

Core: B.A. in Performing Arts
Course No. C-301 (Theatre Art)
Theatre Techniques- I
(Credit:6)

Annexure -A

Full Marks: 100 (End Semester Marks= 80, In Semester Marks =20)
Total Lectures =84

Course Objective:

This course is designed to make students familiar with basics of theatre techniques like –

- i) Basics of acting skill
- ii) Basic knowledge on Stage Geography and Stage balance
- iii) Basic Theatre designing like: Set, Light, Costumes, Sound, Music, Make-Up and Property etc.

The course is intended to introduce students to a creative theatrical way of thinking. It also provides a foundation for the other more detailed and specialized course in Theatre studies.

Outline:

1. The actor and the play:

- 1.1 Importance of Script
- 1.2 The role of Observation, Imagination and Concentration
- 1.3 Action and Reaction, various types of action and reaction
- 1.4 Role/ Character Analysis
- 1.5 Character Building
- 1.6 Improvisation
- 1.7 Facial Expression, Body Movement
- 1.8 Actor's Relationship with other Artists.

[Lecture: 44; Marks: 40]

2. Stage Geography and Stage Balance

- 2.1 Stage geography with focus on Technical terms pertaining to Stage
- 2.2 Stage Balance (Symmetric, Asymmetric and Aesthetic Balance) , Level, Stage Charging etc.
- 2.3 Eight Body Position

[Lecture: 20; Marks: 20]

3. Basic Theatre Designing

- 3.1 Purpose of Stage Setting, Types of Stage Setting
- 3.2 Introduction to Lighting
- 3.3 Role of Music and Sound
- 3.4. Role of Makeup in a Play production
- 3.5 Types of Makeup: Straight Makeup, Character Makeup, Sculpture Makeup, Mosaic Makeup
- 3.6 Makeup in relation with Costumes, Lighting and Settings

[Lecture: 20; Marks: 20]

Suggested Readings:

1. Prayogik Natya Kala - Suraj Drama Production works, Jorhat
2. Natak Aru Asomiya Natak - Dr. Sailen Bharali, Bani Prakash Pvt. Ltd.
3. Aadhunik Natya Kala - Jogen Chetia
4. The Bedford Introduction to Drama - Lee D. Jacobus

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| 5. Natyahasmi | - | Dr. Jyoti Prashad Saikia |
| 6. Bak Silpa: Abriti aru Sanglap | - | Bhupen Chakraborty |
| 7. An Actor Prepares | - | Stanislavsky |
| 8. Abhinaya Kalar Darshan | - | Goutam Sarmah |

Core: B.A. in Performing Arts
Course No -C-302 (Theatre Art)
Basics of the Theatre Forms of India
(Credit:6)

Full Marks: 100 (End Semester Marks= 80, In Semester Marks =20)
Total Lecture= 84

Course Objectives:

With a view to make students familiar with the Indian theatre, this course concentrates on Classical and Medieval/folk/regional theatre forms of India with especial focus on Assamese folk and traditional theatrical forms. The course helps the students to understand the essence of Indian theatre along with its development in a historical overview.

Outline: 1. Introduction to Classical Indian Theatre: [Lecture: 35; Marks: 35]

- 1.1 Origin of Indian theatre
- 1.2 Natya Shashtra chapters on Abhinaya
- 1.3 Concept of Bhava and Rasa
- 1.4 Introduction to Sanskrit theatre
- 1.5 Sanskrit play writers – Bhasa--Kalidasa – Shudraka – Bhavabhuti
- 1.6 Dasha Roopakas & Upa Roopakas
 - a) Nataka b) Prakarana c) Prahasana d) Natika e) Upa Roopakas

2. Introduction to Medieval/Regional Indian Theatre:[Lecture: 24; Marks: 25]

- 2.1 Jatra, Nautanki, Yakshagana, Tamasha, Kuriattam, Chow, Ramleela.
- 2.2 Parsi Theatre, Marathi Theatre, Bangali Theatre, etc.

3. Folk & Traditional Theatre forms of Assam: [Lecture: 25; Marks: 20]

- 3.1 Putala Nach, Ojapali, Dhulia Bhaowna, Khulia Bhaowna etc.
- 3.2 Ankia Bhaona

COURSE CONTENTS AND ITINERARY

1. Introduction to Classical Indian Theatre:

1.1 Origin of Indian theatre

1.1.1 Chattopadhy, Malyaban 2013, *A Historical Study of Indian Theatre-Communication in the Light of Natyasastra*, University of Calcutta, Pp 1 - 12 .

1.1.2 Jain, Nemichandra 1992, *Indian theatre*, New Delhi, National School of Drama, Pp- 1-24

1.2 Natya Shashtra chapters on Abhinaya

1.2.1 Shastri Nityananda,1991*Bharatmuni Natyashastra*, Guwahati, Assam Natya Sanmilan press, Chapter-6, Pp- 109 to 182

1.3 Concept of Bhava and Rasa

1.3.1 Shastri Nityananda,1991, *Bharatmuni Natyashastra*, Guwahati, Assam Natya Sanmilan press, Chapter-6, Pp- 109 to 182 (Rasabikalpa),

1.3.2 Barua Styra Prasad, 2001, *Natak Aru Abhinaya Prasanga*, Guwahati, Press-Banalata, Chapter-4, Rasatatwa, Pp- 14-20.

1.4 Introduction to Sanskrit theatre

1.4.1 Bhagwati, Kamakhya Charan 1979, *Sanskrit Natya Sahitya*, Guwahati-1,New book stall, Chapter-1, Pp- 1-23.

1.4.2 Sarmah, Thaneswar 2012, *Sanskrit Sahityar Itibritta*, Panbazar, Guwahati-1, Chandra Prakash, Pp- 167-171

1.5 Sanskrit play writers – Bhasa--Kalidasa – Shudraka – Bhavabhuti

1.5.1 Bhagawati, Kamakhya Charan 1979, *Sanskrit Natya Sahitya*, Guwahati-1, New book stall, Chapter-2, Bhasa, Pp- 28-36.

Chapter-3, Kalidasa, Pp -37-59

Chapter-4, Shudraka, Pp- 60-88

Chapter-5, Bhavabhuti, Pp1-88-152

1.5.2 Sarmah, Thaneswar 2012, *Sanskrit Sahityar Itibritta*, Panbazar, Guwahati-1, Chandra Prakash, Pp- 172-237

1.6 Dasha Roopakas & Upa Roopakas

a) Nataka b) Prakarana c) Prahasana d) Natika e) Upa Roopakas

1.6.1 Bhagawati, Kamakhya Charan 2000, *Sanskrit Natya Sahitya*, New Market, Dibrugarh Chapter-1, Pp- 3-7.

1.6.2 Borua, Satya Prasad 2001, *Natak Aru Abhinaya Prasanga*, Guwahati-1, Banalata, Chapter-5, Pp- 21-26

2. Introduction to Medieval/Regional Indian Theatre:[Lecture: 24; Marks: 25]

2.1 Jatra, Nautanki, Yakshagana, Tamasha, Kuriattam, Chow, Ramleela.

2.1.1 Prakash, H.S. Shiva 2007, *Traditional Theatres*, New Delhi-110002, press- wisdom tree, Chapter-2,(Regional Theatre), **Jatra**: Pp- 61-65, **Nautanki**:Pp- 76-78, **Yakshagana**:Pp- 93-102, **Ramleela**: Pp- 31-38, **Tamasha, Kuriattam, Chow**

3. Folk & Traditional Theatre forms of Assam: [Lecture: 25; Marks: 20]

3.1 Putala Nach, Ojapali, Dhulia Bhaowna, Khulia Bhaowna etc.

3.1.1 Bharali, Sailen 2012, *Asamiya Lokanatyā Parampora*, Panbazar, Guwahati-1, Chandra Prakash, Chapter-5, Pp- 27-64

3.1 Ankia Bhaona

3.2.1 Mahanta, Pona 2004, *Natakar Katha*, PanBazar, Guwahati, Banalata, Pp-51-87

3.2.2 Bharali, Sailen 2012, *Asamiya Lokanatyā Parampora*, Panbazar, Guwahati-1, Chandra Prakash, Chapter-5, Pp- 65-73

Core: B.A. in Performing Arts
Course No -C-303 (Theatre Art)
Theatre Techniques --II
(Credit:6)

Full Marks: 100 (End Semester Marks= 80, In Semester Marks =20)
Total Practical classes=84

Course Objectives:

This practical course envisages highlighting the application of the basic acting skills and theatre designing. It will help the students to enhance their practical skills on voice and speech, improvisation and property making etc.

Outline: 1. The use of Voice, Voice Projection, Breathing exercises, Pronunciation and Pitch and volume (Pauses – Emphasis – Intonations – Tongue twisting exercises)

1.1 Recitation of selected poems

1.2 Storytelling

1.3 Practice of passages from selected plays.[classes: 25; Marks: 25]

2. Basic Designing

2.1 Basic skills of technical drawing and Sketching

2.2 Mask making

2.3 poster designing

2.4 Preparation of hands property. [classes: 25; Marks: 25]

3. Improvisation/production of scene-work or a play (10-15min)[classes: 34; Marks: 30]

Suggested Readings:

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|---------------------------------|---|--------------------------------------|
| 1. Bak Silpa: Ariti aru Sanglap | - | Bhupen Chakraborty |
| 2. An Actor Prepares | - | Stanislavsky |
| 3. Natyahasmi | - | Dr. Jyotiprashad Saikia |
| 4. Abhinaya Kalar Darshan | - | Goutam Sarmah |
| 5. Prayogik Natya Kala | - | Suraj Drama Production works, Jorhat |