

# Curriculum and Credit Framework for Undergraduate Programme (Single Major) as per NEP-2020

**B.P.A. (Theatre, Television and Cinema)**

*(Four-Year Undergraduate Programme)*

**1<sup>st</sup> & 2<sup>nd</sup> Semesters**

**For Batch w.e.f Session 2024-25**



**University School for Graduate Studies,  
Chaudhary Devi Lal University  
Sirsa-125055, Haryana**

**2024**

<b>PROGRAMME NAME</b>				<b>BPA (Theatre, Television and Cinema) (SINGLE MAJOR)</b>					
<b>ACADEMIC SESSION</b>				<b>2024-25 onwards</b>					
<b>Sem</b>	<b>Major Courses (DSC)</b>	<b>Minor Courses</b>	<b>Multidisciplinary Courses</b>	<b>Ability Enhancement Courses</b>	<b>Skill Enhancement Courses</b>	<b>Value Added Courses</b>	<b>Internship</b>	<b>Project/ Dissertation</b>	<b>Total Credits</b>
1.	1.Acting-1 <b>(4 Credits)</b> 2.History of World Theatre <b>(4 Credits)</b>	1.Body Movements and Dance-1 <b>(4 Credits)</b>	1.Fashion Forecasting <b>(3 Credits)</b>	1.Hindi-I <b>(2 Credits)</b>	1.Fundamentals of Stage Craft (Practical) <b>(3 Credits)</b>	1. Communication Skills <b>(2 Credits)</b>			<b>22</b>
2.	3. Acting-2 <b>(4 Credits)</b> 4.Introduction to Indian Theatre <b>(4 Credits)</b>	2. Body Movements and Dance-2 <b>(4 Credits)</b>	2. Brand Management <b>(3 Credits)</b>	2.English-I <b>(2 Credits)</b>	2.Stage Craft & Design-1 (Practical) <b>(3 Credits)</b>	2. EVS-1 <b>(2 Credits)</b>			<b>22</b>
3.			3. (to be decided) <b>(3 Credits)</b>	3.Hindi-II <b>(2 Credits)</b>	3. (to be decided) <b>(3 Credits)</b>	3.EVS-II <b>(2 Credits)</b>			
4.			—	4. English-II <b>(2 Credits)</b>	—	4. Professional Skills <b>(2 Credits)</b>			
5.			—	—	—	—			
6.			—	—	4. (to be decided) <b>(3 Credits)</b>	—			
7.			—	—	—	—			
8.			—	—	—	—			
<b>Total Credits</b>			<b>9</b>	<b>8</b>	<b>12</b>	<b>8</b>			

Note-Internship of 4 Credits is Mandatory.

**Table: Courses and Credit Scheme of Single Major**

**4-Year Undergraduate Programme  
BPA (Theatre, Television and Cinema)**

Course Category	Course Code	Course Title	Level	Credits			Marks		
				L	P	Total	Int	Ext	Total
<b><u>SEMESTER-I</u></b>									
1. DSC	BPA/SM/DSC-101	ACTING-1	100	4	-	<b>4</b>	30	70	<b>100</b>
	BPA/SM/DSC-102	History of World Theatre	100	4	-	<b>4</b>	30	70	<b>100</b>
2. MIC	BPA/SM/MIC-101	Body Movements and Dance-1	100	4	-	<b>4</b>	30	70	<b>100</b>
3. MDC	BPA/ SM/ MDC-101	Fashion Forecasting	100	3	-	<b>3</b>	25	50	<b>75</b>
4. AEC	BPA/SM/ AEC/101	Hindi-I	100	2	-	<b>2</b>	15	35	<b>50</b>
5. SEC	BPA/SM/SEC-101	Fundamentals of Stage Craft	100	-	3	<b>3</b>	0	75	<b>75</b>
6. VAC	BPA/SM/VAC/101	Communication Skills	100	2	-	<b>2</b>	15	35	<b>50</b>
<b>TOTAL</b>						<b>22</b>			<b>550</b>
<b><u>SEMESTER-II</u></b>									
1. DSC-	BPA/SM/DSC-103	Acting-2	100	4	-	<b>4</b>	30	70	<b>100</b>
	BPA/SM/DSC-104	Introduction to Indian Theatre	100	4	-	<b>4</b>	30	70	<b>100</b>
2. MIC	BPA/SM/MIC-102	Body Movements and Dance-2	100	4	-	<b>4</b>	30	70	<b>100</b>
3. MDC	BPA/ SM/ MDC-102	Brand Management	100	3	-	<b>3</b>	25	50	<b>75</b>
4. AEC	BPA/SM/ AEC/102	English-1	100	2	-	<b>2</b>	15	35	<b>50</b>
5. SEC	BPA/SM/SEC-102	Stage Craft and Design-1	100		3	<b>3</b>	0	75	<b>75</b>
6. VAC	BPA/VAC/102	EVS-1	100	2	-	<b>2</b>	15	35	<b>50</b>
						<b>22</b>			<b>550</b>

## **Performing arts degrees combine creative talent with practical aspects of self-promotion and arts management. This blend of disciplines is good preparation for entering into the world of performance**

### Job Options

Jobs directly related to this degree include:

- Actor
- Broadcast presenter
- Community arts worker
- Choreographer
- Dancer
- Drama therapist
- Music producer
- Music therapist
- Theatre director
- Theatre stage manager



Jobs where this degree would be useful:

- Arts administrator
- Charity fundraiser
- Film director
- Higher education lecturer
- Museum education officer
- Secondary school teacher
- Special effects technician
- Talent agent
- Theatre manager
- Writer



# SEMESTER

1

# BPA/SM/DSC-101

## ACTING-1

**Credits: 4 (Theory)**  
**Lectures: 60**  
**Duration of Exam. 3Hrs.**

**Internal Assessment:30**  
**Final Term Exam:70**  
**Max Marks:100**

**Course objective-** of Performing Arts Theatre (BPA) in acting typically aim to equip students with a comprehensive set of skills and knowledge necessary for a career in acting.

**Course learning outcomes-** After completing the course, the students shall be able to:

**CO1-**Develop proficiency in acting techniques, including voice modulation, movement, characterization, and emotional expression, through practical exercises and performances.

**CO2-**Acquire the ability to analyze dramatic texts critically, understand character motivations, thematic elements, and historical context to inform performance choices.

**CO3-**To cultivate an understanding of the cultural and historical contexts that inform Indian theatre practices.

**Note for the Paper Setter:** The question paper will consist of **nine** questions in all. The first question will be compulsory and will consist of **seven** short questions of **2** marks each covering the whole syllabus, In addition, eight more questions of **14 marks each** will be set unit-wise comprising of **two** questions from each of the **four** units. The candidates are required to attempt **one compulsory question** and **four more questions** selecting at least one question from each unit.

### UNIT-1

Introduction to performing arts, theatre games and exercises, Acting theory Natyasastra, Rasa theory, Mudras, Introduction to voice and speech Building voice: Projection and Resonance, Building Speech: Using Dramatic Texts, Story Telling, Scene Study, Applying acting techniques to scenes from plays or scripts, Theatre games and exercises, Stanislavski method of acting, Play reading and performance.

### UNIT-2

Breath and voice exercises, Physicality and movement training, Improvisation techniques, Understanding character objectives and motivations, Character development exercises, Scene study, Analysis of character.

### Unit-3

Western theories of acting: A brief History, Acting in Melodramatic and Naturalistic theatre, Stanislavski method of acting: Magic If – given circumstances, Stanislavski method of acting, Circle of attention, concentration, Imagination, emotional memory Fourth Wall Theory.

## Unit-4

Exploration of different acting styles and genres, realism, classical, comedy, melodrama, Rehearsal techniques, blocking, pacing, line memorization, Scene rehearsals with feedback and direction, Final performance showcase, presenting scenes for the class.

### **Suggested Readings:**

Abhineta Ki Taiyari , Dr. Vishwanath Mishra published – Vani Prakashan , 2016.

‘The art of theatre’ by Marsh cassady 2010

An Actor Prepares book by Stanislavski Bloomsbury Publishing India Private Limited, 2001

Bhartmuni’s Natyashastra 1-4 VOLS. (Text with Hindi Translation) hardcover Jan.2015

To The Actor: On the Technique of Acting Published: 07/17/2023 Paperback ISBN:9788119373666

Theatre Games for the Classroom: A Teacher's Handbook, by Viola Spolin , Northwestern University Press (1986)

## **BPA/SM/DSC-102**

### **History of World Theatre**

**Credits: 4 (Theory)**  
**Lectures: 60**  
**Duration of Exam. 3Hrs.**

**Internal Assessments: 30**  
**Final Term Exam.70**  
**Max. Marks: 100**

**Course Objectives :** Students will demonstrate an understanding of the historical, cultural, and social contexts in which various theatrical traditions emerged and evolved around the world.

**Course learning outcomes-** After completing the course, the students shall be able to:

**CO1-**Demonstrate a broad understanding of theatrical traditions from various cultures and regions around the world.

**CO2-**Identify key historical developments, movements, and major playwrights in global theatre history.

**CO3-**Analyze the interplay between theatre and socio-cultural contexts, including the ways in which cultural identity, politics, and globalization influence theatrical expression.

**Note for the Paper Setter:** The question paper will consist of **nine** questions in all. The first question will be compulsory and will consist of **seven** short questions of **2** marks each covering the whole syllabus, In addition, eight more questions of **14 marks each** will be set unit-wise comprising of **two** questions from each of the **four** units. The candidates are required to attempt **one compulsory question** and **four more questions** selecting at least one question from each unit.

#### **Unit 1**

The beginning of theatre/Introduction to World Theatre, Overview of major theatrical traditions across cultures and regions, Introduction to key concepts in theatre studies, including performance, text analysis, and audience reception, Exploration of the relationship between theatre and society in different cultural contexts.

#### **Unit 2**

Introduction to Greek Theatre (Plays, Playwrights, Performance Practice), Introduction to Ancient Indian Theatre (Sanskrit Plays, Playwrights, Performance Practice).Ancient and Classical Theatre, Study of ancient theatrical forms such as Greek, Roman, Indian, and Chinese theatre.



### **Unit 3**

Medieval and Renaissance Theatre, Survey of medieval drama, including Mystery plays, Morality plays, and Passion plays, Analysis of Renaissance theatre in Europe, focusing on Shakespearean drama and the emergence of professional theatre companies.

### **Unit 4**

Modern and Contemporary Theatre, Overview of major movements and developments in 20th and 21st-century theatre, Study of influential playwrights, directors, and theatre practitioners from around the world, Analysis of contemporary issues, themes, and aesthetics in global theatre.

#### **Suggested Readings:**

Theatre: A Concise History" by Phyllis Hornell and Enoch Barter ISBN-10 0500204098 ISBN-13 978-0500204092 Edition Fourth edition Publisher Thames and Hudson

The Oxford Illustrated History of Theatre" edited by John Russell Brown Publisher OUP Oxford  
Publication date 15 March 2001

Bhartiya Natyashastra ki Parampara Evam Vishwa Rangmanch AUTHOR Radhavallabha Tripathi  
YEAR 1998 ISBN 9788185268819 Publisher PRATIBHA PRAKASHAN

**BPA/SM/MIC-101**  
**Body Movements and Dance**

**Credits: 4 (Theory)**  
**Lectures: 60**  
**Duration of Exam. 3Hrs.**

**Internal Assessment:30**  
**Final Term Exam.70**  
**Max Marks:100**

**Course Objectives :** Students will increase their awareness of their bodies and develop proper alignment, posture, and physical conditioning to support safe and efficient movement.

**Course learning outcomes-** After completing the course, the students shall be able to:

**CO1** Demonstrate proficiency in executing a variety of dance techniques, including but not limited to ballet, contemporary, jazz, and hip-hop.

**CO2** Create original choreographic works that effectively communicate artistic concepts, themes, and emotions through movement.

**CO3** Experiment with improvisation and choreographic structures to explore personal movement style and artistic voice.

**Note for the Paper Setter:** The question paper will consist of **nine** questions in all. The first question will be compulsory and will consist of **seven** short questions of **2** marks each covering the whole syllabus, In addition, eight more questions of **14 marks each** will be set unit-wise comprising of **two** questions from each of the **four** units. The candidates are required to attempt **one compulsory question** and **four more questions** selecting at least one question from each unit.

Unit 1

Introduction to the importance of body language and movement in theatre, Basic anatomy and physiology relevant to actor training, Understanding spatial awareness and dynamics on stage  
Actor's Body: Preparation, Actor's Voice, Speech and Diction: Preparation

Unit 2

Acting Workshop, Music, Elements of Theatre: Introduction to Work: Sets, Lights, Costumes, Properties, Make Up, Presentation of Prose Speech (Individual), Presentation of Poetry (Individual)

Unit 3

Introduction to Dance, Theory, Introduction to dance forms in Indian theatre, History and evolution of dance in Indian theatre, Understanding the role of dance in storytelling, Detailed study of classical dance forms in Indian theatre

## Unit 4

Analysis of key elements such as mudras (hand gestures), Abhinaya (expression), and rhythm  
,Exploration of classical dance dramas and their significance in Indian theatre. Survey of folk and regional dance forms across India Analysis of the cultural significance and ritualistic aspects of folk dances.

### **Suggested Readings:**

An Actor Prepares. by Constantine Stanislavski.

Physical Expression and the Performing Artist: Moving... by Jerald Schwiebert.

Beyond Words: Movement Observation and Analysis. by Carol-Lynne Moore.

Building a Character. by Constantin Stanislavski.

"Indian Classical Dance: Tradition in Transition" by Leela Venkataraman publisher Roli books January 2002 isbn 8143621669 isbn 13-978-8143621665

New Directions in Indian Dance ,Kothari, Sunil ,Mumbai: Marg Publications, 2003. Hardcover  
ISBN 9788185026626

**BPA/SM-1/SEC-101**  
**Fundamentals of Stage Craft**

**Credits: 3 (Practical)**

**Max.Marks:75**

**Working Hours Per Week: 6**

**Duration of Exam: 3Hrs.**

**Practical Works:**

Various Set design for plays.

Principles of set design: composition, scale, perspective

Costumes designs for plays

Background set for plays

Practical exercises in creating lighting designs for various scenes

Set Design and Construction

Set Decoration and Props

Props management and sourcing

Painting and finishing techniques

Set dressing and arrangement

**Suggested Readings:**

Scene Design: A Guide to the Stage Paperback • Performing Arts • Dover Publications • paperback • 96 pages ,ISBN 0486231534

Introduction to Stage Lighting the Fundamentals of Theatre Lighting Design Charles I swift

Stage Lighting Design The Art, the Craft, the Life By Richard Pillbox

The Backstage Handbook: An Illustrated Almanac of Technical Information" by Paul Carter

**Hindi -I**  
**हिंदी भाषा परिचय सामान्य :**  
**HINDI/AEC-101**

**Credit – 2 (Theory)**  
**50**

**Duration:** 2 Hours per week  
**परीक्षा समयघंटे 2 :**

**कुल अंक :**

लिखित परीक्षा :35 अंक  
आंतरिक मूल्यांकन: 15 अंक

**Note for the Paper Setter:** The question paper will consist of five questions in all. The first question will be compulsory and will consist of seven short questions of 1 marks each covering the whole syllabus. In addition, four more questions of 14 marks each will be set unit-wise comprising of two questions from each of the two units. The candidates are required to attempt one compulsory question and two more questions selecting one question from each unit.

**पाठ्यक्रम के उद्देश्य:**

हिंदी भाषा की विकास.करवाना परिचय से यात्रा-

**पाठ्यक्रम के अपेक्षित परिणाम**

1. हिंदी भाषा के विकास व उसकी बोलियों का ज्ञान होगा
2. हिंदी भाषा के विविध रूप व प्रयोजनमूलकता से परिचित होंगे

**खंड एक—**

हिंदी भाषाविकास एवं उद्भव :

हिंदी की उपभाषाएं एवं बोलियों का वर्गीकरण

ब्रजएव परिचय सामान्य का बोली खड़ी और अवधि ,ं प्रवृत्तियाँ

**खंड दो-**

कंप्यूटर-परिभाषा, स्वरूप एवं महत्व

पारिभाषिक शब्दावली – बैंकिंग, वाणिज्य, मंत्रालय, उपक्रम, निगम, औद्योगिक क्षेत्र व मीडिया क्षेत्र

अनुवाद लेखन- अर्थ परिभाषा, स्वरूप, महत्व,प्रकिया प्रकार

टिप्पणी लेखन ,परिभाषा अर्थ -नियम, लेखन विधि, उदाहरण

**संदर्भ सूची:**

1. हिंदी भाषा का उद्भव एवं विकास तिवारी उदयनारायण ,
2. भाषा विज्ञान तिवारी भोलानाथ .डॉ ,
3. हिंदी भाषा का इतिहास वर्मा धीरेन्द्र लेखक ,
4. समसामयिक भाषा विज्ञाननारंग वैष्णा लेखक ,
5. हिंदी1965 इलाहबाद ,महल किताब ,बाहरी हरदेव ,विकास और उद्भव :

## BPA/SM/VAC/101 **Communication Skills**

**Credits:2 (Theory)**

**Max.Marks:50**

**Lectures: 30**

**Final Term Exam: 35**

**Duration of Exam: 2 Hrs.**

**InternalAssessment:15**

### **COURSE OBJECTIVES**

- Identify common communication problems that may be holding learners back
- Perceive what the non-verbal messages are communicating to others
- Understand the role of communication in the teaching-learning process

**Course learning outcomes-** After completing the course, the students shall be able to:

- Get a clear understanding of good communication skills.
- Know what they can do to improve their communication skills.

### **Unit-1**

**Listening:** Techniques of Effective Listening, Listening and Comprehension, Probing Questions Barriers to Listening.

**Speaking:** Pronunciation, Enunciation, Vocabulary, Fluency, Common Errors.

**Reading:** Techniques of Effective Reading, Gathering Ideas and Information from a Given Text, evaluating these Ideas and Information, Interpreting the Text.

**Writing and Different Modes of Writing:** The Writing Process, Effective Writing Strategies, Different Modes of Writing.

**Digital Literacy and Social Media:** Basic Computer Skills, Introduction to Microsoft (MS) Office Suite, Open Educational Resources, Basic Virtual Platforms, Trending Technologies, Machine Learning, Artificial Intelligence (AI), Internet of Things (IoT), Social Media, Introduction to Social Media Websites, Advantages of Social Media, Ethics and Etiquettes of Social Media, How to Use Google Search Better?, Effective Ways of Using Social Media, Digital Marketing, Introduction to Digital Marketing, Traditional Marketing versus Digital Marketing, Digital Marketing Tools, Social Media for Digital Marketing, Digital Marketing Analytics.

### **Unit-2**

**Digital Ethics and Cyber Security:** Digital Ethics, Digital Literacy Skills, Digital Etiquette, Digital Life Skills, Cyber Security, Understanding and introducing the environment of security, Types of attacks and attackers, the art of protecting secrets.

**Nonverbal Communication:** Meaning of nonverbal communication, Advantages of using nonverbal communication, Introduction to modes of nonverbal communication, Open and Closed body language, Eye contact and Facial expression, Hand gestures, Do's and Don'ts in NVC, Learning from experts, Activities-based learning.

**Suggested Readings:** Follow Curriculum and Guidelines for Life Skills (Jeevan Kaushal) 2.0 at UGC website: [https://www.cdli.ac.in/assets/admin/miscellaneous/Implementation%20of%20Curriculum%20and%20Guidelines%20on%20Life%20Skills%20\(Jeevan%20Kaushal\)%202.0.pdf](https://www.cdli.ac.in/assets/admin/miscellaneous/Implementation%20of%20Curriculum%20and%20Guidelines%20on%20Life%20Skills%20(Jeevan%20Kaushal)%202.0.pdf)

**Note for the Paper Setter:** The question paper will consist of **five** questions in all. The first question will be compulsory and will consist of **seven** short questions of **1** marks each covering the whole syllabus. In addition, **four** more questions of **14** marks each will be set unit-wise comprising of **two** questions from each of the **two** units. The candidates are required to attempt **one** compulsory question and **two** more questions selecting at least one question from each unit.

# SEMESTER-II

# BPA/SM/DSC-103

## ACTING-2

**Credits: 4 (Theory)**

**Lectures: 60**

**Duration of Exam. 3Hrs.**

**Internal Assessment:30**

**Final Term Exam.70**

**Max. Marks: 100**

**Course Objectives :**of Performing Arts Theatre (BPA) in acting typically aim to equip students with a comprehensive set of skills and knowledge necessary for a career in acting.

**Course learning outcomes :**After completing the course, the students shall be able to:

CO1 Develop proficiency in acting techniques, including voice modulation, movement, characterization, and emotional expression, through practical exercises and performances.

CO2 Acquire the ability to analyze dramatic texts critically, understand character motivations, thematic elements, and historical context to inform performance choices.

CO3 To cultivate an understanding of the cultural and historical contexts that inform Indian theatre practices.

**Note for the Paper Setter:** The question paper will consist of **nine** questions in all. The first question will be compulsory and will consist of **seven** short questions of **2** marks each covering the whole syllabus, In addition, eight more questions of **14 marks each** will be set unit-wise comprising of **two** questions from each of the **four** units. The candidates are required to attempt **one compulsory question** and **four more questions** selecting at least one question from each unit

### Unit 1

Fundamentals of Acting, Introduction to Acting, Theory and Practice, Overview of different acting methodologies (Stanislavski, Meisner, etc.), Understanding the actor's instrument: body, voice, and mind  
Basic exercises in concentration, relaxation, and sensory awareness.

### Unit 2

Advanced Acting Techniques , Advanced Scene Study, In-depth analysis and performance of scenes from classical and contemporary plays, Emphasis on subtext, objectives, and obstacles, Incorporation of feedback and critique for refinement, Character Transformation.

### Unit 3

Theater History and Dramatic Literature, Survey of theater history from ancient to contemporary times  
Analysis of significant playwrights, movements, and styles, Reading and discussion of seminal dramatic texts, Technical Theater body and voice activity for best performance.



## Unit 4

Exploring physical and vocal choices for character development, Scene Study, Partner exercises and scene work. Application of acting techniques to scenes from various genres, Emphasis on truthful, moment-to-moment interaction, Movement and Voice, Physical warm-ups and exercises for flexibility, strength, and alignment, Vocal exercises for projection, articulation, and emotional expression, Integration of movement and voice in performance.

### **Suggested Readings:**

Stanislavski :Abhineta Ki Taiyari by Translated Dr. Vishwanath Mishra published by VaniPrakashan ,Hindi, Paperback 2016

Introduction to 'The art of theatre' a comprehensive text past present and future by Marsh Cassidy 2020

An Actor Prepares book by Konstantin Stanislavski Russian theatre practitioner stainsislavski Bloomsbury Publishing India Private Limited jan 2001

NATYASASTRA OF BHARATMUNI 1-4 VOLS. ( Text With Hindi Translation) hardcover Jan.2015

To The Actor: On the Technique of Acting Published: 07/17/2023 Paperback ISBN:9788119373666

Theatre Games for the Classroom: A Teacher's Handbook, by Viola Spolin , Northwestern University Press (1986)

## BPA/SM/DSC-104

### Introduction to Indian theatre

**Credits: 4 (Theory)**

**Lectures: 60**

**Duration of Exam. 3Hrs.**

**Internal Assessment: 30**

**Final Term Exam.70**

**Max. Marks: 100**

**Course objectives** Students will gain an understanding of the rich history and evolution of Indian theatre from ancient to contemporary times, including the influence of classical Sanskrit drama, regional folk traditions, and modern theatre movements.

**Course learning outcomes-** After completing the course, the students shall be able to:

**CO1** Students should gain a comprehensive understanding of the diverse theatre traditions in India, including Sanskrit theatre, folk theatre forms like Yakshagana, Bhavai, and Tamasha, as well as modern Indian theatre movements.

**CO2** Students should be able to contextualize Indian theatre within its historical, cultural, and socio-political frameworks, tracing its evolution from ancient times to the present day.

**CO3** Develop the ability to critically analyze Indian theatrical performances, texts, and productions, employing relevant theoretical frameworks and approaches.

**Note for the Paper Setter:** The question paper will consist of **nine** questions in all. The first question will be compulsory and will consist of **seven** short questions of **2** marks each covering the whole syllabus, In addition, eight more questions of **14 marks each** will be set unit-wise comprising of **two** questions from each of the **four** units. The candidates are required to attempt **one compulsory question** and **four more questions** selecting at least one question from each unit.

#### Unit 1

Origins and Ancient Theatre , Introduction to Indian Theatre, Overview of Indian performance traditions: Natya Shastra, Sanskrit drama, and folk theatre forms, Historical and cultural contexts of early Indian theatre: Vedic rituals, classical Sanskrit literature, and temple traditions.

Folk and Ritual Theatre

Overview of regional folk theatre traditions: Yakshagana, Tamasha, Bhavai, and Jatra.

#### Unit 2

Medieval and Renaissance Theatre, Bhakti Movement and Devotional Theatre

Exploration of Bhakti movement: its socio-cultural impact and religious themes, Persian Influence and Mughal Court Theatre, Overview of Persian theatre traditions and their impact on Indian performance.

#### Unit 3

Colonial and Modern Theatre ,Impact of Colonialism on Indian Theatre, Historical overview of British colonial rule and its effects on Indian theatre, Analysis of early Indian playwrights and theatre practitioners: Girish Karnad, Rabindranath Tagore, and Vijay Tendulkar.

#### Unit 4

Contemporary Trends and Challenges ,Contemporary Indian Theatre Practices

Overview of contemporary Indian theatre landscape: experimental theatre, street theatre, and political theatre, Study of contemporary playwrights and directors: Mahesh Dattani, Manjula Padmanabhan, and Anuradha Kapur.

#### **Suggested Readings:**

Bhartiya Natyashastra ki Parampara Evam Vishwa Rangmanch, Radhavallabha Tripathi

YEAR 1998 ISBN 9788185268819 partibha parkashan

Indian Theatre Hardcover – 1 January 2007 English

Publisher Motilal Banarsidass, Publication date 1 January 2007 ISBN-10 8120809815

Hindi sahitya ka itihās by acharya ramchander shukla by parbhat publisher

**BPA/SM/MDC-102**  
**Body Movements and Dance**

**Credits: 4 (Theory)**  
**Lectures: 60**  
**Duration of Exam. 3Hrs.**

**Internal Assessment: 30**  
**Final Term Exam.70**  
**Max. Marks: 100**

**Course Objectives :** Students will increase their awareness of their bodies and develop proper alignment, posture, and physical conditioning to support safe and efficient movement.

**Course learning outcomes-** After completing the course, the students shall be able to:

**CO1** Demonstrate proficiency in executing a variety of dance techniques, including but not limited to ballet, contemporary, jazz, and hip-hop.

**CO2** Create original choreographic works that effectively communicate artistic concepts, themes, and emotions through movement.

**CO3** Experiment with improvisation and choreographic structures to explore personal movement style and artistic voice.

**Note for the Paper Setter:** The question paper will consist of **nine** questions in all. The first question will be compulsory and will consist of **seven** short questions of **2** marks each covering the whole syllabus, In addition, eight more questions of **14 marks each** will be set unit-wise comprising of **two** questions from each of the **four** units. The candidates are required to attempt **one compulsory question** and **four more questions** selecting at least one question from each unit.

Unit 1

Fundamentals of Body Awareness, Introduction to the importance of body language and movement in theatre, Basic anatomy and physiology relevant to actor training, Understanding spatial awareness and dynamics on stage, Actor's Body: Preparation, Actor's Voice, Speech and Diction: Preparation

Unit 2

Movement Vocabulary, Acting Workshop, Music, Elements of Theatre: Introduction to Work: Sets, Lights, Costumes, Properties, Make Up, Presentation of Prose Speech (Individual), Presentation of Poetry (Individual)

Unit 3

Introduction to Dance, Theory, Introduction to dance forms in Indian theatre, History and evolution of dance in Indian theatre, Understanding the role of dance in storytelling, Detailed study of classical dance forms in Indian theatre

## Unit 4

Analysis of key elements such as mudras (hand gestures), Abhinaya (expression), and rhythm  
,Exploration of classical dance dramas and their significance in Indian theatre. Survey of folk and regional dance forms across India .

### **Suggested Readings:**

Beyond Words: Movement Observation and Analysis. by Carol-Lynne Moore.2020

Building a Character. by Constantin Stanislavski.2010

"Indian Classical Dance: Tradition in Transition" by Leela Venkataraman publisher Roli books January 2002 isbn 8143621669 isbn 13-978-8143621665

New Directions in Indian Dance ,Kothari, Sunil ,Mumbai: Marg Publications, 2003. Hardcover  
ISBN 9788185026626

**BPA/SM/SEC-102**  
**Stage Craft and Design-1**

**Credits: 3 (Practical)**

**Max.Marks:75**

**Working Hours per week:6**

**Duration of Exam: 3Hrs.**

**Note: Evaluation will be made by both the external and internal examiners simultaneously**

**Practical:**

Various Set design projects  
Lighting design for stage plays and performances  
Costumes designs for plays andha yug by d.bharti  
Background set for plays and blocking  
lighting designs for various scenes  
Set Design and Construction  
Set Decoration  
Props management  
Painting and finishing techniques  
Set dressing and arrangement  
Props Construction Projects:

**Suggested Readings:**

Scene Design: A Guide to the Stage Paperback • Performing Arts • Dover Publications • paperback • 96 pages • ISBN 0486231534  
Introduction to Stage Lighting the Fundamentals of Theatre Lighting Design Charles I swift  
Stage Lighting Design The Art, the Craft, the Life By Richard Pillbox  
The Backstage Handbook: An Illustrated Almanac of Technical Information" by Paul Carter

# Communicative English-I

## ENG/AEC-102

**Credits: 2(Theory)**  
**Duration of Exam:2 Hrs**

**Internal Assessment: 15**  
**Semester End Examination: 35**  
**Total Marks: 50**

**Course Objective:** The course aims to introduce students to the theory, fundamentals and tools of communication and to develop effective communication skills for personal, social and professional interactions. Besides, the students shall learn the basics of English grammar and language.

### Course Learning Outcomes:

- i) They will learn the importance and basics of communication
- ii) They will learn to receive, comment and respond to correspondences in English language.
- iii) They will learn to use English in their life practically.

**Note for the Paper Setter:** The question paper will consist of **five** questions in all. The **first** question will be compulsory and will consist of **seven** short questions of **1** mark each covering the whole syllabus. In addition, **four** more questions of **14** marks each will be set unit-wise comprising of **two** questions from each of the **two** units. The candidates are required to attempt **one** compulsory question and **two** more questions selecting at least **one** question from each unit.

### Unit - I:

#### Listening, Reading and Speaking Skills

Definition, The Listening Process; Importance of Listening; Basic Types of Listening; Barriers to Effective Listening, Reading Comprehension, Intonation, Group Discussion, Interview

### Unit II:

#### Writing Skills:

- Report Writing
- Paragraph Writing
- Letter Writing
- E-Mail
- Resume
- Blogs and Comments on Social Media

#### Suggested Reading:

- I) Kumar, Sanjay and Pushp Lata. 2015. *Communication Skills*. Second Edition, New Delhi: Oxford University Press (OUP).
- II) Sethi, J. and P.V. Dhamija. 2006. *A Course in Phonetics and Spoken English*. Second Edition. New Delhi: Prentice-Hall of India.
- III) Balasubramanian. T. *A Text Book of English Phonetics for Indian Students*. Chennai: Macmillan Publishers India Ltd., 1981.
- IV) *On Track: English Skills For Success* by Orient Blackswan (Board of Editors, Solapur University).

**EVS/VAC/102**  
**Environmental Studies – I**

**Credits:2 (Theory)**  
**Duration of Exam: 2 hrs**

**Total Marks: 50**  
**Internal Assessment: 15**  
**Semester End Examination: 35**

**Objective:** The objective of this paper is to create the awareness among the students towards Environmental concepts and issues for smooth life of species and human at earth.

**UNIT I**

Introduction to Environment: The multidisciplinary nature of environmental studies: Definition, scope and importance, need for public awareness. Environmental Ethics: anthropocentric and eco-centric perspective. Natural resources: Renewable and non-renewable resources: Natural resources and associated problems. Forest resources: use and over-exploitation, Deforestation, Timber extraction, mining, dams and their effects on forests and tribal people. Water resources: Use and over-utilization of surface and ground water, floods, drought, dams-conflicts over water and problems. Minerals resources: Use and exploitation, environmental effects of extracting and using minerals resources. Food resources: World food issues, changes caused by agriculture and overgrazing, effects of modern agriculture on agro ecosystem, agrochemical issues, water logging, salinity, Energy resources; Growing energy needs, renewable and non-renewable energy resources. Land resources: Land as resource: land degradation man induced landslides, soil erosion and desertification. Role of an individual in conservation of natural resources. Equitable use of resources for sustainable life style. Sustainable development: concept, initiatives for sustainable development: regional, state and global, Sustainable Development Goals.

**UNIT II**

Ecosystem: Concept, Structure and Function. Producers, Consumers and Decomposers, Energy flow in the ecosystem, Concept and type of ecological succession, Food chains, food webs and Ecological pyramids, Introduction, types, characteristics features, structure and function of the following ecosystem: Forest ecosystem, Grassland ecosystem, desert ecosystem, Aquatic eco system (Ponds, streams, lakes, rivers, oceans, estuaries). Biodiversity and its conservation: Introduction-Definition: Genetic, species and Ecosystem diversity, Bio-geographical classification of India. Value of Biodiversity: consumptive use, productive use, social, ethical; aesthetic and optional. Biodiversity at local, National and Local levels. India as Mega-diverse a Nation. Hot spots of Biodiversity. Threats to biodiversity, Habitat loss, poaching of wildlife, man-wildlife conflicts. Endemic species, conservation of biodiversity: In situ and Ex-situ, conservation of biodiversity. Convention on biological diversity, Aichi targets. Water pollution: Natural and anthropogenic sources of water pollution and their effects. Marine pollution, Thermal pollution, Eutrophication, Ground water pollution. Air pollution: Sources, Classification and properties of air pollutants (Particulate matter, Inorganic gaseous pollutants, Organic gaseous pollutants), Smog, Acid rain, Ozone layer depletion, Green house effects, Global warming, Effects of air pollution on Human Health Soil pollution: Soil pollution from the use of agrochemicals (viz. Fertilizers and Pesticides), Heavy metals, Industrial effluents and Detrimental effects of soil pollutant, Remedial measures for soil pollution. Types and sources Solid waste, Electronic waste Radioactive and Noise pollution: Definition Sources of radioactive pollution, Radioactivity, effects of radioactive pollution, Sound pressure level, Frequency, noise monitoring and sound level meter, Sources and effects of noise pollution, Effects of noise pollution on human health. Role of individual in prevention of pollution.



**Suggested Readings:**

Agarwal, K.C. 2001 Environmental Biology, Nidi Publ. Ltd. Bikaner.

Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad- 380013, India.

Clerk R.S., Marine Pollution; Clarendon Press Oxford.

Down to Earth, Centre for Science and Environment.

Hawkins R.E., Encyclopedia of Indian Natural History, Bombay Natural History Society, Bombay.

Mhaskar A.K, Matter Hazardous, Techno-Science Publications.

Townsend C., Harper J, and Michael Begon, Essentials ecology, Blackwell Science.