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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(ii) Subject to change in the syllabi at any time.
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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:

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## Semester – IV

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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:
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:
Travel the planet, only one way.

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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
4. Opera Harhi Soni by Joginder Baharla

SECTION – C
6. Dhamak Nagare Di by Gursharan Singh

SECTION – D
8. Kehar Singh di Maut by Ajmer Singh Aulakh

Books Recommended:
2. Sare De Sare Natak Ishwar Chandar Nanda, Harcharan Singh (Edited), Publication Bureau, Punjabi University, Patiala, 1971.
5. IPTA Lehar Dee Punjab Vich Dastak, Kewal Dhaliwal (Edited), Punjab Sungeet Natak Academy, Chandigarh, 2015.
7. Satish Kumar Verma, Punjabi Natak Da Itihas, Punjabi Academy, Delhi, 2005.
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  


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
Text/References:
8. Girish Karnad, Tughlaq (Hindi), Radhakrishan, Delhi, 2005.
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.
21. William Shakespeare, King Lear (Hindi), Dr. Harivansh Rai Bachchan, Rajpal and Sons, Delhi, 2005.
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:
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 &
2. Antonin Artaud, The Theatre and its Double (Translation by Victor Corti), John Calder,
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),
6. Constantin Stanislavski, Building A Character, (Translation By Elizabeth Reynolds
7. Jerzy Grotowski, Towards a Poor Theatre, Eugenio Barba (Edited), Methuen, London,
   1986.
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,
11. Prakash Syal (Dr.) and Navnindra Behl (Dr), Abhinai Kala, Publication Bureau, Punjabi
    University, Patiala, 1994.
    University, Patiala, 2007.
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.
5. Production styles in Hindi and Punjabi Theatre by Dr. Navnindra Behl, Punjabi University, Patiala.
7. Fundamentals of Play Direction by Carea, Lawrence and Alexender, Holt Rinchart Winston Inc.
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:

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

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

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. Bharttendu (Dr.), Natyashastra Men Angika Abhinaya, Vishvabharati Research Institute, Gyanpur (Varanasi) U.P. India, 1990
c. H.V. Sharma, caturasra madhyama natyamandapa, National School of Drama, New Delhi, 2001.
e. Kalidasa, Shakuntal, (Hindi Translation), Mohan Rakesh, National School of Drama, New Delhi, 1999.
g. Kapila Vatsyayan, Bharata the Natyasatra, 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
MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – III

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. Naqaul 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), Radhakrishan, 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), Badiujizzm, National Book Trust, India, 1995
i. Mohan Rakesh, Ashaad Ka Ek Din, Rajpal and Sons, Delhi, 2004
MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – III

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
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
b. John Gassner, Producing the Play, Holt, Rinehart and Winston, Inc., 1953
D. J.Michael Gilllette, Theatrical Design And Production, Mayfield Publishing Company,1992
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.
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:
b. Bose, Pardip Kumar, Research Methodology, New Delhi, ICSSR, 1995
d. Mukul Gupta, Deepa Gupta, Research Methodology, PHI Learning Private Limited, New Delhi, 2011
e. Ranjit Kumar, Research Methodology, Pearson, 2011
MASTER OF VOCATION (M.VOC.)
(THEATRE & TELEVISION PRODUCTION) SEMESTER – IV

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

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 Srinivas 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
c. 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
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:
b. Abhinai Kala by Dr. Prakash Syal & Dr. Navnindra Behl , Publication Bureau, Punjabi University, Patiala
d. Classical Indian Theatre: a Comparative Study by Dr. Anjala Maharishi N.S.D., New Delhi
e. Natyashastra Mein Angika Abhinaya by Dr. Bharttendu, 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 Chitrartha 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
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
g. Nicholas T. Proferes, Film Directing Fundamentals, Focal Press, U.S.A., 2005
PAPER-V : FILM PRODUCTION
(PRACTICAL)

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
b. Bastian Cleve, Film Production Management, Focal Press, 2003
f. Nicholas T. Proferes, Film Directing Fundamentals, Focal Press, U.S.A., 2005
g. Patricia Cooper & Ken Dancyger, Writing the Short Films, Focal Press, U.S.A. 2005