

FACULTY OF VISUAL ARTS & PERFORMING ARTS

Syllabus

For

**MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION)
(Semester: I – IV)**

Session: 2019–20



GURU NANAK DEV UNIVERSITY AMRITSAR

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**MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER SYSTEM**

Eligibility: i) Students who have passed B.Voc. (Theatre) from a recognised University or have attained NSQF Level 7 in a particular Industrial Sector in the same Trade

OR

ii) Bachelor Degree with atleast 50% marks from a recognised University.

Semester – I:

	Courses		Hours	Marks
Paper-I	History & Elements of Theatre	Theory	3	100
Paper-II	Western Drama and Architecture	Theory	3	100
Paper-III	Punjabi Theatre	Theory	3	100
Paper-IV	Acting Orientation	Practical	3	100
Paper-V	Fundamentals of Design	Practical	3	100

Semester – II:

	Courses		Hours	Marks
Paper-I	Western Theatre	Theory	3	100
Paper-II	Fundamentals of Directions	Theory	3	100
Paper-III	Theatre Production	Practical	3	100
Paper-IV	Production Management	Practical	3	100
Paper-V	Stage Craft (Make Up)	Practical	3	100

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER SYSTEM

Semester – III

	Courses		Hours	Marks
Paper-I	INDIAN THEATRE	Theory	3	100
Paper-II	MODERN THEATRE & INDIAN FOLK THEATRE	Theory	3	100
Paper-III	STAGE CRAFT	Theory	3	100
Paper-IV	PRODUCTION PROJECT	Practical	3	100
Paper-V	PRODUCTION ANALYSIS AND VIVA	Practical	3	100

Semester – IV

	Courses		Hours	Marks
Paper-I	RESEARCH METHODOLOGY	Theory	3	100
Paper-II	SCREEN ACTING	Theory	3	100
Paper-III	ACTING	Theory	3	100
Paper-IV	TELEVISION AND FILM APPRECIATION	Practical	3	100
Paper-V	FILM PRODUCTION	Practical	3	100

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – I

PAPER-I: HISTORY AND ELEMENTS OF THEATRE
(Theory)

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. Origin of Theatre
2. Elements of Theatre

Section – B

3. Drama and its Elements
4. Relationship between Theatre and Drama

Section – C

5. Indian Theatre
6. Play and play rights of Indian Theatre

Section – D

7. Western Theatre
8. Asian Theatre

Books Recommended:

1. Adya Rangacharya, Bharti Rangmanch (Punjabi Translation), Gurmakh Singh Sehgal, National Book Trust, India, 1988.
2. Balwant Gargi, Lok Natak (Punjabi), Publication Bureau, Punjabi University, Patiala, 2016.
3. Balwant Gargi, Rangmanch (Punjabi), Navyug Publishers, Delhi, 1999.
4. Faubion Bowers, Theatre in The East, Thomas Nelson and Sons, New York, 1960.
5. Jai Dev Taneja, Adhunik Bhartiya Natya Vimarsh, Radha Krishan Parkashan, New Delhi, 2010.
6. James R.Brandon (Edited), The Cambridge Guide to Asian Theatre, Cambridge University Press, 1993.
7. Jonnie Patricia Mobley, NTC's Dictionary of Theatre and Drama Terms, NTC Publishing Group, USA, 1998.
8. Kapila Vatsyayana, Traditional Indian Theatre: Multiple Streams (Hindi Translation), Badiujzm, National Book Trust, India, 1995.
9. N.C. Jain, Indian Theatre, Vikas Publishing House, New Delhi, 1992.
10. Navnendra Behal, Nataki Sahit, Publication Bureau, Punjabi University, Patiala, 2016.
11. O.G. Brockett, The Essential Theatre, Wadsworth & Thomson, U.S.A, 2004.
12. O.G. Brockett, History of the Theatre, Allyn and Bacon, 1999.
13. Surjit Singh Sethi, Natak Kala, Lok Geet Parkashan, Chandigarh, 2005.

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – I

PAPER-II: WESTERN DRAMA AND ARCHITECTURE
(Theory)

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. Aristotle's Concept of Three Unities and Theory of Catharsis
2. King Oedipus by Sophocles

Section – B

3. Globe Theatre
4. Othello by William Shakespeare

Section – C

5. Doll's House by Henrik Ibsen
6. Proscenium Theatre

Section – D

7. Bertolt Brecht: Dramatic Theatre versus Epic Theatre
8. Augusto Boal's Forum Theatre

Books Recommended:

1. Aristotle, Kavya Shashtra (Punjabi Translation), Harbhajan Singh, S.Chand and Company, Lahore Book Shop, Ludhiana.
2. Augusto Boal, Theatre of the Oppressed, New York: Theatre Communications Group, 1985.
3. Donald Oenslager, Stage Design, Thames & Hudson, London, 1975.
4. Yuipidiz, Medea (Hindi Translation) Devendra Raj Ankur, Vani Prakashan, New Delhi, 2003.
5. Henrik Ibsen, Doll's House (Punjabi Translation), Dr. Surjit Singh Sethi, Bhasa Vibhag Punjab, Patiala, 1975.
6. John Willet (Edited & Translated), Brecht on Theatre, Methuen Drama, London, 1964.
7. Juliet Rufford, Theatre & Architecture, Palgrave Macmillan, 2015.
8. Mahesh Anand and Devendra Raj Ankur (Edited), Rangmanch Ke Siddhant, Rajkamal Prakashan, New Delhi, 2008.
9. O.G. Brockett, History of The Theatre, Allyn and Bacon, 1999.
10. O.G. Brockett, The Essential Theatre, Wadsworth & Thomson, U.S.A, 2004.
11. Raymond Williams, Drama from Ibsen to Brecht, Penguin Books, 1976.
12. Richard Southern, Proscenium and Sight-Lines, Faber and Faber Limited, London, 1964.
13. William Shakespeare, Othello (Hindi Translation), Divakar Prasad Vidyarthi, Sahitya Akademi, New Delhi, 2017.

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – I

PAPER-III: PUNJABI THEATRE
(Theory)

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION – A

1. History of Punjabi Drama and Theatre: 1900-1947
2. Subhadra by IC Nanda

SECTION – B

3. History of Punjabi Drama and Theatre with specific reference to IPTA: 1947-1960
4. Opera Harhi Soni by Joginder Baharla

SECTION – C

5. History of Punjabi Drama and Theatre: 1960-1980
6. Dhamak Nagare Di by Gursharan Singh

SECTION – D

7. History of Punjabi Drama and Theatre: 1980-2000
8. Kehar Singh di Maut by Ajmer Singh Aulakh

Books Recommended:

1. Arwinder Kaur Dhaliwal (Edited), Joginder Baharla: Jiwan Te Rachana, Publication Bureau, Punjabi University, Patiala, 2015.
2. Sare De Sare Natak Ishwar Chandar Nanda, Harcharan Singh (Edited), Publication Bureau, Punjabi University, Patiala, 1971.
3. Dr.Gurdial Singh Phul, Panjabi Natak:Sarup, Sidhant Te Vikas, Publication Bureau, Punjabi University, Patiala, 1998.
4. Gursharan Singh,Dhamak Nagare Di,Chetna Parkashan,Ludhiana, 2002.
5. IPTA Lehar Dee Punjab Vich Dastak, Kewal Dhaliwal (Edited), Punjab Sungeet Natak Academy, Chandigarh, 2015.
6. Sabinderjit Singh Sagar, Punjabi Natak Da Itihas (Vol-I), Varis Shah Foundation,Amritsar, 1998.
7. Satish Kumar Verma, Punjabi Natak Da Itihas, Punjabi Academy, Delhi, 2005.
8. Satish Kumar Verma,Punjabi Natak Aur Rangmanch Ki Ek Sadi (Hindi), National School of Drama, New Delhi, 2009.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – I

**Paper-IV: ACTING ORIENTATION
(Practical)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters: Students will acting practical assignment in assessment examinations. Marks will be given according to following scheme:

- 1) Acting Practical Assignment
- 2) Monolog
- 3) Narrative
- 4) Dialogue
- 5) Viva-Voce

SECTION-A

1. **Body:** Physical Culture, Physical Exercises for body relaxation, Concentration, Imagination and Observation, Working on Expression, Gesture, Posture, Movement and Walk, Theatre Games and Improvisations to activate mind and body.
2. **Voice:** Voice Culture and Projection, Recitation of Om and Vowels, Breathing Exercises, Pronunciation of Punjabi, Hindi and English Consonants and syllables.

SECTION-B

3. **Speech and Diction:** Understanding the different levels of Speech, Grammar and signs of Language, Stresses and Pauses, Learning and practicing the delivery of Monologue, Dialogue, Narrative, Poetry, Verse and Chorus.
4. **Plays for Speech and Diction Practice:**
Punjabi: Loha Kutt by Balwant Gargi, Loona by Shiv Kumar Batalvi, Sat Bagane by Ajmer Singh Aulakh, Kal Ajj Te Bhalak by Harcharan Singh, Qatra Qatra Zindgi by Davinder Daman, Mungu Comrade by Atamjit
Hindi: Andha Yug by Dharamvir Bharti, King Lear by William Shakespeare (Hindi Translation)
Urdu: Tughlaq by Girish Karnad

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – I

Text/References:

1. A.Mangai, Acting Up-Gender and Theatre in India 1979 Onwards, LeftWord, India, 2015.
2. Ajmer Singh Aulakh, Sat Bagane, Lokgeet Parkashan, Chandigarh, 2004.
3. Balwant Gargi, Loha Kutt, Navyug Publishers, New Delhi, 2002.
4. Bertram Joseph, Acting Shakespeare, Routledge & Kegan Paul, London, 1962.
5. Charles McGaw, Acting is Believing, Holt, Rinehart and Winston, New York, 1975.
6. Davinder Daman, Qatra Qatra Zindgi, Chetna Parkashan, Ludhiana, 2009.
7. Dharmvir Bharti, Andha Yug, Kitab Ghar, Delhi, 2005.
8. Girish Karnad, Tughlaq (Hindi), Radhakrishan, Delhi, 2005.
9. Girish Karnad, Tughlaq (English), Oxford University, Press, 1994.
10. Harcharan Singh, Kal Ajj Te Bhalak, Aarsi Publishers, Delhi, 2004.
11. Irving Warde, Impro-Improvisation and the Theatre, Methuen, London, 1982.
12. John Harrop, Acting, Routledge, 1992.
13. Laurence Olivier On Acting, Sceptre, London, 1987.
14. Modern Indian Plays, Chandrasekhar Kambar, National School of Drama, New Delhi, 2000.
15. New Wave Punjabi Drama: Six Punjabi Plays in English, Atamjit Singh (Edited), Punjabi Academy, Delhi, 2014.
16. Prakash Syal (Dr.) and Navnindra Behl (Dr), Abhinai Kala, Publication Bureau, Punjabi University, Patiala, 1994.
17. Prasanna, Indian Method in Acting, National School of Drama, New Delhi, 2013.
18. Stanley Kahan, Introduction to Acting, Allyn and Bacon, Inc., 1985.
19. Vimala Herman, Dramatic Discourse (Dialogue as Interaction in Plays), Routledge, London, 1995.
20. William Hobbs, Techniques of the Stage Fight, Studio Vista Ltd, London, 1967.
21. William Shakespeare, King Lear (Hindi), Dr. Harivansh Rai Bachchan, Rajpal and Sons, Delhi, 2005.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – I

**Paper-V: FUNDAMENTALS OF DESIGN
(Practical)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters: Each Student will prepare and submit a design project book. Marks will be given according to following scheme:

- 1) Design product book**
- 2) Scene work and Viva-Voce**

SECTION-A

1. Design: Concept and Elements
2. Principles of Design
3. Fundamentals of Costume Design
4. Lighting: Role, Functions and Controllable Properties

SECTION-B

5. Direction: Concept and Elements
6. Learning and understanding Blocking and Composition
7. Role of Actors, Set and its levels in a Composition
8. Understanding the Subtext and Interpretation of a play

Text/References:

1. Alexander Dean, Lawrence Carra, Fundamentals of Play Directing, Holt, Rinehart And Winston, 1980.
2. Atamjit Singh, Natak Da Nirdeshan, Lok Geet Parkashan, Amritsar, 1989.
3. David Welker, Theatrical Set Design-the Basic Techniques, Allyn and Bacon, Inc., Boston, 1979.
4. Douglas Young, Create Your Own Stage Faces, Bell & Hyman Limited, London, 1985.
5. G.N. Dasgupta, Guide to Stage Lighting, Annapurna Dasgupta, New Delhi, 1986.
6. Hugh Morrison, Directing in the Theatre, Adam & Charles, London, 1984.
7. Hunston D. Sellman & Merrill Lessley, Essential of Stage Lighting, Prentice Hall, U.S.A, 1982.
8. Kewal Dhaliwal, Rangkarmi Di Teesari Akh, Ravi Sahit Parkashan, Amritsar, 2006.
9. Motley, Design and Making Stage Costumes, Studio Vista London, 1974.
10. Surjit Singh Sethi, Sirjnatmic Natak-Nirdeshan, Publication Bureau, Punjabi University, Patiala, 1985.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – II

PAPER-I: WESTERN THEATRE
(Theory)

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION-A

1. Acting in Commedia Dell' Arte.
2. Stanislavski's Method Acting and Concept of Fourth Wall

SECTION-B

3. Meyerhold's Theory of Bio-mechanics
4. Bertolt Brecht's Epic Acting Theory
5. The Caucasian Chalk Circle by Bertolt Brecht

SECTION-C

6. Antonin Artaud's Theatre of Cruelty
7. Jerzy Grotowski's Poor Theatre

SECTION-D

8. Theatre of the Absurd
9. Waiting for Godot by Samuel Beckett

Books Recommended:

1. Alma Law and Mel Gordon, Meyerhold, Eisenstein and Biomechanics, McFarland & Company, Inc., Publisher, 2012.
2. Antonin Artaud, The Theatre and its Double (Translation by Victor Corti), John Calder, London, 1958.
3. Bertolt Brecht, Kharia Ka Ghera (Hindi Translation), Kamleshwar, Radhakrishan Parkashan, Delhi, 2002.
4. Bertolt Brecht, Inj Hoya Insaf (Punjabi Translation), Satish Kumar Verma, Sathitya Akademi, New Delhi, 2007.
5. Constantin Stanislavski, An Actor Prepares, (Translation By Elizabeth Reynolds Hapgood), Methuen Drama, London, 2004.
6. Constantin Stanislavski, Building A Character, (Translation By Elizabeth Reynolds Hapgood), Methuen Drama, London, 2004.
7. Jerzy Grotowski, Towards a Poor Theatre, Eugenio Barba (Edited), Methuen, London, 1986.
8. John Willet (Edited and Translated), Brecht on Theatre, Methuen Drama, London, 1964.
9. Mahesh Anand and Devendra Raj Ankur (Edited), Rangmanch Ke Siddhant, Rajkamal Prakashan, New Delhi, 2008.
10. Philip B. Zarilli, Psychological Acting, An Intercultural Approach After Stanislavski, Routledge, 2009.
11. Prakash Syal (Dr.) and Navnindra Behl (Dr), Abhinai Kala, Publication Bureau, Punjabi University, Patiala, 1994.
12. Samuel Beckett, Waiting for Godot (Hindi Translation), Rajat Kapoor, Chigari, New Delhi.
13. Samuel Beckett, Godo Di Udik, (Punjabi Translation), Balram, Publication Bureau, Punjabi University, Patiala, 2007.
14. Sonia Moore, the Stanislavski System, The Professional Training of An Actor, Penguin Books, New York, 1984.
15. Sunita Dhir, Styles of Theatre Acting, Gian Publishing House, New Delhi, 1998.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – II

PAPER-II: FUNDAMENTALS OF DIRECTIONS
(Theory)

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION–A

1. Role of a Director
2. Fundamentals of Direction: Interpretations, Acting, Blocking, Composition

SECTION–B

3. Relationship between the Director and the Actor
4. Relationship between the Director and the Designer
5. Procedure of Play Direction

SECTION–C

6. Styles of Direction
7. Study of Production Process from Directorial Point of View
8. Relationship between associate director and director.

SECTION–D

9. Relationship between Assistant director and Director
10. Role of Chief Director in Production
11. Use of different elements in achieving the ultimate Goal in Production

Books Recommended:

1. Natak Da Nirdeshan by Dr. Atamjit Singh, Lok Geet Prakashan, Amritsar.
2. The Art of Play Direction by John Dolman, Harper and Rose, New York.
3. Rang Darshan by Nemichander Jain, Paramhans Press, Delhi.
4. Natak Nirdeshak, I.C. Nanda by Gurcharan Singh New Book Co., Jalandhar.
5. Production styles in Hindi and Punjabi Theatre by Dr. Navnindra Behl, Punjabi University, Patiala.
6. Directing the Play by Roose Evans Jamse, Studio Vista, London.
7. Fundamentals of Play Direction by Carea, Lawrence and Alexender, Holt Rinchart Winston Inc.
8. Stage Direction by John Gielgud Heinemann, London Publication.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – II

Paper-III: THEATRE PRODUCTION
(Practical)

Time: 3 Hours

Max. Marks: 100

Instructions for the Examiner and Examination:

The marks of this paper will be given by the Teacher Director of the semester production according to the following scheme.

1. Attendance
2. Punctuality, Discipline and Team Spirit
3. Promptness, Creativity and Performance
4. Production Assignment, Viva-Voce

Books Prescribed and Recommended Readings:

1. Hugh Morrison, Directing in the Theatre, Adam & Charles, London, 1984.
2. John Gassner, Directions in Modern Theatre and Drama, Holt, Rinehart and Winston, Inc., New York, 1965.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – II

**Paper-IV: PRODUCTION MANAGEMENT
(Practical)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Examiner and Examination

The marks of this paper will be given by the Teacher Director/Designer of the semester production according to the following scheme.

1. Attendance
2. Discipline, Initiative and Accountability
3. Set, Properties, Costumes, Accessories, Light and Sound, Make-up, Publicity
Execution, Coordination and Management
4. Production Discourse, Viva-Voce

Books Prescribed and Recommended Readings

1. Donald Oenslager, Stage Design, Thames & Hudson, London, 1975.
2. John Gassner, Producing The Play, Holt, Rinehart and Winston, Inc., 1953.
3. J.Michael Gillette, Theatrical Design and Production, Mayfield Publishing Company, 1992.

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – II

**Paper-V: STAGE CRAFT MAKE UP
(Practical)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters: Each Student will prepare and submit a makeup project book. Marks will be given according to following scheme:

- 1) Makeup project book
- 2) Practical based on fictitious character
- 3) Viva-Voce

UNIT-1

1. Introduction to Make-up
2. Need and Importance
3. Facial shapes (Line, Colour and Texture)
4. Types of Make-up

UNIT-II

5. Make-up tools
6. Make-up application technique
7. Usage of Masks and wigs
8. Difference between Theatre and T.V Makeup

Text/Reference:

1. Stage Makeup: Richard Corson.
2. Natak Stage Te Darshak: Dr.Kuldeep Singh Dhir.
3. Rangkarmi Di Teesri Akh: Kewal Dhaliwal.

**PAPER-I: INDIAN THEATRE
(THEORY)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. Natya: Origin and Eleven Elements
2. Dasharupaka Vidhan

Section – B

3. Classification of Nayak and Nayaka
4. Rang Mandapa

Section – C

5. Concept of Bhava
6. Theory of Rasa

Section – D

7. Concept of Abhinaya
8. Abhigian Shakuntalam by Kalidasa

Books Recommended:

- a. Bhartendu (Dr.), Natyashastra Men Angika Abhinaya, Vishvabharati Research Institute, Gyanpur (Varanasi) U.P. India, 1990
- b. Bhart Muni, Natya-Shastra (Punjabi Translation) Dr. G.N.Rajguru, Publication Bureau, Punjabi. University, Patiala, 1985.
- c. H.V. Sharma, caturasra madhyama natyamandapa, National School of Drama, New Delhi, 2001.
- d. Jaidayal, Natyashastra Aur Abhinaya Kala, Abhiruchi Prakashan, Delhi, 1998.
- e. Kalidasa , Shakuntal, (Hindi Translation), Mohan Rakesh, National School of Drama, New Delhi, 1999.
- f. Kalidasa the Loom of Time (Translated and Edited). Chandra Rajan, Penguin Books, 1999.
- g. Kapila Vatsyayan, Bharata the Natyasastra, Sahitya Akademi, New Delhi, 2003.
- h. P.S.R. Appa Rao (Dr.), Special Aspects of Natya Sastra, (English Translation), H.V. Sharma, N.S.D., New Delhi, .
- i. Kalidaasa, Shakuntala (Punjabi Translation), Dr. Baldev Singh Baddan, Shilalekh, Delhi, 2013
- j. Surendera Nath Dixit (Dr.), Bharat Aur Bhartia Natyakala, Motilal Banarasi Das, Delhi 1989.

**PAPER-II : MODERN THEATRE & INDIAN FOLK THEATRE
(THEORY)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

Study the following Folk Theatre Forms:

1. Naqual and Sawang
2. Nautanki
3. Jatra

Section – B

Study the following Folk Theatre Forms:

4. Yakshgana
5. Bhavai
6. Kathakali

Section – C

Study the following modern Indian plays:

7. Ashad Ka Ek Din by Mohan Rakesh
8. Tughlaq by Girish Karnad

Section – D

Study the following modern Indian plays:

9. Evam Inderjit by Badal Sircal
10. Contribution of the following Modern Indian Theatre Directors
i) Ebrahim Alkazi ii) BV Karanth iii) Habib Tanvir

Books Recommended:

- a. Balwant Gargi, Lok Natak (Punjabi), Publication Bureau, Punjabi University, Patiala, 2016
- b. Balwant Gargi, Rangmanch (Punjabi), Navyug Publishers, Delhi, 1999
- c. Badal Sircar, Evam Inderjit (Hindi Translation), Pratibha Agrawal, Rajkamal Parkashan, New Delhi, 2014
- d. Bharat Ratna Bhargava, Rang Habib, National School of Drama, New Delhi, 2006
- e. Girish Karnad, Tughlaq (Hindi), Radhakrishnan, Delhi, 2005
- f. Girish Karnad, Tughlaq (English), Oxford University, Press, 1994
- g. Jaidev Taneja, B.V.KARANT, National School of Drama, New Delhi, 2010
- h. Kapila Vatsyayana, Traditional Indian Theatre: Multiple Streams (Hindi Translation), Badiujzm, National Book Trust, India, 1995
- i. Mohan Rakesh, Ashad Ka Ek Din, Rajpal and Sons, Dehli, 2004

**PAPER-III : STAGE CRAFT
(THEORY)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. Importance of stage craft
2. Various components of stage craft

Section – B

3. Stage division and types of stages
4. Stage properties

Section – C

5. Elements of Design
6. Set designing

Section – D

7. Approaches to scene design
8. Role of scene designer

Books Recommended:

- a. Acting and Stage Craft made simple – Derek Bowskill
- b. The Craft of Play Direction – CurtsCanefield
- c. Scene Design & Stage Lighting – W. Ozen
- d. Theatrical Design & Production – J. Michael Gillete
- e. Natak Stage te Darshak – Dr. Kuldeep Singh Dhir
- f. Natya Kala – Raghuvansh
- g. Bhartiya Rangmanch – Adiya Rangacharya

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – III

**PAPER-IV : PRODUCTION PROJECT
(PRACTICAL)**

Time: 3 Hours

Max. Marks: 100

INSTRUCTIONS FOR THE EXAMINER AND EXAMINATION

1. Paper-IV & Paper-V will be evaluated/examined in collaboration.
2. Attendance will be marked and certified by mentor teachers.
3. Production will be seen and evaluated by the external examiner along with the entire faculty.
 - i) Attendance: 06 Marks
 - ii) Acting: 30 Marks
 - iii) Design (Costume, Accessories, Set, Properties, Lighting, Make up, Publicity): 34Marks
 - iv) Direction : 30 Marks

BOOKS PRESCRIBED AND RECOMMENDED READINGS

- a. Hugh Morrison, Directing in the Theatre, Adam & Charles, London, 1984
- b. John Gassner, Producing the Play, Holt, Rinehart and Winston, Inc., 1953
- c. John Gassner, Directions in Modern Theatre and Drama, Holt, Rinehart And Winston, Inc., New York, 1965
- d. J.Michael Gillette, Theatrical Design And Production, Mayfield Publishing Company,1992

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MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – III

**PAPER-V: PRODUCTION ANALYSIS AND VIVA
(PRACTICAL)**

Time: 3 Hours

Max. Marks: 100

INSTRUCTIONS FOR THE EXAMINER AND EXAMINATION

1. Paper-IV & Paper-V will be evaluated/examined in collaboration.
2. Attendance will be marked and certified by mentor teachers
3. Each student will write and submit an assignment on the entire process of the production produced under Paper-XI in minimum 3500-4000 words.
4. Production Management and Assignment will be evaluated by Mentor Teachers.

1. Continuous Comprehensive Assessment: 50 Marks

- i) Attendance: 06 Marks
- ii) Production Management: 24 Marks
- iii) Production Assignment: 20 Marks

2. External Assessment: 50 Marks

Viva: 50 Marks

TIME ALLOWED FOR EXAMINATION

10 minutes will be given per student for viva.

**PAPER-I : RESEARCH METHODOLOGY
(THEORY)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. What is Research?
2. Describe Definition, Objectives and Types of Research

Section – B

3. Sources of Research: in particular context of theatre manuscripts, Texts and Reference Books, Sculptures, Frescos and Paintings Performances, Discs and Tapes, Documentaries, Posters and Brochures, Internet, Press Reviews
4. Ethics in Research

Section – C

5. Describe Research Design
6. Selection of the Problem, Review of Literature, Hypothesis, Contents, Footnotes, References, Bibliography

Section – D

7. Means of Data Collection
8. Describe Observation, Interview, Questionnaire

Books Recommended:

- a. Anderson, Johathan and Others, Thesis and Assignment Writing, Willely Easterna Pvt.Ltd.New Delhi, 1971
- b. Bose, Pardip Kumar, Research Methodology, New Delhi, ICSSR, 1995
- c. Creswell, John W, Research Design, Sage Publishers, New Delhi, 2002
- d. Mukul Gupta, Deepa Gupta, Research Methodology, PHI Learning Private Limited, New Delhi,2011
- e. Ranjit Kumar, Research Methodology, Pearson, 2011
- f. Ross, Robret, Research: An Introduction, Barne and Nobles Book, New York, 1974

**PAPER-II : SCREEN ACTING
(THEORY)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. Art of TV Acting
2. Principles of Television Acting.

Section – B

3. Study television acting with specific reference to the following tele films:
 - i) Khara Dudh by Sunita Dhir
 - ii) Tuttu by GS Channi and Harleen Kohli
 - iii) King Lear by Jonathan Miller

Section – C

5. Basic Principles of Film Acting
6. Art of Dubbing.

Section – D

7. Study film acting with specific reference to the following films:
 - i) Marhi Da Diva by Surinder Singh
 - ii) Pushpak by Sangeetam Srinivasa Rao
 - iii) The Lunch Box by Ritesh Batra

Books Recommended:

- a. Angela Wadia, Film, Television and Radio Production (Elements, Dimensions and Trends), Kanishka Publishers, New Delhi, 2008
- b. Andre Bazin , What is Cinema? Vol 1& 2, University of California Press, New York, 2004
- c. David Bordwell, Kristin Thompson, Film Art an Introduction, Mc Graw Hill, 2004
- d. Edward and Jean Porter Dmytryk, On Screen Acting, Focal Press, London, 1984
- e. James Monaco, How to Read a Film, Oxford University Press, New York, 1997
- f. Ralph Donald & Thomas Spann, Fundamentals of Television Production, Blackwell Publishing, 2000
- g. Sanjay Gour, Encyclopedia of Film Making Vol-1 & 2, Yking Books, Jaipur, India, 2011.
- h. Stanley Kahan, Introduction to Acting, Allyn & Bacon, U.S.A, 1985

**PAPER-III : ACTING
(THEORY)**

Time: 3 Hours

Max. Marks: 100

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

1. Art of Acting
2. The Actors Training

Section – B

3. Training of body voice and mind
4. Control and discipline in Acting

Section – C

5. Creating a role
6. Describe Movement, gesture and business

Section – D

7. Acting theory of Konstantin Stanislavski
8. Its steps and importance

Books Recommended:

- a. Styles of Theatre Acting by Sunita Dhir, Gian Publishing House, New Delhi
- b. Abhinai Kala by Dr. Prakash Syal & Dr. Navindra Behl , Publication Bureau, Punjabi University, Patiala
- c. The Professional Training of An Actor by Sonia Moore, Penguin Books, New York
- d. Classical Indian Theatre: a Comparative Study by Dr. Anjala Maharishi N.S.D., New Delhi
- e. Natyashastra Mein Angika Abhinaya by Dr. Bhartendu, Vishvabharati Research Institute, Gyanpur (Varanasi)
- f. Natyashastra Aur Abhinaya Kala by Jaidayal, AbhiruchiPrakashan, Delhi
- g. Abhinav Ka Ras–Vivechan by Nagein Das Parekh, Vishvavidyalya Prakashan, Varanasi

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – IV

**PAPER-IV: TELEVISION AND FILM APPRECIATION
(PRACTICAL)**

Time: 3 Hours

Max. Marks: 100

Section-A

1. Film Analysis: Mise-n-Scene and Its Elements, Composition, Perspective, Setting, Properties, Lighting, Costume, Make up and Performance of the Actors
2. Reading and viewing of the following television serial:
Kirdaar by Gulzar

Section-B

3. Reading and viewing of the following tele films and films
 - i) Chilkana Camp by GS Channi & Harleen Kohli
 - ii) Chan Pardesi by Chitrrartha Singh
 - iii) Anhe Ghore Da Dann By Gurvinder Singh
 - iv) Pather Panchali by Satyajit Ray
 - v) Meghe Dakha Tara by Ritwik Ghatak
 - vi) Gurdial Singh Ji- A Documentary by GS Channi

INSTRUCTIONS FOR THE EXAMINER AND EXAMINATION

Each student will write and submit two assignments on any one of the prescribed serials, tele films and films in this paper in minimum 3500-4000 words.

1. **Continuous Comprehensive Assessment: 50 Marks**
 - i) Attendance: 06 Marks
 - ii) 2 Assignments: 44 Marks
2. **External Assessment: 50 Marks**
 - i) Viva : 50 Marks

TIME ALLOWED FOR EXAMINATION

10 minutes will be given per student for viva.

BOOKS PRESCRIBED AND RECOMMENDED READINGS

- a. Angela Wadia, Film, Television and Radio Production (Elements, Dimensions and Trends), Kanishka Publishers, New Delhi, 2008
- b. Andre Bazin ,What is Cinema? Vol 1& 2, University of California Press, New York, 2004
- c. Bignell, Johathan, An Introduction to Television, Routledge Publishers, London, 2008
- d. David Bordwell, Kristin Thompson, Film Art an Introduction, Mc Graw Hill, 2004
- e. James Monaco, How to Read a Film, Oxford University Press, New York, 1997
- f. Michael Rabiger, Directing Film Techniques & Aesthetics, Focal Press, U.S.A., 2013
- g. Nicholas T. Proferes, Film Directing Fundamentals, Focal Press, U.S.A., 2005
- h. Sanjay Gour, Encyclopedia of Film Making Vol-1 & 2, Yking Books, Jaipur, India, 2011.

MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – IV

**PAPER-V : FILM PRODUCTION
(PRACTICAL)**

Time: 3 Hours

Max. Marks: 100

Section-A

1. Visual Grammar: Frames, Shots, Camera Angles and Movements
2. Pre-production:
 - i) Idea ii) Story iii) Screen Play iv) Shot Division
 - v) Cast and Crew vi) Selection of Locations

Section-B

3. Production: Shooting
4. Post- production: Editing, Dubbing, Mixing and Publicity

INSTRUCTIONS FOR THE EXAMINER AND EXAMINATION

1. Continuous Comprehensive Assessment: 50 Marks

- i) Attendance: 06 Marks
- ii) Production Participation: 44 Marks

2. External Assessment: 50 Marks

Film Production and Viva: 50 Marks

TIME ALLOWED FOR EXAMINATION

One group will be given 1 hour for screening and discussion.

BOOKS PRESCRIBED AND RECOMMENDED READINGS

- a. Asgar Wazahat, Vyavaharik Nirdeshika: PatKatha Lekhan, Rajkamal Prakashan, Pvt. Ltd., 2011
- b. Bastian Cleve, Film Production Management, Focal Press, 2003
- c. David Trottier, The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script, Silman-James Press, 2005
- d. Herbert Zettl, Television Production Handbook, Thomson Wadsworth, 2005
- e. Michael Rabiger, Directing Film Techniques & Aesthetics, Focal Press, U.S.A., 2013
- f. Nicholas T. Proferes, Film Directing Fundamentals, Focal Press, U.S.A., 2005
- g. Patrica Cooper & Ken Dancyger, Writing the Short Films, Focal Press, U.S.A. 2005
- h. Ronald B. Tobias, The Insider's Guide to Writing for Screen and Television, Writer's Digest Books, U.S.A., 1997
- i. Peter W. Rea & David K. Irving, Producing & Directing the Short Film & Video, Focal Press, U.S.A., 1995
- j. Ralph Donald & Thomas Spann, Fundamentals of Television Production, Blackwell Publishing, 2000