

**napa**

**National  
Academy of  
Performing Arts**

**SYLLABUS  
&  
Students' Handbook**

# UNIT 1

## HISTORY OF THEATRE

FIRST TRIMESTER (YEAR 1) Sept-Nov  
HISTORY OF THEATRE I (HTH 101)

### “Introduction to Theatre”

This course is to be taught across 9 trimestres with approximately 36 hours/ trimester.

This will begin by introducing the students to the basic elements of theatre and will continue to explore the origin of drama and its history from the Greeks to post modern theatre in the West and from older times to the present times in the sub-continent.

It will cover:

The Basic Elements of Theatre and its special qualities  
Relevance of theatre in today's world  
Relevance of theatre in PaKistan  
Types of plays  
Plot  
Characters  
Elements of acting  
Requirements of an actor

Set Design

Costume Design

Different theatre spaces

Theatre today

The theatre experience in PaKistan,

The theatre experience at NAPA.

### Reference:

The Lively Art by Edwin Wilson

The Essential Theatre by Oscar G. Broekket

**SECOND TRIMESTER (YEAR 1)MAY-JUL  
HISTORY OF THEATRE II (HTH 202)**

- D** Introduction to Greek and Roman Theatre
- D** Forms of Greek Theatre/Dramaturgy
- D** Six Elements of Greek Theatre/Dramaturgy
- D** Antigone - Sophocles : reading – textual analysis
- D** Oedipus - Sophocles : reading – textual analysis
- D** Medea - Euripides : reading – textual analysis
- D** Performance of five minutes pieces from the above plays.

There will be a written exam of two hours at the end of the trimester

**RECOMMENDED BOOKS**

- D** W. B. Worthen. Anthology of Drama . Harcourt Brace College Publishers Third Edition(2000)
- O** Oscar G. Brockett. History of the Theatre. Allyn and Bacon Publications Sixth Edition(1991)
- D** Edwin Wilson and Alvin Goldfarb. Theatre: The Lively Art. McGraw-Hill Companies Fourth Edition(2002)
- D** Drama Nigari Ka Fun. Prof. M. Aslam Qureshi

**THIRD TRIMESTER (YEAR 1) MAY - JULY  
HISTORY OF THEATRE III (HTH 301)**

- O** Introduction to Asian Theatre
- D** Sub-continental Theatre
- D** Anarkali - Imtiaz Ali Taj : reading and textual analysis
- O** Lal Qilay Say Laloo Khet TeK - Khawaja Moin ud din : reading and textual analysis
- O** The Little Clay Cart - King Shuraka : reading and textual analysis
- D** Agha Hashr – reading and textual analysis

Excerpts from some of these plays could be performed

Recommended Books: Same as above

**FOURTH TRIMESTER (YEAR 2) SEPT - NOV  
HISTORY OF THEATRE IV (HTH 402)**

An introduction to Shakespearian drama

- O** Introduction to Elizabethan Theatre
  - D** Shakespeare
  - D** The Globe Theatre : history and design – images
- Two plays will be chosen from the list below

**D** Hamlet - Shakespeare : reading - textual analysis

King Lear - Shakespeare : reading - textual analysis

**D** Anthony and Cleopatra - Shakespeare : reading - textual analysis

**D** Romeo and Juliet - Shakespeare : reading - textual analysis

The Miser - Moliere : reading - textual analysis

**D** Essay Assignment

**RCOMMENDED BOOKS : Same as above**

**FIFTH TRIMESTER (YEAR 2) J4N - MAR  
HISTORY OF THEATRE V (HTH) 501**

Introducing the beginning of Realism/ Naturalism in drama/theatre with a close look at the works of Henrik Ibsen, August Strindberg, Anton Chekhov and Bernard Shaw

- O** Introduction to Modern European Theatre
- D** Naturalism in the Theatre
- Realistic Theatre

**D** Seagull - Anton Chekhov : reading textual analysis

**D** Doll's House - Henrik Ibsen : reading textual analysis

**D** The Father - August Strindberg : reading -

textual analysis

- D** Performance of five minutes pieces from the above plays

**RECOMMENDED BOOKS: Same as above**

**SIXTH TRIMESTER (YEAR 2)MAY -JULY  
HISTORY OF THEATRE VI (HTH 602)**

A 100K at the Theatre of the Absurd and the Theatre of Bertolt Brecht.

Introduction to Post Modern Theatre

- D** The Philosophy of Existentialism - Sartre

- O** The Theatre of the Absurd

- D** No Exit - Jean Paul Sartre : reading - textual analysis

Men without Shadows - Jean Paul Sartre : reading - textual analysis

- D** The Caucasian Chalk Circle - Bertolt Brecht : reading - textual analysis

Mother Courage - Bertolt Brecht : reading -

textual analysis

- D** The Exception and the Rule - Bertolt Brecht : reading - textual analysis

**D** Essay Assignment

- D** Performance of five minutes pieces from the above plays

**RECOMMENDED BOOKS: Same as above**

### ACTING PRACTICAL (TAC 903)

#### SEVENTH TRIMESTER (YEAR 3) SEPT - NOV HISTORY OF THEATRE VII (HTH 701)

An overview of contemporary American theatre as well as a look at the modern musical.

**D** The Glass Menagerie - Tennessee Williams  
:reading - textual analysis

**D** Long Day's Journey Into Nights- Eugene O'Neil: reading-textual analysis

**D** Mourning becomes Electra - Eugene O'Neil:  
reading - textual analysis

**D** All My Sons- Arthur Miller: reading - textual  
analysis

**D** M. Butterfly - David Henry Hwang:  
reading - textual analysis

#### EIGHTH TRIMESTER (YEAR 3) MAY - JULY HISTORY OF THEATRE IX (HTH 901)

##### Theatre in the Subcontinent

**O** Introduction of Urdu Theatre

**O** Different styles

**D** DarK Room - Sarmad Sehbai : reading and textual  
analysis

**D** Khawaboon Kay Musafir - Intizar Hussain : reading  
and textual analysis

**D** Raz-o - Niaz - Rafi Peer : reading and textual analysis

Aadhey Adhoray - Mohan RaKesh : reading and  
textual analysis

**D** Khamosh Yeh Adalat Hai - Vijay Tendulkar : reading  
and textual analysis

**D** Essay Assignment

### **ACTING PRACTICAL (TAC 903)**

- D** Performance of five minutes pieces from the aboveplay

### **RECOMMENDED BOOKS**

- D** Khawaja Moin ud din Kay Dramay . Dr. Anver Ahmed, Dr. Rubina Tareen and Shehla Kanwal. BeaconBooks
- D** Rafi Peer Kay Dramay . Mirza Adeeb
- D** KamalAhmed Rizvi Kay Panch Dramay
- O** KathPuthliunKa Shehar
- D** Drama NigariKa Fun. Prof. M.AsIam Qureshi

NOTE: All recommended books are available in NAPA library.



## **ACTING**

### **PRACTICAL**

This course is spread over nine trimesters with approximately 72 hours/ trimester expandable as per need. This course is designed in a graduated manner so that the students begin by tackling less complex plays and gradually move on to stage more complex works.

### **FIRST TRIMESTER (YEAR 1) SEPT -NOV**

#### **ACTING PRACTICAL ( TAC 103)**

This consists of loosening up improvisations, play reading and scene work. Two plays are chosen, read in the group and selected scenes are assigned for enactment and text based improvisations. The emphasis is on group work, stage dynamics, interaction, listening, re-acting and observing stage rules.

### ACTING PRACTICAL (TAC 903)

#### *Suggested Texts:*

اندر میرا ہونے تک (Wait Until Dark)

An Inspector Calls

جو چلے تو جاں سے گزر گئے  
سلطان کا فیصلہ

Glass Menagerie

جرمن واس چور

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### SECOND TRIMESTER (YEAR 1) JAN · MAR ACTING PRACTICAL (TAC 204)

In this course students are taken through the experience of rehearsing and performing a complete play going through all the stages from the first reading to the final performance. Keeping in mind the hours available this will be a one-act play and a comedy so as to enhance the thrill of the initial encounter.

#### *Suggested Texts:*

سانپ (عصمت چغتائی)

(The Proposal) شادی کا پیغام

گدھا منتری (تونیٹا نسیم)

بھوسا (منور)

### THIRD TRIMESTER (YEAR 1) MAY · JULY

#### ACTING PRACTICAL (TAC 303)

This course will begin to introduce elements of Stanislavsky's system with special emphasis on units and

### ACTING PRACTICAL (TAC 903)

objectives, motivation, super objective, the magical 'if', concentration and relaxation. Stanislavsky exercises and improvisations will be conducted and applied to scenes from the selected text which will be rehearsed and enacted.

#### *Suggested Texts:*

The Father

گزیانہ گھر  
مائی

Antigone

ہن پر چھائی کا آئی  
سکھو: ہوا آئی  
تخلق  
ہارکسدم

### FOURTH TRIMESTER (YEAR 2) SEPT - NOV

#### ACTING PRACTICAL (TAC 404)

The Stanislavsky approach would be carried forward. While Keeping alive the elements introduced in the last course special emphasis is laid on characterization. Improvisations from 'Building a Character' are introduced. All this is applied to a full length play that is rehearsed and performed.

#### *Suggested Texts:*

Witness for the Prosecution

Lights Out

Enemy of the People

Man of the Hour (Turkish)

## ACTING PRACTICAL (TAC 903)

### FIFTH TRIMESTER (YEAR 2) JAN - MAR

#### ACTING PRACTICAL (TAC 503)

After four trimesters of Voice, Movement and Diction exercises, this is the time to closely monitor these in action and see how the craft and creative aspects of acting come together. A full-length classical comedy is chosen to test the student's development in movement, voice and speech. Movement and voice teachers are required to attend rehearsals occasionally and see to what extent the trainee actors have been able to absorb the exercises and implement them in their work. The teachers then try to fill the gaps in their voice and movement classes with individual attention to each actor.

#### *Suggested Texts:*

کنجوں (Moliere)

ہوٹل دلگشا (Feydou)

A Servant of Two Masters (Goldini)

Tartuffe (Moliere)

بیول بھلیاں (Comedy of Errors )

The Matchmaker

سچ بہار کی رات کا پہنا

### SIXTH TRIMESTER (YEAR 2) MAY - JULY

#### ACTING PRACTICAL (TAC 604)

This course is devoted to the rehearsal and performance of a classical tragedy.

#### *Suggested Texts:*

**ACTING PRACTICAL (TAC 903)**

(جولیس سیزر) Julius Ceaser

(شاہ مارا) King Lear

Oipus Rex

Medea

Macbeth

Othello

**SEVENTH  
TRIMESTR  
(YEAR 3)  
SEPT -  
NOV**

After two years of intensive training and exposure the students are now expected to be able to handle the psychological complexities of a CheKov or an Ibsen or a Strindberg play. This semester is thus devoted to the rehearsal and performance of a full length play from one of these masters of realism.

***Suggested Texts:***

سی گل The Sea Gull

حبیب ماموں

چوری کا بیچہ

معمار اعظم The Master Builder

ببنور The Wild Duck

The Father

Miss Julie

Crime and Crime

**EIGHTH TRIMESTER (YEAR 3) JAN - MAR  
ACTING PRACTICAL (TAC 804)**

As a departure from realism the students are introduced to the epic theatre of Brecht. Brecht is also chosen because of his affinity to Asian (particularly sub-continental) theatre forms.

***Suggested Texts:***

### **ACTING PRACTICAL (TAC 903)**

Good Woman of Sechtuan

انصاف کا دائرہ

ہمت مائی

عروج کا زوال

### **NINTH TRIMESTER (YEAR 3) MAY· JULY**

This is the final full length performance piece that would also be open to an invited audience and the media. The play would be selected Keeping in mind its suitability for the specific group and its individual members.

### **MOVEMENT**

This course is spread across 6 trimesters 24 hours each trimester.

The goal of this course is to bring awareness of the body as an essential part of the actor's training.

### **FIRST TRIMESTER (YEAR 1) SEPT · NOV**

#### **MOVEMENT I (MOV 111)**

- D** The spine (its articulation and alignment of the three Key points in the spine)
- D** Placement of the centre and distribution of the weight on the three points in the feet
- D** The correlation between spine and centre; spine and distribution of weight; spine and diaphragm/ breathing
- O** Centre and neutrality; when standing erect; when in motion (walking, running, turning, etc.); when seated; when in transition
- D** Strengthening and protecting the spine
- D** Body awareness, articulation and placement of its

parts

**SECOND TRIMESTER (YEAR 1) N • MAR**  
**MOVEMENT II (MOV 212)**

- O** Awareness and isolation of parts of the body through articulation of joints, connective tissues and muscles
- D** Fundamental mechanics of movement
- D** Muscular awareness: tension and relaxation exercises
- O** Muscular control and elasticity: engaging and disengaging isolated muscles; employing gravity and levity; stretching and flexibility exercises
- D** Muscular strength and stamina building: aerobic and cardiovascular exercises
- D** Protecting the muscles and joints: warming up and cooling down; readjusting habitual muscular tensions and strains
- D** Emotional attitude
- D** Folk dance steps

**THIRD TRIMESTER (YEAR 1) MAY -JULY**  
**MOVEMENT III (MOV 311)**

- D** The correlation of posture and muscular tension with breath, voice production and resonance
- D** The association of breath, sound and movement
- D** Rhythmic breath, sound and movement
- D** Introduction to classical dance

**FORTH TRIMESER (YEAR 2) SEPT • NOV**  
**MOVEMENT IV (MOV 412)**

- D** The body and its parts in relation to the stage space and stage objects
- O** The body in relation to other actors
- D** The stage space and an ensemble of actors
- D** Mime exercises

**FIFTH TRIMESTER (YEAR 2) N • MAR**  
**MOVEMENT V (MOV 509)**

- D** Movement exercises to create stories
- O** Create character through careful control of loco motor movement
- D** Create abstract movement
- D** Express moods and concepts through movement
- D** Build a story from movement ideas
- D** Create clear movement forms to express specific concepts and ideas

**SIXTH TRIMESTER (YEAR 2) MAY • JULY**  
**MOVEMENT VI (MOV 610)**

- D** Warm-up and relaxation techniques
- D** Special movement problems such as falling, stage combats, carrying objects, etc .
- O** Build a full length story through body language

**RECOMMENDED BOOKS**

- D** Litz Pisk. The Actor and his Body . Harrap & Co. Ltd
- D** Stanislavski. An Actor Prepares

## **IMPROVIZATION**

This course is also spread across 3 trimesters 48 hours each trimester.

The purpose of improvisation classes is to free student from

self-consciousness, fear and pretense and to enhance their powers of concentration, imagination, interaction and expression.

**FIRST TRIMESTER (YEAR 1) SEP - NOV  
IMPROVIZATION I (IMP 105)**

The following chapters from, "Games for Actor and Non-Actors" by Augusto Boal.

Feeling what we touch, listening to what we hear. and dynamiting the senses (only the mirror sequence), memory of the scenes.

**Reference:**

**D** Games for Actors and Non Actors (Augusto Boal)

**SECOND TRIMESTER (YEAR 1) JAN • MAR  
IMPROVIZATION II (IMP 206)**

The above shall continue with the addition of the following from "Impro" by Keith Johnstone.

Status exercises, Spontaneity exercises and Narrative Skills.

**Reference:**

**D** Games for Actors and Non Actors by Augusto Boal, "Impro" Keith Johnstone.

**THIRD TRIMESTER (YEAR 1) MAY • JUL  
IMPROVIZATION III (IMP 305)**

Building characterization, Exploration of mood and feeling, Improvising using a text: Understanding the nature of a dramatic text, Understanding the Kind of play, meeting and Knowing the characters, creating the atmosphere, reality outside the text, relating the visual to the text.

**Reference:** Improvisation by John Hodgson and Ernest Richards.

## VOICE

This course is also spread across 9 trimesters 24 hours each trimester.

The main focus of this class is the development of voice as an efficient carrier of thought and emotion.

A series of exercises are conducted to liberate the speaking voice from habitual psychological tensions and develop voice range, stamina, clarity, power and sensitivity to impulse. Work will include the discovery of sound in the body, awareness and opening of the jaw, tongue, and soft palate and exploration of resonance.

### FIRST TRIMESTER (YEAR 1) SEPT - NOV VOICE (VOC 109)

- Stretching
- Relaxation
- D Vocal anatomy

- D Correct breathing
- D Breath Control
- D Sound Production
- D Tone and Resonance
- D Articulation and Speech
- D Vowel Exercises
- D Consonant Exercises
- D A monologue of the student's choice would be rehearsed and performed.

**SECOND TRIMESTER (YEAR 1) JAN • MAR  
VOICE (VOC 210)**

All the exercises from the last trimester will continue with the addition of the following

- D Pitch variation exercises
- D Pace variation exercises
- D Volume variation exercises
- O Inflexion and Stress
- O Projection
- D Two assigned monologues from a modern play will be rehearsed and performed.

**THIRD TRIMESTER (YEAR 1) MAY - JUL  
VOICE (VOC 309)**

- D All the earlier topics will continue with additional exercises.
- D Two assigned monologues from a classical play will be rehearsed and performed.

**FOURTH TRIMESTER (YEAR 2) SEPT • NOV  
VOICE (VOC 410)**

Voice and articulation exercises will continue with the addition of storytelling exercises. Students will be divided into groups. Each group will be assigned a story for dramatic rendering.

**FIFTH TRIMESTER (YEAR 2) JAN • MAR  
VOICE (VOC 507)**

Voice and articulation exercises will continue. Each student's work in the ongoing rehearsals of classical comedy in the acting/performance class will be closely observed by the voice teacher and would be discussed and worked upon in the voice classes. Voice exam will be merged with the performance exam during which students will be assessed simultaneously for voice.

**SIXTH TRIMESTER (YEAR 2) MAY • JULY  
VOICE (VOC 608)**

Voice and articulation exercises will continue. Each student's work in the ongoing rehearsals of classical tragedy in the acting/performance class will be closely observed by the voice teacher and this would be discussed and worked upon in the voice classes. Voice exam will be merged with the performance exam during which students will be assessed simultaneously for voice.

**SEVENTH TRIMESTER (YEAR 3) SEPT • NOV  
VOICE (VOC 709)**

Voice and articulation exercises will continue. Poetry recitation will be practiced and poems will be assigned to students for dramatic rendering.

**EIGHTH TRIMESTER (YEAR 3) N • MAR  
VOICE (VOC 808)**

Voice and articulation exercises will continue. Reading Aloud or Reading Out to an Audience will be the main focus during this trimester.

**NINTH TRIMESTER (YEAR 3 SEPT - NOV  
VOICE (VOC 909)**

All the exercises of the past three years will be briefly repeated as a reminder and to help the students build up their own repertoire of exercises which they can continue on their own for the rest of their acting career. Any voice/speech related difficulties that the students may be encountering in their final year performance will be dealt with on an individual basis.

**RECOMMENDED BOOKS**

- O** Cicely Berry. Voice and the Actor. Wiley Publishing, Inc.
- D** J Clifford Turner. Voice and Speech in the Theatre. A & c Black Publishers Third Edition
- O** Micheal Mccallion. The Voice Book. Faber & Faber.
- D** Evangeline Machlin. Speech for the Stage. Theatre Arts Books.

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**UNIT S**

**MUSIC:**

This course is spread across 2 trimesters 24 hours each trimester.

The course is designed to acquaint drama students with rudiments of music and the use of music in

plays, features etc. Drama students should have an inkling of our rich musical heritage.

### **DICTION:**

This course is also spread across 9 trimesters 24 hours each trimester.

Good speech is the foremost weapon of an actor's armoury. The purpose of this course is to develop clarity of speech, an awareness of inflection, correct articulation, and the rhythm of speech in a dramatic monologue. Readings are held in the class and selected pieces are assigned to students for rehearsal and performance.

### **URDU:**

This course is spread across 1 trimesters 12 hours each trimester.

Most drama students who enter NAPA are unable to understand the advanced stage of our own language. Since dramas and indeed other works of prose and poetry are written not in the language of the primary school reader, NAPA will hold classes to address the gaps and inadequacies of the students in this area.

## STAGECRAFT

This course is also spread across 2 trimesters 24 hours each trimester.

### SIXTH TRIMESTER (YEAR 2) SEP • NOV STAGECRAFT I (STC 614)

- D Symbols and signs
- O Floorplans
- D Period designs and trends
- O Period architecture

### SEVENTH TRIMESTER (YEAR 3) JAN • MAR STAGECRAFT II (STC 713)

- D SKetch sets of three plays from different period and culture
- D Draw their floor plans
- D MaKe their models

### RECOMMENDED BOOKS

- O John Holloway . Illustrated Theatre Production Guide . Focal Press.
- D Francis Reid . The Staging Handbook . Heinemann.

## UNIT 10

### STAGE LIGHTING

This course is also spread across 2 trimesters 24 hours each trimester.

### SEVENTH TRIMESTER (YEAR 3) JAN • MAR STAGE LIGHTING I (STL 715)

The course aims to introduce the students to the fundamentals of stage lighting design. The course will focus on the basic skills required to be a lighting designer as well as on the equipment available to a lighting designer.

**EIGHTH TRIMESTER (YEAR 3) MAY • JUL  
STAGE LIGHTING II (STL 816)**

This course will build on the earlier course and will test the student's creativity in designing for a range of performances in a variety of setting. Students will also be expected to put their designs in to practice.

**RECOMMENDED BOOKS**

- D** W. Oren Parker and R. Craig Wolf. Stage lighting: Practice and Design. Saunders College Publishing
- D** Francis Reid. The Stage Lighting Handbook.
- O** Richard Pilbrow. Stage Lighting Design.

**UNIT 12  
STAGE MAKEUP**

This course is spread across 3 trimesters 24 hours each trimester.

This course helps the acting students to do their own makeup as well as to know special problems posed by his/her features and by the character he/she is playing.

**SEVENTH TRIMESTER (YEAR 3) SEPT • NOV  
STAGE MAKEUP I (STM 711)**

- D** Facial anatomy
- O** Bones of the face
- D** Construction of a head
- O** Modeling a head in clay
- O** Drawing with Highlights and shadows
- O** Characteristics of color
- D** Color mixing
- O** Organizing the color
- O** The Makeup color tables
- O** Color in light
- D** Light on pigment

- Direction of light
- D Make up equipment
- D Applying various types of make up

**EIGHTH TRIMESTER (YEAR 3) JAN • MAR**  
**STAGE MAKEUP II (STM 812)**

- D Corrective makeup
- D Beards and mustaches
- Hair and wigs
- D Age makeup
- D Non realistic makeup
- D Quick change makeup
- D Makeup materials
- D Fashions in makeup (period makeup)

**NINTH TRIMESTER (YEAR 3) MAY -JULY**  
**STAGE MAKEUP III (STM 911)**

- Face painting
- Period Makeup
- D Fantasy Makeup

**RECOMMENDED BOOKS**

- D Herman Buchman. Stage Makeup. Watson - Guptill Publications
- Richard Corson. Stage Makeup. Prentice Hall Eighth Edition
- D Richard Corson and James Glavan. Stage Makeup. Allyn and Baeon Ninth Edition

**UNIT 13**

**PRODUCTION FUNDAMENTALS**

This course is also spread across 1 trimesters 24 hours each trimester.

**NINTH TRIMESTER (YEAR 3) SEP - NOV**  
**PRODUCTION FUNDAMENTALS (PDF 915)**

- D Casting
- D Stage Management
- D Budgeting & Scheduling
- D Crew and technicians
- Prompt book

- D Wardrobe
- D Scenery & Props
- D Lighting Design
- D Sound Design
- D Backstage management
- D Publicity & Marketing

### RECOMMENDED BOOKS

- O Robert Cohen. **Theatre**. Mayfield Publishing Company Fifth Edition (2000)
- D Francis Reid. **The Stage Handbook**. A & C Black. London Second Edition
- O Oscar G. Brockett & Robert J. Ball. **The Essential Theatre**. Thomson Wadsworth Eighth Edition

## UNIT 14

### COSTUME DESIGN FOR THEATRE

This course is spread across 1 trimesters 24 hours each trimester.

#### NINTH TRIMESTER (YEAR 3) SEP • NOV COSTUME DESIGN FOR THEATRE (CDT 917)

This course provides a basic knowledge about the types of fabrics, how to sketch a costume for a character and research about different cultures and eras.

# **N A P A**

National Academy of the Performing Arts

**STUDENTS HANDBOOK**

**2013**

## The NAPA

### Code of Conduct and Behavior

A school of learning is a sacred place; whose sanctity has to be ensured at all costs. A disciplined, healthy and congenial environment is essential for teaching and learning

This CODE OF CONDUCT provides a framework for discipline, identifying misconduct and imposition of penalties. Policies and rules of this CODE are spelled out in the following sections :

1. Academic Conduct
2. Disciplinary Conduct

#### Violation consequences

Any student violating these rules shall be reported to the respective Head of Department by a NAPA faculty/staff member, who has observed the violation or been informed of the same. The student(s) will be called and provided an opportunity to explain his/her position, and if found guilty, he/she would be penalized through one or all of the following:

1. Issuing a warning letter to the student.
2. Monetary fine .
3. Letter of apology solicited from the student
4. Parents called to meet the Head of the Department.
5. Suspension for a week or more .
6. Expulsion from the Academy .
7. Any other consequence as the Head of the Department may deem fit.

## **ACADEMIC POLICY**

### **Academic Conduct**

1. Plagiarism/cheating are prohibited at the Academy. Academic honesty is the essential for remaining in the Academy. Plagiarism/ cheating in any examination, quiz, assignment, report, and/or presentation is forbidden.
2. Cell phones shall be switched off during class. Permission to attend to emergencies is to be obtained from the respective faculty member.
3. Cleanliness of the classes and the NAPA premises are the responsibility of those who use them. Litter is not to be spread. Use the dustbins generously.

### **Attendance**

Students are required to maintain a minimum of 85% attendance throughout the semesters in order to qualify for sitting in the final exam. This includes 5 absences and emergencies. Non-compliance would lead to ineligibility to appear in the final exams and repeating the course.

All special requests for absences must be made in advance to the Head of The Music / Theatre Arts Department and the respective teachers and approved a priori. In case of illness a medical certificate along with the parent/guardians signature should be submitted.

In case of more than five absences, the Head of Department may relax this rule on case-to-case basis under extra-ordinary situations, through an order in writing. This relaxation granted to a student, shall not serve as a precedent for any other student.

All rehearsals in the acting/ performance classes have to be attended very seriously. If a student is absent more than two times from rehearsals during the first three weeks then he/she would be dropped from the play and would not be allowed to take part in the performance for that semester.

### **Examination Rules**

At NAPA, students will have to appear for mid-trimester and final examinations in each trimester. These are crucial to their promotions and academic progress. Any dishonest act will be detrimental to this progress.

Nonattendance of the exams without a prior notice and prior approval counts as a dropped course/semester.

### **Grading Plan**

<b>Letter</b>	<b>Numerical Value</b>
A	90+100
B	80+
C	70+
D	60+
E	50+
F	40+
G	0-40

Minimum passing grade in each course is E.

Course in which F & G is awarded shall be repeated. Advanced Courses cannot be taken in case of F grade.

Any missed or dropped courses/semesters for what ever reason/reasons shall be repeated with the addition of course/semester prior to that.

Students must take the course in which they obtain F/G the very next time it is offered . Students may get attendance waiver with the consent of the Director Programmes for an Egrade result.

If an incomplete grade is not completed before the specified deadline, the default grade would be an F .

No degree/diploma/certificate shall be awarded before the completion of all the Courses/semesters prescribed.

### **Dismissal**

A student may be removed from the academy under the following conditions :

1. A student who is awarded majority Fs in three semesters of an academic year.
2. The student has been found guilty of academic dishonesty / misbehavior / misconduct.
3. Student/Students found guilty of any disorderly act especially disobedience with any faculty member/teacher, would be expelled right away.
4. In all matters, the decision of the Academic Committee will be final.

### **Administrative Rules**

- a. All students are required to keep the administration informed of any change in their home / office address and telephone numbers.
- b. All announcements will be posted on the bulletin board outside the Administration Office. Students should regularly check the board for updates.
- c. Telephone and Photocopy facilities are available to the

students at a very nominal cost. Students are advised to check with the office / library to avail these facilities.

- d. Requests for any special student activity should be made in writing to the administration and approval sought in advance.
- e. Urgent and important incoming telephone messages for the students will be received and every effort made to convey it to the student as soon as possible.

### **Fees**

All tuition fees should be paid to the Finance office and proper receipt collected.

- a. Current tuition fees are payable for each semester at the beginning of the semester. The deadline to pay tuition fee is by the end of second week of classes (Friday by 6.00 p.m. latest)???
- b. Late fee surcharge is Rs\$0/- payable by the fourth week of classes.???
- c. If fee is not paid by the end of fourth week of classes, the student will not be allowed to attend classes or appear for any exam.

### **Disciplinary Conduct**

**Campus Behavior:** Students are required to maintain discipline in class rooms, library, and canteen. Students are closely observed for their attitude and behavior inside and outside the classrooms.

**Threatening faculty/staff:** Any student found threatening or harassing any faculty/staff will be punished by the discipline committee. Such an act would lead to expulsion from the Academy.

**Smoking**

Smoking is strictly prohibited in the Classrooms, Studios, Library and offices.

**Food and Beverages**

Students are not allowed to carry cold drinks/tea and edibles in the classrooms and library. Students are required to carry their litter to the dustbins and return the plates, glasses, bottles and/or cups back to the cafeteria.

**Ragging**

Ragging is totally prohibited on the campus. Any student subjected to such behavior should report to administration immediately. Strict disciplinary action will be taken against the violators that may lead to expulsion from NAPA.

**Behavior around colleagues**

There should be self censorship. Girls and boys are expected to behave in an appropriate manner.

**Language**

Use of inappropriate language is prohibited. Cursing or uses of slang titles are not acceptable.

**Indiscreet activities**

Activities of criminal/illegal nature are prohibited eg. taking drugs, theft, deception, fraud, unauthorized possession of weapon etc.

## LIBRARY RULES

Libraries have, from time immemorial, remained the greatest reservoir / source of knowledge and information for mankind. Though the recent advances in technology have enabled faster access to information through the Internet, the significance of libraries and their role remains pivotal.

As members of the NAPA library, you are required to follow the rules appended below:

### Library Usage Rules

- Do not make noise in the library. Speak quietly. Do not disturb other students who want to concentrate.
- Cell phones should be in silent mode.
- Use the library materials with care. Do not mark the books in any way.
- Do not bring eatable items in the library.
- Obey the Library Rules and help the library administration.
- Do not hesitate to ask for help from the library staff whenever you feel confused or have difficulty in using the library.
- Library privileges may be denied to students who violate the rules stated above or who are otherwise guilty of "misbehavior".

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