

FACULTY OF **ARTS**

SYLLABUS FOR THE SESSION FROM THE YEAR 2023 TO YEAR 2024

Programme Code: BA

Programme Name: Theatre Studies

(Semester I - VI)

Examinations: 2023-24



Department of Theatre Studies
Khalsa College Amritsar

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(b) Subject to change in the syllabi at any time.
(c) Please visit the University website time to time**

Programme Objectives

- ❖ Purpose of this course is to give the knowledge about Drama, Elements of Drama and the difference between the theatre and Drama.
- ❖ This course is to give the knowledge about acting skill, movements of body and variations of voice.
- ❖ The purpose of this course is to give the knowledge about Direction, importance of blocking and compositions in theatre.
- ❖ The objective of this course is to give the knowledge about Indian Folk Theatre and the types of Indian Folk Theatre and Parsi Theatre.
- ❖ The objective of this course is to give the knowledge about History of Punjabi Drama and Modern Hindi theatre.
- ❖ The objective of this course is to give the knowledge about: Set design, Light designing, Makeup needs according to the character.
- ❖ The objective of this course is to give the knowledge about Theatrical relevance of a script and elements of script writing.

Programme Specific Outcomes

- ❖ After the study of this course students will be able to get the deep knowledge of theatre and different types and elements of theatre.
- ❖ Students will develop acting skills along with body movements and communicative skills.
- ❖ Students will be able to know Western, Indian, Folk Theatre and its culture and the great writings of famous western and Indian writers.
- ❖ This course will give the job opportunities in the field of theatre and media as: Costume Designer, Set Designer, Light Designer, Make-Up Artist, Director, Script writer.
- ❖ Students develop the skill of how to manage set costume, light and Makeup according to script and production.

Course Scheme (Theatre Studies) for Credit based Evaluation and Grading System (CBEGS) in Under Graduate Programme as per NEP-2020

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Programme Code: BA

THEATRE STUDIES

Semester: I-II

Sr. No	COUSE CODE	COURSE TITLE	CREDIT DISTRIBUTION OF THE COURSE			CREDIT	MARKS				PAGE NO
			LECTURES	TUTORIAL	PRACTICAL		THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
SEMESTER - I Discipline Specific Course - DSC (major)											
	BTHS-1116	Introduction to Theatre and Drama	02	00	02	04	25	50	25	100	4-5
SEMESTER - II Discipline Specific Course - DSC (major)											
	BTHS-1216	Fundamentals of Theatre	02	00	02	04	25	50	25	100	6-7

AS OLD PATTERN

SEMESTER - III							
COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-2316	History and Types of Theatre	6 HRS. PER WEEK	40	35	25	100	8-9

SEMESTER - IV							
COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-2416	Theatre Design.	6 HRS. PER WEEK	40	35	25	100	10-11

SEMESTER - V							
COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-3516	Script Writing.	6 HRS. PER WEEK	40	35	25	100	12-14

SEMESTER - VI							
COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-3616	Project Work	6 HRS. PER WEEK	40	35	25	100	15

SR. NO	COUSE CODE	COURSE TITLE	CREDIT DISTRIBUTION OF THE COURSE			CREDIT	MARKS				PAGE NO
			LECTURES	TUTORIAL	PRACTICAL		THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
SEMESTER - I Discipline Specific Course - DSC (major)											
	BTHS-1116	Introduction to Theatre and Drama	02	00	02	04	25	50	25	100	4-5

(Course Objective)

- The main purpose of this paper is to give the knowledge about theatre, Origin of the Theatre and its elements.
- Second purpose of this paper is to give the knowledge about Drama, elements of Drama and the main difference between the theatre and Drama
- Third purpose of this paper is to give the knowledge about the origin of Punjabi Theatre, its development and critic analyses of I.C Nanda's Play "Bebe Ram Bhajni"
- Fourth purpose of this paper is to give the knowledge about Bharatmuni's Natya Shastra.

(Course Outcomes)

- Students will able to get the knowledge about the meaning and elements of the Theatre.
- Students will be able to get the knowledge about the meaning and elements of the Drama and difference between Theatre and Drama.
- Students will be able to get the knowledge about the Punjabi Theatre, its origin and development.
- After the study of this paper students will be able to get the deep knowledge of Natya Shastra, different types of 'Nat-Nati', different types of Acting etc.

➤ Instruction for the Question Paper Setter:

Question paper will be maximum of 25 marks, to be attempted in 3 hrs. There will be two sections of Question paper Section - A and Section - B. Question Paper setter will set 5 objective type questions in Section - A of each 01 mark and all will be compulsory. In Section - B question paper setter will set eight questions (two questions from each unit). Each question will carry 05 marks. Student will attempt one question from each unit.

Note: If the paper setter bifurcates any question into sub-parts, then the value of each part should not be below 2.5 marks.

➤ Instruction for the student:

Question paper will be maximum of 25 marks, to be attempted in 3 hrs. Section - A is compulsory. In Section - B, there will be 4 units in question paper. Each unit will have 2 questions. Student has to attempt four questions, one from each unit. Answer should be within 500 words. Each question will carry 05 marks.

Prescribed Syllabus

Unit I

1. Origin of Theatre
2. Theatre: Definition and Elements (Actor, Space and Audience)

Unit II

1. Drama: Definition and Overview (Different Types of Drama)
2. Elements of Drama: Subject, Plot, Characterisation, Language, Theatricality

Unit III

1. Punjabi Theatre: Origin and Development (1900-1947)
2. Study of One Act Play 'Bebe Ram Bhajni' by I.C. Nanada

Unit IV

1. Origin of Natya according to Natya Shastra
2. Study of the Play 'Bhagwadajjukam' by Bodhayan

Practical

1. Basic Theatre Exercises: Expression, Gesture, Posture, Exit-Entry through Improvisation
2. Observation Exercises

Suggested and Prescribed Readings:

1. Adya Rangacharya, Bharti Rangmanch (Punjabi), Gurmakh Singh Sehgal (Translated), National Book Trust, India, 1988
2. Bodhayan, Bhawadajjukam, _____
3. Dr.Gurdial Singh Phul, Panjabi Natak: Sarup, Sidhant Te Vikas, Publication Bureau, Punjabi University, Patiala, 1998
4. Dr.Harcharan Singh, Panjab Di Nat Prampra, Publication Bureau, Punjabi University, Patiala
5. I.C. Nanda, Bebe Ram Bhajni, _____
6. Jai Dev Taneja, Adhunik Bhartiya Natya Vimarsh, Radha Krishan Parkashan, New Delhi, 2010
7. Jonnie Patricia Mobley, NTC's Dictionary of THEATRE and DRAMA TERMS, NTC Publishing Group, USA, 1998
8. N.C. Jain, Indian Theatre, Vikas Publishing House, New Delhi, 1992.
9. Nicoll, Theory of Drama, Doaba House, New Delhi
10. O.G. Brockett, The Essential Theatre, Wadsworth & Thomson, U.S.A, 2004
11. Satish Kumar Verma, Punjabi Natak Da Itihas, Punjabi Academy, Delhi, 2005
12. Satish Kumar Verma, Punjabi Natak Aur Rangmanch Ki Ek Sadi (Hindi), National School of Drama, New Delhi, 2009
13. Surjit Singh Sethi, Natak Kala, Lok Geet Parkashan, Chandigarh, 2005

Sr. No	COUSE CODE	COURSE TITLE	CREDIT DISTRIBUTION OF THE COURSE			CREDIT	MARKS				PAGE NO
			LECTURES	TUTORIAL	PRACTICAL		THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
SEMESTER - II Discipline Specific Course - DSC (major)											
	BTHS-1216	Fundamentals of Theatre	02	00	02	04	25	50	25	100	6-7

(Course Objective)

- The main purpose of this paper is to give the knowledge about acting skill, movements of body and variations of voice.
- The Second purpose of this paper is to give the knowledge about design element.
- The Third purpose of this paper is to give the knowledge about Direction, importance of blocking and composition.
- The Forth purpose of this paper is to give the knowledge about origin of Modern Indian Dram.

(Course Outcomes)

- Students learn how to keep their body healthy by working on their body and voice.
- After the study of this paper students will be able to get the job as director and designer of the theatre.
- Students learn about the Origin and development of Modern Indian Drama
- Students will be able to keep control on body movements and variations of voice.

➤ Instruction for the Question Paper Setter:

Question paper will be maximum of 25 marks, to be attempted in 3 hrs. There will be two sections of Question paper Section - A and Section - B. Question Paper setter will set 5 objective type questions in Section - A of each 01 mark and all will be compulsory. In Section - B question paper setter will set eight questions (two questions from each unit). Each question will carry 05 marks. Student will attempt one question from each unit.

Note: If the paper setter bifurcates any question into sub-parts, then the value of each part should not be below 2.5 marks.

➤ Instruction for the student:

Question paper will be maximum of 25 marks, to be attempted in 3 hrs. Section - A is compulsory. In Section - B, there will be 4 units in question paper. Each unit will have 2 questions. Student has to attempt four questions, one from each unit. Answer should be within 500 words. Each question will carry 05 marks.

Prescribed Syllabus

Unit I

1. Introduction to the Art of Acting
2. Tools of an Actor: Body and Voice

Unit II

1. Design: Definition and Elements (Line, Colour and Texture)
2. Principles of Design

Unit III

1. Direction: Concept and Elements
2. Blocking and Composition

Unit IV

1. Development of Punjabi Theatre: 1947-65
2. Origin of Modern Indian Drama: 1850-1900

Practical

1. Scene Work on the basis of prescribed readings:
 - a) 'Kanak Di Bali' by Balwant Gaargi
 - b) 'Andher Nagari' by Bhartendu Harish Chandar

Suggested and Prescribed Readings:

1. Alexander Dean, Lawrence Carra, Fundamentals of Play Directing, Holt, Rinehart And Winston, 1980
2. Atamjit Singh, Natak Da Nirdeshan, Lok Geet Parkashan, Amritsar, 1989
3. Balwant Gargi, Kanak Di Balli, Navyug Publishers, New Delhi, 2003
4. Bhartendu Harishchander, Andher Nagari, Vani Parkashan, New Delhi, 2017
5. Charles McGaw, Acting is Believing, Holt, Rinehart and Winston, New York, 1975
6. David Welker, Theatrical Set Design-the basic techniques, Allyn and Bacon, Inc., Boston, 1979
7. Hugh Morrison, Directing in the Theatre, Adam & Charles, London, 1984
8. Hunston D. Sellman & Merrill Lessley, Essential of Stage Lighting, Prentice Hall, U.S.A, 1982
9. Irving Warde, Impro-Improvisation and the Theatre, Methuen, London, 1982
10. John Harrop, Acting, Routledge, 1992
11. Stanley Kahan, Introduction to Acting, Allyn and Bacon, Inc., 1985
12. Surjit Singh Sethi, Sirjnatmic Natak-Nirdeshan, Publication Bureau, Punjabi University, Patiala, 1985

SEMESTER - III

COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-2316	History and Types of Theatre	6 HRS. PER WEEK	40	35	25	100	8-9

(Course Objective)

- The main objective of this paper is to give the knowledge about western theatre.
- The second objective of this paper is to give the knowledge about Indian Folk Theatre and the types of Indian Folk Theatre.
- The third objective of this paper is to give the knowledge about Parsi Theatre.
- The forth objective of this paper is to give the knowledge about History of Punjabi Drama and Modern Hindi literature

(Course Outcomes)

- Students will be able to know western theatre, its culture and the writings of great Shakespeare after the study of this paper.
- After the completion of this paper students will be able to know different aspects and types of Indian Folk Theatre.
- After the knowledge of Western and Indian Theatre students will be more confident during their act on stage.
- On the completion of this paper students will have deep knowledge about Punjabi Drama.

➤ Instruction for the Question Paper Setter:

Question paper will be maximum of 40 marks, to be attempted in 3 hrs. Question Paper setter will set eight questions (two questions from each unit). Each question will carry 08 marks.

Note: If the paper setter bifurcates any question into sub-parts, then the value of each part should not be below 4 marks.

➤ Instruction for the student:

Question paper will be maximum of 40 marks, to be attempted in 3 hrs. There will be 4 units in question paper. Each unit will have 2 questions. Student has to attempt five questions, one from each unit. They can attempt fifth question from any unit. Answer should be within 1000 words. Each question will carry 08 marks.

Prescribed Syllabus

Unit I

1. Aristotle's Concept of three unities and Theory of Catharsis.
2. Greek Theatre: An overview.

Unit II

1. Elizabethan Theatre: An overview
2. Study of "Midsummer Night's Dreams" by Shakespeare.

Unit III

1. Parsi Theatre.
2. Indian Folk Theatre: Bhand, Naqal Swang.

Unit IV

1. History of Punjabi Drama (1965-1980)
2. Modern Indian Theatre (1900-1965)

Practical:

Play reading & speech- Diction based on "King Oedipus" by Sophocles
"Dhamak Nagare Di"- Gursharn Singh.

Suggested and Prescribed Readings:

- O. G Brockett, History of Theatre Allyn and Bacon, 1999
- N.C Jain Indian Theatre, Vikas Publishing House, New Delhi 1992
- Gurdial Singh Phul, Punjabi Natak Sarup, Sidhant te Vikas, Publication Bureau, Pbi. University 1998
- Satish Kumar Verma Punjabi Natak Da Itihas, Punjabi Academy, Delhi, 2005
- Satish Kumar Verma Punjabi Natak aur Rangmanch ki Ek Sadi (N.S.D) 2009
- Aristotle Kavya Shastra (Punjabi Translation) Harbhajan Singh, (S. Chand and Company) Lohore book shop, Ludhiana.
- Balwant Gargi, Rangmanch (Punjabi) Navyug Publication Delhi, 1999
- Balwant Gargi, Lok Natak (Punjabi) Publication Bureau, Pbi. University Patiala 2016
- Dr. Kamal Naseem Odipus (Hindi) Sahitya Akademi, New Delhi, 2000
- Dhamak Nagare di, Gursharan Singh

SEMESTER - IV

COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-2416	Theatre Design.	6 HRS. PER WEEK	40	35	25	100	10-11

(Course Objective)

- The main objective of this paper is to give the knowledge about:
- Set design,
- Light designing
- Makeup tools according to the character.

(Course Outcomes)

- On completion of this course students will be able to get job opportunities in the field of theatre and media as :
- Costume Designer
- Set Designer
- Light Designer
- Make-Up Artist

➤ Instruction for the Question Paper Setter:

Question paper will be maximum of 40 marks, to be attempted in 3 hrs. Question Paper setter will set eight questions (two questions from each unit). Each question will carry 08 marks.

Note: If the paper setter bifurcates any question into sub-parts, then the value of each part should not be below 4 marks.

➤ Instruction for the student:

Question paper will be maximum of 40 marks, to be attempted in 3 hrs. There will be 4 units in question paper. Each unit will have 2 questions. Student has to attempt five questions, one from each unit. They can attempt fifth question from any unit. Answer should be within 1000 words. Each question will carry 08 marks.

Prescribed Syllabus

Unit I

1. Costume Design: Concept and Objectives
2. Fundamentals of Costume Design: -Socio- Cultural aspects.

Unit II

1. Set Design: Concept and Objectives
2. Fundamentals of Set Design: -Socio- Cultural aspects.

Unit III

1. Light Designing: Concept and Functions
2. Equipment

Unit IV

- 1 Make-Up: Definition and Objectives
- 2 Make-up types:
 - a. Straight Make-Up
 - b. Character Make-Up

Practical:

Design and Dramatic Structure of: “Midsummer Night’s Dreams” by Shakespeare.

Suggested and Prescribed Readings:

- David Welker, Theatrical set design the basic techniques, Allyn and Bacon, Inc. Boston 1979
- Hunston D. Sellman & Merriel lessley, Essential of stage lighting, Prentice Hall, U.S.A,1982
- Kewal Dhaliwal, Rang Karmi Di Tesri Akh, Ravi Sahit prakashan, Asr (2006)
- Richard Pilbrow, Stage Lighting, Studio vista London, 1974
- Mid Sumer Night's Dream (Hindi) Ranghy Raghav

SEMESTER - V

COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-3516	Script Writing.	6 HRS. PER WEEK	40	35	25	100	12-14

(Course Objective)

- The main objective of this paper is to give the knowledge about Theatrical relevance of a script and elements of script writing.
- The second objective of this paper is to give the knowledge about the tools of script writing.
- The third objective of this paper is to give the knowledge about the characterization, language and dialogue in script writing.
- The forth objective of this paper is to give the knowledge about critical evaluation of Punjabi and Hindi Script.

(Course Outcomes)

- On the completion of this course students will be able to get job opportunities as script writer in different fields of theatre and film production.
- Students develop the skill of how to manage set costume, light and Makeup according to script and production.
- Students will have the Knowledge of text and sub-text in script.
- They will be able to convert Story into Drama through script

➤ **Instruction for the Question Paper Setter:**

Question paper will be maximum of 40 marks, to be attempted in 3 hrs. Question Paper setter will set eight questions (two questions from each unit). Each question will carry 08 marks.

Note: If the paper setter bifurcates any question into sub-parts, then the value of each part should not be below 4 marks.

➤ **Instruction for the student:**

Question paper will be maximum of 40 marks, to be attempted in 3 hrs. There will be 4 units in question paper. Each unit will have 2 questions. Student has to attempt five questions, one from each unit. They can attempt fifth question from any unit. Answer should be within 1000 words. Each question will carry 08 marks.

Prescribed Syllabus

Unit I

1. Meaning and Significance of Script writing.
2. Script and Drama: Similarities and Differences.
3. Elements of Script writing.

Unit II

4. Role of Reality, Fiction and Ideology in Script writing.
5. Script writing of One Act Play and Full-length Play.
6. Text and Sub-Text in a Script.

Unit III

7. Characterisation in Script writing.
8. Language and Dialogue in Script writing.
9. Theatrical Relevance of a Script.

Unit IV

10. Critical Evaluation of Scripts
 - (A) ਅੱਜਮੇਰ ਔਲਖ: ਅਰਬਦ ਨਰਬਦ ਪੁੰਧੁਕਾਰਾ
 - (B) ਲਕਸ਼ਮੀ ਨਾਰਾਯਣ: ਸਿਸਟਰ ਅਮਿਸਨਯੂ

Practical

1. Script writing of given story.
2. Script with original idea.

Suggested and Prescribed Readings:

1. ਨਾਟਕ ਕਲਾ - ਸੁਰਜੀਤ ਸੇਠੀ
2. ਅਭਿਨੈ ਕਲਾ - ਪ੍ਰਕਾਸ਼ ਸਿਆਲ, ਡਾ. ਨਵਰਿੰਦਰਾ ਬਹਿਲ
3. ਨਾਟਕ ਸਿਧਾਂਤ ਇਤਿਹਾਸ ਤੇ ਵਿਕਾਸ - ਗੁਰਦਿਆਲ ਸਿੰਘ ਫੁੱਲ

4. ਨਾਟ-ਸ਼ਾਸ਼ਤਰ - ਰੋਸ਼ਨ ਲਾਲ ਆਹੂਜਾ
5. ਨਾਟ-ਕਲਾ ਤੇ ਹੋਰ ਲੇਖ - ਹਰਭਜਨ ਸਿੰਘ
6. Fundamentals of Television Production - Ralph Donald, Thomas Spann
7. ਨਾਟ ਸਿਧਾਂਤ - ਡਾ. ਸਤੀਸ਼ ਕੁਮਾਰ ਵਰਮਾ, ਡਾ. ਉਮਾ ਸੇਠੀ
8. How to write film Screen Plays - Nirmal Kumar Chawdhary

SEMESTER - VI

COUSE CODE	COURSE TITLE	HOURS/WEEK	MAXIMUM MARKS				PAGE NO
			THEAORY	PRACTICAL	INTERNAL ASSESMENT	TOTAL	
BTHS-3616	Project Work	6 HRS. PER WEEK	00	75	25	100	15

(Course Objective)

- The main purpose is to give the knowledge about a Theatrical production process.

(Course Outcomes)

- Students develop the skill of creative work and a project done by students under the guidance.

Note: 1. Assignment: in this semester students will be given project of theatre production which will be staged at the end of semester in front of two evaluators, one internal & one external. Both evaluators will give marks out of 40 for the production assignment on the basis of the role student played (both on stage and off stage).

2. Viva Voce: After the performance the student will asked questions by external evaluator and given marks out of 35