



DRAMA & THEATRE ARTS
NEP-2020, BPA Syllabus Structure(Semester-wise)
Dept. of RSDD, Sangit-Bhavana, Visva-Bharati, Santiniketan-731235

| BPA Certificate (1 Year Course) | | | | |
|---------------------------------|------------------|--|-------------------|---------|
| Sem. | Course Code | Paper Title | Course | Credits |
| I | MJDTA0101P | Voice & Elocution and Body Preparation | (MJ-1) Practical | 4 |
| I | MJDTA0102T | Drama & Dramaturgy | (MJ-2) Theory | 4 |
| I | MnADTA0101P | Voice & Elocution and Body Preparation | (MnA-1) Practical | 4 |
| I | MDDTA0101P | Voice & Elocution | (MD-1) Practical | 3 |
| I | SECDA0101P | Make-Up & Costume | (SEC-1) Practical | 3 |
| I | AECC, Eng/MIL | As Offered | | 2 |
| I | CVAC | Tagore Studies | | 2 |
| BPA Certificate (1 Year Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| II | MJDTA0203P | Acting Paper-01: Acting Methods & Methodologies | (MJ-3) Practical | 4 |
| II | MJDTA0204T | Performance and Ritual in Indian Knowledge Systems: The Epics, Sanskrit Theatre, and Folk Traditions | (MJ-4) Theory | 4 |
| II | MnADTA0202P | Make-Up & Costume | (MnA-2) Practical | 4 |
| II | MDDTA0202P | Body Preparation | (MD-2) Practical | 3 |
| II | SECDA0202P | Electricity & Stage-Lighting | (SEC-2) Practical | 3 |
| II | AECC, Eng/MIL | As Offered | | 2 |
| II | CVAC | Environmental Studies | | 3 |
| BPA Diploma (2 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| III | MJDTA0305P | Acting Paper-02: Acting In Different Media | (MJ-5) Practical | 4 |
| III | MJDTA0306T | History and Development of Bengali Theatre, Play & Playwright (Other than Tagore) | (MJ-6) Theory | 4 |
| III | MnADTA0303P | Acting : Methods & Methodologies | (MnA-3) Practical | 4 |
| III | MDDTA0303P | Acting in Proscenium Theatre | (MD-3) Practical | 3 |
| III | SECDA0303P | Sound & Background Music | (SEC-3) Practical | 3 |
| III | AECC, Eng/MIL | As Offered | | 2 |
| BPA Diploma (2 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| IV | MJDTA0407P | Make-Up & Costume | (MJ-7) Practical | 4 |
| IV | MJDTA0408P | Acting Paper-03: Acting In Non-Proscenium Theatre | (MJ-8) Practical | 4 |
| IV | MJDTA0409P | Production Paper-01: Stage Performance | (MJ-9) Practical | 4 |
| IV | MJDTA0410T | History & Development of Asian Theatre, Play & Playwright | (MJ-10) Theory | 4 |

| | | | | |
|----|------------------|---|----------------|---|
| IV | MnADTA0404T | Epic Narratives and Classical Theatre in Indian C | (MnA-4) Theory | 4 |
| IV | AECC, Eng/MIL | As Offered | | 2 |

| BPA Degree (3 Years Course) | | | | |
|---|---------------|---|-------------------|---------|
| Sem. | Course Code | Paper Title | Course | Credits |
| V | MJDTA0511P | Stage–Lighting | (MJ-11) Practical | 4 |
| V | MJDTA0512P | Acting-04: Acting In Proscenium Theatre | (MJ-12) Practical | 4 |
| V | MJDTA0513T | History and Development of Western Theatre, Play & Playwright | (MJ-13) Theory | 4 |
| V | MnBDTA0505P | Voice & Elocution and Body Preparation | (MnB-1) Practical | 4 |
| BPA Degree (3 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| VI | MJDTA0614P | Production Paper-02: Audio-Video Productions | (MJ-14) Practical | 4 |
| VI | MJDTA0615T | History and Development of Tagore– Play & Theatre | (MJ-15) Theory | 4 |
| VI | MJDTA0616T | Aesthetics (General and Tagorean Aesthetics) | (MJ-16) Theory | 4 |
| VI | MnBDTA0606P | Make–Up & Costume | (MnB-2) Practical | 4 |
| BPA Honours without Research (4 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| VII | MJDTA0717P | Scenography (Set–Design & Designing a Play) | (MJ-17) Practical | 4 |
| VII | MJDTA0718P | Production Paper–03: Alternative Performance | (MJ-18) Practical | 4 |
| VII | MJDTA0719T | Alternative & Applied Theatre | (MJ-19) Theory | 4 |
| VII | MJDTA0720T | Performance Studies (Alternative to Research Methodology) | (MJ-20) Theory | 4 |
| VII | MnBDTA0707P | Acting : Methods & Methodologies | (MnB-3) Practical | 4 |
| BPA Honours without Research (4 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| VIII | MJDTA0821P | Production Paper–04: Stage & Alternative Performance (Directed by Students) | (MJ-21) Practical | 4 |
| VIII | MJDTA0822T | Play Analysis & Literature Review | (MJ-22) Theory | 4 |
| VIII | MJDTA0823P | Sound Design & Theatre Music (Alternative to Dissertation) | (MJ-23) Practical | 4 |
| VIII | MJDTA0824P | Script Writing For Different Media (Alternative to Dissertation) | (MJ-24) Practical | 4 |
| VIII | MnBDTA0808T | History and Development of Indian Theatre, Play & Playwright | (MnB-4) Theory | 4 |
| BPA Degree Honours with Research (4 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| VII | MJDTA0717P | Scenography (Set–design& Designing a Play) | (MJ-17) Practical | 4 |
| VII | MJDTA0718P | Production Paper–03: Alternative Performance | (MJ-18) Practical | 4 |
| VII | MJDTA0719T | Alternative & Applied Theatre | (MJ-19) Theory | 4 |
| VII | HRDTA0720T | Research Methodology | (HR-20) Theory | 4 |
| VII | MnBDTA0707P | Acting : Methods & Methodologies | (MnB-3) Practical | 4 |
| BPA Degree Honours with Research (4 Years Course) | | | | |
| Sem. | Course Code | Paper Title | Course | Credits |
| VIII | MJDTA0821P | Production Paper–04: Field Work | (MJ-21) Practical | 4 |
| VIII | MJDTA0822T | Play Analysis & Literature Review | (MJ-22) Theory | 4 |
| VIII | HRDTA0823-24T | Dissertation | (HR-23-24) Theory | 2X4=8 |
| VIII | MnBDTA0808T | History and Development of Indian Theatre, play & Playwright | (MnB-4) Theory | 4 |



Course Outlines of Drama & Theatre Arts
Dept. of RSDD, Sangit Bhavana, Visva-Bharati, Santiniketan
(As Per NEP-2020 Recommendations)

MAJOR COURSES
(Discipline-Specific Course)

| Course | Sem. | Course Code | Paper Title | Theory/ Practical | Credits |
|--|------|-------------|--|----------------------|---------|
| BPA Certificate (1 Year Course) | I | MJDTA0101P | Voice & Elocution and Body Preparation | Practical | 4 |
| | I | MJDTA0102T | Drama & Dramaturgy | Theory | 4 |
| | II | MJDTA0203P | Acting Paper-01: Acting Methods & Methodologies | Practical | 4 |
| | II | MJDTA0204T | Performance and Ritual in Indian Knowledge Systems: The Epics, Sanskrit Theatre, and Folk Traditions | Theory | 4 |
| Total 4 Courses: 2 Practical, 2 Theory | | | | | |
| BPA Diploma (2 Years Course) | III | MJDTA0305P | Acting Paper-02: Acting In Different Media | Practical | 4 |
| | III | MJDTA0306T | History and Development of Bengali Theatre, Play & Playwright (Other than Tagore) | Theory | 4 |
| | IV | MJDTA0407P | Make-Up & Costume | Practical | 4 |
| | IV | MJDTA0408P | Acting Paper-03: Acting In Non-Proscenium Theatre | Practical | 4 |
| | IV | MJDTA0409P | Production Paper-01: Stage Performance | Practical | 4 |
| | IV | MJDTA0410T | History & Development of Asian Theatre, Play & Playwright | Theory | 4 |
| Total 6 Courses: 4 Practical, 2 Theory | | | | | |
| BPA Degree (3 Years Course) | V | MJDTA0511P | Stage-Lighting | Practical | 4 |
| | V | MJDTA0512P | Acting Paper-04: Acting In Proscenium Theatre | Practical | 4 |
| | V | MJDTA0513T | History and Development of Western Theatre, Play & Playwright | Theory | 4 |
| | VI | MJDTA0614P | Production Paper-02: Audio-Video Productions | Practical | 4 |
| | VI | MJDTA0615P | History and Development of Tagore-theatre & Play | Theory | 4 |
| | VI | MJDTA0616T | Aesthetics (General and Tagorean Aesthetics) | Theory | 4 |
| Total 6 Courses: 3 Practical, 3 Theory | | | | | |
| BPA Degree Honours (4 Years Course) | VII | MJDTA0717P | Scenography (Set-design& Designing a Play) | Practical | 4 |
| | VII | MJDTA0718P | Production Paper-03: Alternative Performance | Practical | 4 |
| | VII | MJDTA0719T | Alternative & Applied Theatre | Theory | 4 |
| | VII | MJDTA0720T | Performance Studies | Theory | 4 |
| | VIII | MJDTA0821P | Production Paper-04: Stage Performance (Directed by Students) | Practical | 4 |

| | | | | | |
|---|------|---------------|---|-----------|---|
| | VIII | MJDTA0822T | Play Analysis and Literature Review | Theory | 4 |
| | VIII | MJDTA0823P | Sound Design & Theatre Music | Practical | 4 |
| | VIII | MJDTA0824P | Script Writing For Different Media | Practical | 4 |
| BPA Degree Honours with Research (4 Years Course) | VII | MJDTA0717P | Scenography (Set–design& Designing a Play) | Practical | 4 |
| | VII | MJDTA0718P | Production Paper–03: Alternative Performance | Practical | 4 |
| | VII | MJDTA0719T | Alternative & Applied Theatre | Theory | 4 |
| | VII | HRDTA0720T | Research Methods & Methodologies | Theory | 4 |
| | VIII | MJDTA0821P | Production Paper–04: Field Work | Practical | 4 |
| | VIII | MJDTA0822T | Play Analysis and Literature Review | Theory | 4 |
| | VIII | HRDTA0823-24T | Dissertation | Theory | 8 |
| | | | Total 8 Courses: 5 Practical, 3 Theory | | |
| Total Courses 24: 14 Practical & 10 Theory (For Honours Degree) 12 Practical 12 Theory (For Honours with Research) | | | Total Credits: 96 (Each Credit is equal to 25 Marks) | | |

Course Code: MJDTA0101P stands for MJ (MAJOR) DTA (Drama & Theatre Arts) 01 (Semester) 01 (Course Number) P (Practical) or T (Theoretical)

***Dissertation is of 8 credit in the Honours with Research segment while all the other courses in both the segments are of 4 credits, so it could be considered as two courses. In that case number of courses will be equalized in both the courses BPA Degree Honours & BPA Degree Honours with Research.**

MINOR COURSE
(Discipline-Specific Course)

| Course | Se m. | Course Code | Paper Title | Theory/ Practical | Credit s |
|--|----------|-------------|--|----------------------|-------------|
| BPA Certificate (1 Year Course) | I | MnADTA0101P | Voice & Elocution and Body Preparation | Practical | 4 |
| | II | MnADTA0201P | Make-Up & Costume | Practical | 4 |
| | | | | | |
| BPA Diploma (2 Years Course) | III | MnADTA0301P | Acting: Methods & Methodologies | Practical | 4 |
| | IV | MnADTA0401T | Epic Narratives and Classical Theatre in Indian Culture | Theory | 4 |
| | | | | | |
| BPA Graduation (3 Years Course) | V | MnBDTA0505P | Voice & Elocution and Body Preparation | Practical | 4 |
| | VI | MnBDTA0606P | Make-Up & Costume | Practical | 4 |
| | | | | | |
| BPA Hons. (4 Years Course) | VI I | MnBDTA0707P | Acting : Methods & Methodologies | Practical | 4 |
| | VI II | MnBDTA0808T | History and Development of Indian Theatre, Play & Playwright | Theory | 4 |
| Total Courses-8: 6 Practical & 2 Theory | | | Total Credits: 32 | | |

COURSE CODE: MINOR 1- MnA, MINOR-2 - MnB

MULTI-DISCIPLINARY COURSE

| Course | Sem . | Course Code | Paper Title | Theory/ Practical | Credits |
|---|-------|-------------|------------------------------|-------------------|---------|
| UG Certificate (1 Year Course) | I | MDDTA0101P | Voice and Elocution | Practical | 3 |
| | II | MDDTA0202P | Body Preparation | Practical | 3 |
| | | | | | |
| UG Diploma (2 Years Course) | III | MDDTA0303P | Acting in Proscenium Theatre | Practical | 3 |
| | - | - | - | - | - |
| Total Courses: 3 Practical | | | Total Credits: 09 | | |

COURSE CODE: MULTI-DISCIPLINARY - MD

SKILL ENHANCEMENT COURSE

| Course | Sem . | Course Code | Paper Title | Theory/ Practical | Credits |
|--|-------|-------------|------------------------------|-------------------|---------|
| BPA Certificate (1 Year Course) | I | SECDTA0101P | Make Up & Costume | Practical | 3 |
| | II | SECDTA0202P | Electricity & Stage-Lighting | Practical | 3 |
| | | | | | |
| BPA Diploma (2 Years Course) | III | SECDTA0303P | Sound & Background-Music | Practical | 3 |
| | - | - | --- | - | - |
| Total Courses: 3 Practical | | | Total Credits: 09 | | |

COURSE CODE: SKILL ENHANCEMENT - SEC

RESEARCH PROJECT

| Course | Sem | Course Code | Paper Title | Theory/ Practical | Credits |
|--|------|---------------|--------------------------------|----------------------|---------|
| BPA Hons. (4-Year Course) | VII | HRDTA0701T | Research Methods & Methodology | Theory | 4 |
| | VIII | HRDTA0802-03R | Dissertation | Theory | 8 |
| Total Courses: 2 | | | Total Credits: 12 | | |

COURSE CODE: RESEARCH PROJECT – HR

***Included into Major Course**

INTERNSHIP PROGRAM

| | | |
|--|--|-----|
| BPA Certificate (1 Year Course) | <p>The student who wishes to exit after completion of BPA Certificate Course (One Year course/two semesters) has to complete an internship.</p> <p>This internship can be done with any central or state government recognised society, trust or body working in the field of theatre, performing arts or culture.</p> | 4cr |
| BPA Diploma (2 Years Course) | <p>The student who wishes to exit after completion of the BPA Diploma Course (Two Year course/four semesters) have completed an Internship.</p> <p>This internship can be done with any central or state government recognised or awarded theatre guru and practitioner.</p> | 4cr |
| BPA Degree (3 Years Course) | <p>The student who wishes to exit after completion of the BPA Degree Course (Three Year course/six semester) have to complete Internship.</p> <p>This internship can be done with any central or state government bodies or recognized bodies like IGNC, NSD, CCRT, EZCC, Sangit Natak Academy or any other govt. agencies and institutions working in the field of theatre, performing arts and culture.</p> | 4cr |

Sri Rajesh KV

Dr. Amartya Mukhopadhyay

Dr. Biplab Biswas



**Proposed Marks Division for 4 Years B.P.A.
(Hons. & Hons. With Research) Course
(Choice Based Credit System)**

**Dept.: Rabindra–Sangit, Dance & Drama(RSDD), Sangit–Bhavana,V.B.
Subject: Drama and Theatre Arts**

FOR CORECOURSE

Total CreditPoints : 96 Credits, Total Marks of the Course : 2400

➤ **20% Marks will be treated as Internal Assessment in each Course.**

• **Semester : I = 200 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|--|-----------|--------------|
| MJDTA0101P | Voice & Elocution and Body Preparation | 80+20=100 | 4 |
| MJDTA0102T | Drama & Dramaturgy | 80+20=100 | 4 |

Total = 8 cr

• **Semester : II = 200 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|--|-----------|--------------|
| MJDTA0203P | Acting Paper-01: Acting Methods & Methodologies | 80+20=100 | 4 |
| MJDTA0204T | Performance and Ritual in Indian Knowledge Systems: The Epics, Sanskrit Theatre, & Folk Traditions | 80+20=100 | 4 |

Total = 8 cr

• **Semester : III = 200 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|--|-----------|--------------|
| MJDTA0305P | Acting Paper -02: Acting In Different Media | 80+20=100 | 4 |
| MJDTA0306T | History and Development of Bengali Theatre, Play & Playwright (Other than Rabindranath Tagore) | 80+20=100 | 4 |

Total = 8 cr

• **Semester : IV = 400 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|---|-----------|--------------|
| MJDTA0407P | Make-Up & Costume | 80+20=100 | 4 |
| MJDTA0408P | Acting Paper -03: Acting In Non-Proscaenium Theatre | 80+20=100 | 4 |
| MJDTA0409P | Production Paper-01: | 80+20=100 | 4 |

| | | | |
|------------|---|------------------|----------|
| | Stage Performance | | |
| MJDTA0410T | History & Development of Asian Theatre, Play & Playwright | 80+20=100 | 4 |

Total = 16 cr

• **Semester : V = 300 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|---|------------------|--------------|
| MJDTA0511P | Stage–Lighting | 80+20=100 | 4 |
| MJDTA0512P | Acting Paper -04: Acting In Proscenium Theatre | 80+20=100 | 4 |
| MJDTA0513T | History and Development of Western Theatre, Play & Playwright | 80+20=100 | 4 |

Total = 12 cr

• **Semester : VI = 300 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|--|------------------|--------------|
| MJDTA0614P | Production Paper-02: Audio-Video Productions | 80+20=100 | 4 |
| MJDTA0615T | History and Development of Tagore's Theatre & Play | 80+20=100 | 4 |
| MJDTA0616T | Aesthetics (General & Tagorean Aesthetics) | 80+20=100 | 4 |

Total = 12 cr

BPA Degree Honours

• **Semester : VII = 400 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|--|------------------|--------------|
| MJDTA0717P | Scenography (Set–design & Designing a Play) | 80+20=100 | 4 |
| MJDTA0718P | Production Paper–03: Alternative Performance | 80+20=100 | 4 |
| MJDTA0719T | Alternative & Applied Theatre | 80+20=100 | 4 |
| MJDTA0720T | Performance Studies | 80+20=100 | 4 |

Total = 16 cr

• **Semester : VIII = 400 Marks**

| Course Code | Course Title | Marks | Credit Point |
|-------------|---|------------------|--------------|
| MJDTA0821P | Production Paper–04: Stage Performance (Directed by Students) | 80+20=100 | 4 |
| MJDTA0822T | Play Analysis & Literature Review | 80+20=100 | 4 |
| MJDTA0823P | Sound Design & Theatre Music | 80+20=100 | 4 |
| MJDTA0824P | Script Writing For Different Media | 80+20=100 | 4 |

Total = 16 cr

BPA Degree Honours with Research

- **Semester : VII = 400 Marks**

| Course Code | Course Title | Marks | Credit Point |
|--------------------|--|------------------|---------------------|
| HRDTA0717P | Scenography (Set-Design & Designing a Play) | 80+20=100 | 4 |
| HRDTA0718P | Production Paper- 3: Alternative Performance | 80+20=100 | 4 |
| HRDTA0719T | Alternative & Applied Theatre | 80+20=100 | 4 |
| HRDTA0720T | Research Methods & Methodologies | 80+20=100 | 4 |

Total = 16 cr

- **Semester : VIII = 400 Marks**

| Course Code | Course Title | Marks | Credit Point |
|--------------------|-----------------------------------|------------------|---------------------|
| HRDTA0821P | Production Paper – 4: Field Work | 80+20=100 | 4 |
| HRDTA0822T | Play Analysis & Literature Review | 80+20=100 | 4 |
| HRDTA0823-24T | Dissertation | 200 | 8 |

Total = 16 cr

Sri Rajesh KV

Dr. Amartya Mukhopadhyay

Dr. Biplab Biswas

Dr. Mrityunjay Kr. Prabhakar



**SYLLABUS FORB.P.A.(Hons.)
(4 YEARS COURSE)
Subject : Drama and Theatre Arts**

FOR MAJOR COURSE

**** N.B. :Total Credit Points : 96 Credits.**

Total Marks of the Course :

- i) Practical Course / Papers: 1400 Marks.
- ii) Theoretical Course / Papers: 1000Marks.

Total : 2400 Marks.

- 20% (12) Marks will be treated as Internal Assessment in each Course.

=====

PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

1stSemester: Full Marks : 200 (160 + 40) ---> Credit Point : 8 Credits.

Course:MJDTA0101P(Practical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Voice & Elocution and Body Preparation**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input of theatre and movement. Here, they will be learning basic physical movements, voice culture exercises, emotions, expressions and improvisations in practical course.

OUTCOME

Our students have got first-hand experience of basics of theatre through this practical course and now they are aware of his own body, movements, expressions, voice culture and improvisations. Though, these are basics but they are the backbone of theatre.

Course: MJDTA0102T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Drama & Dramaturgy**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Our objective is to provide basic understanding of theoretical framework of the drama & theatre discipline. The learners will be getting orientation to theory of drama & dramaturgy through this course.

OUTCOME

Our students have got the basic understanding of theatre through this theoretical course. We have covered various theoretical elements and terms of drama & theatre art discipline and now they are prepared to take dive into sea of discipline specific knowledge.

2nd Semester :Full Marks : 200 (160+40) --->Credit Point: 8 Credits.

Course: MJDTA0203P (Practical) : Marks 100 (80+20) --->Credit Point: 4Credits.

- **Acting Paper-01: Acting Methods & Methodologies**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

After initiating pupil in the basics of practical and theoretical paradigm in the last semester, here, they are being offered specific courses and modules. In the very beginning they are being offered acting: methods & methodologies course in practical module as we need to make them aware of various acting methods and techniques developed by various masters and how they are being used for equipping the upcoming and practicing actors for trade of acting.

OUTCOME

By the end of this semester students have learned various methods and techniques of acting and become aware of the power of acting tools and techniques developed by masters of performing arts.

Course: MJDTA0204T(Theoretical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Performance and Ritual in Indian Knowledge Systems: The Epics, Sanskrit Theatre, and Folk Traditions**

OBJECTIVE

The course attempts to understand Indian theatre as a sacred and philosophical endeavour within the framework of Indian Knowledge Systems (IKS). It focuses on the Natyashastra, Vedas, Upanishads and Ramayana and Mahabharata epics to understand theatre in its holistic and spiritual forms. Students will study both classical and folk traditions of performances and appreciate the active and transformative processes of performing in relation to the self, society, and the universe.

OUTCOME

Students will learn the fundamental aspects of Indian philosophy and spirituality through an understanding of Indian theatre history anchored with the Vedas and Upanishads. They will work with Natyashastra as a foundational classical text; study the Ramayana and Mahabharata as epic theatrical mythology; and examine the tenets of classical Sanskrit drama in a more critical light. Other course focuses include the contemporary folk and ritual theatre as dynamic manifestations of culture, the application of Indian theatre aesthetics in practice, and participation in workshops, performances, and self and peer evaluation

3rd Semester : Full Marks : 200 (160+40) ---> Credit Point: 8 Credits.

Course: MJDTA0305P (Practical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Acting Paper-02: Acting In Different Media**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Our aim and objective through this course is to prepare our students for their professional careers with understanding, attitude and learning of techniques of acting for various other mediums than drama & theatre. This course has been introduced seeing the demand and interest of the students and the industry in which our students will be getting observed in future.

OUTCOME

They are more equipped with techniques of acting in various mediums with this practical course which is going to help them in their future career as a performer. They have got exposed to the needs of creative industry and their acting potential through this professional training.

Course: MJDTA0306T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Bengali Theatre, Play & Playwright (Other than Tagore's Theatre)**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Bengali Theatre has its own vast and elaborate history in ancient and modern Indian drama. It has contributed a lot in play making traditions of India and given birth to many-many masters in their own right. Our objective here, is to provide a detail picture of the contribution Bengali Theatre has made in the discipline.

OUTCOME

As, most of our students are from the Bengali background, this course plays the role of a stimulus for the students. They feel reliant and confident by knowing the contribution of their forefathers in theatre. It also help them in being in touch with their own heritage and lineage.

4th Semester: Full Marks : 400 (320 + 80) ---> Credit Point: 16Credits.

Course: MJDTA0407P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Make-Up & Costume**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Make-Up & Costume plays very important role in theatre and play making. Thus, it is mandatory for all the performers to learn these as it is they who have to handle it on stage. But, for those who wish to make a career in Make-Up & Costume, this is really a great course as there is a lot of demand of these experts in the creative industry. Our objective is to provide a professional training in Make-Up & Costume to our students, so that they can also think about it as a career option.

OUTCOME

Our students have now equipped with one very essential skill related to not only drama & theatre arts but also creative industry. By learning it, they have learned the potential it has as a professional career option in future.

Course: MJDTA0408P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Acting Paper -03: Acting In Non-Proscaenium Theatre**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Acting in Non-Proscaenium Theatre is all about giving glimpses of the world theatre practice through various acting processes adopted and evolved by professionals for Non-Proscaenium Stage. Our objective through this course is to pass the techniques and understanding of non-proscaenium acting to our pupils.

OUTCOME

Through this course they have learned various acting techniques, modules and methods which has been created by master like Anton Chekhov, Mykovasky, Grotovski, Badal Sircar and others for non-proscaenium stage.

Course: MJDTA0409P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-01: Stage Performance**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Stage performance is very vital for theatre practitioners because what they learn in classroom practice should be applied in a performance context before the audience so that our students can get an opportunity to exercise and showcase their talent and learning. This particular course has been design to provide the students the chance to perform on stage. This will equip them as performers and our focus on providing professional training will also be reflected.

OUTCOME

A well trained student with exposer to theatre and stage performance and its challenges can work better in the field if required. For a professional career first-hand experience and understanding of stage performance is necessary which the students will get through this course.

Course: MJDT0410T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Asian Theatre, Play & Playwright**

OBJECTIVE

After initiating pupil in history and development of Indian & Bengali Theatre in detail it's time to introduce the theatre of Asian countries which is also known as Oriental Theatre. Through this course our students will be aware of the history and development of Asian theatre particularly of China, Japan, Indonesia, Malaysia, Bali, South Korea, Srilanka, Pakistan, Bangladesh and Nepal. Together, they have a glorious history. Knowing and understanding them provides various perspectives to the students about the rich theatre cultural heritage of Asia.

OUTCOME

Through this course now our students are envisioned about the various trends, patterns and developments happened in the history of Asian Theatre in past and present. As, history and development of Asian theatre has a lot to do with development of overall stream of drama & theatre arts, and particularly due to various similarities between Indian and Asian Theatre, thus it has further advanced the understanding of our students of the theatre world and made them aware about their rich cultural heritage.

5th Semester: Full Marks : 300 (240+60) ----> Credit Point : 12 Credits.

Course: MJDTA0511P (Practical) Marks: 100(80+20) --> Credit Point: 4 Credits.

- **Stage–Lighting**

OBJECTIVE& OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Lighting plays such a vital role in play making. Having a better understanding of its use in theatre making gives a clear direction to the young practitioners. Our objective is to make them learn it to use lighting tools, equipment's and techniques in a professional manner.

OUTCOME

Students who learn stage lighting can have a great and lucrative career not only in drama & theatre arts but also in the creative industries as lighting plays such a huge role in all performing arts and media industry.

Course: MJDTA0512P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Acting Paper -04: Acting In Proscenium Theatre**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Acting in Proscenium Theatre is all about giving glimpses of the world theatre practice through various acting processes adopted and evolved by professionals for Proscenium Stage. Our objective through this course is to pass the techniques and understanding of proscenium acting to our pupils.

OUTCOME

Through this course they have learned various acting techniques, modules and methods which has been created by master like Bharata, Stanislavsky and others for proscenium stage.

Course: MJDTA0513T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Western Theatre, Play & Playwright**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

After initiating pupil in the basics of theoretical paradigm and history and development of Indian and Asian theatre in the first few semesters, here, they are being offered specific courses and modules in theoretical framework. Through this course our students will be aware of the history and development of Western theatre, which has a lot to offer. Western Theatre has a glorious history and knowing and understanding them provides another perspective to the students of this part of the world.

OUTCOME

Through this course now our students are more envisioned about the various trends, patterns and developments happened in the history of western theatre. As, history and development of western theatre has a lot to do with development of overall stream of drama & theatre arts, thus it has further advanced the understanding of our students of the theatre world. Thus, we have captured most of the development of World Drama.

6thSemester : Full Marks : 300 (240 + 60) ---> Credit Point: 12 Credits.

Course: MJDTA0614P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-02: Audio-Video Productions**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Audio-Video Productions are very vital for learning in modern days as theatre practitioners need to apply them in their performances and also help them in getting prepare for the market as in outer world audio and video materials are consumed widely by the audience. This particular course has been design to provide the students the opportunity to learn and equip themselves for new openings in their life.

OUTCOME

A well trained student in Audio-Video productions with exposers to theatre and stage performance and its challenges can work better in the media industry if

required. For a future professional career in the field of media industry this training in Audio-Video productions will come handy. They are much more prepared now for the realities and necessities of the outer world.

Course: MJDTA0615T (Theoretical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **History & Development of Tagore Theatre and Play**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Tagore has a very distinct vision of play writing and theatre making. Tagore rooted himself in the indigenous Indian theatre traditions and rediscovered the magic of Indian theatre through his Geeti-Natya and Nritya-Natya, which has element of total theatre propagated by our forefathers. We wish to pass his vision through his works to the students.

OUTCOME

The students have become aware of not only our roots but also their implication in modern play writing and making. Tagore's works provide them to see through the artificial elements in theatre and go for simple yet suggestive practices.

Course: MJDTA0616T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Aesthetics (General & Tagorean Aesthetics)**

OBJECTIVE

Theatre has been a true friend of humankind since the beginning of the civilization. From Classical Indian and Western Drama to the flair of Traditional Theatre forms of the World and the Modern & Contemporary Theatre practices it has evolved with transition in human civilization and developed its own Concepts and Aesthetics in different cultural and geographical locations of the World. We aim to provide the best of all these Theatrical Concepts and Aesthetics developed by Bharata, Plato, Aristotle and many others to our students so that they will be grounded in theoretical paradigm of theatrical World.

OUTCOME

Students now know the Major Theatrical Concepts & Aesthetics of theatre which has developed at world level in the discipline of theatre. It can make them rooted and help in developing their own understanding of theatre practice and its theoretical paradigm.

For BPA Degree Honours

7th Semester: Full Marks: 400 (320+80) ---> Credit Point: 16 Credits.

Course: MJDTA0717P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Scenography: Set–Design & Designing a Play**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

In the technical part and learning of theatre making Scenography course comprising set design and overall design of the production is very much significant. In west this is one of the most lucrative career option for the students of drama & theatre arts. We wish to provide first-hand experience of set design, model making and its application in the production through this course. Our aim is to provide professional training so that our students can choose it as a career option in future.

OUTCOME

A well trained student can work as a Scenographer or a Production Designer/Manager in the field. Even if he is not opting it for a professional career even then first-hand experience and understanding of the same help them in any of their endeavour in theatre making.

Course: MJDTA0718P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Production Paper-03: Alternative Performance**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Alternative performance is very vital for theatre practitioners because they are different in nature from the Stage Performances and their customs and regulations. There are many different kinds of performances happening all over the world, which is happening outside Stage and popularly named as Arena Theatre, Forum Theatre, Intimate Theatre, Street Theatre, Third Theatre and many more. All these together known as Alternative Performances which students of Drama & Theatre Arts should know and aware off.

OUTCOME

A well trained student in Alternative Performance with exposure to theatre and stage performance and its challenges can work better in the field if required, as he is known to all kinds of theatrical formats. This course has also enabled the students to think differently as there are many options how things could be done.

Course: MJDTA0719T (Theoretical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Alternative & Applied Theatre**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Alternative and Applied Theatre are very vital for theatre practitioners because they are different in nature from the Stage Performances and their customs and regulations. There are many different kinds of performances happening all over the world, which is happening outside Stage and popularly named as Arena Theatre, Forum Theatre, Intimate Theatre, Street Theatre, Third Theatre, Applied Theatre and many more. All these together known as Alternative Performances and Applied Theatre which students of Drama & Theatre Arts should know and aware off.

OUTCOME

A well versed student in Alternative and Applied Theatre with exposure to theatre and stage performance and its challenges can work better in the field if required, as he is known to all kinds of theatrical formats and experiments going on at World level. This course has also enabled the students to think differently as there are many options how things could be done in Theatre.

Course: MJDTA0720T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Performance Studies**

OBJECTIVE& OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Performance Studies is a new kind of epistemology emerged in the field of Theatre and Performing Arts, which looks into the matters and affairs of the world through the perspective of Performance and thus it has totally a new understanding of the matters and affairs of the world. Since Last four-five

decades it has got prominence and helped the theatre and performance studies in getting respectful space in the world of academia. It helps our students in giving them a new perspective.

OUTCOME

Students who learn Performance Studies has greater understanding of the discipline and they know that how it is related to each and every walk of life and not just a stage or off stage performance. The arena of performance becomes the world as Shakespeare has said 'The World is a Stage.'

8thSemester: Full Marks: 400 (320+ 80) --> Credit Point: 16 Credits.

Course: MJDTA0821P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Production Paper-04: Stage & Alternative Performances (Directed by Students)**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Stage & Alternative performances directed by students themselves is very vital course designed for theatre practitioners because what they learn in classroom practice should be applied in a performance context before the audience so that our students can get an opportunity to exercise and showcase their talent and learning. This particular course has been design to provide the students the chance to direct a play of their choice under the guidance of the faculty. This will equip them as theatre makers and our focus on providing professional training will also be reflected.

OUTCOME

A well trained student with directorial skill can do much better in outer world as he has already got exposure to theatre and stage performance direction tools and techniques. For a professional career first-hand experience and understanding of direction process of stage performance is necessary which the students have got through this course.

Course: MJDTA0822T (Theoretical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Play Analysis and Literature Review**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

This module is theoretical and our objective is to enhance the capability of the students to understand the elements and aspects of Plays and Performances through Play Analysis, Criticism & Literature Review. We provide the various tools and techniques provided by Bharata, Aristotle and other masters to the learners so that they can easily dissect the Plays and Performances. This course will enable the students to deal with the Text & Performance at Analytical and Critical level.

OUTCOME

They also have learned the elements and aspects of play analysis and criticism through this Play Analysis, Criticism & Literature Review course, where they have learned through the views of various masters and stalwarts of theatre discipline. Now they are very much into the specific discipline knowledge.

Course: MJDTA0823P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Sound Design & Theatre Music (Background-Music)**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Theatre music has emerged as a discipline in itself under which Sound and background Music plays such a vital role in play making. Having a better understanding of its use in theatre making gives a clear direction to the young practitioners. Our objective is to make them learn Sound, Background Score

and Theatre Music to use these in a professional manner in the productions they are involved with as without theatre music there would be no theatre.

OUTCOME

Students who learn sound and theatre music and Sound design can have a great and lucrative career not only in drama & theatre arts but also in the creative industries.

Course: MJDTA0824P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Script–Writing in Different Media.**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Script writing and having an in depth knowledge of a play script is a vital part of the theatre training. Each and every one related to drama & theatre arts in any form has to deal with a script. It could be a written or an improvised script. Giving perspective about script writing or developing a play text or audio-video text through improvisations is in store here for young students. This could be very much helpful in their future.

OUTCOME

In any case script writing for Theatre and other Medias and developing a text into performance is needed to be understood well by students. It will help him a lot in his own theatre practice. One can also seek a professional career in playwriting or as a screen writer.

For BPA Degree Honours with Research

7thSemester: Full Marks: 400 (320+ 80) ---> Credit Point: 16 Credits.

Course: MJDTA0717P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Scenography: Set–Design (Designing a Play)**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

In the technical part and learning of theatre making Scenography course comprising set design and overall design of the production is very much significant. In west this is one of the most lucrative career option for the students of drama & theatre arts. We wish to provide first-hand experience of set design, model making and its application in the production through this course. Our aim is to provide professional training so that our students can choose it as a career option in future.

OUTCOME

A well trained student can work as a Scenographer or a Production Designer/Manager in the field. Even if he is not opting it for a professional career even then first-hand experience and understanding of the same help them in any of their endeavour in theatre making.

Course: MJDTA0718P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Production Paper-03: Alternative Performance**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Alternative performance is very vital for theatre practitioners because they are different in nature from the Stage Performances and their customs and regulations. There are many different kinds of performances happening all over the world, which is happening outside Stage and popularly named as Arena Theatre, Forum Theatre, Intimate Theatre, Street Theatre, Third Theatre and many more. All these together known as Alternative Performances which students of Drama & Theatre Arts should know and aware off.

OUTCOME

A well trained student in Alternative Performance with exposure to theatre and stage performance and its challenges can work better in the field if required, as he is known to all kinds of theatrical formats. This course has also enabled the students to think differently as there are many options how things could be done.

Course: MJDTA0719T (Theoretical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Alternative & Applied Theatre**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Alternative and Applied Theatre are very vital for theatre practitioners because they are different in nature from the Stage Performances and their customs and regulations. There are many different kinds of performances happening all over the world, which is happening outside Stage and popularly named as Arena Theatre, Forum Theatre, Intimate Theatre, Street Theatre, Third Theatre, Applied Theatre and many more. All these together known as Alternative Performances and Applied Theatre which students of Drama & Theatre Arts should know and aware off.

OUTCOME

A well versed student in Alternative and Applied Theatre with exposure to theatre and stage performance and its challenges can work better in the field if required, as he is known to all kinds of theatrical formats and experiments going on at World level. This course has also enabled the students to think differently as there are many options how things could be done in Theatre.

Course: MJDTA0720T (Theoretical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Research Methods and Methodologies**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Research Methods and Methodologies could be a vital course for those who have opted for BPA Degree Honours with Research. As this course offers the basic tools, technologies and epistemologies for conducting any academic research. This will enable the students to think analytically and enquire any subject matter critically. They will be able to frame their basic Research questions and problems which will enable them to prepare a good synopsis and be ready for upcoming research dissertation upon which they have to work in the very next semester.

OUTCOME

Students are well versed now about the methods and methodologies they can choose and use for their own research project. They are mentally aware that how to start and end a research in a systematized manner.

8th Semester: Full Marks: 400 (320+ 80) ---> Credit Point : 16 Credits.

Course: MJDTA0821P (Practical) Marks: 100(80+20) -> Credit Point: 4 Credits.

- **Production Paper-04: Field Work**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Field Work is an utmost important part of any research. In this course work the student is free to undertake any field work related to his research topic and do the ground work under the same. This will help him in acquiring data and information needed for his research work. While this Field work s/he can search for people, artists, scholars, practice or investing the form (topic) he is going to work upon. He can gather data on secondary and primary sources through this field work.

OUTCOME

The research is much equipped for his research and his/her research topic after completing the course. He can use this data and information in his dissertation which will come handy while writing.

Course:MJDTA0822T (Theoretical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Play Analysis and Literature Review**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

This module is theoretical and our objective is to enhance the capability of the students to understand the elements and aspects of Plays and Performances through Play Analysis, Criticism & Literature Review. We provide the various tools and techniques provided by Bharata, Aristotle and other masters to the learners so that they can easily dissect the Plays and Performances. This course will enable the students to deal with the Text & Performance at Analytical and Critical level.

OUTCOME

They also have learned the elements and aspects of play analysis and criticism through this Play Analysis, Criticism & Literature Review course, where they have learned through the views of various masters and stalwarts of theatre discipline. Now they are very much into the specific discipline knowledge.

- **Dissertation**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

In this course work the researcher will be writing his dissertation on a particular topic of his choice chosen with the help of the faculty according to their combined expertise. This course will help him in understanding the research processes involved and how to write a good dissertation, while following all the research methods and methodologies and ethics.

OUTCOME

The researcher is ready with his dissertation upon which he has worked in collaboration with the research guide. Through, this dissertation he has learnt how to go through a research and ready to take independent researches s/he wants to undertake in future.

Sri Rajesh KV

Dr. Amartya Mukhopadhyay

Dr. Biplab Biswas

Dr. Mrityunjay Kr. Prabhakar



**SYLLABUS FOR B.P.A.(Hons.)
(4 YEARS COURSE)
Subject : Drama and Theatre Arts**

FOR CORE COURSE.

**** N.B.: Total Credit Points : 96 Credits.**

Total Marks of the Course:

- i) Practical Course/Papers: 1400 Marks. (56 Credits)
- ii) Theoretical Course / Papers: 1000 Marks. (40 Credits)

Total:2400 Marks. (96 Credits)

- **20% (12) Marks will be treated as Internal Assessment in each Course.**

PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

1stSemester: Full Marks : 200 (160+40) ---> Credit Point: 8 Credits.

Course: MJDTA0101P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Voice & Elocution and Body Preparation**

***N.B. : This Course MJDTA0101P [Practical paper] divided into two(2) Major Groups as follows –**

1. Group–I: Voice & Elocution
2. Group–II: Body Preparation, Emotion & Expression and Improvisation

***N.B.: The above mentioned Group – I of said Course MJDT0101P [Practical paper] also divided into two (2) parts as Voice and Elocution.**

1. Group – I : Voice and Elocution.

Part – I: **Voice**

{Fundamentals of voice production and speech mechanism ; voice registration; resonance, volume, pitch, tone etc., kinds & methods of breathings, requirement of a stage – voice; volume, speech defects and their corrective measures etc. Introductory breathing exercises, voice in different moods; noise, musical voice, whispering, weeping, crying, laughing etc.}.

****Sub–Text: Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. From time to time).**

Part – ii: **Elocution** (Sight – Reading and Recitation)

{Pronunciation and Enunciation, Pronunciation of vowels and consonants; *accent, pause, rhythm, prosody; syllable, matra, parva, chhanda* etc., Dialect, Verse & Non–Verse etc.}.

****Sub –Text: Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).**

Reference Text Books for Elocution as follows:

1. For Sight – Reading (to be selected):

I) Rabindranath Tagore : Kalantar/ Sanchay, Galpaguchha.

II) Iswar Chandra Vidyasagar : Shakuntala, Bhrantibilas

II) Bankim Chandra Chattapadhyay : Kapalkundala / Bibidha Probandha.

III) D . L .Ray : Chandra Gupta/ Kshiradprasad Vidyavinod : Nara Narayan.

IV) Buddhadev Basu : Tapaswee Taranginee.

V) Sambhu Mitra : Chand Baniker Pala.

2. Recitation (to be selected & pieces to be memorized) :

I) Madhusudan Dutta : Meghnad Badh Kavya ; (canto – IV)

II) Rabindranath Tagore : Balaka, Manasi, Chitra , Sonar Tori

III) Jibanananda Dash : Shrestha Kavita.

IV) Kazi Nazrul Islam : Agniveena, Samyavadi

V) Subhash Mukhopadhyay :

VI) Shankha Ghosh :

N .B . : Pieces for Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time.

*****N .B . : Each student is required to present the passages, pieces and other items of Voice &Elocution which will be provided by the Dept.**

2. Group – II: Body Preparation, Emotion & Expression and Improvisation

***N.B. :The above mentioned Group–II of said Course MJDT0101P [Practical paper] also divided into four (3) parts as Body Preparation, Emotion, Expression and Improvisation.**

1.Part – i: Body Preparation

{General knowledge about Human Anatomy & Physiology, Physical Exercises (with & without music) -- different parts of the body; hands, waist, shoulder, neck, legs etc., movements, relaxation, yogasana etc.}.

2. Part – ii: Emotion & Expression

{General knowledge about face – muscles, Knowledge about Emotion; Rasa & different types of Bhavas And total Expression, Exercises of face–muscles, eye-lid, eye-brow, eye-ball, chine etc., Gesture of head, neck, hands, legs etc., Emotion & Bodily expression, Concentration, Sentiment – its types; object, person, collective, self etc., reflex & instinct, nature of feeling, sensation & feeling, mood, temperament, disposition, passion etc.}.

3. Part – iii: Improvisation

{Concentration exercises, exercises of sense, exercises for developing power of association, exercises for Improvisation; details of —who are you / the are you, why are you, where are you, what are you, when are you etc., Improvisation with voice and without voice etc.}.

****Sub –Text: Using all the above-mentioned elements in the given items & Pieces are to be selected by the Dept. from time to time.**

*****N.B.: Each student is required to present the pieces and other items of Body preparation & exercises, mime & pantomime, emotions & expressions, movement etc., Improvisation; with & without voice, sketches etc. which will be provided by the Dept. from time to time.**

Course: MJDTA0102T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- Drama & Dramaturgy**

***N.B. : This Course MJDTA0102T [Theoretical paper] divided into two (2) parts as Theory of Drama & Dramaturgy (Oriental & Western)**

1. Part-i:Theory of Drama & Dramaturgy (Oriental)

{Definition of Drama, Elements of Drama, Elements of Dramatic compositions : premise, theme, plot, division of action, characterization, dialogue, song/music etc., Structure of Drama; eastern & western, Theory of Rasa, Dramatic convention, Classification of Drama; Pouranik, historical, social, tragedy, comedy, tragi–comedy, melodrama, realistic, romantic, symbolical, epic, absurd, allegorical, expressionistic, musical etc., Geeti–Natya and Nritya–Natya, Tagore’s own views etc., Special reference to Bharata’s Natyashastra, Dhananjaya’s Dasharupaka etc., Origin of Indian Drama, Elements of natya : four types of abhinaya; Dharmi; vritti, Pancha– sandhi, Pancha–avastha, Pancha–arthaprakriti; Natya–Saranga, Silpa–Saranga.,}.

2. Part – ii :Theory of Drama & Dramaturgy (Western)

{With special reference to Premise, Theme, Plot – Action, Act Structuring – Introduction & Exposition, Rise, Climax, Fall, Catastrophe; Exposition, Rising Action, Clash, Climax;

Exposition, Climax – rising action, Acme – crisis, Sequel, Conclusion; Stage – picture / topography), Dramatic, Un-dramatic, Anticlimax; Curiosity& Interest, Plausibility; Character --- Dimensioned & Bone Structure (i.e. tri – dimensional; physiology, sociology and psychology), Character Growth, Will in character, Character plotting the play, Pivotal character, Different types of Character & Orchestration, Unity of opposite, Character transition, Conflict – static, jumping, Fore – shadowing, rising; point of attack & expression; crisis, climax, resolution; plot – selection, division of action, obligatory scene; dialogue --- character – language, Connection with will & necessity, Feeling & Emotional Load, Fore – shadowing coming events, Creating conflict, Revealing character & Proving the premise, Sense of economy, Casual connection, Expression of thought & Philosophy; Special reference to Aristotle, Jhon Dryden, A. C. Bradley, G. B. Shaw, A. Nicoll, G. Freytag, Satnislavasky, Brecht, Lajos Egri, J. H. Lawson, etc.}.

2nd Semester: Full Marks: 200 (160+40) --->Credit Point: 8 Credits.

Course: MJDTA0203P (Practical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Acting Paper-01: Acting Methods & Methodologies**

***N.B. : This MJDTA0203P [Practical paper] divided into two(2) parts as follows – Presentational and Re-Presentational. Student's will perform in two short scenes/pieces And Prepare the Actor's Note – Book.**

[Students will be taught various methods and methodologies of acting with reference to various Character; protagonist – antagonist – pivotal character – allied agents – background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Realistic, Non-Realistic, Expressionistic, etc.].

{ * N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }

i.

- A. Presentational: [Scenes/pieces from traditional/folk and non-realistic forms of theatre where actors need to demonstrate Presentational skill of acting could be chosen for such teaching-learning process. Scenes from such plays are to be selected by the dept. from time to time or chosen by the students with the approval of the dept.]
- B. Actor's Note-Book [Any text upon which the student is performing.

ii)

- A. Re-Presentational: [Performance of short scene/pieces: The students required to participate in short scenes/pieces representational/realistic in nature, which will be provided/selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.
- B. Actor's Note – Book: Each student is required to submit an Actor's Note – Book , which should contain a detailed analysis of the roles s/he has played during this sub-course. That should be re-presentational/realistic in nature. This Note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

Course: MJDTA0204T (Theoretical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Performance and Ritual in Indian Knowledge Systems: The Epics, Sanskrit Theatre, and Folk Traditions**

***N.B.: This Course MJDTA0204T [Theoretical paper] is divided into eight units as History and Development of Ancient Indian Theatre, Folk Theatre and Development of Medieval Indian Theatre.**

Unit 1: Indian Knowledge Systems and the Origins of Theatre

*{Concept of Vidya, Kala, and Silpa in Indian epistemology.
Vedic foundations of performance: Brahman, Rta (order of universe), and Yajna (sacrifice).
Nāṭya as the Fifth Veda: Theatre as Cosmic Ikona of History Re-Performance.
Reading and interpretation of Vedic hymns concerning creation, art, and expression.
First vernacular Vedic rituals: oral and performative tradition.}*

Unit 2: Philosophical Foundations — Upanishads and Bhagavad Gita

*{Concepts of Ātman (Self), Jagat (World), and Karma (Action).
Leela (Cosmic Play) and Maya (Illusion) from Upanishads.
The Bhagavad Gita as a text of Dharma and Karma Yoga, Sthitaprajña (mental composure) in ethics of action.
Performance understood as Yoga and Sādhana (austerity) discipline.
Yoga and Theatrical Sādhana:
Spiritual Advancement through Performance Discipline.
Breath control and dance (Pranayama and Mudrā) combine with body movements (Āsana) in Performance Art Training.
Synchronizing Chakras with relevant symbols enables Abhinaya expression.
Voice instruction via sound and Nāda Yoga.
Dhyāna and Performance: nurturing silence and being in the moment on stage.}*

Unit 3: Epics as Theatre — Ramayana and Mahabharata

*{Ramayana to Mahabharata as epic narrative to dramatized performances.
Katha, Purana, Itihasa narration and didactic storytelling traditions.
Cultural icon, moral conflict, and epic theatre construction.
Dialogue, monologue, symbolism techniques.
Ramlila and Mahabharata performances: traditional and contemporary studies.}*

Unit 4: Natyashastra —The Science and Philosophy of Dramatic Arts

*{Mythical origins: Brahma creating Nāṭya.
Structure and scope: summary of 36 chapters.
Rasa (flavour) of aesthetic experience and Bhāva (emotion).
Chaturvidha Abhinaya (expression): Angika, Vachika, Aharya, and Sattvika.
Application in performance and dramaturgy.}*

Unit 5: Classical Sanskrit Theatre - Texts and Dramatic Traditions.

{An examination of the classical structure of Sanskrit drama: (An exploration of the classical dramaturgical framework based on the 'Natyashastra' focusing on rasa, dhvani, alankara, and bhava as narrative, emotion, and aesthetics foundation that drives lines skeleton, heart, and breath of the drama.)

Study of key plays and playwrights:

Kalidas's Abhijnanasakuntalam: A lyrical composition celebrating love, nature, and destiny with emotion and beauty.

śūdraka's Mrcchakatika (The Little clay cart): A clever, class-conscious comic drama.

Bhasa's Svapnavasavadattam: A drama of sophisticated tension, complex characterization, love, and a deep exploration of identity.

Visakhadatta's Mudrarakshasa: A critical and complex study of state policy, fidelity, and intrigue, set in the Mauryan period - this incisive depiction of the power dynamics of the world makes it one of the greatest works.

Bhavabhūti's Uttaramacharita and Mahaviracharita: Dramas that are philosophically rich in the ideals of heroism and emotion from epics.

Vijñāneśvara's Nāgānanda: A play with a Buddhist theme that focuses on compassion and redemption.

Shudrakas Pratijnayaugandharayan: A political drama of moral dilemmas, duty and righteousness.}

Unit 6: The Ritual Theatre and Folk Theatre Traditions

Structural analysis of Indian folk theatre genres (ex: Jatra, Nautanki, Bhavai, Yakshagana, Terukkuttu)

The social role of folk theatre concerning social issue, identity, and oral history.

Sacred drama as a form of embodiment: Theyyam, Kutiyattam, Chakyar Koothu, and village ritual dramas.

The spiritual, participatory, and symbolic aspects of folk and ritual theatre.

Unit 7: Indian Theatre: Scenography, Music, and Dance.

{Traditional theory of stage construction: Mandapa, Ranga, Rangamandapa concepts per Natyashastra.

Music: Gāna, instrumentation, and Dhruva songs.

Classical and folk costumes, makeup, and visual adornments.

Lasya (graceful) and Tāṇḍava (vigorous) integrated dance for the theatre.}

Unit 8: Indian Theatre: Innovations and Contemporary Significance.

{Sanskrit and folk plays revival and contemporary staging.

Sādhana: Spiritual practice/theatre and ethical conduct.

Native Indian acting techniques compared to Western techniques.

Cultural institutions like Kalidasa Academy and National School of Drama.

New works that combine traditional approaches with modern theatre.}

3rd Semester: Full Marks: 200 (160+40)--> Credit Point: 8 Credits.

Course: MJDTA0305P (Practical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Acting Paper -02: Acting In Different Media**

***N.B. : This Course MJDTA0305P [Practical paper] is divided into two (2) parts – Acting for Audio and Acting for Video Media/Performance in two short scenes of Both Genres/And Prepare the Actor's Note –Book.**

[with reference to Character ; protagonist – antagonist – pivotal character – allied agents – background agents, Character–dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Costume & Make – up, Play – analysis etc.].

{ * N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

- i. A. [Scenes/pieces of Audio Play are to be selected by the dept. from time to time or chosen by the student with the approval of the dept.].
B. Actor's Note – Book [any one of above texts]

ii. A. Performance of short scenes/pieces : The students required to participate in short scenes/pieces which will be provided/selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

B. Actor's Note – Book : Each student is required to submit an Actor's Note – Book , which should contain a detailed analysis of the roles s/he has played during the year. This note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

Course: MJDTA0306T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Bengali Theatre, Play & Playwright (Other than Tagore)**

***N.B. : This Course MJDTA0306T [Theoretical paper] is divided into two (2) parts – Pre-Independence Bengali Theatre and Post-Independence Bengali Theatre.**

Part -I: Pre-Independence Bengali Theatre, Play & Playwright

{A short history of the origin and development of Bengali stage with special reference to : Early English-theatre in Bengal; Old & New Play House, Chowrangee Theatre, Sans Souci Theatre etc., Bengali Theatre, Belgachhia Theatre, National, Hindu National & Great National Theatre, Jorasanko Theatre, Star Theatre, Natya Mandir & Navanatya Mandir, Manamohan Theatre, Emareld Theatre., Art Theatre, Classic Theatre, Rangmahal, Minarva Theatre, Sree Rangam, Biswarupa etc.; with special reference to the contribution of Chaitanya Mahaprabhu, Mrs. Esther Leach, Geracim stepanovich Liebedeff, Ram Narayan Tarkaratna, Madhusudan Dutta, Dinabandhu Mitra, Upendra Nath Das, Girish Chandra Ghosh, Amritlal Basu, D.L.Ray ,Kshirad Prasad Vidyavinod, Mukunda Dash, Moti Ray, Manmatha Ray, Brojen Dey, Sachin Sengupta, Amarendra Nath Dutta, Sisir Kumar Bhaduri Umeshchandra Mitra, Manomohan Basu, Jyotirindranath Thakur, Syed Meer Mosharrarf Hossain, Amarendranath Dutta, Rajkrishna Roy, Atulkrishna Mirta, Bidhayak Bhattacharya.}

Part -II: Post-Independence Bengali Theatre, Play & Playwright

{Bijan Bhattacharya, Tulshi Lahiri, Utpal Dutta, Badal Sarkar, Dhananjoy Bairagi, Mohit Chattopadhyay etc.; with special reference to the contribution of Satu Sen, Ahindra Chowdhury, Debnarayan Gupta, Sambhu Mitra, Amar Ghosh, Ajitesh Bandyopadhyay, Digindrachandra Bandyapadhyay, Salil sen , Kiran Mitra, Biru Mukhopadhyay, Tarashankar Bandyapadhyay ,, Narayan Gangapadhyay, Balaichand Mukhopadhyay, Tripti Mitra, Kumar Roy, Khaled Chowdhury, Tapas Sen, Shobha Sen, Usha Ganguly , Soumitra Chattopadhyay, Manoj Mitra etc., And short history of the Group Theatre movement of Bengal etc.} .

4th Semester: Full Marks: 400 (320+80) -> Credit Point: 16 Credits.

Course: MJDTA0407P (Practical) Marks:60(48+12)-> Credit Point: 4 Credits.

- **Make-Up & Costume**

***N.B. : This Course MJDTA0407P [Practical paper] divided into two(2) parts as Make – Up and Costume.**

1. Part–I:Make – Up: with reference to Drama and stage performance:

{Elementary knowledge of Make – Up, Purpose of Make – Up, Study of Facial anatomy ;Shapes of head, face, facial proportions, Kinds of skin, hair, nose, eyes lips etc., Make – Up materials and their uses, method of handling them, Knowledge of Colours and paints, Colour work and Crepe work, Different types of make – up; Straight make-up, Middle-age, Old-age, Character make-up, Corrective make-up, Use of crepe hair, wigs, different types of beards and moustaches, Study of different types of classical dance and drama form in respect of make – up, Practice of stylized make-up, make-up for mime and pantomime etc.}.

2. Part – II: Costume ; with reference to Drama and stage performance

{Elementary knowledge of Costume, Purpose of Costume design, Planning of Costume etc., Approach to Costume design; Visualization, interpretation, situation, characters and dramatic elements in terms of line, colour, mass, texture etc., Referring to historical visual material for certain kind of plays, Designing simple costume materials, Costumes and ornaments making, Study of historical, traditional and mythological costumes, Innovative costume etc.}.

Course: MJDTA0408P (Practical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Acting Paper -03: Acting In Non-Proscenium Theatre**

***N.B. : This Course MJDTA0408P [Practical paper] divided into two(2) parts as Acting in Pre-Modern Non-Proscenium Theatre and Acting in Modern Non-Proscenium Theatre.**

Part–I:Acting in Pre-Modern Non–Proscenium Theatre

Folk & Traditional Theatre of India and its Acting tools & Techniques which mostly falls under the category of Presentational Acting Skill and Pattern i.e. Jatra, Yakshagan, Kathakali, Kuddiyattam, Bidesia, Nautanki, Naqal, Sang, Naacha, Maach, Danda Natya etc.

Part–II: Acting in Modern Non–Proscenium Theatre

Origin and development of Different kinds of Non – Proscenium theatre forms and conventions in India and abroad with reference to Poor theatre, People’s theatre, Proletariat theatre, Epic theatre, Agitprops, Political theatre, Theatre of the oppressed, Forum theatre, Image theatre, Theatre laboratory, Bread and Puppet theatre, Street theatre, Environmental theatre, Poster drama, awareness theatre, Journey theatre, Leaving and alternative leaving theatre, Third theatre, IPTA movement in India, Theatre movement in Seventies in Bengal etc.; with Special reference to drama and place of performances etc., with very special reference to some renowned theatre activists; Romain Rolland, Erwin Piscator, Bertolt Brecht, Dario Fo, Franka Rame, Augusto Boal, Jerzy Grotowski, Peter Schumann, Peter Brook, Mulukraj Anand, P.C. Joshi, Utpal Dutt, Bijan Bhattacharya, Sambhu Mitra, Badal Sircar, Safdar Hasmi And Non – Proscenium theatre movement in seventies by the Group theatres’ of Bengal etc. Though, they too fall into the category of Presentational Acting Skill but they need another kind of acting skill than the traditional theatre forms. Their tools and techniques are different.}.

Course: MJDTA0409P (Practical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Production Paper-01: Stage Performance**

***N.B. : This Course MJDTA0409P [Practical paper] divided into two(2) parts as Stage Conventions & Techniques and Stage Performance.**

Part–I: Stage conventions and techniques has to be learned so that the performers could be aware before the performance about stage and its elements i.e. types of stage, stage construction, stage division, performing area, blocking, choreography, stage backspace, green room, cyclorama, wings, etc.

Part–II: Students will choose one or few full length scripts (as desired or feasible) with consultation of department/faculties/invited directors and prepare them for stage under the guidance (direction) of class teacher/invited theatre director and perform them at the end of semester. All the performance related work will be handled by students itself in the guidance of the director.

Course: MJDTA0410T (Theoretical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **History and Development of Asian Theatre, Play & Playwright**

***N.B. : This Course MJDTA0410T [Theoretical paper] divided into two (2) parts as History and Development of Pre-Modern Asian Theatre and History and Development of Modern Asian Theatre.**

Part–I: **History and Development of Pre-Modern Asian Theatre, Play & Playwright**

(Peeking Opera, Noh, Kabuki, Sanskrit Theatre, etc. Nepali Theatre, Bangladeshi Theatre, Pakistani Theatre, Indonesian Theatre, Chinese Theatre, Japanese Theatre, Srilankan Theatre.}.

Part–II: History and Development of Modern Asian Theatre, Play & Playwright

(Nepali Theatre, Bangladeshi Theatre, Pakistani Theatre, Indonesian Theatre, Chinese Theatre, Japanese Theatre, Srilankan Theatre.)

5th Semester: Full Marks: 300 (240+60) -> Credit Point: 12 Credits.

Course: MJDTA0511P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Stage–Lighting**

***N.B. : This Course MJDTA0511P [Practical paper] divided into two(2) parts as follows – Stage – Lighting (Development and Changes through History) And Stage-Light (Practical).**

Part I:

Stage–Lighting: (Development and Changes through History)

{Basic knowledge of stage – lighting , Origin and development of stage - lighting , Function of stage – lighting ; Illumination, Realistic effect, Plastic expression, Psychological expression etc.,}.

Part II:

Stage–Lighting: (Practice)

{Art of Stage – Lighting ; Dominant, Secondary, Rim and Fill in lighting etc., Different classes of drama and lighting effect etc., Function of Control – board with dimmers, flood lights, Proscenium length, spot lights, acting area lantern, different types of lights attachments and lamps, preparation of light on stage etc., Special lights & its effects on dance and other media, Planning, Schematic Cue – sheet and executions of stage – lighting etc.}.

Course: MJDTA0512P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Acting Paper -03: Acting In Proscenium Theatre**

***N.B. : This Course MJDTA0512P [Practical paper] divided into two(2) parts as Acting in Pre-Modern Proscenium Theatre and Acting in Modern Proscenium Theatre.**

Part–I: Acting in Pre-Modern Proscenium Theatre

Proscenium Theatre is prevalent from ancient times with examples of performances in Greek, Roman, British, French, German and many more countries. The acting style of those days and times in pre-modern theatre is not the same which we follow right now. Learner will explore Greek, Roman, British, French, Sanskrit Theatre and other styles of proscenium acting in this part.

Part–II: Acting in Modern Proscenium Theatre

Proscenium Theatre and Acting tools and techniques took a new turn in the modern times and a various new styles and techniques were developed i.e. Stanislavski, Brecht, Anton Chekhov, Peter Brook, Stella Adler, Sanford Meisner, Tagore and many more.

Course: MJDTA0513T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Western Theatre, Play & Playwright**

***N.B. : This Course MJDTA0513T [Theoretical paper] divided into three (3) parts as History and Development of Ancient Western Theatre, History and Development of Medieval Western Theatre and History and Development of Modern Western Theatre.**

Part–I: History and Development of Ancient Western Theatre, Play & Playwright

Greek Theatre: Plato, Aristotle, Thespis, Aeschylus, Sophocles, Euripides, Menander, Tragedy, Comedy, Satire, Greek Auditorium etc.

Roman Theatre: Ludi Romani, Livius Andronicus, Seneca, Terence, Plautus, Roman Tragedy, Comedy, Satire, Roman Auditorium etc.

Part–II: History and Development of Medieval Western Theatre

Passion Plays, Mystery Plays, Renaissance, Elizabethan Period, Jacobean Period, The Theatre, Swan Theatre, Globe Theatre, British Theatre, French Theatre, German Theatre, Spanish Theatre, Tragedy, Comedy, Tragi-Comedy, Commedia de Arte etc., Shakespeare, Ben Jonson, Christopher Marlowe, Thomas Nash etc.

Part – III: History and Development of Modern Western Theatre

{{19th CENTURY; REALISM – A. Dumas, Henrik Ibsen etc., NATURALISM – Emile Zola, NEO – ROMANTICISM and SYMBOLISM – M. Maeterlinck, G. Hauptmann etc., Play of the SUB – CONSCIOUS -- A. Strindberg, Oscar Wild etc., 20th CENTURY; G. B. Shaw, Galsworthy, J. M. Synge, Sean O' Casey, POETIC DRAMA – T. S. Eliot, F. G. Lorca, ITALY – L. Pirandello, RUSSIA – M. Gorki, A. P. Chekhov, EXPRESSIONISM – George Kaiser, Earnest Toller, Elmer Rice, EPIC THEATRE – Bertolt Brecht., EXISTENTIALISM – J. P. Sartre, A. Camus, Eugene O' Neill, Tennessee Williams, Arthur Miller, ABSURD PLAYS – Samuel Becket, Eugene Ionesco, Edward Albee etc.}}.

19th CENTURY; REALISM – A. Dumas, Henrik Ibsen etc., NATURALISM – Emile Zola, NEO – ROMANTICISM and SYMBOLISM – M. Maeterlinck, G. Hauptmann etc., Play of the SUB – CONSCIOUS -- A. Strindberg, Oscar Wild etc., 20th CENTURY; G. B. Shaw, Galsworthy, J. M. Synge, Sean O' Casey, POETIC DRAMA – T. S. Eliot, F. G. Lorca, ITALY – L. Pirandello, RUSSIA

– M. Gorki, A. P. Chekhov, EXPRESSIONISM – George Kaiser, Earnest Toller, Elmer Rice, EPIC THEATRE – Bertolt Brecht., EXISTENTIALISM – J. P. Sartre, A. Camus, Eugene O’ Neill, Tennessee Williams, Arthur Miller, ABSURD PLAYS – Samuel Becket, Eugene Ionesco, Edward Albee etc.}.

6th Semester: Full Marks: 300 (240+60) -> Credit Point: 12 Credits.

Course: MJDTA0614P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-02: Audio-Video Productions**

***N.B. : This Course MJDTA0614P[Practical paper] divided into two (2) parts as Audio Productions and Video Productions.**

Part–I:History of Audio Productions/History of Radio/ History of Drama aired through radio. Radio/Audio plays conventions and techniques. Things to keep in mind while working in audio productions/elements of audio drama i.e. script, mic, sound, voice, recording, editing, background music etc.

{ * N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.].

Practical : i) Directing a short -- scene / pieces
ii) Director’s Note – Book

i) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

ii) Director’s Note – Book : Each student director is required to submit the Director’s Note – Book (production script) of the short – scene / pieces (with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity .This Director’s note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda*, *mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. This Director’s note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Part–II: History of Video Productions/History of Film/Cinema/TV/ History of Video Drama televised through TV. Video/Film/Cinema plays conventions and techniques. Things to keep in mind while working in video productions/elements of video format i.e. script, sound, voice, camera, recording, editing, background music etc.

{ * N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }.

[Scene /pieces from plays to be selected by the Dept. from time to time or chosen by the student with the approval of the Dept.].

Practical : i) Directing a short -- scene / pieces
ii) Director's Note – Book

i) Directing a short -- scene / pieces : The students – director is required to direct the selected short -- scene / pieces of 15 to 30 minutes duration with the students from the Sangeet–Bhavana or other Bhavanas of the University. The script (short--scene/pieces) of the production will be provided / selected by the Dept. or chosen by the student with the approval of the Dept. 10 to 12 days before the Exams.

ii) Director's Note – Book : Each student director is required to submit the Director's Note – Book (production script) of the short – scene / pieces (with the prior acceptance of the dept.) Directed by himself / herself and which he / she has participated in any capacity .This Director's note – book should contain his / her interpretation of the given play , the style of production and detailed analysis of the characters in addition to *khanda*, *mandala*, emotional values of the dialogues, Verbal notations, sound & background music – scheme etc. This Director's note – book is required to be submitted by the student in the Examination Hall before the Practical Exams.

Course: MJDTA0615T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Tagore Theatre & Play**

***N.B. : This Course MJDTA0615T [Theoretical paper] divided into two (2) parts as History and Development of Tagore –theatre And History and Development of Non–Proscenium Theatre (other than traditional and folk forms).**

History and Development of Tagore Play & Theatre: with special reference to Tagore's plays and its productions.

{A brief history about the Dramatic activities of Tagore's house & Jorasanko theatre (Pre – Rabindranath Tagore), Tagore's own initiative, Tagore's own essays on his plays, Tagore's contributions to Bengali professional theatre, Classification of Tagore's plays, Play - productions at Jorasanko and Shantiniketan etc.}.

Part–I: Tagorean Texts & Translations

Part–II: Tagore's Play & Productions (Kolkata)

Part–III: Tagore's Play & Productions (Santiniketan)

***Reference texts: I. One Play from Each Category**

****N. B. :Texts are to be selected by the Department from time to time / year to year And Texts For Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time .**

Course: MJDTA0616T (Theoretical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Aesthetics (General & Tagorean Aesthetics)**

***N.B. :This Course MJDTA0616T [Theoretical paper] divided into three (4) parts as Indian Aesthetics, Western Aesthetics and Tagorian Aesthetics**

AESTHETICS (GENERAL and TAGOREAN)

Part-A: GENERAL AESTHETICS

- a) Definition and discourse of Aesthetics.
- b) Problems of Aesthetics.
- c) Content and form of Aesthetics.
- d) Nine Rasas.
- e) Mimesis theory of Plato.
- f) Croce's Theory of Expression
- g) Edward Hunslick's theory of Configuration.

Part-B: TAGOREAN AESTHETICS

I. Rabindranath Tagore : Shahityer Pathe

- a) Utsarga[Dedicatio]
- b)Vastava [Reality]
- c)Tathya - O –Satya [Fact and Truth]

II. Rabindranath Tagore: Sahitya

- a) Saundaryabodh [The Sense of Beauty]
- b) Saundarya – O – Sahitya [Beauty and Literature]

III. Rabindranath Tagore: Sangeet Chinta

- a) Sangeet – O – Bhav [Music and feeling]
- b) Sangeet – O – Kabita [Music and Poetry]
- c) Sangeeter Mukti [Emancipation of Music]

BPA Degree Honours

7th Semester: Full Marks: 400 (320+80) -> Credit Point: 16 Credits.

Course: MJDAT0717P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Scenography: Set–Design & Designing a Play.**

***N.B.: This Course MJDTA0717P [Practical paper] divided into two (2) parts as Set–Design: With reference to Drama and Stage Performance and Designing a Play.**

Part – I: Set–Design: With reference to Drama and Stage Performance

Perspective, sketch, ground - plan and elevation with special reference to theatrical production and with explanatory notes for using style and colour(s), Knowledge about Set – stage front, depth, height, wings, curtains, door panel, window, window with frame, arch, pillar, steps, blocks, ground plan of stage etc., Set – Design of Ancient Indian stage, *Jatra*, Arena etc., Noh and Kabuki stage, Western and Modern Indian stage, Proscenium stage etc., Tagore’s concepts for set – design, Scenes for design from dramas same as play analysis and others; Senses of colour of costume, Light and mood & colour relations are required for painting and making.}.

Part–II: Designing a Play

How to design a play and what things are there to keep in mind while doing so i.e. Script, audience, director, actor, other technicians, theme, plot or message of the play.

Course: MJDTA0718P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-03: Alternative Performances**

***N.B. : This Course MJDTA0718P [Practical paper] divided into two(2) parts as Alternative Conventions & Techniques and Alternative Performance.**

Part–I: Alternative conventions and techniques has to be learned so that the performers could be aware before the performance beyond the boundaries of stage and its elements i.e. types of alternative stages and spaces, stage and space construction, stage and space division, performing area, blocking, choreography, stage and space backspace, etc.

Part–II: Students will choose one or few full length scripts (as desired or feasible) with consultation of department/faculties/invited directors and prepare them for alternative

stage or space under the guidance (direction) of class teacher/invited theatre director and perform them at the end of semester. All the performance related work will be handled by students itself in the guidance of the director.

Course: MJDTA0719T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Alternative & Applied Theatre**

***N.B. : This Course MJDTA0719T [Theoretical paper] divided into two(2) parts as Alternative Theatre and Applied Theatre.**

Part–I: Alternative Theatre is not so new discipline, it was always there at the boundary/periphery of mainstream theatre happening world over. Though, it has also changed a lot during change of the time and civilization and currently it is known as Forum Theatre, Space Theatre, Intimate Theatre, Third Theatre, Street Theatre and many such names. These performances are beyond the boundaries of stage and knowing its elements i.e. types of alternative spaces, space construction, stage and space division, performing area, blocking, choreography, stage and space backspace, etc would be good.

Part–II: Applied Theatre is a new stream of theatre which is working with the people, offices, institutes with actors and non-actors to bring some change in life, work space, institution, offices, homes and many more new avenues. It is new kind of theatre emerged at the periphery of mainstream theatre with very idea of bringing moral/values/justice in the society through theatrical interventions. It would be great to study its avenues, performing spaces, space construction, space division, performing area, blocking, choreography, stage and space backspace, etc.

Course: MJDTA0720T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Performance Studies**

***N.B. : This Course MJDT0720T [Theoretical paper] divided into two (2) parts as Basics of Performance Studies and Performance Studies as Social Science Discipline (Epistemology).**

Part–I: Basics of Performance Studies i.e. Richard Schechner, Victor Turner, Roald Barthes, Jacques Derrida, Ferdinand De Saussure, Claude Lewi-Strauss, Ludwig Wittgenstein, J.L. Austin

Part–II: Performance Studies as Social Science Discipline (Epistemology) How Performance Studies is changing the discourse and providing new lens in the doctrine of existing epistemologies like history, geography, anthropology etc.

8th Semester: Full Marks: 400 (320+80) ->Credit Point: 16 Credits.

Course: MJDTA0821P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-04: Stage & Alternative Performances (Directed by Students)**

***N.B.: This Course MJDTA0821P [Practical paper] divided into two(2) parts as Stage Performances & Alternative Performances.**

Part—I: Students will choose one or few full length scripts (as desired or feasible) with consultation of department/faculties/invited directors and prepare them for stage performance under the guidance (direction) of class teacher/invited theatre director and perform them at the end of semester. All the performance related work will be handled by students itself in the guidance of the director.

Part—II: Students will choose one or few full length scripts (as desired or feasible) with consultation of department/faculties/invited directors and prepare them for alternative stage or space performance under the guidance (direction) of class teacher/invited theatre director and perform them at the end of semester. All the performance related work will be handled by students itself in the guidance of the director.

Course: MJDTA0822T (Theoretical) Marks: 100(80+20)->Credit Point: 4 Credits.

- **Play Analysis and Literature Review**

***N.B.: This Course MJDTA0822T [Theoretical paper] divided into two(2) parts as Play Analysis & Literature Review.**

{With special reference to Premise, Theme, Type; Plot – Structure, Elements; Division of action – Act, Scene, Sequence etc., *Pancha-sandhi*, *Pancha-avastha*, *Pancha-arthaprakriti* etc., Character(s) – Protagonist, Antagonist, Pivotal character, Allied-agent(s), Background-agent(s), Character — dimensions, Will, Conflict, Crisis etc., Growth; Dialogue, Song / music/ rhythm, Thought, *Rasa*, Emotion, Acting etc.}.

****Reference Texts for Play Analysis :**

- I. Sophocles : *Oedipus Rex / Antigone*
- II. W. Shakespeare : *Hamlet and A Midsummer Night's Dream.*
- III. H .Ibsen : *Ghost / A Doll's House.*
- IV. A .P . Chekhov / B .Brecht : One Play.
- V. Kalidasa: *Abhijnan Sakuntalam / Sudrak :Mrichhakatikam.*
- VI.D .L .Roy : *Shahjahan / Noorjahan.*

- VII. Girish Chandra Ghosh : Bilwamangal Thakur/Sirajdoullah
VIII. Kshirodeprasad Vidyavinod: Nara Narayan/
VIII. Bijan Bhattacharya : Navanna / Devi Garjan.
IX. Badal Sircher : Evam Indrajit/ Baki Itihas.
XI. Sambhu Mitra : Chand Baniker Pala/
XII. Rabindranath Tagore: Visarjan/ Raja/Daak Ghar/Falguni/Rakta Karabi.

****N. B. : Texts are to be selected by the Department from time to time / year to year And Texts For Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time .**

Course: MJDTA0823P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Sound Design and Theatre Music**

***N.B.: This Course MJDTA0823P [Practical paper] divided into two(2) parts as Sound Design & Theatre Music(Background-Music)**

Part-I: Sound Design

{Basic principles and knowledge about Sound & Sound – Effects; difference between regular sound waves (voice & music)and scattered sound waves (noise), Elementary knowledge about Acoustics ; acoustics of stage, auditorium and other places of performing arts., Basic principles and elementary knowledge about the Sound systems & its uses; sound machines – acquaintance with amplification system, microphones, loud speaker, record player & recorder. Elementary knowledge on creating the various types of sound-effects and producing practical sound effects etc., Basic knowledge on Background Music in different media, preparing & using process of Cue – sheets for performing arts., practice with a production problem – preparing sound effect and Cue – sheets, recording reproduction; mechanical practice: mixing sound effects from two different or multiple sources of reproduction etc.}.

Part-II: Background-Music is an integral part of theatre performance since beginning and it has taken a new dimension in the present era. Things to explore: Elements of Theatre Music, Its difference with music, Role of theatre music, people who have brought drastic change in theatre music like Erwin Piscator, Bertolt Brecht, Rabindranath Tagore, B.V. Karanth, Panchanan Pathak, Shambhu Mitra, Bhaskar Chandravarkar, Habib Tanvir, Usha Ganguly etc.

Course: MJDTA0824P(Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Script-Writing in Different Media.**

{With special reference to Premise, Theme, Type ; Plot – Structure, Elements ; Division of action –Act, Scene, Sequence etc., *Pancha-sandhi, Pancha-avastha, Pancha-arthaprakriti* etc., Character – Protagonist, Antagonist, Pivotal character, Allied – Agent (s), Background

–Agent (s), Character – dimensions, Will, Conflict, Crisis etc., Growth ; Dialogue, Song / music, Thought, *Rasa*, Emotion, Acting etc.}.

{ * N . B . : Assessment of Class – Works to be made jointly by the teachers concerned }.

#Performance system / methods:

Each student is required to submit the Script (prepared on the particular Text / Subject / Theme or Premise / Context / Pieces etc. which will be provided / selected by the Dept. 10 to 15 minutes before the Examination for specific media) within the stipulated time given by the Dept. And student is also required to use all the relevant elements as mentioned in the Course – 2, Part – ii of 1st Semester.

BPA Degree Honours with Research

7th Semester: Full Marks: 400 (320+80) -> Credit Point: 16 Credits.

Course: MJDTA0717P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Scenography: Set–Design & Designing a Play.**

***N.B.: This Course MJDTA0717P [Practical paper] divided into two (2) parts as Set–Design: With reference to Drama and Stage Performance and Designing a Play.**

Part – I: Set–Design: With reference to Drama and Stage Performance

Perspective, sketch, ground - plan and elevation with special reference to theatrical production and with explanatory notes for using style and colour(s), Knowledge about Set – stage front, depth, height, wings, curtains, door panel, window, window with frame, arch, pillar, steps, blocks, ground plan of stage etc., Set – Design of Ancient Indian stage, *Jatra*, Arena etc., Noh and Kabuki stage, Western and Modern Indian stage, Proscenium stage etc., Tagore’s concepts for set – design, Scenes for design from dramas same as play analysis and others; Senses of colour of costume, Light and mood & colour relations are required for painting and making.}.

Part–II: Designing a Play

How to design a play and what things are there to keep in mind while doing so i.e. Script, audience, director, actor, other technicians, theme, plot or message of the play.

Course: MJDTA0718P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-03: Alternative Performances**

***N.B. : This Course MJDTA0718P [Practical paper] divided into two(2) parts as Alternative Conventions & Techniques and Alternative Performance.**

Part–I: Alternative conventions and techniques has to be learned so that the performers could be aware before the performance beyond the boundaries of stage and its elements i.e. types of alternative stages and spaces, stage and space construction, stage and space division, performing area, blocking, choreography, stage and space backspace, etc.

Part–II: Students will choose one or few full length scripts (as desired or feasible) with consultation of department/faculties/invited directors and prepare them for alternative stage or space under the guidance (direction) of class teacher/invited theatre director and perform them at the end of semester. All the performance related work will be handled by students itself in the guidance of the director.

Course: MJDTA0719T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Alternative & Applied Theatre**

***N.B. : This Course MJDTA0719T [Theoretical paper] divided into two(2) parts as Alternative Theatre and Applied Theatre.**

Part–I: Alternative Theatre is not so new discipline, it was always there at the boundary/periphery of mainstream theatre happening world over. Though, it has also changed a lot during change of the time and civilization and currently it is known as Forum Theatre, Space Theatre, Intimate Theatre, Third Theatre, Street Theatre and many such names. These performances are beyond the boundaries of stage and knowing its elements i.e. types of alternative spaces, space construction, stage and space division, performing area, blocking, choreography, stage and space backspace, etc would be good.

Part–II: Applied Theatre is a new stream of theatre which is working with the people, offices, institutes with actors and non-actors to bring some change in life, work space, institution, offices, homes and many more new avenues. It is new kind of theatre emerged at the periphery of mainstream theatre with very idea of bringing moral/values/justice in the society through theatrical interventions. It would be great to study its avenues, performing spaces, space construction, space division, performing area, blocking, choreography, stage and space backspace, etc.

Course: MJDTA0720T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Research Methods & Methodologies.**

***N.B.: This Course MJDT0720T [Theory] divided into two (2) parts as Research Methods & Methodologies and Research Proposal].**

Part-I: With special reference to Research Methods & Methodologies and various epistemologies helpful enough in conducting research. Apart from these basic outline of a

research proposal and its elements including Literature Review, Research Problems, Research Questions, Chapterization and Hypothesis will also be taught under this course.

Part-II: Students will be encouraged to develop a full proof research proposal with all the ingredients and elements.

8thSemester: Full Marks: 400 (320+80) ->Credit Point: 16 Credits.

Course: MJDTA0821P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Production Paper-04: Field Work**

***N.B.: This Course MJDT0821T [Theoretical] divided into two (2) parts as Collection of Primary Data and Secondary Data.**

Part-I: Collection of Primary Data i.e. visiting the actual performances/practices/forms, meeting with the artists, scholars and critics. Conducting practical survey and research work in the field.

Part-II: Collecting secondary data for research work through visiting libraries and other resourceful places like research centres, institutes, newspapers or journal offices.

Course: MJDTA0822T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Play Analysis and Literature Review**

{With special reference to Premise, Theme, Type; Plot – Structure, Elements; Division of action – Act, Scene, Sequence etc., *Pancha-sandhi*, *Pancha-avastha*, *Pancha-arthaprakriti* etc., Character(s) – Protagonist, Antagonist, Pivotal character, Allied-agent(s), Background-agent(s), Character — dimensions, Will, Conflict, Crisis etc., Growth; Dialogue, Song / music/ rhythm, Thought, *Rasa*, Emotion, Acting etc.}.

****Reference Texts for Play Analysis :**

- I. Sophocles : *Oedipus Rex / Antigone*
- II. W. Shakespeare : *Hamlet and A Midsummer Night's Dream.*
- III. H .Ibsen : *Ghost / A Doll's House.*
- IV. A .P . Chekhov / B .Brecht : One Play.
- V. Kalidasa: *Abhijnan Sakuntalam / Sudrak :Mrichhakatikam.*
- VI.D .L .Roy : *Shahjahan / Noorjahan.*
- VII. Girish Chandra Ghosh : *Bilwamangal Thakur/Sirajdoullah*
- VIII. Kshirodeprasad Vidyavinod: *Nara Narayan/*
- VIII. Bijan Bhattacharya : *Navanna / Devi Garjan.*

IX. Badal Sircher : Evam Indrajit/ Baki Itihas.

XI. Sambhu Mitra : Chand Baniker Pala/

XII. Rabindranath Tagore: Visarjan/ Raja/Daak Ghar/Falguni/Rakta Karabi.

****N. B. : Texts are to be selected by the Department from time to time / year to year And TextsFor Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time .**

Course: MJDTA0823-24T (Theoretical) Marks: 200 (166+40)-> Credit Point: 8 Credits.

- **Dissertation**

***N.B.: This Course MJDT0823-24T [Theoretical] is the dissertation paper and its divided into two (2) parts; submission of dissertation and facing the viva-voice.**

Part-I: The student under the guidance of the supervisor will write a dissertation on choice of his subject, which will be chosen in consultation with the supervisor and department.

Part-I: The student will face a viva-voice and defend his dissertation in front of an external expert.

Sri Rajesh KV

Dr. Amartya Mukhopadhyay

Dr. Biplab Biswas

Dr. Mrityunjay Kr. Prabhakar



Proposed Marks Division for 4 Years B.P.A.(Hons.)Course
Dept.: Rabindra–Sangit, Dance & Drama, Sangit–Bhavana, V.B.
Subject : Drama and Theatre Arts.
MINOR COURSE

Total Credit Points: 32Credits. Total Marks of the Course: 480.

➤ **20% Marks will be treated as Internal Assessment in each Course.**

• **Semester : I = 100 Marks**

| Course Numbers | Marks | Credit Point |
|-------------------------|------------|--------------|
| MnADTA0101P (Practical) | 100(80+20) | 4 |

Total = 4

• **Semester : II = 100 Marks**

| Course Numbers | Marks | Credit Point |
|-------------------------|------------|--------------|
| MnADTA0201P (Practical) | 100(80+20) | 4 |

Total = 4

• **Semester : III = 100 Marks**

| Course Numbers | Marks | Credit Point |
|-------------------------|------------|--------------|
| MnADTA0301P (Practical) | 100(80+20) | 4 |

Total = 4

• **Semester : IV = 100 Marks**

| Course Numbers | Marks | Credit Point |
|---------------------------|------------|--------------|
| MnADTA0401T (Theoretical) | 100(80+20) | 4 |

Total = 4

Semester : V = 100 Marks

| Course Numbers | Marks | Credit Point |
|-------------------------|------------|--------------|
| MnBDTA0501P (Practical) | 100(80+20) | 4 |

Total = 4

• **Semester : VI = 100 Marks**

| Course Numbers | Marks | Credit Point |
|-------------------------|------------|--------------|
| MnADTA0601P (Practical) | 100(80+20) | 4 |

Total = 4

Semester : VII = 100 Marks

| Course Numbers | Marks | Credit Point |
|-------------------------|------------|--------------|
| MnBDTA0701P (Practical) | 100(80+20) | 4 |

Total = 4

• **Semester : VIII = 100 Marks**

| Course Numbers | Marks | Credit Point |
|---------------------------|------------|--------------|
| MnBDTA0801T (Theoretical) | 100(80+20) | 4 |

Total = 4



**SYLLABUS FOR B.P.A.(Hons.)
(4 YEARS COURSE)**

Subject : Drama and Theatre Arts

FOR MINOR COURSE (MN)

**** N.B. :Total Credit Points : 32 Credits.**

Total Marks of the Course : i) Practical Course / Papers : 600 Marks.

ii) Theoretical Course / Papers : 200 Marks.

Total: 800 Marks.

➤ **20% Marks will be treated as Internal Assessment in each Course.**

PROPOSED AREAS OF STUDIES THEORETICAL AND PRACTICAL COURSES / PAPERS.

1stSemester: Full Marks: 100 (80+20)--> Credit Point: 4 Credits.

Course: MnADTA0101P (Practical) Marks: **100 (80+20)**-> Credit Point: 4 Credits.

- **Voice & Elocution and Body Preparation**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input of theatre and movement. Here, they will be learning basic physical movements, voice culture exercises, emotions, expressions and improvisations in practical course.

OUTCOME

Our students have got first-hand experience of basics of theatre through this practical course and now they are aware of his own body, movements, expressions, voice culture and improvisations. Though, these are basics but they are the backbone of theatre.

2ndSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnADTA0202P (Practical) Marks: **100 (80+20)**-> Credit Point: 4 Credits.

- **Make-Up & Costume**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Make-Up & Costume plays very important role in theatre and play making. Thus, it is mandatory for all the performers to learn these as it is they who have to handle it on stage. But, for those who wish to make a career in Make-

Up & Costume, this is really a great course as there is a lot of demand of these experts in the creative industry. Our objective is to provide a professional training in Make-Up & Costume to our students, so that they can also think about it as a career option.

OUTCOME

Our students have now equipped with one very essential skill related to not only drama & theatre arts but also creative industry. By learning it, they have learned the potential it has as a professional career option in future.

3rdSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnADTA0303P (Practical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Acting: Methods & Methodologies**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

After initiating pupil in the basics of practical and theoretical paradigm in the last semester, here, they are being offered specific courses and modules. In the very beginning they are being offered acting: methods & methodologies course in practical module as we need to make them aware of various acting methods and techniques developed by various masters and how they are being used for equipping the upcoming and practicing actors for trade of acting.

OUTCOME

By the end of this semester students have learned various methods and techniques of acting and become aware of the power of acting tools and techniques developed by masters of performing arts.

4thSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnADTA0404T (Theoretical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Epic Narratives and Classical Theatre in Indian Culture**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

To enlighten students on the essence and intricate details of the historical, philosophical, and socio-cultural aspects of Indian theatre in a manner informed by Indian Knowledge Systems (IKS) on the classical texts and

performances while intertwining them with the spiritual and scriptural traditions of the country which includes the Vedas, Upanishads, Bhagavad Gita, Ramayana, Mahabharata.

OUTCOME

Students gained an understanding of the historical and philosophical aspects of Indian theatre in integration with the Indigenous Knowledge Systems (IKS) related to drama and aesthetics, and the contributions of classical texts and folklore to the culture's preservation. The course enlarged their knowledge of changing trends in theatre and appreciation of rich Indian culture

5stSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0505P (Practical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Voice and Elocution And Body Preparation**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input of theatre and movement. Here, they will be learning basic physical movements, voice culture exercises, emotions, expressions and improvisations in practical course.

OUTCOME

Our students have got first-hand experience of basics of theatre through this practical course and now they are aware of his own body, movements, expressions, voice culture and improvisations. Though, these are basics but they are the backbone of theatre.

6thSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0606P (Practical) Marks: 100 (80+20)-> Credit Point: 4 Credits.

- **Make-Up & Costume**

OBJECTIVE

Make-Up & Costume plays very important role in theatre and play making. Thus, it is mandatory for all the performers to learn these as it is they who have to handle it on stage. But, for those who wish to make a career in Make-Up & Costume, this is really a great course as there is a lot of demand of these experts in the creative industry. Our objective is to provide a professional training in Make-Up & Costume to our students, so that they can also think about it as a career option.

OUTCOME

Our students have now equipped with one very essential skill related to not only drama & theatre arts but also creative industry. By learning it, they have learned the potential it has as a professional career option in future.

7thSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0707P (Practical) Marks: **100 (80+20)**-> Credit Point: 4 Credits.

- **Acting: Methods & Methodologies**

OBJECTIVE

After initiating pupil in the basics of practical and theoretical paradigm in the last semester, here, they are being offered specific courses and modules. In the very beginning they are being offered acting: methods & methodologies course in practical module as we need to make them aware of various acting methods and techniques developed by various masters and how they are being used for equipping the upcoming and practicing actors for trade of acting.

OUTCOME

By the end of this semester students have learned various methods and techniques of acting and become aware of the power of acting tools and techniques developed by masters of performing arts.

8thSemester: Full Marks: 100 (80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0808T (Theoretical) Marks: **100 (80+20)**-> Credit Point: 4 Credits.

- **History and Development of Indian Theatre**

OBJECTIVE

After initiating pupil in the basics of elements, terms and terminologies in the very first semester, here, they are being offered specific courses and modules in theoretical framework. Through this course our students will be aware of the history and development of Indian theatre. Indian Theatre has a glorious history and knowing and understanding them provides various perspectives to the students about the rich theatre cultural heritage of India.

OUTCOME

Through this course now our students are envisioned about the various trends, patterns and developments happened in the history of Indian theatre in past and present. As, history and development of Indian theatre has a lot to do with development of overall stream of drama & theatre arts, thus it has further advanced the understanding of our students of the theatre world and made them aware about their rich cultural heritage.



SYLLABUS FOR B.P.A.(Hons.)
(4 YEARS COURSE)
Subject : Drama and Theatre Arts

FOR MINOR COURSE

**** N.B. : Total Credit Points : 32 Credits.**

Total Marks of the Course : i) Practical Course / Papers : 600 Marks.

ii) Theoretical Course / Papers : 200 Marks.

Total : 800 Marks.

- **20% Marks will be treated as Internal Assessment in each Course.**

PROPOSED AREAS OF STUDIES THEORETICAL AND PRACTICAL COURSES / PAPERS.

1st Semester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnADTA0101P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- Voice and Elocution And Body Preparation

***N.B. : This Course MnADTA0101P [Practical paper] divided into two(2) Major Groups as follows –**

1.Group – I :Voice and Elocution

2.Group – II: **Body Preparation, Emotion & Expression and Improvisation**

***N.B. :The above mentioned Group – I of said Course GEC– 1 [Practical paper]also divided into two(2) parts as Voice and Elocution.**

1.Group – I :Voice and Elocution

Part – i :voice

{Fundamentals of voice production and speech mechanism; voice registration; resonance, volume, pitch, tone etc., kinds & methods of breathings, requirement of a stage – voice; volume, speech defects and their corrective measures etc. Introductory breathing exercises, voice in different moods; noise, musical voice, whispering, weeping, crying, laughing etc.}.

****Sub – Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).**

Part – ii: Elocution(Sight – Reading and Recitation)

{Pronunciation and Enunciation, Pronunciation of vowels and consonants; accent, pause, rhythm, prosody; syllable ,*matra*, *parva*, *chhanda* etc., Dialect , Verse & Non-Verse etc.}.

****Sub –Text :** Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).

Reference Text Books for Elocution as follows :

1. For Sight – Reading (to be selected) :

- I. Rabindranath Tagore : Kalantar/ Sanchay, Galpaguchha.
- II. Bankim Chandra Chattapadhyay : Kapalkundala / Durgesh Nandini.
- III. D. L. Ray : Chandragupta/ KshiradprasadVidyavinod : Nara Narayan.
- IV. Buddhadev Basu : TapasweeTaranginee.
- V. Sambhu Mitra : Chand Baniker Pala.

2. Recitation (to be selected & pieces to be memorized) :

- I. Madhusudan Dutta : MeghnadBadh Kavya ; canto – IV
- II. Rabindranath Tagore : Chitra , Katha , Kahinee
- III. Jibanananda Dash : Srestha Kavita

N .B . : Pieces for Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time.

***N .B . : Each student is required to present the passages, pieces and other items of Voice &Elocution which will be provided by the Dept.

2.Group – II: Body Preparation, Emotion& Expression and Improvisation

***N.B. :** The above mentioned Group – II of said Course GEC– 1 [Practical paper] also divided into four (4) parts as Body Preparation ,Mime , Emotion & Expression and Improvisation.

1.Part – i :Body Preparation

{General knowledge about Human Anatomy & Physiology, Physical Exercises (with & without music) -- different parts of the body; hands, waist, shoulder, neck, legs etc., movements, relaxation, yogasana etc.}.

2. Part – ii :Emotion& Expression

{General knowledge about face – muscles, Knowledge about Emotion; Rasa & different types of Bhavas And total Expression, Exercises of face – muscles, eye-lid, eye-brow, eye-ball, chine etc., Gesture of head, neck, hands, legs etc., Emotion & Bodily expression, Concentration, Sentiment – its types; object, person, collective, self etc., reflex & instinct, nature of feeling, sensation& feeling, mood, temperament, disposition, passion etc.}.

3. Part – iii: Improvisation

{Concentration exercises, exercises of sense, exercises for developing power of association, exercises for Improvisation; details of — who are you / the are you, why are you, where are you, what are you, when are you etc., Improvisation with voice and without voice etc.}.

****Sub –Text :** Using all the above mentioned elements in the given items & Pieces (to be selected by the Dept. from time to time).

***N. B . : Each student is required to present the pieces and other items of Body preparation & exercises, emotions & expressions, movement etc., Improvisation ; with & without voice, sketches etc. which will be provided by the Dept.

2nd Semester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnADTA0202P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- Make-Up & Costume

***N.B. : This Course MnADTA0202P [Practical paper] divided into two(2) parts as Make – Up and Costume.**

1. Part–I:Make – Up: with reference to Drama and stage performance:

{Elementary knowledge of Make – Up, Purpose of Make – Up, Study of Facial anatomy ;Shapes of head, face, facial proportions, Kinds of skin, hair, nose, eyes lips etc., Make – Up materials and their uses, method of handling them, Knowledge of Colours and paints, Colour work and Crepe work, Different types of make – up; Straight make–up, Middle–age, Old–age, Character make–up, Corrective make–up, Use of crepe hair, wigs, different types of beards and moustaches, Study of different types of classical dance and drama form in respect of make – up, Practice of stylized make–up, make–up for mime and pantomime etc.}.

2. Part – II: Costume ; with reference to Drama and stage performance

{Elementary knowledge of Costume, Purpose of Costume design, Planning of Costume etc., Approach to Costume design; Visualization, interpretation, situation, characters and dramatic elements in terms of line, colour, mass, texture etc., Referring to historical visual material for certain kind of plays, Designing simple costume materials, Costumes and ornaments making, Study of historical, traditional and mythological costumes, Innovative costume etc.}.

3rd Semester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnADTA0303P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- Acting: Methods & Methodologies

***N.B.: This MnADTA0303P [Practical paper] divided into two (2) parts as follows – Presentational and Re-Presentational. Student's will perform in two short scenes/pieces and Prepare the Actor's Note – Book.**

[Students will be taught various methods and methodologies of acting with reference to various Character; protagonist – antagonist – pivotal character – allied agents – background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Realistic, Non-Realistic, Expressionistic, etc.].

{ * N . B . : Assessment of Class – Works to be made jointly by the teachers concerned }

I. A) Presentational: [Scenes/pieces from traditional/folk and non-realistic forms of theatre where actors need to demonstrate Presentational skill of acting could be chosen for such teaching-learning process. Scenes from such plays are to be selected by the dept. from time to time or chosen by the students with the approval of the dept.]

B) Actor's Note-Book [Any text upon which the student is performing.

II. A) Re-Presentational: [Performance of short scene/pieces: The students required to participate in short scenes/pieces representational/realistic in nature, which will be provided/selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

B) Actor's Note – Book: Each student is required to submit an Actor's Note – Book , which should contain a detailed analysis of the roles s/he has played during this sub-course. That should be re-presentational/realistic in nature. This Note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

4thSemester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnADTA0404T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Epic Narratives and Classical Theatre in Indian Culture**

***N.B.: This Course MnDT0404T [Theoretical paper] is divided into six units as History and Development of Ancient Indian theatre, Classical Theatre, History and Development of Medieval Indian Theatre within the frame work of Indian knowledge system.**

Unit 1: Introduction to Indian Knowledge Systems (IKS) and Performing Arts

{Understanding IKS: Overview and its interdisciplinary aspects.

The sacred aspect of theatre knowledge (Nāṭya as Panchama Veda).

Mantra, Yajña, Rta, Chhandas and their Vadi components (Prominent note) on influence of theatre,}

Unit II: Spiritual Texts and Dramatic Thought—Gita, Vedas, Upanishads

{Bhagavad Gita: Discipline of detachment, action, and the actor.

Vedas: Structure of sound, ritual, rhythm, and movement.

Upanishads: Illusion and self. Life as drama. Metaphor}

Unit III: Epic Fundamentals– The Theatre Ramayana and Mahabharata

{The Ramayana and Mahabharata as Theatrical Tales.

Ethical and Philosophical Issues: Dharma, Karma, Maryada, and Dharma.

The influence on Ramlila, Yakshagana, Krishnattam and other epic based traditions}

Unit IV: Classical Indian Theatre—Texts and Their Theorists

{Beginning of Indian Drama: Nāṭyaśāstra, Rasa and Bhāva theory.

Famous Classical playwrights Bhāsa, Kālidāsa, Bhavabhūti, and Śūdraka.

Philosophical Eugenists Abhinavagupta, Dhananjaya.}

Unit V: Medieval and Folk Theatre Traditions

{Introduction to subnational forms: Tamasha, Jatra, Nautanki, Yakshagana, Kudiyaattam and Ramleela.

Community, language, and devotion in Bhakti theatre.

Transcription and local cosmologies.}

Unit VI: The Indian Theatre: Continuity, Change and Importance in Today's Contexts.

{Relevance of Indian Theater and IKS in modern society.

Conservation and change of traditional forms.

Teaching and learning theatre through IKS in contemporary context}

5stSemester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0505P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Voice and Elocution And Body Preparation**

***N.B. : This Course MnBDTA0505P [Practical paper] divided into two (2) Major Groups as follows –**

- 1.Group – I :**Voice and Elocution**
- 2.Group – II: **Body Preparation, Emotion &Expression and Improvisation**

***N.B. :The above mentioned Group – I of said Course GEC– 1 [Practical paper]also divided into two(2) parts as Voice and Elocution.**

- 1.Group – I :Voice and Elocution

Part – i :voice

{Fundamentals of voice production and speech mechanism; voice registration; resonance, volume, pitch, tone etc., kinds & methods of breathings, requirement of a stage – voice; volume,speech defects and their corrective measures etc. Introductory breathing exercises, voice in different moods; noise, musical voice, whispering, weeping, crying, laughing etc.}.

****Sub – Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).**

Part – ii: Elocution(Sight – Reading and Recitation)

{Pronunciation and Enunciation, Pronunciation of vowels and consonants; accent, pause, rhythm, prosody; syllable,matra, parva, chhanda etc., Dialect , Verse & Non–Verse etc.}.

****Sub –Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).**

Reference Text Books for Elocution as follows :

1. For Sight – Reading (to be selected) :

- I. Rabindranath Tagore :Kalantar/ Sanchay, Galpaguchha.
- II. Bankim chandra Chattopadhyay :Kapalkundala / Durgesh Nandini.
- III. D. L. Ray :Chandragupta/ Kshiradprasad Vidyavinod : Nara Narayan.
- IV. Buddhadev Basu :Tapaswee Taranginee.
- V. Sambhu Mitra :Chand Baniker Pala.

2. Recitation (to be selected & pieces to be memorized) :

- I. Madhusudan Dutta :Meghnad Badh Kavya ; canto – IV
- II. Rabindranath Tagore :Chitra , Katha , Kahinee
- III. Jibanananda Dash : Srestha Kavita

N .B . : Pieces for Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time.

*****N .B . : Each student is required to present the passages, pieces and other items of Voice & Elocution which will be provided by the Dept.**

2.Group – II: Body Preparation, Emotion& Expression and Improvisation

***N.B. :The above mentioned Group – II of said Course GEC– 1 [Practical paper] also divided into four (4) parts as Body Preparation ,Mime , Emotion & Expression and Improvisation.**

1.Part – i :Body Preparation

{General knowledge about Human Anatomy & Physiology, Physical Exercises (with & without music) -- different parts of the body; hands, waist, shoulder, neck, legs etc., movements, relaxation, yogasana etc.}.

2. Part – ii :Emotion & Expression

{General knowledge about face – muscles, Knowledge about Emotion; Rasa & different types of Bhavas And total Expression, Exercises of face – muscles, eye-lid, eye-brow, eye-ball, chine etc., Gesture of head, neck, hands, legs etc., Emotion & Bodily expression, Concentration, Sentiment – its types; object, person, collective, self etc., reflex & instinct, nature of feeling, sensation& feeling, mood, temperament, disposition, passion etc.}.

3. Part – iii: Improvisation

{Concentration exercises, exercises of sense, exercises for developing power of association, exercises for Improvisation; details of — who are you / the are you, why are you, where are you, what are you, when are you etc., Improvisation with voice and without voice etc.}.

****Sub –Text :Using all the above mentioned elements in the given items & Pieces (to be selected by the Dept. from time to time).**

*****N. B . : Each student is required to present the pieces and other items of Body preparation & exercises, emotions & expressions, movement etc., Improvisation; with & without voice, sketches etc. which will be provided by the Dept.**

6thSemester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0606P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Make-Up & Costume**

***N.B. : This Course MnBDTA0606P [Practical paper] divided into two(2) parts as Make – Up and Costume.**

1. Part-I: **Make – Up: with reference to Drama and stage performance:**

{Elementary knowledge of Make – Up, Purpose of Make – Up, Study of Facial anatomy ;Shapes of head, face, facial proportions, Kinds of skin, hair, nose, eyes lips etc., Make – Up materials and their uses, method of handling them, Knowledge of Colours and paints, Colour work and Crepe work, Different types of make – up; Straight make-up, Middle-age, Old-age, Character make-up, Corrective make-up, Use of crepe hair, wigs, different types of beards and moustaches, Study of different types of classical dance and drama form in respect of make – up, Practice of stylized make-up, make-up for mime and pantomime etc.}.

2. Part – II: **Costume ; with reference to Drama and stage performance**

{Elementary knowledge of Costume, Purpose of Costume design, Planning of Costume etc., Approach to Costume design; Visualization, interpretation, situation, characters and dramatic elements in terms of line, colour, mass, texture etc., Referring to historical visual material for certain kind of plays, Designing simple costume materials, Costumes and ornaments making, Study of historical, traditional and mythological costumes, Innovative costume etc.}.

7thSemester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0707P (Practical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **Acting: Methods & Methodologies**

***N.B. : This MnBDTA0707P [Practical paper] divided into two(2) parts as follows – Presentational and Re-Presentational. Student's will perform in two short scenes/pieces and Prepare the Actor's Note – Book.**

[Students will be taught various methods and methodologies of acting with reference to various Character; protagonist – antagonist – pivotal character – allied agents – background agents, Character – dimensions, Will, Conflict, Growth, Dialogue, Song, Emotion, Rasa, Different types of acting, Realistic, Non-Realistic, Expressionistic, etc.].

{ * N . B. : Assessment of Class – Works to be made jointly by the teachers concerned }

i.

- A. Presentational: [Scenes/pieces from traditional/folk and non-realistic forms of theatre where actors need to demonstrate Presentational skill of acting could be chosen for such

teaching-learning process. Scenes from such plays are to be selected by the dept. from time to time or chosen by the students with the approval of the dept.]

B. Actor's Note-Book [Any text upon which the student is performing.

ii.

A. Re-Presentational: [Performance of short scene/pieces: The students required to participate in short scenes/pieces representational/ realistic in nature, which will be provided/selected by the dept. 10 to 12 days before the final exams.) of 10 to 15 minutes duration directed by himself / herself.

B. Actor's Note – Book : Each student is required to submit an Actor's Note – Book , which should contain a detailed analysis of the roles s/he has played during this sub-course. That should be re-presentational/realistic in nature. This Note – book should contain the sub-text, the motivation and the movements of the character relating them to the whole production.

8thSemester: Full Marks: 100(80+20) --> Credit Point: 4 Credits.

Course: MnBDTA0808T (Theoretical) Marks: 100(80+20)-> Credit Point: 4 Credits.

- **History and Development of Indian Theatre**

***N.B. : This Course MJDTA0808T [Theoretical paper] is divided into three (3) parts as History and Development of Ancient Indian Theatre, History and Development of Medieval Indian Theatre and History and Development of Modern Indian Theatre.**

i. History and Development of Ancient Indian Theatre

[Classical Indian Drama – Bharata, Bhas, Ashvaghosh, Shudrak, Kalidas, Bhavabhuti, Abhinavgupta, Mammata, Dhananjay etc.].

ii. History and Development of Medieval Indian Theatre

[Traditional and Folk Theatre: - Tamasha, Nautanki, Jatra, Bidesia, Kirtania, Ankia Natya, Macha, Naacha, Sang, Nakal, Prahlad Natak, Ramleela, Rasleela, Yakshgana, Kudiattam, Ramnatam, Krishnattam, Bhagwat Mela, etc.]

iii. History and Development of Modern Indian Theatre

[Sangeet Natak, Parsi Theatre, Hindi Theatre, Marathi Theatre, Bengali Theatre, Kannad Theatre. National School of Drama, Sangeet Natak Akademi, Rabindranath Tagore, Habib Tanvir, Ebrahim Alkazi, K.N. Panikkar, P.L. Deshpande, Vijaya Mehta, B.V. Karant, Bansi Kaul, H. Kanhailal, Ratan Thiyam etc.]

---Shri Rajesh K.V

Dr. Amartya Mukherjee

Dr. Biplab Biswas

Dr. Mrityunjay Kr. Prabhakar



Proposed Marks Division for 4 Years B.P.A.(Hons.)Course

Dept.: Rabindra–Sangit,Dance& Drama, Sangit–Bhavana,V.B.

Subject : Drama and Theatre Arts

For MULTI-DISCIPLINARY COURSE (MD).

Total Credit Points: 9 Credits. Total Marks of the Course: 225.

- **20% Marks will be treated as Internal Assessment in each Course.**

- **Semester: I = 75 Marks**

| Course Numbers | Marks | Credit Point |
|------------------------|--------------|--------------|
| MDDTA0101P (Practical) | 60 + 15 = 75 | 3 |

Total = 3 cr

- **Semester: II = 75 Marks**

| Course Numbers | Marks | Credit Point |
|-----------------------|--------------|--------------|
| MDDTA0201P(Practical) | 60 + 15 = 75 | 3 |

Total = 6 cr

- **Semester: III = 75 Marks**

| Course Numbers | Marks | Credit Point |
|------------------------|--------------|--------------|
| MDDTA0301P (Practical) | 60 + 15 = 75 | 3 |

Total = 9 cr

****N.B.: The Subject Drama and Theatre Arts is offering three Multi-Disciplinary course of 3 credits each and in total 9 credit course. In this course people who have interest in theatre can learn basics of Drama & Theatre Arts.**



**SYLLABUS FOR B.P.A.(Hons.)
(4 YEARS COURSE)**

Subject : Drama and Theatre Arts

FOR MULTI-DISCIPLINARY COURSE (MD)

**** N.B. : Total Credit Points : 9 Credits.**

Total Marks of the Course : i) Practical Course / Papers : 225 Marks.

Total: 225 Marks.

PROPOSED AREAS OF STUDIES THEORETICAL AND PRACTICAL COURSES / PAPERS.

1st Semester: Full Marks: 75 (60+15) --> Credit Point: 3 Credits.

Course: MDDTA0101P (Practical) Marks: 75 (60+15) -> Credit Point: 4 Credits.

- **Voice & Elocution**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input of voice culture in theatre arts. Here, they will be learning basic voice culture exercises, recitation, volume and pitch and other related things of voice culture.

OUTCOME

Our students have got first-hand experience of basics of voice culture in theatre arts through this practical course and now they are aware of his own

body and voice culture. Though, these are basics but they are the backbone of theatre.

2ndSemester: Full Marks: 75 (60+15) --> Credit Point: 3Credits.

Course: MDDTA0202P (Practical) Marks: 75 (60+15) -> Credit Point: 4 Credits.

- **Body Preparation, Emotion &Expression and Improvisation**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

As pupil will be joining a fresh without any baggage of subject or discipline knowledge, so our objective is to start from the very basic and provide them basic practical input of theatre and movement. Here, they will be learning basic physical movements, emotions, expressions and improvisations in practical course.

OUTCOME

Our students have got first-hand experience of basics of theatre through this practical course and now they are aware of his own body, movements, expressions and improvisations. Though, these are basics but they are the backbone of theatre.

3rdSemester: Full Marks: 75 (60+15) --> Credit Point: 3Credits.

Course: MDDTA0303P (Practical) Marks: 75 (60+15) -> Credit Point: 3 Credits.

- **Acting: In Proscenium Theatre**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Acting in Proscenium Theatre is all about giving glimpses of the world theatre practice through various acting processes adopted and evolved by professionals for Proscenium Stage. Our objective through this course is to pass the techniques and understanding of proscenium acting to our pupils.

OUTCOME

Through this course they have learned various acting techniques, modules and methods which has been created by master like Bharata, Stanislavsky and others for proscenium stage.



SYLLABUS FOR B.P.A.(Hons.) (4 YEARS COURSE) Subject : Drama and Theatre Arts.

For MULTI-DISCIPLINARY COURSE (MD)

**** N.B. : Total Credit Points : 9 Credits.**

Total Marks of the Course : i) Practical Course / Papers: 225 Marks.

Total: 225 marks.

➤ 20% Marks will be treated as Internal Assessment in each Course.

PROPOSED AREAS OF STUDIES THEORETICAL AND PRACTICAL COURSES / PAPERS.

1st Semester: Full Marks: 75 (60+15) --> Credit Point : 03 Credits.

Course: MDDTA0101P (Practical) Marks: 75 (60+15) -> Credit Point: 3 Credits.

- **Voice and Elocution**

***N.B. : This Course MDDTA0101P [Practical paper] divided into two (2) Major Groups as follows –**

Part – I: Voice

Part – II: Elocution

***N.B.: The above mentioned MDDTA0101P [Practical paper] divided into two(2) parts as Voice and Elocution.**

Part – i : voice

{Fundamentals of voice production and speech mechanism; voice registration; resonance, volume, pitch, tone etc., kinds & methods of breathings, requirement of a stage – voice; volume, speech defects and their corrective measures etc. Introductory breathing exercises, voice in different moods; noise, musical voice, whispering, weeping, crying, laughing etc.}.

****Sub – Text : Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).**

Part – ii: Elocution(Sight – Reading and Recitation)

{Pronunciation and Enunciation, Pronunciation of vowels and consonants; accent, pause, rhythm, prosody; syllable, *matra*, *parva*, *chhanda* etc., Dialect , Verse & Non–Verse etc.}.

****Sub –Text :** Using all the above mentioned elements in the given speech (Pieces to be selected by the Dept. from time to time).

Reference Text Books for Elocution as follows :

1. For Sight – Reading (to be selected) :

- I. Rabindranath Tagore :*Kalantar/ Sanchay, Galpaguchha.*
- II. Bankim chandraChattapadhyay :*Kapalkundala / Durgesh Nandini.*
- III. D. L. Ray :*Chandragupta/* KshiradprasadVidyavinod : *Nara Narayan.*
- IV. BuddhadevBasu :*TapasweeTaranginee.*
- V. SambhuMitra :*Chand Baniker Pala.*

2. Recitation (to be selected & pieces to be memorized) :

- I. Madhusudan Dutta :*MeghnadBadh Kavya ; canto – IV*
- II. Rabindranath Tagore :*Chitra , Katha , Kahinee*
- III. JibananandaDash :*Srestha Kavita*

N .B . : Pieces for Non – Bengali students (instead of Bengali texts) are to be selected by the Dept. from time to time.

*****N .B . :** Each student is required to present the passages, pieces and other items of Voice &Elocution which will be provided by the Dept.

2ndSemester: Full Marks: 75 (60+15) --> Credit Point : 03 Credits.

Course: MDDTA0202P (Practical) Marks: 75 (60+15)-> Credit Point: 3 Credits.

- **Body Preparation, Emotion &Expression and Improvisation**

***N.B. : This Course MDDTA0201P [Practical paper] divided into three(3) Major Groups as follows –**

Part – I :**Body Preparation**

Part – II: **Emotion &Expression and Improvisation**

Part - III: **Improvisation**

1.Part – i :Body Preparation

{General knowledge about Human Anatomy & Physiology, Physical Exercises (with & without music) -- different parts of the body; hands, waist, shoulder, neck, legs etc., movements, relaxation, yogasana etc.}.

2. Part – ii :Emotion & Expression

{General knowledge about face – muscles, Knowledge about Emotion; Rasa & different types of Bhavas And total Expression, Exercises of face – muscles, eye-lid, eye-brow, eye-ball, chine etc., Gesture of head, neck, hands, legs etc., Emotion & Bodily expression, Concentration, Sentiment – its types; object, person, collective, self etc., reflex & instinct, nature of feeling, sensation& feeling, mood, temperament, disposition, passion etc.}.

3. Part – iii: Improvisation

{Concentration exercises, exercises of sense, exercises for developing power of association, exercises for Improvisation; details of — who are you / the are you, why are you, where are you, what are you, when are you etc., Improvisation with voice and without voice etc.}.

****Sub –Text :Using all the above mentioned elements in the given items & Pieces (to be selected by the Dept. from time to time).**

*****N. B . : Each student is required to present the pieces and other items of Body preparation & exercises, emotions & expressions, movement etc., Improvisation ; with & without voice, sketches etc. which will be provided by the Dept.**

3rdSemester: Full Marks: 75 (60+15)--> Credit Point : 03 Credits.

Course: MDDTA0303P (Practical) Marks: 75 (60+15)-> Credit Point: 3 Credits.

- **Acting in Proscenium Theatre**

***N.B. : This Course MDDTA0303P [Practical paper] divided into two(2) parts as Acting in Pre-Modern Proscenium Theatre and Acting in Modern Proscenium Theatre.**

Part–I:Acting in Pre-Modern Proscenium Theatre

Proscenium Theatre is prevalent from ancient times with examples of performances in Greek, Roman, British, French, German and many more countries. The acting style of those days and times in pre-modern theatre is not the same which we follow right now. Learner will explore Greek, Roman, British, French, Sanskrit Theatre and other styles of proscenium acting in this part.

Part–II: Acting in Modern Proscenium Theatre

Proscenium Theatre and Acting tools and techniques took a new turn in the modern times and a various new styles and techniques were developed i.e. Stanislavski, Brecht, Anton Chekhov, Peter Brook, Stella Adler, Sanford Meisner, Tagore and many more.

Shri Rajesh K.V

Dr. Amartya Mukherjee

Dr. Biplab Biswas

Dr. Mrityunjay Kr. Prabhakar



Proposed Marks Division for 4 Years B.P.A.(Hons.)Course
Dept.: Rabindra–Sangit, Dance & Drama, Sangit–Bhavana, V.B.
Subject : Drama and Theatre Arts

FOR SKILL ENHANCEMENT COURSE (SEC).

Title of the Course: **Make-Up & Costume, Electricity & Stage Lighting and Audio
Recording & Background Music**

Total Credit Points- 9 Total Marks of the Course: 225

• **Semester: I = 75 Marks. (3 Credits)**

| Course Numbers | Marks | Credit Point |
|-------------------------|--------------|--------------|
| SECDTA0101P (Practical) | 60 + 15 = 75 | 3 |

Total = 3 Credits

• **Semester: II = 75 Marks.(3 Credits)**

| Course Numbers | Marks | Credit Point |
|-------------------------|--------------|--------------|
| SECDTA0201P (Practical) | 60 + 15 = 75 | 3 |

Total = 6 Credits

• **Semester: II = 75 Marks.(3 Credits)**

| Course Numbers | Marks | Credit Point |
|-------------------------|--------------|--------------|
| SECDTA0301P (Practical) | 60 + 15 = 75 | 3 |

Total = 9 Credits



SYLLABUS FOR B.P.A.(Hons.)
(4 YEARS COURSE)
Subject : Drama and Theatre Arts

FOR SKILL-ENHANCEMENT COURSE (SEC)

**** N.B. : Total Credit Points : 9 Credits.**

Total Marksof the Course : i) Practical Course / Papers: 225 Marks.

Total: 225 Marks.

➤ **20% Marks will be treated as Internal Assessment in each Course.**

PROPOSED AREAS OF STUDIES TEORETICAL AND PRACTICAL COURSES / PAPERS.

1stSemester: Full Marks: 75 (60+15) --> Credit Point: 3Credits.

Course: SECTA0101P (Practical) Marks: 75 (60+15) -> Credit Point: 3 Credits.

- **Make-Up & Costume**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Make-Up & Costume plays very important role in theatre and play making. Thus, it is mandatory for all the performers to learn these as it is they who have to handle it on stage. But, for those who wish to make a career in Make-Up & Costume, this is really a great course as there is a lot of demand of these experts in the creative industry. Our objective is to provide a professional training in Make-Up & Costume to our students, so that they can also think about it as a career option.

OUTCOME

Our students have now equipped with one very essential skill related to not only drama & theatre arts but also creative industry. By learning it, they have learned the potential it has as a professional career option in future.

2ndSemester: Full Marks: 75 (60+15) --> Credit Point: 3Credits.

Course: SECDTA0202P (Practical) Marks: 75 (60+15) -> Credit Point: 3 Credits.

- **Electricity & Stage Lighting**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Lighting plays such a vital role in play making. Having a better understanding of its use in theatre making gives a clear direction to the young practitioners. Our objective is to make them learn it to use lighting tools, equipment's and techniques in a professional manner.

OUTCOME

Students who learn stage lighting can have a great and lucrative career not only in drama & theatre arts but also in the creative industries as lighting plays such a huge role in all performing arts and media industry.

3rdSemester: Full Marks: 75 (60+15) --> Credit Point: 3Credits.

Course: SECDTA0303P (Practical) Marks: 75 (60+15) -> Credit Point: 3 Credits.

- **Audio Recording & Background Music**

OBJECTIVE & OUTCOME OF TEACHING/LEARNING

OBJECTIVE

Audio Recording & Background music has emerged as a discipline in itself under which Sound and background Music plays such a vital role in play making. Having a better understanding of its use in theatre making gives a clear direction to the young practitioners. Our objective is to make them learn Sound, Background Score and Theatre Music to use these in a professional manner in the productions they are involved with as without theatre music there would be no theatre.

OUTCOME

Students who learn audio recording, sound, background music and theatre music can have a great and lucrative career not only in drama & theatre arts but also in the creative media industries.



SYLLABUS FOR B.P.A.(Hons.) (4 YEARS COURSE)

Subject : Drama and Theatre Arts.

FOR SKILL ENHANCEMENT COURSE (SECC).

Title of the Course: *Make-Up & Costume, Electricity & Stage Lighting and Sound Recording & Background Music.*

**** N.B. :Total Credit Points : 9 Credits.**

Total Marks of the Course: Practical Course / Papers: 225Marks.

Total: 225 Marks: (9 Credits)

PROPOSED AREAS OF STUDIES PRACTICAL COURSES / PAPERS.

1stSemester: Full Marks: 75(60+15) Credit Points- 3

Course:SECDTA0101P (Practical): Marks- 75(60+15): Credit Points: 3cr.

- **Make-Up & Costume**

***N.B. : This Course SECDTA0101P [Practical paper] divided into two(2) parts as Make – Up and Costume.**

3. Part-I:**Make – Up: with reference to Drama and stage performance:**
{Elementary knowledge of Make – Up, Purpose of Make – Up, Study of Facial anatomy ;Shapes of head, face, facial proportions, Kinds of skin, hair, nose, eyes lips etc., Make – Up materials and their uses, method of handling them, Knowledge of Colours and paints, Colour work and Crepe work, Different types of make – up; Straight make-up, Middle-age, Old-age, Character make-up, Corrective make-up, Use of crepe hair, wigs, different types of beards and moustaches, Study of different types of classical dance and drama form in respect of make – up, Practice of stylized make-up, make-up for mime and pantomime etc.}.

4. Part – II: Costume ; with reference to Drama and stage performance

{Elementary knowledge of Costume, Purpose of Costume design, Planning of Costume etc., Approach to Costume design; Visualization, interpretation, situation, characters and dramatic elements in terms of line, colour, mass, texture etc., Referring to historical visual material for certain kind of plays, Designing simple costume materials, Costumes and ornaments making, Study of historical, traditional and mythological costumes, Innovative costume etc.}.

2ndSemester: Full Marks : 75(60+15) : Credit Points- 3cr.

Course : SECDTA0202P (Practical) : Marks- 75(60+15): CreditPoints:3cr.

- **Electricity, Circuits and Wiring** : With reference to house–hold and Stage–lighting;]
- **Project–work and execution of the Circuits** : with reference to house–hold and Stage–lighting: 25 Marks.

***N.B. : This Course SECDTA0202P [Practical paper] divided into two(2) Parts as Viva–voce / Oral and Practical as follows –**

1.Viva–voce / Oral

2. *Drawing and Execution of the Circuits /Practical*

[Fundamentals and basic knowledge of Electricity, Electrical Terms and Definitions, Potentiality & Voltage; Ohm’s law – its verifications, Series & Parallel combination of resistances and specific resistance; Watt, Kilowatts, and calculation of Fan, Light, Plug-points etc; A.C. and D.C. cycles, Frequency and Phases; Wire, Cables and their grade size & shape, Current carrying capacity, Positive – Negative and Neutral wire, Close and Open circuit. Electrician’s Hand – Tools & accessories, Instruments and different kinds of wirings, Electrical signs and symbols, Safety precautions, Protective Devices, Electrical Fuses and their Importance, Checking supply of electricity; System, layouts and calculation of Distribution & Sub – distribution Boards, Working knowledge of lumens required for different places and their calculation, table of lumens; Uses of different kinds of electrical gadgets, meters, transformers, different kinds of dimmers, different between house – hold wirings & stage – lighting wirings and its circuits, different types of VIR wires, Elementary knowledge of Magnetism, prevention and treatment for the Electrical shocks, Indian Electricity Rules etc. Drawing and making some preliminary circuits like Calling – bell and Battery, Test – lamp, house – hold circuits with lamp, fan and plug – points etc.].

3. *Stage – Lighting* :

{Basic knowledge of stage – lighting , Origin and development of stage - lighting , Function of stage – lighting ; Illumination, Realistic effect, Plastic expression, Psychological expression etc., Art of stage – lighting ; Dominant, Secondary, Rim and Fill in lighting etc., Different classes of drama and lighting effect etc., Function of Control – board with

dimmers, flood lights, Proscenium length, spot lights, acting area lantern, different types of lights attachments and lamps, preparation of light on stage etc., Special lights & its effects on dance and other media, Planning, Schematic Cue – sheet and executions of stage – lighting etc.}.

****Sub –Text :** Using the above mentioned elements and items in the practical works.

3rd Semester: Full Marks: 75(60+15) --> Credit Point : 3Credits.

Course : SECDTA0303P (Practical) : Marks 75(60+15),Credit Point: 3 Credits.

- **Audio Recording and Background Music**

- **Audio Recording and Background Music:**{Natural and artificial source of Sound, technique of fundamental Audio-recording and its use in Arts & Theatre-Arts.
- **Project–work and execution** of Creation of sound & Sample collection of Natural and artificial Sound} :25Marks.

***N.B. : This Course SECDTA0303P [Practical paper] divided into two(2) Parts as fundamental sound-recording & Background-Music and its use in Arts & Theatre-Arts. Project work on Audio-Recording and Background Music (CD/Pen-Drive)and Practical as follows –**

Part-I :Basic knowledge about Sound & Sound(Audio)-Recording, Music, background-music; origin and development and its function .Natural and artificial source of Sound, technique of fundamental sound-recording and its use in Arts & Theatre-Arts. Basic knowledge on sound effects and background music. Knowledge of acoustics and sound production. Knowledge of sound recording and re-production, amplification system, record players, tape-recorder, sound control-board. Sound and special effect (The sounds like-storm, rain, thunders, footstep, gun-shot, horse-hooves, etc. and recorded sound i.e., water effects, rain, thunder storm, crying baby, crowd, train, whistle, airplane, animals, city-life etc.).

Part-II :Execution of the different kinds of creation of Sound & Music, how to use the music as Background-Music. The student is required to preparing and submit a Cue-sheet (with a recorded CD/Pen-Drive according to Cue-sheet) The item will be provided by the Dept.

****Sub –Text :** Using the above mentioned elements and items in the practical works.

Project – Work:

- I. Each student is required to submit a Project – Work at the time of final examination.
- II. The topic of the project – work will be provided / selected by the dept. 10 to 12 days before the final examination. The topic of the project – work are to be provided /selected by the dept. from time to time or chosen by the student with the approval of the dept.] .

Name of the Reference Books for SEC:

1. Introduction to Electricity :H. F. Boulind [English].
2. Elements of Electrical Gadgets (Part – IV) : K. B. Bhatia [English].
3. Lighting the Stage :P. Corry [English].
4. Technique of Stage Lighting :R. G. Williams [English].
5. Electrical Engineering :Ganendra Chandra Basu [Bengali].
6. Adhunik Electric Wiring,Repairing O Engineering Siksha :Sadhucharan Sheel [Bengali].
7. Pat – Deep – Dhvani :Amar Ghosh [Bengali].
8. Stage Lighting: Richard Pilbrow

9. The Magic of Light: *Jean Sroenthal and Lael Wartenbaker*
10. Art of Stage Lighting: *Frederic Bentham*
11. Lighting Design: *Briaw Kill and GoeThornky*
12. Theoretical Design and production: *J. Michael Gillete*

---- *Shri Rajesh K.V*
Dr. Amartya Mukherjee
Dr. Biplab Biswas
Dr. Mrityunjay Kr. Prabhakar



List of the Reference Books for 4 Years B.P.A.(Hons.)Courses : Major, Minor, Multi- Disciplinary, Skill-Enhancement Course

: Reference Books [In Bengali] :

1. *Bharata Natyashasrta* [Translation] – Dr. Sureshchandra Bandyapadhyay.
2. *Abhinay Darpan* – Sagar Nandin [Translation].
3. *Natak O Natakityatta* – Dr. Sadhan Kumar Bhattacharya.
4. *Natyatatta Mimangsha* – Dr. Sadhan Kumar Bhattacharya.
5. *Natya Sahityer Aalochana ONatakaBichar* – Dr. Sadhan Kumar Bhattacharya.
6. *Nataker Rup Reeti O Prayaga* – Dr. Sadhan Kumar Bhattacharya.
7. *Aristatoler Poetics O Sahitya Tatta* – Dr. Sadhan Kumar Bhattacharya.
8. *Natya Tatta Bichaar* – Dr. Durga Shankar Mukhopadhyay.
9. *Swar O Bak Reeti*– Dr. Gouri Shankar Bhattacharya.
10. *Abhinay Shilpa : Kanthaswar O Uchcharan* – Anjan Dashgupta.
11. *Deher Bhasha* – Anjan Dashgupta.
12. *Prasanga : Abhinay* – Ashok Mukhopadhyay.
13. *Nataka Abhinaya* – Prakash Nandy.
14. *NatakaP arichalana* – Prakash Nandy.
15. *Chayer Dhonya* – Utpal Dutta.
16. *Stanislavoskyeer Abhinay Tatwa* – Utpal Jha.
17. *KakeBale Natyakala* – Shambhu Mitra.
18. *Prasanga Natya* – Shambhu Mitra.
19. *Sanmarga Samparja* – Shambhu Mitra.
20. *Abhinay, Projojana O Parichalana* – Dr. Bibhuti Mukhopadhyay.
21. *Pashchimer Nataka : Thespi theke Garrick* – Shib Mukhopadhyay.
22. *PashchimerNataka : Ibsen theke Albee* – Rudra Prasad Sengupta.
23. *Bishwa Rangalaya O Nataka*– Dr. Geeta Sengupta.
24. *Adhunik Bishwa Natya Pratibha* – Dr. Jiban Krishana Bandyapadhyay.
25. *Pachin Natya Prasanga* : Avanti Kumar Sanyal.
26. *Tilattama Shilpa* : Kumar Roy.
27. *Japani Natyakala* – Prakash Nandy.
28. *Kalidasa O Bhababhuti* – D. L. Roy.

29. *Bharatiya Natyaveda O Bangla Nataka* – Sachchidananda Mukhopadhyay.
30. *Prachin Bharater Natyakala* – Mana Mohan Ghosh.
31. *Prachin Bharatiya Nataka O Theatre* – Dr. Ranjit Kumar Mitra.
32. *Bangla Natya Reeti : Vikash O Vaichitra* – Dr. BishnuBasu.
33. *Babu Theatre* – Dr. BishnuBasu.
34. *Natmancha Natyarup* : Pabitra Sarkar.
35. *Bangla Natakertihis* : Dr. Ajit Kumar Ghosh.
36. *Bangla Natya Sahityertihis* [2 Vol.] – Dr. Ashutosh Bhattacharya.
37. *Bangiya Natyashalaritihis* : Brojendranath Bandyopadhyay.
38. *EkshoBachharer NatyaPrasanga* – Deb Narayan Gupta.
39. *Banglar Natnatee*[4 Vol.] – Deb Narayan Gupta.
40. *Kolkatar Theatre*[2 Vol.] – Shankar Bhattacharya.
41. *Bangla Rangalaya O Sisir Kumar* – Hemandra Kumar Roy.
42. *SoukhinNatyakalaye Rabindranath* – Hemandra Kumar Roy.
43. *Rabindra NatyaParikrama* –Upendranath Bhattacharya.
44. *Rabindra NatyaPrabaha* – Pramatha Nath Bishi.
45. *NatyaBhavitavya O Rabindranath* – Kumar Ray.
46. *KalerMatra O Rabindranath* – Sankha Ghosh.
47. *Rangamancha O Rabindranath* – Dr. Rudra Prasad Chakravorty.
48. *Rabindranath OSadharanaRangalaya*– Harindranath Dutta.
49. *RabindranatherGeetinatya O Nrityanatya* – Pranay Kumar Kundu.
50. *Kabir Abhinaya*– Avanti Kumar Sanyal.
51. *Thakurbarir Abhinaya*– Dr. Ajit Kumar Ghosh.
52. *Bangla LokanatyaSamiksha* – Dr. Gouri Shankar Bhattacharya.
53. *NatyaAandyalanerTreeshBachhar*– Sunil Dutta.
54. *Annadhar Theatre*– Sandhya Dey.
55. *Pata DeepDhwani*– Amar Ghosh.
56. *RangamachaSthapatya*– Koushik Sanyal.
57. *Mancha DrishyerParikalpana O Nirman*– Dr. Ranjit Kumar Mitra.
58. *TheatareDrishyer Vikash O Samiksha* – Dr. Ranjit Kumar Mitra.
59. *Angarachanar RupReeti O Prayaga*– Dr. Ranjit Kumar Mitra.
60. *Rangamancha [VichitraPrabandhya]* – Rabindranath Tagore.

: Reference Books [In English] :

1. *Aristotle : On the Art of Poetry*– Ingram Bywater.
2. *The Theatre and Dramatic Theory* – A. Nicoll.
3. *The Theory of Drama* – A. Nicoll.
4. *World Drama* – A. Nicoll.
5. *The Development of Theatre* – A. Nicoll.
6. *Masters of Drama* – John Gassner.
7. *Theatre in Our Times* – John Gassner.
8. *Technique of the Drama* – F. Gustav.
9. *Greek Tragedy* – H. D.F.Kitto.
10. *Shakespearean Tragedy* – A.C.Bradley.
11. *The Elements of Drama* – J. L. Styan.
12. *Twentieth Century Drama* – B. Gascigre.
13. *The Theatre* – S. Cheney.
14. *History of the Theatre* – Fredly and Reevees.
15. *Tragedy* – F. L. Lucus.
16. *The Stage is Stage* – Lee Simonson.

17. *Theatrical Set Design* – Devid Welker.
18. *Stage Lighting Controls* – Ulf. Sandstrom.
19. *Essential of Stage Lighting* – H. D. Sellman.
20. *My Life in Art* – C . Stanislavsky.
21. *Building A Character* – C . Stanislavsky.
22. *An Actor Prepares* – C . Stanislavsky.
23. *Improvisation* – J. Hodgson and F. Richards.
24. *Theatre of B. Brecht* – J. Willett.
25. *The Third Theatre* – Badal Sircar.
26. *Producing the Play* – John Gassner.
27. *The Art of Actor*– C. Coquelin.
28. *Directors on Directing* – T. Coley and H. Chinoy.
29. *Actors on Acting*– T. Coley and H. Chinoy.
30. *Movement , Voice and Speech* – A. M. Harner.
31. *Stage Make-up*– R. Corson.
32. *Natya Shastra : Bharata* [2 Vol.] – M. M. Ghosh.
33. *The Sanskrit Theatre* – A. B. Keith.
34. *Traditions of Indian Theatre* – M. L. Varadpande.
35. *The Bengali Theatre* – K. Raha.
36. *History of Calcutta Theatre* – S. K. Mukhopadhyay.
37. *The Indian Theatre* – M. R. Anand.
38. *Indian Drama*– Publication Division, Govt. of India.
39. *Sanskrit Drama and Dramaturgy* – B. Bhattacharya.
40. *Indian Costume* – G. S. Ghurya.

Shri Rajesh KV

Dr. Amartya Mukhopadhyay

Dr. Biplab Biswas

Dr. Mrityunjay Kr. Prabhakar