

## Syllabus for One Year Diploma Course in Acting

The Curriculum is divided into 2420 periods of 90 minutes each in One Year ( 1210 Hours of classroom time including classes used for practical work each semester). The total teaching each week is of 56 Hours with 6 classes of 90 minutes every day for 6 days. The total course is of 44 Weeks in One Year broken into Two Semester of 6 Months each of 22 weeks of teaching. Two weeks are kept for Examinations and assessments, remaining 6 weeks of the year will be utilized in holidays.

### OBJECTIVES

To Develop a complex free personality capable of taking a holistic view of total acting process by building the course around our rich cultural heritage and aspirations of contemporary Indian Cinema .

To provide Acting program with valuable insight in application, concentration, self-discipline, voice and Body Control, Imagination and Self Discovery.

This course emphasizes on building up sensitivity in the Actors body so as to enable him to express the inner process instantaneously and effectively.

This course would help a Student:

To Discover their hidden acting potential -To get in touch with the self-To enhance sensitivity

Acting program will enable a student to draw from his/her own creativity and attain proficiency in capturing and fascinating the audience through powerful portrayal of human emotions.

The classes will be held on physical fitness, yoga, voice modulations, music and basic acting.

The main objective will be to provide well trained actors suitable to the growing demands of the Film and Television Industry.

Considering that the student joining the course, are fresh from schools it is important to draw their attention to the realities, they will be facing by choosing the career of Acting in Film and Television Industry.

Emphasis on Practical exercises for the course is essential and mandatory for scholars.

Teacher should use multimedia presentations, illustrations, stories, guided tours and any other Audio Visual means during the course. Interaction with students is also vital to make the subject interesting.

The first objective of a teacher should be to understand student ability or limitation. This will help a teacher to evaluate a student progress, both qualitative and quantitative for an assignment, or for a module or in a semester Jury.

## Bachelor Degree Curriculum Acting - Ist Semester

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### A. YOGA –

The yogic technique is to help the comprehensive growth of personality at the physical, mental, intellectual, emotional and spiritual levels. It is essential for breathing and Voice Culture.

#### APPRECIATION COURSES:

The Theatre is a living and complex art form, thus it is mandatory for a student to be acquainted and appreciative to all other art forms like Music, Dance, Painting, Sculpture and Cinema. It is essential that student analyze and appreciate classic, commercial and regional films.

CINEMA:

MUSIC:

PAINTING:

SCULPTURE: From Mohen-jo-daro to present master craftsman

DANCE: From Classical to modern & folk dance form

Classics, commercial and regional

Classical forms as well as folk.

From Cave Painting, to classical and modern

### B. ACTING – Part I

A study of self and application to Acting:

This Course will endeavor to draw out, mould and redefine each individual by extending the Actor's apparatus of body and voice, focusing their imagination and sensitively with their physical and emotional recourses. Increase general awareness of (environment, experience and personality corroborated with techniques and skill in acting.)

#### VOICE & SPEECH –

How voice work, (why the voice does not work)

The Freeing process (The spine, the support of breath)

## BREATHING –

The source of Sound  
The touch of Sound  
Vibration that amplify the initial sound

The channel of Sound  
Releasing voice from the body – range

Breathing power, the centre Articulation of vocal development Relaxation & breathing  
Muscularity & words  
The whole voice & the using of voice Rhythm, timing and singing

## C. CULTURAL HERITAGE –

Those of us who now stay in this world are in many ways connected to all those who lived here before us. We may have new technologies and modern conveniences but we share the same heart, space and energy or life force that flowed through their bodies. The observation of life's greatest lessons is for us to read & listen to and be aware of our heritage

Indian history provides the understanding of our land, society, religion, political development from ancient to modern times and illustrate richness of our Folk Culture.

(The Discovery of India by Jawaharlal Nehru is a suitable book and the Tele serial 'Bharat ek Khoj' by Shyam Bengal can be previewed along with lectures by Historical Commentators.)

## D. LANGUAGE-

Language means use of words in an agreed way as a means of human communication; System of words of particular community, country. Faculty of speech. Style of expression.

It is necessary for any discipline but most important for an Actor as means of communication. So it is necessary to know origin of classical literature and regional literature of India, as introduction for future lessons starting with Sanskrit and classical Indian literature.

### D:1 English Language Course

Details will be worked out by faculty based on standard of English – spoken & written by Admitted students.

Second Semester of 6 Months

## A. YOGA –

## ASNAS PRANAYAM

### B. APPRECIATION COURSES:

### C. ACTING – Part II 1. Improvisation:

Through improvisation, silent and word oriented, students learn to see, to hear, believe, react, observe and concentrate. The focus will be on the self, The self and others and self & society

#### 1. a) Its Nature & Purpose:

- What is improvising;
- Background of improvisation
- Children Play's
- An Actor's Training
- Improvisation in Theatre & its application to Cinema and T.V and other medias
- Acting & Responding
- Living & Responding
- Growth of individual as a person Growth as an Actor

#### 2. b) Without using a Text:

- Beginning & Developing Improvisation
- Development of concentration & spontaneity
- Stimulating the Imagination
- Dramatic Shaping & Communication
- Adaptation, emotion & sense of truth
- Building Characterization
- Developing group relationships and extending awareness
- Exploring of Mood & Feeling
- Building a play from Improvisation

(Through Practical Exercises)

#### c) Using Text:

### 2. Movement:

#### a) Body:

- Understanding the Nature of a Dramatic Text
- Seeing the play as a living whole
- Understanding the kind of play
- Sensing the shape and rhythm
- Knowing the characters
- Creating the atmosphere
- Reality outside the text

- Collaborating the language & Imagery
- Relating visual to the text
- Preparation of Bodily work:
- Warm up techniques
- Proper alignment
- Proper balance of Tension & Relaxation
- Understanding own body
- Understanding of personal mannerism
- Understanding basic movement like space, time, energy etc
- Understanding of mind, spirit & body connection
- Body loosening, stretching, turning laziness and
- Resistance to work freely
- Overcoming the inhibition & creation of group confidence
- Overcoming physical fear – falling, rolling, physical thrust, acrobatic balance
- Development of Stamina
- Energizing the body
- Playing with moods of energy
- Activating & loosening of spine
- Learning to use parts of body –
- Separately and together ( All Organs)
- Elements of Facial Masks- Hair, Eyebrows, Forehead, Eyelids, Eyeball, Nose, Cheeks, Upper-lips, Mouth, Tongue, Lower Lips, Teeth, Jaw, Chin

Body Rhythm & Dance –

The dance of the Body Dance of an object

Dance with text

Rhythm of hands & feet

Rhythm on an instrument

Acting body improvisation with through Music & Painting

b) VOICE & SPEECH & IMAGINATION -

- What is Voice Acting:  
Theatre, Television, Radio, Multimedia, as Actor, News Readers and Anchor
- Taking care of voice  
Exercising Voice  
Correcting speech problems and habits Unclear diction or speech clarity
- Lack of mobility in the face, jaws, lips
- Voice & Body exercise
- Elements of voice Acting performance; Pacing; Volume;

Range; Articulation; Diction; Rhythm; Timing; Phrasing

- Script Analysis, Scene work and Group discussion
- Debating, Radio & T.V Speech
- Storytelling, Reading with meaning & imagination
- Reading of Script for Cinema, T.V, Radio
- Discovering & Releasing the voice within
- Embodiment of the Voice & Speech – Melody, Songs,

Chant, Voice in space

- Relation of body and voice

### C. SKILLS

Acting before camera (Audio & Video) (Practical). Comparison how screen differs from stage acting

### D. ACTING (Specialization) – Part III

The Actor is to reproduce credible reality character on stage of screen by training in a systematic way. Many theories have been propounded from Bharat Muni's Natya Shastra. (Angika, Bachika, Aharya, Sawiika, Saswatiq, Rasa, & Bhawa etc.) to stanislavsky's Acting methodology, to Sanford meisener technique to increase students critical thinking skill for Actor's characterization. (Theory)

- Performing Short scenes. (Practical)

Book Reference: Stanislavski "Building a character". Actor Training edited by Alison Hodge.

Demonstration by each student

### ACTING (Production Oriented) – Part IV

- Audition Skill – (Cold Reading, Monologues & Dialogues)
- Comedy Scenes.
- Mime & Mimicry & folk forms.
- Studio Tours,
- Sessions with Directors / Actors.
- Working on scenes for plays/ screen plays for basic concepts of approaching a scene work with Expert Acting, Film Craft & Theatre Experts

### YOGA & MEDITATION–

Optional

B. ACTING SPECIALIZATION - Production of Play (Practical) – Part V Acting in full/ short play -

- Acting in full play
- Acting in full play
- Acting in full/short play
- Acting for Film /TV Scenes.
- Sessions with Film Director, Music Director, Cameraman, Sound Recordist &
- Visiting Studios.

PRODUCTION OF SHORT FILM WITH ACTING STUDENTS AS FINAL PROJECT