

**B. Voc
Theatre Studies
Syllabus**

Code	1 st Semester	Marks	Credit
ST1	Bengali	100	6
ST2	Script Writing(Practical)	100	6
ST3	Concept of Oriental Theatre(With Reference)	100	6
ST4	Concept of Western Theatre (With Reference)	100	6
ST5	Application of Oriental and Western Theatrical Concept(Practical)	100	6
2nd Semester			
ST6	Communicative English	100	6
ST7	Stage Light	100	6
ST8	Props and Their Uses	100	6
ST9	Mask Making and Presentation (Practical)	100	6
ST10	Puppet Making and Presentation (Practical)	100	6
ST11	Makeup (Practical)	100	6
3rd Semester			
ST12	Modern Theatrical Modes	100	6
ST13	Folk Theatre	100	6
ST14	Indian Traditional Theatre Forms	100	6
ST15	Environmental Studies Through Theatre(Practical)	100	6
4th Semester			
ST16	Mime (Practical)	100	6
ST17	Costume Design (Practical)	100	6
ST18	Theatrical Sounds	100	6
ST19	Set Making	100	6
ST20	Computer Application (Practical)	100	6
5th Semester			
ST21	Communication Skill & Personality Development	100	6
ST22	Acting (Practical)	100	6
ST23	Theories of Theatre	100	6
ST24	Direction of Theatres	100	6
ST25	Industrial Training (Practical)	100	6
6th Semester			
ST26	Theatre Management & Safety Measure	100	6
ST27	Direction (Practical)	100	6
ST28	Advance Play Writing (Practical)	100	6
ST29	Special Paper	100	6
ST30	Seminar & Project Work	100	6

1. 6months certificate course – Communicative Theatre
2. 1year Diploma Course – Instrumental Theatre
3. 2year Advance Diploma Course – Stage Presentation
4. 3year Vocational Degree Course – B. Voc. In Theatre Studies

1st Semester

TS1 Bengali

- i. Meghnad Bodh Kavya(1st Chapter) : Madhusudan Dutta S-12
- ii. Kavi : Tarasankar Bandyopadhyaya P.M.
- iii. Ranga Mancha : Rabindranath Tagore M.B
- iv. Creative Writing : Paragraph, Dialogue Writing, Letter Writing, Comprehension

TS2 Script Writing (Practical)

- i. Different Types of Script : Dialogue, Monologue, etc. M.B
- ii. Application

TS3 Concept of Oriental Theatre

- i. Inheritance of popular Indian Theatre : Selected scene from Avijnan Sakuntalam; Kalidas
- ii. Inheritance of Sanskrit Theatre : Mritshakatikam ; Shudrak
- iii. Modern Indian Theatre : Haybadan; Girish Karnad, -8 12
Bisarjan- Rabindranath Tagore

TS4 Concept of Western Theatre

- i. Evaluation of Proscenium
- ii. Concept of western tragedy : Othello; Shakespeare
- iii. Concept of Western Comedy : Tartuff; Moelliere
- iv. Western Influence on Modern Indian Theatre : Alik Babu; Jyotirindranath Tagore
Adhe adhure; Mohan Rakesh

TS5 Application of Oriental and Western Theatrical Concept : Production Oriented(Practical)

2nd Semester

TS6 Communicative English

- i. Writings : Précis, Letter, Report, Dialogue, Comprehension
- ii. Translation : Bengali to English, English to Bengali
- iii. Arms and The Man : G.B. Shaw
- iv.

TS7 Stage Light (Practical)

- i. Uses of Foot Light, Scoop Light, Strip Light, Reflector, Beam Projector, Soft Lamps, Fixed Focus, Flood Light
- ii. Application of Stage Light

TS8 Props and their Uses

- i. Traditional Props
- ii. Innovative Props
- iii. Masks
- iv. Puppets

TS9 Masks Making and Presentation (Practical)

- i. Mime
- ii. Chhow
- iii. Kalaripattu
- iv. Kathakali

TS10 Puppet Making & Presentation (Practical)

- i. Hand Puppet & Shadow Puppet
- ii. Light Curtain Puppet
- iii. Finger Puppet
- iv. Body Puppet

TS11 Makeup (Practical)

3rd Semester

TS12 Modern Theatrical Modes

- i. Naturalism, Realism, Symbolism, Constructivism, Poetic Drama
- ii. Non Realistic Theatre
- iii. Third Theatre

TS13 Folk Theatre –

- i. Elements of Folk Theatre: Music, Dance, Pantomime, Vercification, Epic & Ballad Recitation, Graphic and Plastic Art, Religion and Festival, Peasantry
- ii. Traditional Folk form of India: Nautonki, Koodiyattam, Yakshagana, Swang, Bhandpatheer, Bhaona, Tamasa, Therukoothu, Yatra, Bhavai, Dashavatar, Karyda, Ramman
- iii. Collection and Performance of Folk Theatre of Bengal(Practical): Astak, Bhan, Gambhira, Alkap, Khan, Leto, Manasa Bhasan P. S.

TS14 Indian Traditional Theatre Forms-

- i. Regional Performance: Significant Values and Socio Cultural Functions in Society with Relevance to Present Life
- ii. Performance Space, Audience and Actions
- iii. Traditional Makeup and Costumes of Various Regional Forms M.B.
- iv. Regional Instruments: Percussion, Wood Wind, Strings etc.
- v. Special Aspects of Traditional Theatre: Scripts and Songs
- vi. Movements and Character Types: Kattiyankaran, Prahlada, Iraniyan, Lilabathi, Duryodhan, Dushasan, Droupadi, Keechak
- vii. Different Types of Dialogues

TS15 Environment Studies Through Theatre -

4th Semester

TS16 Mime (Practical) –

- i. Dance & mime
- ii. Principles : Blocking and Composition, Line and Movement, Colour, Doing dual Role(Begger & Padedrian; Hunter & Hunted)
- iii. Presentation of Non Verbal Story Line
- iv. Designing Ensemble Mime

TS17 Costume Designing (Practical) –

- i. Draw and Paint
- ii. Fabric Discussion and Colour Matching
- iii. Design Sketching
- iv. Character Based Costume Design: Based upon Certain Selected Scripts

TS18 Theatrical Sound –

- i. Acoustics
- ii. Use of Microphones
- iii. Sound System For Closed Auditorium
- iv. Sound System for Open Field
- v. Voice Culture

TS19 Set Making

- i. Set for Historical Play
- ii. Set for Drawing Room Play
- iii. Set for Modern Symbolic Play
- iv. Set for Commercial Play

TS20 Compuuter Application (Practical) –

- i. Colour Combination

- ii. Sound Mixing
- iii. Costume Design
- iv. Animation

5th Semester

TS21 Communication Skill & Personality Development

S.R.

- i. Personal Grooming: Skill & Technique
- ii. Body Language & Impression Management
- iii. Art of Conversation
- iv. Public Speaking
- v. Inter Personal Skills for Communication: Specially at Work Place
- vi. Group Discussions
- vii. Different Type of Communications: Oral Communication, Telecommunication, Press Conference, Employment Communication

TS22 Acting (Practical)

M.B. A.P.

- i. Physical & Vocal Training
- ii. Actor & Co-Actor Relationship & Ethics
- iii. Vocal Rendering : Poetry, Prose & Dialogues
- iv. Character Building & Re-Building
- v. Acting in Different Modes

TS23 Theories of Theatre

B.M (S.I.)

- i. Poetics : Aristotle (Details)
- ii. Brunetiere, Nietzsche, Artand, Stanislavsky, Brecht, Grotowski, Peter Brook [With Reference to – Oedipus: Sophocles, Dolls House : Ibsen] S.S / M.D (English)
- iii. Realistic Theatre
- iv. Non-Realistic Theatre

TS24 Direction Theories

- i. Principles of Stage Direction [George II]
- ii. Direction as Actor Training (Stanislavsky Notion) (P.P)
- iii. Idea of a Director as a Complete Artist (Eraig)
- iv. Interpretation of Scripts
- v. Justification of Selecting any Particular Play
- vi. Audience Expectation and Limits of Innovation
- vii. Major Indian Directors

TS25 Industrial Training (Practical)

6th Semester

TS26 Theatre Management and Safety Measure

- i. Objects of Stage Management
- ii. Production Manager's Role, Responsibilities and Tasks
- iii. Organizing a Theatre Group: Office Procedure, Legal Aspects, Legal Safety Major, Preparation and Budget, Print and Publicity
- iv. Co-Ordination of Directorial Team and Acting Team
- v. Scheduling Rehearsal and Performance
- vi. Basic Knowledge of First-Aid

TS27 Direction (Practical)

- i. Analyzing a Play and Editing a Text
- ii. Script Reading
- iii. Production Planning
- iv. Casting
- v. Rehearsal
- vi. Rehearsal with Music, Sound, Costume, Makeup, Light and Set
- vii. Technical Rehearsal

viii. Show before Invited Audience

TS28 Advance Playwriting (Practical)

- i. Adoption of a Story into Play
- ii. Selection of a Story, Setting Timeline, Chronological Fixing
- iii. Analysis of a Play(Oedipus)
- iv. Study of Rhythm of Tension : Sara Rattir(Badal Sarkar)
- v. Compression of Dialogue & Economic Words
- vi. Observing Real People & Behaviour Patterns
- vii. Editing a Play by Searching out Discrepancies, Lack of Balance.

TS29 Special Paper (Any One)-

- i. Children's Theatre
- ii. Street Drama
- iii. Proscenium Theatre
- iv. Third Theatre
- v. Yatrapala

TS30 Seminar Project Work -