

**FIVE YEAR INTEGRATED POST-GRADUATE PROGRAMME (FYIPGP) IN
PERFORMING ARTS (THEATRE ARTS), DIBRUGARH UNIVERSITY**

Detail Course Structure of the Minor Courses

YEAR	SEMESTER	COURSE	TITLE OF THE COURSE	NO. OF COURSES	REMARKS	TOTAL CREDIT
01	1ST	Minor-1	Introduction to Acting	1	--	4
	2nd	Minor-2	Voice and Speech	1		4
02	3rd	Minor-3	Theatre Design	1		4
	4th	Minor-4	Scene Work	1		4
03	5th	Minor-5	Basic History of Theatre	1		4
	6th	Minor-6	Basic Dramatic Literature	1		4
04	7th	Minor-7	Advance Theatre Theories	1		4
	8th	Minor-8	Advance Acting Techniques	1		4
					Total=	32

FYIPGP SYLLABUS
PERFORMING ARTS (THEATRE ARTS) PROGRAMME (NEP)
DETAILED SYLLABUS OF FIRST SEMESTER

Title of the Course : **Introduction to Acting**
Course Code : **Minor-TA-1**
Nature of the Course : **Minor Course**
Total Credits : **04**
Distribution of Marks : **30(T) + 30(P) =60 (End Sem) + 40 (In-Sem)**

COURSE OBJECTIVES:

- To make aware and train the instrument i.e body, voice and mind of the actor through various physical, vocal and mental exercises along with theatre games.
- To impart the knowledge of basic definition, various aspects of acting along with the core concept of *Bhaba* and *Rasa* according to Natayashastra.

UNITS	CONTENTS	L	T	P	Total Hours
1 Theory (15 Marks)	<p>Basic Performance Skills:</p> <p>1.1 Theatre games 1.2 Physical Preparation 1.3 Facial Expression and Body Movement 1.4 The role of Concentration, Observation, Imitation and Imagination. 1.5 Actions and Reactions</p> <ul style="list-style-type: none"> • Various types of actions and reactions <p>1.6 Role/ Character Analysis 1.7 Status and its various types 1.8 Character Building 1.9 Improvisation</p>	14	01	--	15
2 Theory (15 Marks)	<p>Acting:</p> <p>2.1 Concept and Definition 2.2 Different aspects of Acting:</p> <ul style="list-style-type: none"> • Angika (Gestures) • Vacika (Words) • Sattika (Representation of Satta) • Aharjya (Costumes and décor). <p>2.3 Basic concept of Bhaba 2.4 Various types of Bhabas</p> <ul style="list-style-type: none"> • SthayiBhaba • AsthayiBhaba • SattivikBhaba <p>2.5 Bibhaba and Anubhaba 2.6 Naba Rasa 2.7 Relationship between Bhaba and Rasa</p>	14	01		15

2.8 Rasanispatti					
3 Practical (15 Marks)	Practical should be based on the contents of Unit-1of present course.		02	28	30
4 Practical (15 Marks)	Practical should be based on the contents of Unit-2 of present course.		02	28	30
Total		28	06	56	90

Where,

L: Lectures

T: Tutorials

P: Practicals

MODES OF IN-SEMESTER ASSESSMENT:

(40 Marks)

- Two Internal Examination -
- Others (Any two) -
 - Group Discussion
 - Improvisation
 - Viva
 - Solo-Performance
 - Home Assignment

20 Marks

20 Marks

LEARNING OUTCOMES:

After the completion of this course, the learner will be able to:

- Learn the basic knowledge of acting and core concept of Bhaba and Rasa according to Natyashastra
- Get knowledge and skilled on use of their instrument i.e. body, voice and mind as an actor

SUGGESTED READINGS:

- Boal, Augusto. *Games for Actors and Non-Actors*. translated by Adrian Jackson, first publication, Routledge, 1992.
- Cohen, Robert (2007) *Acting One*. McGraw Hill Higher Education.
- Chakravarty, Bhupen. *Bak-Silpa: Abritti Aru Sanglap*. first publication, published by Amala Chakravarty, 1993.
- Morris, Eric and Joan Hotchkis. *No Acting Please*. Ermor Enterprises Publishing, 2002
- Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
- Pisk, Litz (2017) *The Actor and His Body* (4th Editions). Methuen Drama.
- *Natakar Byabharik Dish* (2005) Edited by Jagdish Patgiri & Akhil Chakrawati. Jorhat: Assam Sahitya Sabha.
- *Prayogik Natyakala* (2010) Suraj drama Production works, Jorhat.
- Saikia, Jyoti Prashad (2008) *Natyahsmi*. Naatkotha.
- Sarmah, Goutam. *Abhinaya Kalar Darsan*. first publication, Kaustubh Prakashan, 2014

PERFORMING ARTS (THEATRE ARTS) PROGRAMME (NEP)

DETAILED SYLLABUS OF SECOND SEMESTER

Title of the Course	:	VOICE AND SPEECH
Course Code	:	Minor-TA-2
Nature of the Course	:	Minor Course
Total Credits	:	04
Distribution of Marks	:	30(T)+30(P) =60 (End Sem) + 40 (In-Sem)

COURSE OBJECTIVES:

- To impart the knowledge and train on the basics of vocal preparation

UNITS	CONTENTS	L	T	P	Total Hours
1 Theory (15 Marks)	Basic Voice Exercise: 1.1 The use of Voice 1.2 Voice Projection 1.3 Breathing exercises <ul style="list-style-type: none">• Pranayam• Diaphragm Breathing etc. 1.4 Pronunciation 1.5 Pitch and volume 1.6 Pauses 1.7 Emphasis 1.8 Intonations 1.9 Tongue twisting exercises	14	01		15
2 Theory (15 Marks)	Speech analysis: 2.1 Analysis of a dialogue or a piece of text <ul style="list-style-type: none">• Analysis of its meaning• Subtext• bhava and rasa• Pause• Emphasis• Intonation• Accent etc.	14	01		15
3 Practical (20 Marks)	Practical Application-1: 3.1 Practical works should be done on the contents of Unit-1 & Unit-2 of present course. 3.2 Recitation of selected poems 3.3 Storytelling 3.4 Practice of passages from selected plays.		05	25	30

4 Practical (10 Marks)	Practical Application -2: 4.1 News reading 4.2 Anchoring		05	25	30
	Total	28	12	50	90
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practical</i>		

MODES OF IN-SEMESTER ASSESSMENT:

(40 Marks)

- Two Internal Examination -
- Others (Any two) -
 - Solo performance
 - Improvisation
 - Group Discussion
 - Home Assignment
 - Viva
 - Seminar

20 Marks
20 Marks

LEARNING OUTCOMES:

After the completion of this course, the learner will be able to:

- Get knowledge and skilled on the basic exercises of vocal preparation.
- Get knowledge and skilled on narrative acting, recitation, news reading and anchoring of an event.

SUGGESTED READINGS:

- Boal, Augusto. *Games for Actors and Non-Actors*. Translated by Adrian Jackson, first publication, Routledge, 1992.
- Cohen, Robert. *Acting One*. 4th edition, Mc Graw Hill, 2002.

- Morris, Eric and Joan Hotchkis. *No Acting Please*. Ermor Enterprises Publishing, 2002
- Pisk, Litz. *The Actor and His Body*. Paperback edition, Methuen Drama, 1998. Indian
- Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
- Chakravarty, Bhupen. *Bak-Silpa: Abritti Aru Sanglap*. First publication, published by Amala Chakravarty, 1993.

Sarmah, Goutam. *Abhinaya KalarDarsan*. First publication, Kaustubh Prakashan, 2014.

FYIPGP SYLLABUS
PERFORMING ARTS (THEATRE ARTS) PROGRAMME (NEP)
DETAILED SYLLABUS OF THIRD SEMESTER

Title of the Course : **THEATRE DESIGN**
Course Code : **Minor-TA-3**

Nature of the Course : **Minor**
Total Credits : **04**
Distribution of Marks : **30(T)+30(P) =60 (End Sem) + 40 (In-Sem)**

COURSE OBJECTIVES:

- To impart the knowledge and skills of basic technical drawings and concept of various elements and principles of design.
- To impart knowledge on the basic objectives and types of various components of theatre design.
- To impart the knowledge and train on the basics of stage geography, its major components of a proscenium stage.

UNITS	CONTENTS	L	T	P	Total Hours
1 Theory (20 Marks)	Basics of Designing 1.1 Basic skills of technical drawing and Sketching 1.2 Elements and Principles of Design 1.3 Set Design <ul style="list-style-type: none"> • Purpose of Stage Setting • Types of Stage Setting 1.4 Property Design <ul style="list-style-type: none"> • Set Property • Hands Property 1.5 Light Design <ul style="list-style-type: none"> • Objectives of light design • Introduction to various types of lights 1.6 Costume Design <ul style="list-style-type: none"> • Purpose of Costume Design • Classification of Costume design 1.7 Make-Up <ul style="list-style-type: none"> • Types of Makeup: Straight Makeup, Character Makeup • Makeup in relation with Costumes, Lighting and Settings 	18	02		20
2 Theory (10 Marks)	Stage Geography and Stage Balance 2.1 Stage geography with focus on Technical terms pertaining to Stage 2.2 Stage Balance <ul style="list-style-type: none"> • Symmetric • Asymmetric • Aesthetic Balance 2.3 Stage Level 2.4 Stage Charging 2.5 Eight Body Positions	08	02		10

3 Practical (20 Marks)	Practical should be based on the contents of Unit-1 of present course.		05	25	30
4 Practical (10 Marks)	Practical should be based on the contents of Unit-2 of present course.		05	25	30
	Total	26	14	50	90

Where,

L: Lectures

T: Tutorials

P: Practicals

MODES OF IN-SEMESTER ASSESSMENT:

- Two Internal Examination -
- Others (Any two) -
 - Group Discussion
 - Home Assignment
 - Solo and group improvisation
 - Viva
 - Seminar

(40 Marks)

20 Marks

20 Marks

LEARNING OUTCOMES:

After the completion of this course, the learner will be able to:

- Learn and skill on the basic knowledge of technical drawings and get idea on elements and principles of Design.
- Get knowledge on the basic objectives and types of various components of theatre design.
- Accustom with the basics of stage geography, Stage balance, body positions and so on.

SUGGESTED READINGS:

1. Dasgupta, G.N. *Guide to Stage Lighting*. published by Annapurna Dasgupta, 1986
2. Jackson, Sheila. *Simple stage Costumes and how to make them*, Watson – Guptill Publication New york, 1968.
3. Melvill, Harald. *Designing and Painting Scenery For the theatre*. Second impression, Rockliff Salisbury Square London, (First Published 1948), 1954.
4. Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013
5. Lee D. Jacobus (2017) *The Bedford Introduction to Drama* (Eight editions). Bedford St Martin's.
6. Nicoll, Allardyce (1998) *The Theory of Drama*. Doaba House.
7. S.H. Butcher (2003) *Aristotle's Theory of Poetry and Fine Art*. (4th Edition) Dover Publications Inc.
8. Mahanta, Pona (2004) *Natakar Katha*. Dibrugarh and guwahati :Banalata, Assam.
9. Bharali, Sailen (1990) *Natak aruAsamiya Natak*. Guwahati: Shree Giripad Deva Choudhary.
10. Baruah, Satyaprashad (2001) *Natak aru Abhinaya Prasanga*. Guwahati : Ananta Hazarika, Banalata, Panbazar.
11. *NatyachintaNatyacharcha* (2016) Edited by Bhupen Goswami and published by BhabaniPrashadChaliha.