

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

SY BPA
Subject: Drama

Paper: 201 Literature & Theatre History -II

I. History of Indian Regional Drama:-

- A. Brief History of Modern Indian theatre with special reference to Bangali & Marathi Theatre.
- B. Brief History of development of New Gujarati Theatre.
- C. Detailed study of any modern Gujarati, Bangali & Marathi play.

II. Sanskrit Drama:-

- A. Study of Dasharupkas & Brief study of Uparupakas.
- B. Study of any Rupaka (Sanskrit Play).

III. Brief study of western theatre 17th Century

- A. Theatre of reason- Racine, Tragedy and comedy in Restoration Era, Comedy of Humors- Ben Johnson, Comedy of Manners- Moliere and Sentimental Comedy.
- B. Study if any play by Moliere, Racine or Benjonson.

IV. Forms of Drama

- A. Origin & development of western one act play form of one act play.
- B. Contribution of Gujarat plays wrights in the development of Guajarati one act Play.
- C. Study of nay one Gujarati plays Pre-independence.

V. Traditional theater forms of India

- A. Brief study of various traditional theatre forms of India.
- B. Detailed study of any two traditional theatre forms of India.
- C. Study of any one modern play based on traditional theatre forms of western region:

List of Plays:

- | | | |
|-------------------------------|---|--------------------------------|
| 1. C.C. Mehta- Dhara Gujarati | - | Miongi Stree |
| 2. Sitanshu Yashashchandra | - | Vaishakhi Koyal, Kaaho Makanji |
| 3. Raghuvir Chaudhari | - | Sikandar Sani |
| 4. Madhurai | - | Kumarni Agashi |
| 5. Labh Sankar | - | Mansukhlal Mojithia |

6. Vijay Tendulkar	-	Kanyadan, Kamala, Shantata Court chalu ahe
7. Jayvant Dalaw	-	Purush
8. Mahesh Elkunchawar	-	Wada Chirebandhi
9. Rabindranath Tagore	-	Raja o Rani, Dakghar
10.Dvijendralal Rai	-	Rana Pratap (Pratapsinh), Shahjahan
11.Utpal Dalt	-	Kallol
12.Benjonson	-	Alchemist
13.Moliere	-	The blundere Tarruffe, The Self Deceived Husband
14.Racine	-	Andromaque, Britannicus, Phedre Arthalie
15.Kalidas	-	Abhigyam Shakuntal
16.Bhas	-	Panchratrra
17.Shudrak	-	Mrichhakatikam
18.Bhavbhuti	-	Uttar Ram Charitra
19.Pre-independence	-	One act play Gujarati Play by Bhanubhai Umaravadi & Yashwant Pandya
20.Post Independence	-	One act play Gujarati Play By: Modern Gujarati Play Wrights
21.C.C. Mehta	-	Hoholika
22.R.C. Parikh	-	Mena Gujarati
23.Vijay Tendulakar	-	Ghasiram Kotwal

Paper: 202 Acting-II

I. Detailed study of the method in acting by Stanislavsky:-

1. Actor's internal preparation:- discovering physical actions, finding a purpose concentration of attention, imagination, observation etc.
2. Actor's external preparation:- Voice and body control and exercise etc.
3. Creation of Role – getting into the character.

II. Detailed study of Bharata's theory of Acting :-

1. Angik abhinay, Vachik Abhinay, Satvik Abhinay, Aachrya Abhinay, Chitrabhinay, Samany ABhinay.
2. Detailed study of various Bhavas and their vibhavas and Anubhavas.

III. Styles of Acting – Western (Early Period)

1. Greek Actor
2. Roman Actor
3. Elizabethan Acting
4. Acting in commedia Dell Arte

5. Acting in Moliere's Farce
- IV. Style of Acting – Western (Modern Period)**
Realistic and non Realistic – An Introduction Only

V. Acting in Regional Theater

1. Bhavai
2. Old Professional Gujarati Theatre
3. Contemporary Gujarati Theater
4. Famous actors of Gujarati

Paper: 203 Production & Direction -II

I. 1 Procedure of Direction in Detail:-

1. Selection of the Script:-
2. Budgeting a play :- Study of the script and research Interpretation, work with different designers, Preparing the production script, Rehearsal Schedule, Unit & Objectives, Selection of Actors (Casting), Director's approach during various stages of Rehearsal, Grand Rehearsal and First Show.

2 Production Script:-

- a. What is production script?
- b. Explain and discuss about its importance and preparation.

II. Types of Directors and various directions method.

1. What is director? His place in theater
2. Duties and Responsibilities of creative Director
3. Description of various types of director such as Rubber stamped, Trainer Director, (Talim Master), Stage manager, Director, Writer Director, Actor-Director, Technician Director, Easy go lucky director, Director - Director

III. Production for Drama Theater

1 Make-up.

- a) The importance of learn make-up application for drama artist.
- b) Detailed study of Make-up for Drama.
- c) Make-up useful in Drama.
- d) The material useful in Drama.

2 Procedure of Make-up:-

- (a) Before make-up (b) applying makeup (c) Removing make (d) After make-up.

3 Types of make-up:-

a. Liner b. Plastic c. Grease paint.

IV. A. Definition of Costume.

1. The cosmetics used for make-up in Drama Theater.
2. The Technique of applying in Drama.
3. Method of Make-up like before make-up applying Make-up, removing Make-up.
4. Definition of Costume.
5. History of Costume.
6. The costume useful in Drama.
7. The Detailed study of costume for Drama.

B. Procedure of Costume Designing.

- (1) Study of the play.
- (2) Research
- (3) Instruction to the tailor and cutter.
- (4) Wardrobe
- (5) Discussion with Director.
- (6) Costume change plot/Chart.
- (7) Costume rehearsal.

C. History of Costume in India (General):-

Factors Governing use of Costumes & their needs.

- (1) Pre Vedic period
- (2) Vedic Period
- (3) Maurya
- (4) Gupta
- (5) Moghal
- (6) Maratha
- (7) British
- (8) Post Independence

V. The impact region on Costume & Make-up:-

1. The impact region on costume & Make-up.
2. Changes in costume with different situations.
3. Changes in make-up with different situation.
4. The costumes & Make-up in dance –Drama.

Paper: 204 Theatre Technique-II

I. Rehearsal Techniques.

1. What is Rehearsal?
2. Purpose of Rehearsal.
3. Types of Rehearsal.
4. How to take Rehearsal etc.
5. Various stages of Rehearsal and the method the director follows in this stage. i.e. Reading/Blocking/Polishing/Tempo and Rhythm/Technical Rehearsal and Grand Rehearsal.

- II. Basic Principles of (1) Electricity (2) Conductor (3) Non conductor (4) Volts/Amperes (5) Ohms/Watts.

III. **Procedure of Set designing:-**

1. Study of the Script.
2. Discussion with director
3. Research
4. Technical Drawing such as plan, Elevation, colored sketch & Model.
5. Instruction to workshop technicians.
6. Scene shifting Plot.
7. Property layout & shifting plot.
8. Technical Rehearsal
9. Discussion with other designers.

IV. **A. Various types of sets :-**

- (1)Unit (2) Minimum (3) Screen (4) Cyclorama (5) Prism (6) Book (7) Reversible (8) Formal (9) Permanent (10) Curtain & wing, cause curtain (11) light (12) stage.

B. Various stages:-

- (1) Revolving (2) Sliding (3) Elevator (4) Jack knife.

V. **A. Procedure of light Designing:-**

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|--|-------------------------------|
| (1) Study of the script. | (5) Discussion with Director. |
| (2) Discussion with set & costume designer | (6) Lighting lay out |
| (3) Lighting chart | (7) Cue sheet |
| (4) Technical Rehearsal | (8) Operation. |

B. Stage lighting Instruments:-

- a) Intensity control (Dimmer).
- b) Projection lancer (Profile Spot)
- c) Water effect, ultra violet lamp, Tube Auto Transformer dimmer, resistance dimmer, Electronics dimmer.

Paper : 205 English-II

Unit: I

Short Stories

1. The gift of Magi by O' Henry
2. The Child by Premachand
3. A slip of the Tongue by F. E. B. Gray
4. The Cabuliwallah by Rabindranath Tagore

Unit: II

1. Active Voice & Passive Voice
2. Direct Speech & Indirect Speech
3. Vocabulary

Unit: III

1. Types of communication
2. Barrier Communication
(Wrong choice of medium/Physical/Semitic/Socio-Psychological barriers to communication)
3. Dialogue writing

Unit: IV

1. Phrasal Verbs
2. Preposition
3. Conjunctions
4. Punctuation marks
5. Precise writing
6. Synonyms, Antonyms & Homonyms

Unit: V

1. Presentation skill
2. Developing self confidence
3. Use of Audio visual Aids

Reference:-

1. *Glimpses of Life* An Anthology of Short Stories and Business Communication by Board of Editors, Orient Blackswan Private Ltd, 2009.
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 : 206 Acting -II

I. Voice & Speech:-

1. Breathing Exercise
2. Omkar and Pranayam
3. Basic exercise for voice cultivation and pronunciation.
4. Exercise in laughing, smiling, whispering, weeping, crying, yelling of fear, joy, pain, suffering and ecstasy.
5. Exercise in universal language of Sounds.
6. Preparing chores from various plays.
7. Preparing blank verse [], folk songs. Sholka, Chhand (meter) & Poetries
8. Study of dialects and intonations.
9. Acting in Radio plays (Reading).
10. Prep
11. Airing five, Mongoose or soliloquies or scenes from classics, modern classics.

II. Body Movement:-

1. Anagik Abhinaya, Anang, upang & Party Anga, Tools of an Actor.
2. Body exercise, Yoga in relation to theater exercising pertaining to head, eyes and Body extension movement.
3. Rhythmic Movement (Advanced)
4. Various kinds of movements & Gestures.
5. Concept of Rasa and Navrasa, Facile Expression.
6. Different body movements of animate and inanimate objects (Individual, Pair and In groups)

Practical : 207 Production -II

I. Direction: - work of fundamentals of Directions.

1. Media of the Director.
2. Composition
3. Picturisation.
4. Movement.
5. Rhythm & Temple
6. Pantomimic Dramatization

II. Stage Craft:- Preparing a production script for one act play (Drawing practical)

1. Orthographic Projection - Staircase.
2. Ground plan and Elevation of Thrust Stage (Depth, Play Box)
3. Ground plan and Elevation plot, Property chart and layout.
4. Purpose of lighting – Principles of lights preparing lighting chart & cue Chart.
5. Character Make-up.
6. Costume Colour Plate
7. Sound equipments – one sheet

III. Improvisation:- (to be dealt with reference to nay one act play.)

1. Building up a climax through response and stimulus of different characters in pair and groups, Action & Reactions, Mirror Games.
2. Logical relationship & link between through and action in different characters.
3. Improvising based on the Stanislavsky's method of elements of physical action.
 - a. Action "if" given circumstances.
 - b. Magic "if" observation and imagination.
4. Improvising a story.
5. Treating a poem as a Soliloquy
6. Complicated yogic exercises in body postures: Respiration, In lying, sitting & standing.