



CENTRAL UNIVERSITY OF JHARKHAND

SYLLABUS

OF

BACHELOR IN PERFORMING ARTS (B.P.A.)

(VOCAL MUSIC/THEATRE)

(3 YEARS, 6 SEMESTERS COURSE)

CENTRE FOR MUSIC AND PERFORMING ARTS

LIST OF PAPERS OFFERED FOR THE BACHELOR IN PERFORMING ARTS (VOCAL MUSIC/THEATRE)

First Three Semesters are common for all the students.

From the Fourth Semester students can go for the specialisation in Vocal Music or Theatre.

SEMESTER - I

S.N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BPA 112010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – I	ACTIVITY BASED	5
2.	BPA 111020	FUNDAMENTALS OF MUSIC- I	THEORY	2
3.	BPA 112030	BASICS OF ACTING-1 (VOICE & SPEECH)	ACTIVITY BASED	4
4.	BPA 111050	INTRODUCTION TO THEATRE	THEORY	3
5.	BPA 111060	FOLK/TRIBAL MUSIC OF INDIA – I	THEORY	3
6.	ENG 110040	COMMUNICATIVE ENGLISH	COMPULSARY	3
TOTAL – 20				

SEMESTER – II

S.N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BPA 122010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – II	ACTIVITY BASED	5
2.	BPA 121020	FUNDAMENTALS OF MUSIC- II	THEORY	2
3.	BPA 122030	BASICS OF DESIGN	ACTIVITY BASED	4
4.	BPA 121040	INTRODUCTION TO CLASSICAL INDIAN THEATRE AND GREEK THEATRE	THEORY	3
5.	BPA 121050	FOLK/TRIBAL MUSIC OF INDIA–II	THEORY	3
6.	EVS 120060	ENVIRONMENTAL SCIENCE	COMPULSORY	3
TOTAL – 20				

SEMESTER – III

S.N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BPA 212010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – III	ACTIVITY BASED	5
2.	BPA 211020	FUNDAMENTALS OF MUSIC – III	THEORY	2
3.	BPA 212030	BASICS OF ACTING-2 (MIME, MOVEMENT AND IMPROVISATION)	ACTIVITY BASED	5
4.	BPA 211040	INTRODUCTION TO MODERN THEATRE (INDIA & WORLD)	THEORY	2
5.	BPA 211050	FOLK/TRIBAL THEATRE FORMS OF INDIA	THEORY	3
6.	BPA 211060	MODERN INDIAN PERFORMING ARTS	THEORY	3
TOTAL – 20				

SEMESTER IV – (SPECIALISATION IN VOCAL MUSIC)

S.N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BVM 222010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – IV	ACTIVITY BASED	12
2.	BVM 221020	MUSIC THEORY IV (1)	THEORY	4
3.	BVM 221030	MUSIC THEORY IV (2)	THEORY	4
4.	LRM 220100	DISASTER MANAGEMENT	COMPULSORY	3
TOTAL – 23				

SEMESTER V – (SPECIALISATION IN VOCAL MUSIC)

S.N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BVM 312010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – V	ACTIVITY BASED	12
2.	BVM 311020	MUSIC THEORY V (1)	THEORY	4
3.	BVM 311030	MUSIC THEORY V (2)	THEORY	4
4.	BVM 311040	WESTERN MUSIC	THEORY	3
TOTAL – 23				

SEMESTER VI – (SPECIALISATION IN VOCAL MUSIC)

S.N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BVM 322010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – VI	ACTIVITY BASED	12
2.	BVM 321020	MUSIC THEORY VI.1	THEORY	4
3.	BVM 321030	MUSIC THEORY VI.2	THEORY	4
TOTAL – 20				

SEMESTER IV – (SPECIALISATION IN THEATRE)

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BTH 221010	INTRODUCTION TO DIRECTION	THEORY	3
2.	BTH 221020	PLAY ANALYSIS	THEORY	2
3.	BTH 222030	PLAY PRODUCTION	ACTIVITY BASED	4
4.	BTH 222040	TECHNICAL THEATRE (COSTUME & MAKE-UP)	ACTIVITY BASED	4
5.	BTH 224050	MAJOR PRODUCTION	ACTIVITY BASED	8
6.	LRM 220100	DISASTER MANAGEMENT	COMPULSORY	3
TOTAL – 24				

SEMESTER V – (SPECIALISATION IN THEATRE)

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BTH 312010	ACTING TECHNIQUES	ACTIVITY BASED	4

2.	BTH 312020	TECHNICAL THEATRE -2 (SET & LIGHT DESIGN)	ACTIVITY BASED	4
3.	BTH 311030	THEATRE MANAGEMENT	THEORY	3
4.	BTH 311040	ARTS , AESTHETIC & SOCIETY	THEORY	3
5.	BTH 314050	MAJOR PRODUCTION	ACTIVITY BASED	8
TOTAL – 22				

SEMESTER VI – (SPECIALISATION IN THEATRE)

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	BTH 322010	THEATRE & CULTURAL POLITICS	THEORY	3
2.	BTH 321020	COMMUNITY THEATRE / APPLIED THEATRE	ACTIVITY BASED	3
3.	BTH 321030	CHILDREN’S THEATRE AND THEATRE IN EDUCATION	THEORY	4
4.	BTH 321040	PRINCIPLE OF DIRECTION	THEORY	4
5.	BTH 324050	MAJOR PRODUCTION	ACTIVITY BASED	8
TOTAL – 22				

DETAILS OF PAPERS

SEMESTER - I

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BPA 112010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC-I	<ul style="list-style-type: none"> ➤ Exercises for voice training ➤ Alankaars – Simple and Complex ➤ Practical Knowledge of Critical and Comparative Analysis of Ragas and Talas of the Prescribed Course. <ul style="list-style-type: none"> • Ragas :Bhupali, Bhairav, Yaman, Alhaiya Bilawal. • Talas :Teental, Chartal, Keherwa With Thah and Dugun Layakari. • 1 Drut Khyal in all the Ragas with Aalap and Taan. • 1 Dhruvad or 1 Dhamar in any one of the Prescribed Ragas with Dugun Laykari. • 1 Bhajan/ Lakshan Geet/ Sargam Geet ➤ Rabindra Sangeet: Puja Paryay ke Geet, Prem Paryay ke Geet
2.	BPA 111020	FUNDAMENTALS OF MUSIC- I	<ul style="list-style-type: none"> ➤ Theoretical Knowledge of Prescribed Ragas and Talas. ➤ Definitions of Musical Terms :- Alankaar, Nada (2 Kinds, 3 Properties), Shruti, Swara (Shuddha-Vikrit), Varna, Raga Jati (Audav-Shadav-Sampurna), Vadi-Samvadi-Anuvadi- Vivadi, Saptak (Mandra-Madhya-Taar), Alpatva-Bahutva, Avirbhav-Tirobhav, Purvang-Utrang. ➤ Notation System Proposed by Pt. V.D. Paluskar and Pt. V. N. Bhatkhande. ➤ Classification of Indian Musical Instruments. ➤ Description of Classical Musical Forms – Dhruvad, Dhamar and Khyal.
3.	BPA 112030	BASICS OF ACTING-1 (VOICE &SPEECH)	<ul style="list-style-type: none"> ➤ Basic Understanding of Voice and Speech. ➤ Breathing Exercises. ➤ Exercises in Volume and Pitch. ➤ Articulation and Projection. ➤ Pronunciation. ➤ Diction. ➤ Intonation. ➤ Emotional Expression

			➤ Movement, Recitation, Speech and their Application to dramatic situation/ text belonging to different genres.
4.	BPA 111050	INTRODUCTION TO THEATRE	<ul style="list-style-type: none"> ➤ Overview of Theatre. • What is Theatre? • Elements of Theatre? ➤ Theatre as A Collective Art. ➤ What is Performance? • Performing Art and art of Performance • Nature and Structure of Performance • Theatrical Performance ➤ Theatre and other Art Form. ➤ Relationship between Artistic Process and Final Product. ➤ Importance of Theatre in Shaping Identity and Culture.
	BPA 111060	FOLK/TRIBAL MUSIC OF INDIA – I	<ul style="list-style-type: none"> ➤ What is folk/tribal music? ➤ Origin and Development of Folk/Tribal Music in India. ➤ Different Folk/Tribal musical forms of India. ➤ Practical work involving learning and research about Folk/Tribal Music related to the students' own region ➤ Learning Jharkhand folk/tribal music
6.	ENG 110040	COMMUNICATIVE ENGLISH	➤ Common Syllabus For All Students

SEMESTER – II

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BPA 122010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – II	<ul style="list-style-type: none"> ➤ Practical Knowledge of Critical and Comparative Analysis of Ragas and Talas of The Prescribed Course. • Ragas : Chhayanaat, Bageshwari, Jaunpuri, Shankara • Talas :Ektal, Dhamar, Dadra With Thah, Dugun And Tigun Layakari. • 1 Vilambit Khyal in any one of the Prescribe Ragas. • 1 Drut Khyal in all the Ragas with Aalap and Taan. • 1 Dhruvad or 1 Dhamar in any one of the Prescribed Ragas with Dugun and Tigun Laykari. • 1 Tarana. ➤ Rabindra Sangeet : Swadesh Parak Geet, Prakriti Paray Geet
2.	BPA 121020	FUNDAMENTALS OF MUSIC- II	<ul style="list-style-type: none"> ➤ Theoretical Knowledge of Prescribed Ragas and Talas. ➤ Comparative Study of Hindustani and Carnatic Sangit Paddhati. ➤ Study Of Musical Texts – Natyashastra, Sangeet Ratnakar. ➤ Biographies Of Musicians – Tansen, Pt. V.D. Paluskar And Pt. V. N. Bhatkhande. ➤ Merits And Demerits Of Vocalists
3.	BPA 122030	BASICS OF DESIGN	<ul style="list-style-type: none"> ➤ Concept of design ➤ Elements and principles of design ➤ Designing Space and Time in Performance ➤ Introduction to Lights, Source, Colour, Intensity, Combination, Silhouette ➤ Importance of Light Design in Theatre. ➤ Introduction to Costume & Make-Up. ➤ Sketching, Colour, Line, Texture. ➤ Introduction to Set & Properties.

4.	BPA 121040	INTRODUCTION TO CLASSICAL, TRADITIONAL INDIAN THEATRE AND GREEK THEATRE	<ul style="list-style-type: none"> ➤ Origin & Development of Classical Indian Theatre. ➤ Introduction to Natyashastra. ➤ Dasharupaka. ➤ Rasa & Bhava Theory. ➤ Kinds of Acting. ➤ Nayak and Naika Bheda. ➤ Natyadharmi & Lokadharmi. ➤ Eleven Elements of Drama. ➤ Sanskrit Plays. ➤ Some Terminologies. ➤ Construction Of The Play House. ➤ Indian Traditions of Theatre – Swang, Bhagat, Khayal, Bhavai, Maanch, Bidesiya, etc. ➤ Development of Greek Theatre ➤ Theatrical elements of Aristotle’s Poetics ➤ Performance structure of the Greek Plays ➤ Greek Plays and Playwrights ➤ Taking Kalidasa, Sophocles, Agha Hashra Kashmiri and others as base to study how theories, society/cultures and performance practices create different kinds of drama.
5.	BPA 121050	FOLK/TRIBAL MUSIC OF INDIA – II	<ul style="list-style-type: none"> ➤ Folk/Tribal Instruments of India. ➤ Popular Folk/Tribal Dances of India. ➤ Folk Music and Popular Culture. ➤ Folk artists of India ➤ Practical work with students regional forms (learning from each other)
6.	EVS 120060	ENVIRONMENTAL SCIENCE	<ul style="list-style-type: none"> ➤ Common Syllabus for All Students

SEMESTER – III

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BPA 212010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – III	<ul style="list-style-type: none"> ➤ Practical Knowledge of Critical and Comparative Analysis of Ragas and Talas of the Prescribed Course. • Ragas :Ramkali, ShudhKalyan, Gaud Sarang, Hindol. • Talas :Jhaptal, Rupak, Addha with Thah, Dugun, Tigon and Chaugun Layakari. • 1 Vilambit Khyal in any one of the Prescribe Ragas. • 1 Drut Khyal in all the Ragas with Aalap and Taan. • 1 Dhrupad or 1 Dhamar in any one of the Prescribed Ragas with Dugun, Tigon and Chaugun Laykari. • 1 Trivat/Chaturang. ➤ Rabindra Sangeet : Aanushthanik Paryay ke Geet, Vichitra Paryay ke Geet
2.	BPA 211020	FUNDAMENTALS OF MUSIC – III	<ul style="list-style-type: none"> ➤ Theoretical Knowledge of Prescribed Ragas and Talas. ➤ Comparative Study of Mela and That-Raga Classification ➤ Study of Musical Texts – Sangit Parijat, Chaturdandi Prakashika ➤ Biographies of Musicians – Amir Khusro, Pt. Omkar Nath Thakur and Pt. Ravishankar ➤ Description of Classical Musical Forms – Tarana, Trivat and Chaturang.
3.	BPA 212030	BASICS OF ACTING-2 (MIME, MOVEMENT AND IMPROVISATION)	<ul style="list-style-type: none"> ➤ Physical Exercises. ➤ Exercises Related With The Mime. ➤ Non-Verbal Communication. ➤ Depiction of Character And Emotion Using Movements And Gestures. ➤ Improvisational Exercises. ➤ Improvisation Based On Movements/Theme/ Image/Mood.

			➤ Imaginative Improvisation.
4.	BPA 211040	INTRODUCTION TO MODERN THEATRE (INDIA & WORLD)	<ul style="list-style-type: none"> ➤ Origin and Development of Modern after Romanticism. ➤ Trends and Concepts of Modern Indian Theatre ➤ Modern Indian Theatre- Practice ➤ Modern Indian Drama and Theatre ➤ Modern Indian Playwrights. ➤ Realistic and Non-Realistic Theatre. ➤ Study of selected text.
5.	BPA 211050	FOLK THEATRE FORMS OF INDIA	<ul style="list-style-type: none"> ➤ Different Folk Art Forms in India. ➤ Folk Art Forms of Jharkhand e.g :- Chhau/ Paika/ Hunta/ Barao/ Mundari/ Domkach Etc.
6.	BPA 211060	MODERN INDIAN PERFORMING ARTS	<ul style="list-style-type: none"> ➤ Contribution of Pt. V.D. Paluskar and Pt. V.N Bhatkhande ➤ Rabindra Sangeet – • Life Sketch of Rabindra Nath Tagore with Special Reference to his Musical Quality • Different Forms of Rabindra sangeet, ➤ Contribution of Uday Shankar and others in dance ➤ Cultural politics of Indian Modernity: Emergence of the classical and denouncing the Popular (e.g. Nautanki, Jatra, Thumri, Parsi Theatre, etc.) ➤ Modern Indian Theatre

SEMESTER IV – (SPECIALISATION IN VOCAL MUSIC)

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BVM 222010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – IV	<ul style="list-style-type: none"> ➤ Practical Knowledge of Critical and Comparative Analysis of Ragas and Talas of The Prescribed Course. • Ragas :Darbari Kanhada, Adana, Malkauns, Chandrakauns, Vibhas, Miya Malhar. • Talas :Tivra, Sultal, Tilwada With Thah, Dugun, Tigun, Chaugun And Chhagun Layakari. • 2 Vilambit Khyals in any two of the Prescribed Ragas. • 1 Drut Khyal in all the Ragas with Aalap and Taan. • 1 Dhrupad or 1 Dhamar in any one of the Prescribed Ragas With Dugun, Tigun, Chaugun And Chhagun Laykari. • 1 Kajri/Chaiti/Holi
2.	BVM 221020	MUSIC THEORY IV (1)	<ul style="list-style-type: none"> ➤ Theoretical Knowledge of Prescribed Ragas and Talas and Different Genres of Vocal Music. ➤ Contribution of Musicians in Indian Music.
3.	BVM 221030	MUSIC THEORY IV (2)	<ul style="list-style-type: none"> ➤ Unit I - History of Indian Classical Music. (Ancient, Medieval And Modern Era) ➤ Unit II - Study of Shruti & Swaras. (Definition of Shruti, Samvad, Vivad And Their Relation With Shrutis. Comparative Study of Concept of Shruti And Swara In Ancient, Medieval And Modern Era. Introduction To Chatuh-Sarana As Stated By Bharat And Sharangdev. Method of Placing The Shuddha And Vikrit Swaras on Veena by Ahobal And Shrinivas) ➤ Unit III - Prominent Gharanas of Dhrupad and Khyal. (Origin And Development of Gharanas In Hindustani Vocal Music. Four Banis of Dhrupad. Study of Popular Gharanas of Dhrupad. Study of Popular Gharanas of Khyaal. Merits And Demerits of Gharana System)

4.	LRM 220100	DISASTER MANAGEMENT	➤ Common Syllabus for All Students
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SEMESTER V – (SPECIALISATION IN VOCAL MUSIC)

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BVM 312010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – V	<ul style="list-style-type: none"> ➤ Practical Knowledge Of Critical And Comparative Analysis Of Ragas And Talas Of The Prescribed Course. • Ragas : Puriya, Marwa, Poorvi, Bahar, Miya Ki Todi, PuriyaDhanashri • Talas :Jat Tal, Dipchandi. • 2 Vilambit Khyals In Any Two Of The Prescribed Ragas. • 1 Drut Khyal In All The Ragas With Aalap And Taan. • 1 Dhrupad Or 1 Dhamar In Any One Of The Prescribed Ragas With Added Chaupalli Layakari. • 1 Thumri/Dadra
2.	BVM 311020	MUSIC THEORY V (1)	<ul style="list-style-type: none"> ➤ Theoretical Knowledge Of Prescribed Ragas And Talas And Different Genres Of Vocal Music. ➤ Contribution of Scholars In Indian Music.
3.	BVM 311030	MUSIC THEORY V (2)	<ul style="list-style-type: none"> ➤ Unit – I Study Of Musical Term, Terminology, Concepts And Principles. (Margi-Deshi, Gandharva-Gaan, Gamak Ke 15 Prakar, Meedh ,Murki, Graha, AanshSwar, NayasSwar, Aanibadh -NibadhGaan, Aalapti Gaan, Swasthan Niyam, Kakus, Gram (Shadaj, Madhyam ,Gandhar),Moorchana, Jati, Taal Ke Dash Pran, Raag Ke Dash Lakshan, Raago Ka Samay Siddhant, Swara Prastaar ➤ Unit – II Comparative Study of Hindustani and Carnatic Music. (Comparison Between Hindustani And Carnatic Swar-Padhatti And Taal-Padhatti, Comparison Of Hindustani And Carnatic Ragas And Musical Compositions.
4.	BVM 311040	WESTERN MUSIC	<ul style="list-style-type: none"> ➤ History of western music ➤ Genres and styles in western music ➤ Biographies of Western Musicians/ Composers ➤ Contribution of Western Scholars to Indian Music ➤ Brief introduction to western notation system

SEMESTER VI – (SPECIALISATION IN VOCAL MUSIC)

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BVM 322010	CRITICAL & COMPARATIVE STUDY OF COMPONENT OF RAGAS & TALAS AND DIFFERENT GENRES OF VOCAL MUSIC – VI	<ul style="list-style-type: none"> ➤ Practical Knowledge of Critical and Comparative Analysis of Ragas and Talas of the Prescribed Course. • Ragas : Basant, Paraj, Rageshri, Deshi, Shuddha Sarang, Sohni • Talas :Jhumra, Brahma Tal. • 2 Vilambit Khyals In Any Two of The Prescribed Ragas. • 1 Drut Khyal In All The Ragas With Aalap And Taan. • 1 Dhrupad or 1 Dhamar In Any One Of The Prescribed Ragas With Added Chaupalli Laykari.
2.	BVM 321020	MUSIC THEORY VI.1	<ul style="list-style-type: none"> ➤ Theoretical Knowledge of Prescribed Ragas And Talas And Different genres of Vocal Music. ➤ General Essays In Music

3.	BVM 322030	MUSIC THEORY VI.2	<p>➤ Unit – I Science Of Music (Vibration And Frequency, Pitch And Its Relation With Vibrator, Vocal And Instrumental Range Of Sound, Amplitude, Timbre, Qualities Of Musical And Unmusical Overtones (Swayambhu Swara), Echo, Reverberation And Resonance Of Sound).</p> <p>➤ Unit – II Introduction To Western Music (Notation System Of Western Music/Western Notes, Time Signature, Harmony And Melody, Consonance And Dissonance, Different Musical Scales, Comparative Study Of Scales Of Bhatkhande And Western Music, Various Types Of Interval Of Notes, Main Types Of Chords)</p>
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SEMESTER IV – (SPECIALISATION IN THEATRE)

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BTH 221010	INTRODUCTION TO DIRECTION	<ul style="list-style-type: none"> ➤ Visual Composition of Stage Picture. ➤ Stage Geography - Movement/ Blocking /Pace/ Rhythm ➤ Different Directorial Innovations And Methods. ➤ Basic Elements Of A Stage Direction. ➤ Role Of The Director In A Production. ➤ Director, Actor And Audience Relationship.
2.	BTH 221020	PLAY ANALYSIS	<ul style="list-style-type: none"> ➤ Reading Different Type Of Plays And Analysis (Either Sanskrit/ Greek/ Modern/ Absurd Play) ➤ Studying Of Historical, Literary, Theatrical, Cultural Context Of The Play. ➤ Analysing The Play By Looking Separately Its Structure, Plot, Characters, Themes And Style. ➤ Why And How Do We Analyse The Play.
3.	BTH 222030	PLAY PRODUCTION	<ul style="list-style-type: none"> ➤ 20-25 Minutes Presentation From Edited Play/ One Act Play By The Students
4.	BTH 222040	TECHNICAL THEATRE (COSTUME & MAKE-UP)	<ul style="list-style-type: none"> ➤ Line, Colour, Texture ➤ Costume - According To The Character, Historical Perspective . ➤ Make-Up- Realistic, Non Realistic, Expressionistic And Special Effects.
5.	BTH 224050	MAJOR PRODUCTION	<ul style="list-style-type: none"> ➤ A Full Length Play Performed By The Students And Directed By The Faculty Or Guest Faculty.
6.	LRM 220100	DISASTER MANAGEMENT	<ul style="list-style-type: none"> ➤ Common Syllabus For All The Students

SEMESTER V – (SPECIALISATION IN THEATRE)

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BTH 312010	ACTING TECHNIQUES	<ul style="list-style-type: none"> ➤ Stanislavsky, Brecht, Michael Chekhov, Grotowsky, Meyerhold Etc
2.	BTH 312020	TECHNICAL THEATRE -2 (SET & LIGHT DESIGN)	<ul style="list-style-type: none"> ➤ Light Design ➤ Set Design- Ground Plan, Elevation, ➤ Property Making
3.	BTH 311030	THEATRE MANAGEMENT	<ul style="list-style-type: none"> ➤ Selection Of The Play/ Project. ➤ Planning Of The Project, Publicity And Stage Management. ➤ Budgeting And Marketing. ➤ Management of Space.

4.	BTH 311040	ARTS , AESTHETIC & SOCIETY	<ul style="list-style-type: none"> ➤ Art Appreciation:- ➤ Fine Arts, Literary And Performing Arts. ➤ Understanding The Arts: It's Meaning And Importance— ➤ The Value of Art. ➤ The Nature of Art. ➤ Functions of Art. ➤ Art and Aesthetics. ➤ Art and Society.
5.	BTH 314050	MAJOR PRODUCTION	<ul style="list-style-type: none"> ➤ A Full Length Play Performed By The Students And Directed By The Faculty Or Guest Faculty.

SEMESTER VI – (SPECIALISATION IN THEATRE)

S.No.	COURSE CODE	TITLE OF THE PAPER	DETAILS OF PAPER
1.	BTH 321020	THEATRE & CULTURAL POLITICS	<ul style="list-style-type: none"> ➤ Body , Culture And Power. ➤ Feminism In India: Issues And Debates. ➤ Feminist Theatre. ➤ Dalit Discourse. ➤ Modern Dalit Writing. ➤ Cast, Culture And Politics. ➤ Culture, Modernity And Technology.
2.	BTH 322010	COMMUNITY THEATRE / APPLIED THEATRE	<ul style="list-style-type: none"> ➤ Theatre Of Oppressed ➤ Theatre As A Community Event. ➤ Theatre For Development. ➤ A Project Report Based On Working With Any Community.
3.	BTH 321030	CHILDREN'S THEATRE AND THEATRE IN EDUCATION	<ul style="list-style-type: none"> ➤ Concept Of Children's Theatre And Theatre In Education. ➤ Children's Theatre As An Emerging Trend. ➤ Theatre By Adults For Children. ➤ Learning Various Subjects Through Theatre. ➤ Significance Of Fairy Tales, Moral Stories, Allegories And Inspirational Stories.
4.	BTH 321040	PRINCIPLE OF DIRECTION	<ul style="list-style-type: none"> ➤ Study Of Directorial Principle Of Great Indian And Western Theatre Practitioners.
5.	BTH 324050	MAJOR PRODUCTION	<ul style="list-style-type: none"> ➤ A Full Length Play Performed By The Students And Directed By The Faculty Or Guest Faculty.

EVALUATION

Sessional Test I will be held during the fourth week of the semester for the syllabi covered till then.

Sessional Test II will be held during the eighth week for the syllabi covered between fifth and eighth week.

Sessional Test III will be held during the twelfth week for the syllabi covered between ninth and twelfth week.

The sessional tests (of one to two hours duration) **will carry 40% (20%+20%) of total marks for the course.** The marks of the better of two Sessional Tests shall be taken into account for the computation of Grades.

There shall be one **End semester examination** of 3 hours duration carrying 60% of Marks in each course covering the entire syllabus prescribed for the course.

Evaluation of Practical, Viva-voce and Theory Paper:

Semester I, II & III- (Common)

Activity Based Course -200 Marks / Paper. (40+40+120)

Theory Course-100 marks/ Paper. (20+20+60)

Semester IV, V & VI (Specialization in Vocal Music)

Activity based course – 400 marks/ Paper. (40+40+120+200)

Stage performance – 200 marks. (No sessional will be held)

Viva-voce – 200 marks.

Theory Course - 100 marks/ Paper.(20+20+60)

Semester IV, V & VI (Specialization in Theatre)

Activity Based course – 200 marks/ Paper. (40+40+120)

Evaluation of this paper will be based on practical approach like Active participation in the classroom/ project work/ viva voce/ assignments.

Major Production & Play Production – All student's participation in major production is mandatory. On the basis of performance/participation in production, a viva voce will also be held for evaluation at the end of the semester.

Theory Course - 100 marks/ Paper. (20+20+60)

The Grading system of Evaluation shall be as per the Regulation on the University.

Syllabus prepared by

- **Ms. Jaya Shahi**, Coordinator, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi
- **Dr. Deepika Srivastava**, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi
- **Mr. Shakir Tasnim**, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi
- **Mr. Venkata Naresh Burla**, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi



CENTRAL UNIVERSITY OF JHARKHAND

SYLLABUS

OF

MASTER IN PERFORMING ARTS (M.P.A.)

(VOCAL MUSIC)

(2 YEARS, 4 SEMESTERS COURSE)

CENTRE FOR MUSIC AND PERFORMING ARTS

LIST OF PAPERS OFFERED FOR THE MASTER IN PERFORMING ARTS
M.P.A. - (VOCAL MUSIC)

SEMESTER I

S.No	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 412010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - I	ACTIVITY BASED COURSE	12
2.	MVM 411020	MUSIC THEORY - I.1	THEORY COURSE	4
3.	MVM 411030	MUSIC THEORY - I.2	THEORY COURSE	4
4.	MVM 411040	CONCERT APPRAISAL	COMPULSORY	2
			TOTAL	22

SEMESTER II

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 422010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - II	ACTIVITY BASED COURSE	12
2.	MVM 421020	MUSIC THEORY - II.1	THEORY COURSE	4
3.	MVM 421030	MUSIC THEORY - II.2	THEORY COURSE	4
4.	MVM 421040	SOUND ENGINEERING	COMPULSORY	2
			TOTAL	22

SEMESTER III

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 512010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - III	ACTIVITY BASED COURSE	12
2.	MVM	MUSIC THEORY - III.1	THEORY COURSE	4

	511020			
3.	MVM 511030	MUSIC THEORY - III.2	THEORY COURSE	4
4.	MVM 511040	SUBSIDIARY (TABLA)	COMPULSORY	2
			TOTAL	22

SEMESTER IV

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1.	MVM 522010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - IV	ACTIVITY BASED COURSE	12
2.	MVM 521020	MUSIC THEORY - IV.1	THEORY COURSE	4
3.	MVM 521030	MUSIC THEORY - IV.2	THEORY COURSE	4
4.	MVM 524040	SELF COMPOSITIONS	COMPULSORY	2
			TOTAL	22

DETAILS OF PAPERS OFFERED IN M.P.A. - VOCAL MUSIC

SEMESTER I

S. N	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 412010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - I	ACTIVITY BASED COURSE	<ul style="list-style-type: none"> ➤ Analysis of Ragas and Talas of the Prescribed Course. • Ragas : Bihag, Multani, Patdeep, Ahir Bhairav, Lalit, Shree, Madmad Sarang, Jhinjhoti • Talas : Ada Chautaal, Shikhar. • 3 Vilambit Khyals in Any Three of the 	12

				<p>Prescribed Ragas.</p> <ul style="list-style-type: none"> • 1 Drut Khyal In All The Ragas With Gayaki. • 1 Dhruvad or 1 Dhamar In Any One of The Prescribed Ragas With Methodical Brief Nom-Tom Aalap, Added Aad Laykari & Upaj. • Raag Mala. 	
2.	MVM 411020	MUSIC THEORY - I.1	THEORY COURSE	<ul style="list-style-type: none"> ➤ Critical and comparative Study of Prescribed Ragas and Talas and Different Genres of Vocal Music. ➤ Critical review of a musical treatise ➤ Critical review of a vocalist 	4
3.	MVM 411030	MUSIC THEORY - I.2	THEORY COURSE	<ul style="list-style-type: none"> ➤ History of Indian Classical Music (vedic, pauranik, ramayana & Mahabharata period) ➤ Contribution of Scholars to Indian Music & their textual tradition (Ancient, Medieval & Modern Period) ➤ World Music (Introduction to Music of Different Countries) 	4
4.	MVM 411040	CONCERT APPRAISAL	COMPULSOR Y	<ul style="list-style-type: none"> ➤ Critical review of a University/ State/ National Level Concert 	2
TOTAL CREDITS - 22					

SEMESTER II

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 422010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - II	ACTIVITY BASED COURSE	<p>➤ Analysis of Ragas And Talas of The Prescribed Course.</p> <ul style="list-style-type: none"> • Ragas : Maru Bihag, Madhuvanti, Sur Malhar, Komal Rishabh Asawari, Ramdasi Malhar, Gandhari, Hansadhwani, Bairagi • Talas : Gaj jhampa, Pancham Sawari. • 3 Vilambit Khyals In Any Three of The Prescribed Ragas. • 1 Drut Khyal In All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any One of The Prescribed Ragas With Methodical Brief Nom-Tom Aalap, Added Aad Laykari & Upaj. • Thumri/Dadra 	12

2.	MVM 421020	MUSIC THEORY - II.1	THEORY COURSE	<ul style="list-style-type: none"> ➤ Critical and comparative Study of Prescribed Ragas and Talas and Different Genres of Vocal Music. ➤ Rabindra Sangit : History of Music of Bengal, ➤ Life Sketch of Rabindra Nath Tagore with Special Reference to his Musical Quality ➤ Swar-Vitan, Giti-Vitan, ➤ Rabindra Sangeet : Gitinatya, Nrityanatya, Baitalik, Varsha Mangal, Basantosab. ➤ Different Forms of Rabindra sangeet, ➤ Different Tala-Patterns Used By Tagore 	4
3.	MVM 421030	MUSIC THEORY - II.2	THEORY COURSE	<ul style="list-style-type: none"> ➤ Gram, Moorchhana, Jati, Prabandha ➤ Different Raga Classification Systems. (Gram raga-Deshi raga, Raga-Ragini, mela-raga, that-raga, raga-raganga and other raga classification systems.) 	4
4.	MVM 421040	SOUND ENGINEERING	COMPULSORY	<ul style="list-style-type: none"> ➤ Basics of Sound Engineering 	2
TOTAL CREDITS - 22					

SEMESTER III

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 512010	COMPARATIVE & ANALYTICAL	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Analysis of Ragas and Talas of The Prescribed Course. 	12

		STUDY OF RAGAS & TALAS - III	COURSE	<ul style="list-style-type: none"> • Ragas : Shyam Kalyan, Puriya Kalyan, Bilaskhani Todi, Nand, Gunakali, Kedar, Bhatiyar, Nat Bhairav • Talas : Basant, Shesh • 3 Vilambit Khyals in Any Three of The Prescribed Ragas. • 1 Drut Khyal In All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any one of The Prescribed Ragas With Methodical Brief Nom-Tom Aalap, Added Kuaad Laykari & Upaj. • Hori/Chaiti/Kajri 	
2.	MVM 511020	MUSIC THEORY - III.1	THEORY COURSE	<ul style="list-style-type: none"> ➤ Critical and comparative Study of Prescribed Ragas and Talas and Different Genres of Vocal Music ➤ Critical review of Musical treatise 	4
3.	MVM 511030	MUSIC THEORY - III.2	THEORY COURSE	<ul style="list-style-type: none"> ➤ Aesthetics – I (Bhava & Rasa, Rasa-Siddhant, Raga &Rasa, Chhanda-Laya-Taal & Rasa, Raga Dhyam & Raga Chitra, Place of Music in Fine Arts.) ➤ Research Methodology 	4

4.	MVM 511040	SUBSIDIARY	COMPULSORY	➤ Basics of Tabla and Harmonium Playing	2
TOTAL CREDITS - 22					

SEMESTER IV

S.No.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MVM 522010	COMPARATIVE & ANALYTICAL STUDY OF RAGAS & TALAS - IV	ACTIVITY BASED COURSE	<ul style="list-style-type: none"> ➤ Analysis of Ragas and Talas of The Prescribed Course. • Ragas : Jog, Jogkauns, Kalawati, Devgiri Bilawal, Abhogi Kanhada, Suha/Sugharayi, Shahana, Hanskinkadi • Talas : Rudra, Lakshmi • 3 Vilambit Khyals in Any Three of The Prescribed Ragas. • 1 Drut Khyal In All The Ragas With Gayaki. • 1 Dhrupad or 1 Dhamar In Any One of The Prescribed Ragas With Added Kuaad Laykari • Thumri/Dadra 	12
2.	MVM 521020	MUSIC THEORY - IV.1	THEORY COURSE	➤ Critical and comparative Study of Prescribed Ragas	4

				and Talas and Different Genres of Vocal Music. ➤ Critical review of a vocalist	
3.	MVM 521030	MUSIC THEORY - IV.2	THEORY COURSE	➤ Aesthetics – II (Indian & Western Aesthetics, Beauty in music, Autonomy & Heteronomy) ➤ Interdisciplinary Approach of Music. (Music & Physics, Music & Philosophy, Music & Religion, Music & Psychology etc.)	4
4.	MVM 524040	SELF COMPOSITIONS	COMPULSORY	➤ 5 self-made compositions	2
TOTAL CREDITS - 22					

EVALUATION

Sessional Test I will be held during the fourth week of the semester for the syllabi covered till then. Sessional Test II will be held during the eighth week for the syllabi covered between fifth and eighth week. Sessional Test III will be held during the twelfth week for the syllabi covered between ninth and twelfth week.

The sessional tests (of one or two hours duration) will carry 40% (20%+20%) of total marks for the course. The marks of the best of two Sessional Tests shall be taken into account for the computation of Grades.

There shall be one End semester examination of 3 hours duration carrying 60% of Marks in each course covering the entire syllabus prescribed for the course.

Evaluation of Practical, Viva-voce and Theory paper.

Activity based course (Paper – 1) – 350 marks

Stage performance – 150 marks. (no sessionals will be held)

Viva-voce – 200 marks

Theory (paper 2 &3) – 100 marks/paper

Compulsory (paper 4) – 50 marks – project work/ subsidiary (no sessionals will be held)

Total marks/ Semester = 600

The Grading system of Evaluation shall be as per the Regulation on the University

Syllabus prepared by -

- Ms. Jaya Shahi, Coordinator, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi
- Dr. Deepika Srivastava, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi



CENTRAL UNIVERSITY OF JHARKHAND

SYLLABUS

OF

MASTER IN PERFORMING ARTS (M.P.A.)

(THEATRE ARTS)

(2 YEARS, 4 SEMESTERS COURSE)

CENTRE FOR MUSIC AND PERFORMING ARTS

LIST OF PAPERS OFFERED FOR THE MASTER IN PERFORMING ARTS
M.P.A. - (THEATRE ARTS)

SEMESTER I

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDITS
1.	MTH 411010	DRAMATIC LITERATURE OF EAST & WEST	THEORY	4
2.	MTH 412020	ACTING FOR STAGE	ACTIVITY BASED	4
3.	MTH 412030	BASICS OF DESIGN	ACTIVITY BASED	4
4.	MTH 412040	DANCE, MOVEMENT & MIME	ACTIVITY BASED	4
5.	MTH 412050	THEATRE MUSIC	ACTIVITY BASED	4
			TOTAL	20

SEMESTER - II

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1	MTH 421010	INTRODUCTION TO PLAY DIRECTION	THEORY	3
2	MTH 422020	VOICE AND SPEECH	ACTIVITY BASED	4
3	MTH 421030	MODERN THEATRE (INDIAN AND WESTERN)	THEORY	3
4	MTH 421040	FOLK THEATRE	THEORY	4
5	MTH 424050	MAJOR PRODUCTION- 1	ACTIVITY BASED	8
				22

SEMESTER - III

S. N.	COURSE CODE	TITLE OF THE PAPERS	NATURE OF COURSE	CREDIT
1	MTH 512010	ACTING FOR CAMERA	ACTIVITY BASED	4
2	MTH 511020	THEATRE MANAGEMENT	THEORY	3
3	MTH	ACTING THEORY	THEORY	4

	511030			
4	MTH 511040	PLAYWRITING & PLAY ANALYSIS	THEORY	3
5	MTH 514050	MAJOR PRODUCTION- 2	ACTIVITY BASED	8
			TOTAL	22

SEMESTER - IV

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	CREDIT
1	MTH 521010	THEATRE CRITICISM	THEORY	4
2	MTH 522020	FILM APPRECIATION	ACTIVITY BASED	4
3	MTH 521030	DIRECTORIAL METHODS	THEORY	4
4	MTH 521040	INTRODUCTION TO PERFORMANCE STUDIES	THEORY	4
5	MTH 524050	STUDENT PRODUCTION/ MAJOR PRODUCTION-3	ACTIVITY BASED	8
			Total	24

DETAILS OF PAPERS OFFERED IN M.P.A. - VOCAL MUSIC

SEMESTER I

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1.	MTH 411010	DRAMATIC LITERATURE OF EAST & WEST	THEORY	<ul style="list-style-type: none"> ➤ Introduction to Natyashastra ➤ Dashrupaka ➤ Sanskrit Plays ➤ Modern Indian & Western plays ➤ Introduction to Aristotle's Poetics. 	4

				<ul style="list-style-type: none"> ➤ Greek plays 	
2.	MTH 412020	ACTING FOR STAGE	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Actor & Space ➤ Entry & Exit on the Stage. ➤ Imaginative Improvisation & Theatre Games. ➤ Gesture, Posture & Body of an Actor ➤ Relationship Between Actor & Co-actor ➤ Imagination, Concentration, Observation ➤ Situational Improvisation & making a story. ➤ Dramatic Reading of a Play, Poetry & Prose. ➤ Actor & Stage Business 	4
3.	MTH 412030	BASICS OF DESIGN	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basic Concept of Lighting, Costume, Set & Property 	4
4.	MTH 412040	DANCE, MOVEMENT & MIME	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Classical Indian Dance form. ➤ Different Types of Movement like- Straight, Curved, Sidewise etc ➤ Exercises related to Mime. 	4
5.	MTH 412050	THEATRE MUSIC	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basics of Vocal Music ➤ Importance of Music in Theatrical 	4

				Presentation ➤ Background Score and Effects	
TOTAL CREDITS - 20					

SEMESTER - II

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1	MTH 421010	INTRODUCTION TO PLAY DIRECTION	THEORY	<ul style="list-style-type: none"> ➤ Basics of Play Direction. 	3
2	MTH 422020	VOICE AND SPEECH	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Basic Concept of Voice & Speech ➤ Breathing Exercises ➤ Varieties in Pitch, Volume & Speech. ➤ Different Types of Speech Patterns ➤ Pronunciation ➤ Diction ➤ Intonation ➤ Working on Speeches from Selected Plays, Poetry or Prose. ➤ Voice & Emotion ➤ Articulation & Projection. 	4
3	MTH 421030	MODERN THEATRE (INDIAN AND WESTERN)	THEORY	<ul style="list-style-type: none"> ➤ Introduction to Modern Indian Theatre ➤ Introduction to Western Theatre 	3
4	MTH 421040	FOLK	THEORY	<ul style="list-style-type: none"> ➤ Different Folk Forms & Theatre of India. 	4

		THEATRE			
5	MTH 424050	MAJOR PRODUCTION- 1	ACTIVITY BASED	➤ Presentation of a Full Length Play	8
				Total	22

SEMESTER - III

S. N.	COURSE CODE	TITLE OF THE PAPERS	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1	MTH 512010	ACTING FOR CAMERA	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Camera as an Eye ➤ Importance of Camera ➤ Camera Movement ➤ Camera Placement ➤ Actor & Camera ➤ Working on Monologue 	4
2	MTH 511020	THEATRE MANAGEMENT	THEORY	<ul style="list-style-type: none"> ➤ Selection of a Play ➤ Budgeting of a Play ➤ Selection of Space ➤ Publicity & Marketing 	3
3	MTH 511030	ACTING THEORY	THEORY	➤ Different Theories of Acting e. g: Method/ Non-realistic etc.	4
4	MTH 511040	PLAYWRITING & PLAY ANALYSIS	THEORY	<ul style="list-style-type: none"> ➤ Construction of the Plot(A/c to Natyashastra) ➤ Introduction to Dashrupaka ➤ Techniques of Playwriting 	3

				<ul style="list-style-type: none"> ➤ Working on Scene, Act, Conflict, Plot, Theme ➤ Writing 10 mins play 	
5	MTH 514050	MAJOR PRODUCTION-2	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of a Full Length Play 	8
				Total	22

SEMESTER - IV

S. N.	COURSE CODE	TITLE OF THE PAPER	NATURE OF COURSE	DETAILS OF PAPER	CREDIT
1	MTH 521010	THEATRE CRITICISM	THEORY	<ul style="list-style-type: none"> ➤ Introduction to Criticism ➤ Introduction to Theatre Criticism ➤ Theatre Criticism & Practice ➤ Writing Play Review 	4
2	MTH 522020	FILM APPRECIATION	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ History of Cinema ➤ Introduction to Film Making ➤ Great Film Directors & their Technique ➤ Different Trends in Film 	4
3	MTH 521030	DIRECTORIAL METHODS	THEORY	<ul style="list-style-type: none"> ➤ Stanislavsky, Brecht, Meyerhold, Grotowski, Artaud, Habib Tanveer, Ebrahim Alkazi, B.V.Karant, 	4

				Ratan Thiyam etc	
4	MTH 521040	INTRODUCTION TO PERFORMANCE STUDIES	THEORY	<ul style="list-style-type: none"> ➤ Analysing the Performance ➤ From Text to Performance ➤ Documentation & Analysis of Live Performances. 	4
5	MTH 524050	STUDENT PRODUCTION/ MAJOR PRODUCTION-3	ACTIVITY BASED	<ul style="list-style-type: none"> ➤ Presentation of a Full Length Play 	8
				Total	24

EVALUATION

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Evaluation of Practical, Viva-voce and Theory paper

Activity Based Course – 200 Marks/ Paper

Evaluation of this paper will be based on the practical approach like- Active participation in the classroom/Project work/ Viva Voce/ Assignment.

Major Production :- All student's participation in major production is mandatory. On the basis of performance/ participation in production, a viva voce will also be held for evaluation at the end of the semester.

Theory Paper – 100 Marks/ Paper

The Grading system of Evaluation shall be as per the Regulation on the University

- Syllabus prepared by Mr. Shakir Tasnim, Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi &
- Mr. Venkata Naresh Burla , Assistant Professor, Centre for Music & Performing Arts, Central University of Jharkhand, Brambe, Ranchi