

**DEPARTMENT OF THEATRE ARTS
NIZAM COLLEGE, OSMANIA UNIVERSITY
HYDERABAD**

M.A. THEATRE ARTS

I - SEMESTER

PAPER - I

INTRODUCTION TO DRAMA AND THEATRE (THEORY) - MARKS (80)

UNIT – 1 DRAMA & THEATRE

- (a) Definition of Drama – Characteristics of Drama – Conventions – Evolution of Drama in human society & its influence.
- (b) Definition of Theatre – Types of Stages (Physical) – Proscenium, Thrust, Arena, Open, Parallel etc.

UNIT – 2 DRAMATIC LITERATURE & IT'S CLASSIFICATION

- (a) Drama and other literary forms.
- (b) Classification of themes in Dramatic Literature – Reading & Understanding a Play.

UNIT – 3 TYPES OF PLAYS: GENERAL CHARACTERISTICS

- (a) According to Western classification – Tragedy – Comedy – Farce – Melodrama – One-Act Play – Full length Play.
- (b) According to Indian classification – Mythological – Historical – Social.

UNIT – 4 THEATRE AS A DISCIPLINE & IT'S PURPOSE

- (a) Theatre for different purposes: Ritual Theatre – Professional Theatre – Amateur Theatre – Political Theatre – Publicity / Propaganda Theatre – Modern Street Theatre.
- (b) Theatre as a Discipline: Functionaries of Theatre – Playwright – Actor – Director – Technicians – Audiences and their inter-relationship.

UNIT – 5 PARTICIPATION IN THEATRE ACTIVITY IT'S USES

- (a) Theatre education in India and its states. Various institutes offering courses and workshops in Telangana and Andhra Pradesh.
- (b) Competitions in Contemporary Telugu Theatre – Telangana & Andhra Pradesh – Rules – Mechanisms – Prizes – Judgement, etc.

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. Theatre & the Stage Vol. I & II – Harold Down
2. The Living Arts – Philip G. Hill
3. The Anatomy of the Drama – Boulton
4. The Indian Theatre – Adya Rangacharya
5. Traditional Indian Theatre – Multiple Streams – Kapila Vatsayan
6. Rangasthala Sastramu I & II – Telugu Akademi

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M.A. THEATRE ARTS

I - SEMESTER

PAPER - II

INDIAN TRADITIONAL THEATRE (THEORY) – MARKS (80)

UNIT – 1 ORIGIN OF SANSKRIT DRAMA

- (a) Different theories of the origin of Indian Drama and Theatre.
- (b) Introduction to Natya Shastra and Dasarupakas according to Bharata

UNIT – 2 TYPES OF ABHINAYAS AND AESTHETIC ASPECTS OF DRAMA

- (a) ChaturAbhinayas – Importance of each Abhinaya
- (b) Rasa - Bhava theory – Meaning – Nature – Scope and Type.

UNIT – 3 CONTRIBUTION OF MAJOR SANSKRIT PLAYWRITERS

- (a) Aswaghosha – Bhasa – Kalidasa - Bhavabhuti .
- (b) Sudraka – Vishakadatta - Sriharsha.

UNIT – 4 INTRODUCTION TO FOLK ART FORMS

- (a) Origin and development of Folk Art forms – Chief characteristics of Indian Folk Theatre.
- (b) Studying of Indian Folk Theatre forms – Ramleela – Nautanki – Bhavai - Jatra.

UNIT – 5 DETAILED STUDY OF INDIAN FOLK THEATRE FORMS

- (a) Thamasha – Bhavai - Therukuttu.
- (b) Chindu Yakshaganam – Toorpu Bhagavatam – Tholu Bhommalata

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. Natya Shastra – Manmohan Ghosh
2. The Sanskrit Drama – Keith A.P
3. The Indian Theatre Adya Rangacharya
4. Natya Shastram – PSR Appa Rao
5. Sanskrit Natakala Sampati – V. Satyanarayana
6. The Sanskrit Drama – Indu Sekhar
7. The Traditional Indian Theatre – Kapila Vatsayana
8. The folk theatre of India – Balwant Gargi
9. Folk performing arts of A.P. – M.N Sharma.

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M.A. THEATRE ARTS

I - SEMESTER

PAPER - III

MIME – MOVEMENT - CHOREOGRAPHY (PRACTICALS) - MARKS (100)

The student has to participate in the sessions and be part of the course. After the training the students are expected to present a performance before selected audience.

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M.A. THEATRE ARTS

I - SEMESTER

PAPER - IV

ACTING PRACTICALS – MARKS (100)

UNIT – 1 BASICS OF ACTING

Basic Exercises – Physical exercises – Breathing exercises – Voice & speech.

UNIT – 2 THEATRE GAMES – MIME EXERCISES

Different types of theatre games for Focus, creativity and relaxation – Nuances of Mime Act

UNIT – 3 IMPROVISATIONS - I

Basics of how to improvise a given situation – Simple - Character – Guided – Improvisation

UNIT – 4 IMPROVISATIONS – II

Advanced stage of Improvisations – Complex - Situational

UNIT – 5 PERFORMING SHORT SCENES

Short improvised scenes and situational scenes to be enacted by the students using their own creativity.

BOOKS RECOMMENDED

1. An Actor Prepares – Stanislavsky
2. Acting is believing - Charles Megav
3. Body language – Allenpeace
4. Voice and the Actor – Ceeil Beri
5. Impro – Viola Spolin

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M.A. THEATRE ARTS

I - SEMESTER

PAPER - V

PLAY PRODUCTION (PRACTICALS) - MARKS (100)

The student has to mandatorily participate either as an Actor or as a Stage Hand, in a major play production, which will be directed by the faculty, for which he/she has to undergo rigerous training and rehearsal process on regular basis during the course of study. The student will be evaluated on his / her regularity, commitment, discipline and performance skills.

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M.A. THEATRE ARTS

II - SEMESTER

PAPER - I

INTRODUCTION TO TELUGU DRAMA AND THEATRE (THEORY) – MARKS (80)

UNIT – 1 HISTORY OF TELUGU DRAMA

- (a) Early references of performing arts Satavahana Period – Nagarjuna Konda – Play Kreedabhiramam – Mahabharata beginning of Modern period – Political, Social and Cultural backgrounds.
- (b) Early playwrights – Korada – Kokkonda – Vavilala - Paravasthu .

UNIT – 2 EARLY EXPERIMENTATION IN PRODUCTION

- (a) Influence of Dharwad Touring Theatre groups – contribution of Kandkuri – Gurajada – Bellary Raghava.
- (b) Emegence of professional theatres – Surabhi Theatre & Techniques – Emergence of contract system.

UNIT – 3 MODERN TRENDS AND ORGANISATIONS

- (a) Andhra Nataka Kala Parishat – Praja Natya Mandali – Contribution of Acharya Athreya – DV Narasa Raju – Korrapati – Gollapudi Maruthi Rao
- (b) Contribution of AR Krishna – Chatla Sreeramulu

UNIT – 4 TELUGU THEATRE AFTER INDEPENDANCE

- (a) A.P. Sangeetha Nataka Academy – A.P. Natya Sangh – Experiments in playwriting and presentations
- (b) Theatre Research – Repertory Theatre system in Telugu Theatre.

UNIT – 5 DRAMA AND THEATRE IN TELANGANA

- (c) Theatre of protest during Razakar’s movement – Contribution of Cheviralra Bhagayya – K.L.Narshima Rao – The Influence of Praja Natya Mandali.
- (d) Contemprary Drama & Theatre inTelangana - competitions – festivals – education – workshops – seminars, etc.

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. Telugu Nataka Vikasam – PSR Appa Rao
2. Andhra Nataranga Charitra – Mikkikineni
3. Noorella Telugu Natarangam – Ed/- MN Sharma.
4. Bellari Raghava – Desapathi Rao
5. Surabhi Theatres – MN Sharma

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M.A. THEATRE ARTS

II - SEMESTER

PAPER - II

ACTING (THEORY) - MARKS (80)

UNIT – 1 ACTOR IN THEATRE

- (a) Acting as a Discipline – The role of Actor – Actor and his milieu – Acting as a means of Communication.
- (b) Tools of the Actor – Mind – Body – Voice.

UNIT – 2 ACTORS TRAINING

- (a) Psychological aspects of Acting : Concentration – Imagination – Observation - Relaxation
- (b) Physical Aspects of Acting: Gestures – Movement – Types of Movement – Stage Business – Types of Business

UNIT – 3 FUNDEMENTALS OF VOICE PRODUCTION

- (a) Voice & Speech – Speech Mechanism – Requirements of Stage & Voice
- (b) Speech & Diction – Dialect – Speech Disorders – Voice Drills – Speech Exercises.

UNIT – 4 UNDERSTANDING THE PLAY

- (a) Play reading – Text and Sub Text – Dimensions of the character.
- (b) Study of the Character – Objectives of the Chracter – Obstacles – Super objective

UNIT – 5 DIFFERENT SCHOOLS AND STYLES OF ACTING

- (a) Classical – Realistic
- (b) Non- Realistic – Bertolt Brecht – Grotoviski – Ensemble Acting

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. Rangasthala Sastramu I & II – Telugu Akademi
2. More about the Acting – Peter barkworthy
3. An Acotr Prepares – Stainslavisky
4. Acting is Beleiving – Charles MC Gaw
5. Body language – Allen Peace
6. Voice and the Actor – Cecil Beri
7. The Anatomy of the Drama – Boulton
8. Improvisation – Viola Spolin
9. The job of Acting – Clive Swift
10. How to read a play – Hyman Ronald
11. Speech & Language – Norman J Lass
12. The Stainslavsky System – Sonia Moore
13. The Body – Dani Gavallaro.

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M.A. THEATRE ARTS

II - SEMESTER

PAPER - III

DIRECTING GENERAL PRINCIPLES & TECHNIQUES (THEORY) - MARKS (80)

UNIT – 1 THE DIRECTOR IN THEATRE

- (a) The place and importance of the Director – Qualifications – Duties and Responsibilities.
- (b) Director and other functionaries in Theatre: Playwright – Actor – Technicians and Audience.

UNIT – 2 SELECTING A PLAY FOR PRODUCTION

- (a) How to select a play – Guidelines: Target Audience – Dramatic merits – Staging abilities – Universality – Challenging the audience.
- (b) Interpretation of the Text: Plot – Character – Language – Style – Tempo & Rhythm.

UNIT – 3 PLAY PRODUCTION

- (a) The Process of Play Production – Choosing the Cast – Tryouts - Casting
- (b) Stages of Rehearsals: Reading – Blocking – Runthroughs - Dress Rehearsals - Technical Rehearsals - Preview & Performance

UNIT – 4 PRINCIPLES OF PLAY DIRECTING

- (a) Composition (Pictorial aspects) – Definition – Factors of Composition: Unity – Variety – Coherence – Contrast – Balance & Emphasis – Sequence & Stability – Technical Composition.
- (b) Picturization – Tempo – Mood - Rhythm

UNIT – 5 VISUAL DYNAMICS

- (a) Movement: Characteristics – Dramatic actions through Movement.
- (b) Stage Business and Pantomime dramatization – Creating and projecting Stage Business

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

01. Rangasthala Sastramu I & II – Telugu Akademi
02. Play Production – Nelms
03. Production of the Play– Gassner John
04. The Amateur Theatre Hand Book – Cartmell Van H
05. Elements of Drama – Lee R Bobker
06. Body Language – Allan Peace
07. Fundamentals of Play Directing – Dean Alexander
08. The Craft of Play Directing – Camfield, Curtis
09. Play Directing – F.Hodge.

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II - SEMESTER

PAPER - IV

THEATRE TECHNIQUES – PRACTICALS - MARKS (100)

UNIT – 1 STAGE MAKE-UP

- (a) Advantages of make-up – Types of make-up: Straight – Character - Imaginative / Illusionary
- (b) Make-up and the Actor – Color Scheme – Facial Anatomy – Division of Face.

UNIT – 2 STRAIGHT MAKE-UP

- (a) Requirements of Straight Make-Up – Material & Tools - Uses
- (b) Application of Straight Make-Up – Different phases.

UNIT – 3 CHARACTER & IMAGINATIVE MAKE-UP

- (a) Special material & Tools – Process of Character Make-Up
- (b) Imaginative / Illusionary Make-Up (Non- Realistic) Special Effects – Wounds – Scars – Burns and other effects.

UNIT – 4 ELEMENTS & PRINCIPLES OF STAGE DESIGN & LIGHTING

- (a) Importance of Elements of Design: Line – Mass – Color – Texture, Principles of Design – Balance – Harmony – Contrast
- (b) Designing for various styles of Production: Classical – Realistic – Non-Realistic - Various Lighting Equipment.

UNIT – 5 MUSIC & SOUND EFFECTS

- (a) Importance of Music in a Play – Different forms of Music – Live & Recorded
- (b) Sound Effects – Properties of Sound: sound perspective – Instruments of Sound & Music – Music & Sound Cue Sheets.

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. Rangasthala Sastramu I & II – Telugu Akademi
2. Actors without Make-Up – Boris Fillippob
3. Stage Make-Up – Richard Corson
4. Professional Make-Up Artist – Kehoe
5. Play Production – Henning Nelms
6. A Hand Book of Costume – Janet, Arnold
7. The Complete Make-Up Artist – Penny Delamar
8. Nataka Prayogam – Ramanna Pantulu Vinnakota
9. Stage Management & Theatre Administration – Pauline Menear. Terry Hawkins
10. Indian Costumes – A Biswas
11. Nataka Vigyana Sarvasvam – P.S. Tel. University

12. Contemporary Stage Design – ITI - USA
13. Guide to Stage Lighting – G.N. Dasgupta

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II - SEMESTER

PAPER - V

PLAY PRODUCTION (PRACTICALS) - MARKS (100)

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M.A. THEATRE ARTS

III- SEMESTER

PAPER - I

MODERN INDIAN DRAMA & THEATRE (THEORY) - MARKS (80)

UNIT – 1 BEGINNINGS OF MODERN INDIAN DRAMA & THEATRE

- (a) Political, Social and Cultural background.
- (b) Translations from Sanskrit and English – Kalidasa, Sudraka and Shakespeare in Indian languages

UNIT – 2 DRAMATIC LITERATURE IN INDIAN LANGUAGES

- (a) Original writings – Bharatendu Harischandra - Tagore
- (b) Influence of Nationalism on Theatre – Marathi: Kakasaheb Kadelkar – Bengali: Girish Chandra Ghosh

UNIT – 3 PROFESSIONAL THEATRE & CULTURAL BODIES IN INDIA

- (a) Parsi – Prithvi – Kirloskar – Gubbi – Ninasm – Janam - Koothupattrai.
- (b) Bharateeya Natya Sangh – Sangeet natak Akademi – NSD – Zonal Cultural Centres – Song & Drama Division..

UNIT – 4 INFLUENCE OF PROGRESSIVE MOVEMENT ON THEATRE

- (a) Realistic Drama: Plays with Social Issues – Dalit Drama & Theatre.
- (b) IPTA & Progressive movement – Contribution of Alkazi – Habib Tanveer – B.V.Karant – Rathan Thiyam

UNIT – 5 THE RISE OF NEW PLAYWRIGHTS

- (a) Dharamveer Bharati – Mohan Rakesh
- (b) Vijay Tendulkar – Badal Sircar – Girish Karnad .

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. The Indian Stage – HN Dasgupta
2. The Indian Theatre – Adya Rangacharya
3. The Indian Drama – Sten Konow
4. Perspective of Indian Drama in English – Naik
5. The Third Theatre – Badal Sircar
6. A Panorama of Indian Drama in English – Shyam Benegal
7. Evam Indrajeet – Badal Sircar
8. Rangasthala Sastramu I & II – Telugu Akademi
9. Silence – The Court is in Session – Vijay Tendulkar

10. Ashad Ka Ek Din (Monograph) – N C Thakur
11. Hayavadana – Girish Karnad
12. Andha Yug – Dharamveer Bharathi
13. History of Gujarati Theatre – Vinod Meghani
14. Theatres of Independence – AB Dharwadker
15. Poetics Plays & Performances – Vasudha Dalmia.

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III - SEMESTER

PAPER - II

INTRODUCTION TO WESTERN THEATRE (THEORY) - MARKS (80)

UNIT – 1 THEORIES OF WESTERN THEATRE

- (a) Origin & Development of Greek Tragedy & Comedy: Characteristics and Major contributors
– Roman Drama: Major Contributors
- (b) Elements of Drama

UNIT – 2 WESTERN DRAMA & THEATRE CLASSICAL – NEO-CLASSICAL – REALISM

- (a) Commedia Dell'Arte – Elizabethan Drama: Tragedy – Comedy – Contribution of Shakespeare & Moliere
- (b) Modern Concepts – Growth of Naturalism and Realism – Andre Antoine – Stanislavski – Ibsen - Chekov

UNIT – 3 MODERN PERIOD: NON- REALISTIC TRENDS

- (a) Symbolism - Expressionism
- (b) Theatre of the Absurd – Epic Drama

UNIT – 4 MODERN WORLD THEATRE: IMPORTANT PLAYWRIGHTS AND DIRECTORS

- (a) Pirandello – Eugene O'Neil – Dario Fo – August Wilson
- (b) Meyerhold - Grotowski

UNIT – 5 INTERNATIONAL DRAMA & THEATRE

- (a) African Drama & Theatre – Wole Soyenka Black – Theatre Movement in America & Africa
- (b) Chinese Drama & Theatre – Pecking Opera – Japanese Theatre: Kabuki – Noh – Korean Theatre

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. Shakespeare – Peter Alexander
2. The Medieval Theatre in Round – Southern Richard
3. Shakespeare Rachanalu – G Sitapati
4. The Theatre in Greece – Charles Hastings
5. Greek Tragedy – HDF Kirto
6. The Theatre in Middle ages – William Tideman
7. Ancient Classical Drama – Richard G Moulton
8. A Short History of English Drama
9. Pracheena Paschatya Nataka Rangam – Srinivasa Chakravarthy
10. Masters of Drama – Gassner John
11. Ibsen's Plays – Ibsen Henrick

12. Comedy – Meaning and Form – Robert W Corrigan
13. The Makers of modern Theatre – Rama Rao P.S.
14. Sophocles, Electra & other plays – E F Walting
15. Julius Caesar – Roma Gill

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M.A. THEATRE ARTS

III - SEMESTER

PAPER - III

DIRECTING (PRACTICALS) - MARKS (100)

The student has to mandatorily Direct a Short Scene as a part of the course. It should be presented before selected audience

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M.A. THEATRE ARTS

III - SEMESTER

PAPER - IV

DIFFERENT FORMS OF THEATRE (PRACTICALS) - MARKS (100)

UNIT – 1 CHILDREN THEATRE

- (a) History of Children Theatre – Practise in India & Abroad - Examples
- (b) Approach to Children Theatre Project – Study of Psychology – Improvisations – Etc..

UNIT – 2 COMMUNITY THEATRE

- (a) Definition of Community & Community Theatre – History of Community Theatre – Social Relevance & Purpose.
- (b) Approach To Community Theatre Project – Identification of Communities – Problems & Issues – Targeted Audience

UNIT – 3 MODERN STREET THEATRE

- (a) History – Necessity – Targeted Audience – Identifying the Problem - Improvisation
- (b) Approach to Street Theatre – Creating Visuals – Use of Music & Songs - Masks

UNIT – 4 PRACTICALS

- (a) Children Theatre
- (b) Street Theatre

UNIT – 5 PRACTICALS

- (a) Community Theatre
- (b) Community Theatre

BOOKS RECOMMENDED

1. Rangasthala Sastramu I & II – Telugu Akademi
2. The Amature Theatre Hand Book – Cartmell Van H
3. Elements of Drama – Lee R Bobker

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M.A. THEATRE ARTS

III - SEMESTER

PAPER - V

PLAY PRODUCTION (PRACTICALS) - MARKS (100)

The student has to mandatorily participate either as an Actor or as a Stage Hand, in a major play production, which will be directed by the faculty, for which he/she has to undergo rigerous training and rehearsal process on regular basis during the course of study. The student will be evaluated on his / her regularity, commitment, discipline and performance skills.

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M.A. THEATRE ARTS

IV - SEMESTER

PAPER - I

PLAY WRITING FOR STAGE- RADIO- TELEVISION (THEORY & PRACTICALS) - MARKS (80)

UNIT – 1 THE WRITER

- (a) Qualifications: Stage Experience – Dramatic Literature – Acting Ability – Cultural Background – Language – Living Experience – Self Discipline
- (b) The Writer’s Vision – Seeing into Life - Idea’s about the Art – The natural Vs Artificial Subjects & Sources - Creativity

UNIT – 2 THE GUIDELINES IN THE PROCESS OF PLAYWRITING

- (a) The Beginning – Idea – Aim – Target Audience – Collection of Material – Selection of Material
- (b) General Structure: Developing the Conflicts – Order of the Scenes (Sequence) – First Draft – Polishing Script

UNIT – 3 PRINCIPLES OF PLAY WRITING

- (a) General principles: Simple – Direct – Oral language – Stress on Message – Involving the Audience – Humor – Pace & Rhythm
- (b) Principles of Drama: Plot – Character – Dialogue – Exposition – Diction - Spectacle

UNIT – 4 WRITING FOR RADIO

- (a) Baic Characteristics of Audio medium – Radio as a Theatre of Imagination
- (b) Content – Form – Structure – Style – Treatment – Duration

UNIT – 5 WRITING A PLAY FOR TELEVISION

- (a) Basic Stage: Script Format – Title – Listing the series – Numbering – Duration – Cast & Credits
- (b) Idea or Concept – Outline – Synopsis – Audio – Visual Description – Indication of Music – Shooting Script

INTERNAL ASSESSMENT

MARKS: 20

BOOKS RECOMMENDED

1. The Playwrights hand Book – Frank Pike & Thomas G Dunn
2. Radio Drama – Ian Rodger
3. Radio Programme Production – Richard Aspinall
4. Playwriting – Smiley
5. Writing for TV & Radio – Robert L Hilard
6. Radio Production Directing – Albert Crews
7. Writing & Producing Radio Drama’s – Estade Fossard
8. Writing TV Scripts – Steve Wetton

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M.A. THEATRE ARTS

IV - SEMESTER

PAPER - II

ACTING IN DIFFERENT MEDIA (PRACTICALS) - MARKS (100)

- (a) RADIO
- (b) FACING THE CAMERA

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M.A. THEATRE ARTS

IV - SEMESTER

PAPER - III

PLAY PRODUCTION (PRACTICALS) I - MARKS (100)

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IV - SEMESTER

PAPER - IV

PLAY PRODUCTION (PRACTICALS) II - MARKS (100)

The student has to mandatorily participate either as an Actor or as a Stage Hand, in a major play production, which will be directed by the faculty, for which he/she has to undergo rigerous training and rehearsal process on regular basis during the course of study. The student will be evaluated on his / her regularity, commitment, discipline and performance skills.

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IV - SEMESTER

PAPER - V

DISSERTATION (RESEARCH & PRACTICAL - MARKS (100))

The students are encouraged to select a topic from any branch of Drama and Theatre and write a Dissertation paper under the supervision of course faculty. He / She will be awarded 20 Marks for Viva and 80 Marks for the Dissertation.