

भारतेन्दु नाट्य अकादमी  
Bhartendu Academy of Dramatic Arts



विवरणिका  
**PROSPECTUS**

भारतेन्दु भवन, विकास खण्ड-1, गोमती नगर, लखनऊ-226010  
Bhartendu Bhawan, Vikas Khand-1, Gomti Nagar, Lucknow-226010  
दूरभाष/Phone : 0522-2398466, 2300598  
Website : [www.bnalko.in](http://www.bnalko.in); Email: [bna.lko@gmail.com](mailto:bna.lko@gmail.com)



## About -Bhartendu Natya Academy

In memory of Bhartendu Harishchandra, father of Modern Hindi Drama, Department of Culture, Government of Uttar Pradesh established Bhartendu Natya Kendra in August, 1975 aiming to impart professional training in various aspects of theatre. Systematic training in dramatic arts commenced on 5th April, 1976. Two Year Diploma Course started in 1981 along with institute being renamed as Bhartendu Natya Academy of Dramatic Arts (BADA) popularly known as BNA. Financed by Department of Culture, Government of Uttar Pradesh. Academy is an Autonomous Body.

Core objective of Academy is to impart profound training in theatre. During two year PG Diploma course at the Academy, an intensive training is imparted in Indian and Western theatre/drama emphasizing on Acting: movement, voice and speech, mime, improvisation, stage-craft: theatre architecture, scenic and set design, costume and make-up designing, light designing, direction and production process. Eminent theatre personalities of national and international repute are invited as visiting faculty in addition to regular faculty of the Academy.

BNA is housed in its own four storied building comprising of studio theatre, two auditoriums with the latest equipments and technology, modern class rooms, library equipped with latest books and audio-visual aids, computers with internet facility etc. to create an environment conducive to teaching and learning. Professional repertory has also been established to promote theatre in remote areas of the state.

It performs within and outside the state in rural and urban areas as well.

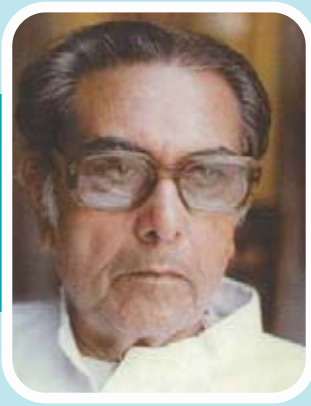
In addition to regular diploma programme, the Academy organises various theatre workshops in different cities of the state to impart theatre training. These workshops assuredly create awareness for the theatre.

From time to time Academy organizes theatre festivals in association with other national institutes, academies and other cultural centres along with district administration to introduce national and international theatre to the trainees and to entertain theatre lovers.

Introductory knowledge of theory and practical of Film and T.V. Production process is also imparted to final year students to make the trainees aware of the media.

After completion of two year Diploma Course, one year internship is also provided to deserving candidates.

The Bhartendu Academy of Dramatic Arts has made a mark in the country by its artistic and creative productions. Academy is striding a steady headway towards accomplishment of its objectives.



## Amrit Lal Nagar

Founder Chair Person

Born on 17th August, 1916 at Agra, Padma Bhushan Amrit Lal Nagar had his education at Lucknow. His repute as a novelist and story teller is par excellence. He penned story collections and novels like *Vatika*, *Avshesh*, *Bharatputra Navrangji Lal*, *Tularam Shashtri*, *Atom Bomb*, *Ek Dil Hazar Dastan*, *Shatranj Ke Mohre*, *Amrit Aur Vish*, etc. Had a keen interest in history of Lucknow and scripted *Gadar Ke Phool*, *Ye Kothe Walian* etc. Having keen interest in children's world he wrote *Natkhat Chachi*, *Nindiya Aja* and many other books on the subject. His significant work on life of Tulsi Das and Sur Das resulted into timeless treatises like *Manas Ka Hans and Khanjan Nayan*. His notable comedies are *Kripaya Daayein Chaliye*, *Nawabi Masnad*, *Seth Banke Mal*, *Hum Fida-e-Lucknow*, *Chakallas*. Honoured by Sahitya Academy Award along with many prestigious Awards Padma Vibhushan Amritlal Nagar passed away on 23rd February, 1990.



## Raj Bisaria

Founder Director

RAJ BISARIA a pioneer Theatre Director and Educator of Modern Theatre in North India. As educationist he served as professor in Department of English University of Lucknow.

In 1962 he formed the first ever modern theatre training group at University and later on in 1966 established Theatre Arts Workshop (TAW) one of the oldest bilingual theatre training and performing group of the state. A theatre educationist and practitioner he pioneered the cause of theatre training in north India infusing sensibility, discipline and sophistication to the art of theatre.

In 1975 he conducted first Theatre Training Workshop in U.P, Which led Government of U.P to initiate a professional theatre training programme giving birth to Bhartendu Natya Akademi in 1975. After the National School of Drama, it is second National School of Dramatic Arts.

Since 1975 he made efforts to encourage folk theatre of U.P. Directing Nautanki in 1980 for Bhartendu Natya Academy and recently directed *Othello* utilising the elements of Nautanki with the professional repertory company of National School of Drama, thereby achieving a rare blend of the international Shakespeare and a robust Indian folk form. His prominent and memorable productions are Shakespeare's *Julius Caesar*, *Macbeth*, *Othello*, *King Lear*, *Shaw's Candida*, *Sartre's In Camera*, Anouith's

*Antigone*, Strindberg's *Father* and plays of Chekhov, Ionesco, Tennessee Williams, Peter Shaffer, Harold Pinter and so on. Major productions of Indian origin are *Adhe Adhure*, *Baqi itihās*, *Suno Janmejaya*, *Garbo*, *Andha Yug*, *Guinea Pig* etc.

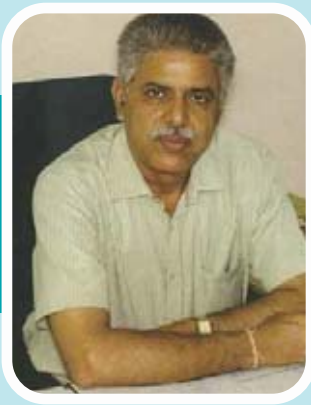


## Ramesh Chandra Gupta

Director

Working with academy since 1989 at various positions in accounts, finance and administration. Took charge as director in September 2016. Organized more than 30 production oriented theatre workshops conducted by the passed out students of academy along with many theatre festivals throughout the stage and beyond. Organized various cultural events events during his association with different academies and institutes of the Department of Culture Govt. of U.P.

Putting tireless efforts to take the academy and its activities to the new heights.



## Arun Trivedi

Lecturer in State Craft

From Bhartendu Natya Academy completed Two Years (full time) Diploma Course with Specialization in Stage Craft in 1981-83. A Postgraduate in Commerce from University of Lucknow, he has specific capacity to synthesize art of management and theatre. Holds N.C.C. 'B' and 'C' Certificates. Served as Technical Director for more than 10 Drama Festivals organised by B.N.A. and Department of Culture, Govt. Of U.P. Conducted Theatre Training Workshops with different theatre groups. Operated Lights and designed sets and lights for more than 100 productions. Regional Certificate from International Theatre Institute of Romania "The Training to Trainers" in 2005. Represented University of Lucknow in "All India Inter-University Athletic Meet". Worked with eminent Theatre Directors like Raj Bisharia, Hemendra Bhatia, Fritz Benevitz, Jean R Freeman, Arun Mukharjee, Bhanu Bharti, Mohan Maharshi, Anamika Haqsar, Ravi Kemu, Atul Tiwari, Robin Das, Sudhir Misra and other such directors of national and international repute. Visited Brazil as Technical Team member in Festival of India Brazilia 98 organised by ICCR, Ministry of External Affairs, Govt. of India. Adapted Eugene O'Neil's Trilogy *Mourning Becomes Electra* in Hindi as *Scandal* and Thornton Wilder's *The Macthmaker* as *Jod-Ganth*, Scripted Children play *Ham Honge Kamyab*.



## Chitra Mohan

Lecturer in Classical and Modern Indian Drama

(Original Post Lecturer in Stage Craft)

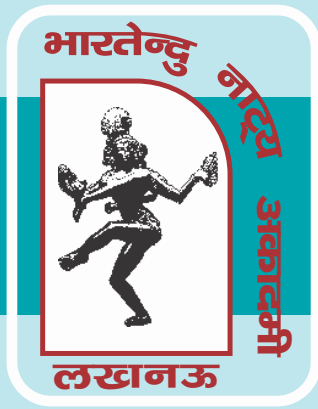
Chitra Mohan a renowned theatre personality did her Post graduation in Philosophy from University of Lucknow. Completed two years (full time) Diploma in Dramatic Arts form B.N.A in 1985, was a topper in her batch. Pursued Internship in Classical Indian Drama at B.N.A. Appointed as faculty in 1986. Along with stage craft she also teaches Classical and Modern Indian drama.

Awarded 'Rashtriya-Yuva-Puruskar' in 1994. Best Children's Director Award at the International Children's Festival held at Delhi. Her artistic individuality stems out of fact that she never repeats herself in transition from one to another play. This is one of reason she directed classical Indian plays like *Abhigyan Shakuntalam*, *Urubhangam*, *Avimarakam*, *Madhyam-vyayog*, *Bhagvatajjukiyam*, *BhasTrayee*, and various modern Indian and folk plays like *AndherNagari*, *Court-matial*, *Yougavatar*, *Bharmali*, *Khoobsoorat Bala*, *Mahamai*, *Mahanirvan* along with the plays adapted from the stories, novels and poetry like *Sankraman*, *Sabke-Hisse Sukha Aye*, *Kalyugi Sudama*, *Inspector Matadeen Chaand Par*, *Aranya-Dansh*, *Mukti-Parva*, *Kahani-Bhartendu Chacha-ki Zabani*, *Amrit Rang*, *Ye Duniya Agar Mil Bhi Jaye To....*, *Lagai-Bujhai*, *A peny in Her Ear* etc.

Performed lead roles in plays like, *Informer*, *Bhaloo*, *Mrichhakatikam*, *Ghasi Ram Kotwal*, *Julius Caesar*, *Anitigone*, *Mother*, *Shanivar-Raviar*, *Sandhya Chhaya* and

so on. Scripted/adopted various Plays for Radio, Television and other such agencies. Conducted several workshops in U.P and other States, worked with orphans, slum dwellers besides working for organisation like UNICEF and SIFPSA. She is one of the few theatre directors who regularly work for children theatre by conducting workshops for the children coming from various class of society.

Worked with eminent theatre personalities of national and international repute like P.Adtram, Lidiyer Kaunadeu, French Haueman, Boro Draskovich, Kareena-Demolisio, Padmshree Raj Bisaria, Ravi Kemu, Hemendra Bhatia, B.V. Karanth, K.M. Pannikar, Girish Karnad, Naseerudeen Shah, Nemichandra Jain, Vijaya Mehta, Anamika Haksar, B.Jaishree, C.R. jambe, V.Ramamurti, and others.



## Visiting Faculty

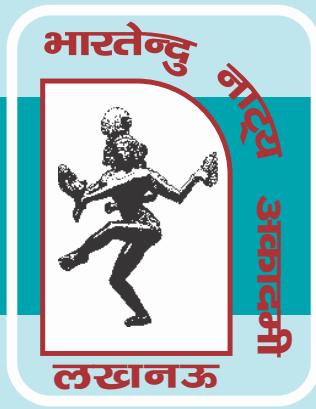
Anupan Kher  
Aatm Prakash Mishra  
Ashraf Hussain  
Akhilesh Khanna  
Ashwath Bhat  
Anurag Arora  
Akhilesh Dixit  
Anila Singh  
Anamika Haksar  
Amithabh Srivastava  
Archana Satish  
Dr. Abhijit Mandal  
Atul Tiwari  
Atul Srivastava  
Ashok Sagar Bhagat  
B.Jaishri  
Bansi Kaul  
Bhoomikeshwar Singh  
Bhanu Bharti  
Bhagwandas Rakwar  
C.R. Jambe

Dinesh Sonkar  
Diksha Nagar  
Dinesh Thakur  
Devendra Raj Ankur  
Deependra Mishra  
Gautam Sidhartha  
Guru Vishwajeet Singh  
Hem Singh  
Hemendra Bhatiya  
Jafar Sanjari  
Kunwar Ji Agarwal  
Kulsum Talha  
Kumar Sahani  
K. Mohan  
K.N. Pannikar  
Lalit Singh Pokaria  
Moinul Huge  
Mehru Jafar  
Manoj Mishra  
Muzaffar Ali  
Nand Kishore

Navin Joshi  
Nasseeruddin Shah  
Niranjan Goswami  
Dr. Nishi Pandey  
N.Rajen Mitai  
Partho Bando Upadhya  
Pradeep Vedekar  
Dr.Pratibha Agarwal  
Probeer Guha  
Purnima Vaishya  
Parvez Khan  
Parikshit Sajhini  
Punit Asthana  
Raghav Prakash  
Raj Bisaria  
Ramesh Chandra  
Ramgopal Bajaj  
Robin Das  
Ravi Sharma  
Ravi Shankar Kemu  
Dr.RooprekhaVerma

Dr. Rekha Bhatnagar  
Rustam Barucha  
Dr. Shishir Majumdar  
Salim Arif  
Satish Alekar  
Suman Kumar  
Dr. Suresh Awasthi  
Sushil Kumar Singh  
Dr. Seeba Rakesh  
Surya Mohan Kushreshta  
Satish Bahadur  
Sandhya Mukharjee  
Shubhdeep Raha  
Dr. Sabira Habeeb  
Urmil Kumar Tapliyal  
Vijay Kumar  
VibhanshuVaibhav  
Vijay Banarjee  
Veda Rakesh  
Yatendra Chaturvedi  
Yogesh Praveen





## Academy Staff

### Administrative

Mr. Ramesh Chandra Gupta, Director  
Mrs. Rashmi Asthana, Administrative Officer

### Teaching/Training Faculties

Mr Arun Trivedi, Lecturer in Stage Craft  
Mrs Chitra Mohan, Lecturer in Stage Craft

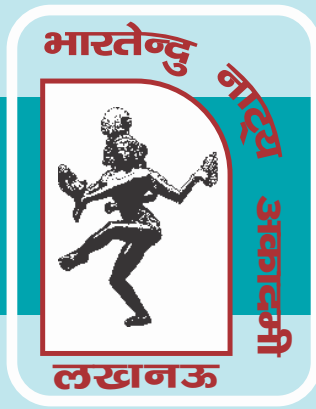
### Office

Mr. Kishore Kumar, Personal Assistant Grade - I  
Mrs. Anjali Srivastava, Librarian Grade - I  
Mr. Vivek Pandey, Assistant Accountant  
Moh. Kallan Siddique, Junior Clerk  
Mrs. Maya Yadav, Junior Clerk  
Mr. Anand Mishra, Junior Clerk  
Mr. Amrish Kumar, Junior Clerk  
Mr. Ramjag yadav, Driver  
Mrs. Sheela Devi, Wardrobe assistant  
Mr. Radhey Shyam, Peon  
Mr. K.B.Singh, Peon

Mr. Kallu Ram, Chaukidar  
Mr. Ram Bharat, Chaukidar  
Mr. Rakesh, Sweeper  
Mr. Sanjay, Sweeper  
Mrs Anita, Peon  
Mr. J.B Sharma, Peon  
Mr. Surendra Singh Rawat, Peon  
Mr. Prakash Chandra Joshi, Peon  
Mr. Lalmiya, Peon  
Mr. Balakram, Sweeper  
Mr. Chandrabhan Vishwakarma, Carpenter

### Technical

Mr. Dinesh Chandra Gupta, Stage Light operator  
cum Electrician  
Mr. Jitendra Singh Negi, Audiovisual Technician



# Repertory

## Aims

In 1988, Govt. Of U.P established the Repertory at Bharatendu Natya Academy. To entertain, educate and disseminate National as well as state culture is the prime objectives of the repertory. For achieving these objectives , Academy repertory organizes various plays on rural and urban level.

## Staff

### Administrative

Mr. Rahul Srivastava, Assistant Director

### Technical

Chitra Mohan, Repertory Chief

Mr. V.Pandey, Manager

Mr. Rajesh Maurya , Light Technician

### Office

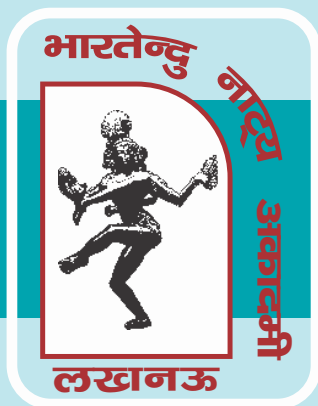
Mr. Ivan Jacson, Clerk

Mr. Heera, Clerk

Mr. Lakhi Singh, Driver

Mr. Ganga Prasad, Cleaner

Mr. Jai Ram, Stage Attendant



## Students Performances

### 2013–14

#### Play

1. Prabhas Milan
2. Mahanirvan
3. Kamred

#### Director

- N. Rajen Mitai  
Akhilesh Khanna  
Ashwatth Bhatt

### 2016–17

#### Play

1. Chandragupt
2. The Eugene O'Neil Show
3. Ghasiram Kotwal
4. Khadiya Ka Ghera

#### Director

- Parthbandhopadhyay  
Ravi Sharma  
Ravi Kemu  
Surya Mohan Kulshreshtha

### 2014–15

#### Play

1. Ashwathama Hato Hata
2. Tempest
3. Raja Ji Ka Phone

#### Director

- Gautam Siddharth  
Parthobandhopadhyay  
Hemendra Bhatiya

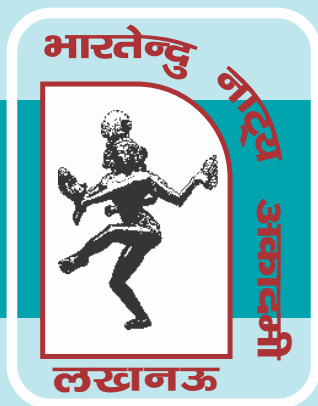
### 2015–16

#### Play

1. Andhayug
2. Duvidha Evam Kagpanth

#### Director

- Robbin Das  
Devendra Raj Thakur



# Admission Process

## Admission

1. Application forms will be accepted only in the prescribed format.
2. Forms along with syllabus can be obtained personally or by post from office of the Director, Bhartendu Natya Academy, BHARTENDU BHAWAN, Vikas Khand-1, Gomti Nagar, Lucknow-226010 by paying a sum of Rs. 500.00 (Rupees Five Hundred Only) in cash or by money order/bank draft drawn in favour of Director, Bhartendu Natya Academy payable at Lucknow.
3. The application form can also be down loaded from Academy's website [www.bnalko.in](http://www.bnalko.in). If applied on line, a hard copy of the completed application form along with money order/bank draft, valuing Rs. 500.00 (Rupees Five Hundred Only) should be send at the aforesaid address.
4. Every year in April/May notification for admission in made through leading National English/Hindi newspapers.
5. The attested copies of certificated in support of the educational qualifications, SC/ST certificate and experiences etc. and two passport size photographs should be also attached with the application form. Documents once submitted will not be returned.

## Qualification

1. Candidates between age group of 20 to 30 years, as on 1st July are eligible for admission in special cases, relaxation upto five years can be granted by the Director of the Academy.

2. The Candidate should be graduate from a recognized university and have good command over English and Hindi languages. Two years working experience in theatre with detailed study of at least ten Indian or Western plays along with acting in ten plays, direction of two plays and back stage work in five productions is also required.

## Selection

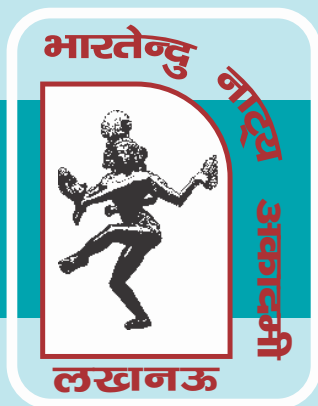
1. Selection will be based on written test, interview and audition to be held at lucknow. Academy will not be liable to make any payment for travelling or other incidental expenses incurred by the candidate.
2. Candidates have to make their own arrangements for boarding and lodging during written test, interview and audition. Only selected candidates will be informed by post.

## Reservation

1. Two seats are reserved for SC/ST candidates. Preference will be given to SC/ST candidates whose family members are involved in performing arts. If SC/ST candidates against reserved seats are not available, suitable candidates out of general category will be selected.
2. Age relaxation upto five years will be granted to SC/ST candidates.

## Academic Session

The academic session starts from 15th of July and continues till 31st May. The session will commence form the next day in case there is any holyday on 15th July.



## Admission & Other Fee

Sl.No.	Details	Amounts to be deposited at the time of Admission
1.	Admission Fees	Rs. 1000.00
2.	Tuition Fees(Rs. 500 per month) deducted from scholarship	
3.	Caution Money	Rs. 1000.00
4.	Hostel Fee (Rs. 1000/- per month) deducted from scholarship	
5.	Dress for Movement and Exercise Class	Rs. 2500.00
6.	Make-up Kit	Rs. 2500.00
7.	Stationery	Rs. 4000.00
8.	Medical Expenses (Rs. 2000/- per year for two year)	Rs. 6000.00
	<b>Total</b>	<b>Rs. 17,000.00</b>

### Note :

1. At the time of admission student will have to deposit an amount of Rs. 17000/- (Rupees seventeen thousand only) through the bank draft in favour of Director Bhartendu Natya Academy payable at Lucknow. This amount includes admission fee, caution money, costume for movement & exercise, make-up kit, stationary and medical fee.
2. Tuition fee Rs. 500/- (Rupees five hundred only) and Hostel fee Rs. 1000/- (Rupees one thousand only) per month will be deducted from the scholarship.
3. An FDR of Rs. 30000/- (Rupees Thirty thousand only) as security money will have to be deposited in favour of Director, Bhartendu Natya Academy.
4. Hostel fee, costume for exercise, make-up kit and stationary charges are subject to changing market price.



# Syllabus

## First Year

**Orientation Programme:** It will consist of cultural heritage of India. Arts: Sculpture, architecture, dance, music, folk arts, film etc. Subject: Philosophy, political science, sociology, psychology, general knowledge and current affairs. At the beginning of the session, this will be covered in two to four weeks.

**Acting:** Actor's training comprises yoga, dance, movements, music and concentration. The object is to make the student aware of the functioning of body and mind there by gaining control on it with a sense of tempo and rhythm. Awareness and exercises in music will lead to better voice and breathe control.

Monologue, recitation of poems, reading short stories, developing speech skills will be part of this. Mime, working on scenes-alone, with partner and in group, Improvisation. Elementary knowledge of Stanislavski acting principles. Class room exercise productions. One the essential part of the syllabus.

### Study of Dramatic literature:

**Classical Indian Drama:** It consists of the origin of drama and Natya Shastra. Brief knowledge about the chapters of Natya Shastra. Introduction to Sanskrit play wrights-Bhas, Kalidas, Shudrak, Bodhayan etc. And their plays. Development of Indian plays from classical to modern age.

Kathavastu, Itivriti, Dasrupak, Rangmandap types of acting, Ras theory. Multidimensional and comparative study of important Sanskrit plays. Vrittis and its types.

**Modern Indian Drama:** This includes the state of Indian drama before independence. Development of Indian drama from Bhartendu to modern times. Extensive study of folk drama of Uttar Pradesh Nautanki, RasLeela, Ram Leelaetc, study of the modern plays of mohan Rakesh, Vijay Tendulkar, Badal Sarkar, DharamveerBharati, Girish Karnad and others with detailed and contemporary analysis.

**Western Drama:** It consists of origin, element and general study of Arspoetica. Special study of Greek and Roman drama. General study of the development of drama till 17th century. Reading, analysis of structure of plays in context to theatre. Drama of medieval period in Europe from dark ages to 15th century. Study of Greek Plays. Study of various tends of drama from 15th to 17th century. Detailed study of the plays of the plays of Marlow, Ben Johnson, Shakespeare, Aesthetics in the western drama.

### Stage Craft:

**Stage Craft:** Origin and development of theatre architecture form Stone Age to Greek and Roman era Introduction to Indian classical theatre architecture, Study of Theatre architecture of Elizabethan and renaissance era.

Necessity of Scenic design and its objectives. The principles of set designing, practical based on it, types of stage drawing and elementary knowledge of carpentry.

**Introduction to stage lighting:** Objectives and its need, Knowledge of various lighting equipments with Practical based on its Principles of Make-up and costume designing with sketches and practical.

Stage craft in modern age importance and introduction to various aspects. Importance of stage management and its various aspects, class room exercises are based on stage lighting, make-up, costumes, stage props etc.

### **Direction:**

**Direction:** Its elements and history. Contribution of director and his work. Theories of production process with practical. Development of directors from Shakespeare to modern times with special reference to Reinhardt, Appia, Craig, Duke of SexeMeiningen etc. Introduction to elements of production process alongwith practical work.

## **Second Year**

**Acting :** Yoga, knowledge of Martial Arts, Voice and speech, Character analysis and practical on the principles of Stanistavshi System. Improvisation, Solo acting, acting with others. Working on technique and principles of scene work. Work on theory of acting of Brecht, Grotowshy and others. Class room exercise production.

### **Study of Dramatic Literature:**

**Classical Indian Drama:** Detailed study of different types of acting based on Natya Shastra. Element of theatre used in plays. Importance and analysis of Sutradhaar, Vidushak, Chitrabhinay and Satwikabhinay in Sanskrit drama. Prekshak and prashnik. Diference between nayak and nayika. Siddhibadhadhosh Discussion on Sanskrit playwrights- harsvardhan, Ashwaghosh, Bhawbhuti and

introduction to their dramatic plots. Knowledge of Arvachin and Pervartiyugin Sanskrit playwrights Inter relation of classical traditional and folk drama.

**Western Drama:** Various streams of theatre upto 17th century. Study of eminent playwrights of the world and main trends from 1900 to 1950. Study from 1950 till today and its relations with the theatre architecture, acting and direction. Awareness of aesthetics with the help of painting, architecture and other art forms.

**Stage Craft:** Detailed study of architecture of Indian classical theatre in addition to Asian theatre architecture with special reference to china, Japan etc. Study of different styles of set designing alongwith preparation of drawings and models. Principles of stage lighting designing with practicals. Costume designing – Style, medium and material. Practical knowledge of carpentry. Present form of modern Indian set design. Study of modern Indian theatre architecture in comparison to global perspective. Set designing. Set execution, stage lighting etc. Stylized character make up as per need of the character with practical work. Designing costume and stage-props for any production. Preparing 'prompt book' of a production.

### **Direction:**

**Direction:** Fundamentals of direction, Relationship between director and actor important directors of the 20th century and their contributions. Production process. Interpretation and analysis of play. Practical exercises. Practical work on adaptation and direction of one act play, short story or poetry. Designing, interpretation, working with the actor and practicals in production related process.

### **Working Time:**

1. Every day the time of training will be decided according to the schedule. In case of any dramatic activity the training time can be increased if necessary.

## **Attendance:**

1. It is mandatory for every student to ensure 100% attendance in the classroom apart from sanctioned leaves. Any student with less than 100% attendance can be barred from appearing in the examination.
2. It is mandatory for every student to attend all the programmes organized by the Academy. A student absenting in these programmes has to pay the fine as decided by the director.
3. Students are required to be present in the classroom from day one of the session.
4. Disciplinary action can be taken against students not having 100% attendance.

## **Scholarship and Rules :**

### **Scholarship**

An amount of Rs. 2400/- (Rupees Two thousand four hundred only) per month will be given to the students as per rules.

### **Rules**

1. It is mandatory for every student to ensure 100% attendance in the programmes/activities/practices organized by the Academy from time to time. Student found absent without proper information will lose scholarship during absence and liable to face disciplinary action.
2. In case a student leaves the institution prior to completion of training, he/she will have to return the entire scholarship amount paid to him.
3. If a student fails to secure at least 55% marks, scholarship may be stopped.
4. Scholarship will be disbursed only after submission of the original documents related to his/her educational qualifications and experience.
5. If a student fails to submit his/her projects, related to various examinations being conducted by Academy, scholarship amount may be reduced or forfeited.

6. A student is found indulging in indiscipline, ragging, violence, strike, boycotting classes or incites others to do so, the scholarship can be immediately withdrawn and amount already paid can be recovered from him/her.

The decision regarding any disciplinary action finally rests with the Director of the Academy/Chairman.

## **Examination :**

1. At the end of each session, the student's performance will be evaluated. They will have to appear for written examinations, complete the projects and submit practical work. The aggregate percentage marks will be inclusive of all the examinations i.e. written examination, practical and project works. A student is required to obtain a minimum of 45% marks to pass the examination. If a student fails in viva voce, he/she will not be declared passed, irrespective of passing other subjects. In case a student fails in one subject, he/she will be allowed to take the supplementary examination is only for those students who have secured a minimum of 30% marks in the subject in which he/she has failed and secured 45 % marks in all other subjects. It is mandatory for every student to obtain minimum 36% marks for passing in each subject. It is necessary to obtain 75% marks to get distinction in a subject and 65% marks to be awarded a special certificate.
2. The students who cannot get through the examination will be asked to leave Bhartendu Natya Akademi. If necessary the Bhartendu Natya Akademy academic council will have the right to change the examination rules from time to time. The academic council will study the examination system and explain to the Director the reasons for the changes made. The decision of the academic council will be binding on the students.



### **Presentation:**

1. Guest director may be invited to direct the play. Besides production class room exercise productions for first and second year students will also be held. First year students can be allowed to participate in second year or repertory production as per their ability and approval of Director.
2. Students may be asked to go out of station for production and related activities. Production related work is part of practical training. No pay allowance will be made for out station travel. The students have to complete the production work as per the directives of the Academy for which they will not be given any financial benefits.

### **Miscellaneous:**

Final year students will have preliminary training in making films and television programme.

### **Hostel :**

1. Rs. 1000.00 (Rupees One thousand only) per month is charged as hostel fee. It is mandatory for every student to pay the hostel fee on the first day of every month and collect the receipt. A student is allowed to stay in the hostel only after presenting fee receipt to the Hostel Superintendent.
2. It is the responsibility of every student to keep the room/ bathrooms/toilets etc. Neat and clean.
3. Strict action will be taken against those damaging property of the hostel.
4. Consumption of any sort of intoxicant, smoking or drinking is strictly prohibited within Academy premises. Someone violating the rule can be expelled from the hostel.
5. Girls are expected to come back to the Academy Bhawan or to their respective hostel rooms after finishing their breakfast/lunch/dinner. In no circumstances will they be permitted to visit the boy's hostel or other place of the Academy campus.

6. Stay of an outsider, even the guardian of any student in the hostel will not be allowed. Visiting hours are 6:30 pm to 7:30 pm.
7. It is mandatory for the students to return to their respective hostel rooms by 9:00 pm.
8. Use of Heater, immersion rod, iron or any other electrical appliances is not allowed within the hostel rooms.
9. Making noise, talking loudly or listening music or causing disturbance to others is strictly prohibited.
10. Student must take care of personal or academy property used by him/her in the Academy Bhawan or hostel.
11. The student must switch off all the electrical appliances, lights, fans etc. before departing from hostel room.
12. At no time student should not indulge in any sort of indecent behaviour.
13. Prior information should be given to hostel warden regarding the return to the hostel at night because of delayed participation in the rehearsal, cultural programmes or other activities organized by the Academy.
14. Besides permanent address, student should also provide phone number, address and other details of his/her local guardian etc. to the hostel warden.
15. On Sunday or any other holiday if a student desires to stay with his local guardian, he/she must inform the hostel warden in advance and obtain a written permission.
16. Guests/visitors who want to contact the student will have to enter their names, addresses and the purpose of the visit in the register kept with the guard or any other employee appointed by the Academy.
17. If a student desires to go out town, he/she must inform the hostel warden in writing maintaining the date of departure and duration of leave etc.

18. At any time, without any notice Hostel warden/assistant director/director can, inspect the hostel room.
19. Before leaving the hostel a student must leave key of the room on the key board.
20. Students have to bring their own white pillow covers and bed sheets.
21. Student residing at the hostel has to abide by the aforesaid rules. Academy administration will take stern action against those defying these rules. Decision of the Director regarding any disciplinary action will be final and binding.

**Mess:**

1. On co-operative basis, the students have to manage the mess.
2. Academy will offer the basic amenities like kitchen and utensils etc.

**Library:**

Students and Repertory artistes can use the Academy library observing following rules:

1. The students have to study books recommended by their teachers. Demand slips are available at the library.
2. For reference books demand slip should be submitted, to the librarian along with the recommendation of a teacher one day in advance.
3. Carrying reference books out of the campus is not permitted to the student. A teacher can have only one reference book at a time. If a student fails to return the book within the prescribed time limit a fine of Rs. 5.00 per day will be charged which will be deducted out of student's scholarship.
4. Two books at a time can be issued to a student.
5. A student must return the books after 3 days. Books can be re-issued on the basis of its availability and necessity to the student concerned.

6. After completion of the production work students must return the script issued to them. If someone wants to keep the said script he/she has to pay the cost of the script. In case of failure to return the script within due time, a fine of Rs 2.00 per day have to be paid.
7. Reference and other books related to a production must be returned to the library or to the teacher concerned by the same evening.
8. The library will remain open from 10.00 am to 5.00 pm, on all working days. Library timings can be altered at the discretion of the director.
9. In case of loss of any book, a student has to pay ten times the actual cost of the book.
10. For Repertory artistes and guest faculty, similar library rules apply.
11. Under special circumstances, with the director's written approval, the librarian can issue reference books to a student. Failing to return the book in due time, he/she has to pay a fine of Rs 5.00 per book per day as late fee which will get deducted by account section out of scholarship amount.

## **Other Facilities :**

### **Medical Facility:**

1. In case of sudden illness or injury due to accidents the student will be admitted to hospital. In such cases it has been decided that the Academy will bear of the first aid and the medical expenses for first three days. Thereafter, family members of the student will have to bear the expenses.

### **Leave:**

1. Every year, besides gazetted holiday, the Academy has provision for 15 days winter vacation between December-January.
2. In addition to gazetted holidays and winter vacation, students can avail 15 days of Emergency/Medical leave. Students will not be allowed any other vacation or leave other than mentioned above.
3. Leave and holidays are a privilege not a right. If deemed necessary, training programmes may be organized/conducted during it.
4. Special leave may be granted by the Director in specific circumstances.

### **Education Tour:**

1. Depending on the availability of funds, the students have to go on educational tour, at any time during the academic session. It can be organized: even during the vacations. Academy will subsidize the tour expenses.

### **Internships:**

1. The students who have successfully completed the second year examinations can be appointed for internship for higher training.
2. The intern will be associated with director/teacher and has to complete the work assigned to him.
3. Presence of an intern in the classes of the guest lecturers is mandatory.

4. An intern is not a student of Bhartendu Natya Akademi. He will not be allowed to perform in any student production.
5. An Intern may be allowed to take part in a production of the Academy or of the repertory production under special circumstances. In such a case, intern has to complete the work as per directives of the Academy. All rules related to student discipline will be applicable on interns.

### **Awards:**

1. Mrigank Sharma award will be presented to the best student of the final year.
2. Vishwanath Mishra award will be presented to the best student of the second year.

## **Ban on Ragging:**

1. Selected students and their parents shall submit an undertaking in the prescribed format vouching for the good conduct of the student. Violation of the undertaking would result in appropriate action including suspension/expulsion. This undertaking is required to be given as per the orders of the Supreme Court dated 04.05.2001 in W.P.(C) No. 656/1998, the relevant portion of which is reproduced below:-
2. "Anti-ragging movement should be initiated by the institutions right from the time of advertisement for admissions. The prospectus, the form for admission and/or any other literature issued to aspirants for admission must clearly mention that ragging is banned in the institution and anyone indulging in ragging is likely to be punished appropriately which punishment may include expulsion from the institution, suspension from the institution or classes for a limited period or too with a public apology. The punishment may also take the shape of: (i) Withholding scholarships or other benefits (ii) Debarring from representation in events (iii) Withholding results (iv) Suspension or expulsion from hostel or mess and the like. If there be any legislator governing ragging or nay provisions in the Status/Ordinance they should be brought to the notice of the students/parents seeking admission.
3. The application form for admission/enrolment shall have a printed undertaking to be filed up a signed by the candidate to the effect that he/she is aware of the institution's approach towards ragging and the punishments to which he or she shall be liable if found guilty of ragging. A similar undertaking shall be obtained from the parent/guardian of the applicant.
4. Such of the institutions as are introducing such a system for the first time shall ensure undertakings

being obtained from the students and their parents/guardians all ready studying in the institutions before the commencement of the next educational year/session."

## **Other rules:**

1. Students will not be allowed to undergo training in any organization other than the Academy.
2. Students will not be allowed to take part in any programme organized by any professional or amateur organization. They will also not be allowed to participate in any programme on television or radio.
3. During vacations the students will not work in any organization without the Director's permission. In order to get permission, students have to apply to the Director in writing, mentioning the programme details.
4. Every student shall dress properly, otherwise he/she may not be allowed in the classroom. Proper haircut, shave and cutting of nails is mandatory.
5. A student is expected to behave properly and pay due respect to all officials/personnel, associated with Bhartendu Academy of Dramatic Arts.
6. Chewing pan/pan masala, tobacco or to use any intoxicating substance within the premises of Academy is forbidden. Students have to keep the premises clean and in order. These rules apply to all other locations as well, where students are required to visit for academy assignment.
7. The students are not permitted to invite guest and friends during the training period. In some special circumstances, the student can meet his/her guest after obtaining the Director's permission.
8. The student has to work in a play as per the directives of the teacher and the production director.
9. Students are expected to maintain cordial and good

- relations with one another. If a male student misbehaves with a female student, he may be expelled from the institute.
10. Telephone of the Academy will not be allowed to be used by the students no incoming calls will be received.
  11. Stern disciplinary action will be taken against student for not complying with code of conduct of Academy. May be expelled from the institution.
  12. Any decision of the Director regarding discipline will be final and binding upon students.
  13. After the admission process is over the student will have to undergo medical check up to be done by the Chief Medical Officer or Civil Surgeon of the district to which he/she belongs. The expenses for the medical check up will be borne by the student.
  14. The students will also have to undergo an IQ test, expenses of which will be borne by Academy Student will be admitted to Academy only after completion of it.
  15. Students will not be allowed to form any association or join as member of any other organization or participate its activities.
  16. If a student breaks the rules and regulations of the Academy, disciplinary committee will submit its report for the same to the Director. After going through the report the Director can decide a disciplinary action which will be binding to the Student concerned.

# अकादमी गतिविधियों की झलक



दीक्षांत समारोह



## दीक्षांत समारोह



# छात्र प्रस्तुतियाँ



प्रभास मिलन

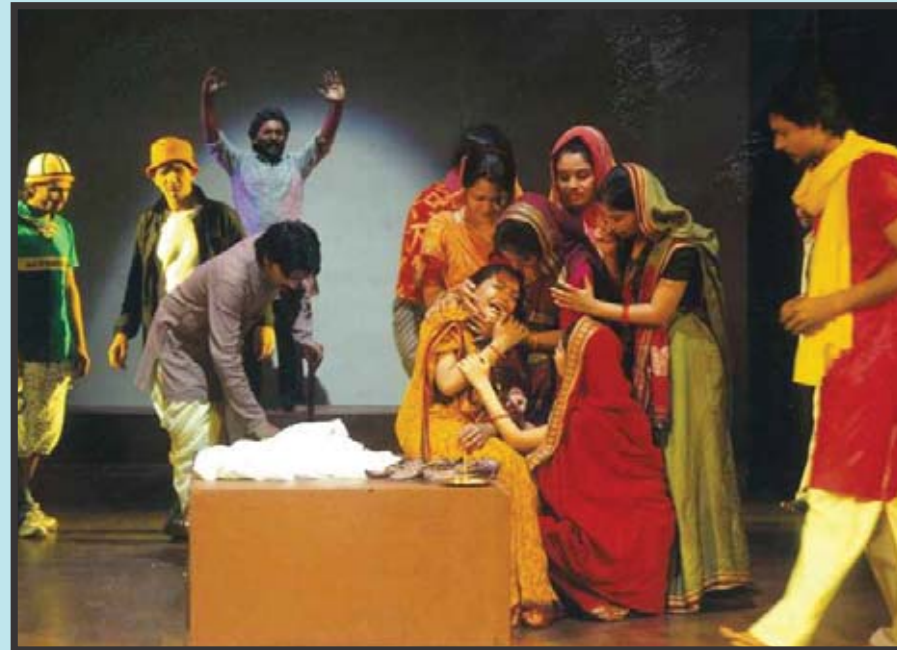




# छात्र प्रस्तुतियाँ



## महानिर्वाण



## छात्र प्रस्तुतियाँ



अश्वत्थामा हतोहतः



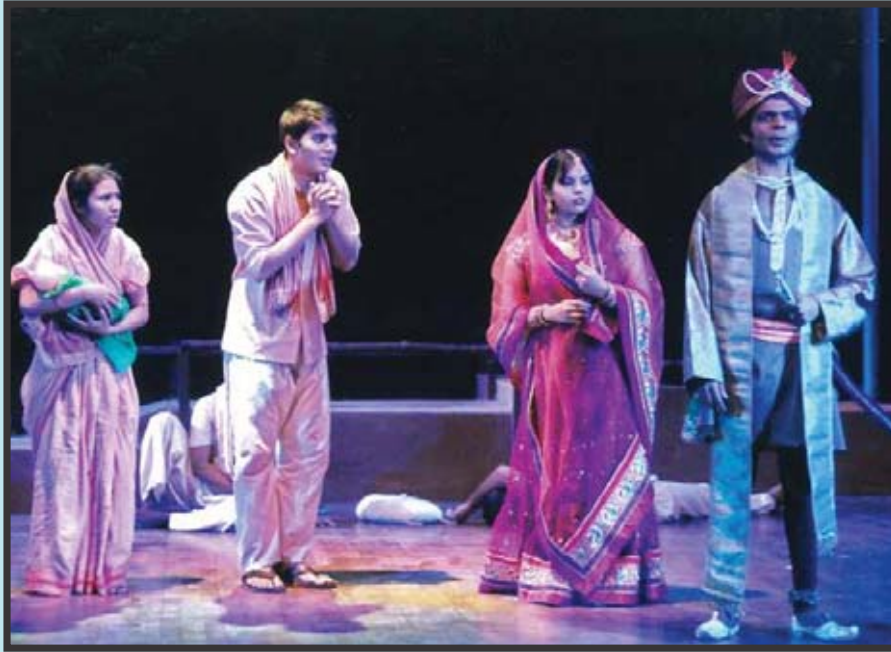
# छात्र प्रस्तुतियाँ



तूफान



## छात्र प्रस्तुतियाँ



राजा जी का फोन



# छात्र प्रस्तुतियाँ



अंधा युग



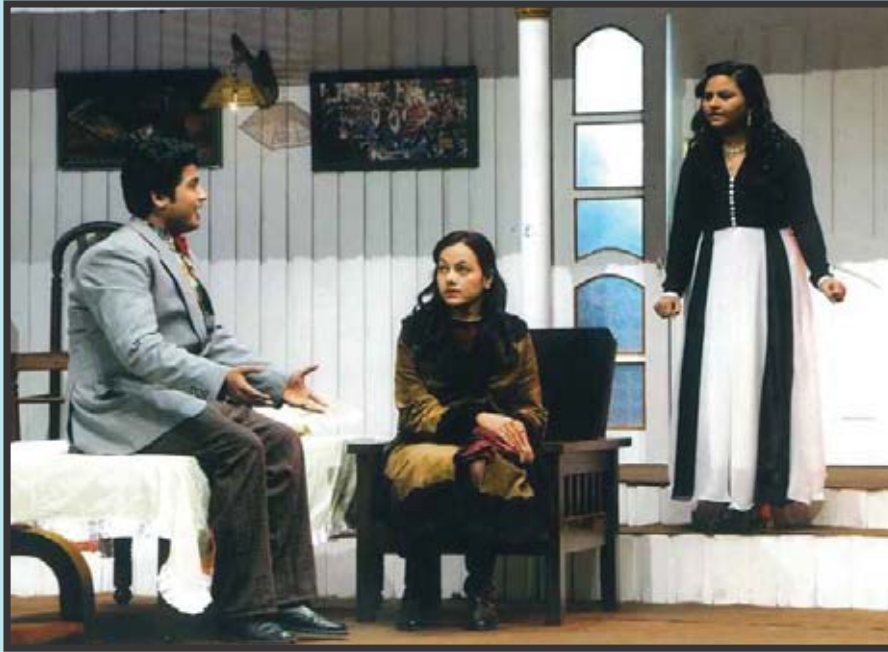
# छात्र प्रस्तुतियाँ



दुविधा एवं कागपंथ



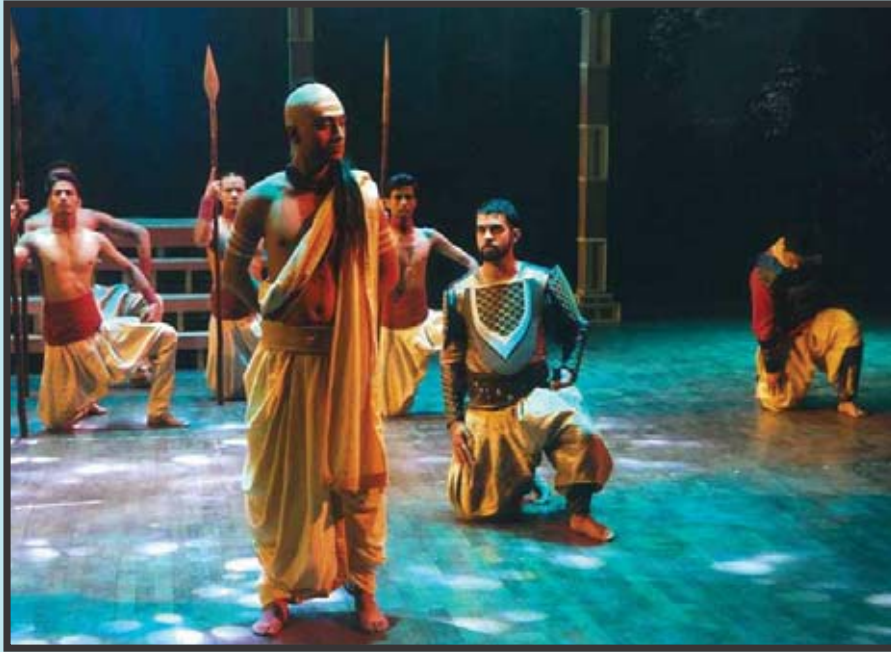
## छात्र प्रस्तुतियाँ



यूजीन ओ'नील



# छात्र प्रस्तुतियाँ



चन्द्रगुप्त





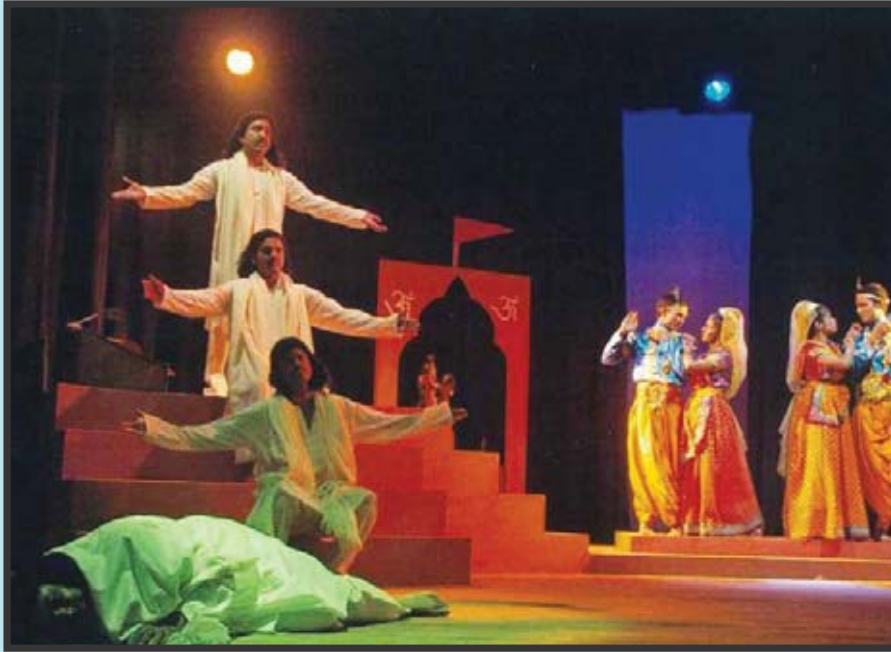
# छात्र प्रस्तुतियाँ



घासीराम कोतवाल

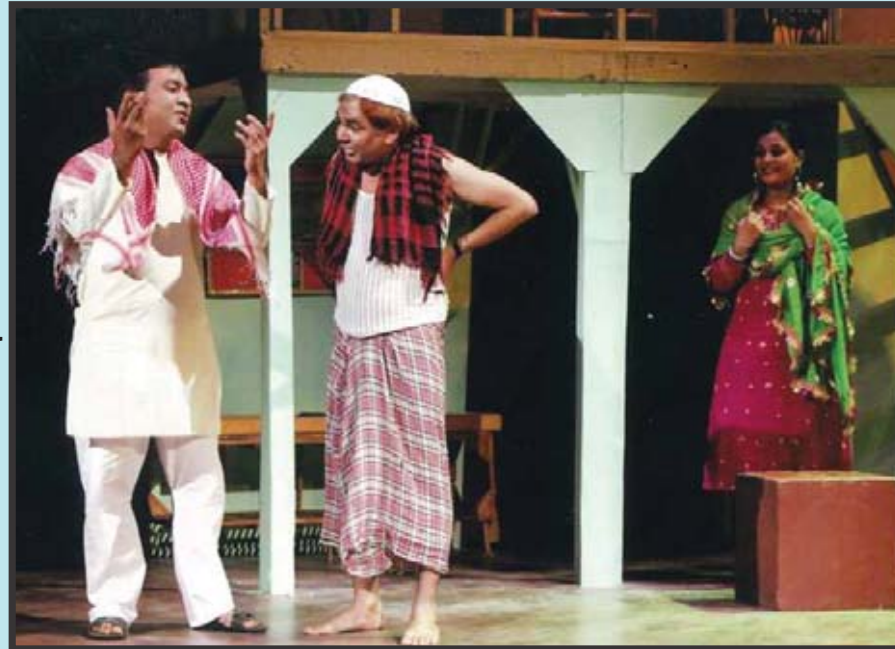


## रंगमण्डल की प्रस्तुतियाँ



भारतेन्दु व्यथा कही न जाए

ये दुनिया अगर मिल भी जाये



# रंगमण्डल की प्रस्तुतियाँ



राजदरबार



नागिन तेरा वंश बढ़े



## भारतेन्दु नाट्य अकादमी Bhartendu Academy of Dramatic Arts

भारतेन्दु भवन, विकास खण्ड-1, गोमती नगर, लखनऊ-226010  
Bhartendu Bhawan, Vikas Khand-1, Gomti Nagar, Lucknow-226010  
दूरभाष/Phone : 0522-2398466, 2300598  
Website : [www.bnalko.in](http://www.bnalko.in); Email: [bna.lko@gmail.com](mailto:bna.lko@gmail.com)