

FACULTY OF VISUAL ARTS AND PERFORMING ARTS

SYLLABUS

FOR

BACHELOR OF VOCATION (B.Voc.) THEATRE AND STAGE CRAFT (Semester: I – VI)

Session: 2019–20



GURU NANAK DEV UNIVERSITY, AMRITSAR.

- Note:** (i) Copy rights are reserved.
Nobody is allowed to print it in any form.
Defaulters will be prosecuted.
- (ii) Subject to change in the syllabi at any time.
Please visit the University website time to time.

1
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER SYSTEM

Eligibility:

+2 pass in any stream.

Semester – I:

S.No.	Subject	Theory	Practical	Total Marks	Time Allowed for Exam
1.	Introduction to Indian Theatre	50	–	50	3 Hrs.
2.	Theatre Techniques and Designing – I	50	50	100	3 Hrs. Each
3.	Stage Craft – I	50	50	100	3 Hrs. Each
4.	Performing Arts – I	–	50	50	3 Hrs.
5.	Communication Skills in English–I	50	–	50	3 Hrs.
6.	Punjabi (Compulsory) OR	50	–	50	3 Hrs.
	* ਮੁੱਢਲੀ ਪੰਜਾਬੀ OR	50	–	50	3 Hrs.
	* Punjab History & Culture (From Earliest Times to C 320)	50	–	50	3 Hrs.
7.	** Drug Abuse: Problem, Management and Prevention (Compulsory Paper)	50	–	50	3 Hrs.

Semester – II:

S.No.	Subject	Theory	Practical	Total Marks	Time Allowed for Exam
1.	Tradition of Theatre in India	50	–	50	3 Hrs.
2.	Theatre Techniques and Designing – II	50	50	100	3 Hrs. each
3.	Stage Craft – II	50	50	100	3 Hrs. each
4.	Performing Arts – II	–	50	50	3 Hrs.
5.	Communication Skills in English–II	35	15	50	3 Hrs.
6.	Punjabi Compulsory OR	50	–	50	3 Hrs.
	* ਮੁੱਢਲੀ ਪੰਜਾਬੀ OR	50	–	50	3 Hrs.
	* Punjab History & Culture (C 320 to 1000 B.C.)	50	–	50	3 Hrs.
7.	** Drug Abuse: Problem, Management and Prevention (Compulsory Paper)	50	–	50	3 Hrs.

Note:

* **Special Paper in lieu of Punjabi Compulsory for those students who are not domicile of Punjab.**

** **Marks of this Paper will not be included in the Total Marks.**

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER SYSTEM

Semester – III:

S.No.	Subject	Theory	Practical	Total Marks	Time Allowed for Exam
1.	Forms of Theatre	50	–	50	3 Hrs.
2.	Stage Craft – III	–	50	50	3 Hrs.
3.	Study of Theatrical Script and Play (Theory)	50		50	3 Hrs.
4.	Study of Theatrical Script and Play (Practical)	--	50	50	3 Hrs.
5.	Performing Arts – III	–	50	50	3 Hrs.
6.	Personality Development – I		50	50	3 Hrs.
7.	Production Management (Theory)	50	--	50	3 Hrs.
8.	Production Management (Practical)	--	50	50	3 Hrs.
	Total:			400	

Semester – IV:

S.No.	Subject	Theory	Practical	Total Marks	Time Allowed for Exam
1.	Fundamentals of Direction – I	50	–	50	3 Hrs.
2.	Stage Craft – IV	–	50	50	3 Hrs.
3.	Fundamentals of Acting – I (Theory)	50	--	50	3 Hrs.
4.	Fundamentals of Acting – I (Practical)	--	50	50	3 Hrs.
5.	Audio Production (Theory)	50	--	50	3 Hrs.
6.	Audio Production (Practical)	--	50	50	3 Hrs.
7.	Personality Development – II (Practical)	–	50	50	3 Hrs.
8.	Production Design Workshop – I	–	50	50	3 Hrs.
9.	* (ESL-221): Environmental Studies	100	–	100	
	Total:			400	

*** Marks of EVS will not be included in the Total Marks.**

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER SYSTEM

Semester – V:

PAPER	Subject	Theory	Practical	Total Marks	Time Allowed for Exam
I	PUNJABI THEATRE	50	–	50	3 Hrs.
II	THEATRE (CREATIVITY AND INNOVATIONS)	50	50	100	3 Hrs. each
III	STAGE CRAFT (MAKE-UP)	50	50	100	3 Hrs. each
IV	INDIAN TELEVISION	50	50	100	3 Hrs.
V	PERFORMING ARTS	--	50	50	3 Hrs.
Total:				400	

Semester – VI:

PAPER	Subject	Theory	Practical	Total Marks	Time Allowed for Exam
I	THEATRICAL COSTUME	50	–	50	3 Hrs.
II	THEATRE (CRITICAL STUDY OF INDIAN AND WESTERN THEATRE)	50	50	100	3 Hrs. each
III	STAGE CRAFT (SPECIAL EFFECTS AUDIO/VISUAL)	50	50	100	3 Hrs. each
IV	EVENT MANAGEMENT	50	50	100	3 Hrs.
V	ONE PRODUCTION	--	50	50	3 Hrs.
Total:				400	

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

**PAPER– I: INTRODUCTION TO INDIAN THEATRE
(Theory)**

Time: 3 Hrs.

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section-A

- 1 Origin of Theatre
- 2 Evolution of Theatre
- 3 Introduction to the Natya Shastra in relevance to Theatre

Section-B

- 4 Origin and Development of Sanskrit Drama
- 5 Elements of Sanskrit Drama
- 6 Role of Sootradhaar in Sanskrit Plays

Section-C

- 7 Drama Structure and Performances
- 8 Elements of Drama
- 9 Plot, Characters, Aesthetic Analysis

Section-D

- 10 Theme, Character, Dialogues
- 11 Role of Music in Theatre

Suggested Readings:

1. Natya Shastra– Bharat Muni
2. The History of Indian Theatre–M.L. Varad Pande
3. Rang Bhavan – S.C. Sharma
4. On the Art of Theatre –Gordan Chraig
5. Bhartiya Natya Shastra aur Rangmanch – Prof. Mohan Vallabh Pant
6. The Indian Theatre – Mulak Raj Anand
7. Sanskrit Drama – Dr. A. B. Keeth
8. Indian Theatre – N.C. Jain
9. Natki Sahitya – Narindra Behl
10. Bhartiya Rangmanch – Adiya Rangacharya

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

PAPER – II. THEATRE TECHNIQUES AND DESIGNING – I
(Theory)

Time: 3 Hrs.

Total Marks: 100
Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section-A

1. Basics of Light
2. Intensity, Color
3. Direction, Focus

Section-B

- 3 Introduction to Costumes
- 4 History of Costumes

Section-C

- 5 Importance of Costumes
- 6 Various types of Costumes

Section-D

- 7 Make-up Material & their uses
- 8 Role of Make-up in Theatre

Suggested Readings:

1. Theatrical Design & Production – J. Michael Gillete
2. Scene Design & Stage Lighting – W. Ozen
3. Natya Kala – Raghuvansh
4. The Craft of Play Direction – Curts Canefield
5. Rang Darshan – N.C. Jain
6. Abhinaya Kala – Prakash Syal

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

THEATRE TECHNIQUES AND DESIGNING – I
(Practical)

Time: 3 Hrs.

Practical: 50 Marks

Study of various types of Light

Study of different Costumes & Make-ups

Warming up for a Theatrical Activity, Breathing and Relaxation, Training Body, Voice

Modulation, Confidence Building in Group and Individual, Theatrical Games

7
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

PAPER – III: STAGE CRAFT–I
(Theory)

Time: 3 Hrs.

Total Marks: 100
Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section-A

1. Introduction to Stage Craft, Brief History
2. Various Components
3. Objectives of Stage Craft

Section-B

4. Importance of Stage Craft
5. Types of Stages

Section-C

6. Stage Division
7. Significance of Set

Section-D

8. Parameters of Stages
9. Basis of Set Design
10. Difference between realistic and non-realistic set designing

Suggested Readings:

1. Acting and Stage Craft made simple – Derek Bowskill
2. The Craft of Play Direction – CurtsCanefield
3. Scene Design & Stage Lighting – W. Ozen
4. Theatrical Design & Production – J. Michael Gillete
5. Natak Stage te Darshak – Dr. Kuldeep Singh Dhir
6. Natya Kala – Raghuvansh
7. Bhartiya Rangmanch – Adiya Rangacharya

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

STAGE CRAFT-I
(Practical)

Time: 3 Hrs.

Practical: 50 Marks

Study of different types of Stages and Set Designs

Study and Draw Plans and Elevations of Important Theatre Structure and explain their significance.

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

PAPER – IV: PERFORMING ARTS – I
(Practical)

Time: 3 Hrs.

Practical: 50 Marks

Music Vocal

Voice Training

Singing Shudh & Vikrit Swaras

One Light Composition in Vocal Music

Music Instrumental

Playing Techniques of selected Instruments

Playing Shudh & Vikrit Swaras

One Dhun on any Musical Instrument

Dance

Developing flexibility through Dance

Knowledge of Hand Movements (Sanyukta & Asanyukta)

Eye Movements, Facial Expressions

Layakaries of Teen Taal & their recitation by hands

Suggested Readings:

1. Raag Parichay, Part I, II, III, IV – Shri Harishchander Srivastava
2. Sangeet Vishard Sangeet Karayalya, Hathras
3. Kathak Nritya Prichay by Subhashni Kapoor
4. Sangeet Shaster Darpan (Part–1, 2) by Shanti Gowardhan
5. Sangeet Subodh by Dr. Davinder Kaur
6. Nibandh Sangeeet – Laxmi Naryan Garg, Sangeet Karyalya, Hathras
7. Kathak Naritya Shiksha Dr. Puru Dadhich

10
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

PAPER – V: COMMUNICATION SKILLS IN ENGLISH–I

Time: 3 Hours

Max. Marks: 50

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

The syllabus is divided in four sections as mentioned below:

Section–A

Reading Skills: Reading Tactics and strategies; Reading purposes–kinds of purposes and associated comprehension; Reading for direct meanings.

Section–B

Reading for understanding concepts, details, coherence, logical progression and meanings of phrases/ expressions.

Activities:

- Comprehension questions in multiple choice format
- Short comprehension questions based on content and development of ideas

Section–C

Writing Skills: Guidelines for effective writing; writing styles for application, personal letter, official/ business letter.

Activities:

- Formatting personal and business letters.
- Organising the details in a sequential order

Section–D

Resume, memo, notices etc.; outline and revision.

Activities:

- Converting a biographical note into a sequenced resume or vice-versa
- Ordering and sub-dividing the contents while making notes.
- Writing notices for circulation/ boards

Recommended Books:

- *Oxford Guide to Effective Writing and Speaking* by John Seely.
- *English Grammar in Use* (Fourth Edition) by Raymond Murphy, CUP

PAPER – VI: ਪੰਜਾਬੀ (ਲਾਜ਼ਮੀ)

ਸਮਾਂ : 3 ਘੰਟੇ

ਕੁਲ ਅੰਕ : 50

ਪਾਠ-ਕ੍ਰਮ ਅਤੇ ਪਾਠ-ਪੁਸਤਕਾਂ

ਸੈਕਸ਼ਨ-ਏ

ਆਤਮ ਅਨਾਤਮ (ਕਵਿਤਾ ਭਾਗ),
(ਸੰਪ. ਸੁਹਿੰਦਰ ਬੀਰ ਅਤੇ ਵਰਿਆਮ ਸਿੰਘ ਸੰਧੂ)
ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਯੂਨੀਵਰਸਿਟੀ, ਅੰਮ੍ਰਿਤਸਰ।
(ਪ੍ਰਸ਼ਾਸਨ ਸਾਹਿਤ ਵਿਆਖਿਆ, ਸਾਰ)

ਸੈਕਸ਼ਨ-ਬੀ

ਇਤਿਹਾਸਕ ਯਾਦਾਂ (ਇਤਿਹਾਸਕ ਲੇਖ-ਸੰਗ੍ਰਹਿ)
ਸੰਪਾ. ਸ.ਸ.ਅਮੋਲ,
ਪੰਜਾਬੀ ਸਾਹਿਤ ਪ੍ਰਕਾਸ਼ਨ, ਲੁਧਿਆਣਾ। (ਲੇਖ 1 ਤੋਂ 6)
(ਨਿਬੰਧ ਦਾ ਸਾਰ, ਲਿਖਣ-ਸ਼ੈਲੀ)

ਸੈਕਸ਼ਨ-ਸੀ

(ੳ) ਪੈਰਾ ਰਚਨਾ
(ਅ) ਪੈਰਾ ਪੜ੍ਹ ਕੇ ਪ੍ਰਸ਼ਨਾਂ ਦੇ ਉੱਤਰ।

ਸੈਕਸ਼ਨ-ਡੀ

(ੳ) ਪੰਜਾਬੀ ਧੁਨੀ ਵਿਉਂਤ : ਉਚਾਰਨ ਅੰਗ, ਉਚਾਰਨ ਸਥਾਨ ਤੇ ਵਿਧੀਆਂ, ਸਵਰ, ਵਿਅੰਜਨ,
ਸੁਰ-ਪ੍ਰਬੰਧ।
(ਅ) ਭਾਸ਼ਾ ਵੰਨਗੀਆਂ : ਭਾਸ਼ਾ ਦਾ ਟਕਸਾਲੀ ਰੂਪ, ਭਾਸ਼ਾ ਅਤੇ ਉਪ-ਭਾਸ਼ਾ ਦਾ ਅੰਤਰ, ਪੰਜਾਬੀ
ਉਪਭਾਸ਼ਾਵਾਂ ਦੇ ਪਛਾਣ-ਚਿੰਨ੍ਹ।

ਅੰਕ-ਵੰਡ ਅਤੇ ਪਰੀਖਿਅਕ ਲਈ ਹਦਾਇਤਾਂ

1. ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਦੇ ਚਾਰ ਭਾਗ ਹੋਣਗੇ। ਹਰ ਭਾਗ ਵਿੱਚੋਂ ਦੋ ਪ੍ਰਸ਼ਨ ਚੁੱਛੇ ਜਾਣਗੇ।
2. ਵਿਦਿਆਰਥੀ ਨੇ ਕੁੱਲ ਪੰਜ ਪ੍ਰਸ਼ਨ ਕਰਨੇ ਹਨ। ਹਰ ਭਾਗ ਵਿੱਚੋਂ ਇੱਕ ਪ੍ਰਸ਼ਨ ਲਾਜ਼ਮੀ ਹੈ।
ਪੰਜਵਾਂ ਪ੍ਰਸ਼ਨ ਕਿਸੇ ਵੀ ਭਾਗ ਵਿੱਚੋਂ ਕੀਤਾ ਜਾ ਸਕਦਾ ਹੈ।
3. ਹਰੇਕ ਪ੍ਰਸ਼ਨ ਦੇ ਬਰਾਬਰ ਅੰਕ ਹਨ।
4. ਪੇਪਰ ਸੈੱਟ ਕਰਨ ਵਾਲਾ ਜੇਕਰ ਚਾਹੇ ਤਾਂ ਪ੍ਰਸ਼ਨਾਂ ਦੀ ਵੰਡ ਅੱਗੋਂ ਵੱਧ ਤੋਂ ਵੱਧ ਚਾਰ
ਉਪ-ਪ੍ਰਸ਼ਨਾਂ ਵਿੱਚ ਕਰ ਸਕਦਾ ਹੈ।

12
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

PAPER – VI: ਮੁੱਢਲੀ ਪੰਜਾਬੀ
(In lieu of Compulsory Punjabi)

ਸਮਾਂ : 3 ਘੰਟੇ

ਕੁਲ ਅੰਕ: 50

ਪਾਠ-ਕ੍ਰਮ

ਸੈਕਸ਼ਨ-ਏ

ਪੈਂਤੀ ਅੱਖਰੀ, ਅੱਖਰ ਕ੍ਰਮ, ਪੈਰ ਬਿੰਦੀ ਵਾਲੇ ਵਰਣ ਅਤੇ ਪੈਰ ਵਿਚ ਪੈਣ ਵਾਲੇ ਵਰਣ ਅਤੇ ਮਾਤ੍ਰਵਾਂ (ਮੁੱਢਲੀ ਜਾਣ-ਪਛਾਣ)
ਲਗਾਖਰ (ਬਿੰਦੀ, ਟਿੱਪੀ, ਅੱਧਕ) : ਪਛਾਣ ਅਤੇ ਵਰਤੋਂ

ਸੈਕਸ਼ਨ-ਬੀ

ਪੰਜਾਬੀ ਸ਼ਬਦ-ਬਣਤਰ : ਮੁੱਢਲੀ ਜਾਣ-ਪਛਾਣ
(ਸਾਧਾਰਨ ਸ਼ਬਦ, ਸੰਯੁਕਤ ਸ਼ਬਦ, ਮਿਸ਼ਰਤ ਸ਼ਬਦ, ਮੂਲ ਸ਼ਬਦ, ਅਗੇਤਰ ਅਤੇ ਪਿਛੇਤਰ)

ਸੈਕਸ਼ਨ-ਸੀ

ਨਿੱਤ ਵਰਤੋਂ ਦੀ ਪੰਜਾਬੀ ਸ਼ਬਦਾਵਲੀ : ਬਾਜ਼ਾਰ, ਵਪਾਰ, ਰਿਸ਼ਤੇ-ਨਾਤੇ, ਖੇਤੀ ਅਤੇ ਹੋਰ ਧੰਦਿਆਂ ਆਦਿ ਨਾਲ ਸੰਬੰਧਤ।

ਸੈਕਸ਼ਨ-ਡੀ

ਹਫ਼ਤੇ ਦੇ ਸੱਤ ਦਿਨਾਂ ਦੇ ਨਾਂ, ਬਾਰਾਂ ਮਹੀਨਿਆਂ ਦੇ ਨਾਂ, ਰੁੱਤਾਂ ਦੇ ਨਾਂ, ਇਕ ਤੋਂ ਸੌ ਤਕ ਗਿਣਤੀ ਸ਼ਬਦਾਂ ਵਿਚ

ਅੰਕ-ਵੰਡ ਅਤੇ ਪਰੀਖਿਅਕ ਲਈ ਹਦਾਇਤਾਂ

1. ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਦੇ ਚਾਰ ਭਾਗ ਹੋਣਗੇ। ਹਰ ਭਾਗ ਵਿਚੋਂ ਦੋ ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣਗੇ।
2. ਵਿਦਿਆਰਥੀ ਨੇ ਕੁੱਲ ਪੰਜ ਪ੍ਰਸ਼ਨ ਕਰਨੇ ਹਨ। ਹਰ ਭਾਗ ਵਿਚੋਂ ਇਕ ਪ੍ਰਸ਼ਨ ਲਾਜ਼ਮੀ ਹੈ। ਪੰਜਵਾਂ ਪ੍ਰਸ਼ਨ ਕਿਸੇ ਵੀ ਭਾਗ ਵਿਚੋਂ ਕੀਤਾ ਜਾ ਸਕਦਾ ਹੈ।
3. ਹਰੇਕ ਪ੍ਰਸ਼ਨ ਦੇ ਬਰਾਬਰ ਅੰਕ ਹਨ।
4. ਪੇਪਰ ਸੈੱਟ ਕਰਨ ਵਾਲਾ ਜੇਕਰ ਚਾਹੇ ਤਾਂ ਪ੍ਰਸ਼ਨਾਂ ਦੀ ਵੰਡ ਅੱਗੋਂ ਵੱਧ ਤੋਂ ਵੱਧ ਚਾਰ ਉਪ-ਪ੍ਰਸ਼ਨਾਂ ਵਿਚ ਕਰ ਸਕਦਾ ਹੈ।

13
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

PAPER – VI: Punjab History & Culture (From Earliest Times to C 320)

**(Special Paper in lieu of Punjabi Compulsory)
(For those students who are not domicile of Punjab)**

Time: 3 Hours

Max. Marks: 50

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section–A

1. Physical features of the Punjab and its impact on history.
2. Sources of the ancient history of Punjab

Section–B

3. Harappan Civilization: Town planning; social, economic and religious life of the Indus Valley People.
4. The Indo-Aryans: Original home and settlements in Punjab.

Section–C

5. Social, Religious and Economic life during *Rig* Vedic Age.
6. Social, Religious and Economic life during Later Vedic Age.

Section–D

7. Teachings and impact of Buddhism
8. Jainism in the Punjab

Suggested Readings:

1. L. M Joshi (Ed.), *History and Culture of the Punjab*, Art-I, Patiala, 1989 (3rd Edition)
2. L.M. Joshi and Fauja Singh (Ed.), *History of Punjab*, Vol.I, Patiala 1977.
3. Budha Parkash, *Glimpses of Ancient Punjab*, Patiala, 1983.
4. B.N. Sharma, *Life in Northern India*, Delhi. 1966.
5. Chopra, P.N., Puri, B.N., & Das, M.N. (1974). *A Social, Cultural & Economic History of India*, Vol. I, New Delhi: Macmillan India.

14
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

**PAPER – VII: DRUG ABUSE: PROBLEM, MANAGEMENT AND PREVENTION
(COMPULSORY PAPER)**

PROBLEM OF DRUG ABUSE

Time: 3 Hours

Max. Marks: 50

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

Meaning of Drug Abuse:

Meaning, Nature and Extent of Drug Abuse in India and Punjab.

Section – B

Consequences of Drug Abuse for:

Individual	:	Education, Employment, Income.
Family	:	Violence.
Society	:	Crime.
Nation	:	Law and Order problem.

Section – C

Management of Drug Abuse:

Medical Management: Medication for treatment and to reduce withdrawal effects.

Section – D

Psychiatric Management: Counselling, Behavioural and Cognitive therapy.

Social Management: Family, Group therapy and Environmental Intervention.

15
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – I

References:

1. Ahuja, Ram (2003), *Social Problems in India*, Rawat Publication, Jaipur.
2. Extent, Pattern and Trend of Drug Use in India, Ministry of Social Justice and Empowerment, Government of India, 2004.
3. Inciardi, J.A. 1981. *The Drug Crime Connection*. Beverly Hills: Sage Publications.
4. Kapoor. T. (1985) *Drug epidemic among Indian Youth*, New Delhi: Mittal Pub.
5. Kessel, Neil and Henry Walton. 1982, *Alcoholism*. Harmond Worth: Penguin Books.
6. Modi, Ishwar and Modi, Shalini (1997) *Drugs: Addiction and Prevention*, Jaipur: Rawat Publication.
7. National Household Survey of Alcohol and Drug abuse. (2003) New Delhi, Clinical Epidemiological Unit, All India Institute of Medical Sciences, 2004.
8. Ross Coomber and Others. 2013, *Key Concept in Drugs and Society*. New Delhi: Sage Publications.
9. Sain, Bhim 1991, *Drug Addiction Alcoholism, Smoking obscenity* New Delhi: Mittal Publications.
10. Sandhu, Ranvinder Singh, 2009, *Drug Addiction in Punjab: A Sociological Study*. Amritsar: Guru Nanak Dev University.
11. Singh, Chandra Paul 2000. *Alcohol and Dependence among Industrial Workers*: Delhi: Shipra.
12. Sussman, S and Ames, S.L. (2008). *Drug Abuse: Concepts, Prevention and Cessation*, Cambridge University Press.
13. Verma, P.S. 2017, “*Punjab’s Drug Problem: Contours and Characteristics*”, Economic and Political Weekly, Vol. LII, No. 3, P.P. 40-43.
14. World Drug Report 2016, United Nations office of Drug and Crime.
15. World Drug Report 2017, United Nations office of Drug and Crime.

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

PAPER – I: TRADITION OF THEATRE IN INDIA
(Theory)

Time: 3 Hrs.

Total Marks: 100
Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section-A

1. Introduction to Regional/ Folk Theatre of India
2. Tamasha of Maharashtra, Yatra of Bengal
3. Ramlila of Uttar Pradesh, Bhand & Marasi Tradition of Punjab

Section-B

4. Terukkuth of Tamil Nadu
5. Religious Theatre – Raasleela
6. Puppet Theatre

Section-C

7. Contribution of plays of Bhasa and Kalidasa in Traditional Theatre
8. Origin of Punjabi Theatre with reference to Nora Richard & I. C. Nanda
9. Parsi Theatre

Section-D

10. Modern Indian Theatre
11. Role of Academy of Dance, Drama & Music (SangeetNatak Academy) in Modern Theatre
12. Contribution of National School of Drama to Indian Theatre

Suggested Readings:

1. The History of Indian Theatre—M.L. Varad Pande
2. Rang Bhavan – S.C. Sharma
3. Bhartiya Natya Shastra aur Rangmanch – Prof. Mohan Vallabh Pant
4. The Indian Theatre – Mulak Raj Anand
5. Sanskrit Drama – Dr. A. B. Keeth
6. Indian Theatre – N.C. Jain
7. Natki Sahitya – Narindra Behl
8. Bhartiya Rangmanch – Adiya Rangacharya
9. Folk Theatre of India – Balwant Gargi
10. Punjabi Natak: Swaroop, Sidhant te Vikas – Dr. Gurdial Singh Phul

17
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

PAPER – II: THEATRE TECHNIQUES AND DESIGNING – II
(Theory)

Time: 3 Hrs.

Total Marks: 100
Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

SECTION-A

1. Abhinaya According to Natya Shashtra , Rasa & Bhava
2. Blocking of Plays

SECTION-B

3. Blocking of Small Scenes
4. Actor Placement, Movement

SECTION - C

5. Script Reading & Interpretation
6. Speech Work Out of different characters and importance of pronunciation
7. Process of Play Development

SECTION-D

8. Costume Design: Definition, Concept and Objectives
9. Fundamentals of Costume Design
10. Role of Sound Effects & Visual Effects

Suggested Readings:

1. Theatrical Design & Production – J. Michael Gillete
2. Scene Design & Stage Lighting – W. Ozen
3. Natya Shastra– Bharat Muni
4. Bhartiya Rangmanch – Adiya Rangacharya
5. Natya Kala – Raghuvansh
6. Abhinaya Kala – Prakash Syal
7. Rang Darshan – N.C. Jain
8. Styles of Theatre Acting – Sunita Dhir

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

THEATRE TECHNIQUES AND DESIGNING – II
(Practical)

Time: 3 Hrs.

Practical: 50 Marks

Yoga: Usage & Benefits in relevance to Theatre, Understanding Theatrical Vocabulary, Generating Emotions, Improvisations, Speech, and Action–Reaction Exercises, Controlling the Body and Depth, Tempo, Voice Tones and Voice Exercises

19
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

PAPER – III: STAGE CRAFT – II
(Theory)

Time: 3 Hrs. each

Total Marks: 100
Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section-A

1. Ground Plans
2. Stage Types, Areas
3. Stage Setting Management
4. Backstage Management

Section-B

5. Stage Properties: Trim Properties, Set Properties, Hard Properties
6. Curtains and Rigging
7. Furniture, Props

Section-C

8. Scenic Construction
9. Scenic Drawing Stage Craft Tools and Materials

Section-D

10. Set Decoration
11. Stage Safety

Suggested Readings:

1. Acting and Stage Craft made simple – Derek Bowskill
2. The Craft of Play Direction – CurtsCanefield
3. Scene Design & Stage Lighting – W. Ozen
4. Theatrical Design & Production – J. Michael Gillete
5. Natak Stage te Darshak – Dr. Kuldeep Singh Dhir
6. Natya Kala – Raghuvansh
7. Bhartiya Rangmanch – Adiya Rangacharya

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

STAGE CRAFT – II
(Practical)

Time: 3 Hrs. each

Practical: 50 Marks

Creating Elevations, Drawing & Enhancing A Model with Techniques, Working in an Unconventional Environment (Height, Confine Spaces and Dark) Using Props, Practice Stage Etiquette & Team Work. Study and Knowledge of visual understanding of significant Set Designs and Stages.

21
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

PAPER – IV: PERFORMING ARTS – II
(Practical)

Time: 3 Hrs.

Theory: 50 Marks

Music Vocal

One Drut Khyal in Raag Yaman

One Cinematic Song composed in Raag Yaman

One group presentation (Group Song, Group Bhajan/Shabad)

Music Instrumental

One Razakhani gat in Raag Yaman

One Cinematic song to be played on any musical Instrument

One Group presentation (Indian Orchestra or Folk Orchestra)

Dance

Recitation of Teen Taal & Ek Taal on Handin Ekgun & Dogun

Tatkar of Teen Taal & EkTaal upto Chargun Layakaries

One Group Dance Presentation (Folk/Contemporary)

Suggested Readings:

1. Raag Parichay, Part I, II, III, IV – Shri Harishchander Srivastava
2. Sangeet Vishard Sangeet Karayalya, Hathras
3. Kathak Nritya Prichay by Subhashni Kapoor
4. Sangeet Shaster Darpan (Part–1, 2) by Shanti Gowardhan
5. Sangeet Subodh by Dr. Davinder Kaur
6. Nibandh Sangeeet – Laxmi Naryan Garg, Sangeet Karyalya, Hathras
7. Kathak Naritya Shiksha Dr. Puru Dadhich

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

PAPER – V: COMMUNICATION SKILLS IN ENGLISH–II

Time: 3 Hours

Max. Marks: 50
Theory Marks: 35
Practical Marks: 15

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Course Contents:

SECTION–A

Listening Skills: Barriers to listening; effective listening skills; feedback skills.

Activities: Listening exercises – Listening to conversation, News and TV reports

SECTION–B

Attending telephone calls; note taking and note making.

Activities: Taking notes on a speech/lecture

SECTION–C

Speaking and Conversational Skills: Components of a meaningful and easy conversation; understanding the cue and making appropriate responses; forms of polite speech; asking and providing information on general topics.

Activities: 1) Making conversation and taking turns

2) Oral description or explanation of a common object, situation or concept

SECTION–D

The study of sounds of English,
Stress and Intonation,
Situation based Conversation in English,
Essentials of Spoken English.

Activities: Giving Interviews

PRACTICAL / ORAL TESTING

Marks: 15

Course Contents:-

1. Oral Presentation with/without audio visual aids.
2. Group Discussion.
3. Listening to any recorded or live material and asking oral questions for listening comprehension.

Questions:-

1. Oral Presentation will be of 5 to 10 minutes duration (Topic can be given in advance or it can be student's own choice). Use of audio visual aids is desirable.
2. Group discussion comprising 8 to 10 students on a familiar topic. Time for each group will be 15 to 20 minutes.

Note: Oral test will be conducted by external examiner with the help of internal examiner.

PAPER – VI: ਪੰਜਾਬੀ (ਲਾਜ਼ਮੀ)

ਸਮਾਂ : 3 ਘੰਟੇ

ਕੁਲ ਅੰਕ : 50

ਪਾਠ-ਕ੍ਰਮ ਅਤੇ ਪਾਠ-ਪੁਸਤਕਾਂ

ਸੈਕਸ਼ਨ-ਏ

ਆਤਮ ਅਨਾਤਮ (ਕਹਾਣੀ ਭਾਗ),
(ਸੰਪ. ਸੁਹਿੰਦਰ ਬੀਰ ਅਤੇ ਵਰਿਆਮ ਸਿੰਘ ਸੰਧੂ)
ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਯੂਨੀਵਰਸਿਟੀ, ਅੰਮ੍ਰਿਤਸਰ।
(ਵਿਸ਼ਾ-ਵਸਤੂ, ਪਾਤਰ ਚਿਤਰਨ)

ਸੈਕਸ਼ਨ-ਬੀ

ਇਤਿਹਾਸਕ ਯਾਦਾਂ (ਇਤਿਹਾਸਕ ਲੇਖ-ਸੰਗ੍ਰਹਿ)
ਸੰਪਾ. ਸ.ਸ.ਅਮੋਲ,
ਪੰਜਾਬੀ ਸਾਹਿਤ ਪ੍ਰਕਾਸ਼ਨ, ਲੁਧਿਆਣਾ। (ਲੇਖ 7 ਤੋਂ 12)
(ਸਾਰ, ਲਿਖਣ ਸ਼ੈਲੀ)

ਸੈਕਸ਼ਨ-ਸੀ

(ੳ) ਸ਼ਬਦ-ਬਣਤਰ ਅਤੇ ਸ਼ਬਦ ਰਚਨਾ : ਪਰਿਭਾਸ਼ਾ, ਮੁੱਢਲੇ ਸੰਕਲਪ
(ਅ) ਸ਼ਬਦ ਸੁਣਾਯਾ

ਸੈਕਸ਼ਨ-ਡੀ

(ੳ) ਸੰਖੇਪ ਰਚਨਾ
(ਅ) ਮੁਹਾਵਰੇ ਅਤੇ ਅਖਾਣ

ਅੰਕ-ਵੰਡ ਅਤੇ ਪਰੀਖਿਅਕ ਲਈ ਹਦਾਇਤਾਂ

1. ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਦੇ ਚਾਰ ਭਾਗ ਹੋਣਗੇ। ਹਰ ਭਾਗ ਵਿੱਚੋਂ ਦੋ ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣਗੇ।
2. ਵਿਦਿਆਰਥੀ ਨੇ ਕੁੱਲ ਪੰਜ ਪ੍ਰਸ਼ਨ ਕਰਨੇ ਹਨ। ਹਰ ਭਾਗ ਵਿੱਚੋਂ ਇੱਕ ਪ੍ਰਸ਼ਨ ਲਾਜ਼ਮੀ ਹੈ। ਪੰਜਵਾਂ ਪ੍ਰਸ਼ਨ ਕਿਸੇ ਵੀ ਭਾਗ ਵਿੱਚੋਂ ਕੀਤਾ ਜਾ ਸਕਦਾ ਹੈ।
3. ਹਰੇਕ ਪ੍ਰਸ਼ਨ ਦੇ ਬਰਾਬਰ ਅੰਕ ਹਨ।
4. ਪੇਪਰ ਸੈੱਟ ਕਰਨ ਵਾਲਾ ਜੇਕਰ ਚਾਹੇ ਤਾਂ ਪ੍ਰਸ਼ਨਾਂ ਦੀ ਵੰਡ ਅੱਗੋਂ ਵੱਧ ਤੋਂ ਵੱਧ ਚਾਰ ਉਪ-ਪ੍ਰਸ਼ਨਾਂ ਵਿੱਚ ਕਰ ਸਕਦਾ ਹੈ।

PAPER – VI: ਮੁੱਢਲੀ ਪੰਜਾਬੀ
(In lieu of Compulsory Punjabi)

ਸਮਾਂ: 3 ਘੰਟੇ

ਕੁਲ ਅੰਕ: 50

ਪਾਠ-ਕ੍ਰਮ

ਸੈਕਸ਼ਨ-ਏ

ਸ਼ਬਦ ਸ਼੍ਰੇਣੀਆਂ : ਪਛਾਣ ਅਤੇ ਵਰਤੋਂ
(ਨਾਂਵ, ਪੜਨਾਂਵ, ਕਿਰਿਆ, ਵਿਸ਼ੇਸ਼ਣ, ਕਿਰਿਆ ਵਿਸ਼ੇਸ਼ਣ, ਸਬੰਧਕ, ਯੋਜਕ ਅਤੇ ਵਿਸਮਿਕ)

ਸੈਕਸ਼ਨ-ਬੀ

ਪੰਜਾਬੀ ਵਾਕ ਬਣਤਰ : ਮੁੱਢਲੀ ਜਾਣ-ਪਛਾਣ
(ੳ) ਸਾਧਾਰਨ ਵਾਕ, ਸੰਯੁਕਤ ਵਾਕ ਅਤੇ ਮਿਸ਼ਰਤ ਵਾਕ (ਪਛਾਣ ਅਤੇ ਵਰਤੋਂ)
(ਅ) ਬਿਆਨੀਆ ਵਾਕ, ਪ੍ਰਸ਼ਨਵਾਚਕ ਵਾਕ ਅਤੇ ਹੁਕਮੀ ਵਾਕ (ਪਛਾਣ ਅਤੇ ਵਰਤੋਂ)

ਸੈਕਸ਼ਨ-ਸੀ

ਪੈਰ੍ਹਾ ਰਚਨਾ
ਸੰਖੇਪ ਰਚਨਾ

ਸੈਕਸ਼ਨ-ਡੀ

ਚਿੱਠੀ ਪੱਤਰ (ਘਰੇਲੂ ਅਤੇ ਦਫ਼ਤਰੀ)
ਅਖਾਣ ਅਤੇ ਮੁਹਾਵਰੇ

ਅੰਕ-ਵੰਡ ਅਤੇ ਪਰੀਖਿਅਕ ਲਈ ਹਦਾਇਤਾਂ

1. ਪ੍ਰਸ਼ਨ ਪੱਤਰ ਦੇ ਚਾਰ ਭਾਗ ਹੋਣਗੇ। ਹਰ ਭਾਗ ਵਿੱਚੋਂ ਦੋ ਪ੍ਰਸ਼ਨ ਪੁੱਛੇ ਜਾਣਗੇ।
2. ਵਿਦਿਆਰਥੀ ਨੇ ਕੁੱਲ ਪੰਜ ਪ੍ਰਸ਼ਨ ਕਰਨੇ ਹਨ। ਹਰ ਭਾਗ ਵਿੱਚੋਂ ਇੱਕ ਪ੍ਰਸ਼ਨ ਲਾਜ਼ਮੀ ਹੈ। ਪੰਜਵਾਂ ਪ੍ਰਸ਼ਨ ਕਿਸੇ ਵੀ ਭਾਗ ਵਿੱਚੋਂ ਕੀਤਾ ਜਾ ਸਕਦਾ ਹੈ।
3. ਹਰੇਕ ਪ੍ਰਸ਼ਨ ਦੇ ਬਰਾਬਰ ਅੰਕ ਹਨ।
4. ਪੇਪਰ ਸੈੱਟ ਕਰਨ ਵਾਲਾ ਜੇਕਰ ਚਾਹੇ ਤਾਂ ਪ੍ਰਸ਼ਨਾਂ ਦੀ ਵੰਡ ਅੱਗੋਂ ਵੱਧ ਤੋਂ ਵੱਧ ਚਾਰ ਉਪ-ਪ੍ਰਸ਼ਨਾਂ ਵਿੱਚ ਕਰ ਸਕਦਾ ਹੈ।

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

PAPER – VI: Punjab History & Culture (C 320 to 1000 B.C.)
(Special Paper in lieu of Punjabi compulsory)
(For those students who are not domicile of Punjab)

Time: 3 Hours

Max. Marks: 50

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section–A

1. Alexander's Invasion and its Impact
2. Punjab under Chandragupta Maurya and Ashoka.

Section–B

3. The Kushans and their Contribution to the Punjab.
4. The Panjab under the Gupta Empire.

Section–C

5. The Punjab under the Vardhana Emperors
6. Socio-cultural History of Punjab from 7th to 1000 A.D.

Section–D

7. Development of languages and Education with Special reference to Taxila
8. Development of Art & Architecture

Suggested Readings:

1. L. M Joshi (Ed), *History and Culture of the Punjab*, Art-I, Punjabi University, Patiala, 1989 (3rd Edition)
2. L.M. Joshi and Fauja Singh (Ed.), *History of Punjab*, Vol. I, Punjabi University, Patiala, 1977.
3. Budha Parkash, *Glimpses of Ancient Punjab*, Patiala, 1983.
4. B.N. Sharma: *Life in Northern India*, Delhi. 1966.

26
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

**PAPER – VII: DRUG ABUSE: PROBLEM, MANAGEMENT AND PREVENTION
(COMPULSORY PAPER)**

DRUG ABUSE: MANAGEMENT AND PREVENTION

Time: 3 Hours

Max. Marks: 50

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section – A

Prevention of Drug abuse:

Role of family: Parent child relationship, Family support, Supervision, Shaping values, Active Scrutiny.

Section – B

School: Counselling, Teacher as role-model. Parent-teacher-Health Professional Coordination, Random testing on students.

Section – C

Controlling Drug Abuse:

Media: Restraint on advertisements of drugs, advertisements on bad effects of drugs, Publicity and media, Campaigns against drug abuse, Educational and awareness program

Section – D

Legislation: NDPs act, Statutory warnings, Policing of Borders, Checking Supply/Smuggling of Drugs, Strict enforcement of laws, Time bound trials.

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – II

References:

1. Ahuja, Ram (2003), *Social Problems in India*, Rawat Publication, Jaipur.
2. Extent, Pattern and Trend of Drug Use in India, Ministry of Social Justice and Empowerment, Government of India, 2004.
3. Inciardi, J.A. 1981. *The Drug Crime Connection*. Beverly Hills: Sage Publications.
4. Kapoor. T. (1985) *Drug Epidemic Among Indian Youth*, New Delhi: Mittal Pub.
5. Kessel, Neil and Henry Walton. 1982, *Alcoholism*. Harmond Worth: Penguin Books.
6. Modi, Ishwar and Modi, Shalini (1997) *Drugs: Addiction and Prevention*, Jaipur: Rawat Publication.
7. National Household Survey of Alcohol and Drug Abuse. (2003) New Delhi, Clinical Epidemiological Unit, All India Institute of Medical Sciences, 2004.
8. Ross Coomber and Others. 2013, *Key Concept in Drugs and Society*. New Delhi: Sage Publications.
9. Sain, Bhim 1991, *Drug Addiction Alcoholism, Smoking Obscenity*, New Delhi: Mittal Publications.
10. Sandhu, Ranvinder Singh, 2009, *Drug Addiction in Punjab: A Sociological Study*. Amritsar: Guru Nanak Dev University.
11. Singh, Chandra Paul 2000. *Alcohol and Dependence among Industrial Workers*: Delhi: Shipra.
12. Sussman, S and Ames, S.L. (2008). *Drug Abuse: Concepts, Prevention and Cessation*, Cambridge University Press.
13. Verma, P.S. 2017, “*Punjab’s Drug Problem: Contours and Characteristics*”, Economic and Political Weekly, Vol. LII, No. 3, P.P. 40-43.
14. World Drug Report 2016, United Nations office of Drug and Crime.
15. World Drug Report 2017, United Nations office of Drug and Crime.

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – I: FORMS OF THEATRE
(Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Section–A

Ancient Indian Theatre
Study of Ramayana and Mahabharata

Section–B

Indian Musical Theatre
Stage, Scenery
Actor, Music Artist

Section–C

Theatre Architecture, Ideal Theatre
Introduction to Improvisation
Its Nature and Purpose

Section–D

Forms of Drama
Comedy, Tragedy
Melodrama

Suggested Readings:

- Indian Theatre by N.C. Jain, Vikash Publishing House, New Delhi
- Nataki Sahit by Navnindra Behl Publication Bureau, Punjabi Uni. Patiala
- Rangmanch by Balwant Gargi, Navyug Publisher, Delhi
- The Natyashastra (English Translation) by Adya Rangacharya, Munshiram Manoharlal Publishers Pvt. Ltd.
- Classical Indian Theatre: a Comparative Study by Dr. Anjala Maharishi, N.S.D., New Delhi
- Traditional Indian Theatre: Multiple Streams by Kapila Vatsyayana
- The Indian Theatre by Hemendra Nath Das Gupta, Gyan Publishing House
- Indian Theatre, Ralph Yarrow

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – II: STAGE CRAFT–III

(Practical)

Time: 3 Hrs.

Practical: 50 Marks

UNIT–I

Stage Lighting

Types of Lighting: Realistic, Symbolic, Expressionistic, Formalistic

Art & Technique of Lighting

Importance of Lighting Cue Sheet

UNIT–II

Lighting: Base Light, Diffusers, Dimmers and Reflectors

Various Lighting Equipments

Spot Light, Strip Light, Flood Light

Special Effect Lights, LED Lights

Special Effect Projectors

UNIT–III

Cross Sections, Cyclorama

Characteristics of Lights (Quality, Quantity, Colour Temperature)

Demonstration of Light, Apparatus

Using Lights and their Techniques

Suggested Readings:

- Guide to Stage Lighting by G.N. Dasgupta, Annapurna
- Scene Design & Stage Lighting by W.Oxen
- Rang Karmi Di Teesri Akh by Kewal Dhaliwal, Ravi Sahit Parkashan, Amritsar
- Stage Lighting by John A. Williams, London.
- Stage and Film by R. Myerscough, Sir Isaac Pitman
- Stage Lighting by Tapas Sen
- Drishya Adrishya by Nain Chander Jain

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – III: STUDY OF THEATRICAL SCRIPT AND PLAY

Time: 3 Hrs.

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Note: Practical Examiner can ask questions from the theory portion also.

Section–A

Principles of Script Analysis on a given situation

Basis of Character Analysis

Section–B

Using Internal & External Aids,

Improvisation, Working on Individual/Group Skills

Section–C

Reading and Analysis of Play “Aashad Ka Ek Din” by Mohan Rakesh

Section–D

Reading and Analysis of Punjabi Play “Subhadra” by I.C. Nanda

Suggested Readings:

- Aashad Ka Ek Din by Mohan Rakesh
- Subhadra by I.C. Nanda
- Stage and Film, R. Myerscough, Sir Isaac Pitman
- Producing the Play by John Gassner, Philip Barber Publishers, Dryden Press
- Theatre at Work by C. Marowitz Unknown
- On the Art of Theatre by Gordon Craig, Edward, Heinemann
- Play Production by Henning Nelms, Barnes & Noble Books
- Natki Sahit by Navnindre Behl
- Indian Theatre by N.C.Jain
- Rang Manch Ke Sidhant by Mahesh, Anand Davindra Raj

**PAPER – IV: STUDY OF THEATRICAL SCRIPT AND PLAY
(Practical)**

Time: 3 Hrs.

Practical: 50 Marks

UNIT-I

Principles of Script Analysis on a given situation
Basis of Character Analysis
Using Internal & External Aids,
Improvisation, Working on Individual/Group Skills

UNIT-II

Reading and Analysis of Play “Aashad Ka Ek Din” by Mohan Rakesh

UNIT-III

Reading and Analysis of Punjabi Play “Subhadra” by I.C. Nanda

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – V: PERFORMING ARTS – III

(Practical)

Time: 3 Hrs.

Practical: 50 Marks

UNIT-I

Training Voice for Theatrical singing,
Individual and Group Singing,
Singing for Various types of Theatre

UNIT-II

Various Musical Instruments and their role in Theatre
Various Rhythms'
Simple Instrumental Compositions or Rhythms in Theatre

UNIT-III

Understanding Choreography
Various types of Dance Forms for a Theatrical Presentation
Working on a given mood
Individual & Group Dance Choreography
Poetical Composition

Suggested Readings:

1. Raag Parichay, Part I, II, III, IV – Shri Harishchander Srivastava
2. Sangeet Vishard Sangeet Karayalya, Hathras
3. Sangeet Shaster Darpan (Part-1, 2) by Shanti Gowardhan
4. Sangeet Subodh by Dr. Davinder Kaur
5. Nibandh Sangeet – Laxmi Naryan Garg, Sangeet Karyalya, Hathras
6. Kathak Naritya Shiksha Dr. Puru Dadhich
7. Sound and Music for the theatre by Dena Kaye and James Lebrecht

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – VI: PERSONALITY DEVELOPMENT – I

Time: 3 Hrs.

Practical: 50 Marks

UNIT-I

Meaning and Definition of Personality
Aspects of Personality (Physical, Intellectual, Emotional and Social)
Personality Development: Need and Importance
Indicators of a Developed Personality

UNIT-II

Positive Attitude: Concept, traits of Positive thinking and high achievers
Techniques and Strategies for positive thinking
Indicators of Positive Attitude
Motivation: Techniques for self-motivation

UNIT-III

Goals Setting and Time Management
Goals: Meaning and Types
Time Management: Meaning and Concept, importance
Strategies for Time Management, identifying and avoiding time-wasters

Suggested Readings:

- Personality Development By John Aurther
- Social and Personality Development: An Advanced Textbook edited by Michael E. Lamb, Marc H. Bornstein
- Personality Development: A Psychoanalytic Perspective edited by Debbie Hindle, Marta Vaciago Smith
- Personality Development By Hurlock Mn
- You Can Win by Shiv Khera, McMillan Publishers
- The Ultimate Power of Positive Thinking by Stephen Richards
- Personality Development by Rajan K. Mishra, Richa Publication

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – VII: PRODUCTION MANAGEMENT (Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Note: Practical Examiner can ask questions from the theory portion also.

Section–A

Pre–Production and Development Phase
Script, Screenplay, Adaptations, Story Boarding
Common Crew Members, Set Design

Section–B

Role of Radio Announcer and Foley Artist
Production Phase
Role and responsibilities of above the line Production Crew
Role of Directors and Actors

Section–C

Shooting Schedule
Radio Play
Post–Production and Manipulation in Radio, TV and Films

Section–D

Audio and Video Editing
Visual Effects, Sound Effects, Dubbing
Censorship, Distribution

Suggested Readings:

- TV Production by Gerald Millerson, Focal Press
- Film Production by Steven Bernstein, Focal Press
- Fundamentals of Television Production by Donald, Ralph & Span, Blackwell Publishing
- Film Production Management by Bastian Cleve, Focal Press
- Television Production Handbook by Zetl, Herbert, Thomson Wadsworth
- Art and Production by N.N Sarkar
- Techniques of T.V Production by Bretz Rudy, McGraw–Hill Book Co.
- Television Karyakrama Nirman Prakriya (Hindi) by Ashok Jaikhani and Manaraj Shah, Ranth Academy, New Delhi

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – III

PAPER – VIII: PRODUCTION MANAGEMENT (Practical)

Time: 3 Hrs.

Practical: 50 Marks

UNIT-I

Pre-Production and Development Phase
Script, Screenplay, Adaptations, Story Boarding
Common Crew Members, Set Design
Role of Radio Announcer and Foley Artist

UNIT-II

Production Phase
Role and responsibilities of above the line Production Crew
Role of Directors and Actors
Shooting Schedule
Radio Play

UNIT-III

Post-Production and Manipulation in Radio, TV and Films
Audio and Video Editing
Visual Effects, Sound Effects, Dubbing
Censorship, Distribution

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – I: FUNDAMENTALS OF DIRECTION – I (Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Note: Practical Examiner can ask questions from the theory portion also.

Section - A

Role of a Director

Fundamentals of Direction: Interpretations, Acting, Blocking, Composition

Relationship between the Director and the Actor

Relationship between the Director and the Designer

Section - B

To interpret and block the scene

Procedure of Play Direction,

First Reading, Blocking the Play; Concentrating on Composition

Styles of Direction

Section – C

Study of Production Process from Directorial Point of View

Use of different elements in achieving the ultimate Goal in Play Production

Section - D

Technical Rehearsals and Grand Rehearsals

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

Suggested Readings:

- Natak Da Nirdeshan by Dr. Atamjit Singh, Lok Geet Prakashan, Amritsar
- The Art of Play Direction by John Dolman, Harper and Rose, New York
- Rang Darshan by Nemichander Jain, Paramhans Press, Delhi
- Natak Nirdeshak, I.C. Nanda by Gurcharan Singh New Book Co., Jalandhar
- Production styles in Hindi and Punjabi Theatre by Dr. Navnindra Behl, Punjabi University, Patiala
- Directing the Play by Roose Evans Jamse, Studio Vista, London
- Fundamentals of Play Direction by Carea, Lawrence and Alexender, Holt Rinchart Winston Inc.
- Stage Direction by John Gielgud Heinemann, London Publication

38
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – II: STAGE CRAFT–IV
(Practical)

Time: 3 Hrs.

Practical: 50 Marks

UNIT – I

Introduction and Handling of Sound System
Varieties of Microphones, their usage and Placement
Public Addressing System

UNIT – II

Audio Mixer: Analogue and Digital Mixer
Graphic Equalizers
Compressors and Distributors

UNIT – III

Powered Speakers
Amplifiers, Audio Processors
Audio Cables and Connectors

Suggested Readings:

- Producing Great Sound for Film and Video third edition by Jay Rose
- Sound and Music for the theatre by Dena Kaye and James Lebrecht
- The Audio Expert: Everything You Need to Know About Audio by Ethan Winer
- Eargle's The Microphone Book: From Mono to Stereo to Surround – A Guide to Microphone Design and Application by Ray A. Rayburn
- Professional Microphone Techniques (Mix Pro Audio) by David Miles–Huber, Philip Williams
- Stereo Microphone Techniques by Bruce Bartlett

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – III: FUNDAMENTALS OF ACTING –I (Theory)

Time: 3 Hrs. each

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Note: Practical Examiner can ask questions from the theory portion also.

Section - A

Fundamental Elements of the Art of Acting:

Expression, Gesture, Posture, Movement, Voice and Language on a given theme
Acting, Walking, Turning, Adjustment, Entry, Exit on Stage on a given theme

Section - B

Enactment of Voice, Speech, Pauses and Breathing
Language and Speech Work Out, Improvisations,
Understanding Signs and Symbols

Section - C

Verse & Prose passages: Punjabi and Hindi Speech and Style

Section - D

Preparing pieces of a given Characterization
Different usage of objects on Stage

Suggested Readings:

- Styles of Theatre Acting by Sunita Dhir, Gian Publishing House, New Delhi
- Abhinai Kala by Dr. Prakash Syal & Dr. Navnindra Behl , Publication Bureau, Punjabi University, Patiala
- The Professional Training of An Actor by Sonia Moore, Penguin Books, New York
- Classical Indian Theatre: a Comparative Study by Dr. Anjala Maharishi N.S.D., New Delhi
- Natyashastra Mein Angika Abhinaya by Dr. Bharttendu, Vishvabharati Research Institute, Gyanpur (Varanasi)
- Natyashastra Aur Abhinaya Kala by Jaidayal, AbhiruchiPrakashan, Delhi
- Abhinav Ka Ras–Vivechan by Nagein Das Parekh, Vishvavidyalya Prakashan, Varanasi

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – IV: FUNDAMENTALS OF ACTING –I
(Practical)

Time: 3 Hrs. each

Practical: 50 Marks

Note: Practical Examiner can ask questions from the theory portion also.

UNIT-I

Fundamental Elements of the Art of Acting:

Expression, Gesture, Posture, Movement, Voice and Language on a given theme
Acting, Walking, Turning, Adjustment, Entry, Exit on Stage on a given theme

UNIT-II

Enactment of Voice, Speech, Pauses and Breathing
Language and Speech Work Out, Improvisations,
Understanding Signs and Symbols

UNIT-III

Verse & Prose passages: Punjabi and Hindi Speech and Style
Preparing pieces of a given Characterization
Different usage of objects on Stage

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – V: AUDIO PRODUCTION (Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Note: Practical Examiner can ask questions from the theory portion also.

Section - A

Understanding Digital Audio
Working with various Audio file formats

Section - B

Basic Sound Editing Techniques
Sound Processes and Sound Effects

Section - C

Introduction to Studio Equipment
Basic Studio Techniques, Recording procedures
Microphone Inputs, Microphone Choice and Placement
Audio Cables and Connectors

Section - D

Aesthetics and Techniques of multi-track Sound
Audio Mixer and Controls
Audio Production: Mixing and Mastering

Suggested Readings:

- Sound Check: The Basics of Sound and Sound Systems by Tony Moscal
- The Audio Expert: Everything You Need to Know About Audio by Ethan Winer
- Eargle's The Microphone Book: From Mono to Stereo to Surround – A Guide to Microphone Design and Application by Ray A. Rayburn
- Professional Microphone Techniques (Mix Pro Audio) by David Miles–Huber, Philip Williams
- Stereo Microphone Techniques by Bruce Bartlett
- Master Handbook of Audio Production by Jerry C. Whitaker
- Producing Great Sound for Film and Video third edition by Jay Rose
- Sound and Music for the theatre by Dena Kaye and James Lebrecht
- Audio Production and Post– Production by Woody wood hall
- The Art of Recording by William Moylan

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – VI: AUDIO PRODUCTION (Practical)

Time: 3 Hrs.

Practical: 50 Marks

Note: Practical Examiner can ask questions from the theory portion also.

UNIT – I

Understanding Digital Audio
Working with various Audio file formats
Basic Sound Editing Techniques
Sound Processes and Sound Effects

UNIT–II

Introduction to Studio Equipment
Basic Studio Techniques, Recording procedures
Microphone Inputs, Microphone Choice and Placement
Audio Cables and Connectors

UNIT–III

Aesthetics and Techniques of multi-track Sound
Audio Mixer and Controls
Audio Production: Mixing and Mastering

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – VII: PERSONALITY DEVELOPMENT – II
(Practical)

Time: 3 Hrs.

Practical: 50 Marks

UNIT-I

Soft Skills: Meaning and Importance

Concepts: Work and Professional Ethics,

Self-Presentation, Self Confidence, Problem Solving Skills, Stress and Conflict Management

Team Spirit: Leadership Skills, Synergy and Team Building

UNIT-II

Placement Preparations: Group Discussions, Rules for Group Discussion

Personal Interview: Mock Interview and its Rules

Do's and Dont's: Dressing Sense, Strategies before and during the interview

Overcoming shyness, nervousness and fear

UNIT-III

Grooming: meaning and concept, various dimensions

Role of manners and etiquette in grooming

Strategies/Tips for grooming into an all-round groomed individual

Profile and Biography of: Abraham Lincoln, Dr. APJ Abdul Kalam, Amitabh Bachchan, Indira Nooyi

Suggested Readings:

- Personality Development By John Aurther
- Social and Personality Development: An Advanced Textbook edited by Michael E. Lamb, Marc H. Bornstein
- Personality Development: A Psychoanalytic Perspective edited by Debbie Hindle, Marta Vaciago Smith
- Personality Development By Hurlock Mn
- You Can Win by Shiv Khera, McMillan Publishers
- The Ultimate Power of Positive Thinking by Stephen Richards
- Personality Development by Rajan K. Mishra, Richa Publication

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – VIII: PRODUCTION DESIGN WORKSHOP – I

Time: 3 Hrs.

Practical: 50 Marks

UNIT-I

Basic Camera Operations
Camera Accessories, Lenses and its types
Shot Composition, Camera Movements, Camera Shots and Camera Angles

UNIT-II

Basic Production Techniques
Indoor and Outdoor Shooting
Different TV and Film Formats

UNIT-III

Graphic Designing and Editing
Working with Vectors and Raster Graphics
Video Editing: NLE Software Interface and Basic Operations
Introduction to Animation and Types

Software(s): Basic Knowledge of Adobe Photoshop, Corel Draw, Adobe Premiere Pro, Adobe Flash and Autodesk 3D Studio Max

Suggested Readings:

- Production for Graphic Design, Fourth edition by Alan pipes
- The Adobe Photoshop CS5 Book for Digital Photographers (Voices That Matter) by Scot Kelby
- TV Production: Gerald Milerson, Focal Press
- Film Production: Steven Bernstein, Focal Press
- Creating Special Effects for TV and Video: Barnard Willkie
- Single Camera Video Production: R.B. Musburger
- Television Production Handbook: Zettl, Herbert, Published, Thomson Wadsworth
- Adobe Flash Professional Classroom in a Book by Pearson
- Adobe Premiere Pro Classroom in a Book by Pearson
- Introducing 3Ds Max: 3D For Beginners by Wiley India Pvt Ltd

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

PAPER – IX (ESL-221): ENVIRONMENTAL STUDIES

Time: 3 Hrs.

Max. Marks: 100

Teaching Methodologies

The Core Module Syllabus for Environmental Studies includes class room teaching and field work. The syllabus is divided into 8 Units [Unit-1 to Unit-VII] covering 45 lectures + 5 hours for field work [Unit-VIII]. The first 7 Units will cover 45 lectures which are class room based to enhance knowledge skills and attitude to environment. Unit-VIII comprises of 5 hours field work to be submitted by each candidate to the Teacher in-charge for evaluation latest by 15 December, 2019.

Exam Pattern: **End Semester Examination- 75 Marks**
 Project Report/Field Study- 25 Marks [based on submitted report]
 Total Marks- 100

The structure of the question paper being:

Part-A, Short answer pattern with inbuilt choice – 25 Marks

Attempt any five questions out of seven distributed equally from Unit-1 to Unit-VII. Each question carries 5 marks. Answer to each question should not exceed 2 pages.

Part-B, Essay type with inbuilt choice – 50 Marks

Attempt any five questions out of eight distributed equally from Unit-1 to Unit-VII. Each question carries 10 marks. Answer to each question should not exceed 5 pages.

Project Report / Internal Assessment:

Part-C, Field work – 25 Marks [Field work equal to 5 lecture hours]

The candidate will submit a hand written field work report showing photographs, sketches, observations, perspective of any topic related to Environment or Ecosystem. The exhaustive list for project report/area of study are given just for reference:

1. Visit to a local area to document environmental assets: River / Forest/ Grassland / Hill / Mountain / Water body / Pond / Lake / Solid Waste Disposal / Water Treatment Plant / Wastewater Treatment Facility etc.
2. Visit to a local polluted site – Urban / Rural / Industrial / Agricultural
3. Study of common plants, insects, birds
4. Study of tree in your areas with their botanical names and soil types
5. Study of birds and their nesting habits
6. Study of local pond in terms of wastewater inflow and water quality
7. Study of industrial units in your area. Name of industry, type of industry, Size (Large, Medium or small scale)
8. Study of common disease in the village and basic data from community health centre
9. Adopt any five young plants and photograph its growth
10. Analyze the Total dissolved solids of ground water samples in your area.
11. Study of Particulate Matter (PM_{2.5} or PM₁₀) data from Sameer website. Download from Play store.
12. Perspective on any field on Environmental Studies with secondary data taken from Central Pollution Control Board, State Pollution Control Board, State Science & Technology Council etc.

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

Unit-I

The multidisciplinary nature of environmental studies

Definition, scope and importance, Need for public awareness

(2 lectures)

Unit-II

Natural Resources: Renewable and non-renewable resources:

Natural resources and associated problems.

- (a) Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.
- (b) Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.
- (c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
- (d) Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies.
- (e) Energy resources: Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources, case studies.
- (f) Land resources: Land as a resource, land degradation, man induced landslides, soil erosion and desertification.
 - Role of an individual in conservation of natural resources.
 - Equitable use of resources for sustainable lifestyles.

(8 Lectures)

Unit-III

Ecosystems

- Concept of an ecosystem
- Structure and function of an ecosystem
- Producers, consumers and decomposers
- Energy flow in the ecosystem
- Ecological succession
- Food chains, food webs and ecological pyramids
- Introduction, types, characteristic features, structure and function of the following ecosystem: Forest ecosystem, Grassland ecosystem, Desert ecosystem, Aquatic ecosystems (ponds, streams, lakes, rivers, ocean estuaries)

(6 Lectures)

Unit-IV

Biodiversity and its conservation

- Introduction – Definition: genetic, species and ecosystem diversity
- Biogeographical classification of India
- Value of biodiversity: consumptive use, productive use, social, ethical aesthetic and option values
- Biodiversity at global, national and local levels
- India as a mega-diversity nation
- Hot-spots of biodiversity
- Threats to biodiversity: habitat loss, poaching of wildlife, man wildlife conflicts
- Endangered and endemic species of India
- Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity

(8 Lectures)

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

Unit-V

Environmental Pollution :

Definition :

- Causes, effects and control measures of Air pollution, Water pollution, Soil pollution, Marine pollution, Noise pollution, Thermal pollution, Nuclear pollution
- Solid waste management: Causes, effects and control measures of urban and industrial wastes.
- Role of an individual in prevention of pollution
- Pollution case studies
- Disaster management: floods, earthquake, cyclone and landslides

(8 Lectures)

Unit-VI

Social Issues and the Environment

- From unsustainable to sustainable development
- Urban problems and related to energy
- Water conservation, rain water harvesting, watershed management
- Resettlement and rehabilitation of people; its problems and concerns. Case studies.
- Environmental ethics: Issues and possible solutions
- Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case studies.
- Wasteland reclamation
- Consumerism and waste products
- Environmental Protection Act, 1986
- Air (Prevention and Control of Pollution) Act, 1981
- Water (Prevention and control of Pollution) Act, 1974
- Wildlife Protection Act
- Forest Conservation Act
- Issues involved in enforcement of environmental legislation
- Public awareness

(7 Lectures)

Unit-VII

Human Population and the Environment

- Population growth, variation among nations
- Population explosion – Family Welfare Programmes
- Environment and human health
- Human Rights
- Value Education
- HIV / AIDS
- Women and Child Welfare
- Role of Information Technology in Environment and Human Health
- Case Studies

(6 Lectures)

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – IV

Unit-VIII

Field Work

- Visit to a local area to document environmental assets River / forest / grassland / hill / mountain
- Visit to a local polluted site – Urban / Rural / Industrial / Agricultural
- Study of common plants, insects, birds
- Study of simple ecosystems-pond, river, hill slopes, etc

(Field work equal to 5 lecture hours)

References:

1. Bharucha, E. 2005. Textbook of Environmental Studies, Universities Press, Hyderabad.
2. Down to Earth, Centre for Science and Environment, New Delhi.
3. Heywood, V.H. & Waston, R.T. 1995. Global Biodiversity Assessment, Cambridge House, Delhi.
4. Joseph, K. & Nagendran, R. 2004. Essentials of Environmental Studies, Pearson Education (Singapore) Pte. Ltd., Delhi.
5. Kaushik, A. & Kaushik, C.P. 2004. Perspective in Environmental Studies, New Age International (P) Ltd, New Delhi.
6. Rajagopalan, R. 2011. Environmental Studies from Crisis to Cure. Oxford University Press, New Delhi.
7. Sharma, J. P., Sharma. N.K. & Yadav, N.S. 2005. Comprehensive Environmental Studies, Laxmi Publications, New Delhi.
8. Sharma, P. D. 2009. Ecology and Environment, Rastogi Publications, Meerut.
9. State of India's Environment 2018 by Centre for Sciences and Environment, New Delhi
10. Subramanian, V. 2002. A Text Book in Environmental Sciences, Narosa Publishing House, New Delhi.

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – I: PUNJABI THEATRE (Theory)

Total Marks: 50

Instructions for Paper Setters:

- Section A:** 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (5x6= 30)
- Section B:** 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x2=20)

UNIT – I

1. Punjabi Theatre
 - Origin
 - Development
 - Modern Period
2. Contribution of following Contemporary Directors of Punjabi Theatre
 - S. Ajmer Singh Aulakh
 - S. Kewal Dhaliwal
 - Smt. Neelam Maan Singh

UNIT – II

3. Detailed Study of Play “ Dhamak Nagare Di ” Written by S.Gursharan Singh
 - Various Characters of the Play

UNIT –III

4. Dramatization
 - A Punjabi Story

Books Reference:

- Punjabi Natak Di Vikas Yatra – Dr. Gurdev Singh Sidhu
- Beej To Natak Tk – Dr. Satish Kumar Verma
- Punjabi Natak Vich Naveen Privartan – Navninder Behl
- Dhamak Nagare Di – Gursharan Singh
- Gursharan Singh Da Rang Manch – Ajmer Singh Aulakh

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – II THEATRE (CREATIVITY & INNOVATIONS) (Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (5x6= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x2=20)

UNIT – I

1. Introduction to :

- Imagination
- Observation Creativity and Imitation
- Their Purpose

UNIT – II

2. Introduction to Experimental Theatre Its Evolution and Development

3. The Different Context within which a Theatrical Activity Develops-

- Social
- Political
- Religious

UNIT –III

4. Development of Punjabi Theatre

- Experiments
- Modern Punjabi Theatre

Books References:

- The Profession of stage – Tovastanogov
- Natyashatra – Bharat Muni
- Indian Theatre – N.C. Jain

51
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – II: THEATRE (CREATIVITY & INNOVATIONS) (Practical)

Marks: 50

- Using imagination Developing Creativity
- Improvisation
- Experimentation of Props.
- Using Internal and external Aids as Tools for creativity

Book References:

- The Profession Of stage – Tovastanogov
- Natyashatra – Bharat Muni
- Indian Theatre – N.C. Jain

52
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – III: STAGE CRAFT MAKE-UP (THEORY)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (5x6= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x2=20)

UNIT-1

1. Introduction to Make-up
2. Need and Importance

UNIT-2

3. Facial shapes
4. Make-up tools

UNIT-3

5. Make-up application technique
6. Usage of Masks and wigs

Books Reference:

- Stage Makeup : Richard Corson
- Natak Stage Te Darshak : Dr.Kuldeep Singh Dhir
- Rangkarmi Di Teesri Akh : Kewal Dhaliwal
- The Techniques of the Professional Make up Artist : Vincent J-R Kehoe

PAPER – III: STAGE CRAFT MAKE-UP (PRACTICAL)

Marks: 50

- Recognition of Make-up tools
- Character make-up
- Usage of stylized/ Fantasy make-up
- Method of applying wigs and beards
- Making masks

Books Reference:

- Stage Makeup : Richard Corson
- Natak Stage Te Darshak : Dr.Kuldeep Singh Dhir
- Rangkarmi Di Teesri Akh : Kewal Dhaliwal
- The Techniques of the Professional Make up Artist : Vincent J-R Kehoe

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – IV: INDIAN TELEVISION (Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (5x6= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x2=20)

UNIT-I

1. History of Television
 - Hindi Television
 - Punjabi Television

UNIT-II

2. Study of the following Classic Productions of television
 - Study of Hindi serial 'TAMAS' by Govind Nihlani written by Bhisham Sahni
 - Doordarshan's Punjabi serial 'Bhai Manna Singh'

UNIT-III

3. Detailed Study of Hindi feature Film 'Mother India' Directed by Mehboob Khan, Music Naushad

Books References:

- Television in India Values and Concern – Saad Publications Delhi India
- Television Lekhan – Asgat Wahagat, Prabhat Ranjan
- Television Fundamentals –John Wilkinson
- Rangmanch te Television Natak- Dr. Navnindra Behl

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – IV: INDIAN TELEVISION (Practical)

Marks: 50

- Critical analysis of Hindi serial ‘TAMAS’ by Govind Nihlani written by Bhisham Sahni
- Television production reviews of Doordarshan’s Punjabi serial ‘Bhai Manna Singh’
- Analysis of Hindi feature Film ‘Mother India’ Directed by Mehboob Khan, Music Naushad
- Submit an Assignment on the critical analysis of Hindi film “Mughal-E-Azam“

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – V

PAPER – V: Performing Arts (PRACTICAL)

Total Marks: 50

UNIT-1

- Musical Nukkad Natak Performance

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

PAPER – I: THEATRICAL COSTUME (THEORY)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (05x06= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x02=20)

UNIT-1

1. Designing a costume of a specific historical Drama
2. Basis of Costume design.

UNIT-2

3. Role of a Costumes designer
4. Cotemporary Costumes trends in theatre

UNIT-3

5. Importance of Dress rehearsal
6. Features of men and women character Costumes

Books Reference:

- Indian Costumes : John Gassner
- Rang Darshan : N.C. Jain
- Continental Stage Craft : Knenneth Maigowan

58
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

PAPER–II: THEATRE (CRITICAL STUDY OF INDIAN AND WESTERN HEATRE)
(Theory)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (05x06= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x02=20)

UNIT – I

1. Study of Indian and Western Theatre Directors
 - Abraham Alkazi
 - William Shakespeare
 - Bertolt Brescht
 - Habib Tanveer

UNIT – II

2. Study of Structure of Classical Indian Play

UNIT –III

3. Realistic and Non realistic styles of Western Theatre

Books References:

- Folk Theatre of India – Balwant Gargi
- The Theory of Modern Stage – Eric Bentley
- The Seven Ages of Indian Theatre –R.Southern
- Theatre De Thum –Kamlesh Uppal

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

PAPER –II: THEATRE (CRITICAL STUDY OF INDIAN AND WESTERN HEATRE)
(Practical)

Marks: 50

UNIT – I

- Individual and Group Improvisation in Realistic and Non Realistic Styles

Books References:

- Folk Theatre of India – Balwant Gargi
- The Theory of Modern Stage – Eric Bentley
- The Seven Ages of Indian Theatre –R.Southern
- Theatre De Thum –Kamlesh Uppal

60
BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

**PAPER –III: STAGE CRAFT (SPECIAL EFFECTS AUDIO/VISUAL)
(THEORY)**

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (05x06= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x02=20)

UNIT – I

1. Introduction to Special effects
2. Role and Importance

UNIT – II

1. Projection and Software Sound effects
2. Using Music for Sound effects
3. Sources of Sound Effects and Voice hours

UNIT – III

1. Vintage effects : Nature, Fire
2. Projection Modern Effects Nature Fire, Fog and Haze

Book References:

- Design –Aggarwal
- Rang Bhawan-S.C.Sharma

**PAPER –III: STAGE CRAFT (SPECIAL EFFECTS AUDIO/VISUAL)
(Practical)**

Marks: 50

- Demonstration of Special effects Apparatus
- Its Usage and Creating & Audio/Visual Effects

Books References:

- Design –Aggarwal
- Rang Bhawan- S.C. Sharma

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

PAPER – IV: EVENT MANAGEMENT (THEORY)

Time: 3 Hrs.

Theory: 50 Marks

Instructions for Paper Setters:

Section A: 7 Very short answer type questions should be set out of which 5 have to be attempted of 6 marks each. (05x06= 30)

Section B: 3 long answer type questions should be set out of which 2 have to be attempted of 10 marks each. (10x02=20)

UNIT-I

1. What is Event ?
2. How to manage An Event ?
3. Process of an Event Management

UNIT-II

4. Advertisement of an Event
 - Poster
 - Broacher
 - Flex Board

UNIT-III

5. Event Management for Social Awareness

Books References:

- Marketing your Event Planning Bussiness : A Creative Approach To Gaining The Competitive Edge (Judy Allen)
- Special Events : A New Generation and The Next Frontier (Joe Goldblatt)
- The Accidental Creative : How To Be Brilliant At A Moments Notice (Todd Henry)

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

PAPER – IV: EVENT MANAGEMENT (PRACTICAL)

Marks: 50

- Organize an Event of a Cultural Program
- Organize a Social Awareness Event On a Public place (a Short production)
- Create/ design
 - Posters
 - Pamphlet
 - Invitations
- Assignments on all Events

BACHELOR OF VOCATION (B.Voc.)
(THEATRE AND STAGE CRAFT) SEMESTER – VI

PAPER –V: ONE PRODUCTION (PRACTICAL)

Total Marks: 50

- Preparation of Production
- One Production By Each Student