

AC – 20/05/2025

Item No. 8.47 (N) Sem III/IV 1(c)

As Per NEP 2020

University of Mumbai



Syllabus for CC

Ad- hoc Board of Studies in N.C.C./N.S.S./Sports Co-Curricular

UG First Year Programme - Co-Curricular Course

Semester	III & IV	
Title of Paper	Sem	Credits
Indian Theatre: Classical Roots and Contemporary Expressions	III	2
Integrated Theatre Production: Stage Craft, Costume, Music and Technology	IV	2
From the Academic Year		2025-26

Semester III As per NEP 2020

Indian Theatre: Classical Roots and Contemporary Expressions

Syllabus for Two Credits Programme

With effect from Academic Year 2025-2026

Aims and Objectives

- To understand the historical evolution of Indian theatre from Vedic to modern times.
- To analyze the core principles of Bharata's *Natyashastra* and their relevance in contemporary theatre.
- To examine major classical playwrights and evaluate the narrative and thematic aspects of their works.
- To explore and differentiate various streams of modern Indian theatre including commercial, experimental, and children's theatre.
- To develop a critical perspective on the sociopolitical role of street and one-act plays.
- To appreciate the interdisciplinary nature of performing arts by connecting theory with practical examples.

Learning Outcomes

The course will enable the learner to

- Describe the historical and cultural development of Indian theatre across different time periods.
- Interpret and apply the aesthetic principles from *Natyashastra* (such as Rasa and Abhinaya) in the analysis of theatrical performances.
- Critically evaluate classical Indian plays for their structure, themes, character development, and historical significance.
- Compare and contrast different forms of modern Indian theatre and assess their audience impact and staging methods.
- Demonstrate understanding of street theatre and one-act plays by creating outlines or performing excerpts reflecting real-world issues.
- Reflect on the role of performing arts in cultural preservation, education, and community engagement.

Modules at Glance

Semester III

Module No.	Unit	Content	No. of Hours
1	I	Indian Theatre: Historical Roots	07
	II	Bharata's <i>Natyashastra</i> and Theatrical Principles	08
2	III	Classical Playwrights and Dramatic Texts	07
	IV	Streams and Forms of Modern Indian Theatre	08
Total No. of Hours			30

Module No.	Unit	Content
1	I	Indian Theatre: Historical Roots - History of Indian Drama, Origins: Historical development: From Vedic rituals to Sanskrit drama, medieval folk forms, colonial influences, and post-independence trends. - Major periods: Ancient (Natyashastra era), Medieval (Bhakti and folk traditions), Modern (colonial and post-independence)
	II	Bharata's <i>Natyashastra</i> and Theatrical Principles - In-depth analysis of <i>Natyashastra</i>, the foundational treatise on Indian dramaturgy - Key concepts: - Natyagriha (Ancient theatre architecture) - Rasa Theory – the aesthetic experience and emotional flavors - Bhava, Abhinaya, and their relevance in classical performance - Influence of <i>Natyashastra</i> on later theatrical tradition
2	III	Classical Playwrights and Dramatic Texts - Critical study of major classical dramatists and their works: Kalidasa – <i>Abhijnanasakuntalam</i>, <i>Malavikagnimitram</i> Bhasa, Sudraka, Bhavabhuti – Key themes and innovations. - Analysis of plot structure, character portrayal, and cultural context in classical play.
	IV	Streams and Forms of Modern Indian Theatre Commercial Theatre: Characteristics, audience engagement, and production values Experimental Theatre: Alternative spaces, innovative storytelling, and non-linear narratives Amateur Theatre: Community participation, regional theatre groups, and resourceful staging Children's Theatre: Educational objectives, interactive methods, and imagination-centered content One-Act Plays: Structure, brevity, and intensity of narrative Street Theatre (Nukkad Natak): Origin, purpose, and

		socio-political engagement
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Scheme of Evaluation

The Scheme of Examination shall be of 50 marks. It will be divided into Internal Evaluation (20 marks) and Semester End Examination (30 Marks).

Semester III (50 Marks - 2 Credits)

Internal Evaluation (20 Marks)

Sr. No.	Particulars	Marks
1	Presentation OR Project OR Assignment	15
2	Participation in Workshop / Conference / Seminar (as decided by the Teacher) OR Participation in Online Workshop / Conference / Seminar (as decided by the Teacher) OR Field Visit OR Attendance	5

Semester End Examination (30 Marks)

Question No.	Particulars	Marks
1	Objective Type Questions (All Units)	06
2	Descriptive Question(s) on Unit I The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
3	Descriptive Question(s) on Unit II The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
4	Descriptive Question(s) on Unit III The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
5	Descriptive Question(s) on Unit IV The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
Total		30

Reference Books

- Ankur, D. R. (2021). *Doosare Natyashastra ki Khoj (in Hindi)*. Vani Prakashan. ISBN: 978-9350004302.
- Bhatia, N. (Ed.). (2009). *Modern Indian theatre: A reader*. Oxford University Press.
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- Brockett, O. G. (1987). *Theatre: An introduction (5th ed.)*. Holt, Rinehart and Winston.
- Coulson, M. (Trans.). (2006). *Plays of Kalidasa: Theatre of memory*. Penguin Books.
- Dinkar, R. S. (1966). *Sanskriti ke chaar adhyay (in Hindi)*. Udayachal. ISBN: 9788185341052.
- Dikshit, S. N. (2009). *Bharat aur Bhartiya Natyakala (in Hindi)*. Rashtriya Sanskrit Sansthan.
- Fischer-Lichte, E. (2008). *The transformative power of performance: A new aesthetics*. Routledge.
- Fischer-Lichte, E., & Majumdar, R. (Eds.). (2010). *Theatres of India: A concise companion*. Oxford University Press.
- Gargi, B. (1991). *Indian theatre*. National Book Trust.
- Ghosh, M. (Trans.). (1951). *The Natyashastra of Bharatamuni (Vol. I & II)*. Asiatic Society of Bengal.
- Goswamy, B. N. (2004). *The theory of rasa in Sanskrit drama*. [Publisher not listed].
- Karnad, G. (1995). *Three modern Indian plays: Tughlaq, Hayavadana, Nagamandala*. Oxford University Press.
- Mason, D. (Ed.). (2006). *Performance traditions in India*. Oxford University Press.
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- Macdonell, A. A. (1900). *A history of Sanskrit literature*. D. Appleton and Company.
- Ranganathacharya, A. (1971). *Indian drama*. Sahitya Akademi.
- Shukla, B. (2009). *Natyashastra (in Hindi)*. Chaukhamba Sanskrit Sansthan. ISBN: 978-81-208-2248-1.
- Sircar, B. (2009). *Three plays: Evam Indrajit, Pagla Ghoda, and Bhoma*. Oxford University Press.
- Solomon, R. H. (2004). *New directions in Indian theatre*. Seagull Books.
- Tendulkar, V. (2004). *Collected plays in translation (Vol. 1)*. Oxford University Press.
- Tanvir, H. (2007). *Charandas Chor and other plays*. Seagull Books.
- Vatsyayan, K. (1980). *Traditional Indian theatre: Multiple streams*. National Book Trust.
- Vatsyayan, K. (1996). *Indian poetics and Natyashastra*. [Publisher not listed].
- Varadpande, M. L. (1987). *A history of Indian theatre (Vols. 1–3)*. Abhinav Publications.
- Wales, H. W. (2010). *Bharat ka pracheen natak: Vishwa sahitya aur theatre ke liye mulyon ka adhyayan (in Hindi)*. Motilal Banarsidass Publishing House. ISBN: 978-8120824522.
- Wilson, E., & Alvin, G. (2001). *Theatre: The lively art (6th ed.)*. McGraw-Hill.

Semester IV

As per NEP 2020

Integrated Theatre Production: Stage Craft, Costume, Music and Technology

Syllabus for Two Credits Programme

With effect from Academic Year 2025-2026

Aims and Objectives

- Theorize the semiotic and emotional functions of lighting and costume design within various theatrical traditions.
- Critically examine the historical evolution and theoretical paradigms of lighting and costume design in stagecraft.
- Explore the interplay between visual design elements and narrative dramaturgy in theatrical performance.
- Understand technical terminologies and design documentation processes from a theoretical perspective.
- Discuss the role of modern technologies (e.g., DMX, lighting consoles) and their theoretical implications on visual design aesthetics.
- Evaluate costume design strategies in relation to character psychology, period accuracy, and genre conventions.

Learning Outcomes

The course will enable the learner to

- **Define and describe** key theoretical concepts related to lighting and costume design in theatre.
- **Interpret** the narrative and symbolic meanings conveyed through visual design elements in performance.
- **Analyze** lighting and costume designs using appropriate theoretical and historical frameworks.
- **Discuss** the interrelationship between text, character, and design from a theoretical standpoint.
- **Compare and contrast** design practices across different theatrical genres and periods.
- **Evaluate** how technological advancements have influenced theoretical approaches to stage design.

Modules at Glance Semester IV

Module No.	Unit	Content	No. of Hours
1	I	Stage Lighting Design and Documentation	07
	II	Principles and Practice of Costume Design	08
2	III	Background Music and Sound Design	07
	IV	Technological Tools in Theatre Production	08
Total No. of Hours			30

Module No.	Unit	Content
1	I	Stage Lighting Design and Documentation • Introduction to lighting as a narrative and emotional tool in theatre • Preparation and documentation: ○ Lighting layout plan ○ Ground plan ○ Cue sheet making • Study of light placement, intensity, color, and timing • Introduction to modern lighting technology: ○ Use of computerized and automated lighting systems (DMX, consoles, software) • Integration of lighting with sound and stage movement.
	II	Principles and Practice of Costume Design • Elements and principles of costume design: texture, silhouette, line, color, proportion • Costume construction techniques: fabric selection, stitching, pattern-making • Embellishment and ornamentation: embroidery, painting, appliqué • Costumes for theatrical styles: • Realistic/Representational theatre: historically and culturally accurate costume design • Stylized/Presentational theatre: symbolic, abstract, and thematic design approaches
2	III	Background Music and Sound Design • Objectives and importance of background music in theatre production. • Methods of using sound: • Live performance effects vs. recorded effects • Synchronizing sound with cues, lighting, and performance • Introduction to musical instruments used in theatre:

		• String instruments (e.g., sitar, violin) • Wind instruments (e.g., flute, shehnai) • Percussion instruments (e.g., tabla, drums) • Music cue sheets: structure, timing, and application in live performance.
	IV	Technological Tools in Theatre Production • Overview of sound equipment: microphones, mixers, speakers • Integration of computers and software in sound and music production • Use of digital platforms in cueing, editing, and managing technical aspects of performance • Case studies/examples from contemporary and traditional performances integrating modern technology.

Scheme of Evaluation

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Semester IV (50 Marks - 2 Credits)

Internal Evaluation (20 Marks)

Sr. No.	Particulars	Marks
1	Presentation OR Project OR Assignment	15
2	Participation in Workshop / Conference / Seminar (as decided by the Teacher) OR Participation in Online Workshop / Conference / Seminar (as decided by the Teacher) OR Field Visit OR Attendance	5

Semester End Examination (30 Marks)

Question No.	Particulars	Marks
1	Objective Type Questions (All Units)	06
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3	Descriptive Question(s) on Unit II The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
4	Descriptive Question(s) on Unit III The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
5	Descriptive Question(s) on Unit IV The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
Total		30

Reference Books

- Angeloglou, M. (1970). *A history of make-up*.
- Malvil, H. (n.d.). *Magic of makeup for stage*.
- Strenkovsky, S. (1937). *The art of make-up*. Frederick Muller.
- Pilbrow, R. (2008). *Stage lighting design: The art, the craft, the life*. Quite Specific Media Group.
- Dasgupta, G. N. (1986). *Guide to stage lighting*. Annapurna Dasgupta.
- Corry, P. (1958). *Lighting the stage*. Pitman.
- Welker, D. (1969). *Theatrical set design: The basic techniques*. Allyn and Bacon

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