

BPA - Drama Sem. III

Veer Narmad South Gujarat University, Surat

**BACHLOR OF PERFORMING ARTS (Drama) – SEMESTER III
For the students of Dance**

Theory Paper I (Literature and Theatre History)

Max. Marks 100 (Internal 30 + External 70 Marks)

Unit: - 1 HISTORY OF INDIAN REGIONAL DRAMA

- Brief history of modern Indian theatre with special reference to Bengali and Marathi theatre.
- Brief history of development of New Gujarati theatre

Unit: - 2 BRIEF STUDY OF WESTERN THEATRE – 17TH CENTURY

- Theatre of reason – Racine era.
- Comedy of Humours - Beri jonson

Unit: - 3 SANSKRIT DRAMA

- Study of Dashrupakas
Brief study of Uparupakas

Unit: - 4 FORMS OF DRAMA

- Origin and development of western ONE ACT PLAY.
- Form of one act play

Unit: - 5 TRADITIONAL THEATRE FORMS OF INDIA

Brief study of various traditional theatre forms of India
Detailed study of any two traditional theatre forms of India

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Theory Paper II (Acting)

Max. Marks 100 (Internal 30 + External 70 Marks)

Unit: - 1 DETAILED STUDY OF THE METHOD IN ACTING BY STANISLAVSKY

- Actor's Internal preparation discovering physical Actions finding a purpose Concentration of attention Imagination Observation etc

Unit: - 2 DETAILED STUDY OF BHARATA'S THEORY OF ACTING

- Detailed study of
 1. Angik Abhinay
 2. Vachik Abhinay
 3. Satvik Abhinay
 4. Aahrya Abhinay

Unit: - 3 STYLES OF ACTING – WESTERN (EARLY PERIOD)

1. Greek Actor
2. Roman Actor
3. Elizabethan Acting

Unit: - 4 STYLES OF ACTING – WESTERN (MORDEN PERIOD)

- Realistic – An Introduction only
Impact of Method Acting on Europe / America

Unit: - 5 ACTING IN REGIONAL THEATRE

- Bhavai
- Old professional Gujarati theatre

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**BACHLOR OF PERFORMING ARTS (Drama) – SEMESTER III
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Theory Paper III (Production, Director and Theatre Technique)

Max. Marks 100 (Internal 30 + External 70 Marks)

Unit: - 1 PROCEDURE OF DIRECTION IN DETAIL

1. Selection other script
2. Budgeting a play
3. Study of the script and research
4. Interpretation
5. Work with different designers

Unit: - 2 TYPES OF DIRECTOR & VARIOUS DIRECTION METHOD

What is Rehearsal purpose of rehearsal?

Various stages of rearsal and the method the director follows in this stage i.e.
Reading / Blocking / Polishing / Tempo and Rhythm / technical rehearsal and grand rehearsal

Unit: - 3 PROCEDURE OF SET DESIGNING

- A. Study of the script
- B. Discussion with director
- C. Research
- D. Technical drawings such as plan, Elevation, coloured sketch and Model
- E. Instruction to workshop technicians
- F. Scene shifting plot
- G. Property layout and shifting plot
- H. Technical rehearsal
- J. Discussion with other designers

Unit: - 4 PROCEDURE OF LIGHT DESIGNING

- A. Study of Script
- B. Discussion with the director

- C. Discussion with set and costume designer
- D. Lighting lay out
- E. Lighting chart
- F. Cue sheet
- G. Technical rehearsal
- H. Operation

Unit: - 5 [A] PROCEDURE OF COSTUME DESIGNING

- A. Study of the play
- B. Discussion with the Director
- C. Research
- D. Costume change plot / chart
- E. Instruction to the tailor and cutter
- F. Costume rehearsal
- G. Wardrobe

[B] PROCEDURE OF MAKE UP

Before make up / Applying make up / Removing make up / After make up

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BACHLOR OF PERFORMING ARTS (Drama) – SEMESTER III
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Practical Paper I (Acting)

Max. Marks 225 (Internal 75 + External 150 Marks)

A. VOICE AND SPEECH

80 Marks

1. Breathing Exercises
2. Omkar and Pranayam
3. Basic exercises for voice cultivation and pronunciation
4. Exercise in laughing Smiling Whispering Weeping Crying Yelling [of fear] Joy Pain suffering and ecstasy]
5. Exercises in Universal language of sounds

B. BODY MOVEMENT

1. Angika Abhinaya – Anga, Upanga & Pratyanga

- Tools of an Actor
2. Body Exercises – Yoga in relation to theatre
Exercises Pertaining to Head
Eyes and Body extension
Movements
 3. Rhythmic Movements [Advanced]

C. IMPROVISATION

1. Building up a climax through response and stimulus of different characters in Pairs and groups.
 - Action and Reactions
 - Mirror games
2. Logical relationship and link between thought and action in different characters
3. Improvisation based on the Stanislavsky's method of elements of physical action
 - Action "if" Given circumstances
 - Magic "if" observation and Imagination

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BACHLOR OF PERFORMING ARTS (Drama) – SEMESTER III
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Practical Paper II (Production)

Max. Marks 225 (Internal 75 + External 150 Marks)

A. DIRECTION

1. Work on Fundamentals of Direction
 - a. Media of the Director
 - b. Composition
 - c. Picturization

B. STAGE CRAFT

- Preparing a production script for ONE ACT PLAY [Drawing Practical]
- 1. Orthographic Projection – Stair case
- 2. Ground plan and Elevation of Thrust stage
- 3. Ground plan and elevation of floor and wall units Different types of joints and Arches

PRACTICAL: Scene shifting plot property chartan layout

**Modified scheme of Examination
Practicals
Semester I / II**

With Effect from June 2011

450 Marks

Practical Paper I Acting Total Marks 225			Practical Paper II Production Total Marks 225		
Internal 75 Marks		External 150 Marks	Internal 75 Marks		External 150 Marks
Voice and Speech (40 Marks)	Body Movements (20 Marks)	Improvisation (15 Marks)	Participation in student Production		
			Role Enactment 80 Marks	Overall Impression 40 Marks	Role Analysis Viva 30 Marks