

Chaudhary Bansi Lal University, Bhiwani (Haryana)



Scheme & Syllabus of the Programme

for

Diploma in Performing and Visual Art-Theatre(DPVAT)

Curriculum and Credit Framework for Diploma Course

With effect from the Session 2025-26

DEPARTMENT OF PERFORMING AND VISUAL ART

FACULTY OF HUMANITIES

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CHAUDHARY BANSI LAL UNIVERSITY, BHIWANI

HARYANA, INDIA

Chaudhary Bansi Lal University, Bhiwani

Scheme of Examination for Diploma in Performing and Visual Art- Theatre(DPVAT)

Curriculum and Credit Framework for Diploma Course with effect from the Session

2025-26

Semester I

Course Type	Course Code	Nomenclature of course	Theory (T)/ Practical (P)	Credits		Contact hours per week L: Lecture P: Practical T: Tutorial	Internal Assessment Marks	End Term Examination Marks	Total Marks	Examination hours			
				Subject wise	Total								
											L	T	P
CC1	DPVAT-CC-101	Introduction of Drama	T	4	20	3	1	0	4	30	70	100	3
CC2	DPVAT-CC-102	Elements of Acting	T	4		3	1	0	4	30	70	100	3
CC3	DPVAT-CC-103	Theatre Exercise and Scene Work	P	4		0	0	0	4		100	100	4
CC4	DPVAT-CC-104	Improvisation in Theatre	P	4		0	0	0	4		100	100	4
CC5	DPVAT-CC-105	Acting and Script Writing	P	4		0	0	0	2+2		50+50	100	4
Total Credit - 20 credits													

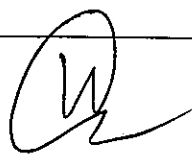
Total Credit - 20 credits

Core Course - 08 credits

Practical/Internship/Field work - 12 credits

Introduction of Drama (CC-1) with 4 Credits (3 Theory +1 Tutorial)

Session: 2025-26			
Name of Programme	DPVAT		
Name of the Course	Introduction to Drama		
Course Code	PVAT-CC-101		
Course Type	CC-1		
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 101.1: Students will be able to understand the foundational concepts of Indian aesthetics and the cultural significance of performance. CLO 101.2: Students will be able to explore various classical theatre forms and analyze their aesthetic and narrative structures. CLO 101.3: Students will be able to identify diverse folk traditions and evaluate their role in social commentary and cultural expression. CLO 101.3: Students will be able to interpret classical dance and music as expressive tools in actor training and performance.		
Credits	Theory	Tutorial	Total
	3	1	4
Teaching Hours per week	3	1	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B- Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 7 small questions covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Indian Performing Arts - Natya Shastra: Concept of Natya, Rasa Theory, Bhava, Dhvani - Role of Performing Arts in Ritual, Temple, Court, and Community - Interrelationship between Music, Dance, and Drama - Performance as a spiritual and social act		8



II	Classical Indian Theatre Tradition • Sanskrit Theatre: Kalidasa, Bhasa, Shudraka • Kutiyattam (Kerala) • Ankiya Naat (Assam) • Yakshagana (Karnataka) • Aesthetic structure and performance grammar	12
III	Folk and Traditional Theatre Forms • Nautanki (U.P.), Tamasha (Maharashtra), Bhavai (Gujarat) • Jatra (Bengal), Therukoothu (Tamil Nadu) • Role of folk theatre in resistance, celebration, and social reform • Use of satire, symbolism, and exaggeration	20
IV	Classical Dance and Music as Performance Languages • Overview of classical dance forms: Bharatanatyam, Kathak, Kathakali, Odissi • Classical music (Hindustani & Carnatic): Structure of Raga, Tala, and improvisation • Gesture (Mudra), Rhythm (Tala), and Expression (Abhinaya) • Relevance of classical training in modern actor training	20
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Brockett, Oscar G. – History of the Theatre 2. Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994) 3. Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009) 4. Stanislavski, Konstantin – An Actor Prepares. 5. Richard Schechner – Performance Studies: An Introduction(Routledge, 2017)		

Elements of Acting (CC-2) with 4 Credits (3 Theory +1 Tutorial)

Session: 2025-26

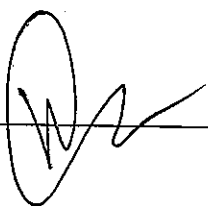
Name of Programme	DPVAT		
Name of the Course	Elements of Acting		
Course Code	PVAT-CC-102		
Course Type	CC-2		
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 102.1: Students will be able to use their body and mind with awareness, focus, and control for effective performance. CLO 102.2: Students will be able to develop vocal strength, clarity, and expression through breath and speech techniques. CLO 102.3: Students will be able to perform spontaneous and truthful actions using imagination and observation. CLO 102.3: Students will be able to create believable characters by understanding objectives, actions, and interactions on stage.		
Credits	Theory	Tutorial	Total
	3	1	4
Teaching Hours per week	3	1	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		

Part B- Contents of the Course

Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 7 small questions covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.

Unit	Topics	Contact Hours
I	The Actor's Body and Mind • Body as Instrument: Alignment, Posture, Relaxation • Awareness, Sensory Exploration, Coordination • Focus and Concentration exercises • Emotional Memory vs. Physical Action	20
II	Voice, Breath & Speech for Actors • Breath as foundation for presence and voice • Open resonators and projection • Diction, clarity, and articulation in multiple languages • Vocal improvisation and sound exploration	12

III	Imagination, Observation, and Improvisation • Observation and transformation exercises • Magic If and Given Circumstances • Improvisation (individual and group) • Responding truthfully in the moment	20
IV	Action, Objective & Character Building • Understanding Objective, Action, Obstacle • Beats, Intention, and Subtext • Listening, Reacting, Partner Work • Building Character through internal and external choices • Working with props, costumes, and space	08
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Brockett, Oscar G. – History of the Theatre 2. Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994) 3. Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009) 4. Stanislavski, Konstantin – An Actor Prepares. 5. Richard Schechner – Performance Studies: An Introduction(Routledge, 2017)		



Course Title: Theatre Exercises and Scene Work (Practical)

Credits: 4

Total Marks- 100

Assessment Scheme

Final Viva based on the live performance and assignment given by the Practical Examiner

Course Title: Improvisation in Theatre (Practical)

Credits: 4

Total Marks: 100

Assessment Scheme

Final Viva based on the live performance and assignment related to the Improvisation given by the Practical Examiner.

Course Title: Acting and Script writing(Practical)

Credits: 4

Total Marks: 100

(Live Acting performance -50., Submit a Script Writing Report- 50)

Assessment Scheme

Final Viva based on the live performance and Script Writing Report.

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Stage Performance (Drama) – Practical Scheme & Evaluation

Course Type: Skill Enhancement / Core Practical

Credits: 8 (Practical Intensive)

Total Marks: 200

- **Internal Assessment:** 80 Marks
- **External Final Evaluation:** 120 Marks



A. Internal Assessment (80 Marks)

- Conducted continuously by faculty through semester-long rehearsal and activities.

Component	Marks	Description
1. Class Participation	10	Attendance, discipline, enthusiasm, responsibility
2. Script/Character Research File	15	Detailed notes on play, context, character biography, subtext, motivation
3. Rehearsal Process	15	Consistency, teamwork, flexibility, dedication to direction
4. Scene Work (Midterm Evaluation)	10	Monologue or scene performance to track progress
5. Vocal & Movement Training Record	10	Exercises in voice, diction, and physical warm-up
6. Log Book / Actor's Journal	10	Weekly entries on learning, emotional arc, feedback incorporation
7. Creative Inputs / Improvisation	10	Unique suggestions, spontaneous performance or creative problem-solving

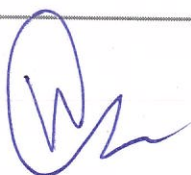
B. Final Practical Evaluation (120 Marks)

Jointly evaluated by internal & external examiners through a **complete production**.

Component	Marks	Description
1. Full-Length Stage Performance	50	Final play before audience – timing, coherence, stage impact
2. Characterization & Emotional Depth	15	Depth, authenticity, inner life, emotional arc
3. Voice, Dialogue, and Projection	15	Clarity, modulation, breath control, emotion in speech
4. Body, Gesture, and Movement	15	Use of stage, posture, gestures, blocking, kinesthetic energy
5. Team Dynamics (Ensemble Work)	10	Interaction with cast, spatial awareness, coordination
6. Use of Props/Costume/Makeup	5	Application and creativity of design elements
7. Backstage Contribution (if any)	5	Direction, set design, lights, or production handling
8. Viva Voce (Oral Exam)	5	Artistic choices, self-reflection, dramaturgy understanding

Additional Requirements

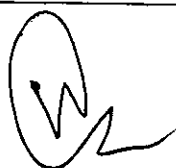
- Actor's Portfolio (Compulsory):** Include photos, script excerpts, research, reflections
- Reflective Report:** 500–800 words on growth, challenges, and impact of experience
- Minimum Rehearsal Hours:** 60+ hours logged in rehearsal diary



Theatre Exercise and Scene Work (DEC-1) with 4 Credits (3 Theory +1 Tutorial)

Session: 2025-26

Name of Programme	DPVAT
Name of the Course	Theatre Exercise and Scene Work
Course Code	DPVAT-DEC-101
Course Type	DEC-I



Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	• CLO 101.1: Students will be able to demonstrate effective use of physical, vocal, and emotional warm-up techniques • CLO 101.2: Students will be able to apply principles of improvisation and movement analysis • CLO 101.3: Students will be able to analyze and perform dramatic scenes • CLO 101.4: Students will be able to rehearse and present polished scene work
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Credits	Theory	Tutorial	Total
	3	1	4
Teaching Hours per week	3	1	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		

sPart B- Contents of the Course

Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 7 small questions covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.

Unit	Topics	Contact Hours
I	Introduction to Theatre Exercises • Importance of warm-ups: physical, vocal, and emotional • Breathing and relaxation techniques • Focus, energy, and concentration building • Group dynamics and ensemble-building games	8

II	Improvisation and Movement • Improvisational rules and spontaneity • Status exercises and relationship building • Use of space and body language in performance • Introduction to Laban movement analysis	12
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III	Scene Study – Text Exploration • Choosing and analyzing short dramatic scenes • Objectives, obstacles, beats, and subtext • Listening and reacting techniques • Character backstory development	20
IV	Rehearsal & Performance • Blocking, stage geography, and rehearsal etiquette • Costume and minimal props in scene work • Scene polishing and performance for evaluation • Self and peer feedback techniques	20
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C-Learning Resources		
Recommended Books/e-resources/LMS: 1. Barton, R. (2011). <i>Acting: Onstage and off</i> (6th ed.). Cengage Learning. 2. Bogart, A., & Landau, T. (2005). <i>The Viewpoints book: A practical guide to Viewpoints and composition</i>. Theatre Communications Group. 3. Hagen, U. (2008). <i>Respect for acting</i> (2nd ed.). Wiley Publishing. 4. Spolin, V. (1999). <i>Improvisation for the theater: A handbook of teaching and directing techniques</i> (3rd ed.). Northwestern University Press. 5. Stanislavski, K. (2013). <i>An actor prepares</i>. Bloomsbury Methuen Drama.		

Improvisation in Theatre (DEC-2) with 4 Credits (3 Theory +1 Tutorial)

Session: 2025-26

Name of Programme	DPVAT(1 Year)		
Name of the Course	Improvisation in Theatre		
Course Code	DPVAT-DEC-102		
Course Type	DEC-2		
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 102.1: Students will be able to understand and apply the core principles of improvisation CLO 102.2: Students will be able to create and perform improvised characters and scenes CLO102.3: Students will be able to collaborate effectively in ensemble settings		
Credits	Theory	Tutorial	Total
	3	1	4
Teaching Hours per week	3	1	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		

Part B- Contents of the Course

Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 7 small questions covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.

Unit	Topics	Contact Hours
I	Understanding the Core - History of improvisation in Indian & Western Theatre - Philosophy and principles: "Yes, and...", Agreement, Spontaneity - Status, space, and character in improvised scenes - Types of improve: Short-form, Long-form, Games-based Role of observation, imagination, and memory	8

II	Character and Scene Work • Improvised character development (voice, body, intention) • Using emotions to drive scenes • Creating conflict and resolution in scenes • Improvising with physical objects (imaginary props) • Environmental awareness and reacting to surroundings	12
III	Collaboration & Story Structure • Listening skills and supporting offers • Group mind and ensemble building • Narrative arc in improvised stories • Devising short improv-based theatre pieces • Conflict, contrast, climax in unscripted performance	20
IV	Showcase and Critical Analysis • Rehearsing structured improvisation sets • Preparing a showcase: theme-based long-form improv • Using improv in education, therapy, and communication • Feedback techniques: self, peer, instructor • Final performance before audience	20

Total Contact Hours	60
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Suggested Evaluation Methods

Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		

Part C-Learning Resources

Recommended Books/e-resources/LMS:

1. Brockett, Oscar G. – History of the Theatre
2. Brecht, Bertolt – Brecht on Theatre: The Development of an Aesthetic (Hill & Wang, 1994)
3. Bharata Muni – Nāṭyaśāstra (Translated by Manomohan Ghosh, Manisha Granthalaya, 2009)
4. Stanislavski, Konstantin – An Actor Prepares.
5. Richard Schechner – Performance Studies: An Introduction(Routledge, 2017)