

Acting Specialization – Total Marks for Four Semester – 2023-25**Semester – 1**

<u>Paper Code</u>	<u>Subject Name</u>	<u>Mid Semester Examination / Sessional Marks</u>	<u>End Semester Examination</u>	<u>Total Marks</u>	<u>Credits</u>
101	Theory: Indian Theatre Aesthetics Natyashastra	20	80	100	5
102	Theory: Western Theatre Aesthetics Aristotle's Poetics	20	80	100	5
103	Practical: Practical Of Design & Direction	30	70	100	5
104	Practical: Sanskrit Play Performance	30	70	100	5
105	Practical: Ancient Greek Play Performance	30	70	100	5

Semester – 2

<u>Paper Code</u>	<u>Subject Name</u>	<u>Mid Semester Examination / Sessional Marks</u>	<u>End Semester Examination</u>	<u>Total Marks</u>	<u>Credits</u>
201	Theory: Indian Theatre Aesthetics Natyashastra	20	80	100	5
202	Theory: Western Theatre Aesthetics Aristotle's Poetics	20	80	100	5
203	Theory: Practical: Acting	30	70	100	5
204	Practical: European Play Performance	30	70	100	5
205	Practical: English Play Performance	30	70	100	5

Semester – 3

<u>Paper Code</u>	<u>Subject Name</u>	<u>Mid Semester Examination / Sessional Marks</u>	<u>End Semester Examination</u>	<u>Total Marks</u>	<u>Credits</u>
301	Theory: Indian Theatre	20	80	100	5
302	Theory: Odia Theatre Aesthetics Aristotle's Poetics	20	80	100	5
303	Practical: Modern Hindi Play Performance	30	70	100	5
304	Practical: Modern Odia Play Performance	30	70	100	5
305	Generic Elective: Acting & Performance in Theatre	30	70	100	5

Semester – 4

<u>Paper Code</u>	<u>Subject Name</u>	<u>Mid Semester Examination / Sessional Marks</u>	<u>End Semester Examination</u>	<u>Total Marks</u>	<u>Credits</u>
401	Theory: New Forms of Theatre	20	80	100	5
402	Theory: New Media For Theatre	20	80	100	5
403	Practical: Acting	30	70	100	5
404	Practical: Major Stage Performance	30	70	100	5
405	Practical: Research & Dissertation	30	70	100	5

Utkal University of Culture
Choice based credit System- syllabus for MPA- Drama (2023-25)
Acting Specialization- Total Marks for Four Semesters-2000

Semester-1

Paper 101- Theory: INDIAN THEATRE: NATYASHASTRA-100 Marks

Natya Shastra

The students need to learn only meaning for the following concepts. (reference: Natyashastra-Text and Translation by Dr. N.P.Unni)

1. Natya Shastra Sangraha
2. Chaturvidha Abhinaya
3. Ashta Rasas
4. Sthayi Bhavas
5. The Birth of Rasa
6. Dharmis: Definitions of Loka Dharmi and Natya Dharmi with two examples each
7. Vrittis, Meaning of each Vritti
8. Pravrittis
9. Nayaka Nayika Bhedas, Brief description of characteristics of Uttama, Madhyama and Adhama characters, four types of Nayakas and four types of Nayikas
10. Dasa Rupakas, Characteristics of Natakam and Prakaranam

Sanskrit Theatre

1. Textual analysis of classic Sanskrit play: ABHIJNANA SHAKUNTALAM by Kalidas
Topics to be covered:
 - I. Themes
 - II. Plot structure
 - III. Characters

Paper 102- Theory: WESTERN THEATRE AESTHETICS: ARISTOTLE'S POETICS-100 Marks

Aristotle's Poetics

- 1) Art and imitation
- 2) Elements of Drama (Plot, Thought, Character, Direction, Melody and Spectacle)
- 3) Plot structure according to Aristotle: The Beginning, the Middle and The End
- 4) Purgation and Catharsis
- 5) Definitions of Tragedy and Comedy
- 6) The Three Unities
- 7) Characteristics of Tragedy: (Mythos, Peripeteia, Anagnorisis, Hamartia, Mimesis, Lysis and Desis)

Ancient Greek Drama

- 1) Textual Analysis of an ancient Greek Play: OEDIPUS REX of Sophocles
Topics to be covered:
 - I) Themes
 - II) Plot structure

III) Characters

Paper-103- PRACTICAL ACTING THEORY AND PRACTICAL-100 MARKS

Stanislavsky's System: Actor's Training Process

- 1) Tools of an Actor
- 2) Theatre Games and Exercises to explore and enhance the following qualities
 - I) Muscular Relaxation
 - II) Observation
 - III) Concentration
 - IV) Imagination
 - V) Spontaneity
 - VI) Organic attention
 - VII) Memory
 - VIII) Five senses and Sense organs
 - IX) Five W'S- Who-What-Where-When-why
- 3) Significant concepts of Constantine Stanislavski
 - I) Sense Memory
 - II) Magic If
 - III) Given Circumstances
 - IV) Sense of Truth
 - V) Emotional Memory
 - VI) Role of Experience, Observation and Imagination in the portrayal of a character
- 4) Practical Improvisation
 - I) Improvisation- Group Improvisation- Guided Improvisation
- 5) Speech and Diction I) Pause ii) Emphasis iii) Text and Sub- Text
- 6) Self Analysis and Character Analysis
- 7) Impromptu Improvisation leading to spontaneous performance

Paper-104- PRACTICAL: SANSKRIT PLAY PERFORMANCE-1-100 MARKS

Performance of the play studied for Analysis

- 1) Classical Sanskrit Play: "ABHIJNANA SHAKUNTALAM" by Kalidasa

The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and Viva Voce will be held after the performance.

Paper-105- ANCIENT GREEK PLAY PERFORMANCE-1-100 MARKS

Performance of the play studied for Analysis

- 1) Ancient Greek Play: OEDIPUS REX BY Sophocles

The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and Viva Voce will be held after the performance.

Semester-2

Paper-201- THEORY: ORIENTAL THEATRE -100 MARKS

ORIENTAL THEATRE

- 1) Origin, brief history and structure of performances of the following
 - i) Japanese Noh
 - a) Origin b) Stage c) Actors & characters d) Performers and Training e) Performance Elements & structure g) costumes, Props & make-Up H) masks I) Various Schools J) Three Kinds of Noh Plays k) Current Status
 - ii) Chinese Peking Opera
 - A) Historical Origin B) Stage and Staging c) Types of Characters & roles d) Performance Elements (Scenery, Acrobatics & Mime) f) Aesthetic aims and Principles of Movement g) Costumes & Make-up h) Masks I) Instrumental Music j) Training & schools K) Current Status
- 2) Textual analysis of an EUROPIAN MODERN PLAY: MOTHER COUERAGE AND HER CHILDREN by BERTOLT BRECHT
Topics to be covered:
 - a) Themes b) Plot Structure c) Character

Paper-202- THEORY: OCCIDENTAL THEATRE -100 MARKS

OCCIDENTAL THEATRE

- 1) Ancient Greek Theatre: a) Breif Notes on Aeschylus, Sophocles, Euripides and Aristophanes with the mention of three plays by each playwright.
- 2) Medieval Western Theatre a) Commedia dell' arte b) Shakespeare - The Globe Theatre
- 3) Trends in Modern Western Theatre
 - a) Realism in Theatre - A short Note on Henrik Ibsen, Constantin Stanislavski and Anton Chekhov
 - b) Epic Realism of Bertolt Brecht
 - c) Absurd Theatre of Samuel Beckett
 - d) Jerzy Grotowski's Poor Theatre
 - e) Total Theatre of Peter Brook
- 4) Textual Analysis of a SHAKESPEARE'S Play- 'King Lear'
Topic to be covered:
 - a) Themes b) Plot Structure c) Characters

Paper-203- THEORY: Practical: ACTING -100 MARKS

Each student should work on two pieces of character work and present the performances Each performance should run at least 10 minutes. A record of the work has to be submitted two days before the practical examination. Each performance carries 50 marks.

- 1) Scene work or Character Sketch from A Doll's House by Henrik Ibsen - 10 Minutes duration
- 2) Performance of an Individual Improvised / Devised Piece of minimum 10 minutes duration, in any style.

Paper-204- PRACTICAL: EUROPEAN PLAY PERFORMANCE -100 MARKS

Performance of the play studied for Analysis

Performance of EUROPIAN MODERN PLAY: MOTHER COURAGE AND HER CHILDREN by BERTOLT BRECHT

The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and Viva Voce will be held after the performance.

Paper-205- PRACTICAL:ENGLISH PLAY PERFORMANCE -100 MARKS

Performance of the plays studies for Analysis

Performance of SHAKESPEARE'S play " KIAG LEAR"

The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and viva voce will be held after the performance

Semester - 3

PAPER 301 - THEORY: INDIAN THEATRE - 100 Marks

UNIT - 1: Folk Theatre of India

Performance Elements and Structure of the following Folk Theatre Forms of India.

1) Ramlila 2) Tamasha 3) Yakshagana 4) Ankiya Nat

UNIT - 2: Modern & Contemporary Theatre of India

- 1) Role of IPTA (Indian People's Theatre Association) in Modern Indian Theatre
- 2) Discussion on Post- independence Indian Theatre- Establishment of Sangeet Natak Akademi and National School of Drama.
- 3) Contributions of the following Theatre personalities to Post- Independence Theatre: 1) Ebrahim Alkazi 2) B.V.Karant 3) Badal Sircar 4) Habib Tanvir.

UNIT - 3: Study and Analysis of a Modern Indian Play

Textual Analysis of a MODERN HINDI PLAY: "ASHADH KA EK DIN" by Mohan Rakesh topics to be covered:

A) Themes b) Plot Structure C) Characters

PAPER 302 - THEORY: ODIA THEATRE - 100 Marks

UNIT - 1: Folk Theatre of Odisha

Performance Elements and Structure of the following Folk Theatre Forms of Odisha.

1) Prahlad Natak 2) Pala 3) Bharat Lila 4) Mughal Tamasha

UNIT - 2: Modern & Contemporary Odia Theatre

- 1) Development of Post-independence Odia Drama
- 2) Professional/ Commercial Theatre Movement in Odisha - Annapurna Theatre
- 3) Amateur Theatre in Contemporary Odisha- Group Theatre
- 4) Commercial Jatra Theatre of Odisha

UNIT - 3: Study and Analysis of a Modern Odia Play

Textual Analysis of PHERIA by GOPAL CHHOTRAY

Topics to be Covered:

- A) Themes b) Plot Structure c) Characters

PAPER 303 - PRACTICAL: MODERN HINDI PLAY PERFORMANCE- 100 Marks

Performance of the play studied for Analysis

- 1) Performance of Modern Hindi Play: "ASHADH KA EK DIN" by Mohan Rakesh

The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and Viva voce will be held after the performance.

PAPER 304 - PRACTICAL: MODERN ODIA PLAY PERFORMANCE- 100 Marks

Performance of the play studied for Analysis

- 1) Performance of Modern Odia Play:" PHERIA " by Gopal Chhotray

The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and Viva Voce will be held after the performance.

PAPER 305 - GENERIC ELECTIVE: PRACTICAL: ACTING & PERFORMANCE IN THEATRE - 100 Marks

UNIT-1

- 1) Definitions and discussion on Drama, Play and Theatre
- 2) Components of Theatrical Event and Theatre personnel
- 3) Four pillars of Theatre: Playwright, Director, Actor and Audience
- 4) Different kinds of Drama: Tragedy, Comedy, Satire, Tragicomedy

UNIT-2

- 1) Acting Practical: a) Tools of an Actor b) Muscular Relaxation C) Voice Exercises D) Theatre Games for exploring Relaxation, Observation, Concentration, Imagination, Spontaneity e) Five Senses and Sense Organs f) Five 'w' s (Who, What, Where, When & Why)

UNIT-3

1) An Improvised or Devised performance of at least 30 minutes duration, totally developed by the students in a single group, facilitated by a faculty member. A record of the process and participation in the process needs to be submitted by each student highlighting her/ his contribution.

*Students submit a practical record of participation for both in Acting Practical and Participation in the Performance two days before the practical Examination and Viva voce will be held after the performance are mandatory.

Semester - 4

PAPER 401 - THEORY: NEW FORMS OF THEATRE - 100 Marks

UNIT -1

Children's Theatre

- 1) Understanding children and their potential for theatre.
- 2) Various approaches to children's theatre.
 - a) Theatre by Children b) Theatre by Adults for Children
- 3) Creative Dramatics
- 4) Theatre for Personality Development
- 5) Theatre in Education

UNIT -2

Street Theatre

- 1) Street Theatre in India and Odisha
- 2) Purpose, Structure and function of Street Theatre

PAPER 402 - NEW MEDIA FOR THEATRE - 100 Marks

- 1) Fundamentals of film making
- 2) Three stages of production Process (Pre- production and Post- production)
- 3) Shot- scene- Sequence: Definitions
- 4) Comparative Study of Production Process of Theatre and Film

PAPER 403 - PRACTICAL: ACTING -3- 100 Marks

Participation in Street Theatre & Children's Theatre performances directed by student Directors, Participation in both the performances is mandatory. Each performance carries 50 marks.

The students prepare a record of their practical work and submit an Actor's note book two days before the practical examination and viva voce will be held after the performance.

PAPER 404 - PRACTICAL: MAJOR STAGE PERFORMANCE -3- 100 Marks

Participation as an actor in the Major Stage Performance directed by a Student Director.
The students prepare a record of their practical work and submit an Actor's Note Book two days before the practical examination and viva voce will be held after the performance.

PAPER 405 - PRACTICAL: RESEARCH & DISSERTATION - 100 Marks

- 1) Research could be based on either Theory or Practical area of Acting in Theatre.
- 2) Research is done under the Supervision of a Guide.
- 3) Defence of the Thesis in an open forum and Viva Voce.

BOOKS FOR REFERENCE

<u>Sl. No. Name of the Book</u>	<u>Name of the Author</u>
01. Natyashastra	Bharatmuni
02. Poetics	Aristotle
03. The Necessity of Art	Fisher Arnest
04. Foundation of Modern Art	Olan Fant Ambabee
05. Rasa in Aesthetics	Priyadarshini Pattnaik
06. The Indian Theatre	Adya Rangacharya
07. Drama and Theatre studies	Sally Mackey and Simon Cooper
08. Flowering of Indian Drama	K. Venkata Reddy and R. K. Dhawan