

## TEACHING PLAN(DEPT. OF B.VOC-THEATRE STUDIES)

### 5<sup>TH</sup> SEMESTER

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UNIT	SYLLABUS	NAME OF THE TEACHER	LECTURES MATHOD
<b>TS21</b> <b>COMMUNICATION SKILL &amp; PERSONALITY DEVELOPMENT</b>	Personal Grooming : Skill & Technique	M.B	Theory
	Body Language & Impression Management	RK.K	Theory
	Art of Conversation	A.P	Theory
	Public Speaking	B.K.D	Theory
	Inter Personal Skills for Communication: Specially at Work Place	A.P	Theory
	Group Discussions	M.B	Theory
	Different Type of Communications: Oral Communication, Telecommunication, Press Conference, Employment Communication	M.B & RK.K	Theory
<b>TS22</b> <b>ACTING</b>	Physical & Vocal Training	B.K.D	Practical
	Actor & Co-Actor Relationship & Ethics	B.K.D	Practical
	Vocal Rendering : Poetry, Prose & Dialogues	S.G	Practical
	Character Building & Re-Building	M.B	Practical
	Acting in Different Modes	A.P	Practical
	Poetics : Aristotle(Details)	RK.K	Theory

<b>TS23</b> <b>THEORIES OF THEATRE</b>	<b>Brunetiere, Nietzsche, Artand, Stanislavsky, Brecht, Grotowski, Peter Brook [With Reference to – Oedipus: Sophocles, Dolls House : Iben]</b>	<b>S.S M.M &amp; RK.K</b>	<b>Theory</b>
	<b>Realistic Theatre</b>	<b>A.P &amp; S.S</b>	<b>Theory</b>
	<b>Non-Realistic Theatre</b>	<b>A.P &amp; M.M</b>	<b>Theory</b>
<b>TS24</b> <b>DIRECTION THEORIES</b>	<b>Principles of Stage Direction [George II]</b>	<b>M.B &amp; N.N</b>	<b>Theory</b>
	<b>Direction as Actor Training (Stanislavsky Notion)</b>	<b>M.B &amp; A.P</b>	<b>Theory</b>
	<b>Idea of a Director as a Complete Artist (Eraig)</b>	<b>A.P</b>	<b>Theory</b>
	<b>Interpretation of Scripts</b>	<b>A.P</b>	<b>Theory</b>
	<b>Justification of Selection any Particular Play</b>	<b>B.K.D</b>	<b>Theory</b>
	<b>Audience Expectation and Limits of Innovation</b>	<b>B.K.D</b>	<b>Theory</b>
	<b>Major Indian Directors</b>	<b>M.B</b>	<b>Theory</b>
<b>TS25</b> <b>INDUSTRIAL TRAINING</b>	<b>Industrial Training</b>	<b>M.B &amp; N.N</b>	<b>Practical</b>