

Post Graduate Curriculum Framework

With effect from the Academic Session 2026–27, the M.A. in Dramatics in the Universities of Bihar shall be offered in accordance with the UGC Curriculum and Credit Framework for Postgraduate Programmes (PGCF) and the provisions of the National Education Policy (NEP), 2020.

The programme provides flexibility to students to pursue either a Two-Year Master's Degree Programme or a One-Year Master's Degree Programme for candidates who have completed a four-year undergraduate degree with the requisite credits and qualifications as prescribed by UGC.

The curriculum is designed under the Choice Based Credit System (CBCS) and comprises a combination of Core Courses (CCs), Discipline Specific Electives (DSEs), Generic Electives (GEs), Skill Enhancement Courses (SECs), Ability Enhancement Courses (AECs), and Value Added Courses (VACs). The programme seeks to impart advanced theoretical knowledge, computational proficiency, research aptitude, and practical skills in Statistics and its applications.

Each academic year shall consist of two semesters. Students shall be required to successfully complete the prescribed combination of Core, Elective (Discipline/Generic/Open), Skill Enhancement, Ability Enhancement, and Value Added Courses in each semester to fulfil the credit requirements of the programme.

The curriculum incorporates contemporary developments in Dramatics including (relevant topics of your programme). The syllabus and reading materials shall be reviewed periodically to ensure alignment with emerging developments in academia, research, industry, and public policy.

Teaching-learning methodologies may include lectures, tutorials, seminars, laboratory sessions, statistical computing exercises, case studies, project work, field-based applications, and research assignments. Practical training shall provide hands-on experience in the use of statistical software packages, data analysis techniques, computational tools, and real-world problem-solving.

Assessment shall be conducted through a combination of continuous evaluation and end-semester examinations, including assignments, presentations, practical examinations, projects, viva-voce examinations, and written tests, as prescribed by the authorities concerned from time to time.

Students shall have the opportunity to choose elective and generic courses in accordance with their academic interests, subject to the availability of courses and institutional regulations, thereby promoting interdisciplinary learning and specialization within the broad domain of Dramatics.

Reeta sharma
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Aditya
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NCA
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Umesh
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Officer on special duty (Judicial)
Kalpana Srivastava
Officer on special duty (Judicial)

COURSE OF STUDIES	
[DRAMATICS/ MASTERS OF ARTS]	
Programme Level	Master of Arts (MA)
Subject / Discipline	DRAMATICS
Faculty	[Faculty of FINE ARTS]
University	Universities of Bihar Established under the BSU AC 1976/PU Act 1976.
Duration	Two Years / Four Semesters
NHEQF Level	Level 6.5
Effective from	2026-27 onwards

A

PART A — PROGRAMME OVERVIEW & OBJECTIVES

A.1 Graduate Attributes (GAs)

The programme nurtures the following Graduate Attributes in alignment with the National Higher Education Qualifications Framework (NHEQF) Level 6.5:

1. Indian Knowledge System and Theatre Education	Demonstrate comprehensive knowledge of dramatic literature, theatre history, dramaturgy, performance theories, and contemporary theatrical practices.
2. Artistic and Performance Competence :	Exhibit advanced proficiency in acting, directing, stagecraft, and theatrical presentation with creativity and professional excellence.
3. Critical and Analytical Thinking :	Analyze, interpret, and evaluate dramatic texts, performances, and theatrical traditions through historical, cultural, and aesthetic perspectives.
4. Research and Scholarly Inquiry :	Undertake independent research in theatre and performance studies using appropriate methodologies and academic practices.
5. Creativity and Innovation :	Develop original artistic expressions through scriptwriting, adaptation, experimental theatre, and interdisciplinary creative practices.
6. Technical and Digital Proficiency :	Apply theatre technologies, stage design, lighting, sound, digital media, and production techniques in professional theatre practice.
7. Digital and Technological Literacy	Promote cultural diversity, preserve theatrical heritage, uphold professional ethics, and demonstrate leadership in artistic and cultural activities.
8. Lifelong Learning and Social Engagement :	Employ theatre as a medium for education, community engagement, social awareness, and continuous professional development.

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Effective from Academic Session [2026-27] | NHEQF Level 6.5

Graduate Attribute Statement

Graduates of the M.A. Dramatics Programme shall possess advanced knowledge of theatre and performance, artistic creativity, critical and analytical abilities, research competence, technical proficiency, ethical values, leadership qualities, and social responsibility, enabling them to contribute effectively to theatre practice, arts education, cultural preservation, and creative industries.

A.2 Programme Outcomes (POs)

PO1: Critically evaluate, integrate, and apply classical Indian aesthetic theories (such as Rasa and Abhinaya frameworks) alongside Western and contemporary global performance methodologies to analyse dramatic literature and theatrical practices across diverse historical eras.

PO2: Demonstrate advanced, embodied mastery of traditional and contemporary acting methodologies, utilizing specialized physical conditioning, vocal dynamics, breath regulation (Prana), and scenography elements (Aharya) within live laboratory performances.

PO3: Apply engineering, architectural, and design principles encompassing architectural acoustics, sightline mechanics, backstage mechanization, and digital technologies to evaluate, design, or adapt safe, accessible, and functional contemporary performance environments.

PO4: Deconstruct systemic socio-political power structures (including gender, caste, class, and statecraft) embedded in performance traditions, using indigenous hermeneutical tools and critical theory to challenge Eurocentric narratives and reconstruct marginalized theatrical histories.

PO5: Design and execute robust qualitative research projects utilizing diverse methodologies (such as ethnography, archival research, and semiotics) while seamlessly blending creative practice (directing, acting, or design) with academic scholarship as a valid medium for generating new theoretical insights.

PO6: Synthesize classical and regional performance heritages with cutting-edge, avant-garde theatrical styles to create innovative, contemporary performance projects that actively address and engage with global and local communities.

PO7: Produce original, publishable-quality academic manuscripts; grant proposals, and project portfolios that adhere to rigorous international standards of institutional ethics, citation protocols, and peer-review benchmarks, preparing for high-level careers in academia, arts administration, and the creative industries.

A.3. Program Specific Outcomes (PSOs)

PSO1: Execute deep hermeneutic readings of classical Sanskrit dramatic literature and treatise traditions (namely Natyashastra and Abhinavabharati), explicitly mapping out how textual dynamics mirror the mechanics of Rasa, Bhava, and the structural constraints of genres like Nataka and Prakarana.

PSO2: Identify, differentiate, and critically compare the complex linguistic registers (Sanskrit alongside various Prakrits), thematic metaphors, and dramaturgical structures employed by canonical playwrights across diverse historical periods of Indian literature.

PSO3: Trace and analyse the evolutionary, performative, and socio-political links connecting classical Sanskrit theatre to living, regional traditional performance forms, unpacking how these continuously preserved or subverted orthodox socio-cultural hierarchies (caste, gender, and statecraft).

PSO4: Formulate technically viable theatre designs by combining historical spatial blueprints (e.g., Vikrishta and Tryasra Natyamandapa) with contemporary technical stage engineering, including acoustic modeling (RT60 tracking), sightline mathematics (C-value), safety codes, and modern backstage automation.

PSO5: Embody and execute stylized performance vocabularies using advanced somatic techniques, including the four fields of Abhinaya, precise micro-vocal inflections (Vachika), breath control (Prana), and physical negotiation with heavy structural costuming, masks, or props (Aharya).

PSO6: Conceptualize, execute, and fully document rigorous Practice-as-Research (PaR) frameworks, using the physical stage laboratory (via directing, acting, or design installation) as an primary site for creating and defending new theoretical insights.

PSO7: Design comprehensive, ethically grounded research projects, archival interventions, or grant proposals that counter Eurocentric theatrical historiographies by deploying diverse research methodologies (ethnography, semiotics, oral archives) alongside indigenous interpretive tools.

B**PART B — COURSE STRUCTURE (CBCS/NHEQF FRAMEWORK)****B.1 Semester-wise Course Structure**

The following table presents the full four-semester course structure. Column headings: L = Lectures per week; T = Tutorials per week; P = Practicals per week; CC = Core Course; DSE = Discipline Specific Elective; GE/OE = Generic/Open Elective; SEC = Skill Enhancement Course; PROJ = Project/Dissertation.

S.No.	Paper Code	Title of the Course/Paper	L	T	P	Credits	Max. Marks	Type
SEMESTER I								
1	MADRACC101	Dramatic Literature – Classical Indian	3	1	0	4	100	CC
2	MADRACC102	Classical Indian Theatre	3	1	0	4	100	CC
3	MADRACC103	Theatre Architecture	3	1	0	4	100	CC
4	MADRAPC104	Traditional Acting (Practical)	0	0	4	4	100	CC
5	MADRA-GE105	Introduction to Theatre and Dramatic Arts (Practical)	0	0	4	4	100	GE
6	MADRA-GE106	Indian Knowledge system and culture : through Indian Theatre (Practical)	0	0	4	4	100	
			2	0	0	2	100	VAC/AEC/SEC
Total — Semester I						22	600	
SEMESTER II								
1	MADRACC201	Theories of Western Theatre and Dramatic Literature	3	1	0	4	100	CC
2	MADRACC202	Theories of acting	3	1	0	4	100	CC
3	MADRACC203	Direction Theories	3	1	0	4	100	CC
4	MADRAPC204	Set, Lighting, Make-Up, Costume Design and Folk Play Production (Practical)	0	0	4	4	100	CC
5	MADRA-GE205	Theatre and Media Studies (Practical)	0	0	4	4	100	GE
6	MADRA-GE206	Acting and Stage Craft (Practical)	0	0	4	4	100	
			2	0	0	2	100	VAC/AEC/SEC
Total — Semester II						22	600	

C PART C — COURSES OF STUDIES

C.1 Paper Identification

C.2 Marks Distribution

ments, and viva voce as provided

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To introduce students to the origin and development of Indian drama through the study of various theories of dramatic origin and the fundamental principles of the Natyashastra.
COB 2	To develop critical understanding of Sanskrit dramatic literature, particularly the forms of Nataka and Prakarana, and their representation of society, culture, and statecraft.
COB 3	To familiarize students with the works and contributions of major Sanskrit playwrights such as Bhasa, Kalidasa, Shudraka, and Bhavabhuti, and to analyze their dramaturgical and stylistic features.
COB 4	To examine the historical evolution of classical Indian theatre and performance traditions, and to understand the changing interpretations of classical plays across different historical and regional contexts
COB 5	To explore classical Indian drama from comparative and global perspectives, while developing an understanding of indigenous hermeneutic approaches and critically evaluating Eurocentric theories of drama and theatre

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Identify and describe the chronological evolution of Indian music from the liturgical chanting of the Sama Veda to the structural codification of classical music (Marga) and regional music (Desi) in ancient texts.
CLO 2	Critique and interpret the core musical chapters of foundational ancient treatises, specifically Bharata Muni's Natyashastra and Matanga Muni's Brhaddesi, accurately defining ancient musicological concepts like Grama, Murchana, and Jati.
CLO 3	Explain the scientific and mathematical methodology behind the 22 Śhruti system. Students will be able to explain Bharata's Sarana Chatushtai (twin-lute experiment) and evaluate how microtonal shifts alter the emotional character of a musical scale.
CLO 4	Apply the IKS metaphysical principles of Nada Brahma (Āhata and Anahata Nada) and the Rasa Theory to musical performance. Students will analyse how specific musical intervals (Swaras) are structurally designed to elicit targeted psychological and emotional responses (Rasas) in a listener.
CLO 5	Classify ancient musical instruments using the traditional fourfold classic taxonomy Tata (stringed), Avanaddha (percussion), Ghana (solid/idiophones), and Sushira (wind) and identify these instruments in historical temple iconography and sculptures

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Syllabus — Unit-wise Breakdown

MADRACC101 Course Name: Dramatic Literature – Classical Indian		
Unit	Content	Suggested Lectures hours
I	Various sources and theories regarding origin of Drama Fundamental principles of Natyashastra by Bharat.	12
II	Critical study of Sanskrit Natak and Prakaran Representation of society and statecraft in Sanskrit literature	12
III	Playwrights :Bhasa, Kalidasa, Shudraka and Bhavabhuti Critical analysis of dramaturgical techniques and stylistic features of major playwrights	12
IV	Historical development of classical theatre and performance tradition. Changing interpretations of classical plays in different historical and regional contexts.	12
V	Classical Indian Drama in Global comparative literature : concepts and perspectives. Indigenous hermeneutic approaches and critique of eurocentric Dramatic theories.	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Babu Lall Shastri** – *Natya Shastra : Bharata Muni*
2. **A.B. Keith** – *Sanskrit Natak (Anuvad: Udaybhanu Singh)*
3. **Henry W. Wells** – *Bharat ka Prachin Natak*
4. **Nemichand Jain** – *Bharatiya Natya-Parampara*
5. **Radha Vallabh Tripathi** – *Sankshipt Natya Shastra*
6. **Dhananjay** – *Dasharupak*

C.7 Reference Books & Readings

1. **Baldev Upadhyaya** – *Sanskrit Sahitya ka Itihas*
2. **Dr. Ramji Pandey** – *Bharatiya Natya Siddhant: Udbhav aur Vikas*
3. **Aristotle** – *Poetics*
4. **Devendra Raj Ankur** – *The Aesthetics of Theatre*
5. **Dr. Himanshu Dwivedi** – *Ekadash Naatya Sangrah*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.3 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRACC102
Title of the Paper	Classical Indian Theatre
Programme / Subject	[MA- DRAMATICS]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Effective from Academic Session 2026-27 | NHEQF Level 6.5 |

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Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop a critical understanding of the principles of classical Indian theatre through the study of the Natyashastra and important commentaries such as Abhinavabharati, with special emphasis on dramaturgy and aesthetics.
COB 2	To examine the concept of Abhinaya and Rasa by analyzing the four types of Abhinaya and their role in theatrical communication and aesthetic experience.
COB 3	To understand the architectural and performative dimensions of classical Indian theatre, including the design and classification of Natyamandapas and the actor–audience relationship.
COB 4	To explore the historical evolution and cultural significance of Indian performance traditions, focusing on the relationship between classical Sanskrit theatre and regional theatrical forms, as well as issues of ritual, mythology, power, gender, and caste.
COB 5	To apply indigenous theatrical theories and training methods to contemporary theatre practice, and to evaluate their relevance in dialogue with global theatre traditions and performance studies.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Critically analyse the Natyashastra and secondary texts like the Abhinavabharati, mastering the integrated mechanics of the four fields of Abhinaya (Angika/bodily, Vachika/vocal, Aharya/costume-makeup, and Sattvika/emotional expression) and their role in evoking Rasa.
CLO 2	Deconstruct the ritual, mathematical, and practical design of ancient performance spaces specifically the Vikrishta (rectangular) and Tryasra (triangular) Natyamandapa (theatres) described by Bharata Muni evaluating how physical space dictates actor-audience dynamics.
CLO 3	Investigate the historical and performative links between classical Sanskrit theatre and surviving traditional forms analysing how these regional practices preserved, modified, or subverted classical codifications over centuries..
CLO 4	Assess the intersections of sacred ritual, mythology, and secular politics within classical performances, critically examining how structures of power, gender roles, and caste dynamics were both reinforced and contested on the classical stage.
CLO 5	Synthesize classical Indian training methodologies and staging principles to design contemporary performance projects, or formulate original, post-graduate level research that bridges indigenous performance theory with modern global theatre practice.

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C.5 Syllabus — Unit-wise Breakdown

MADRACC102 Course Name: Dramatic Literature – Classical Indian.		
Unit	Content	Suggested Lectures hours
I	Critical study of Natyashastra and secondary text like Abhinavabharati Detail study of four types of Abhinaya and their role in Rasa realization	12
II	Architectural design and classification of natyamandapas in Natyashashtra Performance space and actor-audience relationship in classical indian theatre	12
III	Historical relationship between classical sanskrit theatre and traditional performance forms Adaptation and transformation of classical theatrical conventions in regional theatre traditions	12
IV	Ritual, mythyology and political dimensions in classical indian theory Representation of power, gender and caste in classical dramatic tradition	12
V	Classical Indian training methods and stage principles in contemporary Theatre practice Integrating indigenous performance theory with global theatre traditions	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Babu Lall Shastri** – *Natya Shastra: Bharata Muni*
2. **Radha Vallabh Tripathi** – *Sankshipt Natya Shastra* /
3. **Nemichand Jain** – *Bharatiya Natya-Parampara*
4. **Kapila Vatsyayana** – *Indian Folk Drama Tradition*

C.7 Reference Books & Readings

1. **A.B. Keith** – *Sanskrit Natak*
2. **Devendra Raj Ankur** – *Dusre Natya Shastra ki Khoj*
3. **Richard Schechner** – *Over, Under and Around / Performance Theory*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRACC103
Title of the Paper	Theatre Architecture
Programme / Subject	[MA- DRAMATICS]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

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C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop an understanding of the historical evolution of performance spaces from ancient theatres to contemporary and digital-age performance environments, and to analyze their structural and functional characteristics.
COB 2	To examine the relationship between theatrical practices and spatial design, and evaluate how social, cultural, and dramatic changes influence audience engagement and theatrical presentation.
COB 3	To acquire knowledge of theatre acoustics and audience planning principles, including sound propagation, reverberation control, sightlines, seating arrangements, and accessibility requirements for effective performance spaces.
COB 4	To understand the technical and engineering aspects of modern theatre design, including backstage infrastructure, structural systems, mechanical services, and advanced audio-visual and projection technologies.
COB 5	To explore sustainable and adaptive approaches to theatre architecture, emphasizing flexible space design, adaptive reuse of cultural venues, and the integration of green building technologies in contemporary performance spaces.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Critically analyse the evolution of performance spaces from antiquity to the digital age ranging from Greek amphitheatres and Bharata Muni's <i>Natyamandapa</i> to the Proscenium arch and Black Box spaces evaluating how changing social and dramatic forms dictate spatial geometry.
CLO 2	Apply principles of architectural acoustics, ray tracing, and sound isolation to design performance halls that optimize natural vocal projection, minimize environmental noise, and balance specialized reverberation times for both spoken word and musical performances.
CLO 3	Design seating layouts, rakes, and balconies using advanced mathematical sightline calculations (such as the "C-value") to ensure optimal visual and auditory access, while seamlessly integrating international building codes, universal accessibility (ADA), and egress/fire safety systems
CLO 4	Deconstruct the structural and mechanical engineering requirements of modern theatre backstage, including fly systems (counterweight and automated), motorized stage revolves; trap mechanisms, lighting grids, and the spatial demands of specialized AV/projection booths.
CLO 5	Formulate innovative, research-driven architectural proposals that emphasize adaptive reuse (transforming industrial spaces into theatres), multi-functional spatial flexibility, and green building technologies (LEED/BREEAM standard frameworks) for contemporary cultural centres.

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C.5 Syllabus — Unit-wise Breakdown

MADRACC103 Course Name: Theatre Architecture.		
Unit	Content	Suggested Lectures hours
I	Evolution of performance spaces from antiquity to the contemporary and digital age, including Greek amphitheatres, Bharata Muni's Natyamandapa, proscenium theatres, arena stages, and black box theatres, with reference to their structural and functional characteristics. Influence of changing social, cultural, and dramatic practices on the spatial design and organization of performance spaces, and analyze their impact on theatrical presentation and audience engagement	12
II	Principles of architectural acoustics, sound propagation, and sound isolation in the planning and evaluation of performance spaces to ensure clarity of speech, effective vocal projection, and audience audibility. Acoustic requirements of theatrical and musical performances, including reverberation control, noise reduction, and spatial sound design, for creating effective performance environments.	12
III	Knowledge of audience seating arrangements, raked floors, and balcony structures using sightline principles to ensure optimum visibility and auditory experience in performance spaces. Application of building regulations, accessibility standards, and fire safety measures in theatre design to create safe, inclusive, and functional performance environment.	12
IV	Structural and Mechanical Engineering of Modern Theatre Backstage Specialized AV and Projection Systems in Theatre Design	12
V	Adaptive reuse and flexible space design in Cultural Performance Spaces Integration of Green Building Technologies in Contemporary Theatre Architecture	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Gillette** – *Stage Scenery: Its Construction & Rigging*
2. **Bellman** – *Screen Design, Stage-Lighting, Sound,*
3. **A. Nicoll / Allardyce Nicoll** – *The Development of the Theatre*
4. **H.V. Sharma** – *Ranga Sthapatya: Kuch Tippaniyan*
5. **Bharata Muni** – *Natya Shastra*

C.7 Reference Books & Readings

1. **Richard Schechner** – *Over, Under and Around / Performance Theory*
2. **James Roose Evans** – *Experimental Theatre (From Stanislavsky to Peter Brook)*
3. **Ravi Chaturvedi** – *Drishya-Vidhan*
4. **Dr. Raigovind Chand** – *Forms of Theaters in Bharata Natyashastra*
5. **Sheldon Cheney** – *3000 Years of Theatre, Drama, Acting and Stagecraft.*

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C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
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C.8 Assessment Pattern & Question Paper Design

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Internal Assessment (30 marks) breakdown:

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For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRAPC104
Title of the Paper	Traditional Acting (Practical)
Programme / Subject	[MA- DRAMATICS]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop advanced acting skills through traditional performance training, focusing on physical conditioning, body control, stylized movement, and performance patterns derived from classical and regional theatre traditions.
COB 2	To cultivate psychophysical awareness in acting by applying specialized breathing techniques, body-energy control methods, and emotional transitions through the concepts of Rasa and Bhava.
COB 3	To enhance vocal performance abilities through the study and practice of stylized vocalization techniques, including rhythm, drone production, microtonal inflections, and structured speech patterns.
COB 4	To strengthen performance expression through the effective use of costumes, props, and embodied physical adaptations, enabling actors to perform confidently within stylized theatrical frameworks.
COB 5	To integrate traditional and contemporary actor-training methodologies through research-based laboratory practices, critical reflection, and documentation of creative and artistic processes.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Demonstrate advanced mastery over the physical registers of traditional acting by executing rigorous conditioning, complex mudras (hand gestures), stylized gaits (Chalis), and spatial patterns derived from classical or regional performance lineages
CLO 2	Incorporate specialized psycho-physical breathing techniques (Prana) to intentionally evoke, sustain, and transition between intense emotional states (Rasas and Bhavas) using internal energy control rather than purely external or psychological mimicry.
CLO 3	Execute stylized vocalization techniques, demonstrating a professional grasp of rhythm (Tala), drone manipulation, and microtonal vocal inflections required to perform epic, poetic, or ritualistic texts in classical or traditional linguistic registers.
CLO 4	Adapt acting choices to negotiate the physical weight, visual limitations, and symbolic power of traditional headgears, intricate costumes, masks, or weapons, utilizing these structural elements to amplify rather than restrict bodily expression.
CLO 5	Synthesize rigorous traditional actor-training methodologies with contemporary, avant-garde performer training to mount a public laboratory performance, defending the artistic choices through a comprehensive research-praxis thesis.

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C.5 Syllabus — Unit-wise Breakdown

MADRAPC104			
Course Name: Traditional Acting (Practical)			
Unit		Content	Suggested Lectures hours
I		Proficiency in traditional acting techniques to gain advanced skills in physical conditioning and body control Stylized, movements and performance pattern from classical and regional performance traditions	24
II		Psychophysical breathing techniques in acting performance : A specialized breathing and body energy control techniques between different emotional states in acting. Emotional transition through rasa and bhav. Ability to use internal awareness and control physical expression.	24
III		Stylized vocalisation techniques in performance : Vocal control methods i.e. microtonal inflections Epic, Poetic and Ritualistic text interpretation using structured vocal patterns and traditional linguistic registers.	24
IV		Performances with traditional costume elements and props. Physical adaptation and embodied expression in stylized theatre.	24
V		Integration of traditional and contemporary performance training methods : Research - Praxis approaches and critical documentation of artistic choices.	24
		Total Suggested Lectures	60 (For 4 Credit Course)
		Total Suggested Contact Hours For Practical/Field Work Courses	120 Hours/Semester

C.6 Prescribed Textbooks

1. **Nandikeshwar** – *Abhinaya Darpana*
2. **Bharata Muni** – *Natya Shastra*
3. **Konstantin Stanislavsky** – *An Actor Prepares*
4. **Konstantin Stanislavsky** – *Building a Character*
5. **Dr. Bhanu Shankar Mehta** – *Bolne ki Kala*
6. **John Miles-Brown** – *Speech Training & Dramatic Art*
7. **Devendra Raj Ankur** – *Theater of Story*

C.7 Reference Books & Readings

1. **Moti Chandra** – *Bharatiya Vesh-Bhusha*
2. **Robert Benedetti** – *Actors at Work*
3. **Dr. Suresh Awasthi** – *Performance Traditions in India*
4. **Jerzy Grotowski** – *Towards a Poor Theatre*
5. **Clive Barker** – *Theatre Games*

C.7 Suggested E-Resources / Digital Repositories

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- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRA-GE105
Title of the Paper	Introduction to Theatre and Dramatic Arts (Practical)
Programme / Subject	[MA- DRAMATICS]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

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C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To introduce students to the fundamentals of Theatre and Dramatic Arts.
COB 2	To develop an understanding of the history, forms, and functions of Theatre.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Identify the basic concepts of Theater and Drama
CLO 2	Follow Major Theatrical Traditions.
CLO 3	Discuss the social role of theatre

C.5 Syllabus — Unit-wise Breakdown

MADRA-GE105 Course Name: Introduction to Theatre and Dramatic Arts (Practical)		
Unit	Content	Suggested Lectures hours
I	Origin and Development of Theatre Indian and Western Theatre Traditions	24
II	Elements of Drama: Plot, Character, Dialogue, Theme Types of Drama	24
III	Introduction to Folk Theatre Traditions Vidapat, Kirtaniya, Videsiya	24
IV	Basics of Acting Voice, Movement, and Expression	24
V	Theatre and Society Educational and Cultural Significance of Theatre	24
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Dr. Shaileshwar Kumar** – *Bihar ka Lok Rangmanch*
2. **Anand Prakash** – *Bhikhari Thakur: Rang-Chintan aur Videsiya*
3. **Kapila Vatsyayana** – *Traditional Indian Theatre: Multiple Streams*
4. **Dr. Suresh Awasthi** – *Performance Traditions in India*
5. **Devendra Raj Ankur** – *Rangamanch ke Siddhant*
6. **Oscar G. Brockett** – *History of the Theatre*
7. **Aristotle** – *Poetics*
8. **Allardyce Nicoll** – *The Theatre and Dramatic Theory*
9. **Dr Rekha Das** - Bihar Ke Lok Natak Ki Pramukh Shailiyon Ka Vivechan

C.7 Reference Books & Readings

1. **Dr. Bhanu Shankar Mehta** – *Bolne ki Kala*
2. **Konstantin Stanislavsky** – *An Actor Prepares*
3. **Clive Barker** – *Theatre Games*
4. **Augusto Boal** – *Theatre of the Oppressed*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRA-GE106
Title of the Paper	Indian Knowledge system and culture : through Indian Theatre (Practical)
Programme / Subject	[MA- DRAMATICS]
Semester	Semester I
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To explore India's rich theatrical heritage.
COB 2	To Insure the contribution of classical and folk theatre traditions.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Explain the development of indian theatre
CLO 2	Analyze classical and folk theatre tradition
CLO 3	Ensure theatre as cultural heritage

C.5 Syllabus — Unit-wise Breakdown

MADRA-GE106		
Course Name: Indian Knowledge system and culture : through Indian Theatre (Practical)		
Unit	Content	Suggested Lectures hours
I	Introduction to the Natyashastra Concept of Rasa and Bhava	24
II	Classical Sanskrit Theatre Contributions of Kalidasa and other dramatists	24
III	Medieval Theatre Folk Theatre Traditions	24
IV	Modern Indian Theatre Major Playwrights and Directors	24
V	Theatre as Cultural Heritage Preservation and Promotion of Traditional Theatre.	24
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

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C.6 Prescribed Textbooks

1. **Bharata Muni** – *The Natya Shastra* (Trans. Dr. Manomohan Ghosh / Kapila Vatsyayana)
2. **Braj Vallabh Mishra** – *Bharata aur Unka Natya Shastra*
3. **Adya Rangacharya** – *The Indian Theatre*
4. **A. Berriedale Keith** – *The Sanskrit Drama: Its Origin, Development, Theory and Practice*
5. **Kapila Vatsyayana** – *Traditional Indian Theatre: Multiple Streams*
6. **Balwant Gargi** – *Folk Theater of India*

C.7 Reference Books & Readings

1. **Dr. Suresh Awasthi** – *Performance Traditions in India*
2. **Richard Schechner** – *Between Theater and Anthropology*
3. **Aparna Bhargava Dharwadker** – *The Theatre of Independence: Drama, Theory, and Urban Performance in India since 1947*
4. **Ananda Lal** – *The Oxford Companion to Indian Theatre*
5. **Farley P. Richmond, Darius L. Swann, & Phillip B. Zarrilli** – *Indian Theatre: Traditions of Performance*
6. **Devendra Raj Ankur** – *Rangamanch ke Siddhant*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YMI FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10×2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

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Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRACC201
Title of the Paper	Theories of Western Theatre and Dramatic Literature
Programme / Subject	[MA- DRAMATICS]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop a comprehensive understanding of major Western theatre theories and classical dramatic traditions, including the contributions of Aristotle, Horace, Renaissance Neoclassicism, and Elizabethan theatre.
COB 2	To examine the historical evolution of dramatic literature and theatrical practices from classical antiquity to contemporary theatre, with special reference to significant artistic movements such as Realism, Naturalism, Symbolism, Expressionism, and Dadaism.

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COB 3	To analyze and compare major twentieth-century theatre theories and performance paradigms, including Epic Theatre, Theatre of Cruelty, and Theatre of the Absurd, in relation to their philosophical and socio-cultural contexts.
COB 4	To explore contemporary developments in theatre and performance studies, particularly postdramatic theatre and late twentieth- and twenty-first-century performance texts and practices.
COB 5	To apply critical approaches and interpretative frameworks such as Structuralism, Psychoanalysis, Feminist Dramaturgy, and Queer Theory in the study and evaluation of both canonical and non-canonical Western dramatic texts.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Critically analyse and apply foundational Western theatrical theories beginning with Aristotle's Poetics (concepts of mimesis, catharsis, and hamartia) through Horace, Renaissance Neoclassicism, and Elizabethan departures to evaluate the structural mechanics of classical tragedy and comedy.
CLO 2	Evaluate the late 19th and early 20th-century shift toward Realism and Naturalism (Ibsen, Strindberg, Stanislavski) and the subsequent anti-realist counter-movements, tracing how psychological interiority gave way to Symbolism, Expressionism, and Dadaism
CLO 3	Master and apply major 20th-century performance paradigms, contrastively analysing Bertolt Brecht's Epic Theatre, Antonin Artaud's Theatre of Cruelty, and the existentialist philosophies underlying the Theatre of the Absurd (Beckett, Ionesco).
CLO 4	Deconstruct late 20th and 21st-century performance texts using Hans-Thies Lehmann's framework of Post dramatic Theatre, evaluating the de-emphasis of the written text in favour of space, body, time, and multimedia performance art.
CLO 5	Formulate independent, post-graduate level research essays that utilize contemporary Western critical theories (such as structuralism, psychoanalysis, feminist dramaturgy, and queer theory) to investigate canonical and non-canonical Western plays

C.5 Syllabus — Unit-wise Breakdown

MADRACC201 Course Name: Theories of Western Theatre and Dramatic Literature		
Unit	Content	Suggested Lectures hours
I	Foundations of Western Theatre Theory and Classical Texts : Study of key theoretical frameworks from Aristotle's Poetics, Horace, Renaissance Neoclassicism, and Elizabethan theatre traditions. Structural Analysis of Classical Tragedy and Comedy ; Critical Study of the structural mechanics of classical dramatic forms with reference to Western theatrical theories.	12
II	Evolution of Dramatic Literature and Theatre Practices Study of the historical development of drama and theatre from classical to contemporary periods, including major movements such as Realism, Naturalism, symbolism, expressionism and Dadaism	12

III	Study and Application of 20th Century Performance Paradigms : Critical study of major 20th-century performance theories and practices, focusing on their historical and philosophical foundations. Comparative Analysis of Major Modern Theatre Movements: In-depth comparative study of Bertolt Brecht's Epic Theatre, Antonin Artaud's Theatre of Cruelty, and the Existentialist foundations of the Theatre of the Absurd.	12
IV	Late 20th and 21st century performance texts Hans-Thies Lehmann's framework of post-dramatic theatre	12
V	Western Critical theories i.e. structuralism, psychoanalysis, feminist dramaturgy and queer theory Canonical and non-canonical Western plays	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Aristotle** – *Poetics*
2. **Allardyce Nicoll** – *World Drama*
3. **Oscar G. Brockett** – *Theatre: An Introduction*
4. **Bertolt Brecht** – *Brecht on Theatre* (Ed. J. Willet)
5. **Antonin Artaud** – *Theatre and its Double*
6. **Peter Brook** – *Empty Space*

C.7 Reference Books & Readings

1. **James Roose Evans** – *Experimental Theatre (From Stanislavsky to Peter Brook)*
2. **Jerzy Grotowski** – *Towards a Poor Theatre*
3. **Sheldon Cheney** – *3000 Years of Theatre, Drama, Acting and Stagecraft*
4. **Leo Aylen** – *The Greek and the Modern World*
5. **Stefon Little** – *Isms..... Understanding Arts*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks

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- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRACC202
Title of the Paper	Theories of Western Theatre and Dramatic Literature
Programme / Subject	[MA- DRAMATICS]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop a comprehensive understanding of major twentieth-century acting systems and

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	methodologies, with particular emphasis on the approaches of Konstantin Stanislavski, Vsevolod Meyerhold, and Michael Chekhov.
COB 2	To examine avant-garde and intercultural actor-training philosophies, including the theories and practices of Jerzy Grotowski, Antonin Artaud, and Eugenio Barba, and their contributions to contemporary performance training.
COB 3	To explore the relationship between acting processes and neuro-cognitive theories, focusing on concepts such as mirror neurons, embodied cognition, emotional regulation, and somatic awareness in performance.
COB 4	To analyze the political, social, and ideological dimensions of acting theory, with special reference to Bertolt Brecht's Alienation Effect and Augusto Boal's Theatre of the Oppressed.
COB 5	To apply historical and contemporary acting theories in practical and laboratory-based settings, enhancing skills in characterization, physical presence, creative experimentation, and performance analysis.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Critically analyse and apply foundational Western theatrical theories beginning with Aristotle's Poetics (concepts of mimesis, catharsis, and hamartia) through Horace, Renaissance Neoclassicism, and Elizabethan departures to evaluate the structural mechanics of classical tragedy and comedy.
CLO 2	Evaluate the late 19th and early 20th-century shift toward Realism and Naturalism (Ibsen, Strindberg, Stanislavski) and the subsequent anti-realist counter-movements, tracing how psychological interiority gave way to Symbolism, Expressionism, and Dadaism.
CLO 3	Master and apply major 20th-century performance paradigms, contrastively analysing Bertolt Brecht's Epic Theatre, Antonin Artaud's Theatre of Cruelty, and the existentialist philosophies underlying the Theatre of the Absurd (Beckett, Ionesco).
CLO 4	Deconstruct late 20th and 21st-century performance texts using Hans-Thies Lehmann's framework of Post dramatic Theatre, evaluating the de-emphasis of the written text in favour of space, body, time, and multimedia performance art.
CLO 5	Formulate independent, post-graduate level research essays that utilize contemporary Western critical theories (such as structuralism, psychoanalysis, feminist dramaturgy, and queer theory) to investigate canonical and non-canonical Western plays.

C.5 Syllabus — Unit-wise Breakdown

MADRACC202 Course Name: Theories of acting		
Unit	Content	Suggested Lectures hours
I	Foundational actor training systems of early-to-mid 20th century Konstantin Stanislavski's "System" against Vsevolod Meyerhold's Biomechanics and Michael Chekhov's psychological gestures	12

II	Actor-training philosophies of historical avant-garde and theatre anthropologists Jerzy Grotowski's concept of the "Poor Theatre" and the "Holy Actor"; Antonin Artaud's emotional athleticism, and Eugenio Barba's principles of pre-expressivity	12
III	Relationship between contemporary acting methodologist and neuro-cognitive frameworks Detail study of mirror neurons, somatic markers, emotional regulation and embodied cognition	12
IV	Political & sociological dimensions of acting theories Bertolt Brecht's alienation effect alongside Augusto Boal's Theatre of the Oppressed	12
V	Historical and contemporary acting theories Study to characterization and physical presence in the modern laboratory settings.	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Antonin Artaud** – *Theatre and its Double*
2. **Eugenio Barba & Nicola Savarese** – *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*
3. **Clive Barker** – *Theatre Games*
4. **Rhonda Blair** – *The Actor, Ambition, and Americanness: Realism, Performance, and Cognitive Science*
5. **Augusto Boal** – *Theatre of the Oppressed*
6. **Bertolt Brecht** – *Brecht on Theatre* (Ed. J. Willet)
7. **Michael Chekhov** – *To the Actor: On the Technique of Acting*

C.7 Reference Books & Readings

1. **Jerzy Grotowski** – *Towards a Poor Theatre*
2. **Rick Kemp** – *Embodied Acting: What Neuroscience Tells Us About Performance*
3. **Vsevolod Meyerhold** – *Meyerhold on Theatre* (Ed. Edward Braun)
4. **Sonia Moore** – *Training an Actor: The Stanislavski System in Class*
5. **Konstantin Stanislavsky** – *An Actor Prepares / Building a Character*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)

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Officer on special duty (Judicial)

- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRACC203
Title of the Paper	Direction Theories
Programme / Subject	[MA- DRAMATICS]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	3 – 1 – 0
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

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Officer on special duty (Judicial)

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop a comprehensive understanding of the evolution of stage direction, tracing the director's role from the nineteenth-century metteur-en-scène to the contemporary auteur-director, and examining changing approaches to text interpretation and spatial composition.
COB 2	To cultivate advanced skills in dramatic text analysis, enabling students to interpret plays through literary, historical, and critical perspectives, identify subtexts, and formulate coherent directorial concepts.
COB 3	To acquire knowledge of stage composition and performance dynamics, including blocking, spatial architecture, pictorial composition, visual balance, and actor movement across diverse stage configurations.
COB 4	To understand the collaborative and technical dimensions of theatre direction, integrating set, lighting, costume, sound, and digital media design to create unified and effective theatrical environments.
COB 5	To develop professional rehearsal and production management practices, including the preparation of ethical rehearsal methodologies, comprehensive prompt books, and detailed production blueprints for theatrical performance.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Critically analyse the evolution of the director's role from the late 19th-century emergence of the metteur-en-scène (Duke of Saxe-Meiningen, Antoine) to the modern auteur (such as Robert Wilson, Ariane Mnouchkine, or Katie Mitchell), mapping their conceptual shifts in text manipulation and spatial composition.
CLO 2	Formulate advanced directorial interpretations of dramatic texts by applying diverse literary, historical, and critical lenses (such as structuralism, post colonialism, or cultural materialism) to extract hidden subtexts, determine core actions, and establish a clear directorial concept (concept-driven staging).
CLO 3	Master the mechanics of stage blocking, spatial architecture, and pictorial composition across varied stage configurations (Proscenium, Arena, Thrust, and Site-specific environments), using visual weight, levels, and dynamic actor-movement to manifest psychological and narrative tension.
CLO 4	Lead and integrate diverse technical and creative departments collaborating with set, lighting, costume, sound, and digital media designers to translate a unified directorial vision into a cohesive, high-tech, or minimalist sensory environment.
CLO 5	Design and defend a rigorous, ethically grounded rehearsal methodology that adapts to different performance modes (from text-based ensemble work to devised and post dramatic theatre), producing a comprehensive directorial prompt-book and production blueprint of post-graduate quality.

C.5 Syllabus — Unit-wise Breakdown

MADRACC203 Course Name: Direction Theories		
Unit	Content	Suggested Lectures hours

Rishi
14/6/26

Asby
14/6/26

Neelika
14-6-26

NA
14/6/26

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Special duty (Jud)

I	Director's Role From 19 th century emergence of metteur-en-scène to the modern auteur Conceptual shifts in text manipulation and a spatial composition	12
II	Advanced directorial interpretations of dramatic texts Diverse literary, historical and critical lenses to extract hidden subtexts, core actions and directorial concept.	12
III	Mechanics of stage blocking, Spatial architecture, Pictorial composition across varied stage configurations. Visual weight, levels and dynamic actor- movement to manifest psychological and narrative tension.	12
IV	Technical and creative assistance with set, lighting, costume and sound. Digital media designer for Cohesive, high-tech, or minimalist sensory environment.	12
V	To design a rigorous, ethically grounded rehearsal methodology To produce a Comprehensive directorial prompt- book and production blueprint of post-graduate quality	12
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Devendra Raj Ankur** – *Rangamanch ke Siddhant*
2. **Willard F. Bellman** – *Screen Design, Stage-Lighting, Sound, Costume*
3. **Anne Bogart** – *A Director Prepares: Seven Essays on Art and Theatre*
4. **Peter Brook** – *Empty Space*
5. **Ravi Chaturvedi** – *Drishya-Vidhan*
6. **Alexander Dean & Lawrence Carra** – *Fundamentals of Play Directing*
7. **James Roose Evans** – *Experimental Theatre (From Stanislavsky to Peter Brook)*

C.7 Reference Books & Readings

6. **J. Michael Gillette** – *Stage Scenery: Its Construction & Rigging*
7. **Francis Hodge & Michael McLain** – *Play Directing: Analysis, Communication, and Style*
8. **Braj Vallabh Mishra** – *Bharata aur Unka Natya Shastra*
9. **H.V. Sharma** – *Ranga Sthapatya: Kuch Tippaniyan*
10. **Konstantin Stanislavsky** – *Creating a Role*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)

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Kalpana Srivastava
Special duty (Judicial)

- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRAPC204
Title of the Paper	Set, Lighting, Make-Up, Costume Design and Folk Play Production (Practical)
Programme / Subject	[MA- DRAMATICS]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To develop integrated design skills in set, lighting, costume, and makeup, enabling students to create cohesive scenographic concepts through textual analysis, historical research, and directorial interpretation.
COB 2	To acquire advanced practical proficiency in contemporary and traditional theatre design techniques, including 3D modeling, lighting design, costume construction, cue sequencing, textile applications, and specialized makeup practices.
COB 3	To understand and apply the aesthetic principles of regional folk theatre traditions, demonstrating competence in folk performance conventions, musical structures, rhythmic patterns, and open-air theatrical presentation.
COB 4	To design and execute culturally authentic and sustainable folk theatre productions, utilizing traditional materials, indigenous costume styles, symbolic makeup, and adaptable scenographic solutions for diverse performance spaces.
COB 5	To plan, manage, and present a complete regional folk play production, integrating artistic, technical, and organizational skills for effective public performance and audience engagement

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Synthesize deep textual analysis, historical research, and directorial vision to formulate cohesive scenography concepts. Students will translate abstract thematic elements into concrete visual realities across all four design disciplines (set, light, costume, and make-up) for a variety of performance spaces and theatrical genres.
CLO 2	Demonstrate advanced practical proficiency in industry-standard technologies and traditional craftsmanship. This includes executing complex drafting and 3D set modeling, designing intricate lighting plots and cue sequences, manipulating textiles for character-specific costuming, and applying specialized prosthetic or period-specific make-up.
CLO 3	Operate effectively within the hierarchical and collaborative ecosystem of a professional theatre production. Students will navigate the interpersonal and technical dynamics between the director, technical director, stage manager, and running crews, demonstrating leadership in managing design budgets, material sourcing, and backstage crew delegation.
CLO 4	Evaluate design choices through the lens of performance ethics, cultural sensitivity, and environmental sustainability. Students will critically analyse the political and socio-cultural implications of their visual choices particularly in representation and historical re-contextualization while actively implementing eco-friendly materials and safe backstage practices..
CLO 5	Collaborate as a collective ensemble to direct, perform, and manage a complete regional folk play production for a public audience, defending the project's ethical community boundaries and aesthetic adaptations through a comprehensive production journal.

C.5 Syllabus — Unit-wise Breakdown

(MADRAPC204) Course Name: Set, Lighting, Make-Up, Costume Design and Folk Play Production (Practical)		
Unit	Content	Suggested Lectures hours

Arushi Singh
14/6/26

Ashmit
14/6/26

Umesh
14/6/26

N. D.
14/6/26

13/24/6/26
Kalpana Srivastava
Officer on special duty

I	Variety of performance spaces and theatrical genres : All four design disciplines(Set, lighting, costume and make-up) Deep textual analysis, historical research and directorial vision to formulate cohesive synographic concepts.	24
II	Demonstration of advanced practical proficiency in Industry - Standard technologies and traditional craftsmanship. 3D set modeling, lighting, cue sequences, Textiles, for character, specific costuming, and Prosthetic or period specific make-up specialisation	24
III	Demonstration of unique stylistic registers of selected regional folk forms Musical structures and rhythmic patterns. Characteristic of regional play scripts, demonstration with competence in open air vocal projection with live folk instruments	24
IV	Authentic or constructually adapted folks synography, managing the application of traditional vibrant make-up, symbolic hedge, indigenous costume drapery, local sources and sustainable materials.	24
V	A complete Regional Folk Play Production for a public audience.	24
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **J. Michael Gillette** – *Stage Scenery: Its Construction & Rigging*
2. **Willard F. Bellman** – *Screen Design, Stage-Lighting, Sound, Costume*
3. **Richard Corson & James Glavan** – *Stage Makeup*
4. **Ravi Chaturvedi** – *Drishya-Vidhan*
5. **Moti Chandra** – *Bharatiya Vesha-Bhusha*
6. **Roshan Alkazi** – *Indian Costume*
7. **By Daver** – *A Concise History of Costume*

C.7 Reference Books & Readings

1. **Dr. Suresh Awasthi** – *Performance Traditions in India*
2. **Kapila Vatsyayana** – *Traditional Indian Theatre: Multiple Streams*
3. **Dr. Himanshu Dwivedi** – *Indian Folk Drama Swang*
4. **H.V. Sharma** – *Ranga Sthapatya: Kuch Tippaniyan*
5. **Richard Schechner** – *Environmental Theater*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a4lYMI1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design: Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)

- Section B: Medium Answer Questions (4×5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3×10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRA-GE205
Title of the Paper	Theatre and Media Studies (Practical)
Programme / Subject	[MA- DRAMATICS]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

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Officer on special duty (Judicial)

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

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C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To Ensure the relationship between theatre and media.
COB 2	To introduce students to modern communication platforms.

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Discuss theatres role in media
CLO 2	Analyse dramatic content across media platforms
CLO 3	Explore career opportunities in theatre and media

C.5 Syllabus — Unit-wise Breakdown

MADRA-GE205 Course Name: Theatre and Media Studies (Practical)		
Unit	Content	Suggested Lectures hours
I	Theatre, Radio and Television Theatre and Cinema	24
II	Basics of Script Writing Theatre management and entrepreneurship.	24
III	Digital Theatre : Short film making on Folk Tales,OTT, Social Media, Web Series, Digital content making Camera technique and shooting skills, Audio- Video recording techniques, Video editing and Post Production	24
IV	Online Performance Live streaming	24
V	Public speaking and presentation skills ;Theater as a tool of communication Personality development through theater activities	24
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. **Syd Field** – *Screenplay: The Foundations of Screenwriting*
2. **Joseph V. Mascelli** – *The Five C's of Cinematography: Motion Picture Filming Techniques*
3. **Walter Murch** – *In the Blink of an Eye: A Perspective on Film Editing*
4. **Herbert Zettl** – *Television Production Handbook*
5. **Matthew Causey** – *Theatre and Performance in Digital Culture: From the Virtual to the Real*
6. **Jean Benedetti** – *The Actor in the Twentieth Century: Cinema and Television vs. Theatre*
7. **Gabriella Giannachi** – *Virtual Theatres: An Introduction*

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Kalpana Srivastava

Officer on special duty (Judicial)

A. S. S. S.
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14/6/26N. S. S. S.
14-6-26N. S. S. S.
14/6/26

C.7 Reference Books & Readings

1. **Stacey Farber Conte** – *Theatre Management: Producing and Managing the Performing Arts*
2. **Devendra Raj Ankur** – *Rangamanch ke Siddhant*
3. **r. Bhanu Shankar Mehta** – *Bolne ki Kala*
4. **Kristin Linklater** – *Freeing the Natural Voice*
5. **Clive Barker** – *Theatre Games*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective–I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective–III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

C.1 Paper Identification

PAPER PROFILE	
Paper Code	MADRA-GE206
Title of the Paper	Acting and Stage Craft (Practical)
Programme / Subject	[MA- DRAMATICS]
Semester	Semester II
Nature of Course	Core Course (CC)
L – T – P	0 – 0 – 4
Credits	4
Maximum Marks	100 (ESE: 70 + Internal Assessment: 30)
Duration of Examination	3 Hours

24/07/26

Kalpna Srivastava
Officer on special duty (Judicial)

Quella Day
14/6/26

Ashutosh
14/6/26

Ujjwal
14-6-26

NDA
14/6/26

C.2 Marks Distribution

Component	Paper I	Practical	IA	Total (ESE+IA/ESE+PRAC)
End Semester Examination	70	—	—	70
Practical / Lab Work	—	30	—	30
Internal Assessment	—	—	30	30
Maximum Marks	70	30	30	100
Passing Marks	32	13	13	45 (45%)

Note: Internal Assessment shall be conducted on the basis of attendance, class tests, seminars, assignments, and viva voce as provided in the regulation.

C.3 Course Objectives (COBs)

COB No.	Course Objectives
COB 1	To provide basic training in acting and stagecraft.
COB 2	To develop practical theatrical skills

C.4 Course Outcomes (COs)

CLO No.	Course Learning Outcome
CLO 1	Demonstrate basic acting skills
CLO 2	Ensure ensure stagecraft and production techniques
CLO 3	No participate effectively in theatrical production

C.5 Syllabus — Unit-wise Breakdown

MADRA-GE206 Course Name: Acting and Stage Craft (Practical)		
Unit	Content	Suggested Lectures hours
I	Principles of Acting	24
II	Voice and Speech Training	24
III	Stage Design and Set Construction	24
IV	Lighting, Costume and Make-up	24
V	Practical Performance and Production	24
Total Suggested Lectures		60 (For 4 Credit Course)
Total Suggested Contact Hours For Practical/Field Work Courses		120 Hours/Semester

C.6 Prescribed Textbooks

1. Willard F. Bellman – *Screen Design, Stage-Lighting, Sound, Costume*
2. Richard Corson & James Glavan – *Stage Makeup*
3. Ravi Chaturvedi – *Drishya-Vidhan*
4. Clive Barker – *Theatre Games*
5. Moti Chandra – *Bharatiya Vesha-Bhusha*
6. H.V. Sharma – *Ranga Sthapatya: Kuch Tippaniyan*
7. Devendra Raj Ankur – *Theater of Story*
8. Jerzy Grotowski – *Towards a Poor Theatre*

24/07/26
Kalpana Srivastava
Officer on special duty (Judicial)

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14/6/26

14-6-26

14/6/26

C.7 Reference Books & Readings

1. **Konstantin Stanislavsky** – *An Actor Prepares / Building a Character*
2. **Dr. Bhanu Shankar Mehta** – *Bolne ki Kala*
3. **John Miles-Brown** – *Speech Training & Dramatic Art*
4. **J. Michael Gillette** – *Stage Scenery: Its Construction & Rigging*

C.7 Suggested E-Resources / Digital Repositories

- SWAYAM / NPTEL https://onlinecourses.swayam2.ac.in/cec26_as07/preview
- e-PG Pathshala <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=a41YM1FyMwEh+TtvYCzzCw==>
- SHODHGANGA / Shodhgangotri — for research thesis reference
- NDL India (National Digital Library): ndl.gov.in

C.8 Assessment Pattern & Question Paper Design

The End-Semester shall be conducted as per the following question paper design:

- Section A: Short Answer Questions (10 × 2 marks = 20 marks) — Covering all units (mandatory)
- Section B: Medium Answer Questions (4 × 5 marks = 20 marks) — Attempt any 4 out of 6
- Section C: Long Answer / Essay Questions (3 × 10 marks = 30 marks) — Attempt 3 out of 5.

Internal Assessment (30 marks) breakdown:

- Written Test(s): 20 marks
- Seminar / Assignment / Project: 05 marks
- Attendance & Class Participation: 05 marks

Note: Generic/Open Elective-I (Course Code) and II (Course Code) courses in Semester- I and Generic/Open Elective-III (Course Code) and IV (Course Code) courses in Semester- II of 2 Year Postgraduate Programme may be offered by an institution based on student demand, academic interest, and the availability of qualified faculty members. These courses shall be open to students of the concerned discipline as well as students from other disciplines, with the objective of promoting multidisciplinary and interdisciplinary learning in accordance with the principles of the National Education Policy (NEP), 2020.

For fulfilment of the programme requirements, a student shall be required to successfully complete any one of the Generic Elective courses offered during the semester. The institution may decide to offer either or both of the Generic Elective courses, subject to academic feasibility, availability of faculty expertise, and student enrolment.

D

PART D — GENERAL REGULATIONS & PROVISIONS

D.1 Attendance & Eligibility

- A student must have a minimum of 75% attendance in each paper to be eligible to appear in the Semester / Annual Examination.
- Condonation of attendance deficiency shall be governed by the Regulation..
- A student detained due to shortage of attendance may appear to the examinations of same semester in the next academic session subject to payment of prescribed fees.

D.2 Examination & Promotion Rules

- A student is required to clear **at least 60%** (4 out of 6) papers of a particular Semester before being promoted to the succeeding Semester.
- Back / Ex-Student candidates shall be governed by the rules in force at the time of their original admission unless otherwise specifically notified.
- A candidate who fails in one or more papers shall be required to appear only in the failed paper(s) (Carry Forward System) in subsequent examinations of the same Semester.
- A candidate is required to clear all his papers within a maximum of **Five Years of duration** to qualify for the degree.

Ranjana
14/6/26

Asking
14/6/26

Heena
14-6-26

Na
14/6/26

24/07/26
Kalpana Srivastava
Officer on special duty

D.3 Grading System (CBCS)

Letter Grade	% Range	Grade Point	Performance Description	Remarks
O	≥90-100	10	Outstanding	Pass
A+	≥80<90	9	Excellent	Pass
A	≥70<80	8	Very Good	Pass
B+	≥60<70	7	Good	Pass
B	≥55<60	6	Above Average	Pass
C	≥50<55	5	Average	Pass
P	≥45<50	4	Pass	Pass
F	<45	0	Fail	Fail
Ab/M	0	0	Absent/Malpractice	Fail / Reappear

E**PART E — ABBREVIATIONS & AUTHENTICATION****E.1 List of Abbreviations**

Abbr.	Expansion	Abbr.	Expansion
CC	Core Course	DSE	Discipline Specific Elective
GE	Generic Elective	OE	Open Elective
AEC	Ability Enhancement Course	VAC	Value Added Course
SEC	Skill Enhancement Course	IKS	Indian Knowledge System
L	Lecture (hours per week)	T	Tutorial (hours per week)
P	Practical (hours per week)	IA	Internal Assessment
CCA	Continuous & Comprehensive Assess.	CLO	Course Learning Outcome
PLO	Programme Learning Outcome	GA	Graduate Attribute
NHEQF	National HE Qualifications Framework	PROJ	Project / Dissertation

E.2 Authentication**Subject Expert-1**

I. Prof Lawanya Kirti Singh 'Kabya'
L N Mithila University, Darbhanga
Date: 14/6/2026

Subject Expert-2

Prof Neera Chaudhury
Patna University, Patna
Date: 14/6/2026

Subject Expert-3

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24/07/26

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