



# झारखण्ड केन्द्रीय विश्वविद्यालय

## CENTRAL UNIVERSITY OF JHARKHAND

(भारतीय संसद के अधिनियम 2009 द्वारा स्थापित)

(Established by an Act of Parliament of India in 2009)

Homepage: <http://www.cui.ac.in>

Name of the Department: PERFORMING ARTS

Name of the School: SCHOOL FOR THE STUDY OF CULTURE

Programme Name: MASTER OF PERFORMING ARTS (Theatre Arts)

### Course Structure Details

<b>Programme Name</b>	:	<b>M.P.A. in Theatre Arts</b>
<b>Programme Objective (POs)</b>	:	Master of Performing Arts: Theatre Arts programme is designed and developed in a manner that, a variety of voices, gestures, music, dance, sound, and spectacle are used to tell stories in front of an audience, and this is referred to as Theatre in general. In addition to the conventional narrative dialogue style of plays, other examples of theatrical performances include musicals, operas, ballets, illusions, mime, improvisational Theatre, comedies, pantomime, and unconventional or modern forms like postmodern theatre, post dramatic theatre, or performance art. Students are taught acting, drawing, costume design, set design, lighting design, digital art, and other performing arts methods in a Master of Performing Arts: Theatre Arts degree. It provides students with the theoretical and practical knowledge needed to practice the art. Many career opportunities can arise from an MPA-Theatre degree, depending on the student's interests and field of study. Students pursuing a master's degree in Theatre learn how to manage all aspects of production management, including building sets for different Theatres, supervising teams, and operating lighting and audio equipment. This curriculum prepares students for advanced study in this field, such as a Ph.D. or M.Phil.



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<p><b>Programme outcome</b></p>	<p>:</p> <ul style="list-style-type: none"> <li>• Students improve their capacity for observation, focus, and imagination.</li> <li>• They successfully incorporate acquired acting techniques into performances and/or original creative creations.</li> <li>• Interpret dramatic texts and evaluate theatrical performances using the proper critical terminology and analytical frameworks. Integrate voice situation, and body language to communicate effectively in a theatrical play.</li> <li>• When producing a play, read technical drawings, have a fundamental understanding of the scenery, the materials used, the construction process, and the conventions of theatrical lighting.</li> <li>• Discover the basic components of stage directing, analyse a play script from the director's perspective, develop your actor-coaching skills, and recognize the elements of direction that convey plot, theme, and concept.</li> <li>• Favourably impact the development, history, and performance of theatre.</li> </ul>
<p><b>Programme Specific Outcome (SPOs)</b></p>	<p>:</p> <ul style="list-style-type: none"> <li>• The history of classical performances in the East and West, as well as the origins of performances and old performative techniques, will be taught to the students. Students will gain knowledge of various historical periods' social, economic, political, moral, ethical, and psychological situations through the reading of ancient writings.</li> <li>• Students will gain knowledge and comprehension of the fundamentals of acting. The actor's and acting's roles in theatre, they will learn about stage acting and the actor's role in the body.</li> <li>• Students will gain knowledge about Indian traditional and folk theatre. They would be urged to watch Jharkhandi traditional and folk theatre. Pupils will comprehend the relevance of traditional forms in the modern era.</li> <li>• Students will learn about contemporary theatrical technologies. It will be encouraged of them to rehearse several applications for a live show. Students will use various digital components to create a scene work.</li> <li>• The many ideas of performance relationships and the distinction between performance and its events will be taught to the students. Recognizing different types of performance events</li> <li>• Students will study the background of film. Pupils will comprehend the methods used by well-known filmmakers as well as the current trends in the industry.</li> </ul>



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Semester-I			
Course Code	Title of the Course	Course Type	Credit
MTH 411010	INTRODUCTION TO CLASSICAL THEATRE	THEORY	4
MTH 412020	ACTING FOR STAGE	ACTIVITY BASED	6
MTH 412030	BASICS OF DESIGN	ACTIVITY BASED	6
MTH 412040	VOICE AND MUSIC	ACTIVITY BASED	4
		<b>TOTAL</b>	<b>20</b>
Semester-II			
Course Code	Title of the Course	Course Type	Credit
MTH 421010	MODERN WESTERN THEATRE	THEORY	4
MTH 422020	ACTING METHODS IN INDIAN STYLE	ACTIVITY BASED	4
MTH 422030	APPROACHES TO PLAY DIRECTION	ACTIVITY BASED	6
MTH 422040	MAJOR PRODUCTION IN NON-REALISTIC STYLE	ACTIVITY BASED	6
		<b>TOTAL</b>	<b>20</b>
Semester-III			
Course Code	Title of the Course	Course Type	Credit
MTH 511010	MODERN INDIAN AND ASIAN THEATRE	THEORY	4
MTH 511020	TRADITIONAL/FOLK THEATRE WITH REFERENCE TO JHARKHAND	THEORY	2
MTH 512030	ACTING IN REALISTIC STYLE	ACTIVITY BASED	4
MTH 512040	TECHNOLOGIES IN THEATRE	ACTIVITY BASED	4
MTH 512050	MAJOR PRODUCTION IN REALISTIC STYLE	ACTIVITY BASED	6
		<b>TOTAL</b>	<b>20</b>
Semester-IV			
Course Code	Title of the Course	Course Type	Credit
MTH 521010	INTRODUCTION TO PERFORMANCE STUDIES	THEORY	4
MTH 521020	FILM APPRECIATION	THEORY	3
MTH 521030	ACTING THEORY	THEORY	3
MTH 522040	THEATRE IN EDUCATION	ACTIVITY BASED	2
MTH 522050	STUDENT PRODUCTION & DISSERTATION	ACTIVITY BASED + THEORY	8
		<b>TOTAL</b>	<b>20</b>



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### Details of Course Syllabi Mapped with COs (For PG Programme M.P.A in Theatre Arts Semester I-IV)

#### Semester- I

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P	0			
MTH 411010	INTRODUCTION TO CLASSICAL THEATRE	THEORY	L	2	T	2	P	0	4
Pre-requisite		: Common understanding about the history of art in general, theatre in specific.							
Course Assessment Methods :		Total Marks – 100. (Sessional: 40 + Final: 60)							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<p><b>Course Objectives:</b> By reading classical texts, students will gain knowledge about the social, economic, political, moral, ethical, and psychological conditions gestures of various periods. They will also learn about the history of classical performances of East and West, as well as the origins of performances and ancient performative practices.</p>									
<p><b>Course Outcomes (COs):</b> After completion of this course,</p> <ul style="list-style-type: none"> <li>• Students will learn about the origin of performances and ancient performative practices</li> <li>• Historiography of classical performances of East and West.</li> <li>• Through the reading of classical texts, students will also learn about the social, economic, political moral, ethical and psychological conditions gestures of different periods.</li> </ul>									
Unit – 1	Origin of Theatre: Ancient civilizations and beginning of performance.								
Unit – 2	Introduction to Natyashastra: Eleven Elements of Drama, Dhananjaya's Dasharupaka.								
Unit – 3	Introduction to Classical Greek Theatre, performance & architecture, & Aristotle's Poetics & Aristotle's six elements of drama								
Unit – 4	Classical Roman Theatre, Medieval Theatre and their performance & architecture								
Unit – 5	Reading Classical of Kalidasa, Bhasa, Shudrak, Aeschylus, Sophocles, Euripedies, etc.								
Unit – 6	Theatre traditions of Japan, China, Cambodia, Indonesia, Sri Lanka, Korea etc.								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• <i>Theatre: A Very Short Introduction</i>, by Marvin Carlson, Oxford University Press, 2014</li> <li>• <i>Natyasastra: English Translation with Critical Notes</i> by Adya Rangacharya, Munshiram Manoharial, 1996</li> <li>• <i>A Monograph on Bharata's Natya Saastra</i>, Appa Rao P.S.R, Ramasastry P., Natya Mandla, Hyderabad, 1967</li> <li>• <i>The Theatre Through the Ages</i>, James C, George G. Harrap and Company, London, 1946</li> <li>• <i>Theatre in India</i> by Balwant Gargi, Theatre Arts Books, New York, 1962</li> <li>• <i>The Cambridge Companion to Greek and Roman Theatre</i>, by Marianne Mc Donald, Michael Walton, Cambridge University Press, 2007</li> <li>• <i>The Indian Theatre</i>, by Mulk Raj, Anand. Dennis Dobon LTD, London, 1950.</li> <li>• <i>The Indian Theatre</i>, by Adya Rangacharya, 2nd Ed. National Book Trust, New Delhi, 1980.</li> <li>• <i>History of theatre</i>, by Oscar G Brockett, Franklin J. Hildy, Pearson, 2014</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 412020</b>	ACTING FOR STAGE	ACTIVITY BASED	L	0	T	2	P	4	6
Pre-requisite	: Basics skills and inclination in acting								
Course Assessment Methods	: Total Marks – 200. (Sessional-80 + Final - 120) Sessionals and final exam will be conducted Final presentation of 40-45 minutes will be given by the student based on the units								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> Students will gain knowledge of the fundamentals of acting as well as the roles that actors play in theatre. They will be given an introduction to theatrical acting. Function of an actor's body									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn and understand about the Basic understanding of acting</li> <li>• Role of Acting and Actor in the theatre</li> <li>• They will be introduced about the acting on stage</li> <li>• Role of body of an actor</li> </ul>									
Unit – 1	Actor & Stage: understanding the tools of actor, Entry & Exit on Stage Physical Movements: Stamina & Flexibility								
Unit – 2	Theatre Games: Observation, Coordination, Alertness & Presence of Mind, Improvisation								
Unit – 3	Gesture, Posture & Body of an Actor: Body, line, relationship between actor & co-actor								
Unit – 4	Stage presence: Relating to other elements of performance (Set, Property, Costume, Light)								
Unit – 5	Actor on stage, Dramatic reading of a Play, enactment of a portion of the play/Poetry/ Prose. (Scene work Presentation at the end of the semester)								
Text Books:									
Reference Books: <ul style="list-style-type: none"> <li>• <i>Theatre Games</i> by Clive Barker, A&amp;C Black; Reprint edition (September 1, 2003)</li> <li>• <i>Theatre Games for the Classroom: A Teacher's Handbook</i>, by Viola Spolin, North-western University, (1986)</li> <li>• <i>Acting Games: Improvisations and Exercises: A Textbook of Theatre Games and Improvisations</i> by Marsh Gary Cassady, Meriwether Publishing (1993)</li> <li>• <i>Games for Actors and Non-Actors 2nd Edition</i>, by Augusto Boal, Routledge (2002)</li> <li>• <i>Encyclopaedia of acting techniques</i>, by John Pery, Cassell, London, 1997</li> <li>• <i>The Secret Art of the Performer</i>, by Eugenio Barba &amp; Nicola Savarase, Rout ledge, London and New York, 1991.</li> <li>• <i>The Art of Acting</i>, by Stella Adler, 2000</li> <li>• <i>Impro: Improvisation and the Theatre</i>, by Keith Johnstone, Routledge, 1987</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 412030</b>	BASICS OF DESIGN	ACTIVITY BASED	L	0	T	2	P	4	6
Pre-requisite	: Basics knowledge about drawing and sketching								
Course Assessment Methods :	Total Marks – 200. (Sessionals – 80 + Final – 120) (Presentation of Design based Scene work at the end of semester)								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> The elements and principles of design will be taught to students. Recognizing the significance of design Technical design elements (theatre costumes, makeup, sets, and lighting)									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn the elements and principles of design</li> <li>• Understanding about the importance of design</li> <li>• Technical aspects of design (Costume, Make-up, Set, and Light for theatre)</li> </ul>									
Unit – 1	Basic concepts of design: Elements of design, Principles of design, Sketching, Drawing								
Unit – 2	Technical Drawing/Scale Drawing: Ground plan-cross section plan, Front elevation								
Unit – 3	Making mask, & Mask Make-up								
Unit – 4	Figure Drawing & space drawing: Costume & Set. Colour Theory								
Unit – 5	Pigment & Light colours, Exercises related to colour, relationship between the technical aspects and actor, Making set models								
Unit – 6	Scenography - I (Presentation of Design based Scene work at the end of semester)								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• <i>Theatrical Design and Production</i>, 5th ed., by J. Michael Gillette, McGraw-Hill (2004)</li> <li>• <i>The Dramatic Imagination</i> by Robert E. Jones, Theatre Arts Book (1980)</li> <li>• <i>Scene Design and Stage Lighting</i>, by W. Oren Parker, R. Craig Wolf, and Dick Block, Wadsworth Pub Co; (2002)</li> <li>• <i>Designing for the Theatre</i>, by Francis Reid, A&amp;C Black – London, 1989</li> <li>• <i>The Make-up Artist Handbook: Techniques for film, television, Photography, and Theatre</i>, by Gretchen Davis, Mindy Hall, 2012</li> <li>• <i>Character Costume Figure Drawing. Step by Step Drawing Methods for Theatre Costume Designers</i> by Tan Huaixiang, Taylor &amp; Francis, 2009</li> <li>• <i>Theatre and Performance Design: A Reader in Scenography</i> by Jane Collins, Andrew Nisber, Routledge, 2010</li> <li>• <i>Theatre Buildings: A design Guide</i> by Association of British Techniques, Routledge, 2010</li> <li>• <i>An Introduction to Theatre Design</i>, by Stephen Di Benedetto, Routledge, 2012</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	O	T	2	P	2	
<b>MTH 412040</b>	VOICE AND MUSIC	ACTIVITY BASED	L	O	T	2	P	2	4
Pre-requisite		: Basic understanding about voice and speech							
Course Assessment Methods :		Total Marks – 200. (Sessional – 80 + Final – 120),							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<b>Course Objectives:</b> Pupils will gain knowledge about the significance of music. Using voice to perform in a play Theatrical use of music Display									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the importance of music</li> <li>• Use of voice as an actor in theatre</li> <li>• Use of music in theatrical Presentation</li> </ul>									
Unit – 1	Voice Exercises: Breathing, Throw & Tempo								
Unit – 2	Voice Projection, Voice Modulation, Controlling of Voice, Mechanism of Voice								
Unit – 3	Understanding of your own voice, Varieties of Pitch & Volume								
Unit – 4	Basic of Vocal Music & use of vocal Singing in theatre								
Unit – 5	Background score and use of music in theatrical Presentation								
Text Books:									
Reference Books: <ul style="list-style-type: none"> <li>• <i>Acting in Musical Theatre</i>, by Joe Deer, Rocco Dal Vera, 2008</li> <li>• <i>Sound and Music Theatre: The Art &amp; Techniques of Design</i>, Deena Kaye, James LeBrecht, 2009</li> <li>• <i>Musical Theatre: A History</i> by John Kenrick, Contunuum, 2008</li> <li>• <i>Music Theory for Music Theatre</i>, by John Bell, Steven R Chicurel, Scarecrow Press, 2008</li> <li>• <i>Musicality in Theatre: Music As Model, Method and Metaphor in Theatre-Making</i>, David Roesner, Ashgate, 2014</li> <li>• <i>Voice and the Actor</i> by Cecely Berry.</li> <li>• <i>Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement</i>, by Barbara Adrin, All worth Press, 2008</li> </ul>									



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### Semester- II

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P	T	P	0	
<b>MTH 421010</b>	MODERN WESTERN THEATRE	THEORY	L	2	T	2	P	0	4
Pre-requisite	: Common understanding about the theatre history.								
Course Assessment Methods :	Total Marks – 100. (Sessional: 40 + Final: 60)								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> Students will gain knowledge of the customs of Western theatre. changes in theatre from the Renaissance to Post Modernism Theatre's social, political, and economic interventions and reflections									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the western theatre traditions</li> <li>• Transformations in theatre from renaissance period to post modernism</li> <li>• Social, political, economic interventions and reflections in theatre</li> </ul>									
Unit – 1	Renaissance Theatre: Italy, England, Spain & France								
Unit – 2	Nineteenth Century Theatre: Romantic drama, melodrama, Well-made-play Emergence of director (Theatre Duke)								
Unit – 3	Realism & Naturalism: Playwrights & practitioners: Emili Zola, Andre Antoine, Otta Brahm, J.T Grein & W B Yeats, David Belasco, Stanislavsky, etc.								
Unit – 4	Symbolism & Expressionism: Adolph Appia, Gorden Craig, Jacques Copeau, Max Reinhardt, Leopold Messner, etc...								
Unit – 5	In search of new forms-I: Meyerhold, Alexander Tairov, Erwin Piscator, Bertolt Brecht, Artuad, Jerzy Grotowski,								
Unit – 6	In search of new forms-II: Eugenio Barba, Richard Schechner, Augusto Boal, Peter Brook etc.								
Text Books:									
Reference Books:									
1. <i>History of European Drama and Theatre</i> , by Fischer-Lichte, 2001									
2. <i>Avant Garde Theatre: 1892-1992</i> , Christoph Innes, 1993									
3. <i>The Oxford illustrated History of Theatre</i> , John Russell Brown, Oxford University Press, 1995.									
4. <i>Signs of Performance: An Introduction to Twentieth Century Theatre</i> by Colin Counsell, Routledge, 1996									
5. <i>Brecht on Theatre: The Development of an Aesthetic</i> , by Bertolt Brecht, Hill and Wang; Reissue edition, 1964									
7. <i>The Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate</i> , by Peter Brook, Touchstone (1995)									
9. <i>Makers of Modern Theatre: An Introduction</i> by Robert Leach, Routledge, 2004									
11. <i>World Encyclopaedia of Contemporary Theatre: Asia/Pacific</i> by Don Rubin, Routledge, 2001									
12. <i>World Encyclopaedia of Contemporary Theatre: The Americas</i> by Don Rubin, Routledge (2000)									





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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	0	T	2	P	2	
<b>MTH 422020</b>	ACTING METHODS IN INDIAN STYLE	ACTIVITY BASED	L	0	T	2	P	2	4
Pre-requisite		: Basic understanding about Indian art form presentation and practice styles							
Course Assessment Methods :		Total Marks – 200. ((Sessionals – 80 + Final – 120), Scene work Presentation at the end of the semester with a duration of 40-45 minutes based on the units							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<b>Course Objectives:</b> Students will examine Indian acting styles in relation to conventional theatre. Using Indian acting and presentation methods in the classroom Knowing the principles of Natyashastra behaving.									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will explore Indian style of acting in reference to traditional theatre</li> <li>• Classroom presentation by adapting Indian style of acting and techniques</li> <li>• Understanding the acting concepts of Natyashastra</li> </ul>									
Unit – 1	Basic Concepts of Acting: Acting based on Voice & Speech, Emotion, Articulation, Projection								
Unit – 2	Different Types of Speech patterns, Diction: Pronunciation, Intonation								
Unit – 3	Mudrabhinaya, Charis and Gatis,								
Unit – 4	Traditional forms of acting (Kalaripayattu, Kathakali, Rasaleela etc...)								
Unit – 5	Working on Speeches: Selected plays, Poetry & Prose (Scene work Presentation at the end of the semester)								
Text Books:									
Reference Books: <ul style="list-style-type: none"> <li>• <i>Indian Method in Acting</i> by Prasanna, NSD, 2013</li> <li>• <i>Stages of Life: Indian Theatre Autobiographies</i> by Kathryn Hansen, Anthem Press, 2011</li> <li>• <i>A Panorama of Indian Theatre</i>, by Som Benegal, Indian Council for Cultural Relations, 1968</li> <li>• <i>Indian Folk Theatres (Theatres of the World)</i>, Juli Hollander, 2007</li> <li>• <i>Habib Tanvir: Towards an Inclusive Theatre</i>, Anjum Kathyal, Sage, 2012</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 422030</b>	APPROACHES TO PLAY DIRECTION	ACTIVITY BASED	L	0	T	2	P	4	6
Pre-requisite	: Basic understanding about the visual composition of a script								
Course Assessment Methods :	Total Marks – 200. (Sessionals – 80 + Final – 120) Directorial demonstration by using methods of renowned theatre practitioner at the end of the semester								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<p><b>Course Objectives:</b> As a director, the students will acquire and comprehend the dramatic structure. Using visual aids such as composition, blocking, and dramatic action to create a production book. They will gain knowledge of the difficulties faced by directors by using a hands-on approach.</p>									
<p><b>Course Outcomes (COs):</b> After completion of this course,</p> <ul style="list-style-type: none"> <li>• Students will learn and understand the dramatic structure as a director</li> <li>• Making a production book with the Visualization of Dramatic Action, Blocking, Composition, etc.</li> <li>• They will learn about the challenges of director through practical approach</li> </ul>									
Unit – 1	Understanding of dramatic structure i.e. plot, character, thought, diction, music, etc..., Basic of Play Direction: Understanding of various forms								
Unit – 2	Text: Understanding the Text, Research on Text, Unit & Division of Text, different types of character i.e. protagonist, antagonist, confidant, foil, comic relief, etc...								
Unit – 3	Visualization of Dramatic Action, Blocking, Composition,								
Unit – 4	Physicalization & Stage Movements								
Unit – 5	Stage craft, design meeting and discussion with designers, approach to final Production. (Directorial demonstration by using methods of renowned theatre practitioner at the end of the semester)								
Text Books:									
Reference Books:									
1. The Direction of Play by Takeo Kajiwara, 1998									
2. Play Directing: Analysis, Communication, and Style, by Francis Hodge, Prentice Hall, 1988									
3. The Director and Directing: Craft, Process and Aesthetic in Contemporary Theatre, by Adam J Ledger, Palgrave Macmillan, 2019									
4. Changing Direction: A Practical Approach to Directing Actors in Film and theatre, by Lenore Dekoven, Focal Press, 2006									
5. A Director Prepares: Seven Essays on Art and theatre by Anne Bogart, Routledge, 2001									
6. Directors' Theatre, by David Bradley & David Williams, Macmillan, 1988									
7. Collaboration in Theatre: A Practical Guide for Designers and Directors, by Rob Roznowski & Kirk Domer, Palgrave Macmillan, 2009									
8. Fifty Key Theatre Directors by Shomit Mitter, Routledge, 2003									



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Course Code	Course Title	Course Type	Contact Hours						Credit
MTH 422040	MAJOR PRODUCTION IN NON-REALISTIC STYLE	ACTIVITY BASED	L	0	T	2	P	4	6
Pre-requisite	: Good understanding skills to follow the director's idea for final presentation								
Course Assessment Methods :	Total Marks – 200. (Sessionals – 80 + Final – 120) Presentation of a Full Length Play in non-realistic style								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<p><b>Course Objectives:</b> The students will be able to acquire a thorough understanding of the advanced terminology used in Indian classical music and develop an interest in musicology as a result of learning the fundamental theoretical concepts of the genre. Students will study the different raga classification schemes that were in use in antiquity, the Middle Ages, and the Modern Era.</p>									
<p>• <b>Course Outcomes (COs):</b> After completion of this course,</p> <ul style="list-style-type: none"> <li>• Students will understand the practical challenges of an actor by acting in a full-length play</li> <li>• Students will utilize/explore all the previous approaches in a single production</li> </ul>									
Unit – 1	Presentation of a Full Length Play in non-realistic style under the guidance of a regular faculty.								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• Presentation of a Full Length Play in non-realistic style</li> </ul>									



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### Semester- III

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P				
<b>MTH 511010</b>	MODERN INDIAN AND ASIAN THEATRE	THEORY	L	2	T	2	P	0	4
Pre-requisite		: : Basic understanding about the Indian and Asian art/theatre history.							
Course Assessment Methods :		Total Marks – 100. (Sessional: 40 + Final: 60),							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<b>Course Objectives:</b> Students will get knowledge of contemporary Indian theatre techniques. Examining and evaluating the primary contemporary Indian Writings They'll study the customs and techniques of Asian theatre.									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the Modern Indian theatre practices</li> <li>• Reading and analysing the major modern Indian texts</li> <li>• They will learn Asian theatre traditions &amp; practices</li> </ul>									
Unit – 1	Introduction to Modern Indian Theatre, Multiple approaches & Indigenous Theatre								
Unit – 2	Introduction to Modern Playwrights, Reading of Modern Iconic texts								
Unit – 3	Theatre During Independence & Modern Indian Drama in different languages								
Unit – 4	Chinese Theatre: Huaju, Japanese theatre: Noh, Kabuki, Bunraku (Shingeki, Shinpa, Shogekijo)								
Unit – 5	Other Asian theatre forms from Indonesia, Thailand (Lakhon Wethi Samai Mai), Cambodia (Lakhon Niyeyay), Sri Lanka etc.								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• <i>Oxford Companion to Indian Theatre</i>: Edited by Anandlal, 2001</li> <li>• <i>Habib Tanvir: Towards an Inclusive Theatre</i> by Anjum, Katyal.. Sage Publication, 2012.</li> <li>• <i>Acts of Authority/ Acts of Resistance: Theatre and Politics in Colonial and Postcolonial India</i>, by Nandi Bhatia, New Delhi: Oxford University Press, 2004.</li> <li>• <i>ASIDES: Themes in Contemporary Indian Theatre</i>, by Nemichandra, Jain. New Delhi: NSD, 2012.</li> <li>• <i>The Colonial Staged: Theatre in Colonial Calcutta</i>. Calcutta, by Sudipto Chatterjee, Seagull Books, 2007.</li> <li>• <i>Indian Drama in Retrospect</i>, by Sangeet Natak Akademi, New Delhi, 2007.</li> <li>• <i>The Parsi Theatre: Its Origins and Development</i>. by Somanath Gupta. Calcutta: Seagull Books, 2005.</li> <li>• <i>Contemporary Indian Theatre</i>. by Rajinder Paul, editor. New Delhi: Hope India Publications, 2006.</li> <li>• <i>Theatre of Roots : Redirecting the Modern Indian Stage</i>. by . Erin B Mee, Calcutta: Seagull Books, 2007</li> <li>• <i>The Cambridge Guide to Asian Theatre (Paperback)</i>, by James R. Brandon, Cambridge University Press (1997)</li> <li>• <i>World Encyclopaedia of Contemporary Theatre: Europe (World Encyclopaedia of Contemporary Theatre)</i> by Don Rubin, Routledge (2001)</li> <li>• <i>Theatre in Southeast Asia</i>, by James R Brandon, Harvard University Press, 1974</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 511020</b>	TRADITIONAL/FOLK THEATRE WITH REFERENCE TO JHARKHAND	THEORY	L	1	T	1	P	0	2
Pre-requisite		: General understanding about folk/traditional forms of India							
Course Assessment Methods :		Total Marks – 100 (Sessional – 40 + Final – 60)							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<p><b>Course Objectives:</b> Students will gain knowledge about Indian traditional and folk theatre. They'll be urged to watch Jharkhand's traditional and folk theatre. Pupils will comprehend the value of classic forms in the modern era.</p>									
<p><b>Course Outcomes (COs):</b> After completion of this course,</p> <ul style="list-style-type: none"> <li>• Students will learn about Traditional/Folk theatre forms of India</li> <li>• They will be encouraged to see Traditional/Folk theatre forms of Jharkhand</li> <li>• Students will understand the relevance of traditional forms in Contemporary age &amp; stage</li> </ul>									
Unit – 1	Origin of Folk forms, Ritual and folk theatre, Bhakti & Sufi tradition and Understanding of performing spaces								
Unit – 2	Different Folk & Tribal Forms of India (e.g. Yakshagana, Jatra, Bhavai, Nautanki, Ramaleela, Kodyattam, Bhagavath mela, Burra katha, Thamasha, etc...)								
Unit – 3	Puppet & shadow theatre, Studying Technical aspects of folk forms (Folk stage, Music, Make-up, Costume etc...) relevance of traditional forms in Contemporary age & stage								
Unit – 4	Studying Folk Theatre forms of Jharkhand, i.e Chau, Paika, etc...								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• <i>Folk Theatre forms of India</i>, by Balavanth Gargi</li> <li>• <i>Traditional Indian Theatre: Multiple Streams</i>, by Kapila Vatsayan</li> <li>• <i>Current Trends in Folklore The Pulse of the People : In the context of Indian Folklore</i>, by Jawaharlal Hundoo, New Delhi, 1985</li> <li>• <i>Incredible India: Traditional Theatres</i>. Shiva Prakash H.Ss., Wisdom Tree, 2007.</li> <li>• <i>Religion and Theatre</i> by Varadpande M.L., Shakti Malik, 1983.</li> <li>• <i>Indian Folk Theatres</i> (Theatres of the World), Juli Hollander, 2007</li> <li>• <i>Introducing Folklore</i>, by Kenneth Clarke &amp; Mary W. Clark, NY, 1963</li> <li>• <i>The Study of Folklore</i>, Alan Dundes(ed), Printice Hall, 1965</li> <li>• <i>Folklore the Pulse of the People in the context of Indian Folklore</i>, by Mazharul Islam, 1985</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 512030</b>	ACTING IN REALISTIC STYLE	ACTIVITY BASED	L	0	T	0	P	4	4
Pre-requisite	: Skills in analysing and practicing the differences between symbolic, folk, melodramatic acting, and realistic acting..								
Course Assessment Methods :	Total Marks – 200. (Sessionals – 80 + Final – 120) Scene work Presentation at the end of the semester								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> Students will get knowledge of the realistic acting technique. Various methods for realistic acting Pupils will be able to distinguish between stage acting and acting on camera.									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the Realistic acting style</li> <li>• Different approaches in realistic acting</li> <li>• Students will be able to understand the difference between camera acting and stage acting</li> </ul>									
Unit – 1	Understanding of acting in Realistic style								
Unit – 2	Stanislavsky System of Acting & Masco Art Theatre								
Unit – 3	Michael Chekhov and Alexander Tairove Techniques								
Unit – 4	Realistic acting on stage (understanding body, line, shape, etc...)								
Unit – 5	Acting in front of Camera (Various shots, Continuity, Closeup, etc...), Understanding the role of camera in acting, camera as an eye. (Scene work Presentation at the end of the semester)								
Text Books:									
Reference Books:									
5. <i>The Stanislavsky System of Acting: Lagacy and Influence in Modern Performance</i> , by Rose Whyman, 2008									
6. <i>Acting is Believing</i> , by Charles MC Gaw & Kenneth L Stilson, Larry D Clark, Wadsworth Publishing, 2011									
7. <i>Encyclopaedia of acting techniques</i> , by John Pery, Cassell, London, 1997									
1. <i>The Secret Art of the Performer</i> , by Eugenio Barba & Nicola Savarase, Rout ledge, London and New York, 1991.									
2. <i>The Art of Acting</i> , by Stella Adler, 2000									
3. <i>Impro: Improvisation and the Theatre</i> , by Keith Johnstone, Routledge, 1987									
4. <i>An Actor Prepares</i> , by Stainslavisky, Routledge, 1989									
5. <i>Acting Emotions: Shaping emotions on Stage</i> , by Elly Konijn, Amsterdam University press, 20000									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 512040</b>	TECHNOLOGIES IN THEATRE	ACTIVITY BASED	L	0	T	0	P	4	4
Pre-requisite	: Basic understanding of computer-aided applications in relation to theatre arts								
Course Assessment Methods :	Total Marks – 200. (Sessionals – 80 + Final – 120), Scene work presentation by using different digital Components								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<p><b>Course Objectives:</b> Students will learn about contemporary theatre technologies. It will be encouraged of them to rehearse several applications for a live show. Students will use various digital components to create a scene work.</p>									
<p><b>Course Outcomes (COs):</b> After completion of this course,</p> <ul style="list-style-type: none"> <li>• Students will be introduced about the Modern technologies in theatre</li> <li>• They will be encouraged to practice different applications for a live performance</li> <li>• Students will develop a scene work by using different digital components</li> </ul>									
Unit – 1	Sound & Digital Art								
Unit – 2	Light & Digital Art								
Unit – 3	Learning Auto CAD, COREL DRAW, FCP/ Isadora/Mad Mapper								
Unit – 4	Visiting Museums, places of Historical Importance, art Studies/galleries, theatre spaces, and the appropriate locations to understand and to incorporate in the scenography,								
Unit – 5	Scenography - II (Scene work presentation by using different digital Components)								
Text Books:									
Reference Books:									
1. <i>Digital Media, Projection Design &amp; Technology for Theatre</i> by Alex Oliszewski, Daniel Roth, Daniel Fine, Routledge, 2018									
2. <i>Computer Visualization for the Theatre: 3D Modelling for Designers</i> , by Gavin Carver, Christine White, 2003									
3. <i>Technical Design Solutions for Theatre: The Technical Brief Collection</i> , by Bronislaw J. Sammler and Don Harvey (Eds.), Taylor & Francis, 2002									
4. <i>The Techniques of Film and video Editing, Fifth Edition: History, Theory, and Practice</i> by Ken Dancyger, Focal Press, 2010									
5. <i>iBroadway: Musical Theatre in the Digital Age</i> , by Nestic Hillman-McCord, Palgrave Macmillan, 2017									
6. <i>New Directions in Teaching Theatre Arts</i> , by Anne F; iotsos, gail S Medford, Palgrave Macmellion, 2018									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	0	T	2	P	4	
<b>MTH 512050</b>	MAJOR PRODUCTION IN REALISTIC STYLE	ACTIVITY BASED	L	0	T	2	P	4	6
Pre-requisite		: Acting skills and other components of theatre in realistic style for final presentation							
Course Assessment Methods :		Total Marks – 200. (Sessionals – 80 + Final – 120) Presentation of a Full Length Play in realistic style							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<b>Course Objectives:</b> Students will act realistically in a play they will be performing in. They'll get how realistic play is designed.									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will perform in a play by using realistic style of acting</li> <li>• They will understand the design approaches for realistic play</li> </ul>									
Unit – 1	Presentation of a Full Length Play in Realistic style under the guidance of a Regular faculty								
Text Books:									
Reference Books: <ul style="list-style-type: none"> <li>• Presentation of a Full Length Play in realistic style</li> </ul>									





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### Semester- IV

Course Code	Course Title	Course Type	Contact Hours						Credit
			L	T	P	0			
<b>MTH 521010</b>	INTRODUCTION TO PERFORMANCE STUDIES	THEORY	L	2	T	2	P	0	4
Pre-requisite		: Basic knowledge of the theories of theatre, performance, and cultural studies							
Course Assessment Methods :		Total Marks – 100. (Sessional: 40 + Final: 60),							
Syllabus Version :		Learning Outcome Based Curriculum Framework (LOCF).							
<b>Course Objectives:</b> The many ideas of performance relationships and the distinction between performance and its events will be taught to the students. Recognizing different types of performance events									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the various concepts of Performance</li> <li>• Relation and difference between Performance and their events</li> <li>• Understanding various performance events</li> </ul>									
Unit – 1	Introduction to Performance & performance studies, performance Theory								
Unit – 2	Applications of performance studies, religious performance, ritual & Theatre								
Unit – 3	Performance in politics,								
Unit – 4	culture & Every life Performance and plays								
Unit – 5	Study of various performance events, such as ritual, games, sports, popular entertainment, healing practices etc.								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• <i>Performance Analysis: An Introductory Course book</i>. Counsell, Colin, and Laurie Wolf (ed), Routledge, 2001</li> <li>• <i>Key Concepts in Drama and Performance</i>. Pickering, Kenneth, Palgrave, 2005.</li> <li>• <i>Ritual, Play and Performance</i> by Richard Schechner(ed) , NY 1976</li> <li>• <i>Essays on Performance Theory</i>, by Richard Schechner(ed), NY 1977</li> <li>• <i>The anthropology of Performance – In Process, Performance &amp; Pilgrimage</i>, Victor Turner : 1979</li> <li>• <i>The Intercultural Performance Handbook</i>, by John Martin, 2003</li> <li>• <i>Performance Theory</i>, by Richard Schechner, Routledge, 1977</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
			L	1	T	2	P	0	
<b>MTH 521020</b>	FILM APPRECIATION	THEORY							3
Pre-requisite	: Basic knowledge about films, film acting, and screen play, etc.								
Course Assessment Methods :	Total Marks – 100 (Sessional: 40 + Final: 60)								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> Students will study the background of film. Pupils will comprehend the methods used by well-known filmmakers in movies. Recognizing the current film trends									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the History of cinema</li> <li>• Students will understand the approaches of famous directors in cinema</li> <li>• Understanding the trends in cinema</li> </ul>									
Unit – 1	History of Cinema								
Unit – 2	Introduction to film review								
Unit – 3	Notable Film Directors of world cinema & their Techniques								
Unit – 4	Different Trends in Films, Regional films								
Text Books:									
Reference Books: <ul style="list-style-type: none"> <li>• <i>Looking at Movies: An Introduction to film</i> by Richard Barsam, Dave Monahan, WW Norton &amp; Co, 2016</li> <li>• <i>How to read a Film: The world of Movies, media, Multimedia: Language, history, Theory</i> by James Mnaco, Oxford University Press, 2000.</li> <li>• <i>Film Theory and Criticism</i>, by Leo Braudy, Marshall Cohen, Oxford University press, 2019,</li> <li>• <i>Film History: An Introduction</i>, By Kristin Thompson, David Bordwell, McGraw-Hill, 2002</li> <li>• <i>On the History of Film Style</i>, by David Bordell, Harvard University Press, 1997</li> <li>• <i>Theatrical Translation and Film Adaptation: A Practitioner's View</i>, by Phyllis Zatlin, Multilingual Matters LTD, 2005</li> </ul>									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 521030</b>	ACTING THEORY	THEORY	L	1	T	2	P	0	3
Pre-requisite	: Thorough understanding about theatre directors and their approaches in acting								
Course Assessment Methods :	Total Marks – 100. (Sessionals – 40 + Final – 60)								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> The many approaches and acting theories will be taught to the students. renowned theatre professionals and their acting techniques									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn about the various methods and acting theories</li> <li>• Notable theatre practitioners and their approaches in terms of acting</li> </ul>									
Unit – 1	Stanislavsky, Alexender Tairove, Vakhtangov, etc...								
Unit – 2	Mayerhold, Artaud, Brecht & Grotowski, Peter Brook, etc...								
Unit – 3	Habib Tanvir, B.V. Kaaranth, Ebrahim Alkazi								
Unit – 4	K.N. Panikkar, H. Khannaiahlahl ,Ratan Thiyam, etc...								
Text Books:									
Reference Books:									
3. <i>Psychology for actors: Theories and Practices for the eActing Process</i> , by Kevin Page, Routledge, 2018									
2. <i>Towards a Poor Theatre by Grotowski</i> , Routledge, 2002									
3. <i>Theatre of the Oppressed</i> , by Augusto Boal, 1985									
4. <i>The Theatre and Its Double</i> , by Antonin Artaud (Author), Grove Press, 1994									
5. <i>Actor Training</i> , by Alison Hodge (ed.), Routledge, 2010									
6. <i>Twentieth Century Actor Training</i> , by Alison Hodge, Routledge, 2000									
7. <i>And Then, You Act: Making art in an Unpredictable World</i> , by Anne Bogart, Routledge, 2007									
8. <i>Bertolt Brecht</i> , by Meg Mumford, Routledge, 2009									



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Course Code	Course Title	Course Type	Contact Hours						Credit
<b>MTH 522040</b>	THEATRE IN EDUCATION	ACTIVITY BASED	L	0	T	0	P	2	2
Pre-requisite	: Skills in adapting any subject to performance								
Course Assessment Methods :	Total Marks – 200. (Sessionals – 80 + Final – 120) Presentation of a scene work								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> Through theatre, students will learn how to teach other disciplines. Adults entertaining children Theatre as a therapeutic medium									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"> <li>• Students will learn how teach other subjects through theatre</li> <li>• Adults performing for children</li> <li>• Use of theatre as a therapy</li> </ul>									
Unit – 1	Introduction to the importance of Theatre in Education								
Unit – 2	Theatre for Development of Social Skills, Community Theatre								
Unit – 3	Learning different subjects through Theatre								
Unit – 4	Narrative theatre: Theatre by adults for children								
Unit – 5	Theatre as a Therapy, Applied Theatre								
Text Books:									
Reference Books:									
<ul style="list-style-type: none"> <li>• <i>Key Concepts in Theatre/ Drama Education</i> by Shifra Schonmann, editor. Rotterdam: Sense Publishers, 2011.</li> <li>• <i>Signs of Change: New Directions in Theatre Education</i>, by Jon Lazarus, Intellect, 2012</li> <li>• <i>Creativity in theatre: Theory an Action in Theatre/Drama Education</i>, by Suzanne Burgoyne, Springer. 2018</li> <li>• <i>Teaching Theatre Today: Pedagogical Views of Theatre in Higher Education</i>, by Anne L Fliotson and Gail S Medford, Palgrave Macmillian, 2004</li> <li>• <i>Learning Through Theatre: New Perspectives on Theatre in Education</i>, by Tony Jackson, 1993</li> <li>• <i>Theatre for Children: Guide to writing, adapting, directing, and acting</i> by David Wood, Janet Grant, Ivan R Dee, 1999</li> <li>• <i>Theatre as a Medium for Children and Young People: Images and Observations</i>, by Shifra Schonmann, 2006</li> <li>• <i>Teaching Drama and Theatre in the Secondary School</i>, b Martin Lewis and John Rainer, Routledge, 2005</li> </ul>									



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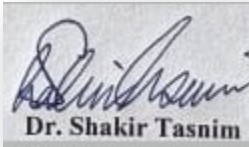
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Course Code	Course Title	Course Type	Contact Hours				Credit		
MTH 522050	STUDENT PRODUCTION & DISSERTATION	ACTIVITY BASED + THEORY	L	2	T	2	P	4	8
Pre-requisite	: Conceptual understanding and writing skills, and directorial skills								
Course Assessment Methods :	Total Marks – 300. (Student Production 150 + Dissertation 150) Presentation of a Full-Length Play directed by each student, in any style and submission of a dissertation based on their directorial experience under the guidance of a Regular faculty.								
Syllabus Version :	Learning Outcome Based Curriculum Framework (LOCF).								
<b>Course Objectives:</b> The course will teach students how to direct a play. They will be able to compose a dissertation based on their directing experiences.									
<b>Course Outcomes (COs):</b> After completion of this course, <ul style="list-style-type: none"><li>• Students will learn about directing a play</li><li>• They will be able to write their directorial experiences in the form of dissertation</li></ul>									
Unit – 1	Presentation of a Full-Length Play directed by each student, in any style and submission of a dissertation based on their directorial experience under the guidance of a Regular faculty.								
Text Books:									
Reference Books: <ul style="list-style-type: none"><li>• Presentation of a Full Length Play directed by each student, in any style and submission of a dissertation based on their directorial experience under the guidance of a Regular faculty.</li></ul>									



Dr. Shakir Tasnim

Signature of the Head of Department with seal

Coordinator  
Department of Performing Arts  
Central University of Jharkhand

