

University of Dhaka
Department of Theatre and Performance Studies
Syllabus for B.A. Honours Course

Session: 2024-2025

Outline of Courses

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

Total Credits: 140

Marks: 36 x100 = 3600

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

For each 4 credit 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 (1)	4	60	151: Introduction to Scenography for Theatre and Performance (2)	4	60
102: Tragedy	4	60	152: Comedy	4	60
103: Training the Physical Apparatus: a) Speech, b) Music, c) Dance, d) Yoga	4	120	153: Training the Physical Apparatus: Speech, Music, Dance, and Mime	4	120
104: a) Improvisation and Theatre Games b) Performing Tragedy	4	120	154: a) Improvisation and Theatre Games 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, 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.

102: 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.

103: Training the Physical Apparatus: a) Speech, b) Music, c) Dance, d) Yoga

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.

104: a) Improvisation and Theatre games; b) Performing Tragedy

The students are to perform one of the tragedies explored in Course 102 along with the practice of various Improvisation and Theatre games.

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: 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.

153: Training the Body

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

154: a) Improvisation and Theatre games; b) Performing Comedy

The students are to perform one of the comedies explored in Course 152 along with the practice of various Improvisation and Theatre games.

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
TPS 306	Afro Asian Theatre	4	60

* alteration course of TPS 302: European Theatre: 1920s-1970s

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.

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.

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	120
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	120

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
TPS 456	Digital Content Creation	4	60

* alteration course of TPS 454: Theatre Business and Performance Event Management

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 (2) 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.

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 an 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 influences and shape the practice itself. The course is designed to introduce students to introduce 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 on Bangladesh.