

**University of Dhaka**  
**Department of Theatre and Performance Studies**  
**Syllabus for BA Honours Course**  
**Session: 2022-2023**  
**Outline of Courses**

**Mission**

Department of Theatre and Performance Studies has established a wide range of practice, teaching and research culture. The epistemic ecosystem of this department assimilates the historical perspective and political insight into theoretical and practical specialization in acting training, designing and directing theatre, applied performance for social change and climate justice, contemporary playwriting and interdisciplinary performance making. Within the department's pedagogic ecology, we have developed research-based teaching capacity, dialogic approach and academic strength in pre-colonial traditional folklorism of performance aesthetics, theatre of colonial modernity and multi-axial postcolonial theatre of Bangladesh. We carry out fieldworks, laboratory research and employ participatory mode of education in the class-room context to obtain our aims and objectives as well as vision and mission. This program offers research-led practice and practice-led research which are critically informed by modern acting theories, dramaturgies, scenographic idioms and radical elements of post-dramatic theatre across the globe. The curriculum of this program, therefore, situates at the cross-roads of national, post-national and multi-cultural performance aesthetics in order to produce creative performer, visionary director, innovative designer and critical researcher to respond effectively the immediate realities of contemporary human condition.

**Vision**

Department of Theatre and Performance Studies aims to help generate embodied knowledge by inducting interested groups in contextual investigations of changing regional and global cultural dynamics.

This pedagogic entity focuses on the necessity of an epistemological turn in higher education, which is based on the notion of performativity considering human beings as performing subjects instead of merely thinking subjects. This entity seeks a methodological departure from empirical study of history towards a theatre historiography to re-read the colonial history and its unfolding postcolonial phenomena in Bangladesh through diverse modes of embodied representation of dramatic literature and theatrical arts. This department seeks ways to play a vital role through advancing praxical knowledge in order to equip graduates with skills in both creative expression and critical thinking in the context of a complex neo-liberal globalized world order.

Number of 4 credit courses: 36 (14 courses and 22 courses practical)

Total Credits: 140

Marks: 36 x100 = 3600

For each 4 credits theoretical course, required contact hours: 60

For each 4 credits practical course, required contact hours:120

### 1st Year BA (Hons)

1st Semester	Credits	Contact Hrs	2nd Semester	Credits	Contact Hrs
101: Introduction to Theatre and Performance	4	60	151: Introduction to Scenography for Theatre and Performance	4	60
102: Bangladesh Studies	4	60	152: Fundamentals of Information and Communication Technology	4	60
103: a) Training the Physical Apparatus: Speech, Music, Dance and Yoga/Acrobatics; b) Improvisation and Theatre Games	4	120	153: a) Training the Physical Apparatus: Speech, Music and Dance,Mime b) Improvisation and Theatre Games	4	120
104: a) Tragedy b) Performing Tragedy	4	120	154: a) Comedy b) Performing Comedy	4	120
110: Tutorial and Participation and Oral	Non-credit		160: Tutorial and Participation and Oral	1	
	16	360		17	360

#### 101: Introduction to Theatre and Performance (1)

This course is theoretical. It introduces the students to the vocabulary of the stage and performance space (including drama, theatre and performance, and forms and styles in European theatre tradition, Indigenous theatre of Bangladesh and South Asia), the theory of Recharad Schechner, the basics of play analysis with emphasis on the Poetics.

## **102: Bangladesh Studies**

The course introduces the students to the vocabulary of Bangladesh Studies as an emerging inter-disciplinary sub-field drawing upon history, anthropology, political science, cultural studies and performance studies. It aims to empower the students with critical understanding of historical background and geo-political evolution of this region. This course explores the socio-economic-political and cultural tentacles of the emergence of Bangladesh as a new nation in 1971. It also focuses on postcolonial formation of state, society and cultural nationalism as well as cultural differences in the context of Bangladesh.

## **103: a) Training the Physical Apparatus: Speech, Music, Dance and Yoga/Acrobatics, b) Improvisation and Theatre Games**

It is a practical course designed to train the actor's physical apparatus, i.e. the body and voice. It includes training in speech, music, dance and yoga/acrobatics.

The process of acting as envisioned by Stanislavski, improvisation and ensemble work. It is mandatory for the students, as a part of their learning experience, to participate in Course 305 as observers and take up specific duties as assigned.

The students are to perform one of the tragedies explored in Course 104 (Tragedy Theory) along with the practice of various Improvisation and Theatre games.

## **104: a) Tragedy, b) Performing Tragedy**

To examines the concept of tragedy in the *Poetics*, *Oedipus Rex*, Neo-classic vision of tragedy, *Phaedra*, *Macbeth* / *Hamlet* / *Lear*. It also provides a brief history of Greek and Roman theatre.

The students are to perform one of the tragedies explored in this Course.

## **151: Introduction to Scenography for Theatre and Performance (2)**

This course is theoretical and practical, and builds on Course 101 by providing an introduction to the language of creativity and visual expression, a study of elements and principles of design and how they are applied in the theatre. (Examination: a group of three to six students to present a piece that will show how they conceive theatre. It is also mandatory for the students, as a part of practical learning experience to participate in Course 305 as observers and take up specific duties as assigned).

## **152: Fundamentals of Information and Communication Technology**

This practical course helps students to embark on a creative journey to learn and exercise the fundamental concepts, technologies, applications and approaches to the dynamic landscape of ICT focusing on digital exploration of theatre technology and scenography.

**153: a) Training the Physical Apparatus: Speech, Music, Dance and Mime, b) Improvisation and Theatre Games**

It is a practical course designed to build on Course 103. It includes training in speech, music, dance and mime.

The students are to perform one of the comedies explored in Course 154 (Comedy Theory) along with the practice of various Improvisation and Theatre games.

**154: a) Comedy, b) Performing Comedy**

It examines the concept of comedy in the *Lysistrata/Frogs*, *Taming of the Shrew*, *School for Wives/Tartuffe* and Henri. Bergson. It also provides a brief history of Elizabethan and Neo-classic theatre.

The students are to perform one of the comedies explored in this Course.

**2nd Year BA (Hons)**

1st Semester	Credits	Contact Hrs	2nd Semester	Credits	Contact Hrs
201: Marga-natya Texts and Critical Tools	4	60	251: Lokadharmi Texts and Critical Tools	4	60
202: Abhinaya	2	120	252: Kaya-sadhana	2	120
203: Scenography (PrakkhagrihaLakshan and Aharjaabhinaya)	2	120	253: Scenography [Asar Porikolpana and Khetra-somikkha (Scenography and Ethnography)]	2	120
204: Performing Marga-natya	4	120	254: Performing deshoja-natya	4	120
210: Tutorial and Participation and Oral	Non-credit		260: Tutorial and Participation and Oral	1	
	12	420		13	420

### **201: Marga-natya Texts and Critical Tools**

This is a theoretical course designed to help the students explore the concepts of *rupaka*, *itivrtta* and *rasa* as laid out in the *Natyasastra* and analyze *Abhignyana*, *Sakuntala*, *Mrchchakatika* and *Urubhangarm*.

### **202: Abhinaya**

This is a practical course designed to help the students develop their physical apparatus and crafts in terms of the *principes* of *Angika*, *Vacika* and *Sattvika* as laid out in the *Natyasastra*. It is mandatory for the students, as a part of their learning experience, to participate in Course 503 as observers and take up specific duties as assigned.

### **203: Scenography (PrakkhagrihaLakshan and Aharjaabhinaya)**

This is a practical course designed to explore the notion of performance space and *Aharya Abhinaya* in the *Natyasastra* and its use in contemporary performance. The course also provides a brief history of Sanskrit theatre. It is mandatory for the students, as a part of their learning experience, to participate in Course 503 as observers and take up specific duties as assigned.

### **204: Performing Marga-natya**

The students are to improvise on and create a performance of any one of the *marga-naty* as studied in Course 201. It is mandatory for the students as a part of their learning experience, to participate in Course 503 as, observers and take up specific duties as assigned.

### **251: Lokadharmi Texts and Critical Tools**

This is a theoretical course designed to help the student explore the form, structure and *rasa* in the *Loka-natya* of Bangladesh (including the theatre of the ethnic communities) and study the *Padma-puran* by Bijay Gupta and the *Ramayana* by Krttibasa. Physical apparatus of performers are analyze with anthropological views.

### **252: Kaya-sadhana**

This is a practical course designed to help the students develop their physical apparatus and crafts with the help of traditional acrobatics/lathi-khela/wrestling, mask making, make-up, music, dance and songs of Bangladesh. It is mandatory for the students, as a part of their learning experience, to participate in Course 504 as observers and take up specific duties as assigned.

### 253: Scenography [Asar Porikolpana and Khetra-somikkha (Scenography and Ethnography)]

This is a practical course designed to explore the *nat-mandap* and *asar* as performance spaces, lighting techniques, convention in costume and properties and mask making in *loka-natya* and find contemporary relevance for them. The course also provides a brief history of indigenous theatre of Bangladesh. It is mandatory for the students, as a part of their learning experience, to participate in Course 504 as observers and take up specific duties as assigned.

### 254: Performing deshoja-natya

The students are to improvise on and perform any one of the *deshoja-natya* genres studied in Course 251. It is mandatory for the students, as a part of their learning experience, to participate in Course 501 as observer and take up specific duties as assigned.

### 3rd Year BA (Hons)

1st Semester	Credits	Contact Hrs	2nd Semester	Credits	Contact Hrs
301: European Theatre: Realism, Naturalism, Symbolism, Expressionism	4	60	351: Bangla Theatre (Colonial)	4	60
302: European Theatre: 1920s-1970s	4	60	352: Bangla Theatre (Post-colonial)	4	60
303: Scenography	4	120	353: TV Drama	4	120
304: Acting Theory and Practicum: Stanislavski	4	120	354: Applied Theatre and Performance: Theatre for Development (TfD)	4	120
305: Students' Presentation on European Theatre	4	120	355: Students' Presentation on Bangla Theatre	4	120
310: Tutorial and Participation and Oral	Non-credit		360: Tutorial and Participation and Oral	1	
	20	480		21	480

## Elective Course

Course no.	Title	Credit	Credit Hours
306	African Theatre	4	60
356	Peking Opera, Noh and Kabuki Theatre	4	60

### **301: European Theatre: Realism, Naturalism, Symbolism, Expressionism**

This course introduces Realism, Naturalism, Symbolism and Expressionism as artistic movements in Europe, their history and basic tenets and examines plays by Ibsen, Chekhov, Maeterlinck, Strindberg, and Wedekind.

### **302: European and American Theatre: 1920s-1970s**

The course is designed to introduce students to major movements in European theatre such as Futurism, Epic Theatre, Theatre of the Absurd, Surrealism, Constructivism, and examines plays by Bertolt Brecht (Galileo), Samuel Beckett (Waiting for Godot), Arthur Miller (Death of a Salesman) and Heiner Mueller (The Hamletmachine).

### **303: Scenography**

This is a practical course designed to explore new departures in performance spaces, lighting techniques, costume, properties and mask making in the modern and post-modern European and American theatre.

### **304: Acting Theory and Practicum: Stanislavski**

The course is designed to help the students to use Stanislavski's system for building the character and creating the role. It presents the theory with the help of improvisations and theatre games and then explores ways of applying the theory in a full-length play. Emphasis will be given on the development of the actor's inner resources as applied of dramatic action, and consideration of basic stage techniques.

### **305: Students' presentation on European theatre**

The students in groups of 3 to 6 are to make a presentation on European theatre with the help of song, dance, mime and dialogue. It can be explored by producing a full length theatre production.

### **306: African Theatre**

This is a theoretical course designed to help the student explore the diverse forms of theatre and performance in African region reading against the Euro-centric discourse. It critically offers the students to understand the idea of “Africa” not as an all-encompassing term but an impure blend of multiple performance cultures.

### **351: Bangla Theatre (Colonial)**

This course introduces students to colonial theatre in Bengal from Lebedeff’s introduction of the proscenium stage in 1795 to IPTA’s production of Nabanna in 1944 and discusses plays by D.L. Ray (*Shajahan*), Rabindranath Tagore (*Raktakarobi*) and Bijan Bhattacharya (*Nabanna*).

### **352: Bangla Theatre (Post-colonial)**

It introduces the students to theatre in East Pakistan and Bangladesh and discusses plays by Munier Chowdhury, Saeed Ahmed, Syed Waliullah, Abdullah al-Mamun, Salim al-Deen, Mamunur Rashid and Mamtazuddin Ahmed.

### **353: TV Drama**

This course is designed to introduce the students to the medium of Television and help them to develop their skills and disciplines and channel their imagination in a way that is appropriate to act in TV drama and produce plays for the medium.

### **354: Applied Theatre and Performance: Theatre for Development (TfD)**

The course seeks to introduce students to the uses of theatre in the development of underprivileged communities. It involves the examination of Freirean theory and Boalian practical techniques of working community situations. The students will be required to visit a community and devise a performance under supervision of the course instructor present it in the community and then they will present the devised performance in the laboratory context of the university.

### **355: Students’ presentation on Bangla theatre**

The students in, groups of 3 to 6 are to make a presentation on Bangla theatre with the help of song, dance, mime and dialogue.

### **356: Peking Opera, Noh and Kabuki Theatre**

This theoretical course is designed to facilitate the student to understand the multiplicities of theatrical forms in China and Japan. It aims to introduce the aesthetic vocabularies and histories of Chinese Opera focusing on Peking Opera (Beijing Opera) and Noh and Kabuki theatre of



Japan. This course problematises the Orientalist notion of a singular Asianness and seeks new points of departure to reclaim theatre arts in a non-homogenous cultural world.

#### 4th Year BA (Hons)

1st Semester	Credits	Contact Hrs	2nd Semester	Credits	Contact Hrs
401: Theatre Making Principles	4	120	451: Theatre Making Practicum	4	120
402: Basics of Playwriting	4	60	452: Performance Theory	4	60
403: Applied Theatre and Performance: Theatre in Education (TiE)	4	60	453: Research Methodology for Theatre	4	120
404: Psychology of Theatre	4	120	454: Theatre Business and Performance Event Management	4	60
405: Acting practicum: Brecht	4	120	455: Sociology of Theatre	4	60
410: Tutorial and Participation and Oral	Non-credit		460: Tutorial and Participation and Oral	1	
	20	420		21	540

#### Elective Course

Course no.	Title	Credit	Credit Hours
406	Theatre and Intermediality	4	60
456	Digital Content Creation	4	60

#### 401: Theatre Making Principles

It is a theoretical and practical course on the fundamental principles of play making. It includes studies in script Analysis, development of production concept, dramatic picturization and composition, staging strategies, business, tempo, emphasis, variety and unity of effect.

#### **402: Basics of Playwriting**

This is a practical course which aims to introduce students to some of the tools and techniques involved in writing successfully for the theatre. The course examines the flexibility and variety of theatre as a story-telling medium and will look at some of the many different approaches available to the playwright. It investigates the underlying bases of theatrical fiction and focuses on the fundamentals techniques in structuring the fiction in terms of 'dramatic conflict' (plot, act-structure, character development, conflict, dialogue, rhythm and format -and the five-phase sandhi as discussed in the *Natyasastra*). The students will be encouraged to explore their own interests and develop their own creative processes.

#### **403: Applied Theatre and Performance: Theatre in Education (TiE)**

TiE (Theatre in Education) is a process that uses interactive theatre and performance practices to help aid the educational process. This course seeks to introduce students to the uses the educational process and curriculums with researches and devices. It involves the examination of education, 'Dialogic' education and the use of theatre in teaching-learning process. The student will be required to visit an educational institute/community and devise a performance under supervision of the course instructor.

#### **404: Psychology of Theatre**

The Psychology of Theatre investigates how psychology and theater can complement and inform one another. It provides tools and insight for the actor in character and play analysis, shows how this insight can be applied toward the creative process and performance endeavors, and explores the application of theater techniques toward goals beyond performance for personal insight and empowerment.

#### **405: Acting Practicum: Brecht**

The course is designed to help the students to conceptualize the basic principles of Epic Theatre in acting and design and explore them in performing a play by Bertolt Brecht.

#### **406: Theatre and Intermediality**

This theoretical course exemplifies theatre studies between disciplines focusing on how as one of the oldest media, theatre has survived many epochal and paradigm shifts in media technology. This course offers the student contemporary idioms, vocabularies and theoretical statements to enquire both reciprocal and contested relationship between theatre and other mediums: cinema, radio, television, computer, mobile phone and internet based networked experiences as well as the the digital expressivities.

### **451: Theatre Making Practicum**

It is a continuation of Course 401, in which the students are required to select a text for production, develop a production concept, present a performance of sixty minutes or under, and develop a detailed promptbook.

### **452: Performance Theory**

This course is an introduction to the field of performance theory. The course explores performance as a way of understanding events and activities in everyday life (from funerals to arcade games) as well as looking at performance as a specialist activity devoted to entertainment and education. The course explores theories of acting, embodiment, representation and mimesis, and the impacts of technological developments such as sound recording, photography, film, video and the Internet on our conception of performance. While surveying performance theory paradigms mainly from/through the disciplines of theatre, and anthropology, this course will specifically focus on issues of Intercultural performance with brief examinations of non-Western performance theory.

### **453: Research Methodology for Theatre**

The course provides a basic introduction to the qualitative and quantitative methodologies applicable in the field of theatre. The aim is to help students in the planning of research projects by combining quantitative and qualitative methodologies. Through the guided development of a research paper, participants learn to identify a research topic, to formulate research questions, to undertake a literature study, to collect and analyze relevant data, and to develop a written sustained argument linking theory and evidence. Three to four research questions will be selected and developed to projects during the course.

### **454: Stage and Business Management**

The course gives an overview of nonprofit arts: organizational design, strategic planning, financial management and leadership. The students are also instructed in the basic principles and procedures of management and financial areas of the theatre. Students will be required to successfully complete a practical assignment with a theatre group in Bangladesh.

### **455: Sociology of Theatre**

Theatre as an artistic practice is not autonomous: it takes place in a complex social field, the effects of which necessarily influence and shape the practice itself. The course is designed to introduce students to the concept of theatre as a social phenomenon in a social, poetical, cultural and historical context; and to introduce sociological concepts useful in the analysis of the social contexts of the Theatre in Bangladesh.

## **456: Digital Content Creation**

This course is designed to introduce the students to the mediums of digital technology and help them to develop their skills and disciplines and channel their imagination in a way that is appropriate to act in social media platforms and produce plays and contents for the evolving digital mediums in a neo-liberal globalised world.