

AC – 20/05/2025

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

## As Per NEP 2020

# University of Mumbai



<b>Syllabus for CC</b>		
<b>Ad- hoc Board of Studies in N.C.C./N.S.S./Sports Co-Curricular</b>		
<b>UG First Year Programme - Co-Curricular Course</b>		
<b>Semester</b>	<b>III &amp; IV</b>	
<b>Title of Paper</b>	<b>Sem</b>	<b>Credits</b>
<b>Indian Theatre: Classical Roots and Contemporary Expressions</b>	<b>III</b>	<b>2</b>
<b>Integrated Theatre Production: Stage Craft, Costume, Music and Technology</b>	<b>IV</b>	<b>2</b>
<b>From the Academic Year</b>		<b>2025-26</b>

**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
<b>Total No. of Hours</b>			<b>30</b>

Module No.	Unit	Content
1	<b>I</b>	<p><b>Indian Theatre: Historical Roots</b></p> <ul style="list-style-type: none"> <li>• History of Indian Drama, Origins: Historical development: From Vedic rituals to Sanskrit drama, medieval folk forms, colonial influences, and post-independence trends.</li> <li>• Major periods: Ancient (<i>Natyashastra</i> era), Medieval (Bhakti and folk traditions), Modern (colonial and post-independence)</li> </ul>
	<b>II</b>	<p><b>Bharata's <i>Natyashastra</i> and Theatrical Principles</b></p> <ul style="list-style-type: none"> <li>• In-depth analysis of <i>Natyashastra</i>, the foundational treatise on Indian dramaturgy</li> <li>• Key concepts: <ul style="list-style-type: none"> <li>• <i>Natyagriha</i> (Ancient theatre architecture)</li> <li>• Rasa Theory – the aesthetic experience and emotional flavors</li> <li>• Bhava, Abhinaya, and their relevance in classical performance</li> </ul> </li> <li>• Influence of <i>Natyashastra</i> on later theatrical tradition</li> </ul>

2	III	<p><b>Classical Playwrights and Dramatic Texts</b></p> <ul style="list-style-type: none"> <li>• Critical study of major classical dramatists and their works:</li> <li>• <b>Kalidasa</b> – <i>Abhijnanasakuntalam, Malavikagnimitram</i> •</li> <li><b>Bhasa, Sudraka, Bhavabhuti</b> – Key themes and innovations.</li> <li>• Analysis of plot structure, character portrayal, and cultural context in classical play.</li> </ul>
	IV	<p><b>Streams and Forms of Modern Indian Theatre</b></p> <ul style="list-style-type: none"> <li>• <b>Commercial Theatre:</b> Characteristics, audience engagement, and production values</li> <li>• <b>Experimental Theatre:</b> Alternative spaces, innovative storytelling, and non-linear narratives</li> <li>• <b>Amateur Theatre:</b> Community participation, regional theatre groups, and resourceful staging</li> <li>• <b>Children’s Theatre:</b> Educational objectives, interactive methods, and imagination-centered content</li> <li>• <b>One-Act Plays:</b> Structure, brevity, and intensity of narrative</li> <li>• <b>Street Theatre (Nukkad Natak):</b> Origin, purpose, and</li> </ul>

		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 <b>OR</b> Project <b>OR</b> Assignment	15
2	Participation in Workshop / Conference / Seminar (as decided by the Teacher) <b>OR</b> Participation in Online Workshop / Conference / Seminar (as decided by the Teacher) <b>OR</b> Field Visit <b>OR</b> Attendance	5

### Semester End Examination (30 Marks)

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

4	<b>Descriptive Question(s) on Unit III</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
5	<b>Descriptive Question(s) on Unit IV</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
<b>Total</b>		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.
- Brockett, O. G. (1991). *History of the theatre (7th ed.)*. Allyn and Bacon.
- 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.
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- Macdonell, A. A. (1900). *A history of Sanskrit literature*. D. Appleton and Company.
- Ranganathacharya, A. (1971). *Indian drama*. Sahitya Akademi.
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- 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**

<b>Module No.</b>	<b>Unit</b>	<b>Content</b>	<b>No. of Hours</b>
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
<b>Total No. of Hours</b>			<b>30</b>

<b>Module No.</b>	<b>Unit</b>	<b>Content</b>
1	<b>I</b>	<p><b>Stage Lighting Design and Documentation</b></p> <ul style="list-style-type: none"> <li>• Introduction to lighting as a narrative and emotional tool in theatre</li> <li>• Preparation and documentation: <ul style="list-style-type: none"> <li>○ Lighting layout plan</li> <li>○ Ground plan</li> <li>○ Cue sheet making</li> </ul> </li> <li>• Study of light placement, intensity, color, and timing</li> <li>• Introduction to modern lighting technology: <ul style="list-style-type: none"> <li>○ Use of computerized and automated lighting systems (DMX, consoles, software)</li> </ul> </li> <li>• Integration of lighting with sound and stage movement.</li> </ul>
	<b>II</b>	<p><b>Principles and Practice of Costume Design</b></p> <ul style="list-style-type: none"> <li>• Elements and principles of costume design: texture, silhouette, line, color, proportion</li> <li>• Costume construction techniques: fabric selection, stitching, pattern-making</li> <li>• Embellishment and ornamentation: embroidery, painting, appliqué</li> <li>• Costumes for theatrical styles: <ul style="list-style-type: none"> <li>• Realistic/Representational theatre: historically and culturally accurate costume design</li> <li>• Stylized/Presentational theatre: symbolic, abstract, and thematic</li> </ul> </li> </ul>

		design approaches
2	III	<p><b>Background Music and Sound Design</b></p> <ul style="list-style-type: none"> <li>• Objectives and importance of background music in theatre production.</li> <li>• Methods of using sound: <ul style="list-style-type: none"> <li>• Live performance effects vs. recorded effects</li> <li>• Synchronizing sound with cues, lighting, and performance</li> </ul> </li> <li>• Introduction to musical instruments used in theatre:</li> </ul>

		<ul style="list-style-type: none"> <li>• String instruments (e.g., sitar, violin)</li> <li>• Wind instruments (e.g., flute, shehnai)</li> <li>• Percussion instruments (e.g., tabla, drums)</li> <li>• Music cue sheets: structure, timing, and application in live performance.</li> </ul>
	IV	<p><b>Technological Tools in Theatre Production</b></p> <ul style="list-style-type: none"> <li>• Overview of sound equipment: microphones, mixers, speakers</li> <li>• Integration of computers and software in sound and music production</li> <li>• Use of digital platforms in cueing, editing, and managing technical aspects of performance</li> <li>• Case studies/examples from contemporary and traditional performances integrating modern technology.</li> </ul>

### **Scheme of Evaluation**

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marks) and Semester End Examination (30 Marks).

### Semester IV (50 Marks - 2 Credits)

#### Internal Evaluation (20 Marks)

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

#### Semester End Examination (30 Marks)

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<b>Total</b>		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.
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- Corry, P. (1958). *Lighting the stage*. Pitman.
- Welker, D. (1969). *Theatrical set design: The basic techniques*. Allyn and Bacon **Sd/-**

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**Dr. Sunil Patil**

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