

# University of Mumbai



No. UG/150 of 2019-20

## CIRCULAR:-

Attention of the Principals of the Affiliated Colleges and Directors of the recognized Institutions in Faculty of Interdisciplinary Studies.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in Theatre Arts at its meeting held on 11<sup>th</sup> July, 2019, have been accepted by the Academic Council at its meeting held on 26<sup>th</sup> July, 2019 vide item No. 4.42 and subsequently approved by the Management Council at its meeting held on 13<sup>th</sup> September, 2019 vide item No.16 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinances No. 6486 & 6487 Regulations No. 9230 to 9230-A, 9231 to 9231-A and the syllabus of Diploma in Acting Skills has been introduced and the same have been brought into force with effect from the academic year 2019-20, accordingly. (The same is available on the University's website [www.mu.ac.in](http://www.mu.ac.in)).

MUMBAI – 400 032

22<sup>nd</sup> November, 2019

To,

The Principals of the affiliated Colleges and Directors of the recognized Institutions in Faculty of Interdisciplinary Studies. (Circular No. UG/334 of 2017-18 dated 9<sup>th</sup> January, 2018.)

A.C/4.42/26/07/2019

M.C/16/13/09/2019

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No. UG/150-A of 2019

MUMBAI-400 032

22<sup>nd</sup> November, 2019

Copy forwarded with Compliments for information to:-

- 1) The I/c Dean, Faculty of Interdisciplinary Studies,
- 2) The Chairman, Ad-hoc Board of Studies in Theatre Arts,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Co-ordinator, University Computerization Centre,

(Dr. Ajay Deshmukh)  
REGISTRAR

# University Of Mumbai



## **Diploma in Acting Skills**

(Faculty of Performing Arts)

(This Course is self supported course)

Ordinances and Regulations

Scheme of Examination & Syllabus

With effect from academic year 2019 – 2020

The Diploma be titled as

## **“Diploma in Acting Skills”**

(In the faculty of performing Arts)

### **Objectives**

1. To create an additional skill of self employment for the student of university of Mumbai and also to benefit the cultural field by providing with well trained person in the field of Dramatics/Films etc.
2. To skill students to exploit opportunities being newly created in the field of Drama, Films, and Electronics Media & other performing arts.
3. To provide adequate professional understanding about acting.
4. To develop the skill by training & practical approach by using modern technology amongst the students in acting in Drama/films/Performing Arts.
5. Diploma in acting skills course aims at importing training of all aspects of acting skill at professional level. It will have adequate emphasis on practical's & theory.
6. Due care will be taken to incorporate the best elements of existing syllabus contents implemented in various university departments in India and even professional institutes.
7. The object will be to skill all rounded actor who will make his mark in various drama productions as well in films and in electronic media.
8. The overall approach will be flexible and open to accept new challenges and execute programmes independently, in collaboration and even as an extent activity. We except to provide a model to Indian universities through our practical oriented courses in dramatics & films

**O- 6486 Title – Diploma in Acting Skills**

**O- 6487 Eligibility**

The selection of the candidates for admission to the 'Diploma in Acting Skills' course will be based on

1. A candidate for being eligible for admission must have passed 12<sup>th</sup> Standard (H.S.C.) or Equivalent examination in any discipline.
2. Adequate experience of participating theatre or short film or film activity.
3. Entrance examination / interview audition and aptitude test (theory and practical).
4. Age limit up to 40 yrs.

**R- 9230 Duration of the course and related information**

a) The course shall be a One year Full time course.

**R- 9230 A b) Intake Capacity:** - Number of the students each batch shall consist of not more than 30 students.

c) No student will be allowed to complete this course or appear for examinations as an external candidate.

d) The courses of study for Diploma in Acting Skills consist of the paper & practical as given under scheme of examination.

## **R- 9231 - Scheme of examination**

- Internal projects and practicals will be assessed and examined throughout the year.
- The annual examination will be conducted at the end of course.
- The syllabus will be divided in theory and practicals.
- The training of both will take place simultaneously.

### **The Scheme of Examination and Paper will be as follows**

- Written Paper - Acting

Marks – 50

Duration – 2 hrs

- Practicals - Acting

Marks – 150

1. Practicals about voice culture and voice modulation - 50 Marks
  - a) Dubbing – 25
  - b) Speech (Abhivachan) - 25
2. Practicals about body language and physical theatre - 50 Marks
  - a) Mime – 25
  - b) Dance / Marital Art – 25
3. Practicals about Scene Work - 50 Marks
  - a) A scene in front of camera - 25
  - b) A drama scene - 25

And 10 mark each 10 internal assignments i.e. 100 marks throughout the course.

## **Staff requirement**

**Core faculty** - 2 full time teachers.

**Co-ordinator**- 1

Besides, there shall be visiting faculty drawn from field experts/professionals.

## **R- 9231 A Fees structure**

<b>Particulars</b>	<b>Rs.</b>
Fees for Indian Student	33,895/-
Fees for Foreign Student	1,13,895/-

## **Syllabus**

1. Brief introduction to different acting styles and concept i.e. Bharatmuni, Abhibhavgupta, Greek, Stanislavsky, Brecht, Grotovsky, Peter Brook.
2. Theater games and dramatic movements to develop concentration, observation, imagination, healthy and flexible body and mind.
3. Introduction to role playing, enactment of dramatic experience in life.
4. Relationship of an actor with space relationship with environment, fellow actors, characters, situation and dramatic conflicts.
5. Vocal and physical acting, Body rhythm, Breathing patterns, Pronunciation, Voice Production, use Pitches, Dramatic use of every limb in expressing ideas.
6. Dramatic reading of poetry, prose and dramatic scene.
7. Improvisation, enactment of situations and scene on stage as well in front of camera.

### **Actor and his body**

- a) Discovering the physical action – Committing to action – believing the action sustaining the belief making and score of the physical action.
- b) Finding a purpose
- c) Training the body
- d) Directing attention concentration on action
- e) Observation
- f) Relating to thing

### **Actor and his role**

1. Getting into the part
2. Getting into the Character
3. Getting into the Play
4. Speaking the lives

## **Theory of acting**

### **1. Details study of following acting school**

- a) Bharat Muni and Rasa Siddhant
- b) Stanislavsky and Method School & Acting
- c) Alienation theory of Berthold Brecht
- d) Theory of Bio - Mechanics of Meyer hold

### **2. Oriental Acting**

- a) Chinese
- b) Kabuki
- c) Noh

### **3. Acting in folk theatre**

### **4. Acting in different forms**

- a) Tragedy
- b) Comedy
- c) Farce
- d) Absurd
- e) Greek
- f) Shakespearean
- g) One man show



**1) Theories of Modern Stage Acting :**

- a) Stanislavsky - Selected chapters from “Actor Prepares”
- b) Brecht - Selected chapters from “Brecht on Theatre”
- c) Grotowski - Selected chapters from “Towards Poor Theatre”
- d) Eric Bentley - Selected chapters from “The Theories of Modern stage”

**2) Acting elements of :**

- a) Chinese Opera - Noh, Kyogen, Indonesian Ballet
- b) Environmental Theatre - Ritualistic Theatre

**3) Basic principal of following acting style**

1. Classical
2. Greek
3. Sanskrit
4. Realistic
5. Non realistic

**1) Stage acting with a given script**

**2) Acting different kinds of roles**

**3) Mime (Advanced)**

- a) Conventional
- b) Occupation
- c) Pantomime

**4) Acting in mime plays**

**5) Acting in radio plays, film, Tele-plays, folk tradition**

1. Children theatre
2. Street theatre
3. Radio plays and T.V. Plays
4. Puppet theatre forms of India

**6) Getting into the part :**

- 1) Discovering the dramatist's concept of the character: The motivating force.
- 2) Naming the motivating force.
- 3) Analyzing the role.

**7) Getting into character :**

1. Doing a little at a time
2. Seeing a part as units of actor
3. Supplying an imaginary background
4. Characterizing through externals
5. Relating details to the motivating desire
6. Expanding the characterization.

**8) Getting into the play :**

1. Finding the Dramatists basic meaning
2. Interpreting the play – The Dual personality of the Actor.
3. Interpreting the lines
4. Finding the under meaning of the lines
5. Finding the verbal action
6. Relating the lines to the motivating desire
7. Relating the lines to the dramatist meaning
8. Believing the characters manner of speaking
9. Motivating the longer speech

**9) Speaking the lines:**

1. Understanding the words
2. Handling the sentence
3. Looking forward backward
4. Making contrasts
5. Sharing the imagery

**A) Great Western actors and their contribution**

1. Oliver,
2. Richard Burton,
3. Marline Brando,
4. Charles Chaplin,
5. Sidney Poitier.

**B) Indian Actors and their roles.**

1. Shriram Lagu
2. Smita Patil
3. Sanjiv Kumar
4. Shabana Azmi
5. Om Puri
6. Nasiruddin Shah
7. Durga Khote
8. Gajanan Jahagirdar

**C) Marathi Actor and their roles :**

1. Bal Gandharv
2. Nana sahib Pathak
3. Yashwant Dutta
4. Data Bhat
5. Satish Dubhashi
6. Baban Prabhu
7. Kashinath Ghanekar
8. Sharad Talwalkar
9. Damu Anna Malvankar
10. Dadu Indurikar and others

**Books:**

- 1) Acting in believing – Charles Migaw
- 2) Actors talk about acting – Leis Funke & Jones E.Both.