

# **Semester IV**

**As per NEP 2020**

## **Integrated Theatre Production: Stage Craft, Costume, Music and Technology**

**Syllabus for Two Credits Programme**

**With effect from Academic Year 2025-2026**

## **Aims and Objectives**

- Theorize the semiotic and emotional functions of lighting and costume design within various theatrical traditions.
- Critically examine the historical evolution and theoretical paradigms of lighting and costume design in stagecraft.
- Explore the interplay between visual design elements and narrative dramaturgy in theatrical performance.
- Understand technical terminologies and design documentation processes from a theoretical perspective.
- Discuss the role of modern technologies (e.g., DMX, lighting consoles) and their theoretical implications on visual design aesthetics.
- Evaluate costume design strategies in relation to character psychology, period accuracy, and genre conventions.

## **Learning Outcomes**

### **The course will enable the learner to**

- **Define and describe** key theoretical concepts related to lighting and costume design in theatre.
- **Interpret** the narrative and symbolic meanings conveyed through visual design elements in performance.
- **Analyze** lighting and costume designs using appropriate theoretical and historical frameworks.
- **Discuss** the interrelationship between text, character, and design from a theoretical standpoint.
- **Compare and contrast** design practices across different theatrical genres and periods.
- **Evaluate** how technological advancements have influenced theoretical approaches to stage design.

## Modules at Glance Semester IV

Module No.	Unit	Content	No. of Hours
1	I	Stage Lighting Design and Documentation	07
	II	Principles and Practice of Costume Design	08
2	III	Background Music and Sound Design	07
	IV	Technological Tools in Theatre Production	08
<b>Total No. of Hours</b>			<b>30</b>

Module No.	Unit	Content
1	I	<b>Stage Lighting Design and Documentation</b> <ul style="list-style-type: none"> <li>• Introduction to lighting as a narrative and emotional tool in theatre</li> <li>• Preparation and documentation: <ul style="list-style-type: none"> <li>○ Lighting layout plan</li> <li>○ Ground plan</li> <li>○ Cue sheet making</li> </ul> </li> <li>• Study of light placement, intensity, color, and timing</li> <li>• Introduction to modern lighting technology: <ul style="list-style-type: none"> <li>○ Use of computerized and automated lighting systems (DMX, consoles, software)</li> </ul> </li> <li>• Integration of lighting with sound and stage movement.</li> </ul>
	II	<b>Principles and Practice of Costume Design</b> <ul style="list-style-type: none"> <li>• Elements and principles of costume design: texture, silhouette, line, color, proportion</li> <li>• Costume construction techniques: fabric selection, stitching, pattern-making</li> <li>• Embellishment and ornamentation: embroidery, painting, appliqué</li> <li>• Costumes for theatrical styles: <ul style="list-style-type: none"> <li>• Realistic/Representational theatre: historically and culturally accurate costume design</li> <li>• Stylized/Presentational theatre: symbolic, abstract, and thematic design approaches</li> </ul> </li> </ul>
2	III	<b>Background Music and Sound Design</b> <ul style="list-style-type: none"> <li>• Objectives and importance of background music in theatre production.</li> <li>• Methods of using sound: <ul style="list-style-type: none"> <li>• Live performance effects vs. recorded effects</li> <li>• Synchronizing sound with cues, lighting, and performance</li> </ul> </li> <li>• Introduction to musical instruments used in theatre:</li> </ul>

		<ul style="list-style-type: none"> <li>• String instruments (e.g., sitar, violin)</li> <li>• Wind instruments (e.g., flute, shehnai)</li> <li>• Percussion instruments (e.g., tabla, drums)</li> <li>• Music cue sheets: structure, timing, and application in live performance.</li> </ul>
	<b>IV</b>	<b>Technological Tools in Theatre Production</b> <ul style="list-style-type: none"> <li>• Overview of sound equipment: microphones, mixers, speakers</li> <li>• Integration of computers and software in sound and music production</li> <li>• Use of digital platforms in cueing, editing, and managing technical aspects of performance</li> <li>• Case studies/examples from contemporary and traditional performances integrating modern technology.</li> </ul>

### Scheme of Evaluation

The Scheme of Examination shall be of 50 marks. It will be divided into Internal Evaluation (20 marks) and Semester End Examination (30 Marks).

### Semester IV (50 Marks - 2 Credits)

#### Internal Evaluation (20 Marks)

Sr. No.	Particulars	Marks
1	Presentation <b>OR</b> Project <b>OR</b> Assignment	15
2	Participation in Workshop / Conference / Seminar (as decided by the Teacher) <b>OR</b> Participation in Online Workshop / Conference / Seminar (as decided by the Teacher) <b>OR</b> Field Visit <b>OR</b> Attendance	5

### Semester End Examination (30 Marks)

Question No.	Particulars	Marks
1	<b>Objective Type Questions (All Units)</b>	06
2	<b>Descriptive Question(s) on Unit I</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
3	<b>Descriptive Question(s) on Unit II</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
4	<b>Descriptive Question(s) on Unit III</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
5	<b>Descriptive Question(s) on Unit IV</b> The Question may be divided into sub questions: Attempt any 2 out of 4 (Each of 3 Marks)	06
<b>Total</b>		30

#### Reference Books

- Angeloglou, M. (1970). *A history of make-up*.
- Malvil, H. (n.d.). *Magic of makeup for stage*.
- Strenkovsky, S. (1937). *The art of make-up*. Frederick Muller.
- Pilbrow, R. (2008). *Stage lighting design: The art, the craft, the life*. Quite Specific Media Group.
- Dasgupta, G. N. (1986). *Guide to stage lighting*. Annapurna Dasgupta.
- Corry, P. (1958). *Lighting the stage*. Pitman.
- Welker, D. (1969). *Theatrical set design: The basic techniques*. Allyn and Bacon

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