

CBCS Syllabus for M.A in Drama 2017 onward

Semester – I

Core Courses-2(both Th) + Elective Courses-3(1-Th, 2-Pr)

Core Courses (CC)

Common to all 6 groups

Core Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CC 1.1	Theory	ORIENTAL THEATRE Unit I: Detailed Study of Indian Classical Theatre The Natyashastric Tradition: Abhinay, Vritti, Pravritti, Dharmi, Natya Grih, Natyokti, Nayak-Nayika Bhed Unit II: Detailed Study of Chinese Theatre, with special reference to Peking Opera Unit III: Detailed Study of Japanese Theatre, with special reference to NOH, Kabuki Unit IV: Detailed Study of theatres of Indonesia, Java, Sumatra Unit V: Traditional theatre of India	5	5	50
CC 1.2	Theory	THEORY OF DRAMA Aristotle's Poetics: Definition, Imitation, Action Pity and Fear, Catharsis. The six elements, The physical constituents, Muthos, Peripeteia Anagnorisis, Hamartia, Possibility, Probability, Necessity. The Poetics as a treatise on theatre. Later theories: The five-stage progression of Action. The principle of conflict, Psychological Realism and Stanislavsky, Craig and the Designer's theatre, Brecht and his Epic theatre, Peter Brook and his theatre, Jerzy Grotowski and his Poor theatre	5	5	50

Core Elective Courses (CEC)

Students have to opt for any **one** group from A, B, C, D, E, F at the beginning of 1st Semester and to continue till the end of 4th semester.

Group – A (Acting)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 1.1	Theory	THEORIES OF ACTING *Knowledge of Ancient traditions and Techniques *Comparative Study in terms of Actor-Character and Actor- Spectator relationship Unit I: Styles of Acting –Western (Early Period) *Greek and Roman *Elizabethan *Acting in Commedia Dell’arte *Acting in Moliere’s Farce Unit II: Detailed Study of Acting in Classical Sanskrit Theatre *Four-fold Abhinay System with reference to Stage Conventions – Natyadharmi, Lokdharmi *Zonal Divisions Kakshyavibhag Unit III: *Vritti and Pravritti *Natyā, Nritya, Nritya Unit IV: Styles of Acting -Oriental(Chinese) *Acting in Peking Opera Unit V: Styles of Acting -Oriental(Chinese) *Acting in NOH * Acting in Kabuki	5	5	50
CEC 1.2	Practical	ACQUAINTANCE WITH SET-LIGHT-SOUND-COSTUME Mood and Spirit of the Play –Locale of the Play – Practicality of the Setting. Light/ Key and Fill – Psychological Effects of Light. Sound/ Functions of Sound in practice: Music, Effects, Reinforcement. Costume/ Application and Practicality of the Costume.	5	10	50
CEC 1.3	Practical	MIME & YOGA Origin and development, Dumb acting and Mime The Technique: Stasis and Grace, Movement and Fluidity, Expression, Walking, Illusions, Composition, Solo & Group Mime, Make-up and Costume for Mime.	5	10	50

Group – B (Play Writing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 1.1	Theory	THEORY OF PLAY WRITING Unit I: Introduction to various elements of drama – Theme, Plot, Character, Diction, Song, Thought, Spectacle and their functions Unit II: Detailed Study of Plot, Character and Diction with reference to various types of drama – Tragedy, Comedy, Melodrama, Farce and	5	5	50

		<p>Tragicomedy Natak and Prakarna Unit III: Detailed Study of Plot, Character and Diction with reference to various isms – Classicism, Romanticism, Naturalism, Realism, Symbolism, Expressionism, Existentialism, etc Unit IV: Detailed study of the Plot structure of Sanskrit Drama – Kaaryavastha, Arthprakriti, Sandhi. Arthprakshepak, Pataka-sthanak, Various tupes of Dramatic Speeches – Swapn, Anantik, Apavarittak, Karme, Aakashvachan, etc Unit V: Technique of Playwriting</p>			
CEC 1.2	Practical	<p>PLAY WITH ORIGINAL STORY-LINE Developing a theme: Story-making: Plot Building, Visualization of the Script.</p>	5	10	50
CEC 1.3	Practical	<p>SHORT PLAYS-STREET PLAYS-SKETCHES The importance of theme: Condensation. Stress On shared experiences: Humor, Pathos, Satire</p>	5	10	50

Group – C (Play Directing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 1.1	Theory	<p>THEORIES OF DIRECTION Unit I: Modern texts in Play Production and Direction – Realistic *Duke of Sexe Meningen *C.S.Stanislawsky Unit II: Modern trends in in Play Production and Direction– Realistic *Andre Antoine *Elia Kazan Unit III: Modern trends in in Play Production and Direction– Non-Realistic *Antonin Artuad *Jacques Copeau *Bertolt Brecht Unit IV: Modern trends in in Play Production and Direction– Realistic *Vsevolod Meyerhold *Yevgeny Vakhtangov *Jerzy Grotovski *Peter Brook Unit V: Contemporary trends in in Play Production and Direction *Richard Schchner *Augusto Boal</p>	5	5	50
CEC 1.2	Practical	<p>ACQUAINTANCE WITH SET-LIGHT The Proscenium with stage front, Depth, wings, borders etc. Scale drawing of sets with Reduction plan, Ground Plan, elevation, projection etc.</p>	5	10	50

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		<p>Freehand drawings. Function. Line. Space, balance. Color. Shape. Scenic design for a play and its model, Evolving own set.</p> <p>Lighting the actor and the area; Lighting the set and the background, mood lighting, Effect lighting; Electronics and indigenous lighting plot and cue sheets. Lighting design of a play: Layout plans, schedule of Equipments. Cue sheet and practical execution.</p> <p>Interpreting and making Scene work through Sets and lights. Text taken from the Syllabus</p>			
CEC 1.3	Practical	<p>ACQUAINTANCE WITH COSTUME-MAKE UP-MUSIC</p> <p>Theatre Terminology</p> <p>Functions of costume, make-up and music in theatrical production</p> <p>Director's home work on the play taken for production: to resolve Genre, Style, Period, and Mode of presentation (proscenium/open air etc.)</p> <p>To work out information about the characters from the prescribed plays and to convey it to the back-stage artists for scheming of costume and make-up.</p> <p>To point out the punctuations of the play, where to put the music effectively.</p>	5	10	50

Group – D (Theatre & Videography)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 1.1	Theory	<p>MEDIA CULTURE AND CULTURAL STUDIES</p> <p>History of Mass Media</p> <p>Concept of Media & Culture ; Cultivation, Encoding-Decoding,</p> <p>Media and Society: Uses and Gratification; Spiral of Silence; Agenda Setting</p> <p>Media Ecology : Marshall McLuhan</p> <p>Information Society</p> <p>Media, Development and Globalisation</p> <p>Media Effect Theories.</p>	5	5	50
CEC 1.2	Practical	<p>MAKING AD-FILMS</p> <p>Concept</p> <p>Story Board, Shooting script, Shooting Scheduled</p> <p>Shot Division, Shooting Details</p> <p>Making Post-Production</p> <p>Editing</p> <p>Dubbing</p> <p>Music</p> <p>Colour correction</p> <p>Mixing</p>	5	10	50
CEC I.3	Practical	<p>PRESENTATION IN AUDIO/VIDEO MEDIUM:</p> <p>News Coverage, News Editing , News Reading, Announcing, Presentation, Anchorage</p>	5	10	50

Group – E (Production Designing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 1.1	Theory	FUNDAMENTALS OF PRODUCTION DESIGN Elements of Design: Line, Color, Mass/ Volume, Texture Fundamentals of scenic design, stage lighting and Costume design, make-up, music and mask/puppetry Appreciations of some significant Designer and their designs Edward Gordon Craig, Adolphe Appia, Jacques Copeau, Wieland Wagner, Josef Svoboda, Cecil Beaton, Khaled Chowdhury, Ebrahim Alkazi, Nisar Allana, Banshi Kaul.	5	5	50
CEC 1.2	Practical	TECHNICAL DRAWINGS AND CARPENTRY Technical Drawings: The Proscenium with stage front, Depth, wings, borders etc. Scale drawing of sets with Reduction plan, Ground Plan, elevation, projection etc. Perspective drawing. Carpentry: General knowledge and familiarity with Surface carpentry, knowledge of woods, joints and tools.	5	10	50
CEC 1.3	Practical	MAKING SET MODELS Scale models of Proscenium stage: simple Flats, Pillars, Steps, Railings, Blocks, Platforms, Valances, Framed Scenery, Models of original stage designs, Freehand drawings. Function. Line. Space, balance. Color. Shape. Scenic design for a play and its model, Evolving own set.	5	10	50

Group – F (Applied Theatre)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 1.1	Theory	INTRODUCTION TO APPLIED THEATRE A. Introduction to Applied Theatre in the Western context B. Tracing the precursors of Applied Theatre in Ancient Indian Theatre C. Reading Folk theatre practices in the framework of Applied Theatre D. Introduction to working with communities E. Space, place and sensory ethnography	5	5	50
CEC 1.2	Practical	KNOWING THE WORLD AROUND Knowing the world around through senses and developing participatory activities to share the sensory experiences	5	10	50
CEC 1.3	Practical	WORKING WITH COMMUNITIES Identifying a community within the University or a community the student is already acquainted with – Developing a small applied theatre project with the community identified.	5	10	50

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Semester – II

Core Courses-2 (both Th) + Elective Courses-3 (1-Th, 2-Pr)

Core Courses (CC)

Common to all 6 groups

Core Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CC 2.1	Theory	MODERN INDIAN THEATRE: Unit I: Origin and development of Modern Indian Theatre in various regions, Study of Parsi Theatre Unit II: Origin and development of Modern Bengali Theatre Unit III: Major Indian Playwrights of Modern Era Unit IV: Major Indian Actors/ Directors of Modern Era Unit V: Various trends and traditions in Contemporary Indian Theatre	5	5	50
CC 2.2	Theory	HISTORY OF WESTERN DRAMA: Unit I: Greek/ Roman Tragedy, Greek Comedy Unit II: Major plays of Shakespeare and Moliere Unit III: Modern Playwrights (Realistic) - Ibsen, Chekhov, Shaw Unit IV: Modern Playwrights (Non-Realistic) - Brecht, Pirandello, Beckett, Ionesco Unit V: Modern American Playwrights – Arthur Miller, Tennessee Williams, O'Neill, Albee	5	5	50

Core Elective Courses (CEC)

Students have to opt for any **one** group from A, B, C, D, E, F at the beginning of 1st Semester and to continue till the end of 4th semester.

Group – A (Acting)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 2.1	Theory	MODERN THEORIES OF ACTING TECHNIQUE Comparative study in terms of Actor-Character and Actor-Spectator Relationship Unit I: Representational School of Acting *Diderot *Coquelin Unit II: Detailed study of 'Method' in Acting by Stanislavsky *An Actor Prepares *Actor's Internal Preparation and External Preparation *Building the character and creation of a role Unit III: Study of Bertolt Brecht's theory of 'Alienation' in Acting*Acting in Quotation marks, Unit IV: Study of Vakhtanov and Meyerhold's Idea of	5	5	50

		Acting *Fantastic Realism *Bio-Mechanics Unit V: Study of Grotovski and Peter Brook's theory of Acting *Poor Theatre/ Laboratory Theatre and Holy Theatre *Theory of Universal Language of Sound and Costumes			
CEC 2.2	Practical	ACTING TECHNIQUES AND METHODS Use of Space: Exploitation of space through Body And Movement, Special relationship between characters. Space orientation for the Stage and the Camera Use of Tempo: Simple and complex uses of acting Tempo. Use of Voice: Volume, Pitch. Scale. Stress. Pause. Inflexion. Pronunciation. Modulation. Intonation. Use of Expression: Facial and Bodily.	5	10	50
CEC 2.3	Practical	MAKE-UP FOR ACTING Straight and corrective make-up for Stage, TV, Film and Jatra Medium Character Make-up from prescribed plays	5	10	50

Group – B (Play Writing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 2.1	Theory	APPRECIATIONS OF PLAYWRIGHTS ART Unit I: Detailed Study of Stage Plays (any one of a,b) a) Girishchandra, Rabindranath, Bijan Bhattacharya, Badal Sircar b) Mohan Rakesh, Girish Karnad, Vijay Tendulkar Unit II: Detailed Study of Screenplays (Film Scripts)(Any two) Kurosawa, Kubrick, Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Adoor Gopalkrishnan, Buddhadeb Dasgupta, Gulzaar,etc Unit III: Detailed Study of Jatra Pala (Any two) Mukundadas, Brajendra Kr. Dey, Utpal Dutta. Unit IV: Detailed Study of Radio Script, Any two, As available Unit V: Detailed Study of TV Script, Any two, As available	5	5	50
CEC 2.2	Practical	WRITING FILM AND TELEVISION SCRIPT The scope of film and its demand on the script: Length of sequences, Handling of time and place. Special nature of dialogues, silent action, the film making process, exploitation of lens and light, cut, mix, superimposition etc. Primary scenario writing, the author as the camera. The special limitations of the video media, stress on dialogues. The demands of time – restrictions. Timing and readjustment of sequences. Technical knowledge of tele-film and tele-play making process.	5	10	50
CEC 2.3	Practical	WRITING RADIO PLAYS Special nature of a radio play. Role of dialogue. Auditory action. Establishing time and place. Use of sound. Writing a radio play.	5	10	50

Group – C (Play Directing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 2.1	Theory	<p>INTERPRETATION OF TEXT Analysis of a play from the Director's point of view: Theme, Plot, Dramatic Build-up, Arranging into units for Production, Relevance, Interpretation. Plays prescribed for Analysis: Full-length, Short Plays Unit I: Sophocles : Antigone, Oedipus, Tyrannus Aschylus: Prometheus Bound, Agamemnon Euripides: Medea. Trojan Women Unit II: Shakespeare : Macbeth, Twelfth Night Moliere : The Miser Unit III: Ibsen : An Enemy of the People Chekhov : The Cherry Orchard, The Proposal Brecht : Life of Galileo, The Exception and The Rule Synge :The Playboy of the Western World / The Well of the Saints Ionesco: The Lesson Unit IV: Bhasa: Swapnvasavdutta, Karnabharam, Urubhangam Kalidasa: Abhigyanshakuntalam Shudrak: Mrichakatikam Bahavabhuti: Uttara-ramcharita Bodhayan: Bagvadajjukam Mahendraverman: Mattavilas Girish Karnad : Hayvadan Vijay Tendulkar : Kanyadan, Shantata Court Chalu Ahe Mahesh Elkunchwar : Wara Chirebandi Mohan Rakesh: Ashad Ka ek Din, Adhe Adure Dharmavir Bharati: Andha Yug Surendra Verma: Shakuntala Ki Anguthi, Draupadi Unit V: Dinabandhu Mitra :Nildarpan, Sadhabar Ekadashi Madhusudhan Dutta: Burho Saliker Ghare Rown Girishchandra Ghosh : Bolidan Rabindranath Tagore : Raktakarabi, Sheshraksha, TasherDesh Dwijendralal Roy : Shajahan Bijan Bhattacharya : Garbhabati Janani Buddadev Basu : Pratham Partha Utpal Dutta : TinerTalwar Mohit Chattopadhyay : Mahakalir Bachcha Manoj Mitra : Chakbhangam Modhu, Ashwatthama Manmatha Roy :Totopara Tarun Roy : Ek Pashla Brishti Ram Basu : Neelkantha Safdar Hashmi : Operation Vaichareka Nabendu Sen : Nayan Kabirer Pala</p>	5	5	50
CEC 2.2	Practical	<p>FOLK THEATRE PRODUCTION Folk Theatre analysis based on field-work survey:</p>	5	10	50

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		(Alcup , Gambhira , Domni, Bolan, Khan-gaan , Dham-gaan , Kushan , Dotra , Bishahari , Leto , Bhand-jatra, Jugi-jatra , Ram-jatra , Krishna-jatra , Roop-van-jatra, Bhashan-Jatra, Balok-sangeet, Bibir-gaan, Pala- Gaan, Gajon, Manikperer-gaan , Jaat-Women Folk Theatre, Ankia-Bhaona, Prahlad Natak, Bidisia, Nautanki, Maach, Tamasha, Tharukuthu and as would be prescribed by the Subject Teacher.) At least five Folk Theatre Forms in a particular session.			
CEC 2.3	Practical	EDITING SCRIPTS FOR PRODUCTION Editing and remodeling of dialogues as per the Requirements of each mode. Compression and Expansion according to the demands of time and style. Timing sequences involving silent action. Other script specific factors.	5	10	50

Group – D (Theatre & Videography)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 2.1	Theory	COMMUNICATION THEORIES Video and stage as communication media. Aesthetic Appreciations of video as a vehicle of dramatic performance: Audience expectation. 1. History of Communication. Types of Communication -- Interpersonal, Group and Mass Communication 2. Functions of Communication 3. Channels of Communications; Non-verbal, verbal 4. Theories Of Communications; The Semiotic Tradition The Phenomenological Tradition; The Sociopsychological Tradition; The Sociocultural Tradition; The Critical Tradition 5. Communication Models ; Lasswell's, Gerbner's, Berlo's, Westley-Maclean	5	5	50
CEC 2.2	Practical	EDITING AND HARDWARE PLANNING <i>Unit: 1 Editing</i> General acquaintance with the Editing system: Knowledge of the range of editing tasks; Ability to Specify exact editing requirements to the editor. <i>Unit: 2 Hardware</i> Students have to acquaintance with different equipments and its operation functioning use in production.	5	10	50
CEC 2.3	Practical	SOFTWARE PLANNING Concept, Theme, development of Story/ Plot, Dramatic-Action, videography (Video Dramatisation), shooting Schedule, Shooting script, Project Submission	5	10	50

Group – E (Production Designing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 2.1	Theory	HISTORY AND THEORY OF THEATRE ARCHITECTURE European : <i>Greek, Roman, Medieval, Comedia Dell'arte, Renaissance, Elizabethan, French Baroque, Restoration Comedy, Restoration spectacular, Neoclassical Theatre, Nineteenth Century Theatre, Twentieth Century Theatre.</i>	5	5	50

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		Asian : <i>Indian Classical Theatre, Chinese Shang Theatre, Japanese Noh, Kabuki, Butoh, Persian Medieval Islamic Theatre.</i>			
CEC 2.2	Practical	ELECTRICAL PRACTICAL & LIGHTING <u>Electrical practice and safety measures:</u> Checking The supply series/parallel circuits; AC/DC. Potentiality Voltage; Wires and cables; grade, size and shape. The Distribution board and sub-distribution boards. Meters And Transformers. Designing the switchboard layout. Transformer. Slider. Water and electronic Dimmers and Their operation. Types and uses of spots, reflectors lenses, lamps and controlling devices, Reading the circuits' dimmer boards. Patch panels etc. <u>Lighting:</u> Color: Additive/ subtractive processes. Color in Relation to scenery. Make-up and costume. Lighting the actor and the area; Lighting the set and the background, mood lighting, Effect lighting; Electronics and indigenous lighting plot and cue sheets. Lighting design of a play: Layout plans, schedule of Equipments. Cue sheet and practical execution. Open air Lighting for drama, dance, opera, ballet etc. Videography: Using meters in relation to camera aperture Practical lighting indoor and outdoor. Interpreting the text through lights.	5	10	50
CEC 2.3	Practical	COSTUME Purpose of costume design: costume in relation to Character, set, light and make-up. Referring to historical visual material for certain kind of plays. Designing simple costume materials. Costume and Ornaments making; Study of social, Traditional, Mythological costumes. Innovative costumes.	6	9	50

Group – F (Applied Theatre)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 2.1	Theory	ETHICAL ISSUES IN APPLIED THEATRE A. Placing the concept of Applied Theatre in Modern Indian Theatre – Political theatre in modern India B. Contemporary playwrights around the world focusing on social and political issues C. Ethics of participatory theatre activities – the concepts of 'self' and the 'other' D. Applied theatre Case Studies from India and Abroad: Theatre in education, theatre for development, theatre for young audiences and applied theatre in other contexts	5	5	50
CEC 2.2	Practical	ISSUE BASES THEATRE Developing a project in groups to address a specific social or political issue	5	10	50
CEC 2.3	Practical	THEATRE WITH/FOR YOUNG PEOPLE Developing a project with and/or for the children (of a specific age) – Possibility of internships in schools	5	10	50

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Semester – III

Core Courses-1(Th) + Elective Courses-4(Pr)

Core Courses (CC)

Common to all 6 groups

Core Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CC 3.1	Theory	AESTHETICS WESTERN AND INDIAN Unit I: Introduction to Aesthetics – Definition and Scope Unit II: Western Aesthetics – Plato and Aristotle, Theory of Imitation, Concept of Catharsis Unit III: Western Aesthetics – Theory of Intuition(Benedetto Croce), Theory of Communication (Leo Tolstoy) Unit IV: Indian Aesthetics – Theory of Rasa and Dhvani, Karuna, Rasa and Catharsis Unit V: Views of Tagore and Anand Koomar Swamy on Indian Aesthetics (Dance of Shiva)	5	5	50

Core Elective Courses (CEC)

Students have to opt for any **one** group from A, B, C, D, E, F at the beginning of 1st Semester and to continue till the end of 4th semester.

Group – A (Acting)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 3.1	Practical	ACTING FOR RADIO 1. What is Acting 2.What is Radio? Practical • Methods of Vocal Acting. Modulation, Emphasis, • Using the Microphone • Acting of Patterned Language and Ordinary Speech in intimate media like Radio. • Comedy Acting in Radio. • Tragedy Acting in Radio.	5	10	50
CEC 3.2	Practical	READING REHEARSAL OF GIVEN SCRIPT Characterization, Preparing Sub-text for prescribed character given by the department Selection of the Play from the Syllabus. Analyzing the Script, Reading Rehearsal. Analyzing the character. In Search and Preparation for the sub-text for prescribed character. The Questioning Process. Conceptual Research.	5	10	50
CEC 3.3	Practical	ACTING FOR TELEVISION The special natures of the TV frame, camera range, script and shooting style and how they limit/liberate the Actor.	5	10	50

CEC 3.4	Practical	STUDIES IN FOLK THEATRE FORM (Including field study with special references to any two of the following forms): Chhau ,Gambhira, Raybenshe,Jatra,Jat, BhaandLeto, Bolan, Alkap, Banbibir Pala, GajirGan, GajanJatra.	5	10	50
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Group – B (Play Writing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 3.1	Practical	WRITING JATRA SCRIPT Writing Jatra; General methods of PALA writing; Difference between Jatra pala and modern Jatra writing; Select the plot for Jatra; Songs for Jatra; Dictions for Jatra and difference between the theat. 1. Writing Methodological Jatra 2. Writing Historical Jatra 3. Writing Social Jatra	5	10	50
CEC 3.2	Practical	ADAPTATION FROM OTHER SOURCES Adaptation from story/novel: Breaking up the Source material; The liner structure of Action; Reorganization, Phasing out the action, Getting Over the inconsistencies, Exploitation of the source Material for dialogues and sequences. Adaptation from plays: Re-shaping the source material to suit the new project, the question of interpretation, study of some Bengali adapted plays and their originals.	5	10	50
CEC 3.3	Practical	MODERN PLAYWRITING BASED ON MYTHOLOGY The unhistorical character of myth; myths and societal evolution; myths and their variants; analysis of myths in terms of societal disruption; reading contemporary issues in myths. Organizing the action of a play based on myth. Study of plays: <i>Oedipus Tyrannus</i> (Sophocles) <i>Antigone</i> (Jean Anouilh)	5	10	50
CEC 3.4	Practical	ANALYSIS OF FOLK THEATRE AND FIELD STUDY Gambhira , Bibir Gan(various forms), Jat, Bhaand, Leto, Bolan, Alkap, Banbibir Pala, GajirGan, GajanJatra, KushanGan.	5	10	50

C (Play Directing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 3.1	Practical	DIRECTION FOR RADIO 1. What is Radio? 2. What is Radio Drama? Practical • Methods of Vocal Acting. Modulation, Emphasis, etc. • Using the Microphone • Acting of Patterned Language and Ordinary	5	10	50

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CEC 3.2	Practical	BENGALI TRADITIONAL THEATRE 1. Difference between <i>Jatra Pala</i> and <i>Modern Jatra</i> . 2. Concept about <i>Asor</i> 3. Concept about <i>Concert</i> 4. Difference in <i>acting process</i> of old Jatra Pala and modern Jatra Acting. 5. Directorial method for Jatra Production	5	10	50
CEC 3.3	Practical	FOLK AS THEATRICAL ELEMENTS Make a Proscenium theatre production of a modern play (selected piece) using some of different folk elements which are more relevant.	5	10	50
CEC 3.4	Practical	STAGE PRODUCTION (GIVEN SCRIPT) A selected piece from classical plays prescribed by the Department to be staged.	5	10	50

Group – D (Theatre & Videography)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 3.1	Practical	PRODUCTION OF RADIO DRAMA Editing script, Rehearsing in the audio studio Voice recording; imposing music and effects.	5	10	50
CEC 3.2	Practical	ACTING FOR CAMERA Actor should know how to face camera; How to express himself or herself; How to delivered dialogue; Dialogue Delivery; Experience; Faming Séance; How to sharing the frame	5	10	50
CEC 3.3	Practical	PLANNING & PREPARING VIDEOGRAPHIC PROJECTS Preparing complete video projects with photographic pilots (to be submitted for Internal Assessment).	5	10	50
CEC 3.4	Practical	VIDEO PRODUCTION Students have to work with 2 productions among given 3 option: a) Short feature b) Online Five verity show indoor presentation. c) Reality shows.	5	10	50

Group – E (Production Designing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 3.1	Practical	SOUND & MUSIC Knowledge and practice of musical and non-musical sound production: fabrication of various sound effects. Live and recorded sound in a production. Primary Technique of recording, mixing and editing, practice in the recording room preparing the cue sheet: sound and music for the stage, radio, mime opera, ballet dance drama, and video production film.	5	10	50

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CEC 3.2	Practical	MAKE-UP The purpose of make-up, study of paintings and models: The facial anatomy, shapes of head and face, facial Proportions; Types of skin, hair, nose, eyes, lips etc.	5	10	50
CEC 3.3	Practical	POSTER-TICKET-EXHIBITION-PAVILION DESIGNING Free hand drawing; use of color; Layout and presentation for poster Preparing Ground plan; elevation drawing and projection drawing; use of color; Model making and Budget	5	10	50
CEC 3.4	Practical	MASK-PUPPETRY-PROPERTY MAKING Craft work using different kinds of materials: Traditional and modern methods and materials; masks and puppets as expressive characters; innovation and economy in property making.	5	10	50

Group – F (Applied Theatre)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 3.1	Practical	SITE-SPECIFIC PERFORMANCES A. Aesthetics of an Applied Theatre project B. Oral traditions and storytelling practices – choosing ‘how’ to tell a story C. Site-specific performances – Other arts in Applied Performances D. Applied theatre Case Studies from India and Abroad: theatre in prisons/correctional homes, theatre in health care settings, theatre in old age homes and theatre in institutions for the differently-abled and applied theatre in other contexts	5	10	50
CEC 3.2	Practical	STORYTELLING AND AUDIENCE PARTICIPATION Storytelling and creating performances including audience reaction	5	10	50
CEC 3.3	Practical	OTHER ARTS IN APPLIED THEATRE Involving other arts in performances – exploring performance art and/or site-specific performance: Developing a group performance	5	10	50
CEC 3.4	Practical	WORKING WITH A COMMUNITY Working in a Health Care setting/an Old Age home/other sectors of social relevance: planning, practicing in a simulated environment and internships, whenever possible	5	10	50

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Semester – IV

Core Courses-1(Th) + Elective Courses-2(Pr) + 2 Open Elective Courses (1-TH, 1-Pr)

Core Courses (CC)

Common to all 6 groups

Core Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CC 4.1	Theory	INDIAN CULTURE AND ART Unit I: Source of Indian Cultural History Indus Valley Civilization Unit II: Maurya – Kushans – Gupta Period Kabir, Chaitanya, Nanak Unit III: Definition of Kala, Sadanga Theory Unit IV: Temples and Sculptures Unit V: Ravi Verma, Nand Lal Bose and Bengal School	5	5	50

CORE Elective Courses (CEC)

Students have to opt for any **one** group from A, B, C, D, E, F at the beginning of 1st Semester and to continue till the end of 4th semester.

Group –A (Acting)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 4.1	Practical	OFF- PROSCENIUM THEATRE ACTING Study of and practice in the acting styles of the Arena Theatre, Street Theatre, Jatra, etc.	5	10	50
CEC 4.2	Practical	STAGE ACTING Selection of the Play from the Syllabus Preparation of the Script Design and Construction Rehearsals Execution of the play	5	10	50

Group – B (Play Writing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 4.1	Practical	MODERN PLAYWRITING BASED ON HISTORY 1. What is History? 2. What is the relation between history and literature/ drama? 3. History of historical plays in Bengal and their application in theatre. 4. How to select a historical event and make it for theatre.	5	10	50

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		5. Script writing and analysis.			
CEC 4.2	Practical	WRITING FULL LENGTH PLAY 1. Difference between full length and short play 2. Relevant Sub plot 3. Structure of full length play 4. Selection of story for full length play	5	10	50

Group – C (Play Directing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 4.1	Practical	OFF-PROSCENIUM-STREET-ENVIRONMENTAL Knowledge of the special demands of each form and the implementation of the knowledge in practice. Each student is to be guided individually according to the play and the performance style he/she chooses.	5	10	50
CEC 4.2	Practical	SHORT PLAY PRODUCTION Selection of Short Plays Preparation of the Script Analyzing and Questing Process of the Script Design and Constructions Rehearsal	5	10	50

Group – D (Theatre & Videography)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 4.1	Practical	MAKING DOCUMENTARIES Concept, visit Locations, Material Searching and noting, compilation, arrangements and Planning. Sheet Preparation, Shooting Preparation, shooting, audio recording, editing, inlay planning and production.	5	10	50
CEC 4.2	Practical	DUBBING-LIGHT-CAMERA Unit:1 Dubbing 1. Use of different type of microphone 2. Dubbing of Fiction / Non Fiction / Animation Film / Song Picturisation 3. Tempo – Time – Space Vocal Expression 4. Sense of Rhythm 5. Self Dubbing and other voice dubbing. Unit:2 Light & Camera Hardware Planning, Students have to acquaintance with different equipments and its operation functioning. Also uses in production. Have in this course there will be 2 groups , one will be offered knowledge and practice in details on editing and the other will be offered camera and light (section A and B respectively).	5	10	50

Group – E (Production Designing)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 4.1	Practical	TOTAL DESIGN FOR STAGE PRODUCTION Find out the inter relationship between all Back stage factors of a production. Using the tools like Ground Plan, elevation, projection, Perspective and Freehand drawings with colour etc. Interpreting and making Scene work. Text taken from the Syllabus	5	10	50
CEC 4.2	Practical	ART DIRECTION FOR VIDEO & FILM Scale drawing of sets with Reduction plan, Ground Plan, elevation, projection and Perspective drawing. Freehand drawings with colour. Scenic design for a given text and its model. Making Budget	5	10	50

Group – F (Applied Theatre)

Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
CEC 4.1	Practical	RESEARCH METHODOLOGY IN APPLIED THEATRE A. Research Methodology in Applied Theatre B. Evaluation of Applied Theatre Projects C. Dissertation	5	10	50
CEC 4.2	Practical	INDEPENDENT PRACTICAL PROJECT Independent Practical Project (possibly involving juniors from the department) – Evaluation of projects by other students	5	10	50

Open Elective Courses (OEC)

Following 3 Subjects of multi-disciplinary nature offered by the Drama Department as OEC.
Students of Drama and other departments have to take any **1** Subject of **two** courses (Theoretical+Practical) at their 4th semester.

Subject-1: Apparel Design

Open Elective Course	Type of Course	Subject	Credit	T/Hrs.	Marks
OEC 4.1	Theory	APPAREL DESIGN THEORY: Elements of design in relation to Apparel Design Studying the evolution of a traditional apparel Process of Apparel Design	5	5	50
OEC 4.2	Practical	APPAREL DESIGN-PRACTICAL: Creating the design plates – Sketching, Coloring, Swatches and Stitching details Market Research: Availability of the fabric and added material & Budgeting Making of the miniature with stitching details	5	10	50

Subject-2: Web Series

OE 4.1	Theory	WEB SERIES-THEORY: Part – I Introduction What is Web Series Why is Web Series History of Web Series Part – II Scripted Web Series Non Scripted Web Series Showing Web episode	5	5	50
OE 4.2	Practical	WEB SERIES-PRACTICAL: Production distribution Part – II Poster or thumbnail analysis Audience tracking or graph analysis	5	10	50

Subject-3: Illusion on Stage

OE 4.1	Theory	ILLUSION ON STAGE-THEORY: History of magic and illusion on stage in Asian Countries (With special reference to Natyashastra)	5	5	50
OE 4.2	Practical	ILLUSION ON STAGE-PRACTICAL: Practicing the Technique of magic and illusion with various elements of theatre	5	10	50

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