

**FIVE YEAR INTEGRATED POST-GRADUATE PROGRAMME (FYIPGP) IN
PERFORMING ARTS (THEATRE ARTS), DIBRUGARH UNIVERSITY**

Detail Course Structure of the Skill Enhancement Courses

YEAR	SEMESTER	COURSE	TITLE OF THE COURSE	NO. OF COURSES	REMARKS	TOTAL CREDIT
01	1ST	SEC-1	The Craft of Stage Acting	1	--	3
	2nd	SEC-2	Voice and Speech: Techniques of Radio Acting	1		3
02	3rd	SEC-3	Advanced Acting Technique: Acting in Front of Camera	1		3
					Total=	9

FYIPGP SYLLABUS
PERFORMING ARTS (THEATRE ARTS) PROGRAMME (NEP)
DETAILED SYLLABUS OF FIRST SEMESTER

Title of the Course	:	The Craft of Stage Acting
Course Code	:	SEC-TA-1
Nature of the Course	:	Skill Enhancement Course (SEC)
Total Credits	:	03
Distribution of Marks	:	60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *The Craft of Stage Acting* comprises the basic knowledge of acting, along with the preparation of the actor's instrument. That is, to make them aware of their instruments, i.e., the body, voice, and mind, and train them towards creating their craft of acting. The course introduces practical implementation of the basic definition, elements and core ideas of acting, including *Bhava* and *Rasa*.

COURSE OBJECTIVES:

- To make aware and train the instrument i.e. body, voice and mind of the actor through various physical, vocal and mental exercises along with theatre games.
- To impart the knowledge and practical implementation of basic definition, various aspects of acting.
- To impart the practical knowledge of the core concept of *Bhava* and *Rasa* according to *Natayashastra*.
- To impart the practical knowledge of stage geography.

COURSE OUTCOMES (Cos):

Students will be able to

CO1: Understand and develop the basic performance skills:

ILO1 Know and get the experience of the resemblances between playing and acting through theatre games.

ILO2 Understand and experience the importance of the body in the craft of acting through physical preparation.

ILO3 Understand and be skilled in different facial expressions and body movements for expressing different emotions and psychological states.

ILO4 Understand and be skilled in the roles of concentration, observation, imitation, and imagination in the craft of acting.

ILO5 Gain knowledge and be skilled in *actions, reactions, and their* various types.

ILO6 Understand and be skilled in how to analyse a role or character.

ILO7 Gain knowledge and become experienced in the basic techniques of *character building*.

ILO8 Know the importance and use of improvisation.

CO2: Impart the basic knowledge of acting and the core concepts of *Bhaba* and *Rasa*:

ILO1 Understand and be skilled in the concept and definition of acting according to the *Natyashastra*

ILO2 Gain knowledge and be skilled in the different aspects of acting.

ILO3 Understand the basic concept of *Bhaba*.

ILO4 Gain knowledge and be skilled in the various types of *Bhabas* like *Sthayi, Asthayi* and *Sattvik Bhabas*

ILO5 Understand and be skilled in the concept of *Bibhaba* and *Anubhaba*.

ILO6 Gain knowledge and be skilled in *Naba Rasa*

ILO7 Understand and be skilled in the relationship between *Bhaba* and *Rasa*

ILO8 Gain knowledge on the concept of *Rasanispatti*.

CO3: Implement and be skilled practically in the knowledge of Stage Geography and Balance

ILO1 Students will be able to become familiar with stage geography, with a focus on technical terms pertaining to stage

ILO2 Understand the importance and role of stage balance, level and stage charging.

ILO3 Gain knowledge and be skilled in various types of body positions and their uses.

UNITS	CONTENTS	L	T	P	Total Hours
1 Practical (25 Marks)	<p>Basic Performance Skills:</p> <p>1.1 Theatre games</p> <p>1.2 Physical Preparation</p> <p>1.3 Facial Expression and Body Movement</p> <p>1.4 The role of Concentration, Observation, Imitation and Imagination.</p> <p>1.5 Actions and Reactions</p> <ul style="list-style-type: none"> • Various types of actions and reactions <p>1.6 Role/ Character Analysis</p> <p>1.7 Status and its various types</p> <p>1.8 Character Building</p> <p>1.9 Improvisation</p>		00	20x2	40
2 Practical (20 Marks)	<p>Acting:</p> <p>2.1 Concept and Definition</p> <p>2.2 Different aspects of Acting:</p> <ul style="list-style-type: none"> • Angika (Gestures) • Vacika (Words) • Sattika (Representation of Satta) • Aharjya (Costumes and décor). <p>2.3 Basic concept of Bhaba</p> <p>2.4 Various types of Bhabas</p> <ul style="list-style-type: none"> • SthayiBhaba • AsthayiBhaba • SattivikBhaba <p>2.5 Bibhaba and Anubhaba</p> <p>2.6 Naba Rasa</p> <p>2.7 Relationship between Bhaba and Rasa</p> <p>2.8 Rasanispatti</p>		00	15x2	30
3 Practical (15 Marks)	<p>Stage Geography and Stage Balance</p> <p>2.1 Stage geography with focus on technical terms pertaining to Stage</p> <p>2.2 Stage Balance</p> <ul style="list-style-type: none"> • Symmetric • Asymmetric • Aesthetic Balance <p>2.3 Stage Level</p> <p>2.4 Stage Charging</p> <p>2.5 Eight Body Positions</p>		00	10x2	20
	Total	00	00	90	90

Where,

L: Lectures

T: Tutorials

P: Practicals

MODES OF IN-SEMESTER ASSESSMENT:

(40 Marks)

- Two Internal Examination -
(One solo and one group Performance)

20 Marks

- Others (Any two) -
 - Group Discussion
 - Improvisation
 - Viva
 - Home Assignment

20 Marks

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE	CO3	CO2 CO3	CO2 CO3	CO3		
CONCEPTUAL KNOWLEDGE	CO2	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3		
PROCEDURAL KNOWLEDGE	CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3
METACOGNITIVE KNOWLEDGE	CO2	CO2	CO2	CO2	CO1 CO2	CO1 CO2

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	S	S	S	S	S	M	S	M
CO2	S	M	S	S	S	S	S	M	S	M
CO3	S	M	S	S	S	S	S	M	S	S

SUGGESTED READINGS:

- Boal, Augusto. *Games for Actors and Non-Actors*. translated by Adrian Jackson, first publication, Routledge, 1992.

- Cohen, Robert (2007) *Acting One*. McGraw Hill Higher Education.
- Chakravarty, Bhupen. *Bak-Silpa: Abritti Aru Sanglap*. first publication, published by Amala Chakravarty, 1993.
- Morris, Eric and Joan Hotchkis. *No Acting Please*. Ermor Enterprises Publishing, 2002
- Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
- Pisk, Litz (2017) *The Actor and His Body* (4th Editions). Methuen Drama.
- *NatakarByabharikDish*(2005) Edited by Jagdish Patgiri& Akhil Chakrawati. Jorhat: Assam Sahitya Sabha.
- *PrayogikNatyakala* (2010) Suraj drama Production works, Jorhat.
- Saikia, Jyoti Prashad (2008) *Natyahasmi*. Naatkotha.
- Sarmah, Goutam. *Abhinaya KalarDarsan*. first publication, Kaustubh Prakashan, 2014

FYIPGP SYLLABUS
PERFORMING ARTS (THEATRE ARTS) PROGRAMME (NEP)
DETAILED SYLLABUS OF SECOND SEMESTER

Title of the Course	: VOICE AND SPEECH: TECHNIQUES OF RADIO ACTING
Course Code	: SEC-TA-2
Nature of the Course	: Skill Enhancement Course
Total Credits	: 03
Distribution of Marks	: 60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course on *Voice and Speech: Techniques of Radio Acting* primarily deals with the vocal preparation of the actor. It comprises various vocal exercises and techniques for the development of the actor's voice modulation and presentation in the context of Radio Acting. Apart from dialogue delivery, the course contents focused on practical implementation of the techniques like in narrative acting, recitation, news reading, and the anchoring of an event.

COURSE OBJECTIVES:

- To impart knowledge and train on the basics of vocal preparation.
- To introduce various technical terms and their uses in terms of dialogue delivery.
- To provide knowledge and training on dialogue delivery, recitation, news reading, and anchoring in the context stage, radio acting.

COURSE OUTCOMES (Cos):

The students will be able to

CO1:Impart knowledge on the basics of vocal preparation.

ILO1 Gain knowledge and be skilled in the use of voice and voice projection.

ILO2 Gain knowledge and be skilled in breathing exercises like pranayama and diaphragm breathing.

ILO3 Gain knowledge and be skilled in pronunciation, pitch and volume, pause, emphasis, intonation towards dialogue delivery.

ILO4 Gain knowledge and become experienced in tongue twisting exercises for a flexible and clear voice.

CO2: Impart knowledge on the basics of speech analysis:

ILO1 Gain knowledge and become skilled in the analysis of a dialogue or a piece of text in terms of its meaning, subtext, *bhaba* and *rasa*, pause, emphasis, intonation, accent, and so on.

CO3: Practical Application of the knowledge of basics of Vocal Preparation:

ILO1 Gain experience and be skilled in recitation of poems.

ILO2 Gain experience and be skilled in narrative acting through storytelling.

ILO3 Gain experience and be skilled in dialogue delivery by practicing dialogues from selected plays.

ILO4 Gain experience and be skilled in news reading.

ILO5 Gain experience and be skilled in anchoring.

ILO6 Gain experience and be skilled in handling the microphone and studio environment.

UNITS	CONTENTS	L	T	P	Total Hours
1 Practical (15 Marks)	Basic Voice Exercise: 1.1 The use of Voice 1.2 Voice Projection 1.3 Breathing exercises <ul style="list-style-type: none"> • Pranayam • Diaphragm Breathing etc. 1.4 Pronunciation 1.5 Pitch and volume 1.6 Pauses 1.7 Emphasis 1.8 Intonations 1.9 Tongue twisting exercises		01	12x2	25
2 Practical (15 Marks)	Speech analysis: 2.1 Analysis of a dialogue or a piece of text <ul style="list-style-type: none"> • Analysis of its meaning • Subtext • bhaba and rasa 		01	12x2	25

	<ul style="list-style-type: none"> • Pause • Emphasis • Intonation • Accent etc. 				
3 Practical (30 Marks)	<p>Practical Application:</p> <p style="text-align: center;">(A)</p> <p>3.1 Recitation of selected poems 3.2 Storytelling 3.3 Practice of passages from selected plays. 3.4 News reading 3.5 Anchoring 3.6 Handling the microphone 3.7 Voice recording in studio</p> <p style="text-align: center;">OR (B)</p> <p>Production of a short radio play</p>		00	20x2	40
	Total	00	02	44x2	90

Where, L: Lectures T: Tutorials P: Practical

MODES OF IN-SEMESTER ASSESSMENT:

(40 Marks)

- Two Internal Examination - **(one solo and one group performance)**
- Others (Any two) -

20 Marks

20 Marks

- Improvisation
- Group Discussion
- Home Assignment
- Viva
- Seminar

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE		CO1	CO1			
CONCEPTUAL KNOWLEDGE		CO2	CO2	CO2		
PROCEDURAL KNOWLEDGE		CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO2 CO3

METACOGNITIVE KNOWLEDGE		CO3	CO3	CO3	CO3	CO3
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MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	S	M	M	S	M	S	M
CO2	S	M	M	S	S	S	S	M	S	M
CO3	S	M	S	S	S	S	S	S	S	S

SUGGESTED READINGS:

- Boal, Augusto. *Games for Actors and Non-Actors*. Translated by Adrian Jackson, first publication, Routledge, 1992.
- Cohen, Robert. *Acting One*. 4th edition, Mc Graw Hill, 2002.
- Hogan, Harlan, *Tales and Techniques of a Voice over Actor*, Allworth press, New York, 2002
- Morris, Eric and Joan Hotchkis. *No Acting Please*. Ermor Enterprises Publishing, 2002
- Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
- Chakravarty, Bhupen. *Bak-Silpa: Abritti Aru Sanglap*. First publication, published by Amala Chakravarty, 1993.
- Sarmah, Goutam. *Abhinaya KalarDarsan*. First publication, Kaustubh Prakashan, 2014.

FYIPGP SYLLABUS
PERFORMING ARTS (THEATRE ARTS) PROGRAMME (NEP)
DETAILED SYLLABUS OF THIRD SEMESTER

Title of the Course	:	Advanced Acting Technique: Acting in front of Camera
Course Code	:	SEC-TA-3
Nature of the Course	:	Skill Enhancement Course
Total Credits	:	03
Distribution of Marks	:	60 (End Sem) + 40 (In-Sem)

INTRODUCTION:

The course *Advanced Acting Technique: Acting in front of Camera* is mainly focused on the realistic acting technique specially in front of camera. It introduces contents of Stanislavski's Acting system and Michal Chekhov's Acting technique. Apart from it the course focused on the technical knowledge on camera acting like framing, shot divisions, camera range, angle and it's limitation and liberty towards actor's acting technique.

COURSE OBJECTIVES:

- To introduce the knowledge and skills of method Acting based on Stanislavski's Acting system.
- To provide brief knowledge and practice on the tools of Michal Chekhov's acting technique.
- To impart the knowledge and train on the basics of Camera acting.

COURSE OUTCOMES (COs):

The students will be able to

CO1: Study and practice the core concept of Stanislavski's Acting system.

ILO1 Able to acquire the basic skills to enhance the theatrical sense of self.

ILO2 Gain the knowledge and be skilled on Character analysis and building.

ILO3 Gain knowledge and be skilled on active analysis of a text, making of silent etude and use of physical action.

CO2: Implement and be skilled on the tools of Michal Chekhov Acting technique

ILO1 Gain the knowledge and be skilled on utilizing body and space as vital acting tool.

ILO2 Understand the importance and be skilled on inner movement, radiating and receiving

ILO3 Gain knowledge and be skilled on implementation of PG towards preparation of a character.

CO3: Implement and be skilled practically on Camera Acting.

ILO2 Gain Knowledge and be experienced with the technical terms of camera acting.

ILO1 Gain knowledge and be skilled in front of camera acting.

UNITS	CONTENTS	L	T	P	Total Hours
1 Practical (20 Marks)	<p>Stanislavski's Acting system:</p> <p>1.1 Techniques to enhance the theatrical sense of self</p> <ul style="list-style-type: none"> i) Concentration ii) Imagination iii) Relaxation iv) Communication <p>1.2 Techniques for Character Building</p> <ul style="list-style-type: none"> i) Given Circumstance ii) W4 iii) Magical If iv) Sense Memory v) Emotional Memory vi) Subtext/ inner monologue <p>1.3 Active Analysis</p> <p>1.4 Silent etude</p>			15x2	30
2 Practical (20 Marks)	<p>Introduction to Michel Chekhov Acting Technique</p> <p>2.1 Body and Space</p> <p>2.2 Inner movement</p> <p>2.3 Radiating and Receiving</p> <p>2.4 Psychological Gesture</p>			15x2	30

3 Practical (20 Marks)	Acting in front of Camera: 3.1 Technical knowledge on Camera framing 3.2 Various types of Shot divisions 3.3 Camera angle and range 3.4 Expression and modulation in front of Camera 3.5 Limitation and liberty of actor in front of camera			15x2	30
	Total		00	45x2	90

Where,

L: Lectures

T: Tutorials

P: Practicals

MODES OF IN-SEMESTER ASSESSMENT:

(40 Marks)

- Two Internal Examination -
(One solo act and one camera act)
- Others (Any two) -
 - Group Discussion
 - Home Assignment
 - Solo and group improvisation
 - Viva

20 Marks

20 Marks

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE		CO3	CO3	CO3		
CONCEPTUAL KNOWLEDGE		CO1 CO2	CO1 CO2	CO1 CO2		
PROCEDURAL KNOWLEDGE		CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO3 CO4

METACOGNITIVE KNOWLEDGE		CO1 CO2	CO1 CO2 CO3	CO1 CO2 CO3	CO1 CO2	CO1 CO2 CO3
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MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S	M	M	M	M	S	S	S	S	M
CO2	S	M	M	M	M	S	S	S	S	M
CO3	S	M	S	M	S	S	S	S	S	S

SUGGESTED READINGS:

- Chekhov, Michael. *To The Actor*
- Cohen, Robert. *Acting One*. 4th edition, Mc Graw Hill, 2002.
- Morris, Eric and Joan Hotchkis. *No Acting Please*. Ermor Enterprises Publishing, 2002
- Petit, Lenard. *The Michael Chekhov Handbook for the Actor*. Routledge, London and New York 2010
- Chamberlain, Franc. *Michael Chekhov*. Routledge, London, 2004
- Prasanna. *Indian method in Acting*. First publication, National School of Drama, New Delhi, 2013.
- Stanislavski, Constantin. *An Actor Prepares*, Translated by Elizabeth Reynolds Hapgood, Roudedge/Theatre Arts Books, New York, 1964
- Sarmah, Goutam. *Abhinaya KalarDarsan*. First publication, Kaustubh Prakashan, 2014.