

Sant Gadge Baba Amravati University, Amravati
Master of Performing Arts in Drama & Theatre (NEP-23) Syllabus
MPA – I (First Year) Semester – I & II
Programme: MPA – Drama & Theatre
Part – A

Faculty: Interdisciplinary Studies

❖ **POs : (Programmes Objective)**

1. To impart scientific education on the subject of drama and theatre at the University level to the grassroots artists through Natyashastra.
2. Introducing students to Indian Art and Culture. Educating students in terms of writing & presentation of folk arts with emphasis on research. Motivate students to pursue higher education up to NET, Ph.D.
3. Introducing students to world and Indian theatre and Plays teaching various arts form and making them artful.
4. To develop various skills of artists through special skill based courses in terms of employment. On this basis students can achieve the techniques of Acting, Directing, Lighting, Setting, Costumes Designing, Makeup, Background Music, Drama, Film, Television and Production Techniques etc.
5. To create a generation of artists for various media in business oriented fields like Drama, Television and Film by developing playwrights, directors, actors, technicians through the subject of MPA Drama & Theatre.
6. To create excellent performing arts teachers with view to imparting Indian art, culture and Tradition to future generations of schools and colleges students and to make them an ideal teacher to work in the service of education.
7. If the undergraduate and postgraduate students of any branches are interested in dance, drama & art then the purpose of this study is to give one or two credits of 15 to 30 hours training to the student as per CBCS.
8. To enrich the experience of the students through various art festivals in India as well as various performances, seminars, workshop, study tours, industrial visits and student participation in the festivals under the MPA – Drama and theatre Department.

❖ **PSOs :**

The programmes aim to offer drama education along with inculcation of various theatre, drama and film skill. Main objectives of the course/programmes are as stated below;

1. To make the students aware of the drama as body language, voice culture, acting & theatre skill as an art.
2. To create good spectators of India.
3. To make them self-employable.
4. To make them understand basic terminology of drama & theatre.
5. To make them aware of the contribution of the well-known theatre artist & play writers
6. To make them understand various Drama & theatre forms like classical Indian drama, modern theatre, folk theatre, western theatre etc.
7. To make them a good actor, theatre performer, plays writer, director & Technician among the society.

➤ **Employability Potential of the Programme:**

❖ **PROGRAMME INFORMATION:**

The proposed course shall be conducted and supervised by the departments of Performing Arts, Sant Gadge Baba Amravati University, Amravati. The two years (four semesters) MPA programme (MPA – Drama & Theatre) is designed on the basis of UGC guidelines regarding Choice Based Credit System. Along with flexibility, the course offers the strong foundation and in-depth knowledge of the discipline. The students will be able to earn his living after completing the course; also they will be able to choose their career as drama performer, drama actor, drama director, professional lightmen, makeup artist, costume designer, professional anchor, sound operator, sound editor, dubbing artist, advertiser, drama writer, screen play writer, set designer and he can also perform in short film, documentary film, TV serial, movie and many other career options related to this course. The learning outcome based curriculum has its suitability in the present day needs of the students towards higher education and employment.

Our Mission is to inspire to new generation of Drama, Theatre, Film & creative screen professionals, educating in the new world of storytelling across multiple devices. By putting industry at the heart of everything we do. Our goal is to build the greatest institute of its type in India.

Our aim is to support student learning and personal development actively, respecting the right and dignity of others, within an atmosphere that encourages creativity, intellectual rigor and freedom of expression. We want our students to demonstrate an open mindedness that fuels innovation, and a passion that drives them to excellence in everything they do.

The programmes aim to offer drama and theatre education along with inculcation of various Drama, Theatre, TV, and film skill. Main objective of the course pre programmes are stated below;

Performing Arts- Drama & Theatre degrees combine creative talent with practical aspects of self-promotion and arts management. This mix of disciplines is good preparation for entering the world of performance.

➤ **What is Performing Arts?**

- 1) Confidence
- 2) The ability to network and market yourself
- 3) Resilience, self-discipline and stamina
- 4) An analytical mind and the ability to self-reflect

- 5) Flexibility and creativity
- 6) Teamwork
- 7) Organization and time management

- **What is performing arts?**

Performing arts is a collective term for arts performed in front of an audience. They primarily focus on dance, drama, music and theatre. This means there's often overlap with the film and media industries.

Design and production roles also fall under this umbrella, with many institutions and performing arts schools providing courses in production lighting, stage and prop design, costume construction and stage management. With the right experience and qualifications, moving into teaching and tutoring is an option.

- **Jobs in the performing arts field include:**

- 1) Actor/Actress 2) Theatre director 3) Theatre manager 4) Broadcast presenter
- 5) Choreographer 6) dancer 7) Background musician 8) Light Technician 9) Set Designer
- 10) Makeup men 11) Theatre Technician

Talent can only take you so far when attempting to make your name in this industry. As well as having the physical skills in drama or dance, or other technical performance skills, you'll also need the following attributes.

- **Confidence**

By performing Acting, dancing, playing or folk singing can be an incredibly nerve-racking experience. Stepping on to a stage and performing in front of the audience requires a huge amount of confidence and self-esteem, as you're displaying your talent and inviting judgment.

In these situations, it's natural to feel a certain degree of nervousness, but as a professional performer you need to harness and use these nerves to better your performance.

Those who aspire to work in the wider industry, perhaps in a technical or management role, will face tough competition. A confident, can-do attitude will help you stand out in job interviews and may help in securing work experience.

If your self-confidence needs a bit of a boost, there are plenty of acts you can do. Join university clubs or societies or local groups such as choirs, orchestras, dance or amateur dramatics groups. You could also consider entering local or regional competitions or talent contests to build your confidence. Part-time work in a customer-facing role can really help your communication skills and self-esteem.

- **The ability to network and market yourself**

Lots of people working in the performing arts are self-employed, and actors, dancers, singers and musicians all need to audition to secure their work, so it's vital that you're able to sell and market your abilities to potential employers.

To get your name recognized and to help secure future work, you'll need to employ your networking skills to make as many industry connections as possible. Join professional associations and attend industry events, sign up for classes, workshops and short courses to meet like-minded people and follow relevant casting directors, dance companies, choreographers, musical directors and repertory and commercial theatres on social media. Many of the best jobs are attained through connections and knowing the right person at the right time can pay dividends.

- **Resilience, self-discipline and stamina**

Due to the competitive and highly-skilled nature of the industry, it's likely that those working within performing arts - even those in technical or managerial roles - will experience rejection at some point in their career. Similarly, they'll also receive criticism in some form, at some stage too.

To cope with these challenges, resilience and tenacity are essential. You need to be able to use these experiences to hone and develop your craft and bounce back better than before.

This is where self-discipline and stamina come in useful. Performers are required to work long hours during rehearsals and in the run up to a show and are expected to give 100% to every performance. Much of your time will be spent practicing and improving, and the work can take its toll both mentally and physically - especially on performers who work additional jobs to pay the bills.

- **An analytical mind and the ability to self-reflect**

Perhaps not the most obvious skill, but those working in the industry need an analytical mind. If you're involved in drama, you'll need to be able to scrutinize and interpret a role and script, while dancers need to be able to break down and analyze choreography, and musicians need to be able to dissect and interpret a piece of music. You also need to be able to apply these skills to your own work when critically analyzing your performances.

Students can develop these skills by reviewing university or professional productions, concerts and recitals for academic publications, local media or industry magazines.

- **Flexibility**

Performers need to adopt and apply their skills and talent to a variety of roles, genres, techniques and styles. For example, actors may be cast as a hero in one role and a villain in the next, while dancers may be required to perform classical ballet for one job and street dance the week after.

Flexibility is essentially about being able to multitask, and working part time during your studies will give you lots of practice as you work to juggle university, work and personal commitments.

Indeed, the majority of those working in performing arts also have portfolio careers, often subsidising their salary by taking a second or third job, typically in teaching, arts administration or other technical roles, so adaptability and flexibility comes in useful when maintaining multiple jobs and switching between roles.

- **If you're still at university, read our tips on putting together a creative portfolio and how to get media work experience by making a show reel of your best work. Teamwork**

The performing arts are collaborative efforts between many different people coming together to create a successful show, play, broadcast, concert or recital so the ability to work well with others is vital. See our tips for successful group work at university.

- **Organization and time management**

Successful performers are often required to work on more than one project at once and work schedules can become hectic. Strong organization and time management skills are must. Your day-to-day role may involve attending multiple auditions, keeping track of rehearsal timetables, travel arrangements, promotional engagements and performance times. You may also need to juggle a second or third job.

➤ **Job options**

Jobs directly related to your MPA –Drama & Theatre degree include:

1) Play Writer 2) Theatre director 3) Actor 4) Community arts worker 5) Choreographer
6) Dancer 7) Drama therapist 8) Music Editor 9) Music therapist 10) Makeup men 11) Theatre – Technician 12) Light men

➤ **Jobs where your degree would be useful include:**

- Arts administrator
- Broadcast presenter
- Film director
- School education teacher
- Higher education lecturer
- Secondary school teacher
- Special effects technician
- Talent agent
- Theatre stage manager

Remember that many employers accept applications from graduates with any degree subject, so don't restrict your thinking to the jobs listed here.

➤ **Work experience**

Performing artists generally supplement their training, generate opportunities and enhance their creative knowledge through work experience and by participating in voluntary projects. Other options include getting involved with unfunded charitable organizations' projects, or supporting industry professionals in developing their creative process.

Consider organizing acting or dance workshops and creative laboratories to expand your art form and apply for funding for self-created art projects. Many dancers and actors start their own companies with a particular art form that they want to explore as the focus.

These unpaid projects or workshops are valuable ways to grow as an artist while creating opportunities for the exchange of ideas and these open forums /performances are often attended by industry professionals.

Search for placements and find out more about work experience and internships.

➤ **Typical employers**

The most common employers of performing arts graduates include:

- local government
- arts organizations
- education institutions
- the National Health Service (NHS)
- leisure companies
- voluntary organizations

Short-term or freelance contracts, moving between different fields, generating opportunities through networking, attending auditions, collaborating with other artists and putting on your own shows are all part of a performer's lifestyle.

Performing arts is about how you present yourself. It's important to network at every opportunity and keep your finger on the pulse of the industry. There may be an opportunity for employment in the most unusual places, and by keeping open-minded you will be able to make the most of your individual talents.

➤ **Skills for you.**

The skills you gain while studying a Master of Performing Arts degree are valued by all types of employers, for example:

- confidence
- self-presentation
- teamwork and collaboration
- time management and organizational skills
- self-awareness
- self-discipline
- an open mind and the ability to move beyond boundaries and experiment with different ideas
- communication skills
- analytical, critical and research skills
- the ability to cope-up with criticism and learn from it
- Stamina.

➤ **Further study**

If you want to specialize further, learn additional performance skills or do academic research into an aspect of your subject that interests you. Alternatively, you may take a vocational course, such as a diploma in arts administration or a teaching certificate, which will open alternative areas of employment.

Continuing your education while taking the first steps to becoming established that is the transition from student to professional performer. It also means that the opportunity to take part in student performances and festivals is still open - many directors, actors and technicians have started their careers through this route. For more information on further study and to find a course that interests you, see Masters Degrees and search post graduate courses in performing arts.

Master of Performing Arts in Drama & Theatre (NEP-23) Syllabus

MPA – I (First Year) Semester – I (First)

Programme: MPA – Drama & Theatre

Part – B Theory Paper – I

(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T101	Research Methodology & IPR संशोधन पद्धती आणि बौद्धिक संपदा कायदा	4/60
युनिट – १	संशोधन पद्धतीची मुलतत्त्वे	१४
युनिट – २	संशोधन पद्धतीची प्रकार	१४
युनिट – ३	प्रादर्शिक कलांसाठी उपयुक्त संशोधन पद्धती	१४
युनिट – ४	गृहितके, निष्कर्ष, उपसंहार आणि संदर्भसूची	१४
युनिट – ५	बौद्धिक संपदा कायदा (आयपीआर)	१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) संशोधन पद्धतीचा अभ्यास
- २) संशोधन पद्धतीचे आकलन व महत्त्व
- ३) प्रादर्शिक कलेसाठी संशोधन पद्धतीच्या उपयुक्ततेचा अभ्यास
- ४) तथ्यांची पृष्टी

MPA – I Semester – I Theory Paper – II

(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T102	DSC- I.I :- नाट्यशास्त्राचा परिचयात्मक अभ्यास Introductory Study of Natyashastra	4/60
युनिट – १	नाट्यशास्त्राचा सामान्य परिचय	१४
युनिट – २	नाट्यशास्त्राचा एकादश संग्रह	१४
युनिट – ३	नाट्यशास्त्रातील दशरूपक	१४
युनिट – ४	नाट्यशास्त्रावरील टीका आणि लक्षण ग्रंथ	१४
युनिट – ५	नाट्यगृहांचा सखोल अभ्यास	१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) नाट्यशास्त्राचा अभ्यास
- २) नाट्यशास्त्रातील संपूर्ण अध्ययन व प्रभुत्व
- ३) नाट्यशास्त्राच्या समग्र अध्ययनावर समीक्षण पात्रता
- ४) नाट्यशास्त्राचे शास्त्रीय सादरीकरण

MPA – I Semester – I Theory Paper – III

(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T103	DSC- II.I :- प्राचीन ग्रीक आणि रोमन रंगभूमी Ancient Greek and Roman Theatre	4/60
युनिट – १	ग्रीक रंगभूमीचा उद्गम आणि विकास	१४
युनिट – २	रोमन रंगभूमीचा उद्गम आणि विकास	१४
युनिट – ३	प्रमुख ग्रीक नाटककार आणि नाटके	१४
युनिट – ४	प्रमुख रोमन नाटककार आणि नाटके	१४
युनिट – ५	ग्रीक व रोमन नाटकांचा तुलनात्मक अध्ययन	१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) ग्रीक व रोमन रंगभूमीचे संपूर्ण अध्ययन
- २) पाश्चिमात्य सादरीकरण क्षमता
- ३) ग्रीक व रोमन नाटकांच्या वैशिष्ट्यांची स्पष्टीकरण क्षमता
- ४) ग्रीक व रोमन नाटकांचे तुलनात्मक अभ्यास

MPA – I Semester – I Theory Part– IV
(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T104	DSC- III.I :- संस्कृत नाटक आणि रंगभूमी (Sanskrit Drama & Theatre)	3/45
युनिट – १	संस्कृत रंगभूमीचा उदय आणि विकास	१४
युनिट – २	प्रमुख संस्कृत नाटके आणि नाटककार	१४
युनिट – ३	नाट्यशास्त्रात वर्णित नाट्यगृहे	१४
युनिट – ४	निवडक संस्कृत नाटकांचा परिचय	१४
युनिट – ५	संस्कृत नाटक आणि आधुनिक रंगभूमीचे तुलनात्मक अध्ययन	१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५
Cos :		
१)	संस्कृत नाटकांचा परिचय	
२)	संस्कृत नाट्य लेखकांचा तुलनात्मक अभ्यास	
३)	संस्कृत नाटकांचे सादरीकरण व कौशल्य	
४)	संस्कृत नाटकातील वर्णित नाट्यगृहांचा सखोल अभ्यास	

MPA – I Semester – I Theory Paper – V (Major Elective)
(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T105	DSE- I/MOOC (Elective) शिक्षण प्रणालीत रंगभूमीचा उपयोग (Theatre in Education)	3/45
युनिट – १	झामा फॉर स्कुल प्रकल्प	१४
युनिट – २	थिएटर ऑफ दी ऑप्रेसड प्रकल्प	१४
युनिट – ३	प्रबोधन नाट्य (पथनाट्य, लोकनाट्य, कलापथक)	१४
युनिट – ४	बाल नाट्य व शालेय नाट्य यांचे तुलनात्मक अध्ययन	१४
युनिट – ५	पथनाट्य/कला पथक प्रकाराचे सामाजिक योगदान	१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५
Cos :		
१)	शालेय रंगभूमीचा अभ्यास	
२)	बाल रंगभूमी व शालेय रंगभूमीवर कार्य करण्याची पात्रता	
३)	बाल रंगभूमीवर उपयोगी पडणा-या घटकांचा सराव व प्रभुत्व	
४)	विविध बाल नाट्य व शालेय नाट्य यांचे परीक्षण, समीक्षण कौशल्य	

MPA – I Semester – I Practical Paper – I
(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P106	DSC-I.I :- नाट्यशास्त्रीय अभिनय पद्धती Acting Method of Natyashastra	2/30
युनिट – १	चतुर्विध अभिनय पद्धती - (आंगीक, वाचिक, सात्वीक, आहार्य अभिनय)	१०
युनिट – २	भाव, विभाव, अनुभाव, संचारी भाव	१०
युनिट – ३	रससिद्धांत	१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
मौखीकी		५
	अंतर्गत मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
कार्यपुस्तिका/मौखीकी		५
Cos :		
१)	नाट्यशास्त्रीय अभिनय पद्धतीचा अभ्यास	
२)	नाट्यशास्त्र अभिनय पद्धतीच्या प्रमुख प्रकारांची माहिती	
३)	विविध माध्यमांमध्ये अभिनयाच्या संधी	

MPA – I Semester – I Practical Paper – II
(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P107	DSC-II.I :- रंगतंत्र (Stagecraft)	2/30
युनिट – १	नेपथ्य कला	१०
युनिट – २	प्रकाश योजना	१०
युनिट – ३	पार्श्वसंगीत	१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
मौखीकी		५
	अंतर्गत मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
कार्यपुस्तिका/मौखीकी		५

Cos :

- १) रंगभूमीवर नेपथ्यासाठी आवश्यक सामग्री निर्माण करण्याची क्षमता
- २) प्रकाश योजना उपकरणांची तोंड ओळख व हाताळणी
- ३) रंग-संगीत सिद्धांताचा परिचय व उपयोगीतेचे कौशल्य
- ४) विविध क्षेत्रात सेट डिझायनर व लाईट डिझायनर म्हणून काम करण्यास पात्र

MPA – I Semester – I Practical Paper – III

(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P108	DSC-III.I :- अभिनय सराव (Acting Exercise)	2/30
युनिट – १ कल्पना विस्तार (Improvisation)		१०
युनिट – २ नाट्य योगा (अभिनयासाठी उपयुक्त योगासने)		१०
युनिट – ३ नाट्य खेळ (अभिनयेत्यास आवश्यक)		१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
मौखीकी		५
	अंतर्गत मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
कार्यपुस्तिका/मौखीकी		५

Cos :

- १) कथा, विषय कौशल्याचा विकास
- २) नटाला आवश्यक योगा, प्राविण्य व प्रात्यक्षिक कौशल्य
- ३) अभिनयासाठी योग प्रशिक्षक
- ४) विविध क्षेत्रांमध्ये योगाचे प्रशिक्षण

MPA – I Semester – I Practical Paper – IV

(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P109	DSE-I : Laboratory/MOOC Lab (Pre-Major Elective)	2/30
युनिट – १ प्रयोगशाळा रंगभूमी		१०
युनिट – २ बाल रंगभूमी		१०
युनिट – ३ स्केल मॉडेल		१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
मौखीकी		५
	अंतर्गत मुल्यांकन -२५ गुण	
सादरीकरण -१		१०
सादरीकरण -२		१०
कार्यपुस्तिका/मौखीकी		५

Cos :

- १) रंगमंचीय विविध तंत्र कौशल्य विकसीत होतील
- २) बालरंगभूमीचे महत्त्व व कार्य करण्याच्या संघर्षाची उपयोगिता

MPA – I (First Year) Semester – II (Second)**Programme: MPA – Drama & Theatre****Part- B - Theory Paper – I**

(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T201	DSC – I.2 - पारंपरीक आणि लोकरंगभूमी Traditional and Folk Theatre	4/60
युनिट – १ पारंपरीक रंगभूमी संकल्पना		१४
युनिट – २ लोकरंगभूमीची संकल्पना		१४
युनिट – ३ निवडक पारंपरीक नाट्यांचा परिचय		१४
युनिट – ४ निवडक नाटकांचा परिचय		१४
युनिट – ५ भारतीय लोकनाट्य प्रकार		१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) भारतीय लोकनाट्याचा उगम आणि विकास जाणून घेणे.
- २) इतिहासात काम केलेल्या व्यक्ती, भारतीय लोककलेची परंपरा, संस्कृती घटना आणि लोककला चळवळीचे महत्त्व या अभ्यासक्रमातून शिकायला मिळेल.
- ३) लोकरंगभूमीवरील विविध नाट्य प्रकार, लोकनाट्य आणि शैली जाणून घेणे सहज होईल.

MPA-I Semester – II Theory Paper – II

(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T202	DSC- II.2 :- मराठी नाटक आणि रंगभूमी Marathi Drama and Theatre	4/60
युनिट – १ मराठी रंगभूमीचा उद्भव आणि विकास		१४
युनिट – २ संगीत रंगभूमी		१४
युनिट – ३ मराठी रंगभूमीवरील बदलते प्रवाह		१४

युनिट – ४ साठोत्तरी निवडक नाटके आणि नाटककार	१४	
युनिट – ५ मराठी रंगभूमीवरील महत्वाची नाटके आणि त्याचे दिग्दर्शक		१४
		अंतर्गत गुण – ३० गुण
चर्चासत्र सादरीकरण	१५	
सत्रांत पेपर	१०	
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण	५	

Cos :

- १) इतिहासात काम केलेल्या व्यक्ती, भारतीय लोककलेची परंपरा, संस्कृती घटना आणि लोककला चळवळीचे महत्त्व या अभ्यासक्रमातून शिकायला मिळेल.
- २) लोकरंगभूमीवरील विविध नाट्य प्रकार, लोकनाट्य आणि शैली जाणून घेणे सहज होईल.
- ३) मराठी लोकरंगभूमीवरील सखोल अभ्यास आणि महत्त्व स्पष्ट होईल.
- ४) मराठी लोकरंगभूमीवरील समीक्षात्मक चिंतन, लेखन व प्राविण्य प्राप्त होईल.

MPA-I Semester – II Theory Paper – III
(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T203	DSC- III.2 :- भारतीय रंगभूमीचे विविध प्रवाह Various Streams of Indian Theatre	3/45
युनिट – १ बंगाली रंगभूमी		१४
युनिट – २ हिंदी रंगभूमी		१४
युनिट – ३ गुजराती रंगभूमी		१४
युनिट – ४ महत्वाचे लेखक व त्यांचे योगदान		१४
युनिट – ५ महत्वाचे दिग्दर्शक व त्यांचे योगदान		१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) दिग्दर्शकाचे प्रकार आणि त्याच्या कार्यशैली जाणून घेणे.
- २) आधुनिक भारतीय रंगभूमीवरील परंपरा, संस्कृती आणि त्यांनी चालविलेल्या नाट्य चळवळीतील योगदान दिलेल्या महत्वाच्या व्यक्तींचा परिचय.
- ३) भारतीय रंगभूमीवर पाश्चिमात्य रंगभूमी आणि नाट्यशैलीचा प्रभाव जाणून घेणे.
- ४) आधुनिक रंगभूमीवर विविध नाट्य प्रवाह व नाट्यप्रदर्शनांचा अभ्यासता येईल.

MPA-I Semester – II Theory Paper – IV (Major Elective)
(Theory – 70 Marks, Internal – 30 Marks, Time – 3 hours)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – T204	DSE- II/MOOC :- रंगभूमी आणि सहबद्ध कला Theatre and Allied Arts	3/45
युनिट – १ नृत्य आणि नाटक		१४
युनिट – २ संगीत आणि नाटक		१४
युनिट – ३ दृश्यकला आणि नाटक		१४
युनिट – ४ शिल्पकला आणि नाटक		१४
युनिट – ५ चित्रकला आणि नाटक		१४
	अंतर्गत गुण – ३० गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) रंगभूमी आणि संगीत यांचा संबंध स्पष्ट होईल.
- २) ताल, वाद्य, गाणे यांचा अभिनयात होणारा उपयोग स्पष्ट होईल.
- ३) चित्रकला, शिल्पकला यांच्या रंगसंगतीचा उपयोग अभिनयात करता येईल.

MPA -I Semester – II Practical Paper – I
(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P205	DSC-I.2 :- अभिवाचन आणि सादरीकरण Dramatic Reading and Presentation	2/30
युनिट – १ विविध लोकनाट्यांचे प्रादर्शिक लोककलांचे सादरीकरण किर्तन, गोंधळ, जागरण, भारूड		१०
युनिट – २ विविध नाट्यप्रकारांचे अभिवाचन ऐतिहासिक, पौराणिक, प्रायोगिक, पाश्चिमात्य आणि नऊ रसांचे सादरीकरण		१०
युनिट – ३ कथाकथन व काव्यकथन		१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण - १		१०
सादरीकरण - २		१०
कार्यपुस्तिका/मौखिकी		५
	अंतर्गत गुण – २५ गुण	
चर्चासत्र सादरीकरण		१५
सत्रांत पेपर		१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण		५

Cos :

- १) भारतीय लोकनाट्याचा उगम आणि विकासाचा इतिहास जाणून घेणे.
- २) लोककलेची परंपरा आणि लोककलेच्या चळवळीचे महत्त्व अभ्यासता येईल.
- ३) नाट्यशास्त्रातील रससिद्धांताचे महत्त्व समजून प्रत्यक्ष अभिनयात त्याचा उपयोग करता येईल.

MPA -I Semester – II Practical Paper – II

(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P206	DSC-II.2 :- रंगतंत्र Stage Craft	2/30
युनिट – १ पार्श्वसंगीत/ध्वनी प्रभाव		१०
युनिट – २ वेशभूषा/रंगभूषा		१०
युनिट – ३ नेपथ्य		१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण - १		१०
सादरीकरण - २		१०
कार्यपुस्तिका/मौखीकी		५

अंतर्गत गुण – २५ गुण

चर्चासत्र सादरीकरण	१५
सत्रांत पेपर	१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण	५

Cos :

- १) सेट डिझाईन, वेशभूषा, प्रकाश योजना आणि पार्श्वसंगीत या क्षेत्रातील कौशल्य विकसीत होईल.
- २) वेशभूषेची साधने आणि सामग्री त्यांच्या आवश्यकतेनुसार उपयोग करणे.
- ३) चेहऱ्याचे शरीरविज्ञान आणि सौंदर्य प्रसाधनांच्या रासायनिक घटकांचे मुलभूत ज्ञान विकसीत होईल.
- ४) स्टेजक्राफ्टचा इतिहास तसेच मेकअप साहित्य आणि त्याचे महत्व स्पष्ट होईल.

MPA -I Semester – II Practical Paper – III

(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P207	DSC-III.2 :- अभिनय सराव Acting Rehearsal	2/30
युनिट – १ साभिनय काव्यवाचन/कथावाचन		१०
युनिट – २ नाट्य स्वगत/मुकाभिनय		१०
युनिट – ३ रंगमंचावरील हालचालींचा सराव (Physical Theatre)		१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण - १		१०
सादरीकरण - २		१०
कार्यपुस्तिका/मौखीकी		५

अंतर्गत गुण – २५ गुण

चर्चासत्र सादरीकरण	१५
सत्रांत पेपर	१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण	५

Cos :

- १) अॅडव्हॉस अॅक्टिंग शिकण्यासाठी अभिनेत्याची काय गरज आहे हे तंत्र विद्यार्थी शिकतील आणि विविध अभिनय शैलींचे निरिक्षण करतील.
- २) विविध अभिनय सिद्धांत जाणून घेणे.

MPA -I Semester – II Practical Paper – IV (Major Elective)

(External – 25 Marks, Internal – 25 Marks)

Course/Subject Code	Title of Course/Subject	Credits Per week
MPADT – P208	DSE-II :- Laboratory/MOOC Lab (Elective)	2/30
	पाश्चात्य अभिनय पद्धती (Western Acting Method)	
युनिट – १ स्टॅनिस्लाव्हस्कीचा पद्धतीबद्ध अभिनय		१०
युनिट – २ मेयरहोल्डची जैवतांत्रिक अभिनय पद्धती		१०
युनिट – ३ ग्रोटोव्हस्कीची पुअर थिएटर अभिनय पद्धती		१०
	बाह्य मुल्यांकन -२५ गुण	
सादरीकरण - १		१०
सादरीकरण - २		१०
कार्यपुस्तिका/मौखीकी		५

अंतर्गत गुण – २५ गुण

चर्चासत्र सादरीकरण	१५
सत्रांत पेपर	१०
विद्यार्थ्यांच्या ७५% उपस्थितीबाबतचे गुण	५

Cos :

- १) पाश्चात्य अभिनयाची तत्वे आत्मसात करता येतील.
- २) अभिनय आणि नाट्यशास्त्रामध्ये विविध ललित कलांचा वापर अभिनयात कसा करावा, हे शिकतील.

संदर्भ ग्रंथ सूची

पुस्तकाचे नांव	लेखक
१. भरतमूनीचे नाट्यशास्त्र	गोदावरी केतकर
२. मराठी नाट्य सृष्टी	वि.पा. दांडेकर
३. आद्य मराठी नाटक – तृतीय रत्न	डॉ. सतीश पावडे
४. दशरूपक	धनंजय किर
५. मराठी नाटक आणि रंगभूमी	वि.भा. देशपांडे
६. पौरात्य रंगभूमी	प्रा. माणिक कानेड
७. पाश्चात्य रंगभूमी	प्रा. माणिक कानेड
८. वरेरकर आणि मराठी रंगभूमी	द.रा. गोमकाळे
९. मराठी रंगभूमी आणि ॲम्बसर्ड थिएटर	डॉ. सतीश पावडे
१०. मराठी रंगभूमीचा इतिहास	श्री. ना. बाणहट्टी
११. रंगचर्या	कृ.रा. सार्वत
१२. रंगविमर्श	डॉ. सतीश पावडे
१३. मराठी रंगभूमीचे प्रारंभ पर्व	डॉ. रुस्तम अचलखांब
१४. नाट्यनिर्मिती	यशवंत केळकर
१५. तमाशा - रांगडा खेळ	डॉ. गणेश चंदनशिवे
१६. मराठी लोकनाट्य - तमाशा, कला आणि साहित्य	नामदेव व्हटकर
१७. भारतीय रंगमंच	आद्य रंगाचार्य
१८. लोकरंगभूमी	डॉ. प्रभाकर मांडे
१९. संशोधन पद्धतीच्या मुलभूत संकल्पना	डॉ. एस.व्ही. ढमढेरे व डॉ. संभाजी काळे
२०. संशोधन पद्धती	वा.भा. पाटील
२१. शोध प्राविधी	डॉ. विनयमोहन शर्मा
२२. शोध प्राविधी	डॉ. पंकज सिंह
२३. प्रयोगकलांसाठी संशोधन पद्धती	मिलिद मालशे