

Sardar Patel University, Anand
Smt. Hiraba Motibhai Patel Institute of Performing Arts
Syllabus of Bachelor of Performing Arts modified
As per Annual System 2015-16

FY BPA

Subject: Drama

Paper: 101 Literature & Theatre History-I

I. The Form of Drama

1. Drama as an integrated & inter disciplinary art form Drama & Religion, Drama & other arts.
2. Drama and other forms of literature. Drama Novel Drama & Poetry.
3. Elements of Drama: (a) Western theme plot Character, Director etc (b) Indian Vastu, Gana, Abhinaya, Rasa.

II. Introduction to Indian Theatre:

1. A study of origin, development and full of old professional theater.
2. Study of any play of the masters of the golden era of old professional Gujarati theatre.
3. A brief study of religion and development of Hindi Drama.
4. Study of any one old Hindi play.

III. Sanskrit Drama:

1. Introduction to Natyashashtra.
2. A study of difficult theories of origin of Sanskrit Drama.
3. Major play wrights Bhas, kalidas, Shudrak, Bhavbhuti
4. Study of any one act Sanskrit Play.

IV. Introduction to western theatre Greek to Elizabethan Theatre.

1. Various forms of western Drama – Tragedy, Comedy, Melodrama, Farce, Tragic-Comedy.
2. Greek Tragedy & Comedy- Contribution of Aeschylus, Sophocles, Eumpides, Aristophanes menandar.
3. Sances & Roman Drama.
4. Religious Drama & Performance during the middle ages 0 Mystery & Morality plays.
5. Study of Romantic Tragedy & comedy Shakespeare.
6. Study of any Greek or Shakespearean play.

V. Introduction to Traditional Theatre forms of India

- A. Introduction to difficult Traditional theatre forms of India.
- B. Study of any “Bhavai Vesh”

3 List of Plays:

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|--------------------------|---|--|
| 1. Ranchodbhai Udayram | - | lalita Dukhadarshak |
| 2. Dahyabhai Dholshaji | - | Vinaveli, Umadevadi Udaybhan
Vijayavijay, Ashrumati |
| 3. Raghunath Brahmabhatt | - | Buddadev, Sunjakumari etc |
| 4. Manilal Nabhubhai | - | Kanta |
| 5. Kavi Manilal "Pagal" | - | Dil na Dard |
| 6. Bhas | - | Doota Ghatotkacha, Madhyam, Vyayog,
Urbhangam, Karnabharam, Doota Vakyam |
| 7. Bodhayan | - | Bhagvadjjukiyam |
| 8. Eschylus | - | Agamemnon |
| 9. Sophocles | - | Odipuselectra Philocletes |
| 10. Euripidus | - | Media, Orestes |
| 11. Shakespeare | - | Hamlet, Othello, Macbeth,
The Merchant of Venice, Twelfth
Night, Mid Summer Night's Dream
The Taming of the Shrew |
| 12. Bhavai Vash | - | Jashma Odan, Manibasati |

Paper: 102 Acting-I

I. An Actor's ARJ:-

1. Definition of acting, acting & the performing arts nature of acting both art and science.
2. Requisites for success in art of acting role of talent and training physical mental, emotional actors place in theatre.
3. General requirement of an actor.
4. Objective of art of acting.

II. Training of the voice:-

1. Correct breathing- The physical basis for acting, voice producing organs and their important functions.
2. Quality of Voice.
3. Force, stress, Inflection, time.
4. Volume, Pitch, Pause, Intonation.
5. Defects in Speech.

6. Qualities of Good Speech.
- III. **Training the Body & inner Resources:-**
 1. Gesture & Pose- laws of gesture economy, fitness, facial expression through imaginations and concentration.
 2. Various kinds of movement.
 3. Introduction to improvisation.
 4. Mime is a stylized Art.
- IV. **The Actor & The play.**
 1. Actor's script.
 2. Analysis of the Role.
 3. Process of building the character in General.
- V. **Actors Relationship with other Artists.**
 1. Playwright: - Understanding the meaning of the play- understanding of the role.
 2. Director: - Understanding Directors interpretation of the play.
 3. Study of Visual elements in relation with acting- Set, light, Costume, make-up props.
 4. Study of Audio elements in relation with acting- music, sound effects.
 5. Working with co-actors, actresses.

Paper: 103 Production & Direction-I

- I. **Role of Director in Modern Theatre:-**
 1. Direction & his relationship with other theater.
 2. Artists such as play Wright, Actor, Set designer, light designer, costume designer, Music composer & sound arranger, makeup man.
- II. **Theatre Management:-**
Duties & Responsibilities of :

(1) Stage Manger.	(6) Wardrobe In charge
(2) Property In charge	(7) Set Designer & Executer
(3) Light designer & Operator	(8) Costume Designer
(4) Make up Man	(9) Music & background effect in charge
(5) Show organization in charge	(10) F.O.H.
- III. **Direction:-**
 1. A study of the media of the director about script, actor stage, story.
- IV. **Details study of Stage Geography.**
 1. Acting Area and its division into various parts- relative importance of various parts.
 2. Study of importance of theatre architecture with special reference to proscenium theatre.
- V. **Principles of play production.**
 1. Motivation – Composition- Movement
 2. Picturisation – Emotional key

3. Tempo & Rhythm

Paper: 104 Theatre Techniques -I

1. Study of Importance of setting in play production.
2. Various principles of set designing.
3. Study of importance of lighting in play production.
4. Various functions of light designing.
5. Different types of light equipments e.g. flood, spot-ferial, piano, and convex.
6. Importance of costumes in production principles of costume designing.
7. Importance of costume in production
 - a. Principles of make-up designing.
 - b. Different tools of make-up.
8. Importance of stage property in play production various kinds of property.
9. Importance of sound effects in play production various types of sound effects.

Paper: 105 English -I

Unit: I

English for Non-Native Learners

1. Cleaner cities
2. Sardar Patel by Raj Mohan Gandhi
3. The Birth of Satyagraha by M.K. Gandhi
4. The Tusker's Train by Harry Miller

Unit: II

(1)Articles (2) Noun (3) Pronouns (4) All Tenses

Unit: III

(1) Verbs & Adverbs (2) Paragraph writing

Unit: IV

Introducing communication

- Concept, Definition and characteristics (Attributes) of Communication.
- The Process of communication. (Communication cycle)
- Objectives of communication.

Unit: V

- Layout and letter writing
- Formal and Informal

Reference:-

1. Advanced English for Non-Native Learners by D.S. Mishra, R.P. Jadeja, P. S. Joshi, Oxford University Press, 1999.
2. Intermediate English Grammar by Raymond Murphy, Cambridge University Press, 1994.
3. Essentials of Business Communication by Rajendra Pal and J. S. Korlahalli (Sultan Chand & Sons).
4. Effective Business Communication by Asha Kaul (Prentice Hall of India Pvt Ltd, New Delhi.)

5. Oxford Practice Grammar by Eastward (OUP).

Practical : 106 Acting-I

I. Voice & Speech :-

1. Breathing Exercises.
2. Omkar & Pranayam
3. Exercises of Voice Projection.
4. Pronunciation of Vowels, consonants and difficult words.
5. Tongue twisting exercise, difficult stanzas and chand aneter.
6. Exercises for voice modulation (pitch, volume, injention etc).
7. News reading, addressing the audience announcement (of play or cultural programmes etc)
8. Dramatic reading of selected scenes from various kinds of literature such as essays, stories autobiography, drama etc.
9. Such as from old professionals Gujarat theatre, Modern Gujarati and Hindi Theater or contemporary Indian theater translated, Adapted in Hindi Theatre from other languages.
10. Preparation of five poetries Gujarati and Hindi.

II. Mime & Movement.

1. Elementary knowledge of basic exercises of mime through music.
2. Interpretation & expression demonstrating through character
3. Mime as a stylized art & knowledge of Mine & Movement and its techniques.
4. Exercises in obese nation, concentration, relaxation, imagination etc through Music.

III. Improvisation

1. Sensory experience & emotional experience.
2. Exercise for energy and flow of imagination.
3. Actor & character in different in different situations.
4. Simple improvisation and from inputs words, phrases, Instruments music, stage props etc.

IV. Learn and work on the theaters (Non-Verbal) conventions & their Inter relation with each other.

Practical : 107 Production-I

I. Directions :- Work on the media of the director

1. The script.
2. The Actor
3. The Stage

II. Learn and work on Principles of Play Production motivation, composition, Business, movement, Emotional key, Tempo & Rhythm.

1. Practical: - Covering a handling the floor and wall units. Nailing and fastening the units together.
2. Proscenium theatre and ground plan, front elevation terms: Apron, Tormentor, Teaser, Sightlines, cyclorama, Pivot-Point, Files curtain, Acting Area etc.
3. Visit to the local theatre.

III. Stage Craft.

1. Drawing Instruments & their uses.
2. Different types of Protections.
 - i. Ground plan- Elevation- Isometric Rostrums (Individual with composition), Stair Case, Floor Unit, (Furniture etc), Wall unit, (Flats, front, Rear, Projections, Box Set, Without Furniture)

IV. Practical

1. Introduction to lighting gadgets their handling & operations.
2. Stage lighting equipments.
3. Socket system, playing, connection, distribution.
4. Introduction to department, wardrobe, proper way of handling and wardrobe.
5. Introduction of makeup kit- Straight make-up
6. Practical with music operation.