

## ELECTIVE COURSE INFORMATION TEMPLATE

### A. Basic Information

<b>Course Name</b>	Theatre Architecture
<b>Course Code</b>	TO BE FILLED BY JSAA ACADEMIC OFFICE
<b>No of Credits</b>	05
<b>Course Type (Seminar/Studio/Workshop)</b>	Studio
<b>Target Audience/Course Open to (JSAA students/JGU Students)</b>	JSAA Students
<b>Course Timings</b>	TO BE FILLED BY JSAA ACADEMIC OFFICE
<b>Pre-requisites (if any) Coursework Completed (This is optional; electives should (by default) not have a pre-requisite coursework)</b>	

**B. Course description (150 words):** This course explores the evolution of theatre architecture and its deep interconnection with cultural context, performance practice, and audience experience. Beginning with the ritualistic spaces of Indian theatre as outlined in the *Natyashastra*, and continuing through the grand amphitheatres of ancient Greece and Rome, the open-air wooden structures of the Elizabethan era, and the refined auditoria of modern European theatre, students will examine how architectural design has shaped—and been shaped by—theatrical expression.

A key focus of the course is the **dramatization of the public space**, examining how performance extends beyond traditional theatre buildings to engage with urban environments and communal spaces. Students will explore how public and non-traditional spaces can be activated as performative sites that challenge conventional audience-performer relationships.

In addition to historical and cultural study, the course introduces students to a range of **contemporary performance spaces**, including **found spaces**, **environmental spaces**, **box theatres**, and **flexible or modular spaces**. Through readings, spatial analysis, architectural drawings, and model-making, students will investigate how elements such as form, material, scale, and acoustics affect both performance dynamics and audience perception.

By the end of the course, students will develop a critical and creative understanding of how theatre architecture not only houses performance, but actively shapes and informs it—both within the walls of the theatre and out in the public realm.

**C. Key Learning Outcomes: (kindly use Blooms Taxonomy and guidelines to write LOs)**

Upon completion of this course, the students will be able to:

1. **Remember** – Identify the defining features of theatre architecture from Indian, Greek, Roman, Elizabethan, and modern European traditions.
2. **Understand** – Explain how cultural, religious, and social contexts shaped the design of theatres in different eras.
3. **Apply** – Interpret and represent theatre layouts through drawings, diagrams, and spatial studies.
4. **Analyze** – Compare and critique theatre forms across civilizations based on spatial organization, materials, and performance style.
5. **Evaluate** – Assess the architectural intent and performance effectiveness of historical and contemporary theatre designs.
6. **Create** – Design a conceptual theatre or performance space integrating principles from multiple traditions to suit a contemporary or site-specific performance.

**D. Assessment & Evaluation System (including activities, exercises, assignments):** The course will combine lectures, visual analysis, readings, site studies, drawing exercises, model-making, and group discussions.

Interactive sessions will encourage students to bridge architectural understanding with performative imagination.

Component	Weightage	Description
Class Participation & Discussion	10%	Active engagement in discussions, reflections on readings, and peer feedback during presentations.

Analytical Drawing Exercises	15%	Measured sketches and analytical drawings of historic theatre plans, sections, and seating layouts from different eras.
Research Assignment	20%	Individual or paired study on one theatre tradition (e.g., Greek, Roman, or Indian Natyashastra), presented through visuals and a short written report.
Model-Making / Spatial Study	15%	Scaled model of a selected theatre type exploring form, acoustics, and audience–performer relationship.
Comparative Analysis Presentation	10%	Group presentation comparing two theatre architectures (e.g., Globe Theatre vs. Roman Amphitheatre) focusing on design evolution.
Final Design Project	25%	Conceptual design of a theatre or performance space that synthesizes learnings from various traditions; includes drawings, models, and narrative justification.
Reflective Journal	5%	Weekly reflections documenting learnings, process sketches, and observations from lectures and exercises.

**Evaluation Criteria:**

- Conceptual clarity and understanding of theatre typologies
- Analytical and representational accuracy
- Integration of cultural and architectural context
- Creativity and originality in design synthesis
- Quality of presentation, articulation, and documentation

**Key Activities and Exercises:**

- Reading and discussion of Natyashastra chapters on theatre layout (Mandapa and Rangapitha)
- Sketch analysis of Greek and Roman amphitheaters
- Study of the Globe Theatre plan and its performance dynamics
- Acoustic and visibility mapping exercises

- Site study of a contemporary auditorium (if available)
- Conceptual re-imagination of a classical theatre for a modern performance

**E. References/Citations (if any):** Will share with the course manual.

**F. Brief Bio of Faculty (100 words):** Kripesh Jani, a post-graduate in Performing Arts (Design and Direction) from the Central University of Hyderabad, has over 25 years of experience in theatre. He is skilled in acting, direction, singing, rhythm instruments, Akhada, Chhau Dance, and stage crafts such as light design, set design, and scenography. Jani has performed in over 100 stage shows, directed short films, and worked in film and television, including Doordarshan. He has received scholarships and fellowships from CCRT, participated in national and international festivals, highlighting his diverse and rich contributions to the arts.