

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR21101	COURSE NAME		PRACTICAL OF ACTING ESSENTIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

OBJECTIVE

To introduce students to concept & understanding of Stage Acting.

To enable the students apply concepts of Acting in practical.

To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

OUTCOME

Enhanced Acting Proficiency: Improved ability to embody characters, emotions, and narratives convincingly through physical expression and voice modulation.

Boosted Confidence and Communication: Increased self-assuredness in self-expression, leading to improved communication skills and heightened confidence in various settings.

SYLLABUS - PRACTICAL PAPER I

I. VOICE AND SPEECH

Work on Voice & Speech

Poetry Recitation

Monolog

Story Telling

II. MIME AND MOVEMENT

1. Elementary knowledge of basic exercises of Mime through music

III PARTICIPATION IN STUDENT'S PRODUCTIONS

Compulsory Participation in all Production as a Back Stage Artist

Acting (Minimum in Various two Production)

Operation (Mainimum in Various two Production)

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR21102	COURSE NAME		THEORY OF ACTING ESSENTIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE

- 1 To introduce students to concept & understanding of Stage Acting.
- 2 To enable the students apply concepts of Acting in practical.
- 3 To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

COURSE OUTCOME

- 1 To develop a deep understanding of acting principles and techniques for effective stage performances.
- 2 To equip students with the knowledge and skills to analyze, interpret, and apply various acting methodologies in practical theatrical and cinematic contexts

SYLLABUS - THEORY PAPER I

I. AN ACTOR'S ART:

- Definition of Acting, Acting & other performing arts nature of Acting – both art & science.
- Actor's place in theatre.
- Requisites for success in art of acting – Role of talent and training – physical, Mental, Emotional

II. TRAINING OF THE VOICE

- Correct Breathing – The physical basis for acting, voice producing organs & their important functions.
- Quality of voice
- Force, Stress, Inflection, Time
- Volume, Pitch, Puce, Intonation

III. TRAINING THE BODY AND INNER RESOURCES

- Various kinds of Movements in Detail
- Introduction to improvisation
- Mime as a stylized art

IV. THE ACTOR AND THE PLAY

- Actor's script
- Analysis of the Role
- Process of Building the Character in General

V. PRINCIPLES OF PLAY PRODUCTION

- Playwright – Understanding the meaning of the play Understanding the role.
- Director – Understanding Director's interpretation of the play.
- Study of visual elements in relation with acting – set, light, costume,make-up, props.
- Study of audio elements in relation with acting – Music, Sound effects.

REFERENCES BOOKS

Acting is Believing: Charls McGaw

Art of Speech: Kethlin Rich

Basic Speech: Jon Eisenson

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR21103	COURSE NAME		LITERATURE & THEATRE HISTORY ESSENTIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE

To make students aware about –Drama as distinct form of Literature & The origin and development of Drama in Gujarat and Hindi belt.

COURSE OUTCOME

Provide students with a comprehensive understanding of the historical development of literature and theatre, spanning various periods and cultural contexts.

Enable students to critically analyze and interpret literary and theatrical works within their historical, social, and cultural settings, fostering a deeper appreciation for the interconnectedness of literature and theatre throughout history.

SYLLABUS - THEORY PAPER

I. DETAILED STUDY OF STAGE GEOGRAPHY

Acting area and its division into various parts – relative importance of various parts

II. STUDY OF IMPORTANCE OF THEATRE ARCHITECTURE

Special reference to Proscenium Theatre.

I. THE FORM OF DRAMA

- Drama as an integrated and inter – disciplinary art form Drama & Religion, Religion, Drama & other arts.
- Drama and other forms of literature, Drama and Novel, Drama and Poetry.

II. INTRODUCTUION TO INDIAN THEATRE

- A study of origin, development and fall of old Professional Gujarati Theatre.
- Study of any play of the masters of the golden era of old professional Gujarati theatre.

III. SANSKRIT DRAMA

- Introduction to Natyashastra
- A study of different theories of origin of Sanskrit drama.

IV. INTRODUCTION TO WESTERN THEATRE – GREEK TO ELIZABETHAN THEATRE

- Various forms of western drama – Tragedy, Comedy, Melodrama, Farce, Tragi – comedy.
- Greek Tragedy and Comedy – contribution of Eschylus, Sophocles, Euripides, Aristophanes, Menander.

V. INTRODUCTION TO FOLK THEATRE FORMS OF INDIA

- Introduction & Study of any Three Indian Folk Theatre

REFERENCE BOOKS

Theory of Drama by A.Nicoll; Natya Kala by Dhirubhai Thakar; Natya lekhan by Dhananjay Thakar; Natak desh videsman by Hasmukh Baradi; Gujarati theatre no Itihas by Baradi Hasmukh Gujrati natak by Satish Vyas; Sanskrit Natya Sidhhant by Ramakant aTripathi

Hindi Natak Udbhav aur Vikas by Dr.Dashrath Oza;

Bharatiya Rangmanch ka vivechnatamk Itihasby Dr,Agyat;
natya pryog na mulayakan na siddhanto by Dhanjay theka

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR23105		COURSE NAME	PRACTICAL OF DIRECTION AND PRODUCTION ESSENTIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

OBJECTIVE

To introduce student to concept and understanding of Production, Direction & Theatre technique

To enable the students application of Production, Direction & Theatre technique

To help students use the concept of Production, Direction & Theatre technique in modern theatre.

OUTCOME

Proficient Directing Skills: Mastery in guiding actors, shaping performances, and translating scripts into compelling and cohesive theatrical productions.

Comprehensive Production Knowledge: A deep understanding of production elements such as set design, lighting, sound, costumes, and stage management, contributing to successful theater productions.

SYLLABUS - PRACTICAL

I. DIRECTION

Work on : The media of the Director

1. The script
2. The Actor
3. The Stage

II. STAGE GRAFT : DRAWING AND PRACTICAL

- Ground plan
- Elevation

III. HOW TO MANAGE BACK STAGE

IV. PRACTICAL : Introduction to lighting gadgets

Their handling and operation

Stage lighting equipments

- V. Introduction to deptt. Wardrobe, Proper way of handling and preservation of costumers in wardrobe.

PARTICIPATION IN STUDENT'S PRODUCTIONS

Compulsory Participation in all Production as a Back Stage Artist

Acting (Minimum in Various two Production)

Operation (Mainimum in Various two Production)

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN24106		COURSE NAME	PERSONALITY DEVELOPMENT & COMMUNICATION SKILLS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE

1. Clarity and understanding the concept of personality
2. Stages and process of forming a personality

OUTCOME

1. Develop skills to embrace change, handle setbacks, and thrive in dynamic work environments.
2. Build self-confidence, overcome self-doubt, and be able to assert oneself in professional settings.

SYLLABUS

- I. Personality
- II. Self Assessment
- III. Social Skills
- IV. Communication

REFERENCE LINK

https://onlinecourses.swayam2.ac.in/cec23_cm05/course

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR25107		COURSE NAME	CAMERA ACTING - 1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	0	4	4	25	25	50

Course Objective

1 - Understand and apply the distinctions between stage and camera acting, along with shot framing and angles.

2- Analyze scripts to grasp character motivations, emotional beats, and authentic expression on camera.

Develop the ability to collaborate professionally with scene partners, while mastering movement and adhering to on-set protocols.

Course Outcome

By the end of the course, students will demonstrate proficient camera acting skills through nuanced script interpretation, authentic emotional expression, and professional on-set collaboration, preparing them for successful performances in the filmmaking industry.

Differences between stage and camera acting

Understanding the frame: shot sizes and angles

Week 2: Script Analysis for Camera

Analysing character motivations and intentions

Identifying emotional beats within a scene

Week 3: Emotional Authenticity

Techniques for genuine emotional expression on camera

Avoiding overacting and maintaining subtlety

Week 4: Working with Scene Partners

Reacting and responding in two-shots

The importance of active listening and chemistry

Week 5: Blocking and Movement

Navigating the camera's perspective

Integrating movement and gestures organically

Week 6: The Filmmaking Process

Understanding the actor's role in filmmaking

Collaborating with directors and crew

Week 7: On-Set Etiquette and Professionalism

Industry-standard protocols and set behaviour

Building a professional reputation in the industry

Week 8: Final Projects and Critique

Students will participate in on-camera scenes or monologues

Group critique and feedback sessions

Assessment Methods:

In-class performance exercises: Students will engage in various on-camera acting exercises to practice and demonstrate their skills.

Script analysis assignments: Students will analyse and interpret scenes from selected scripts, demonstrating an understanding of character motivation and emotional dynamics.

Final on-camera scene or monologue: Students will perform a scene or monologue in front of the camera, applying the techniques learned throughout the semester.

Participation and professionalism: Students will be evaluated on their active participation in class discussions and their ability to collaborate with others in a professional manner.

Reference books

1- Unlock the Secrets of Authentic Emotion: Mastering Emotional Expression on Camera"

2- "From Stage to Screen: Navigating the Transition to Camera Acting"

Lights, Camera, Chemistry: Building Compelling On-Screen Relationships

3- "Crafting Characters: Script Analysis Techniques for Captivating Performances"

4 - "Professionalism Beyond Performance: On-Set Etiquette for Aspiring Actors"

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	1			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN26108	COURSE NAME		YOGA-1 (IKS)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	1	2	3	25	25	50

History of Yoga: (Introduction)

Goal of human life, Indian scriptures and Yoga, Types of Yoga, Patanjali's Ashtang Yog -Hath & Introductory Phylosophy of Yoga

Perfection of Body and Health

- * Panchkoshiy - Body Systems : Basic elements of the body
- * Pentacellate body
- * Pancha Prana
- * Ashta Chakras
- * Posture and closure
- * Mental health: Role of mind in life

- Mind and health
- Stress and Relaxation
- Roles of Mind, Intellect, Emotion and Ego
- Importance of prayer
- Personality Development and Yoga

Practical Yoga Vidya :-

- * Asana : Pranayama, meditation
- * Asana: Sitting posture

Asana done while standing

Katichkrasan

Abdominal posture

Asanas caused by the strength of the back

- * Pranayama : Purak, Rechak, and Complementary, Laxative, Kumbhak (internal and external)

Bhasrika, Kabhalbhati (Shatkriya), Tribandha, Anulom - Vilom

Bhramari, Udgeet, and Pranava Dhyana

ॐ Dhyana, Chakra Dhyana, Panapana and Vipassana Dhyana

Protocol study of Vishwa Yoga Day

Suryanamaskar

Shatkriyan (Jalneti)

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR21201		COURSE NAME	PRACTICAL OF ACTING ESSENTIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

OBJECTIVE

To introduce students to concept & understanding of Stage Acting.

To enable the students apply concepts of Acting in practical.

To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

OUTCOME

Enhanced Acting Proficiency: Improved ability to embody characters, emotions, and narratives convincingly through physical expression and voice modulation.

Boosted Confidence and Communication: Increased self-assuredness in self-expression, leading to improved communication skills and heightened confidence in various settings.

SYLLABUS - PRACTICAL

I. VOICE AND SPEECH

- 1 News reading, addressing the audience, Announcement
[of play or Cultural programme etc.]
- 2 Dramatic reading of selected scenes from various kinds of Literature such as essays, stories, autobiography, drams etc. such as from old professional Gujarati Theatre, Modern Gujarati and Hindi Theatre, or contemporary Indian Theatre – Translated, Adapted in Hindi from other Indian Languages
- 3 Preparation of five poetries – Gujarati, Hindi

II. IMPROVISATION

- 1 Handling different props, in justifying manner
- 2 Actors imagination of different birds, animal, insects and unanimated objects.
- 3 Improvisation with given condition and without prior planning,
[Individual and pair]
- 4 Simple yogic exercises in body posture – respiration, in lying, sitting and standing position.

III

PARTICIPATION IN STUDENT'S PRODUCTIONS

Compulsory Participation in all Production as a Back Stage Artist

Acting (Minimum in Various two Production)

Operation (Mainimum in Various two Production)

Acting (Minimum in Various two Production)

Operation (Mainimum in Various two Production)

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR21202	COURSE NAME		THEORY OF ACTING ESSENTIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE

- 1 To introduce students to concept & understanding of Stage Acting.
- 2 To enable the students apply concepts of Acting in practical.
- 3 To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

COURSE OUTCOME

- 1 To develop a deep understanding of acting principles and techniques for effective stage performances.
- 2 To equip students with the knowledge and skills to analyze, interpret, and apply various acting methodologies in practical theatrical and cinematic contexts

SYLLABUS - THEORY PAPER I

- I. DETATLED STUDY OF THE METHOD IN ACTING BY STANISLAVSKY**
 - Actor’s Internal preparation discovering physical
 - Actions finding a purpose Concentration of attention Imagination observation etc.
- II. DETAILED STUDY OF BHARATA’S THEORY OF ACTING**

Detail Study of

 1. Angik Abhinay
 2. Vachik Abhinay
 3. Satvik Abhinay
 4. Aahrya Abhinay
- III. STYLES OF ACTING – WESTERN (EARLY PERIOD)**
 1. Greek Actor
 2. Roman Actor
 3. Elizabethan Acting

IV. STYLES OF ACTING – WESTERN (MORDEN PERIOD)

Realistic – An Introduction only

Impact of Method Acting on Europe / America

V. RASA SIDHDHANT

- Bhaav

- Vibhaav

- Anubhaav

REFERENCE BOOKS

Acting is Believing: Charls McGaw

Art of Speech: Kethlin Rich

Basic Speech: Jon Eisenson

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR21203		COURSE NAME	LITERATURE & THEATRE HISTORY ESSENTIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE

To make students aware about –Drama as distinct form of Literature & The origin and development of Drama in Gujarat and Hindi belt.

COURSE OUTCOME

Provide students with a comprehensive understanding of the historical development of literature and theatre, spanning various periods and cultural contexts.

Enable students to critically analyze and interpret literary and theatrical works within their historical, social, and cultural settings, fostering a deeper appreciation for the interconnectedness of literature and theatre throughout history.

SYLLABUS - THEORY PAPER III

I. THE FORM OF DRAMA

Elements of Drama.

1. Western – Theme, Plot, Character, Diction etc.
2. India – Vastu, Gana, Abhinaya, Rasa.

II. INTRODUCTUION TO INDIAN THEATRE

- A brief study of origin and development of Hindi Drama
- Study of any one act Hindi play

III. SANSKRIT DRAMA

- Major Palywrights – Bhas, Kalidas, Shudrak, Bhavbhuti
- Study of any one act Sankrit play

IV. INTRODUCTION TO WESTERN THEATRE – GREEK TO ELIZABETHAN THEATRE.

- Saneca and Roman Drama
- Religious drama and performance during the Middle ages – Mystery and Morality plays.

- Study of Romantic Tragedy and Comedy – Shakespeare
- Study of any Greek or Shakespearean play

V. INTRODUCTION TO FOLK THEATRE FORMS OF INDIA

- Any three Folk theatre of India
- Various kinds of Sound effects.

REFERENCE BOOKS

Theory of Drama by A.Nicoll; Natya Kala by Dhirubhai Thakar; Natya lekhan by Dhananjay Thakar; Natak desh videsman by Hasmukh Baradi; Gujarati theatre no Itihas by Baradi Hasmukh Gujarati natak by Satish Vyas; Sanskrit Natya Sidhhant by Ramakant aTripathi Hindi Natak Udbhav aur Vikas by Dr.Dashrath Oza; Bharatiya Rangmanch ka vivechnatamk Itihasby Dr,Agyat; natya pryog na mulayakan na siddhanto by Dhanjay theka

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR23205		COURSE NAME	PRACTICAL OF DIRECTION AND PRODUCTION ESSENTIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
4	0	8	8	50	50	100

OBJECTIVE

To introduce student to concept and understanding of Production, Direction & Theatre technique

To enable the students application of Production, Direction & Theatre technique

To help students use the concept of Production, Direction & Theatre technique in modern theatre.

OUTCOME

Proficient Directing Skills: Mastery in guiding actors, shaping performances, and translating scripts into compelling and cohesive theatrical productions.

Comprehensive Production Knowledge: A deep understanding of production elements such as set design, lighting, sound, costumes, and stage management, contributing to successful theater productions.

SYLLABUS - PRACTICAL PAPER II

I. DIRECTION

- 1 Over view of Production & Direction's element
Blocking - Composition, Movement & Action Detail of Technical Elements

II. STAGE GRAFT : DRAWING AND I

PRACTICAL : Covering & Handing the floor & wall unit.
Nailing and fastening the units together.

III. PRACTICAL : Visit to the local theatre.

IV. PARTICIPATION IN STUDENT'S PRODUCTIONS

Compulsory Participation in all Production as a Back Stage Artist
Acting (Minimum in Various two Production)
Operation (Mainimum in Various two Production)

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN24206		COURSE NAME	PERSONALITY DEVELOPMENT & COMMUNICATION SKILLS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE

1. Clarity and understanding the concept of personality
2. Stages and process of forming a personality

OUTCOME

1. Develop skills to embrace change, handle setbacks, and thrive in dynamic work environments.
2. Build self-confidence, overcome self-doubt, and be able to assert oneself in professional settings.

SYLLABUS

- I.** Presentation Skills
- II.** Other Supporting Skills
- III.** Presentability
- IV.** Decision Making and Conflict Management

REFERENCE LINK

https://onlinecourses.swayam2.ac.in/cec23_cm05/course

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BADR25207		COURSE NAME	CAMERA ACTING - 2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CAP	TAP	TOTAL
2	0	4	4	25	25	50

SYLLABUS

Course Objective

- 1 - Understand and apply the distinctions between stage and camera acting, along with shot framing and angles.
- 2- Analyze scripts to grasp character motivations, emotional beats, and authentic expression on camera. Develop the ability to collaborate professionally with scene partners, while mastering movement and adhering to on-set protocols.

Course Outcome

By the end of the course, students will demonstrate proficient camera acting skills through nuanced script interpretation, authentic emotional expression, and professional on-set collaboration, preparing them for successful performances in the filmmaking industry.

Differences between stage and camera acting
 Understanding the frame: shot sizes and angles
 Week 2: Script Analysis for Camera

Analysing character motivations and intentions
 Identifying emotional beats within a scene
 Week 3: Emotional Authenticity

Techniques for genuine emotional expression on camera
 Avoiding overacting and maintaining subtlety
 Week 4: Working with Scene Partners

Reacting and responding in two-shots
 The importance of active listening and chemistry
 Week 5: Blocking and Movement

Navigating the camera's perspective
Integrating movement and gestures organically
Week 6: The Filmmaking Process

Understanding the actor's role in filmmaking
Collaborating with directors and crew
Week 7: On-Set Etiquette and Professionalism

Industry-standard protocols and set behaviour
Building a professional reputation in the industry
Week 8: Final Projects and Critique
Students will participate in on-camera scenes or monologues
Group critique and feedback sessions
Assessment Methods:

In-class performance exercises: Students will engage in various on-camera acting exercises to practice and demonstrate their skills.

Script analysis assignments: Students will analyse and interpret scenes from selected scripts, demonstrating an understanding of character motivation and emotional dynamics.

Final on-camera scene or monologue: Students will perform a scene or monologue in front of the camera, applying the techniques learned throughout the semester.

Participation and professionalism: Students will be evaluated on their active participation in class discussions and their ability to collaborate with others in a professional manner.

Reference books

1- Unlock the Secrets of Authentic Emotion: Mastering Emotional Expression on Camera"

2- "From Stage to Screen: Navigating the Transition to Camera Acting"

Lights, Camera, Chemistry: Building Compelling On-Screen Relationships

3- "Crafting Characters: Script Analysis Techniques for Captivating Performances"

4 - "Professionalism Beyond Performance: On-Set Etiquette for Aspiring Actors"

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	1			VERSION	2	
SEMESTER	2			EFFECTIVE FROM	Jun-23	
COURSE CODE	BAGN26208	COURSE NAME		YOGA-2 (IKS)		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
2	1	2	3	0	0	0

History of Yoga: (Introduction)

Goal of human life, Indian scriptures and Yoga, Types of Yoga, Patanjali's Ashtang Yog -Hath & Introductory Phylosophy of Yoga

Perfection of Body and Health

* Panchkoshiy - Body Systems : Basic elements of the body

* Pentacellate body

* Pancha Prana

* Ashta Chakras

* Posture and closure

* Mental health: Role of mind in life

- Mind and health

- Stress and Relaxation

- Roles of Mind, Intellect, Emotion and Ego

- Importance of prayer

- Personality Development and Yoga

Practical Yoga Vidya :-

* Asana : Pranayama, meditation

* Asana: Sitting posture

Asana done while standing

Katichkrasan

Abdominal posture

Asanas caused by the strength of the back

* Pranayama : Purak, Rechak, and Complementary, Laxative, Kumbhak (internal and external)

Bhasrika, Kabhalbhati (Shatkriya), Tribandha, Anulom - Vilom

Bhramari, Udgeet, and Pranava Dhyana

ॐ Dhyana, Chakra Dhyana, Panapana and Vipassana Dhyana

Protocol study of Vishwa Yoga Day

Suryanamaskar

Shatkriyan (Jalneti)

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21301		COURSE NAME	PRACTICAL OF ACTING MEDIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

To introduce students to concept & understanding of Stage Acting.

To enable the students apply concepts of Acting in practical.

To help students use the concept of Acting for self exploration & developing Positive expression & communication process.

COURSE OUTCOME

Enhanced Acting Proficiency: Improved ability to embody characters, emotions, and narratives convincingly through physical expression and voice modulation.

Boosted Confidence and Communication: Increased self-assuredness in self-expression, leading to improved communication skills and heightened confidence in various settings.

SYLLABUS

I. VOICE AND SPEECH

1. Breathing Exercises
2. Omkar and Pranayam
3. Basic exercises for voice cultivation and pronunciation
4. Exercise in laughing Smiling Whispering Weeping Crying Yelling [of fear]
Joy Pain suffering and ecstasy]
5. Exercises in Universal language of sounds

II. IMPROVISATION

1. Building up a climax through response and stimulus of different characters in Pairs and groups.
 - Action and Reactions
 - Mirror games

2. Logical relationship and link between thought and action in different characters
3. Improvisation based on the Stanislavsky's method of elements of physical action
 - Action "if" Given circumstances
 - Magic "if" observation and Imagination

III. PARTICIPATION IN STUDENT'S PRODUCTIONS

Compulsory Participation in all Production as a Back Stage Artist

Acting (Minimum in Various two Production)

Operation (Minimum in Various two Production)

REFERENCE BOOKS:

- 1) "Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language" by Kristin Linklater
- 2) "The Right to Speak: Working with the Voice" by Patsy Rodenburg Impro for Storytellers:
- 3) Theatresports and the Art of Making Things Happen by Keith Johnstone

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21302		COURSE NAME	PRODUCTION,DIRECTION AND THEATRE TECHNIQUE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVE

1. Understand the role of a director in modern theatre management, including their responsibilities, decision-making processes, and collaborative efforts within the production team.
2. Explore the principles of play production, including script analysis, casting, staging, technical aspects, and audience engagement.

COURSE OUTCOME

- 1) Demonstrate an understanding of the director's role in modern theatre management by analyzing case studies, engaging in discussions, and applying theoretical concepts to practical scenarios.
- 2) Apply the principles of play production to develop a comprehensive production plan, including script analysis, casting decisions, staging choices, and technical requirements, culminating in a presentation or project proposal

SYLLABUS

I. ROLE OF DIRECTOR IN MODERN THEATRE

- Direction and his relationship with other theatre artists such as Play Wright / Actor /Set designer / Light Designer / Costume designer / Music Composer and sound arranger / Make – up man

II. THEATRE MANAGEMENT

Duties and Responsibilities of

1. Stage Manager
2. Wardrobe In – charge

3. Property In – charge
4. Set designer and operator
5. Light designer and operator

III. THEATRE MANAGEMENT : Duties and Responsibilities of

1. Costume design
2. Make – up artist
3. Music and Background effect In – charge
4. Show organization In – charge
5. F. O. H.

IV. PRINCIPALS OF PLAY PRODUCTION

1. Motivation
2. Composition
3. Movement
4. Picturization
5. Emotional Key
6. Tempo & Rhythm

V. IMPORTANCE OF STAGE –

A. PROPERTY IN PLAY PRODUCTION Various kinds of properties

B. IMPORTANCE OF SOUND EFFECTS IN PLAY PRODUCTION

Various kinds of Sound effects.

Reference Books:

1. "The Art and Craft of Play Directing" by Robert B. Hobbs
2. "The Director's Craft: A Handbook for the Theatre" by Katie Mitchell
3. "The Backstage Handbook: An Illustrated Almanac of Technical Information" by Paul Carter

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21303		COURSE NAME	LITERATURE & THEATRE HISTORY MEDIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVE

1. Explore the history of Indian regional drama, including its evolution, key playwrights, thematic concerns, performance styles, and socio-cultural significance.
2. Examine the development of Western theatre, with a focus on 17th-century script drama, by analyzing major playwrights, theatrical movements, performance conventions, and the impact of socio-political context

COURSE OUTCOME

1. Develop a nuanced understanding of the history and cultural context of Indian regional drama, demonstrated through critical analysis, research projects, and presentations.
2. Evaluate the significance of 17th-century script drama in Western theatre, synthesizing knowledge of historical, literary, and theatrical elements to interpret and contextualize dramatic texts and performances.

SYLLABUS

- I. HISTORY OF INDIAN REGIONAL DRAMA
 - Brief history of modern Indian theatre with special reference to Bengali and Marathi theatre.
- II. BRIEF STUDY OF WESTERN THEATRE – 17TH CENTURY
 - Theatre of reason – Racine era.
 - Comedy of Humours - Ben jonson
- III. SANSKRIT DRAMA
 - Study of Dashrupakas
 - Brief study of Uparupakas
- IV. FORMS OF DRAMA
 - Origin and development of western ONE ACT PLAY.

- Form of one act play

v. INTRODUCTION TO FOLK THEATRE

Any four folk theatre

REFERENCE BOOKS:

1. "Indian Theatre: Traditions of Performance" by Farley P. Richmond, Darius L. Swann, and Phillip B. Zarrilli
2. "The Cambridge Introduction to Theatre Historiography" by Thomas Postlewait
3. "Theatre and Performance in the Asia-Pacific: Regional Modernities in the Global Era" edited by Denise Varney, Peter Eckersall, Chris Hudson, and Barbara Hatley

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21304		COURSE NAME	PRACTICAL OF DIRECTION & PRODUCTION MEDIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

1. Familiarize students with the fundamental principles of direction, including script analysis, blocking, characterization, and visual storytelling techniques.
2. Equip students with the necessary skills to effectively utilize various media platforms and technologies as tools for directing theatrical productions, including film, television, and digital platforms.

COURSE OUTCOME

1. Demonstrate proficiency in applying the principles of direction through practical exercises, scene work, and directing assignments, culminating in a final presentation or portfolio showcasing their directorial abilities.
2. Evaluate and critique the use of different media in directing, analyzing how directors adapt their craft to suit the unique requirements and constraints of various media platforms, and demonstrate an understanding of the ethical and creative considerations involved.

SYLLABUS

I. DIRECTION

1. Work on Fundamentals of Direction
 - a. Media of the Director
 - b. Composition
 - c. Picturization

II. STAGE CRAFT

- Preparing a production script for ONE ACT PLAY [Drawing Practical]
Comedy
Tragedy

III. PARTICIPATION IN STUDENT'S PRODUCTIONS

Designing for Two Play and Stage Manager in One paly

Acting (Minimum in Various two Production)

Reference Books:

1. "Directing: Film Techniques and Aesthetics" by Michael Rabiger and Mick Hurbis-Cherrier
2. "The Director's Vision: Play Direction from Analysis to Production" by Louis E. Catron
3. "Directing for the Stage: A Workshop Guide of Creative Exercises and Projects" by Terry John Converse

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU22301		COURSE NAME	FOUNDATION OF MUSIC MEDIAL-1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

- Foster a systematic development of musical skills from foundational elements like Alankar to advanced techniques in Ragas, integrating rhythmic foundations and digital tools.
- Facilitate a continuous learning journey, ensuring students advance their proficiency in musical elements with each semester.
- Enable students to apply their musical knowledge in real-world scenarios through specialized genres, collaborative projects, and technology integration.
- Cultivate a comprehensive understanding of musical elements, fostering adaptability and creativity in their musical expressions.

COURSE OUTCOME

1. Skill Mastery:

- Proficiency in Alankar, Sargam Geet, Taal, Folk Songs, and Ragas.
- Application of advanced performance techniques and harmony principles.

2. Application of Musical Knowledge:

- Proficient use of music notation and digital tools.
- Versatility in adapting to various musical styles and genres.

SYLLABUS

Unit : 1 Alankar, Sargam Geet & Taal

Unit : 2 Folk Song

Reference Books:

1. "Fundamentals of Indian Classical Music" by Prof. Ramesh Chandwadkar
2. "The Complete Idiot's Guide to Music Composition" by Michael Miller

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADA22301		COURSE NAME	FOUNDATION OF DANCE MEDIAL -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

1. Develop proficiency in rhythm, choreography, and folk dance and Enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and Encourage creative exploration and adaptation of dance styles.

COURSE OUTCOME

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technically sound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in both traditional and contemporary contexts.

SYLLABUS

1. Basic Steps of Dance, Understanding of Rhythm, Choreography
2. Folk Dance

Reference Books

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR23305		COURSE NAME	INTERDISCIPLINARY ASPECT OF ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

- To understand the interconnectedness of different artistic disciplines within the performing arts.
- To explore the historical and contemporary contexts of interdisciplinary art practices.
- To develop practical skills in integrating multiple art forms in performance creation.
- To analyze and critique interdisciplinary performances through a theoretical framework.
- To foster creativity and experimentation in collaborative artistic endeavors.

COURSE OUTCOME

- Identify and describe key concepts related to interdisciplinary arts within the context of performing arts.
- Demonstrate practical skills in integrating elements from various artistic disciplines into performance creation.
- Analyze and evaluate interdisciplinary performances using relevant theoretical frameworks and critical perspectives.
- Collaborate effectively with peers from diverse artistic backgrounds to produce interdisciplinary performances.
- Apply interdisciplinary approaches to their own artistic practice, demonstrating creativity, innovation, and experimentation.

SYLLABUS

- Introduction to Interdisciplinary Arts
 - Definition and significance of interdisciplinary arts in performing arts.
 - Historical overview of interdisciplinary art practices.
 - Case studies of interdisciplinary performances and artists.

- Intersections of Music and Movement
 - Exploration of the relationship between music and dance.
 - Rhythmic patterns, musicality, and choreographic structures.
 - Practical exercises integrating music and movement.
- Visual Elements in Performance
 - Incorporating visual arts (such as set design, costume, and lighting) into performance.
 - The role of visual aesthetics in conveying meaning and enhancing storytelling.
 - Workshop on creating visual elements for performance.
- Painting and Sculpture
 - Comparative analysis of painting and sculptural techniques.
 - Exploration of mixed media and assemblage.
 - Hands-on projects combining painting and sculptural elements.
- Vocal and Physical Expression
 - Vocal warm-up exercises focusing on breath control, projection, and articulation.
 - Physical warm-up activities to loosen up the body and improve flexibility.
 - Integration of vocal and physical expression in performance through partnered exercises.
- Conclusion
 - Summary of key takeaways from the workshop.
 - Distribution of resources and further reading materials.
 - Closing remarks and acknowledgments.
- Additional Notes:
 - Depending on the availability of resources and space, consider incorporating multimedia elements such as music or video clips to illustrate certain concepts.
 - Encourage a supportive and non-judgmental atmosphere throughout the workshop to foster creativity and experimentation.
 - Provide opportunities for participants to network and connect with each other, fostering a sense of community within the performing arts.

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	3			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR25306		COURSE NAME	STAGE PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	0	4	4	25	25	50

COURSE OBJECTIVE

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

COURSE OUTCOME

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

SYLLABUS

It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement. This course will provide students with the tools and techniques necessary to deliver compelling performances on stage and captivate audiences.

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21401		COURSE NAME	PRACTICAL OF ACTING MEDIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

1. Explore the historical development and cultural significance of Indian regional drama, examining key playwrights, performance styles, thematic concerns, and the socio-political context.
2. Analyze the evolution of Western theatre script drama, with a focus on traditional theatrical forms, major playwrights, thematic elements, and their impact on contemporary theatre practices.

COURSE OUTCOME

1. Develop a comprehensive understanding of the history of Indian regional drama through Critical analysis, research projects, and presentations, demonstrating an appreciation for its diversity and cultural importance.
2. Evaluate the influence of Indian traditional theatre on Western script drama, and vice versa, by comparing and contrasting dramatic forms, thematic motifs, performance techniques, and narrative structures.

SYLLABUS

I. HISTORY OF INDIAN REGIONAL DRAMA

- Detailed Study of any modern Gujarati Marathi or Bengali Play

II. BRIF STUDY OF WESTERN THEATRE - 17TH CENTURY

- Comedy of manners - Moliere and Sentimental Comedy.
- Study of Play by Moliere Racine or Beri jonson any one.

III. SANSKRIT DRAMA

- Study of any rupak (Sanskrit Play)

IV. FORMS OF DRAMA

- Contribution of Gujarati Plays wrights in the development of Gujarati one act Play

- Studies of any Gujarati Play Pre - independence

V. TRADITIONAL THEATRE FORMS OF INDIA

- Study of any modern play based on traditional theatre forms of Western Region (Ghasiram Kotwal, Hayvadan, Makanji) Study of Any one

Reference Books:

1. "Indian Theatre: Traditions of Performance" by Farley P. Richmond, Darius L. Swann, and Phillip B. Zarrilli
2. "The Cambridge Introduction to Theatre Historiography" by Thomas Postlewait
3. "Theatre and Performance in the Asia-Pacific: Regional Modernities in the Global Era" edited by Denise Varney, Peter Eckersall, Chris Hudson, and Barbara Hatley

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21402		COURSE NAME	PRODUCTION, DIRECTION AND THEATRE TECHNIQUE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVE:

1. Explore the history of Indian regional drama, including its evolution, key playwrights, thematic concerns, performance styles, and socio-cultural significance.
2. Examine the development of Western theatre, with a focus on 17th-century script drama, by analyzing major playwrights, theatrical movements, performance conventions, and the impact of socio-political contexts.

COURSE OUTCOME:

1. Develop a nuanced understanding of the history and cultural context of Indian regional drama, demonstrated through critical analysis, research projects, and presentations.
2. Evaluate the significance of 17th-century script drama in Western theatre, synthesizing knowledge of historical, literary, and theatrical elements to interpret and contextualize dramatic texts and performances.

SYLLABUS

I. PROCEDURE OF DIRECTION IN DETAIL

- Rehearsal schedule
- Units and objectives
- Selection of actors (casting)
- Director's Approach during Various Stages of rehearsal
- Grand Rehearsal and 1st Show
- Production Script

What is Production Script? Its Importance and Preparation

II. TYPES OF DIRECTOR & VARIOUS DIRECTION METHOD

What's the Director - His place in theatre

Duties and Responsibilities of creative director

Description of Various types of directors

Stage manager Director / Writer Director / Actor Director / Technician

Director / Easy go lucky Director / Dictator Director.

III. VARIOUS TYPES OF SETS

Unit / Minimum / Screen / Cyclorama / Prism / Book/ Reversible / Formal /

Permanent / Curtain and wing / Gauze Curtain / Light Various stages

Revolving /Sliding / Elevator / Jack Knife

PROCEDURE OF SET DESIGNING

1. Study of the script
2. Discussion with director
3. Research
4. Technical drawings such as plan, Elevation, coloured sketch and Model
5. Instruction to workshop technicians
6. Scene shifting plot
7. Property layout and shifting plot
8. Technical rehearsal
9. Discussion with other designers

IV. PROCEDURE OF LIGHT DESIGNING

1. Study of Script
2. Discussion with the director
3. Discussion with set and costume des
4. Lighting lay out
5. Lighting chart
6. Cue sheet
7. Technical rehearsal
8. Operation

V. [A] PROCEDURE OF COSTUME DESIGNING

1. Study of the play
2. Discussion with the Director
3. Research
4. Costume change plot / chart
5. Instruction to the tailor and cutter
6. Costume rehearsal
7. Wardrobe

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21403		COURSE NAME	LITERATURE & THEATRE HISTORY MEDIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVE:

1. Examine the historical development and cultural significance of Indian regional drama, tracing its evolution, key playwrights, performance styles, and thematic elements.
2. Analyze the influence of Western theatre on Indian regional drama, exploring interactions, adaptations, and cross-cultural exchanges between the two theatrical traditions.

COURSE OUTCOME

1. Demonstrate a comprehensive understanding of the history of Indian regional drama and its cultural context through critical analysis, research projects, and presentations.
2. Evaluate the impact of Sanskrit drama and traditional theatre forms on contemporary theatrical practices, highlighting their enduring relevance and artistic contributions.

SYLLABUS

I. HISTORY OF INDIAN REGIONAL DRAMA

1. General History and Different Forms of Chinese and Japanese Drama
2. Detailed Study of any modern Gujarati Marathi or Bengali Play

II. BRIEF STUDY OF WESTERN THEATRE - 17TH CENTURY

1. Comedy of manners - Moliere and Sentimental Comedy.
2. Study of Play by Moliere Racine or Berlioz any one.

III. SANSKRIT DRAMA

1. Study of any rupak (Sanskrit Play)

IV. FORMS OF DRAMA

1. Contribution of Gujarati Plays wrights in the development of Gujarati one act Play
2. Studies of any Gujarati Play Pre - independence
3. Studies of any Gujarati Play Pre - independence

V. TRADITIONAL THEATRE FORMS OF INDIA

1. Study of any modern play based on traditional theatre forms of Western Region (Ghasiram Kotwal, Hayvadan, Makanji) Study of Any one

REFERENCE BOOKS:

1. "Indian Theatre: Traditions of Performance" by Farley P. Richmond, Darius L. Swann, and Phillip B. Zarrilli - Provides an in-depth exploration of Indian theatre traditions, including regional variations, historical contexts, and performance techniques.
2. "Theatre Histories: An Introduction" by Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, and Carol Fisher Sorgenfrei - Offers a comprehensive overview of global theatre history, including chapters on Indian and Western theatre traditions.
3. "Sanskrit Drama in Performance" by Rachel Van M. Baumer and James R. Brandon - Focuses on the performance aspects of Sanskrit drama, examining staging techniques, character portrayal, and audience reception.

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR21404		COURSE NAME	PRACTICAL OF DIRECTION & PRODUCTION MEDIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

1. Develop an understanding of the role of direction in theatre, focusing on script interpretation, blocking, and the creative use of space and movement.
2. Explore the techniques and principles of sound effects design in theatre, including the selection and manipulation of audio elements to enhance storytelling and create atmosphere.

COURSE OUTCOME

1. Demonstrate proficiency in directing for the stage through practical exercises, scene work, and directing assignments, showcasing effective communication with actors and technical teams.
2. Design and implement sound effects for theatre productions, utilizing household properties and other resources creatively to achieve desired auditory effects and immerse audiences in the theatrical experience.

SYLLABUS

I. DIRECTION

1. Work on Innovative Production techniques of different types of short plays (Scenes)

II. STAGE CRAFT

1. MAKE - UP :
Three Types :
 - 1) Liner Make-up
 - 2) Grease Paint Make-up
 - 3) Plastic Make-up

III. SOUND EFFECTS

- Designing and Creating of Sound effects through House Hold Properties

PARTICIPATION IN STUDENT'S PRODUCTIONS

Designing for Two Play and Stage Manager in One paly

Acting (Minimum in Various two Production)

REFERENCE BOOKS:

1. "The Director's Craft: A Handbook for the Theatre" by Katie Mitchell - Provides practical guidance on directing for the theatre, covering script analysis, rehearsal techniques, and collaboration with actors and technical teams.
2. "The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects" by Ric Viers - Offers comprehensive instruction on sound effects design and recording techniques, including tips for creating a wide range of effects using household items and everyday objects.
3. "Stagecraft Fundamentals: A Guide and Reference for Theatrical Production" by Rita Kogler Carver - Covers various aspects of stagecraft, including set design, lighting, sound, and props, providing essential knowledge and techniques for theatre practitioners.

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAMU22401		COURSE NAME	FOUNDATION OF MUSIC MEDIAL-2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

- Foster a systematic development of musical skills from foundational elements like Alankar to advanced techniques in Ragas, integrating rhythmic foundations and digital tools.
- Facilitate a continuous learning journey, ensuring students advance their proficiency in musical elements with each semester.
- Enable students to apply their musical knowledge in real-world scenarios through specialized genres, collaborative projects, and technology integration.
- Cultivate a comprehensive understanding of musical elements, fostering adaptability and creativity in their musical expressions.

COURSE OUTCOME

1. Skill Mastery:

- Proficiency in Alankar, Sargam Geet, Taal, Folk Songs, and Ragas.
- Application of advanced performance techniques and harmony principles.

2. Application of Musical Knowledge:

- Proficient use of music notation and digital tools.
- Versatility in adapting to various musical styles and genres.

SYLLABUS

Unit : 1 Alankar, Sargam Geet & Taal

Unit : 2 Folk Song

Reference Books:

1. "Fundamentals of Indian Classical Music" by Prof. Ramesh Chandwadkar
2. "The Complete Idiot's Guide to Music Composition" by Michael Miller

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS		PROGRAMME	BA		
YEAR	2		VERSION	2		
SEMESTER	4		EFFECTIVE FROM	Jun-24		
COURSE CODE	BADA22401	COURSE NAME	FOUNDATION OF DANCE MEDIAL -2			
TEACHING SCHEME			EXAMINATION SCHEME			
CREDITS	LECTURE	PRACTICAL	TOTAL	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE

1. Develop proficiency in rhythm, choreography, and folk dance and Enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and Encourage creative explorationand adaptation of dance styles.

COURSE OUTCOME

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technicallysound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in bothtraditional and contemporary contexts.

SYLLABUS

1. Basic Steps of Dance, Understanding of Rhythm,Choreography
2. Folk Dance

Reference Books

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAGN24405		COURSE NAME	PERSONALITY DEVELOPMENT & COMMUNICATION SKILLS		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVE

Personal Growth and Awareness:

Enhance self-awareness and self-confidence.

Cultivate positive attitudes and behaviors conducive to growth.

Communication Skills Mastery:

Develop effective communication skills for diverse contexts.

Improve verbal and non-verbal communication skills.

Conflict Management and Leadership Development:

Develop conflict resolution and negotiation skills.

Enhance leadership qualities for personal and professional success.

COURSE OUTCOME

Increased self-awareness and confidence.

Enhanced verbal and non-verbal communication skills.

Improved interpersonal relationships

SYLLABUS

1. Introduction to Personality Development and Communication Skills

Understanding personality

Importance of communication skills

Link between personality and communication

Self-awareness and Self-confidence

2. Verbal Communication Skills

Effective speaking and presentation skills

Public speaking techniques

Report writing

Summary writing

3.Non-verbal Communication

Body language

Facial expressions

Gestures and postures

Reference Books

"How to Win Friends and Influence People" by Dale Carnegie

"The 7 Habits of Highly Effective People" by Stephen R. Covey

"Communication Skills Training" by Les Brown

"The Art of Communicating" by Thich Nhat Hanh

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BADR25406		COURSE NAME	STAGE PERFORMANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CAP	TAP	TOTAL
2	0	4	4	25	25	50

COURSE OBJECTIVE

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

COURSE OUTCOME

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

SYLLABUS

It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement. This course will provide students with the tools and techniques necessary to deliver compelling performances on stage and captivate audiences.

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	2			VERSION	2	
SEMESTER	4			EFFECTIVE FROM	Jun-24	
COURSE CODE	BAGN26407		COURSE NAME	MENTAL HEALTH AND WELLNESS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

Course Description:

The modern lifestyle and managerial jobs do not provide the human body with sufficient physical activity to enhance or maintain adequate health. In reality, our way of life and unhealthy food habits is a serious threat to our health that increases the deterioration rate of the human body and leads to premature illness and mortality. Hence, this course will enable students how to take control of their personal lifestyle habits so that they can maintain healthy lifestyle and realize their highest potential for well-being.

Course Objectives:

1. To help understand the importance of a healthy lifestyle
2. To familiarize students about fitness, wellness and yoga
3. To convey the importance of sleep and food on health
4. To create awareness about various types of nutrients
5. To provide understanding of healthy diet

Course Outcomes

This course will enable students to:

1. Gather concepts of Health and wellness dimensions.
2. Measuring importance of yoga and physical activity in maintaining healthy lifestyle
3. Acquire health-related and performance-related components
4. Assess importance of sleep and food in maintaining health
5. Compare types of nutrients
6. Achieve healthy and balanced diet and eating habits

SYLLABUS

Àyurveda- Definition of Health -Physical and Psychological aspects

Concept of Wellness

The Seven Dimensions of Wellness

Behaviour that contribute to Healthy Lifestyle

Dinacharya – Daily Regimen for health and Wellness

Physical Activity, Health and Quality of Life

Sitting Disease: A 21st- Century Chronic Disease

Activity 1.1 Daily Physical Activity Log

Activity 1.2 Wellness Lifestyle Questionnaire

Benefits of a Comprehensive Fitness Program

Yoga way of life – Relevance to Health and

Wellness

Physical Activity and Exercise Defined

The four Types of Physical Fitness states of existence/ consciousness

The five layered consciousness of individuals

Sleep and Food – impact on health

■ Concept of Nutrition ■

Sources of Nutrients – Carbohydrates, Fats (Lipids), Proteins, Vitamins,

Minerals, Water, Nuts, Soy Products, Probiotics

Unprocessed, Processed, and Ultra-Processed

Foods

A Healthy Diet

Achieving a Balanced Diet

Choosing Healthy Foods

Benefits of Foods

Vegetarianism

Nutrient

Supplementation

Proper Nutrition: A Lifetime Prescription for Healthy Living

EXAMINATION AND TEACHING SCHEME (SEMESTER 5)

Sr. No	Course Code	Course Name	Course Type	Credits	Teaching Scheme			Examination Scheme				GRAND TOTAL	
								CCE		SEE			
					L	T	P	TH	PR	TH	PR	MARKS	CREDIT
1	BADR21501	PRACTICAL OF ACTING ADVANCE -1	Major	4	0	0	8	0	50	0	50	100	4
2	BADR21502	THEORY OF ACTING ADVANCE -1	Major	2	2	0	0	25	0	25	0	50	2
3	BADR21503	LITERATURE AND THEATRE HISTORY ADVANCE -1	Major	2	2	0	0	25	0	25	0	50	2
4	BADR21504	PRACTICAL OF DIRECTION & PRODUCTION ADVANCE -1	Major	4	0	0	8	0	50	0	50	100	4
5	BAMU22501	FOUNDATION OF MUSIC ADVANCE -1	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
6	BADA22501	FOUNDATION OF DANCE ADVANCE -1	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
7	BAGN24505	COMMUNICATION SKILLS ADVANCE -1	AEC	2	2	0	0	25	0	25	0	50	2
8	BADR25506	STAGE PERFORMANCE ADVANCE -1	SEC	2	0	0	4	0	25	0	25	50	2
9	BAGN26507	WELLNESS FOR PERFORMING ARTS	VAC	2	2	0	0	25	0	25	0	50	2
		Total		22	8	0	36	75	225	75	225	600	22

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21501		COURSE NAME	PRACTICAL OF ACTING ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVES:

1. To develop the ability to interpret and express emotions, thoughts, and characters through poetry, body movement, and improvisation.
2. To enhance acting skills by integrating voice, rhythm, gestures, and character analysis into performance.

COURSE OUTCOMES:

1. Students will demonstrate mastery in creating compelling performances using poetry, body language, and improvisation techniques.
2. They will successfully contribute to at least two productions by showcasing important roles with refined acting skills.

SYLLABUS

I VOICE AND SPEECH

1. Preparing Long Poems in Soliloquies OR Monologues in Different Rasas
2. Changing the Mood and Rhythm of the poems as an exercise
3. Poetry Recitation expressing it by using various elements of Acting

II BODY MOVEMENT

1. Communicating various feelings and thoughts through body
2. Analysis and Interpretation of Characters through movements

III IMPROVISATION

1. To Prepare a Complete Life Sketch of the Character by Work on Role Analysis through Improvisation
2. Simple situation to be Improvise through Acting in Individual, Pairs and Groups to develop a Play
3. Scene work – To prepare scenes through movements, Gestures, Voice patterns and Speech for selected scenes for different plays

IV PARTICIPATION IN STUDENT’S PRODUCTIONS

Minimum in two production

REFERENCE BOOKS:

1. “Natya Shastra” by Bharata Muni – For understanding Rasas and theatrical techniques.
2. “Abhinaya Darpanam” by Nandikeshvara – For mastering body language and expressions.
3. “Building a Character” by Constantin Stanislavski – For role analysis and improvisation.
4. “The Actor’s Art and Craft” by William Esper – For honing acting and voice techniques.
5. “Improvisation for the Theatre” by Viola Spolin – For exercises in improvisation and creativity.
6. “Abhinaykala” by Prof.Jashvant Thakar
7. “Bharat Natyashastra:Abhinay” by Dr. Mahesh Champaklal Shah
8. “Bharat Natyashastra:Natyaprayog “ Dr. Mahesh Champaklal Shah

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21502		COURSE NAME	THEORY OF ACTING ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVES:

To explore and compare the acting styles in oriental theatre, particularly focusing on Peking Opera, Noh, and Kabuki plays.

To analyse modern schools of acting, with an emphasis on Stanislavsky's, Brecht's, and Grotowski's theories and their application in contemporary performance.

To examine the characteristics and techniques of acting in Indian traditional theatre, focusing on regional variations and the four aspects of Abhinaya.

COURSE OUTCOMES:

A deeper understanding of the unique acting styles in oriental theatre forms and their historical and cultural contexts.

Enhanced knowledge of key modern acting theories and their influence on theatrical practices worldwide.

Familiarity with the diversity of acting methods in Indian traditional theatre, including regional variations and the application of Abhinaya.

SYLLABUS

I. STYLES OF ACTING (ORIENTAL)

Acting in Peking Opera

Acting in Noh and Kabuki Play

II. MODERN SCHOOLS OF ACTING

Comparative Study of :

Representational School of Acting

Stanislavsky's Concept of Creative Acting

Bertolt Brecht's Theory of Alienation in Acting

Comparative Study of :

Grotowski's Theory of Poor Theatre Acting Point of View

Vakhtangov's and Meyerhold's Idea of Acting

Peter Brook's Theory of Universal Language of Sound and Gestures

III. DETAILED STUDY OF ACTING IN SANSKRIT THEATRE

Zonal Divisions Kakshyavibhag – Multi Focal Scenes

Stage Conventions – Lokdharmi / Natyadharmi

IV. GENERAL CHARACTERISTICS OF ACTING IN INDIAN TRADITIONAL THATRE

With Special reference to the application of four aspects of Abhinaya

Nothern Region viz. Noutanki / Tamasha / Ramlila etc

Southern Region viz. Kutiyattam, Yakshagan and Kuchhipudi etc.

V. THE VIEWS OF EMINENT ACTORS ON ART OF ACTING

Study of views of famous Indian stage actors on Art of Acting (Any Three)

Study of views of famous Western stage actors on Art of Acting (Any Five)

REFERENCE BOOKS:

"An Actor Prepares" by Constantin Stanislavsky

"The Empty Space" by Peter Brook

"Theories of Modern Acting" by David Krasner

"Sanskrit Drama and Theatre" by S. K. De

"Kabuki: A Pocket Guide" by Samuel L. Leiter

"Abhinaykala" by Prof. Jashvant Thakar

"Bharat Natyashastra: Abhinay" by Dr. Mahesh Champaklal Shah

"Bharat Natyashastra: Natyaprayog" by Dr. Mahesh Champaklal Shah

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21503		COURSE NAME	LITERATURE AND THEATRE HISTORY ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVES:

To understand the history, forms, and plays of Asian theatre, focusing on Chinese and Japanese drama.

To explore modern Western drama through playwrights like Ibsen, Chekhov, and Bernard Shaw, and study Sanskrit drama.

COURSE OUTCOMES:

Ability to identify and analyse different forms of Asian theatre.

Understanding the evolution of Western drama and Sanskrit drama structures.

SYLLABUS

I. INTRODUCTION TO ASIAN THEATRE

General History and Different Forms of Chinese and Japanese Drama

II. INTRODUCTION TO ASIAN THEATRE

Play analysis of Chinese and Japanese Drama

III. MODERN WESTERN DRAMA

The Naturalistic revolt.

Realistic Drama: Ibsen, Chekhov, Barnard Shaw

Study of a playwright through analysis of his play

List of Plays : Doll's House, Uncle Vanya, Cherry Orchard, Saint Joan, and Pygmalion

IV. PLOT STRUCTURE IN SANSKRIT DRAMA

Play Analysis of Sanskrit Drama Sakuntala / Uttar Ramcharit etc.

Karyavastha / Arth-Prakriti / Sandhi / Artho Pakshepak

V. PRINCIPALS OF PLAY WRITING

Indian/Western

REFERENCE BOOKS:

The Cambridge History of Chinese Literature

The Japanese Theatre: From Shamanistic Ritual to Contemporary Plays

Realism in the Theatre by Charles A. Carpenter

The Sanskrit Drama in its Origin, Development, Theory and Practice by K. A. Subramanian

Principles of Playwriting by Craig S. Walker

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21504		COURSE NAME	PRACTICAL OF DIRECTION & PRODUCTION ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVE :

1. To explore and apply innovative production techniques, stagecraft, and sound design for enhancing theatrical presentations.
2. To empower students to direct and design one-act plays using diverse creative approaches in makeup, sound effects, and staging.

COURSE OUTCOME :

1. Students will develop the ability to create dynamic and engaging theatrical experiences using innovative techniques and stagecraft.
2. Students will successfully direct and present two one-act plays, showcasing their understanding of design and storytelling.

SYLLABUS

I. DIRECTION

1. Work on Innovative Production techniques of different types of short plays (Scenes) / Stories in various modes (Comedy) of presentation on different spaces (Open Stage)

II. STAGE CRAFT

1. MAKE - UP :
Three Types :
1) Liner Make-up
2) Grease Paint Make-up
3) Plastic Make-up

III. SOUND EFFECTS

Designing and Creating of Sound effects through House Hold Properties

IV. DIRECTING ONE ACT PLAY OF STUDENTS OWN CHOICE

Two designs in various plays

REFERENCE BOOKS :

1. “Natya Shastra” by Bharata Muni – For insights into stagecraft and theatrical production.
2. “The Theatre and Its Double” by Antonin Artaud – For exploring innovative production techniques.
3. “Stage Makeup” by Richard Corson – For mastering various types of theatrical makeup.
4. “Sound and Music for the Theatre” by Deena Kaye and James LeBrecht – For designing and creating sound effects.
5. “On Directing” by Harold Clurman – For practical advice on directing one-act plays.
6. “Rangtantra “ by Prof.Yashvant Damodar Kelkar
7. “Natyaniman”by Prof.Dr. Markand Bhatt

SARVAJANIK UNIVERSITY

SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU22501		COURSE NAME	FOUNDATION OF MUSIC ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVES :

Foster a systematic development of musical skills from foundational elements like alankar to advanced technique in ragas integrating rhythmic foundations and digital tools.

Facilitate a continuous learning journey and sharing students advance their proficiency in musical elements with each semester.

Enable students to apply their musical knowledge in real world scenarios through specialised genres collaborative projects, and technology integration.

Cultivate a comprehensive understanding of musical elements fostering adaptability and creativity in their musical expressions

COURSE OUTCOMES :

Skill mastery proficiency in alankar, Sargam Geet ,Taal,folk songs and Ragas.

Application of advanced performance techniques and harmony principles

Application of musical knowledge proficient use of music notation and digital tools versatility in adapting to various musical styles and genres

SYLLABUS

Unit 1: Alankar, Sargam Geet & Taal

This unit introduces the foundational elements of Indian classical music. *Alankar* refers to the practice of musical ornamentation and exercises that refine voice modulation and pitch accuracy. *Sargam Geet* involves singing compositions using solfege (Sa, Re, Ga, Ma, etc.) to develop melody understanding. *Taal* explores the rhythmic aspect, focusing on beats and patterns in Indian music. Students will practice different *taals* like Teen Taal, Dadra, and Kaharva, gaining an understanding of their structure and use in compositions.

Unit 2: Folk Song

This unit focuses on the rich tradition of Indian folk music, representing the cultural diversity of different regions. Students will learn the melodic styles, lyrical content, and rhythmic variations of folk songs. Emphasis will be placed on understanding the emotions and cultural stories conveyed through this form of music.

REFERENCE BOOKS :

- Fundamentals of Indian Classical Music by Prof. Ramesh Chandwadkar
- The complete idiots guide to music composition by Michael Miller

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SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA22501		COURSE NAME	FOUNDATION OF DANCE ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

COURSE OBJECTIVES:

1. Develop proficiency in rhythm, choreography, and folk dance and enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and encourage creative exploration and adaptation of dance styles.

COURSE OUTCOMES:

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technically sound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in both traditional and contemporary contexts.

SYLLABUS

1. Basic Steps of Dance, Understanding of Rhythm, Choreography

This unit introduces the foundational movements of dance, focusing on posture, balance, and coordination. Students will practice basic dance steps across various styles to build body control and flexibility. *Understanding of rhythm* trains students to synchronize movements with musical beats, emphasizing tempo and timing. The unit also covers the basics of *choreography*, teaching how to create dance sequences and combine steps to express themes or emotions effectively. Students will explore creativity and storytelling through movement, building a strong foundation for both solo and group performances.

2. Folk Dance

This unit delves into traditional dance forms from different regions, showcasing the cultural heritage of India. Students will learn the characteristic movements, attire, and expressions unique to folk dances like Garba, Bhangra, or Lavani. Emphasis will be placed on the cultural significance and storytelling aspects of these dances. Practical sessions will enhance coordination, rhythm, and energy while instilling an appreciation for the diversity of folk traditions.

REFERENCE BOOKS :

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

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SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN24505		COURSE NAME	COMMUNICATION SKILLS ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVES:

To enhance overall communication skills—written, verbal, and non-verbal—for academic, professional, and personal growth.

To develop the ability to present ideas effectively in diverse formats such as applications, essays, interviews, and spoken interaction

COURSE OUTCOMES:

Improved confidence and proficiency in crafting well-structured written and spoken content tailored to specific purposes.

Enhanced ability to convey thoughts clearly, persuasively, and professionally in various formal and informal settings.

SYLLABUS

I. Interview Techniques:

Learning strategies to effectively prepare for and excel in interviews through practice and understanding of common questions.

II. Application Writing:

Developing skills to draft clear and compelling applications for jobs, scholarships, or academic programs.

III. Essay Writing:

Enhancing the ability to organize thoughts and write structured essays on various topics.

V. Spoken Communication Exercises:

Practicing verbal communication skills to improve fluency, confidence, and articulation in spoken interactions.

REFERENCE BOOKS:

The Elements of Style by William Strunk Jr. and E.B. White.

How to Win Friends and Influence People by Dale Carnegie.

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR25506		COURSE NAME	STAGE PERFORMANCE ADVANCE -1		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	0	4	4	25	25	50

COURSE OBJECTIVES:

1. Develop proficiency in script analysis and interpretation to effectively bring dramatic texts to life on stage.
2. Cultivate acting skills, including character development, vocal projection, and physical expression, to create memorable and authentic performances.

COURSE OUTCOME:

1. Showcase polished performances in public theatrical productions, demonstrating proficiency in script interpretation and character portrayal.
2. Engage and captivate audiences through effective use of acting techniques, stagecraft, and performance presence.

SYLLABUS

It is a practical based course designed to prepare students for public theatrical performances. Through hands-on training and performance opportunities, students will learn essential skills such as script analysis, character development, stagecraft, and audience engagement.

This course will provide students with the tools and techniques necessary to deliver

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	5			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN26507		COURSE NAME	WELLNESS FOR PERFORMING ARTS		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

COURSE OBJECTIVES:

1. To provide foundational knowledge of Ayurveda's principles of digestion, metabolism, and nutrition.
2. To understand the therapeutic application of diets for various physiological and pathological conditions.

COURSE OUTCOME:

1. Students will be able to design personalized diets based on Ayurvedic principles for wellness and disease prevention.
2. Students will gain practical knowledge of Ayurvedic nutritional guidelines, including season-specific and life-stage-specific diets.

SYLLABUS

Module 1: Fundamental concepts of Ayurveda

- Five primary states of nature cognized by 5 senses (characteristics of five mahabhutas)
- Three key physiological functions (doshas, viz., Vata, Pitta and Kapha)
- Characteristics of human phenotypes (prakritis)
- Body tissues (dhatu), their relationship with dosha, health and wellness
- Tissue nourishment (dhatuposhana)
- 13 stages of metabolism (agni)
- Un-metabolized toxins, indigestion and their role in manifestation of chronic disorders (characteristics of ama)

Module 2: Nutrition in Ayurveda

- Functional properties of a material (rasapanchaka)
- Rules on processing and consumption of food (aharavidhi)
- Wholesome and unwholesome food and drinks for an individual (pathya-apathya vichara)
- Food incompatibilities (viruddha vichara)
- Personalized diet (prakruti and food relationship)

Module 3: An understanding on therapeutic diet for selected physiological and pathological conditions

- Season Specific diet
- Ayurvedic diet for Pregnancy, Lactation, Childhood & Adolescence and Elderly
- Design Ayurvedic diet for Selected specific systemic diseases

REFERENCE BOOKS:

1. Chuneekar KC (ed.), Bhavaprakasa Nighantu of Bhavamisra, Chaukhambha Bharati Academy, Varanasi, 2004
2. Bhaishajya Kalpana Vijnanam by K Ramachandra Reddy
3. Sastry JLN, Dravyaguna Vijnana, Vol-I, Chaukhambha Orientalia, Varanasi, 2005.
4. Sastry JLN, Dravyaguna Vijnana, Vol-II, Chaukhambha Orientalia, Varanasi), 2005.
5. Sastry K (ed.), Caraka Samhita of Agnivesa with Cakrapanidatta Tika, Part I, Chaukhambha Sanskrit Sansthan, Varanasi, 1997
6. Sharma PV. History of medicine in India, Chowkhamba Orientalia Varanasi.
7. Murthy SRK, Astanga Hrdayam, Chowkhambakrishnadas academy, Varanasi; 2018.



॥ तमसो मा ज्योतिर्गमय ॥

VISION

To provide equal opportunities for value based global education for creating an Enlightened Society

MISSION

To establish and facilitate educational institutions in the region for providing affordable value based global education to all who aspire to study and to create opportunities to educators, social workers and philanthropists to serve society



**SARVAJANIK
UNIVERSITY**

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creating an enlightened society...

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CURRICULUM FOR

“BACHELOR OF

PERFORMING ARTS

(B.P.A)

DRAMA”

w.e.f. Academic Year 2025-'26

Constituent Institute:

**SARVAJANIK COLLEGE OF
PERFORMING ARTS
(SCOPA)**



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Academic Curriculum Committee : Dr. Shikha Samaiya (Dean), Dr. Manisha Sharma (Pro-Dean), Mr. Anilkumar Pal (Hod - Music), Prof. Girish Solanki (Hod - Drama), Prof. Chaita Mistry (Hod - Dance).

Prof. Anilkumar Pal (Professor, Music Dept. SCOPA), Prof. Binita Shah (Professor, Dance Dept. SCOPA), Prof. Twisha Shukla - Shah (Professor, Drama Dept. SCOPA)

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Course Curriculum
Bachelor in Performing Arts (Drama)

The Course Curriculum proposed and drafted by **Academic and Curriculum Committee of Performing Arts (Drama)** under the **Faculty of Arts** in the meeting held on 10-12-2021 and recommended to '**BOARD OF STUDIES**' for approval.

Mr. Girish Solanki Chairman, Academic & Curriculum Committee Performing Arts (Drama)	Place of the meeting Sarvajani University Office	Sign
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The proposed Course Curriculum was approved by **Board of Studies, Arts** under the Faculty of Arts in the meeting held on 10-12-2021 and was recommended to the '**FACULTY**' for approval.

Dr. Shikha Samaiya Chairman, Board of Studies - Arts	Place of the meeting Sarvajani University Office	Sign
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The Course Curriculum approved by the **Faculty of Arts** in the meeting held on 10-12-2021 and was recommended to '**ACADEMIC COUNCIL**' for approval.

Dr. Shikha Samaiya Chairman & Dean, Faculty of Arts	Place of the meeting Sarvajani University Office	Sign
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The Course Curriculum approved by the '**Academic Council of Sarvajani University**' in the meeting held on 10-12-2021.

Shri Ashish Desai Hon'ble Registrar, Sarvajani University	Place of the meeting Sarvajani University Office	Sign
--	---	-------------

- *The approved curriculum is with effect from the Academic year 2021-22 and to be reviewed before 2024 – '25*

BACHELOR IN PERFORMING ARTS
SHRI PANKAJ KAPADIA
SARVAJANIK COLLEGE OF PERFORMING
ARTS
INSTITUTE OF DANCE - DRAMA - MUSIC
SARVAJANIK UNIVERSITY SURAT - GUJARAT INDIA

VERSION 2.0

Proposed and discussed in ACC meeting held on 30th September 2025

Approved in BOS meeting dated _____

Approved in Faculty of Arts, Dance, Drama and Music (SCOPA) meeting dated _____

PRELUDE : "Cultivating Excellence in Creative Expression."

VISION : Empowering aspiring artists to unleash their creative potential and become influential contributors to the dynamic world of performing arts.

MISSION : Our mission is to foster artistic excellence, nurture creativity, and prepare passionate individuals for successful careers in the performing arts

GRADUATE ATTRIBUTES : Graduates exhibit mastery of their chosen disciplines, critical thinking skills, and a strong commitment to lifelong learning."

CORE VALUES : encompass artistic integrity, collaboration, innovation, diversity, and community engagement.

PROGRAMME OUTCOME : Graduates demonstrate comprehensive understanding and proficiency in the core principles of their program.

SYLLABUS REVISION : Version 2

GROUP OF SUBJECTS :

Group of subjects proposed in accordance with the UGC framework :

- Major (Core) (Disciplinary / Interdisciplinary Major)
- Minor Stream (Disciplinary / Interdisciplinary Minor)
- Multidisciplinary / Interdisciplinary
- Ability Enhancement Courses (AEC)
- Skill Enhancement (Elective) Course (SEC)
- Common Value Added (Elective) Courses (VAC)
- Summer Internship

Credit Distribution :

Group of Subjects	% (3 Years Degree Course)
A) Major (Core) (Disciplinary / Interdisciplinary Major)	37%
B) Minor Stream (Disciplinary / Interdisciplinary Minor)	18%
C) Multidisciplinary / Interdisciplinary	18%
D) Ability Enhancement Courses	9%
E) Skill Enhancement (Elective) Courses	9%
F) Common Value Added (Elective) Courses	9%

EXAMINATION AND TEACHING SCHEME (SEMESTER 6)

Sr. No	Course Code	Course Name	Course Type	Credits	Teaching Scheme			Examination Scheme				GRAND TOTAL	
					L	T	P	CCE		SEE		MARKS	CREDIT
								TH	PR	TH	PR		
1	BADR21601	PRACTICAL OF ACTING ADVANCE - 2	Major	4	0	0	8	0	50	0	50	100	4
2	BADR21602	PRODUCTION, DIRECTION & THEATRE TECHNIQUE ADVANCE	Major	2	2	0	0	25	0	25	0	50	2
3	BADR21603	LITERATURE & THEATRE HISTORY ADVANCE - 2	Major	2	2	0	0	25	0	25	0	50	2
4	BADR21604	PRACTICAL OF DIRECTION & PRODUCTION ADVANCE - 2	Major	4	0	0	8	0	50	0	50	100	4
5	BAMU22601	FOUNDATION OF MUSIC ADVANCE -2	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
6	BADA22601	FOUNDATION OF DANCE ADVANCE -2	Minor (Elective)	4	0	0	8	0	50	0	50	100	4
7	BAGN24605	COMMUNICATION SKILLS ADVANCE -2	AEC	2	2	0	0	25	0	25	0	50	2
8	BADR25606	INTERNSHIP	SEC	4	0	0	8	0	50	0	50	100	4
		Total		22	8	0	32	100	200	75	200	550	22

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21601		COURSE NAME	PRACTICAL OF ACTING ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

Course Objectives

1. To develop vocal clarity, expression, and Vāchikam (speech) skills through dramatic forms.
2. To enhance the actor's body awareness and spontaneous creativity using improvisation and physical training.

Outcomes

1. Students will demonstrate the ability to effectively perform monologues, recitations, and Vāchikam-based dramatic scenes.
2. Students will show improved physical and emotional expression suitable for stage and camera performance.

SYLLABUS

I. VOICE AND SPEECH

1. Recitation of a Play in Verse / Blank Verse / Rhythmic Prose
2. Soliloquies from classical plays / Monologues from well-known plays (Sanskrit, Shakespearean, Greek, Modern Classics)
3. Recording of scenes or act of the play OR One-Act Play
 - Using all elements of a Vāchikam Presentation
 - OR Vlog Making / Advertisement (Reel or Video)
 - OR News Reading & Recording

II. BODY MOVEMENT

1. Physical, Mental, and Emotional Movements through Music
2. Basic Exercises in Plasticity of the Body through Music and without Music

III. IMPROVISATION

1. Re-interpretation of Stories through Improvisation
2. Actor's Script for a Role in scenes and plays
3. Improvisation of Themes in Folk Theatre Form

IV. Participation in Student's Productions

- Minimum of two productions with important roles

Reference Books:

1. **Kapila Vatsyayan – *Bharata: The Natyashastra*** (Sahitya Akademi)
 - Foundational Indian text on dramaturgy, vāchikam (speech), āngikam (movement), and improvisation.
2. **Adya Rangacharya – *The Natyashastra: English Translation with Critical Notes***
 - A reliable English translation with detailed commentary for practical application in theatre training.
3. **Rustom Bharucha – *Theatre and the World: Performance and the Politics of Culture***
 - Useful for understanding modern applications of Indian and folk theatre in global contexts.
4. **Cicely Berry – *Voice and the Actor***
 - A classic text on voice, speech, and recitation techniques for actors (Shakespearean and modern).
5. **Konstantin Stanislavski – *An Actor Prepares***
 - Standard reference for improvisation, emotional truth, and actor's script preparation.

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21602		COURSE NAME	PRODUCTION, DIRECTION & THEATRE TECHNIQUE ADVANCE		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

Objectives

1. To develop a comprehensive understanding of the critical appreciation of theatrical performance, focusing on the interplay between playwrights' and directors' approaches.
2. To explore the evolution of modern trends in theatre direction and production, highlighting techniques from Stanislavsky to Peter Brook.

Outcomes

1. Students will be able to analyse and interpret theatrical performances with a deeper understanding of direction and production techniques.
2. Students will gain practical knowledge of design principles, theatrical spaces, and stylistic approaches in stagecraft and performance.

Syllabus

- I. Critical Appreciation of Performance
 - Playwrights' approach and Director's approach
 - Interpretation and Treatment
- II. Modern Trends in Play Production
 - From Stanislavsky to Peter Brook
- III. Basic Principles of Line and Colours in Setting and Lighting, make up and costumes
- IV. Study of Architecture and Types of Sanskrit Theatre
- V. Styles in Settings and Production
 - Non-Realistic and Realistic Plays

Reference Books for Theatre Theory

1. **Bharata – *The Natyashastra*** (translated by Manomohan Ghosh / Adya Rangacharya)
 - Core source for Sanskrit theatre architecture, stagecraft, and performance principles.
2. **Kapila Vatsyayan – *Classical Indian Dance in Literature and the Arts***
 - Useful for understanding aesthetics, stage settings, line, colour, and design in Indian tradition
3. **Konstantin Stanislavski – *Building a Character***
 - Essential for understanding production methods and modern realistic acting.
4. **Peter Brook – *The Empty Space***
 - Key text on modern trends in play production, experimental theatre, and new staging styles.
5. **Allardyce Nicoll – *World Drama***
 - Comprehensive study of dramatic literature, production styles, and shifts from classical to modern theatre.

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21603		COURSE NAME	LITERATURE & THEATRE HISTORY ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

OBJECTIVE :

To provide a comprehensive understanding of the evolution of Indian and Western theatre and cinema.

To develop critical appreciation skills for dramatic texts, theatrical forms, and film narratives.

To familiarize students with classical and contemporary theatre architecture and writing styles.

To encourage creative expression through playwriting in traditional and modern forms.

LEARNING OUTCOMES :

By the end of this course, students will be able to:

1. Analyse the historical development and key characteristics of Indian cinema and its cultural impact.
2. Identify and evaluate major movements and playwrights in modern Western drama.
3. Demonstrate knowledge of different types of theatre architecture and their influence on performance.
4. Understand the role and characteristics of the Vidusaka in Sanskrit drama using Natya Sastra principles.
5. Create original dramatic content, including short plays, street plays, and poetic forms like Bhavai couplets.

SYLLABUS

I. INDIAN FILMS: HISTORY AND APPRECIATION

- Evolution of Indian Cinema
- Milestones in Indian Film History
- Pioneers of Indian Cinema (Dadasaheb Phalke, Satyajit Ray, etc.)
- Regional Cinema and its Contributions
- Aesthetic and Cultural Appreciation of Indian Films

II. MODERN WESTERN DRAMA

- Non-Realistic: Symbolism and Expressionism
Pirandello, Strindberg
- Epic Theatre – Bertolt Brecht
- Theatre of the Absurd – Beckett, Ionesco

List of Plays:

1. Waiting for Godot
2. Caucasian Chalk Circle
3. Six Characters in Search of an Author

III. MODERN THEATRE ARCHITECTURE

- Thrust Stage
- Proscenium Stage
- Arena Stage
- Open Stage Theatre

IV. VIDUSAKA IN SANSKRIT DRAMA

- Vidusaka in Sanskrit Drama
- Role of Vidusaka in Sanskrit Drama
- In Theory according to Natya Sastra
- Practice on the basis of plays:
Swapnvasavadattam, Mruchhakatikam, Malvikagnimitra, etc.

V. PRACTICE OF PLAY WRITING

- Creative Writing:
Short Play, Dramatic Poem, Street Play, Couplets for Bhavai

REFERENCE BOOKS:

A History of Indian Cinema – B. D. Garga

Indian Popular Cinema: A Narrative of Cultural Change – K. Moti Gokulsing & Wimal Dissanayake

Modern Drama in Theory and Practice (Vol. 1–3) – J. L. Styan

The Theatre and Its Double – Antonin Artaud

Epic and Absurd Drama – Martin Esslin

Natya Shastra – (Any standard English/Sanskrit edition with commentary)

The Sanskrit Drama – Arthur Berriedale Keith

Indian Theatre – M. L. Varadpande

Playwriting: Structure, Character, How and Why – Lavonne Mueller & Jerry Lanson

Bhavai: A Traditional Theatre Form of Gujarat – Hasmukh Sankalia

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR21604		COURSE NAME	PRACTICAL OF DIRECTION & PRODUCTION ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

OBJECTIVE:

- To provide a comprehensive understanding of the evolution of Indian and Western theatre and cinema.
- To develop critical appreciation skills for dramatic texts, theatrical forms, and film narratives.
- To familiarize students with classical and contemporary theatre architecture and writing styles.
- To encourage creative expression through playwriting in traditional and modern forms.

OUTCOMES:

By the end of this course, students will be able to:

1. Analyse the historical development and key characteristics of Indian cinema and its cultural impact.
2. Identify and evaluate major movements and playwrights in modern Western drama.
3. Demonstrate knowledge of different types of theatre architecture and their influence on performance.
4. Understand the role and characteristics of the Vidusaka in Sanskrit drama using Natya Sastra principles.
5. Create original dramatic content, including short plays, street plays, and poetic forms like Bhavai couplets.

SYLLABUS

I. INDIAN FILMS: HISTORY AND APPRECIATION

- Evolution of Indian Cinema
- Milestones in Indian Film History
- Pioneers of Indian Cinema (Dadasaheb Phalke, Satyajit Ray, etc.)
- Regional Cinema and its Contributions
- Aesthetic and Cultural Appreciation of Indian Films

II. MODERN WESTERN DRAMA

- Non-Realistic: Symbolism and Expressionism
Pirandello, Strindberg
- Epic Theatre – Bertolt Brecht
- Theatre of the Absurd – Beckett, Ionesco

List of Plays:

1. Waiting for Godot
2. Caucasian Chalk Circle
3. Six Characters in Search of an Author

III. MODERN THEATRE ARCHITECTURE

- Thrust Stage
- Proscenium Stage
- Arena Stage
- Open Stage Theatre

IV. VIDUSAKA IN SANSKRIT DRAMA

- Vidusaka in Sanskrit Drama
- Role of Vidusaka in Sanskrit Drama
- In Theory according to Natya Sastra
- Practice on the basis of plays:
Swapnvasavadattam, Mruchhakatikam, Malvikagnimitra, etc.

V. PRACTICE OF PLAY WRITING

- Creative Writing:
Short Play, Dramatic Poem, Street Play, Couplets for Bhavai

REFERENCE BOOKS:

A History of Indian Cinema – B. D. Garga

Indian Popular Cinema: A Narrative of Cultural Change – K. Moti Gokulsing & Wimal Dissanayake

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SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAMU22601		COURSE NAME	FOUNDATION OF MUSIC ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

Course Objectives

By the end of this course, learners will:

1. Develop a deeper understanding of the fundamentals of Hindustani Classical Music at an advanced beginner level.
2. Improve vocal skills through systematic practice of Alankars, Sargam Geet, and prescribed Ragas.
3. Gain knowledge of Semi-Classical forms to enhance expressive singing.
4. Strengthen understanding of Taal structure and application in performance.
5. Cultivate the ability to perform with clarity, accuracy, and confidence in both classical and semi-classical styles.

Course Outcomes

Upon successful completion of the course, learners will be able to:

1. Perform a variety of Alankars with correct pitch, rhythm, and speed variations.
2. Sing Sargam Geet with proper intonation and clear pronunciation.
3. Present prescribed Ragas with accurate Aaroh–Avaroh, Pakad, and Chalan.
4. Render Semi-Classical compositions (e.g., Bhajan, Thumri) with appropriate expression and style.
5. Demonstrate knowledge of Teentaal, Keharwa, and Dadra with correct Theka and hand gestures.
6. Apply learned concepts in solo performances and practice sessions confidently.

SYLLABUS

Unit 1 – Alankars (Ornamentations in Music)

- Definition and importance of Alankars in Indian Classical Music.
- Practice of **Shuddha Swara Alankars** in different patterns.
- Alankars using **Vikrit Swaras**.
- Speed variations (Vilambit, Madhya, Drut).
- Creative exercises for improving vocal agility.

Unit 2 – Sargam Geet

- Understanding **Sargam (Solfa) singing**.
- Notation system in Hindustani Music.
- Practice of **Sargam Geet** in different Ragas.
- Voice modulation and clarity in Sargam singing.
- Application of Sargam in improvisation.

Unit 3 – Raga Studies

- Definition and concept of Raga.
- Detailed study of **two prescribed Ragas** (example: Raga Yaman, Raga Bhupali).
 - Aaroh, Avaroh, Pakad, Vadi, Samvadi.
 - Chalan (movement) of the Raga.
 - Performance of **Lakshan Geet**.
- Basic Alaap, Taan and simple compositions.

Unit 4 – Semi-Classical Music

- Introduction to Semi-Classical forms.
- Study and practice of:
 - **Bhajan** (Devotional song)
 - **Thumri** (Light classical form)
 - **Folk-based compositions**
- Expression, Bhava, and presentation style.

Unit 5 – Taal (Rhythm)

- Definition and structure of Taal.
- Study of:
 - **Teentaal** (16 beats)
 - **Keharwa** (8 beats)
 - **Dadra** (6 beats)
- Theka (basic pattern) and its variations.
- Hand gestures (Kriyas) for keeping Taal.

- **Reference Books**

1. *Hindustani Sangeet Paddhati* – Vishnu Narayan Bhatkhande.
2. *Raga Malika* – Harish Chandra Srivastava.
3. *Taal Prakash* – Sudhir Kumar Saxena.

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADA22601		COURSE NAME	FOUNDATION OF DANCE ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

OBJECTIVE :

1. Develop proficiency in rhythm, choreography, and folk dance and enhance expressive and technical aspects of dance performances.
2. Integrate theoretical understanding with practical application in dance and encourage creative exploration and adaptation of dance styles.

OUTCOME :

1. Proficient in executing various dance techniques and Ability to choreograph expressive and technically sound dance sequences.
2. Adaptable to diverse dance styles and genres and Confidence in performing and choreographing in both traditional and contemporary contexts.

SYLLABUS

1. Advance Steps of Dance (semi classical, contemporary, western)
2. Understanding of Rhythm – advance
3. Choreography – small semi-classical piece (non-film song)
4. Folk Dance – Any one state

Reference Books :

1. "The Art of Dance: Understanding the Foundations" by Jennifer Fisher
2. "Choreography: A Basic Approach Using Improvisation" by Sandra Cerny Minton
3. "Folk Dance Music and Movement" by Erna Hecey
4. "Rhythmic Training for Dancers" by Robert M. Abramson

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BAGN24605		COURSE NAME	COMMUNICATION SKILLS ADVANCE -2		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
2	2	0	2	25	25	50

Objectives:

- To enhance students' communication, presentation, and professional writing skills for academic and career growth.
- To build confidence in expressing ideas effectively in group and individual settings, both offline and online.
- To equip students with employability skills like CV preparation and digital content creation relevant to modern workplaces.

Outcomes:

- Students will develop strong communication and presentation abilities, suitable for interviews, discussions, and professional contexts.
- They will be able to create professional documents (CVs, digital content) that highlight their skills and knowledge.
- Learners will gain confidence to perform effectively in group discussions, online presentations, and digital platforms

SYLLABUS

1. Group Discussion

A collaborative communication exercise where participants exchange ideas on a given topic. It helps in evaluating knowledge, confidence, teamwork, and communication skills.

2. Presentation Skills and Online Presentation Skills

Focuses on designing and delivering effective presentations using verbal, non-verbal, and digital communication tools. Enhances confidence in both physical and virtual environments.

3. Curriculum Vitae (CV)

Preparation of a professional CV that highlights academic achievements, skills, and experiences. It serves as the first impression for recruiters and employers.

4. Digital Content Writing

Training in creating engaging, concise, and audience-specific content for digital platforms like blogs, social media, and websites.

Note: This syllabus is based on The English and Foreign Languages University online course.

SARVAJANIK UNIVERSITY
SHRI PANKAJ KAPADIA SARVAJANIK COLLEGE OF PERFORMING ARTS

FACULTY	ARTS			PROGRAMME	BA	
YEAR	3			VERSION	2	
SEMESTER	6			EFFECTIVE FROM	Jun-25	
COURSE CODE	BADR25606		COURSE NAME	INTERNSHIP		
TEACHING SCHEME				EXAMINATION SCHEME		
CREDITS	LECTURE	PRACTICAL	TOTAL HRS	CCE	SEE	TOTAL
4	0	8	8	50	50	100

SYLLABUS

Objectives

1. To provide students with practical exposure in the field of Dance, Drama, and Music.
2. To help students connect academic learning with real-world practice.

Outcomes

1. Students will gain hands-on professional experience in performing arts.
2. Students will develop confidence, discipline, and an understanding of the work culture in arts organizations.

Meaning of Internship in Performing Arts

Internship in Performing Arts is a short-term practical training where students gain real experience in Dance, Drama, or Music by working with authentic institutes, schools, or colleges.

Guidelines

1. Internship must be done in an authentic and officially recognized institute/school/college related to performing arts.
2. Duration: 120 hours.
 - Students can earn the credits in either in 5th sem or 6th sem.
 - Credits of Internship will be reflected in the Marksheet of 6th sem.
3. Students must submit to the College:
 - Official Letter/Certificate on letterhead.
 - Photos/Videos of internship activities.
 - Any related documents/reports.

Internship will be considered valid only after submission of all required documents before 31st March of the prescribed Academic year.