

Syllabus for Bachelor of Performing Arts (Theatre)

(Course Code: **BPAT**)

FIRST YEAR: Semester I -

Courses (Papers)	SEMESTER-I			
	Int.	Ext.	Total	Credits
1) BBPAT-101 English	10	40	50	3
2) BPAT-102 Konkani / Marathi / Hindi	10	40	50	3
3) BPAT-103 Drama & History of Theatre 1A/1 B	10	40	50	3
4) BPAT-104 Drama and Introduction to Theatre	10	40	50	3
5) BPAT-105 Practical Work and Oral Exam	---	50	50	3
6) BPAT-106 Performance	---	100	100	3
7) BPAT-107 Environmental Studies-1/2	10	40	50	3

BPAT-101: English (Compulsory)

This paper will focus on developing a student's ability to communicate in English. It will include basic writing skills, basic spoken English and basic reading skills.

As the final outcome of this paper, during Semester I, a student will have to read at least three short plays in English, discuss them in English in the classroom and will write their understanding of these plays in English.

(i) *One Act Plays of Today*— Harrap's Modern English Series (any one)

OR

Mahesh Dattani's play *Tara*

(ii) Henrik Ibsen's *A Doll's House*

OR

Henrik Ibsen's *An Enemy of the People*

BPAT-102: Konkani / Marathi / Hindi (Any one)

This paper will focus on developing a student's ability to communicate the given regional language. It will include basic speaking skills and reading skills.

As the final outcome of this paper, during Semester I, a student will have to read at least three short plays in the chosen language and discuss them in the chosen language in the classroom. At the end of the Semester, the student will have to write a final exam to demonstrate their ability of basic writing skills in the chosen language.

Pundalik Naik's *Prem Zagor*

Frei Luis de Souza *Yatrik* (Trans.) Shantaram Hedo

Acharya Rannu Nayak's *Chavthicho Chandra*

Pundalik Narayan Dande's *Taachi Karamat*

OR

Acharya Pralhad Keshav Atre's *Moruchi Maushi*

OR

Mohan Rakesh's *Ashadh Ka Ek Din*

OR

Alternative to the paper in Indian Languages

(i) Girish Karnad's *Nagmandala*. Oxford India Paperbacks, Delhi, 1995.

OR

Mahesh Dattani's *Dance Like a Man*.

(ii) Mahashweta Devi's *Water*. Seagull Books, Calcutta, 1997.

OR

(iii) Vijay Tendulkar's *Silence! The Court is in Session*. Oxford India Paperbacks, Bew Delhi, 1992.

BPAT-103: Drama and History of Theatre 1A

The beginning of theatre

Introduction to Greek Theatre (Plays, Playwrights, Performance Practice)

Introduction to Ancient Indian Theatre (Sanskrit Plays, Playwrights, Performance Practice)

BPAT-104: Drama and Introduction to Theatre 1A

Performing Arts: Concepts

Theatre: Characteristics of Performing Art

Elements of Theatre (Sets, Lights, Costumes, Properties, Make Up)

BPAT-105: Practical Work and Oral Exam

Actor's Body: Preparation, Actor's Voice, Speech and Diction: Preparation, Acting Workshop, Music

Elements of Theatre: Introduction and Practical Work: Sets, Lights, Costumes, Properties, Make Up

Presentation of Prose Speech (Individual)

Presentation of Poetry (Individual)

BPAT-106: Performance

Participation in the process of scene work performance

FIRST YEAR: Semester II -

Courses (Papers)	SEMESTER-II			
	Int.	Ext.	Total	Credits
1) BPAT-201 English	10	40	50	3
2) BPAT-202 Konkani / Marathi / Hindi	10	40	50	3
3) BPAT-203 Drama & History of Theatre 1A / 1 B	10	40	50	3
4) BPAT-204 Drama and Introduction to Theatre	10	40	50	3
5) BPAT-205 Practical Work and Oral Exam	---	50	50	3
6) BPAT-206 Performance	---	100	100	3
7) PAT-207 Environmental Studies-1/2	10	40	50	3

BPAT-201: English (Compulsory)

This paper will focus on further developing a student's ability to communicate in English. It will hone their skills in basic written English, basic spoken English and basic reading skills.

As the final outcome of this paper, during Semester II, a student will have to read at least three plays/essays/ poems in English, discuss them in English in the classroom and will write their understanding of them in English.

BPAT-202: Konkani / Marathi / Hindi (Any one)

This paper will focus on further developing a student's ability to communicate the given regional language. It will hone the skills of basic speaking skills and reading skills in the given language.

As the final outcome of this paper, during Semester II, a student will have to read at least three plays/essays/poetry in the chosen language and discuss them in the chosen language in the classroom. At the end of the Semester, the student will have to write a final exam to demonstrate their ability of basic writing skills in the chosen language.

BPAT-203: Drama and History of Theatre 1B

Indian Traditional Folk Theatre: (e.g. Jaatraa, Nautanki, Yakshagaan, Dashavatar, Tamasha, Ranamale, Jagor etc.)

Regional Indian Theatre (e.g Bengal, Karnataka, Hindi Region)

Konkani Theatre (Folk forms, Pre independence, Post independence, Tiatra etc)

Marathi Theatre (Tanjawar Plays, Vishnudas Bhawe & Akhyaan Natak, Sangeet Natak)

BPAT-204: Drama and Introduction to Theatre 1B

Acting: Nature, Four Categories according to Natyashastra, Actor's preparation, Characterisation

Direction: Nature, Function

BPAT-205: Practical Work and Oral Exam

Actor's Body: Preparation

Actor's Voice, Speech and Diction: Preparation

Acting Workshop

Music

Elements of Theatre: Introduction and Practical Work: Sets, Lights, Costumes, Properties, Make Up

Presentation of Prose Speech (Individual)

Presentation of Poetry (Individual)

BPAT-206: Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

SECOND YEAR: Semester III -

Courses (Papers)	SEMESTER-III			
	Int.	Ext.	Total	Credits
1) BPAT-301 Drama and History of Theatre 2 A	10	40	50	3
2) BPAT-302 Drama and History of Theatre 2 B	10	40	50	3
3) BPAT-303 Drama and Introduction to Theatre 2	10	40	50	3
4) BPAT-304 Modern Indian Theatre	10	40	50	3
5) BPAT-305 Practical Work and Oral Exam	---	100	100	4
6) BPAT-306 Performance	---	200	200	4

BPAT-301: Drama and History of Theatre 2 A

Konkani Drama and theatre: Festive Theatre and Tiatra

Influence of regional issues

Study of playwrights and their plays: (e.g. Krushambhatta Bandkar – Ahilyoddhar, Shanai Gonybaab – Powanache Tapale or Mogache Lagna, Pundlik Naik's Suring, M. Boyar, C. Alvaris, John Claro)

BPAT-302: Drama and History of Theatre 2 B

Oriental Theatre

(E.g. Noh, Kabuki, Kyogen, Beijing Opera, Chinese Tea House Theatre, etc)

Architecture

BPAT-303: Drama and Introduction to Theatre 2

Elements of Visual Art

History of Set Design, Light Design, Make Up, Costumes, Music

BPAT-304: Modern Indian Theatre

Study of Indian Playwrights

e.g. Bharatendu Harishchandra, Ravindranath Tagore, Mohan Rakesh, Badal Sarkar, Vijay Tendulkar, Girish Karnad, Pundalik Nayak, Satish Alekar, Mahesh Elkunchwar, G. P. Deshpande, etc.

Dramatic Criticism

BPAT-305: Practical Work and Oral Exam

Actor's Body: Preparation

Actor's Voice, Speech and Diction: Preparation

Acting Workshop

Music

Folk Dances (e.g. Kunbee, Morulo, Gof, Taalgadi, Ghodemodanee, Dekhanee)

For the Exam and Written Assignment of Paper 5:

- Scene Work (Groupwise) of 15 minutes duration: Without technical support
- Written assignment on the process of Characterisation

BPAT-306: Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

SECOND YEAR: Semester IV -

Courses (Papers)	SEMESTER-IV			
	Int.	Ext.	Total	Credits
1) BPAT-401 Drama and History of Theatre 2 A	10	40	50	3
2) BPAT-402 Drama and History of Theatre 2 B	10	40	50	3
3) BPAT-403 Drama and Introduction to Theatre 2	10	40	50	3
4) BPAT-404 Modern Indian Theatre	10	40	50	3
5) BPAT-405 Practical Work and Oral Exam	---	100	100	4
6) BPAT-406 Performance	---	200	200	4

BPAT-401: Drama and History of Theatre 2 A

Marathi Drama and Theatre (1900-1960)

Musical Plays, Prose Plays, Playwrights, Theatre Companies (e.g. Sangeet Sharada – G. B. Deval, Ekach Pyala – Ram Ganesh Gadkari, Hach Mulacha Baap – Mama Varerkar, P. K. Atre, Annabhau Sathe)

Influence of western modern play writing and presentation, Box Set

Introduction to Dalit Theatre and Theatre of the oppressed

Contribution of Goan arts and artists to Marathi Theatre

BPAT-402: Drama and History of Theatre 2 B

Western Theatre

Mystery Plays, Miracle Plays, Morality Plays

Comedia del Arte

Elizabethan Theatre

Architecture

BPAT-403: Drama and Introduction to Theatre 2

Study of Stanislavsky's "An Actor Prepares"

BPAT-404: Modern Indian Theatre

Study of Indian Directors

e.g. E. Alkazi, Satyadev Dubey, Vijaya Mehta, Damu Kenkare, Atmaram Bhende, Ratan Thiyam, K. N. Panikkar, Habeeb Tanveer, Shambhu Mitra, Badal Sarkar, etc.

Dramatic Criticism

BPAT-405: Practical Work and Oral Exam

Actor's Body: Preparation

Actor's Voice, Speech and Diction: Preparation

Method Acting: Stanislavsky

For the Exam and Written Assignment of Paper 5:

- Scene Work (Group wise) of 15 minutes duration: Without technical support
- Written assignment on the process of Characterisation

BPAT-406: Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

THIRD YEAR: Semester V -

Courses (Papers)	SEMESTER-V			
	Int.	Ext.	Total	Credits
1) BPAT-501 Drama & History of Theatre 3A/3B	10	40	50	3
2) BPAT-502 Dramatic Texts	10	40	50	3
3) BPAT-503 Drama and Communication Media	10	40	50	3
4) BPAT-504 Natak Shastra	10	40	50	3
5) BPAT-505 Practical Work and Oral Exam	---	100	100	4
6) BPAT-506 Performance	---	200	200	4

BPAT-501: Drama and History of Theatre 3 A

Marathi Theatre 1960 onwards: Study of playwrights, directors, actors and institutions

Translations

Children's Theatre

Modern Marathi Theatre

Modern Konkani Theatre

BPAT-502: Dramatic Texts

Tragedy

Comedy

Melodrama

Farce

Dance Theatre

Study of at least one play in each of the genre mentioned above

BPAT-503: Drama and Communication Media

Understanding Communication and Media

Understanding media in the context of performing art

Introduction to the principles of Audio-Video, Film, Sound, Dubbing, Pre and Post Production

BPAT-504: Natak Shastra

Study of Bharat Muni's Natyashastra

BPAT-505: Practical Work and Oral Exam

Actor's Body: Preparation

Actor's Voice, Speech and Diction: Preparation

Set Design: Practical and Paper Work

Costume and Make Up: Practical and Paper Work (Costume Plates, Make Up Charts, etc.)

Written Assignment as the Exam of Paper 5:

- Detailed Set Design of one play

- Detailed Lights Design of one play
- Detailed Costumes and Make Up Design of one play

BPAT-506: Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

THIRD YEAR: Semester VI -

Courses (Papers)	SEMESTER-VI			
	Int.	Ext.	Total	Credits
1) BPAT-601 Drama & History of Theatre 3A/3B	10	40	50	3
2) BPAT-602 Dramatic Texts	10	40	50	3
3) BPAT-603 Drama and Communication Media	10	40	50	3
4) BPAT-604 Natak Shastra	10	40	50	3
5) BPAT-605 Practical Work and Oral Exam	---	100	100	4
6) BPAT-606 Performance	---	200	200	4

BPAT-601: Drama and History of Theatre 3 B

Modern Indian Theatre in English Language

Modern Indian Theatre in Hindi Language

BPAT-602: Dramatic Texts

Realistic Plays

Non Realistic Plays

Study of at least two plays in each of the genre mentioned above

BPAT-603: Drama and Communication Media

Promotion and PR of performing Arts through Communication Media

Changing Technology

Capacities and Limitations of Technology in Media

Media Management

PR Strategy

BPAT-604: Natak Shastra

Study of Aristotle's Poetics

BPAT-605: Practical Work and Oral Exam

Actor's Body: Preparation

Actor's Voice, Speech and Diction: Preparation

Directorial Work: Blocking and Compositions

Acting Styles: (e.g. Realistic, Stylised, etc)

Movement and Voice in the context of Modern Theatre

Written Assignment as the Exam of Paper 5:

- One written assignment each on a Film, Literature and Painting
- Scene Work Presentation (Blocking and Composition): One each from Realistic Play and Non Realistic Play

BPAT-606: Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

FOURTH YEAR:

Candidate shall be required to offer **any one** of the following fields of specialization during the fourth year of the course:

1. Performance Practice
2. Applied Theatre
3. Theatre Music
4. Dance Theatre
5. Traditional Performing Arts
6. Drama and Theatre Criticism
7. Dramatic Writing
8. Theatre Management
9. New Technologies in Performing Arts

For passing in any paper, candidate shall be required to secure minimum 40% of total marks.

1. PERFORMANCE PRACTICE

FOURTH YEAR: Semester VII

Specialisation: Performance Practice

Courses (Papers)	Total	Semester VII		Credits
		Internal	Exam	
1) BPAT-701 Scene Work 1	50	10	40	3
2) BPAT-702 Direction	50	10	40	3
3) BPAT-703 Acting Solo	50	10	40	3
4) BPAT-704 Aesthetics	50	10	40	3
5) BPAT-705 Practical Work and Oral Exam	100	---	100	4
6) BPAT-706 Performance	200	---	200	4

BPAT-701: Scene Work 1

Text Analysis of Specific scenes: 1 from Indian Classic and 1 from Eastern / Western Classic. Designing the Scene. Work on Characterisation. Work on Make Up, Costumes, Properties, Lights, Sets, Music. Creating practical performance. Maintain Actor's Diary. Presentations.

(The Actor's Diary will have to be submitted for Internal Marks. The scene work presentation will be External Exam. No Separate written paper needed)

BPAT-702: Direction

Basics of directorial work. Understanding Text. Creative journey from text to performance. Directing Actors. Working with Actors. Various methods of directing

BPAT-703: Acting Solo

Solo performance practices in India. Working with different materials for creating a solo: Informative Prose Text, Intellectual Prose Text, Prose Text evoking Emotions, Poetry. Actor and Space Relationship for Solo performance. Creating a solo performance.

(A written assignment will have to be submitted for Internal Marks. The Solo Performance will be the External Exam. No Separate written paper needed)

BPAT-704: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism, Jainism, Cultural Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh. Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabir, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India. Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century. Definition of Kala, Sadanga Theory.

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings.

General features and forms of Indo-Islamic Architecture. Art in Colonial Times – Ravi Varma and Bengal School

BPAT-705: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop
Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor

BPAT-706: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre

**FOURTH YEAR: Semester VIII -
Specialisation: Performance Practice**

Courses (Papers)	Total	Semester VIII		
		Internal	Exam	Credits
1) BPAT-801 Scene Work 2	50	10	40	3
2) BPAT-802 Stage Design	50	10	40	3
3) BPAT-803 Acting for Camera	50	10	40	3
4) BPAT-804 Graduation Project	100	---	100	4
5) BPAT-805 Practical Work and Oral Exam	100	---	100	4
6) BPAT-806 Performance	200	---	200	4

BPAT-801: Scene Work 2

Text Analysis of Specific scenes: 1 from Modern Indian Play and 1 from Modern Eastern / Western Play

Designing the Scene. Work on Characterisation. Work on Make Up, Costumes, Properties, Lights, Sets, Music. Creating practical performance. . Maintain Actor's Diary. Presentations.

(The Actor's Diary will have to be submitted for Internal Marks. The scene work presentation will be External Exam. No Separate written paper needed)

BPAT-802: Stage Design

Basics of Design: Elements- Line form, colour, texture, mass, weight, space. Role of a Designer. Understanding Lights, Sets, Costumes, Properties, Make Up, Masks, Music in the context of each other.

Introduction to New Technologies. Designing Scenes: 1 Indian text, 1 Eastern / Western Text. Creating a Scene with actors.

(Student will have to submit two written assignments on the scenes designed for Internal Marks. The design scene work presentation will be External Exam. No Separate written paper needed)

BPAT-803: Acting for Camera

Understanding the difference between performing for audience and performing for camera. Learning Basics: Angles, Lenses, Field, Frame, Scenes, Shots, Shot Division, Screen Play, etc. Working with co-actors. Working on Short Scenes. Basics of Editing. Creating a short recorded piece .

(A written assignment will have to be submitted for Internal Marks. The work on Short Scenes / Short recorded piece will be External Exam. No Separate written paper needed)

BPAT-804: Graduation Project

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained.

Student opting for a combination of written and practical work will have to create a one act performance of 30 to 60 minutes. Student will be required to submit the details of production process, actor's diary and a production script.

BPAT-805: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop;
 Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor

BPAT-806: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

2. APPLIED THEATRE**FOURTH YEAR: Semester VII****Specialisation: Applied Theatre**

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-711 Introduction to Applied Theatre	50	10	40	3
2) BPAT-712 Theatre of the Oppressed	50	10	40	3
3) BPAT-713 Acting Solo	50	10	40	3
4) BPAT-714 Aesthetics	50	10	40	3
5) BPAT-715 Practical Work and Oral Exam	100	---	100	4
6) BPAT-716 Performance	200	---	200	4

BPAT-711: Introduction to Applied Theatre

What is Applied Theatre? Global Perspective. Elements of applied theatre in traditional folk forms: Theatre, Music, Dance . Applied theatre practices in UK, South Africa, Brazil, US etc. Creating a dialogue with the community around. Designing a workshop: Basic Principles

BPAT-712: Theatre of the Oppressed

What is Theatre of the Oppressed. Augusto Boal and his work. Influence of Paulo Freire on his work Using theatre as means of knowledge. The idea of Spect-actors. Inner Reality: Explore, show, analyse and transform. Designing, Implementing and evaluating outreach program based on Forum Theatre.

(Student will have to submit two written assignments on the scenes designed for Internal Marks. The design scene work presentation will be External Exam. No Separate written paper needed)

BPAT-713: Acting Solo

Solo performance practices in India

Working with different materials for creating a solo: Informative Prose Text, Intellectual Prose Text, Prose Text evoking Emotions, Poetry

Actor and Space Relationship for Solo performance

Creating a solo performance

(A written assignment will have to be submitted for Internal Marks. The Solo Performance will be the External Exam. No Separate written paper needed)

BPAT-714: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism, Jainism, Cultural Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh.

Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabeer, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India. Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century.

Definition of Kala, Sadanga Theory.

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings.

General features and forms of Indo-Islamic Architecture. Art in Colonial Times – Ravi Varma and Bengal School

BPAT-715: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop; Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor

BPAT-716: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre

FOURTH YEAR: Semester VIII
Specialisation: Applied Theatre

Courses (Papers)	Total	Semester VIII		
		Internal	Exam	Credits
1) BPAT-811 Applied Theatre and Folk Art in India	50	10	40	3
2) BPAT-812 Applied Theatre and Technology	50	10	40	3
3) BPAT-813 Vulnerability and Theatre	50	10	40	3
4) BPAT-814 Graduation Project	100	---	100	4
5) BPAT-815 Practical Work and Oral Exam	100	---	100	4
6) BPAT-816 Performance	200	---	200	4

BPAT-811: Applied Theatre and Folk Art in India

Understanding what the folk theatre means to the community around and its association with modern times. Understanding the value of a folk form as a medium of communication. Understanding folk forms as a medium to create a dialogue with the community. The cultural diversity and variety of folk forms

Direct expression in folk forms. Catharsis. Study of various folk forms in India in the context of the elements of applied theatre.

BPAT-812: Applied Theatre and Technology

Understanding modern technology: Audio-Visual. Possibilities of using technology in applied theatre practice. Get familiar and learn to handle equipments. Audio-Video recording. Still photography. Projections. Basic editing techniques. Use of technology for the purpose of research and documentation.

Documentation Project

(Student will have to submit written assignment for Internal Marks. The documentation project will be External Exam. No Separate written paper needed)

BPAT-813: Vulnerability and Theatre

What is vulnerability? How can theatre deal with it?

Definitions

- Without adequate protection: open to physical or emotional harm
- Extremely susceptible: easily persuadable or liable to give in to temptation
- Physically or psychologically weak: unable to resist illness, debility, or failure

What is vulnerability and its existence in Indian societies? Vulnerable groups and communities: explore and identify variety of groups of vulnerable people and work with them. Identifying different areas where theatre can be applied in various settings. Understanding who is 'at risk' and how theatre can be helpful in that situation.

How to identify the reasons of social exclusion and understanding their view point: Old Age People, Socially excluded children, people with learning disabilities, prisoners, etc. Values, practices and ethics of Applied Theatre practice to understand the issues related with the different groups of vulnerable people.

BPAT-814: Graduation Project

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained.

Student opting for a combination of written and practical work will have to design and deliver an Applied Theatre Project in a specific community. Student will be required to submit the details of the process, facilitator's diary and a detailed report.

BPAT-815: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop; Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor

BPAT-816: Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

3. THEATRE MUSIC

FOURTH YEAR: Semester VII Specialisation: Theatre Music

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-721 Introduction to Ranga Sangeet	50	10	40	3
2) BPAT-722 Indian Folk Music	50	10	40	3
3) BPAT-723 Music Appreciation	50	10	40	3
4) BPAT-724 Aesthetics	50	10	40	3
5) BPAT-725 Practical Work and Oral Exam	100	---	100	4
6) BPAT-726 Performance	200	---	200	4

BPAT-721: Introduction to Ranga Sangeet

Exploring the world of Sound. Theatricality in sound. Sound and Music. Music for theatre. Musicality in theatre. Folk theatre forms and music. Background music. Basic terminology of music

BPAT-722: Indian Folk Music

Folk Music tradition in India. Study of various folk music forms and folklore from different regions in India. Understanding the category of folk music in the Indian musical reality. Understanding the relationship of music with the community around and society at large. The geographical influences. Social-economic-political influences

BPAT-723: Music Appreciation

Basic concepts in music: Swar, Laya, Tala, Sam, Avartan, etc. Understanding the diversity in musical expressions in India. How the music evolves: Cultural Context. Study of the constant interplay between the tradition and modernity in the context of Indian culture. Classical Indian Music: North Indian and Carnatic. Eminent singers and musicians in Indian Music World

BPAT-724: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vidic Culture, Buddhism, Jainism, Cultural Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh

Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabeer, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India. Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century.

Definition of Kala, Sadanga Theory

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings. General features and forms of Indo-Islamic Architecture

Art in Colonial Times – Ravi Varma and Bengal School.

BPAT-725: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop; Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor

BPAT-726: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

FOURTH YEAR: Semester VIII**Specialisation: Theatre Music**

Courses (Papers)	Total	Semester VIII		
		Internal	Exam	Credits
1) BPAT-821 Ensemble Music	50	10	40	3
2) BPAT-822 Popular Music	50	10	40	3
3) BPAT-823 Sound Design and Technology	50	10	40	3
4) BPAT-824 Graduation Project	100	---	100	4
5) BPAT-825 Practical Work and Oral Exam	100	---	100	4
6) BPAT-826 Performance	200	---	200	4

BPAT-821: Ensemble Music

What is Ensemble Music (Vrind Sangeet). Origins of ensemble music: Saam Veda. Understanding of the ensemble Music as a way of expression of the collective. Relationship of music with society in general. and the communities in particular. How ensemble music is made. Different ensemble music traditions.

BPAT-822: Popular Music

What is 'Popular'? Popular Music in India: Film Music and Non Film Music. Relationship of music with Cinema and Theatre. Film Music as an Indian musical reality. Relationship between Music and Society in general and Films in particular. Theory of Film Music. Understanding the making of Film Music in India

Non Film Music: Jingles, Ringtones, etc.

BPAT-823: Sound Design and Technology

Understanding modern technology: Sound and Audio Recording. Study of new software available in music technology. Possibilities of using technology to enhance musical expression. Get familiar and learn to handle equipments. Audio recording practice. Working with modern equipments. Basic editing techniques. Audio recording project including a theatrical piece.

(Student will have to submit written assignment for Internal Marks. The Audio recording project will be External Exam. No Separate written paper needed)

BPAT-824: Graduation Project

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained.

Student opting for a combination of written and practical work will have to design and execute a musical theatrical performance of 15 to 30 minutes. Student will be required to submit the details of the process, Music designer's diary and a detailed report.

BPAT-825: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop; Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor

BPAT-826: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

4. DANCE THEATRE

FOURTH YEAR: Semester VII

Specialisation: Dance Theatre

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-731 Introduction to Dance Theatre	50	10	40	3
2) BPAT-732 Introduction to Choreography	50	10	40	3
3) BPAT-733 Music Appreciation	50	10	40	3
4) BPAT-734 Aesthetics	50	10	40	3
5) BPAT-735 Practical Work and Oral Exam	100	---	100	4
6) BPAT-736 Performance	200	---	200	4

BPAT-731: Introduction to Dance Theatre

What is Dance Theatre? History of Dance Theatre in India: Uday Shankar, The Little Ballet Troup, Chitrlekha. Understanding the global context. Roots in traditional Indian folk forms. Contemporary Dance Theatre in India.

BPAT-732: Introduction to Choreography

Movement on Stage. Collective Movement: Dance Ensemble. Dialogue with our body: Awareness about body and use of it for a purposeful expression. Body Language, Body as a tool: Expression: Non Verbal Communication. Imagination and Creative Risks. Exploring possibilities of human body movement. Different concepts and terminologies used in dance. Understanding choreography in the context of Dance, Movement and Theatre.

BPAT-733: Music Appreciation

Basic concepts in music: Swar, Laya, Tala, Sam, Avartan, etc. Understanding the diversity in musical expressions in India. How the music evolves: Cultural Context. Study of the constant interplay between the tradition and modernity in the context of Indian culture. Classical Indian Music: North Indian and. Carnatic. Eminent singers and musicians in Indian Music World.

BPAT-734: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism, Jainism, Cultural Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh.

Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabeer, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India.

Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century. Definition of Kala, Sadanga Theory.

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings.

General features and forms of Indo-Islamic Architecture. Art in Colonial Times – Ravi Varma and Bengal School.

BPAT-735: Practical Work and Oral Exam

Actor's Body: Preparation; Actor's Voice, Speech and Diction: Preparation; Acting Workshop; Directorial Work: Preparing Prompt Script; Developing one's own method of Riaz for an Actor.

BPAT-736: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

FOURTH YEAR: Semester VIII**Specialisation: Dance Theatre**

Courses (Papers)	Semester VIII			
	Total	Internal	Exam	Credits
1) BPAT-831 Ensemble Music	50	10	40	3
2) BPAT-832 Stage Design	50	10	40	3
3) BPAT-833 Folk Dance Theatre in India	50	10	40	3
4) BPAT-834 Graduation Project	100	---	100	4
5) BPAT-835 Practical Work and Oral Exam	100	---	100	4
6) BPAT-836 Performance	200	---	200	4

BPAT-831: Ensemble Music

What is Ensemble Music (Vrind Sangeet). Origins of ensemble music: Saam Veda. Understanding of the ensemble Music as a way of expression of the collective. Relationship of music with society in general and the communities in particular. How ensemble music is made. Different ensemble music traditions.

BPAT-832: Stage Design

Basics of Design: Elements- Line form, colour, texture, mass, weight, space. Role of a Designer. Understanding Lights, Sets, Costumes, Properties, Make Up, Masks, Music in the context of each other

Introduction to New Technologies. Designing Scenes: 1 Indian text, 1 Eastern / Western Text.
 Creating a Scene with actors.
 (Student will have to submit two written assignments on the scenes designed for Internal Marks.
 The design scene work presentation will be External Exam. No Separate written paper needed)

BPAT-833: Folk Dance Theatre in India

Understanding the roots. Study of specific Indian Folk Dance Theatre forms. Study of Indian Martial Art forms.
 (This course will include theoretical understanding as well as practical work)

BPAT-834: Graduation Project

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained. Student opting for a combination of written and practical work will have to choreograph and execute a Dance Theatre performance of 15 to 30 minutes. Student will be required to submit the details of the process, Choreographer's diary and a detailed report.

BPAT-835: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop.
 Directorial Work: Preparing Prompt Script. Developing one's own method of Riaz for an Actor

P BPAT-836: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

5. TRADITIONAL PERFORMING ARTS

FOURTH YEAR: Semester VII

Specialisation: Traditional Performing Arts

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-741 Introduction to Traditional Performing Arts in India	50	10	40	3
2) BPAT-742 Indian Folk Music	50	10	40	3
3) BPAT-743 Music Appreciation	50	10	40	3
4) BPAT-744 Aesthetics	50	10	40	3
5) BPAT-745 Practical Work and Oral Exam	100	---	100	4
6) BPAT-746 Performance	200	---	200	4

BPAT-741: Traditional Performing Arts in India

Evolution of traditional performing arts. Rituals. Performance. Study of selected traditional performing arts from Eastern India, Western India, Northern India, Southern India and Central India: Geographical influences. Language and Culture: Influence on traditional performing arts. Anthropological perspective

BPAT-742: Indian Folk Music

Folk Music tradition in India. Study of various folk music forms and folklore from different regions in India. Understanding the category of folk music in the Indian musical reality. Understanding the relationship of music with the community around and society at large. The geographical influences. Social-economic-political influences.

BPAT-743: Music Appreciation

Basic concepts in music: Swar, Laya, Tala, Sam, Avartan, etc. Understanding the diversity in musical expressions in India. How the music evolves: Cultural Context. Study of the constant interplay between the tradition and modernity in the context of Indian culture. Classical Indian Music: North Indian and Carnatic. Eminent singers and musicians in Indian Music World.

BPAT-744: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism, Jainism, Cultural. Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh

Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabeer, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India. Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century.

Definition of Kala, Sadanga Theory.

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings.

General features and forms of Indo-Islamic Architecture. Art in Colonial Times – Ravi Varma and Bengal School.

BPAT-745: Practical Work and Oral Exam

Actor’s Body: Preparation; Actor’s Voice, Speech and Diction: Preparation; Acting Workshop Directorial Work: Preparing Prompt Script. Developing one’s own method of Riaz for an Actor.

BPAT-746: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

**FOURTH YEAR: Semester VIII
Specialisation: Traditional Performing Arts**

Courses (Papers)	Total	Semester VIII		
		Internal	Exam	Credits
1) BPAT-841 Ensemble Music	50	10	40	3
2) BPAT-842 Traditional Performance Practices in India	50	10	40	3
3) BPAT-843 Folk Dance Theatre in India	50	10	40	3

4) BPAT-844 Graduation Project	100	---	100	4
5) BPAT-845 Practical Work and Oral Exam	100	---	100	4
6) BPAT-846 Performance	200	---	200	4

BPAT-841: Ensemble Music

What is Ensemble Music (Vrind Sangeet). Origins of ensemble music: Saam Veda. Understanding of the ensemble Music as a way of expression of the collective. Relationship of music with society in general and the communities in particular. How ensemble music is made. Different ensemble music traditions.

BPAT-842: Traditional Performance Practices in India

Contemporary Scenario of traditional performing arts practices in India. Social – Economic – Political influences and implications. Study of one specific traditional performing art practice in India. Practical training.

BPAT-843: Folk Dance Theatre in India

Understanding the roots. Study of specific Indian Folk Dance Theatre forms. Study of Indian Martial Art forms. (This course will include theoretical understanding as well as practical work)

BPAT-844: Graduation Project

Graduation Project could be either written dissertation or a combination of written and practical work. Written dissertation should not be less than 5000 words. Topic can be finalized after discussion with faculty. Approval will be needed from the concerned faculty. Student opting for a combination of written and practical work will have to create a performance based on traditional performing art on India. This performance should be between 15 to 30 minutes. Student will be required to submit the details of the process, Performer's diary and a detailed report.

BPAT-845: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop. Directorial Work: Preparing Prompt Script. Developing one's own method of Riaz for an Actor.

BPAT-846: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

6. DRAMA AND THEATRE CRITICISM

FOURTH YEAR: Semester VII

Specialisation: Drama and Theatre Criticism

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-751 Writer's Perspective: Indian Playwrights	50	10	40	3
2) BPAT-752 Direction	50	10	40	3
3) BPAT-753 Play Analysis: Text and Performance 1	50	10	40	3
4) BPAT-754 Aesthetics	50	10	40	3
5) BPAT-755 Practical Work and Oral Exam	100	---	100	4
6) BPAT-756 Performance	200	---	200	4

BPAT-751: Writer's Perspective: Indian Playwrights

Study of Indian Playwrights: Two from pre Independent India, Two from 1947 to 1980, Two from 1980 onwards. Study of the text and criticism about the selected plays. Study of biographical writings about the playwrights.

BPAT-752: Direction

Basics of directorial work. Understanding Text. Creative journey from text to performance. Directing Actors. Working with Actors. Various methods of directing.

BPAT-753: Play Analysis: Text and Performance 1

How to write Theatre Criticism. Text and Performance. Analysis of Text. Analysis of Performance. Introduction to different isms and genres in theatre. Language of theatre: Text and Subtext. Dramatic structures. Theatrical Devices and Performance Practices. Writing skills and articulation. (Regular screenings of films and watching performances of plays would be an important part of learning)

BPAT-754: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vidic Culture, Buddhism, Jainism, Cultural Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh.

Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabeer, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India
Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century

Definition of Kala, Sadanga Theory

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and

sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings.

General features and forms of Indo-Islamic Architecture
Art in Colonial Times – Ravi Varma and Bengal School

BPAT-755: Practical Work and Oral Exam

Actor’s Body: Preparation. Actor’s Voice, Speech and Diction: Preparation. Acting Workshop.
Directorial Work: Preparing Prompt Script. Developing one’s own method of Riaz for an Actor.

BPAT-756: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

FOURTH YEAR: Semester VIII

Specialization: Drama and Theatre Criticism

Courses (Papers)	Semester VIII			
	Total	Internal	Exam	Credits
1) BPAT-851 Writer’s Perspective: World Playwrights	50	10	40	3
2) BPAT-852 Stage Design	50	10	40	3
3) BPAT-853 Play Analysis: Text and Performance 2	50	10	40	3
4) BPAT-854 Graduation Project	100	---	100	4
5) BPAT-855 Practical Work and Oral Exam	100	---	100	4
6) BPAT-856 Performance	200	---	200	4

BPAT-851: Writer’s Perspective: World Playwrights

Study of World Playwrights: One from Europe, One from USA, One from Russia / Eastern Europe, One from Oriental Tradition, One from Africa, One from Indian subcontinent except India.
Study of the text and criticism of selected plays. Study of biographical writings of the playwrights

BPAT-852: Stage Design

Basics of Design: Elements- Line form, colour, texture, mass, weight, space. Role of a Designer. Understanding Lights, Sets, Costumes, Properties, Make Up, Masks, Music in the context of each other. Introduction to New Technologies. Designing Scenes: 1 Indian text, 1 Eastern / Western Text. Creating a Scene with actors.
(Student will have to submit two written assignments on the scenes designed for Internal Marks. The design scene work presentation will be External Exam. No Separate written paper needed)

BPAT-853: Play Analysis: Text and Performance 2

How to write dramatic criticism. Perspectives of Drama: Stage History. The patterns and dynamics of characters in a play. Hearing characters come alive. Dramatic Structures. Language: The key to character and action. Approaching the Mise-en-Scene.
(Regular screenings of films & watching performances of plays to be an important part of learning)

BPAT-854: Graduation Projects

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained.

BPAT-855: Practical Work and Oral Exam

Actor’s Body: Preparation. Actor’s Voice, Speech and Diction: Preparation. Acting Workshop. Directorial Work: Preparing Prompt Script. Developing one’s own method of *Riaz* for an Actor.

BPAT-856: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

7. DRAMATIC WRITING

FOURTH YEAR: Semester VII

Specialisation: Play Writing / Dramatic Writing

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-761 Writer’s Perspective: Indian Playwrights	50	10	40	3
2) BPAT-762 Direction	50	10	40	3
3) BPAT-763 Writing Project 1	50	10	40	3
4) BPAT-764 Aesthetics	50	10	40	3
5) BPAT-765 Practical Work and Oral Exam	100	---	100	4
6) BPAT-766 Performance	200	---	200	4

BPAT-761: Writer’s Perspective: Indian Playwrights

Study of Indian Playwrights: Two from pre Independent India, Two from 1947 to 1980, Two from 1980 onwards. Study of the text and criticism about the selected plays. Study of biographical writings about the playwrights

BPAT-762: Direction

Basics of directorial work. Understanding Text. Creative journey from text to performance. Directing Actors. Working with Actors. Various methods of directing.

BPAT-763: Writing Project 1

Dramatic structures. Language of theatre. Theme and Plot. Understanding Conflict and Conflict Resolution. Characters and Relationships. Text and Subtext. Theatrical Devices and Performance Practices. Mise-en-Scene.

Writing two scenes of minimum 15 minutes length, with different dramatic structures. Direct and perform.

BPAT-764: Aesthetics

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism, Jainism, Cultural. Contributions of Maurya, Kushans, Gupta periods and Smarta Harsh.

Medieval Period: Revival of Hinduism, Bhakti Movement and its importance with reference to Kabir, Ravidasa, Chaitanya, Nanak, Tulsi, Sufis and Saint Poets from Western India
Cultural Contributions of Mughal Rulers, Impact of European culture and Reformative movements in 19th and 20th century

Definition of Kala, Sadanga Theory

Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa architecture and Sculptures), Kushan (Mathura and Gandhaar Sculptures), Gupta (Evolution of temples and sculptures at Mathura and Sarnath) and Medieval period (Temples and Sculptures at Khajuraho, Bhubaneshwar, Ellora and Ajanta, Tanjavur), Mughal Paintings.

General features and forms of Indo-Islamic Architecture. Art in Colonial Times – Ravi Varma and Bengal School.

BPAT-765: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop.
Directorial Work: Preparing Prompt Script. Developing one's own method of Riaz for an Actor.

BPAT-766: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

FOURTH YEAR: Semester VIII

Specialisation: Playwriting / Dramatic Writing

Courses (Papers)	Total	Semester VIII		
		Internal	Exam	Credits
1) BPAT-861 Writer's Perspective: World Playwrights	50	10	40	3
2) BPAT-862 Stage Design	50	10	40	3
3) BPAT-863 Writing for Camera	50	10	40	3
4) BPAT-864 Graduation Project	100	---	100	4
5) BPAT-865 Practical Work and Oral Exam	100	---	100	4
6) BPAT-866 Performance	200	---	200	4

BPAT-861: Writer's Perspective: World Playwrights

Study of World Playwrights: One from Europe, One from USA, One from Russia / Eastern Europe, One from Oriental Tradition, One from Africa, One from Indian subcontinent except India.
Study of the text and criticism about the selected plays. Study of biographical writings about the playwrights.

BPAT-862: Stage Design

Basics of Design: Elements- Line form, colour, texture, mass, weight, space. Role of a Designer. Understanding Lights, Sets, Costumes, Properties, Make Up, Masks, Music in the context of each other. Introduction to New Technologies. Designing Scenes: 1 Indian text, 1 Eastern / Western Text. Creating a Scene with actors.

(Student will have to submit two written assignments on the scenes designed for Internal Marks. The design scene work presentation will be External Exam. No Separate written paper needed)

BPAT-863: Writing for Camera

Understanding Camera as a medium of expression. Story, Screenplay and Dialogues. Structure of a screen play. Study of a selected screenplay. Understanding 'Time'. Editing of text and Editing of visual. Writing for television. Writing for Cinema.

(Regular screenings of films and television programmes would be an important part of learning)

BPAT-864: Graduation Project

Graduation Project will be a written play script.

Theme can be finalized after discussion with faculty. Approval will be needed from the concerned faculty.

Written script should not be less than 30 minutes duration.

BPAT-865: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop. Directorial Work: Preparing Prompt Script. Developing one's own method of Riaz for an Actor.

BPAT-866: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

8. THEATRE MANAGEMENT**FOURTH YEAR: Semester VII****Specialisation: Theatre Management**

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-771 Principles of Management: Application in Theatre	50	10	40	3
2) BPAT-772 Business of Theatre: Marketing	50	10	40	3
3) BPAT-773 Theatre Management and Information Technology	50	10	40	3
4) BPAT-774 Internship	50	10	40	3
5) BPAT-775 Practical Work and Oral Exam	100	---	100	4
6) BPAT-776 Performance	200	---	200	4

BPAT-771: Principles of Management: Application in Theatre

Peter Drucker and Henry Fayol. Organisational Structures. Understanding a Cultural Organisation. Team Building. Leadership and Leadership Roles. Private Sector and Public Sector.

BPAT-772: Business of Theatre: Marketing

Philip Kotler. Understanding the 'Market'. Marketing and Publicity. Advertising and PR. Marketing 'Theatre'.

BPAT-773: Theatre Management and Information Technology

Introduction to Information Technology. Understanding Excel. Understanding several tools in 'Windows'
 Social Networking Platforms. Introduction to Apps. Back office support.

BPAT-774: Internship

Student will have to work in various departments of one or more theatre organizations for a minimum time of 100 hours

BPAT-775: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop.
 Directorial Work: Preparing Prompt Script. Developing one's own method of Riaz for an Actor

BPAT-776: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre

FOURTH YEAR: Semester VIII

Specialisation: Theatre Management

Courses (Papers)	Total	Semester VIII		
		Internal	Exam	Credits
1) BPAT-871 Theatre Festivals & Resource Mobilization	50	10	40	3
2) BPAT-872 Business of Theatre: Finance	50	10	40	3
3) BPAT-873 Stage Management and Production Management	50	10	40	3
4) BPAT-874 Graduation Project	100	---	100	4
5) BPAT-875 Practical Work and Oral Exam	100	---	100	4
6) BPAT-876 Performance	200	---	200	4

BPAT-871: Theatre Festivals and Resource Mobilization

Festival: from the perspective of Art, Performance, Society and Culture. Festival Curators: Understanding the work. Regional, National and International Festivals. Resource Mobilization. Fund Raising and Funding Agencies. Writing Proposals: Concepts, Skills.

BPAT-872: Business of Theatre: Finance

Basics of Finance. Basics of Accounting. Finance, Funding and Grants. Basic understanding of taxation. Legal frameworks for different types of organizations: Trusts, Societies, Companies, etc. and its influence on financial aspect.

BPAT-873: Stage Management and Production Management

Stage Manager's Role. Stage Manager's Task Plan. Production Manager's Role. Production Manager's Task Plan. Touring Productions.

BPAT-874: Graduation Project

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained.

Student opting for a combination of written and practical work will have to work with a theatre / art organization for minimum 200 hours on a focused project. Student will be required to submit the details of the process, Manager's diary and a detailed report.

BPAT-875: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop. Directorial Work: Preparing Prompt Script. Developing one's own method of *Riaz* for an Actor.

BPAT-876: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

9. NEW TECHNOLOGIES IN PERFORMING ARTS

FOURTH YEAR: Semester VII

Specialisation: New Technologies in Performing Arts

Courses (Papers)	Total	Semester VII		
		Internal	Exam	Credits
1) BPAT-781 New Technology: Global Perspective	50	10	40	3
2) BPAT-782 Direction	50	10	40	3
3) BPAT-783 Multimedia	50	10	40	3
4) BPAT-784 Light Design and Technology	50	10	40	3
5) BPAT-785 Practical Work and Oral Exam	100	---	100	4
6) BPAT-786 Performance	200	---	200	4

BPAT-781: New Technology: Global Perspective

What is technology? What is new technology? How technology is used in Theatre: History and Contemporary Scenario?

BPAT-782: Direction

Basics of directorial work. Understanding Text. Creative journey from text to performance. Directing Actors. Working with Actors. Various methods of directing.

BPAT-783: Multimedia

Understanding media and multi-media. Introduction to Videography. Creating visual images. Dramatic images: Still and Moving. Basics of editing.

(Regular screenings of films and television programmes would be an important part of learning. Student will have to submit one written assignment based on the multimedia project for Internal Marks. The multimedia project presentation will be External Exam. No Separate written paper needed)

BPAT-784: Light Design and Technology

Understanding modern technology: Lighting Design. Study of new software available in Lighting Design and Execution. Basic Programming for execution. Using technology to enhance the visual experience. Learning to handle equipments. Design and execution practice. Working with modern equipments. Lighting Design Project including a theatrical piece
(Student will have to submit written assignment for Internal Marks. The Lighting Design project will be External Exam. No Separate written paper needed)

BPAT-785: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop. Directorial Work: Preparing Prompt Script. Developing one's own method of *Riaz* for an Actor.

BPAT-786: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

FOURTH YEAR: Semester VIII**Specialization: New Technologies in Performing Arts**

Courses (Papers)	Semester VIII			
	Total	Internal	Exam	Credits
1) BPAT-881 Virtual World and Performance	50	10	40	3
2) BPAT-882 Stage Design	50	10	40	3
3) BPAT-883 Sound Design and Technology	50	10	40	3
4) BPAT-884 Graduation Project	100	---	100	4
5) BPAT-885 Practical Work and Oral Exam	100	---	100	4
6) BPAT-886 Performance	200	---	200	4

BPAT-881: Virtual World and Performance

Understanding the virtual world of Internet. Opportunities in the virtual world. Performance platforms
New possibilities of performances.

BPAT-882: Stage Design

Basics of Design: Elements- Line form, colour, texture, mass, weight, space. Role of a Designer. Understanding Lights, Sets, Costumes, Properties, Make Up, Masks, Music in the context of each other. Introduction to New Technologies. Designing Scenes: 1 Indian text, 1 Eastern / Western Text. Creating a Scene with actors.

(Student will have to submit two written assignments on the scenes designed for Internal Marks. The design scene work presentation will be External Exam. No Separate written paper needed)

BPAT-883: Sound Design and Technology

Understanding modern technology: Sound and Audio Recording. Study of new software available in music technology. Possibilities of using technology to enhance musical expression. Get familiar

and learn to handle equipments. Audio recording practice. Working with modern equipments. Basic editing techniques.

Audio recording project including a theatrical piece

(Student will have to submit written assignment for Internal Marks. The Audio recording project will be External Exam. No Separate written paper needed)

BPAT-884: Graduation Project

Graduation Project will be written dissertation. It shall not be less than 5000 words. The topic will be finalized after discussion with faculty. Consent from the faculty concerned shall be obtained. Student opting for a combination of written and practical work will have to create a theatrical presentation involving the lighting design, sound design and multimedia. Student will be required to submit the details of the process, Designer's diary and a detailed report.

BPAT-885: Practical Work and Oral Exam

Actor's Body: Preparation. Actor's Voice, Speech and Diction: Preparation. Acting Workshop.
Directorial Work: Preparing Prompt Script. Developing one's own method of Riaz for an Actor.

BPAT-886: Performance

Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre.

Draft Prepared by the Ad-hoc Board of Studies in Performing Arts – (Theatre), Goa University

OC-XX Ordinance relating to the Master of Performing Arts – (Theatre) Programme
Title- Master of Performing Arts (Theatre) or M. P. A. (Theatre)

OC-XX.1 Aims and Objectives of the Programme:

The objective of this programme is to impart a full time professional expert training in Performing Arts (Theatre) leading to the Degree of Master of Performing Arts (Theatre) or M.P.A. (T). It aims at creating trained manpower in advanced performing arts dedicated to theatre.

OC-XX.2 Duration of the Programme :

Duration of the M.P.A.(Theatre) programme shall be of two academic years.

OC-XX.3 Eligibility and Admission:

Eligibility of the candidate seeking admission to the M.P.A.(T) course shall be as under:

(1) A candidate who has passed the degree of Bachelor of Performing Arts (Theatre) or B. P. A. (Theatre) of any recognized university, with a minimum 50% marks, shall be eligible for admission to the M. P. A. (Theatre) course.

OR

(2) A candidate who has

(i) obtained a Bachelor's degree from a recognized university/institution, in any stream of collegiate education, and

(ii) passed the Bridge Course in Performing Arts (Theatre) of Goa University, shall be eligible for admission to the M. P. A. (Theatre) course

OC-XX.4 Structure and Syllabus of the Course:

Structure and Syllabus of the M.P.A. (Theatre) Course shall be as under:

OC-XX.4.1 Structure:

(a) There shall be a total of four (4) Semesters of teaching in the course.

(b) Each Academic Year shall consist of two Semesters.

(c) There shall be three (3) papers in Theory and two (2) papers in Performance (Practical), for Semesters I, Semesters II and Semesters III.

(d) There shall be one (1) paper in Theory, one Dissertation and two Performances (Practical) in Semester-IV.

(e) All papers, Theory as well as Practical, shall carry four (4) credits each (one credit of 15 lecture hours or 15 practical sessions of 3 hours each), except for Paper on Final Performance which shall carry eight (8) credits.

(f) Each Theory paper shall be taught in a minimum of 60 lectures. Each lecture shall be 60 minutes duration.

(g) Each Practical paper shall have a minimum of 60 sessions that is 180 hours of practical sessions, per semester.

(h) In additions to the Theory and Practical papers, students shall be required to attend workshops, Seminars, Guest lecture and guest performances.

(i) The Scene Work/Production which is a component of Practical paper shall have a minimum 4 weeks of teaching time. (minimum 18 hours & maximum 36 hours per week).

OC-XX.4.2 Syllabus: The syllabus for the programme shall be as proposed by the Board of Studies in the Subject and as approved by the relevant bodies of the University.

OC-XX.5 (1) – Scheme of Examination:

The candidates shall be examined in the various courses prescribed for programme and the marks allocation shall be as recommended by the BOS and approved by the Academic Council. All the courses, in every Semester, except the course on Final performance in Semester IV, shall be of four (4) Credits each. The course on Final Performance in Semester IV shall carry eight (8) credits.

The syllabus for the course shall be as proposed by the Board of Studies in the Subject and approved by the relevant bodies of the University. The content of the syllabus and courses of study for the degree of M. P. A. (Theatre) shall be subject to such revision, modification etc. as may be made by the Academic Council from time to time on the recommendations of the Board of Studies in the subject.

OC-XX.5.1 Revision of Syllabus: The content of the syllabus and course of study for the degree of M. P. A. (Theatre) shall be subject to such revision, modification etc. as may be made by the Academic Council from time to time on the recommendations of the Board of Studies in the subject.

OC-XX.6 Attendance:

- (i) This programme is for regular full time students.
- (ii) For all Theory and Practical courses, the minimum attendance required is 75%.

OC-XX.7 Examination.

The pattern of examination for the M. P. A. (Theatre) degree programme shall comprise of Internal and External components of assessments for all Theory courses and Performance (Practical) papers. Internal Assessment shall be done by the teacher(s) teaching the particular course(s). For Semester End Examination, eligible External Examiner shall be appointed from the Panel of Examiners recommended by the Board of Studies in the subject and approved by the Academic council.

OC-XX.7.1 Setting of question papers.

The question papers for Semester End Examinations for Semesters- I, -II, -III and -IV of the Master of Performing Arts (Theatre) Degree Course shall be set by Internal Examiner(s) in consultation with the External Examiner(s). Internal Examiner shall be Convener of the Board of Examiners for the respective paper. The same teacher may be appointed as the Convener for more than one paper, if required. The Performance/Practical examinations of the course shall be conducted jointly by the Internal and External Examiner.

OC-XX.7.2 Board of Examiners.

The number of Examiners to be appointed for the examination in the course shall be as follows:

- (a) For Theory Paper- one Internal Examiner and one External Examiner.
- (b) For Performance/Practical Paper- one Internal and one External Examiner.

OC-XX.7.3 Eligibility for appointment as External Examiner:

- a) Master's Degree in relevant subject of recognized University or its equivalent.
- b) Minimum three years teaching experience at undergraduate Level.

OR

- c) A performing artist having excellence in the subject concerned and having minimum eight years experience as a performer.

OC-XX.8 Declaration of Results and award of Grades.

While declaring the results, Grades shall be awarded to the candidates appearing for the Final Year M. P. A. (Theatre) Examination based on the cumulative performance over two years of the post-graduate degree course, in accordance with the relevant rules of the University with regards to grading.

OC-XX. 9 Improvement of Grade.

A candidate desiring to improve his/her Grade at the M. P. A. (Theatre) course, shall be permitted to do so as per the University rules governing the same.

OC-XX.10 Admission to higher Semester.

A candidate admitted to Semester I shall be eligible for admission to Semester-II provided he/she has 75% attendance in Semester-I.

A candidate admitted to Semester-II shall be eligible for admission to Semester-III provided he/she has passed in all the Theory and Practical/Performance papers of Semester-I and Semester-II and he/she has 75% attendance in Semester-II.

Likewise a candidate admitted to Semester-III shall be eligible for admission to Semester-IV provided he/she 75% attendance in Semester-III.

OC-XX.12 Revaluation:

A student failing in any paper of any Semester of the Two Years degree course may apply for revaluation in the External component of assessment of the paper under the prevalent rules of the University.

OC-XX.12 Exemption:

A student who obtains minimum passing marks prescribed in each theory paper shall be exempted from reappearing for that paper only.

OC-XX.13 Repeat Examination:

A student failing in Semester-III and/or Semester-IV of Master of Performing Arts (Theatre) Examination shall be eligible to appear in the next examination as an external candidate and complete the course within a period of four years from the date of registration for Semester-I of M. P. A. (T).

Syllabus for Master of Performing Arts (Theatre) Programme

(Course Code: **MPAT**)

(i) All courses for M. P. A. (T), Theory as well as Practical, shall carry four (4) credits each (one credit of 15 lecture hours or 15 practical sessions of 3 hours each), except for Paper on Final Performance which shall carry eight (8) credits.

(ii) Each Theory paper shall be taught in a minimum of 60 lectures. Each lecture shall be 60 minutes duration.

(iii) Each Practical paper shall have a minimum of 60 sessions that is 180 hours of practical sessions, per semester.

The following is the Semester-wise break-up of the Syllabus:

FIRST YEAR: Semester-I

	Total	Semester I		
		Internal	Exam	Credits
MPAT-101: History of Man & History of Art	100	20	80	4
MPAT-102: Research Methodology in Performing Arts 1	100	20	80	4
MPAT-103: Acting Advanced	100	20	80	4
MPAT-104: Performance 1	100	---	100	4
MPAT-105: Performance 2	100	---	100	4

MPAT-101: History of Man & History of Art

The course aims towards the understanding of different genres of artistic expression, their vocabulary, grammar, context and the possible relationship with theatre.

The course introduces students to

- What is Art? Why Art? Art appreciation, Socio Political Contexts
- Western Art History
- Indian Art History
- Paintings
- Sculpture
- Architecture
- Performance culture

Creative Arts is a distinguishing character of human beings as species. Human history and prehistory reveals long and rich tradition of creative arts, each filtered through the narrow biological channels of human cognition. By understanding the connections between the history of man and the history of art, one gains insights into the origin and nature of aesthetic judgment. The areas covered would be

- Major landmarks in the history of man
- Origin of arts in human history
- Art – Culture correlation

MPAT-102: Research Methodology in Performing Arts 1

- What is Research? What is Research Planning?
- Methods of Research:
(History, Reading Materials, Interviews, Experiments)
- Objective:

- (Examination, Evaluation, Investigation)
- Process of Research (Selection of research topic, research Statement, Forming a research question)
- Writing Methods: (Scientific Method, Language, Interpretation)
- Research Tools: (Preparing a Questionnaire, Audio Visual material, Books, Literature, Templates, Graphs, comparative study)
- Conclusion

MPAT-103: Acting Advanced

Theories of Modern Stage

- a. Stanislavsky: Selected Chapters from An Actor Prepares, Building A Character and Creating A Role
- b. Brecht: Selected chapters from Brecht on theatre
- c. Grotowski: Selected Chapters from Towards The Poor Theatre

MPAT-104: Performance 1

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

MPAT-105: Performance 2

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

FIRST YEAR: Semester-II

	Total	Semester II		
		Internal	Exam	Credits
MPAT-201: Applied theatre	100	20	80	4
MPAT-202: Research Methodology in Performing Arts 2	100	20	80	4
MPAT-203: Community and Culture	100	20	80	4
MPAT-204: Performance 3	100	---	100	4
MPAT-205: Performance 4	100	---	100	4

MPAT-201: Applied Theatre

Applied Theatre has a very rich canvas all over the world. It exists with all forms including contemporary art and traditions of folk styles in the form of music, dance and theatre. The Applied Theatre work is spread over the world in various regions. Each region has its own particular style of work. The course would help students to understand various forms and working approaches in different regions such as UK, South Africa, Brazil, US etc. and will help them to compare different mediums to create a dialogue with the community in their own work form.

This course will help students to understand how applied theatre exists in different regions in modern time. It will also help students to understand and explore different forms of music, theatre and dance and to

understand its value as a medium of communication in different regions. Students will be required to attend and design workshops individually and as a group.

MPAT-202: Research Methodology in Performing Arts 2

Identifying a Research topic
Presenting a research paper

MPAT-203: Community and Culture

Aspects of Culture and its relevance to Theatre, Community and society
Understanding the connections within
Different elements of cultural studies and their applications
Society and Community,
Theatre practices evolved in different communities and cultures
(e.g. Adishakti, Prithvi theatre, Ninasam, Chorus repertory, Zhadipatti Theatre, Naya Theatre, Budhan theatre, Achrekar Prathisthan, Haus theatre, Rudreshwar, etc)
How these practices evolve in tandem with communities around them and gain/contribute for their development
Language based theatres (e.g. Marathi, Bengali, Kannada, Gujarathi etc).

MPAT-204: Performance 3

Play Production:
Participation in the process of creating the play production, responsibility of any of the elements of theatre

MPAT-205: Performance 4

Play Production:
Participation in the process of creating the play production, responsibility of any of the elements of theatre

SECOND YEAR: Semester-III

	Total	Semester I		Credits
		Internal	Exam	
MPAT-301: Children’s Theatre & Theatre In Education	100	20	80	4
MPAT-302: Understanding Space and Theatre Architecture	100	20	80	4
MPAT-303: Direction Advanced	100	20	80	4
MPAT-304: Performance 5	100	---	100	4
MPAT-305: Performance 6	100	---	100	4

MPAT-301: Children’s Theatre & Theatre In Education

This course prepares students for the fast growing field of Children’s theatre, so that they can enter into the practice with understanding of the unique challenges, with responsibility and care for children, that comes out of the knowledge of the theory and practice available in the field.

The course will have the following components:

- Child Psychology and understanding the unique needs of different age groups
- Child rights and the understanding of the child’s mental world in contemporary culture
- Uses, purposes and different kinds of children’s theatre
- Creative drama: games and exercises

- Creative drama: structuring a performance/ demonstration
- Narrative theatre
- Theatre by adults for children
- Theatre by children: Structured training and unstructured approach
- Understanding the nature and uses of fairy tales, allegories and fantasy

MPAT-302: Understanding Space and Theatre Architecture

Theatre architecture would help the students to study the historical theatre building and understand the relationships between actors, audiences and the space. Students would look at the following architectural spaces:

- Ancient Indian Theatre buildings,
- Greek theatre,
- Medieval Theatre,
- Theatre in Renaissance,
- Noh Theatre,
- Chinese Tea House Theatre,
- Evolution and development of Proscenium theatre and
- Experimental theatre as a departure from realism.

Students would learn to look at the impacts these spaces created on actors.

MPAT-303: Direction Advanced

- Role of a Director: Relationship between Director and Actors, Director and Designers, Director and Theatre Organisation
- Study of Edward Gordon Craig, Meyerhold, Brecht, Peter Brook
- Director as Critic
- Handling the Actor: Getting the right expression

MPAT-304: Performance 5

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

MPAT-305: Performance 6

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre

SECOND YEAR: Semester-IV

	Total	Semester II		
		Internal	Exam	Credits
MPAT-401: Comparative Culture	100	20	80	4
MPAT-402: Masters Project – Dissertation	100	20	80	4
MPAT-403: Masters Project – Performance	100	20	80	4
MPAT-404: Final Performance	200	---	200	8

MPAT-401: Comparative Culture

The course is focused on comparing cultures through a comparison of their theatres at present and through that of their evolution: The religious orientation and the secular: The dramatic element in ceremonies and rituals: Societies distinguished on the basis of agricultural, industrial and service economies: Class and

gender distinctions and power games employed in class and gender conflict and their expression in the theater: The theatre as a battlefield for ideology: The dramaturgy and theater architecture serving as a basis for comparison Climatic and geographical conditions and their impact on the theater.

MPAT-402: Masters Project – Dissertation

Student is required to decide the nature of his / her Masters Project. For the Performance Practice specialization, this needs to be a practical oriented project. Student will be required to create a performance of minimum 30 minutes duration.

Student will be required to write a dissertation based on the project. This will involve a paper based on the production process, actor’s diary and a production script.

MPAT-403: Masters Project – Performance

Students specializing in Performance Practice will be required to create a performance of minimum 30 minutes duration as their Masters Project. This performance needs to be conceived, designed and directed by the student himself/herself. The duration of the performance should be minimum 30 minutes.

MPAT-404: Final Performance

Play Production:

Participation in the process of creating the play production, responsibility of any of the elements of theatre



SYLLABUS FOR BRIDGE COURSE IN PERFORMING ARTS (THEATRE)

For admission to the M. P. A. (T) Programme

During the bridge year, a student shall be required to take courses depending upon his/her past experience in the field of theatre. The minimum number of courses a student needs to take is 5 in each semester. The maximum number of courses shall be 8 in each semester. The following norms shall be applied while selecting the courses:

Selection of Courses:

The student will have to select the courses in consultation with the faculty. The faculty's decision will be final in this regard.

Languages:

A student must have taken English and either Konkani or Marathi or Hindi during his / her undergraduate programme at least for one year. Otherwise, the student will have to take English as a compulsory language **and**

(i) any one of the Indian languages viz. Konkani or Marathi or Hindi as second language during the bridge year; **or**

(ii) any one of the modern foreign languages viz. Portuguese or French or Spanish or German as second language during the bridge year, **or**

(iii) an additional paper in English based on translated text from the language(s) specified above.

Theory Papers (Electives):

A student have to take minimum 2 papers and maximum 4 papers in each semester, depending his /her past studies, from the following list:

- i. Drama and History of Theatre (1A)
- ii. Drama and History of Theatre (1B)
- iii. Drama and History of Theatre 2 A
- iv. Drama and History of Theatre 2 B
- v. Drama and History of Theatre 3 A
- vi. Drama and History of Theatre 3 B
- vii. Drama and Introduction to Theatre 1
- viii. Drama and Introduction to Theatre 2

Practical Papers (Mandatory)

- Practical Work and Oral Exam (Semester 1 and 2)
- Performance (Semester 1 and 2)

The bridge year grades will be pass and fail. For candidates passing Bachelor's degree from stream other than Performing Arts (Theatre), passing all the courses is mandatory to register for the MPA – Theatre programme. The final transcript of MPA programme would mention the successful completion of the bridge year by the student. It will not have any implications on the Masters Grades / Percentage / CGPA calculations.

The general guidelines will be similar to the MPA – Theatre programme.

The attendance rules will be similar to the MPA – Theatre programme.