

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

TY BPA
Subject: Drama

Paper: 301 Literature & Theatre History-III

I. Introduction to Asian theatre

1. General History of Chinese and Japanese Drama.
2. Puppet Theater – Origin & development with different forms.
3. Detailed study of play.
4. Two man on a sting Eguchi Indian Classic
5. Reference book:- Oriental Theater- H. G. Wells

II. Modern Western Realistic Drama

1. The Naturalistic revolt
2. Realistic Drama: Ihsen, Chekhov, Bernard Show.
3. Study of Play wrights through Analysis of his play.
4. List of play: Doll's House, Uncle Vanya, Cherry Orchard, Saint Joan, Pygmalion.

III. Modern Western Non Realistic Drama

1. Non Realistic: - Symbolism and expressionism, Pirandello, Stand berg.
2. Epic Theater: - Bertolt, Brecht, Theatre of absurd- Beckett, Lonesco.
3. List of plays: - Waiting for Godot, The killer, Good Women of setzuan, Caucasian chaulk, circle, six characters in speech of an author, A dream play.

IV. Plot Structure in Sanskrit Drama:-

1. Study of Sanskrit play- Shankuntala, Uttat Ramcharit.
2. Karyavastha, artha Prakruti, Sandhi, Artho Pakshepak.
3. Role of vidushaka in Sanskrit Drama- in theory according to natya shashtra. In practice on the basis of plays:- swapnvasvadattam, Mruchhakatikam, Malvikagnimitra.

V. Principles of Play writing:-

1. Drama criticism & appreciation.
2. Creative writing : Short play
3. Dramatic poem street play, couples for for bhavai.

Paper: 302 Acting -III

I. Styles of Acting (Oriental)

1. Acting in Peaking Opera.
2. Acting in Kabuki Drama.
3. Acting in Noh Play.

II. Modern school of Acting.

1. Representation school of Acting.
2. Stanishvsky's concept of creative Acting.
3. Bertolt Brecht's theory of alienation in Acting.
4. Grotowsky's theory of poor theatre acting point of view.
5. Vakhtangow & meyerhold's idea of Acting.
6. Peter book's theory of universal language of sound & gestures.

III. Detailed study of Acting in Sanskrit Theatre with reference to stage conventions:-

1. Stage conventions – Natyadharmi, Lokdharmi
2. Zonal Divisions kakshyavibhag- Vritti & Provitti

IV. General Charactertics of Acting in Indian Traditional Theatre. With special reference to the applications of four aspects of abhinaya.

V. The views of eminent actors on art of acting: Study of views of famous American, European, Russian, Indian stage actors on art of acting (5 western actors & 5 Indian actors.)

Paper: 303 Production & Direction-III

I.

1. Critical Appreciation of Performance:- Playwrights approach & Directors approach interpretation and Treatment
2. Evolution of Director:- Indian Theatre, Western Theater.

II.

1. Modern Trends in play production: Stanislavsky to peter book
2. Role of experimental Theater:- Content form, Different stages of development

III.

1. Basic Principles of line & colors in setting, lighting, costumes, make-up, & their inter relation with each other.
2. Origin and development of Puppet Theater in India.

IV. Study of Architecture & types of theatre:-

(1) Sanskrit

(2) Modern theatre architecture: (a) Greek (b) Roman (c) Elizabethan
(d) Thrust Stage (e) Proscenium Arena (f) open stage.

V. Style of setting :-

1. Realistic & non Realistic
2. Style in production: Realistic & Non Realistic.

Paper : 304 Folk Theater & Dance - Drama

I. Folk Theatre:-

1. What is folk Theater?
2. Detailed study of folk Theater.
3. History of folk Theater.
4. Types of folk Theater.
5. Folk Theater of Gujarat.
6. Detailed study of folk Theater.

II. Folk Theatre Direction:-

- a. Any two folk theater play of Gujarat.
- b. Detailed study of traditional history & music of folk theater.
- c. Detailed study of different Regional folk Theater.
- d. Detailed study of Body movement.
- e. Dialogue delivering, costume & property etc.
- f. Difference between folk theatre & Drama.

III. Dance-Drama:-

1. What is Dance Drama?
2. The origin and development of Dance Drama.
3. The place of Dance drama in the present age.
4. The opinions of present drama guni about dance Drama.
5. The use of ancient stories as a theme of dance drama.
6. The use of contemporary issues as a theme of dance drama.
7. Major difference in depicting old stories contemporary stories.
8. Western Drama & Ballet, opera
9. The effect of Dance Drama on folk Dance.

IV. Dance Drama & Abhinay:- (1) Aangik (2) Vachik (3) Aaharya (4) Satvik
(5) Abhinay

V. The stage components in used in Dance Drama. Like properties back ground music with sound effects & lighting.

Paper : 305 English-III

Unit: I

1. The Post Master by Rabindrnath Tagore
2. Sweets for Angles by R. K. Narayan
3. The Golden Touch by Nathaniel Hawthorne

4. Selfish Giant - by Oscar Wild

Unit: II

1. Modern forms of communication: Fax, E-mail, Internet
2. Non Verbal aspects and communication
Body Language, Kinesics, Proxemics, Paralanguage.
3. Development of short drama skills

Unit: III

1. Vocabulary
2. Modals
3. Framing the sentences

Unit: IV Drafting speeches

1. Welcoming speeches
2. Celebration of Important days and National Holidays
3. Vote of Thanks
4. Consolation ceremony speech

Unit: V

1. Resume and Bio-data
2. Idioms and Usage
3. Words that confused

Reference:-

1. An Anthology of Popular Essays and Poems by A. G. Xavier, Macmillan.
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 : 306 Acting - III

I. Voice & Speech:-

1. Preparing long poems as soliloquies or monologues in different Rasas.
2. Changing the mood & rhythm of the poems as an exercise.
3. Poetry recitation expressing it by using various elements of acting.
4. Recitation of a play verse, blank verse Rhythmic prose.
5. Soliloquies from classical plays, Monologues, from well known plays- Sanskrit, Shakespearean, Greek, Modern classics.
6. Recording of scenes or act of the play or one act play using all the elements of a radio play.

II. Body movement:-

1. Communication various feelings & thoughts through body.
2. Analysis & interpretation of characters through movements.

3. Physical, Mental & emotional movements through music.
 4. Basic exercise in plasticity of the body through music & without music.
- III. Sound effects:** Designing & creating of sound effect through house hold properties.

IV. Improvisation:-

1. To prepare a complete life sketched of the character by work on role analysis through improvisation.
2. Simple situations to be improvised through acting in individual, pairs and groups to develop play.
3. Scene work: to prepare scenes through movements, gestures, voice patterns & speech for selected scenes for different plays.
4. Re-Interpretation of stories through improvisation.
5. Actor's script for a role in scenes & plays.
6. Improvisation of themes in folk theatre form.

Practical: 307 Production - III

I. Directions:-

- a. Work on innovative Production techniques of different types of short plays (Scenes)/stories in various modes (Tragedy, comedy, fairy of presentation on different spaces (open stage, arena, thrust stage.)

II. Stage Craft:-

- a. Make-up and its types:
 1. liner make-up
 2. Grease paint make-up
 3. Plastic make-up.

III. Setting: Preparing card board model of the given set.

IV. Stage properties: Preparing the properties from waste materials.