



POTTI SREE RAMULU TELUGU UNIVERSITY

Department of Theatre arts, Lalitha Kala peetham

Hyderabad

INDIAN THEATRE (Theory)

Paper No: 1630101 (core)

Marks: 80

Unit -1: Folk Theatre

- A) Evolution of Drama – Different Theories – Themes- Performing Characteristics
- B) Indian Folk Plays –Ramleela - Tamasha – Jatra –Therukuthu

Unit – 2: Sanskrit Theatre

- A) Theories of Evolution of Sanskrit play
- B) Dasharupaakaalu – Natakam - Prakaranam – Prahasanam – Theories of Bharatha of Drama – Chaturvidhaabhinaayaalu - Importance- Rasa – Bhava- Lokadharmi – Vrithi – Pravriti

Unit – 3: Modern Indian Theatre

- A) 1. Evolution – Political, Social, Cultural Background – English & Sanskrit Translations – Kalidas, Sudraka Plays - Shakespeare Plays
- 2. First writings of Modern Theatre – Folk – Social – Historical – Mythologies
- B) 1. Play writings on Nationalistic Themes - Marati - Bengali - Hindi Plays
- 2. Parsi Theatre – Other Professional Theatre Groups – Dharwada - Gubbi - Prithvi

Unit – 4: Revolutionary Play Writings (1943 – 1960)

- A) Realism Writings
- B) Revolutionary Writings

Unit – 5: Modern Playwrights – Contemporary Theatre

- A) Dharamveer Bharathi - Mohan Rakesh - Vijay Tendulkar - Badal Sarcar – Girish Karnad - Safdar Hashmi
- B) Experiments of NSD - Andhayug – Ghasiram Kothwal – Tuglaq – Chakravyu

Reference Books:-

- | | | |
|----------------------------------|---|---|
| 1. Indian Theatre | - | Adya Rangacharya |
| 2. Traditional Indian Theatre | - | Kapila Vatsayana |
| 3. Indian Folk Theatre | - | Balwart Gargi |
| 4. Folk Performing Art of A.P. | - | M.N.Sarma |
| 5. Folklore of A.P. | - | B.Ramaraju |
| 6. Yakshaganam | - | S.V.Jogarao |
| 7. Natyashastram | - | P.S.R.Apparao/Manohar Ghosh |
| 8. Yakshagana charithra | - | Dr.Poddutturu Yellareddy |
| 9. Samskrutha Sahithya Charithra | - | Mudigonda Gopalareddy –
Mudigonda Sujathareddy |



POTTI SREE RAMULU TELUGU UNIVERSITY

Department of Theatre arts, Lalitha Kala peetham

Hyderabad

ACTING (Theory)

Paper No: 1630102 (core) 4 credits

Marks: 80

Unit -1: Actor on Stage

- A) Definition of Acting – Characteristics of an actor - Duties and Responsibilities
- B) Body - Voice - Mind

Unit -2: Acting Training

- A) Training in Physical Aspects - Mime – Movement
- B) Training in Psychological Aspects – Concentration – Observation – Imagination – Memory – Sense memory - Other Psychological Aspects

Unit -3: Basic Elements of Sound Production

- A) Sound – Speech – Qualities of Speech – Speech Mechanism
- B) Speech and Diction - Dialect – Speech Disorders, Voice Exercises

Unit -4: (Knowing about Play) Play – Actor

- A) Play Reading – Character Analysis – Standards of Character
- B) Character Observation – Aim of the Character – Obstacles – Super Objectives

Unit -5: Psycho Technique

- A) Given Circumstances – Believability – Reliability
- B) Action Problem – Emotional Memory – Improvisation – Types

Reference Books :-

- | | | |
|---|---|------------------------|
| 1) An Actor Prepares | - | Stanislavsky |
| 2) Acting is Believing | - | Charles Mee |
| 3) IMPRO | - | Viola Spolin |
| 4) How to read a Play | - | Hymen Ronald |
| 5) The Stanislavsky System | - | Sonia Moore |
| 6) Yavanika | - | Srinivasa Chakravarthy |
| 7) Aahaaryaabhinayam –
Vaachikaabhinayam | - | Chatla Sreeramulu |
| 8) Abhinayam | - | Srinivasa Chakravarth |



POTTI SREE RAMULU TELUGU UNIVERSITY

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ACTING (Practical - 1)

Paper No: 1630103 (core) 4 credits

Marks: 80

Unit -1: Theatre Games – Training in Physical aspects

- A) Physical Exercises
- B) Warming up – Jumping - Neck Rotation – Face Exercises – Movements – Sitting – Standing

Unit -2: Training on Voice and Speech

- A) Breath Control – Training on Speech
- B) Reading the Dialogues – Exercises on Diction

Unit -3: Training Psychological Aspects

- A) Control on Five Senses – Memory Exercises – Concentration – Observation – Emotions – Imaginations – Relaxation – Exercises
- B) Emotional Memory
- C) Action Problem

Unit -4: Improvisation

- A) Types of Improvisations - Exercises
- B) Scenic Improvisation – Performance of short Scenes

Unit -5: Performance of Improvisation and Scenes for purpose of Examination

Reference Books:-

- | | | |
|---|---|-----------------------|
| 1) An Actor Prepares | - | Stanislavsky |
| 2) Acting is believing | - | Charles Meczaw |
| 3) IMPRO | - | VIOLA Spolin |
| 4) How to read a Play | - | Hymen Ronald |
| 5) The Stanislavsky System | - | Sonia Moore |
| 6) Yavanika | - | Srinivasa Charavarthy |
| 7) Aahaaryaabhinayam –
Vaachikaabhinayam | - | Chatla Sreeramulu |
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M.P.A Theatre arts Semester – I

Technical Theatre – (Practical) Make-up & Costume)

Paper : 1630111 (Compulsory Elective) 3 credits

Marks : 80

UNIT -1 Make-up – history – uses – make-up Material – Properties – Analysis

UNIT-2 Facial Make-up – Straight make-up –self and to others.

UNIT-3 Character Make-up – imaginary Character make-up

UNIT-4 Costumes – History – Importance – colors – Production – uses – Draw the Sketches – making of costumes

UNIT-5 Making of periodical costumes – Mythological /Historical/Folk/Western in a play designing costumes and make-up and with co-students make them to do make and to design documents

Reference books :

1. Actors without make – up - Boris Fillippoh
2. Stage make – up - Richard Corson
3. Plau production - Henning nelms
4. A Hand book of costume - Jenet, Arnold
5. The Complete make – up Artist - Penny, Delamar
6. Make – up - Kumar
7. Natakallo Mukhanga rachana oka Parisheelana – Dr.V.Trinadha Rao



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Hyderabad

M.P.A Theatre arts Semester – I

Scene Performance – Folk Play (Practical)

Paper : 1630121 (Elective-1) 3 credits

Marks : 80

UNIT – I Analyzing Telugu Folk Plays

UNIT- 2 While Playing Telugu Folk Plays and Analyzing them

UNIT - 3 Folk theatre set music Instruments Introduction – Training

UNIT - 4 Folk make-up – costume – Introduction - Training

UNIT – 5 Performing any Folk scene for examination – street play – Yakshganam –
Chindu Bhagavatam



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Hyderabad

M.P.A Theatre arts Semester – I

Scene Performance – Sanskrit Play (Practical)

Paper : 1630122 (Elective - 2) 3 credits

Marks : 80

UNIT-1 Play Production analysis of Kalidas, bhasa, Visakadatta, Sudraka plays

UNIT-2 Reading of Telugu adopted plays

UNIT-3 Sanskrit play set – Musical Instruments – Introduction – training

UNIT -4 Sanskrit plays make-up and costumes Introduction – training

UNIT-5 Performance of Sanskrit scene in the observation of Theatre



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Hyderabad

M.P.A Theatre arts Semister – II

Modern Telugu Theatre – (Theory)

Paper : 1630201 (core) 4 credits

Marks : 80

UNIT-1 Telugu Theatre

- A. Introduction – First writings – Manjari Madhukareeyam – kokonda – Vavelalla – Paravastu
- B. Plays of Dharwada – First Performances Telugu theatre – Vyavaharadharma Bodhini – kandukuri – Kondu Bhatta – Vadlade – Naadendla

UNIT- 2 Development of Telugu Theatre

- (A) i) Evolution of Padyanatakam – Development Dharmavaram – Kolachalam Srinivasarao Vedam – Chilkamarthi – Panuganti – Contribution of Bellary Raghava to Telugu Thatre
- ii) Eminent Personalities in Padyanatakam – Hariprasada Rao – Vemuri gagaya – Madhavapeddi – Stanam – senior D.V – Dasari Kotiratnam – Aveti Poornima
- (B) i) Telugu Theatre – Golden period – Professional Theatre groups – Surabhi
- ii) Contract plays - Demise

UNIT-3 Impact of Nationalism

- (A) Impact of Nationalism – Plays – Gandhi Vijayam – Panchali Parabhavam
- (B) Reformation plays – Rationalism Plays (Kalakuri Plays, Tripuraneni Ramaswamy Chaudary, Madhu Krishna, Aaman Charla)

Unit – 4 Modern Telugu Theatre Eminent Play Wrights.

- A) Kondamudi Gopalaswarma – Sunkara Vasi Reddy – Athreya – Pinishetty – Korrapti.
- B) Vishwanatha Kavi Raju – Vedanta Kavi – Ganesh Patro – Yandamuri – Gollapudi.

Unit – 5 Telugu Theatre Revolution.

- A) Andhra Nataka Kalaparisth – Proja Natya Mandali – Andhra Vishwa Vijayalayam Experimental Theatre – Little Theatre – Andhra Pradesh Natya Sangh.
- B) Contemporary Trends – Play Writing – Direction – Universities Theatre Departments Contribution – Street Theatre – Competition Theatre – Experimental Palys.

Reference Books:

1. Nurella Telugu nataka ranga Charitra - M.N. Sharma
2. Telugu nataka vikasam - P.S.R.Apparao
3. Andhra Nataka ranga Charitra - Mikkilineni Radhakrishna Murthy
4. Surabhi Theatre - P.S.Shastrri
5. Acharya Atreya-Telugu nataka rangam - M.N. Sharma
6. Athreya Natakala Purvapapalu - Paidipala
7. Telugu natakaram NutanaDhorna Prayogalu - Kandimalla Sambashiva rao
8. Telugu Natakam Udhyaama Nepadhyam - Kandimalla Sambashiva rao



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M.P.A Theatre arts Semester – II

Direction (theory)

Paper : 1630202 (Core) 4 credits

Marks : 80

Unit – 1 Director in Theatre.

- A) Sutradhara – Prayakta – Director – Analysis – Director role and importance – Qualifications – Duties – Responsibilities.
- B) Director – Writer – Actor – Producer – Technicians – Co-ordination.

Unit – 2 Selection of a Play.

- A) Play Section – Budget – Group Standards – Audience.
- B) Selection of Actors – Characters.

Unit – 3 Analysis of Play

- A) 1) Play reading – Rehearsals – Play Analysis – Character Analysis
2) Composition – Posters – Movements – Rhythm – Speed.
- B) 1) Rehearsals – Actors Co-ordination – Run through.
2) Dress Rehearsals – Lighting – Technical Rehearsals.

Unit – 4 Play Performance

- A) Preparation of Director Notebook.
- B) Play Performance – Time maintenance – Discipline.

Unit – 5 Eminent World Theatre Directors – Their Contribution.

- A) Meyer hold – Duke – Stanislavsky
- B) Habit Tanvir - Alkazi – B.V. Karanth – Badal Sarcar
- C) Telugu Play Directors – A.R.Krishna - Garikapati Raja Rao – K. Venkateshwarao – Chatta Sreeramulu – Desiraju Hanumanta Rao – Adibatle Veera Raghvachary - T.J. Ramanatham – Satyanand – Athili Krishna Rao

Reference Books:

- | | | |
|--|---|-------------------------|
| 1) Play Production | - | Henning Nelms |
| 2) Producing the Play | - | John Gassner |
| 3) The Fundamentals of the Play Direction | - | Alexander Dean |
| 4) The Craft of Play Direction | - | Curtis Camfield |
| 5) Play Direction | - | F.Hodge |
| 6) Direction in theatre | - | Hug Morison |
| 7) Makers of Modern Theatre | - | P.S.Ramarao |
| 8) Praja Sahithya Special Issue | - | Dr.Rajaroo |
| 9) K.Venkateshwara Rao | - | Sakshi Rangaroo |
| 10)Abhinavabharathaacharya Dr.Chatla Sreeramulu- | | Kandimalla Sambasivarao |



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M.P.A Theatre arts Semester – II

Acting – (Practical -2)

Paper : 1630203 (core) 4 credits

Marks : 80

- Unit – 1 First year students should act in second year play production, Radio Plays, T.V. Productions.
- Unit – 2 Vyavahara Dharma Bhodini – Kandukuri Kanya Sulkam – Gurajada Koduku Putala – Ganesh Patro – Tapasu – Paleti Lakshmi Kulashekar – Oorumadi Batukulu – C.S. Rao – Kukka – Yandmuri Kallu – Golapoodi 1+1 – Sri Sri
The above plays should be read by students under teachers supervision.
- Unit – 3 Classroom exercises for Jockeying, Anchoring, Radio.
- Unit – 4 Acting before camera exercise, T.V, Anchoring practice.
- Unit – 5 Self and others performance analysis.



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M.P.A Theatre arts Semester – II

Play Production (Practical)

Paper : 1630211(Elective – 1) 3 Credits

Marks : 80

- Unit – 1 Play Selection – Actors Selection
- Unit – 2 Rehearsals – Character Analysis – Interpretation.
- Unit – 3 Movements – Posters – Rehearsals.
- Unit – 4 Run Through – Polishing.
- Unit – 5 Technical Rehearsals.
- Unit – 6 Performance – Analysis – Preparation of Actors notebooks.

Note: Students should act in the play directed by teachers.



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Hyderabad

M.P.A Theatre arts Semester – II

Technical Theatre – Lighting & Sound - Practical

Paper : 1630221(Compulsory elective) 3 Credits

Marks : 80

- Unit – 1 Historical Evolution of Rangapati Kalpanalu – Basic Elements of : Line, Mass, Colors, Texture.
- Unit – 2 Lighting – Evolution – Uses – Basic Elements, Different types – Aspects of Lighting – Their advantages – Practicality.
- Unit – 3 Sound effects – Music – Advantages – Different Instruments – Importance of Music.
- Unit – 4 Preparation of lighting cue sheet, Preparation of Music & Sound cue sheet.
- Unit – 5 Working for lighting and Music in second year direction plays.



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M.P.A Theatre arts Semester – II

Technical Theatre – Set Design - Practical

Paper : 1630222 (Elective-2) 3 Credits

Marks : 80

- Unit – 1 Historical evolution of Ranga Parikalpanalu, Basic elements – line, Mass, Colors, Texture.
- Unit – 2 Properties, preparation of Sketches of periodical properties – Colors uses.
- Unit – 3 Set properties – Hand properties, uses of masks, preparation (Thermo coal, Foam, Rope etc.) – (Paper Maps, Exaggerated Characterization).
- Unit – 4 Stage Manage: Stage Management – Responsibilities – Duties – Importance – Prompt Importance – coordination with others.
- Unit – 5 Preparing a set model / working for set in second year direction plays.



POTTI SREE RAMULU TELUGU UNIVERSITY

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Hyderabad

M.P.A Theatre arts Semester – III

Western Theatre (Theory)

Paper : 1630301(core)

Marks : 80

Unit – 1 Western Theatre – Evolution Theatres.

- A) Evolution of Ancient Western Theatre – Egypt - Greek – Roman
- B) Middle age Theatre – Europe Religion Propaganda Plays “Miracle Plays”.

Unit – 2 Elizibeaaten Period – Europe.

- A) Play wrightings in the Elizibeaaten period – Shakespeare – Marlo – Milton.
- B) France Theatre – Moliere.

Unit – 3 Modern Theatre – Realism Plays.

- A) Historical Evolution of realistic plays – Importance – Emile Zola – Stanslavsky.
- B) Chekov – Ibsen – Gogol (dolls house – cherry orchid – inspector general).

Unit – 4 Modern Theatre – Non-Realistic Plays.

- A) Non-Realistic Plays – Characteristics – Importance – Symbolism – Expressionism – Theatre of the Absurd.

Unit – 5 Modern Theatre Experiments

- A) Experiments in modern theatre - Breeht writings, Experiments.

Poor Theatre – Grofowski – Environmental Theatre – Schechnar.

Reference Book:-

- | | | |
|--------------------------------------|---|-----------------------|
| 1) The Medieval Theatre in the Round | - | Southern Richard |
| 2) The Poetics | - | S.P.Sengupta |
| 3) Shakespeare Rachanalu | - | G.Sethaapathi |
| 4) The theatre in Greece | - | Charless Hostings |
| 5) Greek Tragedy | - | HDF Kitto |
| 6) The Theatre in the middle ages | - | William Tideman |
| 7) Ancient Classical Drama | - | Richard G Moulton |
| 8) The British Theatre | - | W.Bridges Adams |
| 9) Prachina Pashchatha Nataka Rangam | - | Srinivas Chakravarthy |
| 10)Ibsen’s Plays | - | Ibsen Henrick |
| 11)Comedy | - | Rober W Gorriugem |
| 12)Makers of the Modern theatre | - | P.S.Ramarao |



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M.P.A Theatre arts Semister – III

Play Structure Analysis (Theory)

Paper : 1630302 (core)

Marks : 80

Unit – 1 Play Nature

- A) 1) Play characteristics – uses
2) Play writing – Different Features.
- B) 1) Theme – Short – Mythology – Historic – Social – Contemporary.
2) Selection of Characters – Character Analysis.

Unit – 2 Play Structure.

- A) Definition of Plot – Types of Plot – Simple – Complex, Single – Double, Loose – Tight.
- B) Study of Plot – Ggustov Fretag Different Plots and Analysis.

Unit – 3 Complete Play Elements.

- A) Incidents – to create dramatic incidents – rhythm – style.
- B) Language – Elements – Prologue – Monologue – Dialogue – Brackets – Directions – Asides.

Unit – 4 Play Analysis.

- A) Play Analysis – Definition – Importance – (Analyzing some plays).
- B) Interpretation – Definition – Need – Analyzing different values in play.

Unit – 5 Modern Telugu Play – Analysis.

- A) Maa Bhoomi – Athreya Plays – Korapti Gangadhar Rao Plays.
- B) Translation Plays – Competition Plays – Play writing (Kanyasulkam, Trijakeyama Darshanam Vishwashanti, Keertisheshulu, Inupa Teralu, Inspector General)

Reference Book:-

- | | | |
|--------------------------------------|---|--------------------|
| 1) The Anatomy of Drama | - | Bpulton |
| 2) Theatre and the Stage Vol, I & II | - | Harold Down |
| 3) The Development of theatre | - | Oscar Brocket |
| 4) On Stage | - | Tobert Vera Moiley |
| 5) The Poetics | - | S.P.Sengupta |



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M.P.A Theatre arts Semister – III

Play Production (Practical)

Paper : 1630303 (core)

Marks : 80

Unit – 1 Play Selection – Actors Selection.

Unit – 2 Rehearsals – Play reading – Play analysis.

Unit – 3 Run Through – Polishing.

Unit – 4 Technical Rehearsals.

Unit – 5 Performance – Analysis, Preparation of Actors Notebooks.

Note: With Teachers or guest faculty guidance play performance.



POTTI SREE RAMULU TELUGU UNIVERSITY

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Hyderabad

M.P.A Theatre arts Semester – III

Modern Street Theatre (Practicals)

Paper : 1630311 (Compulsory elective)

Marks : 80

Unit – 1 Modern Street Play – Definition

- A) Definition – Evolution – Primary period – First Experiments – Praja Natya Mandali.
- B) Modern Street Play – Characteristics – Traditional Street Plays – Modern Street Play – Similarities and differences.

Unit – 2 Modern Street Play – Performance Styles.

- A) Different Styles – Writing Style – Performance Style.
- B) Modern Street Theatre – Actor – Director – Acting Style, Direction Style.

Unit – 3 Modern Street Play Selection.

- A) Play Selection – Purpose – Actors Selection – Special Training.
- B) Difference between proscenium and Arena.

Unit – 4 Modern Street Play as a tool for Propaganda.

- A) Definition of Propaganda and Advantages.
- B) Performance Ease – Rehearsals.

Unit – 5 Modern Street Play – Performance.

- A) Reading of old Street Plays.
- B) Performance of new Street Play
- C) Poor Theatre – Grotowski – Environmental Theatre.

Reference Books:-

- | | | |
|-------------------------|---|----------------|
| 1. The Theatre | – | Badal Sircar |
| 2. The right to perform | – | Safetar Hashmi |



POTTI SREE RAMULU TELUGU UNIVERSITY

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M.P.A Theatre arts Semester – III

Children Theatre (Practicals)

Paper : 1630321(Elective-1)

Marks : 80

Unit – 1 Children Theatre Theories.

- A) Definition, Difference Methods.
 - 1. Children Plays for Children.
 - 2. Children Plays for Adults.
 - 3. Adults Performing for Children.
- B) Play from Stories.
 - 1. Preparing a Story
 - 2. Making Story into Play
 - 3. Making Theatre part of the lessons.

Unit – 2 Children Theatre – Training.

- A) Theatre Games – Personality Development – Team Building
- B) Exercises – Physical Exercises – Psychological Exercises.

Unit – 3 Children Role Play.

- A) Role Play – Characteristics, of a Character – Awareness – Performance through Analysis.
- B) Improvisation.

Unit – 4 Different Types of Children Plays.

- A) Mime Plays – Movement Plays - General Plays.
- B) Plays with Masks and dolls – Types in masks and dolls – Importance.

Unit – 5 Play for Children or with Children.

- A) Performing a play with School Children.
- B) Performing a play with School Children in School.



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M.P.A Theatre arts Semester – III

Children Play Writing – (Practical)

Paper : 1630322 (Elective - II)

Marks : 80

UNIT-1 Children Play – History

UNIT-2 Children Play – Characteristics

UNIT-3 Types of Children Play

UNIT-4 Analysis of some Children Plays

(A) Mali Mali pudite gidite – Himsadwani – Bangaru bidida

(B) Children Plays of Radio Annayya

UNIT-5 Students should write a play for children



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M.P.A Theatre arts Semester – III

Basic of Acting – (Theory)

Paper : 1630391 (Open Elective) 2 Credits

Marks : 50

UNIT-1 Physical Aspects – Theatre games – mime – movement - yoga

UNIT-2 Voice & Speech training Breath control – speech exercises

UNIT-3 Training in Psychological (control on five senses, 5A,5WS)

UNIT-4 Improvisation (Acting problem, improvisation exercises)

UNIT-5 Students has to do improvisation for examination

Reference Books:-

- | | | |
|---|---|------------------------|
| 1) An Actor Prepares | - | Stanislavsky |
| 2) Acting is believing | - | Charles Mecgaw |
| 3) IMPRO | - | VIOLA Spolin |
| 4) How to read a Play | - | Hymen Ronald |
| 5) Yavanika | - | Srinivasa Charavarthy |
| 6) Aahaaryaabhinayam –
Vaachikaabhinayam | - | Chatla Sreeramulu |
| 8) Abhinayam | - | Srinivasa Chakravarthu |



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M.P.A Theatre arts Semister – IV

Radio – Cinema – T V (Theory)

Paper : 1630401 (core - 1)

Marks : 80

UNIT-1 Radio Introduction – Role of Radio producer – Production

- (A) History – Characteristics – Advantages – Limitations – Radio Acting – dialogue – Music – Effects – Microphone Rehearsals
- (B) Radio producer – Qualifications – Duties , Responsibilities – Pre-production – production – Post production

UNIT-2 Television Introduction – Role of TV Producer , Production

- (A) Producer Qualification – Duties , Responsibilities
- (B) TV Play – Introduction – Production Phases

UNIT-3 Basic elements of Cinema

- (A) Writer – Director – Story – Screenplay – One line order – Director Media – Actors – Music – Editing
- (B) Analysis of famous movies

UNIT -4 Media Writing – Basic elements

- (A) Different media writing – Similarities – differences – writing – Production – Title
- (B) Characters – Scenes – Scenic order

UNIT-5 Drama – Radio – TV – Movie – Similarities – Differences

- (A) Drama – Radio Similarities – Difference – To do – not to do
- (B) Drama – TV or Movie Similarities – Differences – Differences of Acting on stage , Acting before camera

Reference books :

- 1. Communication through Mass media – Rolgh
- 2. Basic T.V. Staging - Gerald Millerson
- 3. Techniques of T.V. Production - Millerson
- 4. T. V. Drama Prod - Davied self



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M.P.A Theatre arts Semester – IV

Theatre and Management – (Theory)

Paper : 1630402 (core)

Marks : 80

- UNIT-1 (A) History of Theatre Management
B) Principles of Management
C) Principles of Publicity
- UNIT-2 A) Principles of Business
B) Importance of Business in Theatre
C) Theatre – Business Various methods
- UNIT-3 A) Proposals for using Theatre in Various fields
B) Analyzing the various fields in which roots are theatre
c) Social organizations – Government organizations – Non Government Organizations - self employment organizations – Human resources development organizations – Educational Institutions
- UNIT-4 A) Proposal writing – Basic elements
B) Basic research
C) Proposals Budget Estimation
D) Proposal for result gaining
- UNIT -5 A) In Contemporary India Theatre as profession – Various Opportunities
B) Radio – Television – Film – Media
C) universities , Colleges, Schools, Employment Opportunities
D) Independent Theatre organizers having organizations
E) Development fields – Government , Non – Government Organizations



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M.P.A Theatre arts Semester – IV

Student Direction (Practical)

Paper : 1630403 (Core Compulsory)

Marks : 80

UNIT-1 Play selection – Actors selection – Rehearsals

UNIT-2 Blocking

UNIT-3 Polishing

UNIT-4 Technical Rehearsals

UNIT-5 Performance

UNIT-6 Preparation of Director Notebook



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M.P.A Theatre arts Semester – IV

Play Production for Different Audience – (Practical)

Paper : 1630411 (Compulsory elective)

Marks : 80

UNIT-1

- A) Play Selection – Actors Selection
- B) Rehearsals – Play Analysis – Character Analysis
- C) Run through – Polishing Technical Rehearsals

UNIT-2

- A) First performance – University Auditorium

UNIT-3

- A) Performance for children – Educational Institution or Orphanage Homes

UNIT-4

- A) Performance in Jail for Prisoners

UNIT-5

- A) Community performance

Note : In the direction of Teachers the Performance should take place – Indian Theatre translation play / experimental play/ Play for Different audience – Any one.



POTTI SREE RAMULU TELUGU UNIVERSITY

Department of Theatre arts, Lalitha Kala peetam

Hyderabad

M.P.A Theatre arts Semester – IV

Radio – (Practical)

Paper : 1630421 (Elective - 1)

Marks : 80

UNIT-1 Radio Play – introduction

- A) Characteristics
- B) Introduction to Different style of Acting in Radio to students

UNIT-2 Radio Play – selection

- A) Basic elements in play selection – play writing
- B) Make students to write – for script selection of Actors

UNIT-3 Actor selection

- A) Importance of speech for characters
- B) Selection – Basic exercises

UNIT-4 Radio Acting

- A) Micro Phone Rehearsals – Precautions
- B) Radio Acting – Exercises

UNIT-5 Radio Play – Production

- A) Pre-Production – Production – Post – Production
- B) Every student should produce lo minutes Radio play



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M.P.A Theatre arts Semester – IV

Television – (Practical)

Paper : 1630422 (Elective -1)

Marks : 80

UNIT-1 Television Play – Introduction

- A) Charactersities
- B) Introduction to the old students short films to new students

UNIT-2 Television play – writing

- A) Play writing – Basic elements
- B) Selection of Television script or make students to write the play

UNIT-3 Television – Technical Aspects

- A) Short – scene – sequence – imaginary line
- B) Camera Angles – movements – Post production

UNIT-4 Television Directions exercises

- A) Without Actors Camera exercises
- B) With Actors Camera exercises

UNIT-5 Production of Television Drama

- A) Documentary
- B) Television Episode
- C)

Note: Every students should make 10 minutes Documentary or Short film



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M.P.A Theatre arts Semester – IV

Television Acting – (Theory)

Paper : 1630491 (Open Elective)

Marks : 50

UNIT-1 Differences in Television and other media

- A) Television – Theatre
- B) Television – Radio
- C) Television – Movie

UNIT-2 Television Acting – Actor

- A) Actor duties, responsibilities
- B) TV Acting importance

UNIT-3 Television Acting – Technical Aspects

- A) Camera distance – short
- B) Camera movement
- C) Camera view point – Angle

UNIT-4 Television Acting – other aspects

- A) Continuity
- B) Matching the looks
- C) Movements of Actor in Television

UNIT-5 Television Acting – Process

- A) Rehearsals
- B) Take – Acting

Reference Books:-

- | | | |
|-------------------------------|---|-------------------|
| 1) An Actor Prepares | - | Stanislavsky |
| 2) Acting is believing | - | Charles Mecgaw |
| 3) Secrets of Screen Acting | - | Patrick Tucker |
| 4) Acting in the Film | - | Michele Caine |
| 5) Acting (Re) Considered | - | Philip B Zarrilli |
| 6) The Art of Film Acting | - | Jeremaih Comey |
| 7) Film and Television Acting | - | Ian Bernard |