

**Unit II:**

- (a) The fundamentals of content creation for digital domain,
- (b) detailing the basic building blocks of creating and executing
  - (a) digital content,
  - (b) photography and still imagery,
  - (c) video,
  - (d) real-time effects,
  - (e) interactive digital media,

**Unit III:**

Case Study: The analysis of the digital rendition of contemporary plays

- (a) Simon McBurney's The Encounter,
- (b) The curious incident of the dog in the nighttime, and others

**Unit IV:**

Students come together into groups for the practice of creation of a scene from a play and shoot it digitally to showcase it to an audience. The group is expected to incorporate building blocks of digital content they have been introduced to.

**Reference Books:**

1. Digital Scenography: 30 Years of Experimentation and Innovation in Performance and Interactive Media by Neill O'Dwyer , Joslin McKinney, Professor Scott Palmer
2. Digital Media, Projection Design, and Technology for Theatre by Alex Oliszewski, Daniel Fine, Daniel Roth

**Semester 6****Paper No: 5 (vocational)****Name of the Paper: Scenography****No of Hours: 75****Credits: 5****Objectives :**

1. The objective of the paper is to introduce scenography and theories across the world relevant to the same
2. The paper examines various performance practices, and technologies that aid in enhancing the theatrical experience through scenographic study
3. The paper aims to develop an appreciation towards Scenography and inculcating a skill set among students to create theatre that has the skill of scenography imbibed in it.

**Unit I:**

Introduction:

- (a) What is scenography?
- (b) Etymology and cultural interpretations
- (c) History in Poetics

**Unit II:**

- (a) Scenography Study and artist conversations: Rimini Protokoll, Romeo Castellucci, Jerzy Grotowski
- (b) Cultural heritage,
- (c) genre and media specificity,
- (d) knowledge transfer,
- (e) local versus global practices,
- (f) Internationalization and cultural exchange

**Unit III:**

Group discussions of scenographic styles from contemporary and classic plays:

- (a) An analysis of Style and language of the scene from the plays of Kantor
- (b) Conversation with contemporary scenographer

**Unit IV:**

Project : Produce a written report on the style, pedagogy and practice from any of the scenographers along with images from their work. Present the same in front of an audience and engage in a conversation by answering questions relevant to various scenographic considerations

**Reference books:**

1. Contemporary Scenography by Birgit E. Wiens
2. Poetics by Aristotle
3. Theatre and Performance Design by Jane Collins, Andrew Nisbet

**Paper No: 6 (Vocational)**

**Name of the Paper: Performance 6**

**No of Hours: 75**

**Credits: 5**

**Objectives:**

1. The paper aims to create a performance from the skills acquired in the semester and previous semesters by the students
2. Its goal is also to engage with all the tools of performance and bring them together in theatrical form
3. It aims at inculcating the discipline and the knowledge of artistic skills in performance of Scripted Acting , using sound design, light design, costume design, set design as a medium to explore and enhance performance.
4. The paper also aims to enhance the theatrical considerations directorial considerations gained in the semester and also a scenographic study that enhances the theatrical experience.

**Credit - 5**

Students come into groups and perform:

1- A rehearsed performance with all constituent elements of:

Light Design: Credit 1

Sound Design: Credit 1

Costume Design: Credit 1

Set Design: Credit 1

& submit a report around the rehearsal and performance processes, including scenographic and directorial considerations

this will be viewed in public and shall tour