



Department of Theatre and Folk Performing Arts
School of Nityanand Himalayan Research and Study Center
Doon University, Dehradun
Course Structure for M.A Theatre

Semester I						
Code	Paper	Course Type	L	T	P	Credits
TFC-501	Indian classical drama (history and literature)	Core	3	1	0	4
TFC-502	Modern Indian Drama (History and Literature)	Core	3	1	0	4
TFC-503	Scenic Mask & Prop Construction	Core	0	0	12	6
TFE-501	Fundamentals of Acting Techniques	Elective	0	0	8	4
TFE-502	Street Theatre Performance					
TFE-503	Practical and Viva					
TFE-504	The Art of Storytelling	Elective	0	0	8	4
Total						22

**MA. Theatre - First Semester
(Theoretical)**

Paper I: Indian Classical Drama (History and Literature)

Unit-1.

1. Origin and Indian theory of Drama
2. Natyashastra Tradition and its Study

Unit-2.

1. Types of Abhinaya
2. Types of Auditorium

Unit-3.

1. Rasa and Bhava
2. Dashrupaka and Abhinaya Darpan

Unit- 4.

1. Relationship of Natyashastra with other Shastras
2. Natya Shastra and Sanskrit Literature

Unit- 5.

1. Study and analysis of plays of Bhasa, Kalidasa, Shudraka, Bhavabhuti
2. Modern Experiment and contemporary in Sanskrit plays

Suggested Readings & References:

- An Actor Prepares- Constantin Stanislavsky
- Natyashastra- Bharatmuni
- Abhinaya Darpan- Nandikeshar
- Sahitya Darpan- Vishwanath
- Dashrupaka- Dhanajay
- Abhinaya Darpan- Nandikeswar
- Karnbharam –Bhas
- Abhigyanshakuntlam- kalidas
- Mṛcchakatika-Shudraka
- Uttararamacarita-Bhavabhut

M.A. Theater - First Semester)
(Theoretical)

Paper II: Modern Indian Drama (History and Literature)

Unit -1.

1. Origin and development of modern Indian drama.
2. Interrelationship of modern Hindi drama with other genres

Unit-2.

1. History of Marathi Theater and its Contribution to Indian Theater
2. Theater of Bengal and its Contribution to Indian Theater

Unit -3.

1. Prominent playwrights of Parsi theater and their plays
2. Salient Features of Parsi Theatre, Group and Directors

Unit- 4.

1. Indian People's Theater Association (IPTA) and other non-professional theatrical groups in Modern Indian Theatre Contribution.
2. Study of Role of Theatre Training Institutes, N.S.D., B.N.A., S.N.A., .FT.I.I, Universities.

Unit-5.

1. Prominent Indian modern playwrights like - Bhartendu Harishchandra, Jaishankar Prasad, Mohan Rakesh, Study and analysis of plays of Bhishma Sahni, Vijay Tendulkar, Girish Karnad
2. Study of theater performances of prominent Indian directors and actors such as Prithviraj Kapoor, Ibrahim Alkazi, Habib Tanveer, KN Panikkar, Ratan Thiyam, BV Karanth, and Bansi Kaul.

Suggested Readings & References:

- The Essential Theatre - Oscar G. Brockert.
- The Indian Theatre – Adya Rangacharya
- Folk Theatre of India - Balwant Gargi
- The Concept of Indian Theatre- C. Brynzki.
- Bharat aur bhartiya natya kala- surandernath dixit
- Natyashastra- Bharatmuni
- Abhinaya Darpan- Nandikeshar
- Sahitya Darpan- Vishwanath

M.A. Theater
First Semester
(Practical)
Paper III: Scenic Mask & Prop Construction

1. Introduce to the fundamentals of mask-making and prop construction for theatre.
2. Historical overview of masks and props in Indian and world theatre.
3. To develop creative, technical, and craft-based skills in scenic design.
4. Basics of prop usage in theatre and Types of props: hand props, set props, costume props.
5. Designing concept sketches and Joining, carving, moulding, layering, painting techniques.
6. Exercises in making stage property like Square Box, Rectangle.
7. Prepare Platform Platform, Circle Platform, Zigzag Platform, Ramp, Step.
8. Submission of practical work (Portfolio of masks & props).

Suggested Readings & References

- Bhattacharya, P. *Theatre Crafts in India*
- Brook, Peter. *The Empty Space* (Chapters on props and visual elements).
- Rudlin, John. *Commedia dell'Arte: An Actor's Handbook* (for mask usage).
- Nagpuri, Shankar. *Indian Folk Theatre and Masks*
- Online resources, YouTube tutorials, craft workshops.
- Richard Southern – *The Seven Ages of the Theatre*
- David Chesky – *Stage Properties: Design and Construction*
- Eric Hart – *Prop Building for Theatre, Film, and TV*
- Motley (Margaret Harris) – *Design in the Theatre*
- Kapila Vatsyayan – *Traditional Indian Theatre: Multiple Stream*
- Suresh Awasthi – *Folk Theatre of India*

M.A. Theater
First Semester
(Practical)
Paper IV (Elective) : Fundamentals of Acting Techniques

1. Body–mind coordination: warm-up and relaxation exercises
2. Basic stage awareness and space orientation
3. Voice modulation: breathing, projection, and clarity.
4. Improvisational exercises (individual & group).
5. Participating in various stage activities of the department
6. Final performance evaluation

Suggested Readings & References:

- Stanislavski, Constantin – An Actor Prepares
- Stanislavski, Constantin – Building a Character
- Stanislavski, Constantin – Creating a Role
- Bharata – Natyashastra (selected chapters on acting/abhinaya).
- The Stanislavski System- Sonia Moore
- *Creating a Role – Constantin Stanislavski*
- Audition – Michael Shurtleff
- The Art of Acting – Stella Adler
- Sanford Meisner on Acting – Sanford Meisner
- To the Actor: On the Technique of Acting – Michael Chekhov

**M.A. Theater
First Semester
(Practical)**

Paper V (Elective): Street Theatre Performance

1. Origin and development of street theatre in India
2. Role of Safdar Hashmi, Jana Natya Manch, Badal Sircar, and other practitioners.
3. Street theatre vs proscenium theatre.
4. Watching/documenting sample performances (videos or live).
5. Group discussion on selected social issues for performance themes.
6. Movement, mime, and use of body in open spaces.
7. Nukad Natak performance on public awareness topic

Suggested Readings & References

- Safdar Hashmi – Selected Writings on Street Theatre
- Badal Sircar – Third Theatre & Beyond
- Rakesh Saxena – Street Theatre in India
- Anjum Katyal – Badal Sircar: Towards a Theatre of Conscience
- Augusto Boal – Theatre of the Oppressed
- Video archives of Jana Natya Manch (JANAM) and Naya Theatre

M.A. Theater
First Semester
(Practical)
Paper VI (Elective): Practical and Viva

I.

1. Yoga
2. Vocal and Speech
3. Acting and improvise Acting
4. Scene Work
5. Rang Sangeet
6. Folk Dances of Uttarakhand (Any 5)

II.

Play Production + Project Work (Set and Light Design) (The evaluation of the play production will be done by the director, the director can be both internal and external. The basis of evaluation will be the student's participation and presentation.

Suggested Readings & References:

- An Actor prepares- Stanislavski
- Voice production and speech- Greta Colson
- Voice and the actor - Cicely Berry
- Yoga Book - Ram Dev.
- Garhwali language and his literature - Haridutt Bhatt Shailesh
- Folk dance song of Garhwal- Dr. Shivanand Nautiyal

M.A. Theater
First Semester
(Practical)
Paper VII (Elective): The Art of Storytelling

1. Meaning, purpose, and cultural importance of storytelling.
2. Oral Folk Storytelling Traditions
3. Epic Storytelling and Regional & Folk Narratives
4. Modern Storytelling Forms
5. Structure of a Story and Characterization & Dialogue
6. Rehearsal & Performance Preparation
7. Public presentation of selected stories.

Suggested Readings & References:

- Panchatantra by Chandra Rajan
- Famous story by Premchand
- Vidhyasagar Nautiyal Ki Pratinidhi Kahaniya
- Indian Storytelling Traditions by Shyam Parmar
- Ramayana by Maharishi Valmiki
- Mahabharata by Maharishi Vyasa



M.A. Theater
Second Semester

Semester II						
Code	Paper	Course Type	L	T	P	Credits
TFC-551	Study of Indian and Asian Theater	Core	3	1	0	4
TFC-552	Western Theater (History and Literature)	Core	3	1	0	4
TFC-553	Stage design model making	Core	0	0	12	6
TFE-551	Voice, Diction, and Speech Practice	Elective	0	0	8	4
TFE-552	Scene Analysis and Performance Practice					
TFE-553	Body and Space in Performance	Elective	0	0	8	4
TFE-554	Prop-Based Character Development					
Total						22

DOON UNIVERSITY
2005

M.A. Theater
II Semester
(Theoretical)

First I: Studies of Indian and Asian Theatre

Unit-1.

1. Study of Origin, Development, Characteristics and Styles of Folk Theater
2. Interrelationship of Folk Theater and Sanskrit Theatre

Unit-2.

1. Study of Folk Theater of Chhattisgarh, Madhya Pradesh, Gujarat and Rajasthan
2. Study of Folk Theatre of Uttar Pradesh, Bihar and West Bengal.

Unit - 3.

1. Study of Folk Theater of South India
2. Study of Folk Theater of Assam, Manipur and Nagaland

Unit 4.

1. Study of Folk Theater of Punjab, Haryana and Kashmir
2. Study of 'Chhau Lok Theatre.

Unit 5.

1. Study of Folk Theater of Japan, Sri Lanka and Indonesia
2. Comparative Study of the Relationship of Folk and Modern Theatre, Major Folk Drama Productions.

Suggested Readings & References:

- Traditional Indian Theatre - Dr. Kapila Vatsyayan,
- Folk Theatre of India- Balwant Gargi
- Indian Folk Theatres- Julia Hollander
- History Of Indian Theatre- M.L. Varadpande
- Natyashastra- Bharatmuni
- Suresh Awasthi & Parul Dave Mukherji – Performance Traditions of India
- K. N. Panikkar – Folk Theatre and Performance in India
- Sunil Kothari – Traditions of Indian Folk Theatre
- Nandi Bhatia – Acts of Authority / Modern Indian Theatre
- Mulk Raj Anand (Ed.) – Theatre in India

M.A. Theater
Second Semester
(Theoretical)
Paper II: Western Theatre (History and Literature)

Unit-1.

1. Western concept of the origin of theatre.
2. Aristotle' poetics and Principle of Catharsis

Unit- 2.

1. Greek Theater and Roman Theater
2. Religious Theater and Medieval Theater

Unit- 3.

1. Elizabethan Theater and Globe Theater
2. Shakespeare and Other Contemporary Play writers

Unit 4.

1. Study of Modern Western Theater
2. Study of Renaissance Theater

Unit 5.

1. Study and analysis of one play each by Sophocles,
2. Moliere, Shakespeare, Chekhov and Brecht.

Suggested Readings & References:

- Abinaya Chintan: Dinesh Khanna
- Folk Theatre of India- Balwant Gargi
- Rang manch ki sidhanth- Mahash anand
- The Essential Theatre - Oscar G. Brocket.
- Rangmanch ki khani- Devendra raj Ankur
- Development of Theatre- A. Nicoll.
- Oedipus Rex / Antigone – Trans. E.F. Watling / Robert Fagles
- Tartuffe / The Miser – Penguin Classics
- .Hamlet / Macbeth / King Lear – Arden / Oxford Editions
- The Cherry Orchard / The Seagull – Trans. Constance Garnet
- Mother Courage and Her Children / The Good Woman of Setzuan

M.A. Theater
Second Semester
(Practical)
Paper III: Stage design model making

3. Elements of stage design: set, light, costume, props
4. Types of stages: proscenium, thrust, arena
5. Basics of scenic design
6. Material study for model making
7. Cardboard, foam board, thermocol
8. Paper, fabric, wire, wood sticks
9. Ground plans and elevations.
10. Translating two-dimensional drawings into three-dimensional models.
11. Scale models and visual presentation
12. Practical exercises in set model creation

Suggested Readings & References:

- Pamela Howard – *What Is Scenography?*
(Essential reading on the philosophy and practice of scenography.)
- Arnold Aronson – *The History and Theory of Environmental Scenography*
(Critical understanding of space, environment, and modern stage design.)
- J. Michael Gillette – *Theatrical Design and Production*
(Comprehensive guide to stage design, lighting, costume, and production practices.)
- Stephen Di Benedetto – *The Provocation of the Senses in Contemporary Theatre*
(Useful for advanced visual and sensory design studies.)
- David Dean – *Production Design for Theatre*
(Practical insights into scenic production processes.)

M.A. Theater
Second Semester
(Practical Subject)
Paper IV (Elective): Voice, Diction, and Speech Practice

1. Voice production and breath control
2. Articulation and pronunciation
3. Diction exercises
4. Speech rhythm and modulation
5. Text reading and verse speaking
6. Voice care and practice routines
7. Introduction to Speech Sounds
8. Breath control exercises for speech and projection

Suggested Readings & References:

- Kristin Linklater – Freeing the Natural Voice
- Cicely Berry – Voice and the Actor
- Patsy Rodenburg – The Right to Speak
- Berry, Cicely – Voice and the Actor
- Rodenburg, Patsy – The Right to Speak
- Linklater, Kristin – Freeing the Natural Voice
- Seton, David – Voice and Speech in Theatre
- Skinner, Edith & Timothy Monich – Speak with Distinction

M.A. Theater
Second Semester
(Practical)

Paper V (Elective): Scene Analysis and Performance Practice

1. Understanding the Dramatic Text:
2. Plot, Theme, and Given Circumstances
3. Structure of a Scene:
4. Beginning, Development, Turning Point, and Climax
5. Character Study:
6. Objectives, Intentions, and Relationships
7. Units and Beats:
8. Breaking a Scene into Actionable Parts
9. Conflict and Action in a Scene
10. Introduction to Subtext and Inner Action
11. Connecting Analysis to Performance Practice

Suggested Readings & References:

- Stanislavski – An Actor Prepares
- Stanislavski – Building a Character
- Uta Hagen – Respect for Acting
- David Mamet – True and False
- Jerzy Grotowski – Towards a Poor Theatre
- Rudolf Laban – The Mastery of Movement
- Anne Bogart – A Director Prepares
- Natyashastra- Bharatmuni
- *Pamela Howard* – What Is Scenography

M.A. Theater
Second Semester
(Practical Subject)
Paper VI (Elective): Body and Space in Performance

- 1- Concept of Body in Performance.
- 2- Body Awareness and Physical Presence.
- 3- Concept of Space in Performance.
- 4- Body–Space Relationship.
- 5- Introduction to Movement and Spatial Vocabulary.
- 6- Body in Relation to Architecture and Environment.
- 7- Body and space in traditional and contemporary performances.
- 8- Indian and Western perspectives on embodied space.

Suggested Readings & References:

- Rudolf Laban – The Mastery of Movement
- Anne Bogart & Tina Landau – A Practical Guide to Viewpoints and Composition
- Jerzy Grotowski – Towards a Poor Theatre
- Peter Brook – The Empty Space
- Phillip Zarrilli – Psychophysical Acting: An Intercultural After Stanislavski
- Eugenio Barba & Nicola Savarese – A Dictionary of Theatre Anthropology
- Bharat Muni K- Natyashastra
- Dhananjay Singh- The Poetics of Theatre in Early India

M.A. Theater
Second Semester
(Practical Subject)
Paper VII (Elective): Prop-Based Character Development

1. Understanding Props in Performance
2. Prop and Character Psychology
3. Physical Exploration with Props
4. Status and Power through Props
5. Improvisation and Scene Work
6. Performance Application
7. Improvisation using props
8. Transformation of props in performance
9. Solo and group prop-based exercises

Suggested Readings & References:

- Stanislavski, Constantin – An Actor Prepares
- Stanislavski, Constantin – Building a Character
- Anne Bogart & Tina Landau – The Viewpoints Book
- Jerzy Grotowski – Towards a Poor Theatre
- Keith Johnstone – Impro: Improvisation and the Theatre
- Pamela Howard – What Is Scenography
- Uta Hagen – Respect for Acting
- Michael Chekhov – To the Actor
- Bharat Muni K- Natyashastra

**M.A. Theater
Third Semester**

Semester III						
Code	Paper	Course Type	L	T	P	Credits
TFC-601	Drama Theory and Styles	Core	3	1	0	4
TFC-602	Theater Appreciation and Criticism	Core	3	1	0	4
TFC-603	Short Dissertation and Experimental Studies in Theatre	Core	0	0	12	6
TFE-601	Applied Folk and Community Theatre	Elective	0	0	8	4
TFE-602	Actor Training Techniques and Method Acting					
TFE-603	Theatrical Mask Design and Creation	Elective	0	0	8	4
TFE-604	Theatre Management and Production					
Total						22

M.A. Theater
Third Semester
(Theoretical)
Paper I: Drama Theory and Styles

Unit 1.

1. Indian theatrical theory
2. Western theatrical theory

Unit-2.

1. Absurd Theater and Physical Theater
2. Poor Theater and Theater of Cruelty

Unit-3.

1. Badal Sarkar's Third Theater
2. Concept and Contribution of Nukkad Natak

Unit 4.

1. Theatrical uses of story, poem and novel
2. Different genres of theatre like: Stylized, Realistic, Comedy, Fars etc.

Unit 5.

1. Comparative Study of Bharata and Stanislavsky
2. Theater of Bharata and Brecht

Suggested Readings & References:

- Abhinata ke Tayari- Dr vishwnath
- Bhomika ki Sanrachna- Dr vishwnath
- The Director's Voice- Arthur Bartow.
- A comparative study of Brechtian theatre- Anjala Maharish
- Towards A Poor Theatre- Jerzy Grotowski
- An Actor prepares- Stanislavski
- Badal Sircar's third theatre- Manjendra kundu
- Abinaya Chintan- Dinesh Khanna

M.A. Theater
Third Semester
(Theoretical)
Paper II: Theatre Appreciation and Criticism

Unit 1.

1. Concept of Drama Analysis and its Importance
2. Theater Approach and Drama

Unit-2.

1. Characteristics of a Good Drama
2. Study of Theory of Drama Review

Unit - 3.

1. Debate, Origin of Argument, Evolution and Effect of Argument on Theater
2. Interrelationship of Theatre and Media

Unit - 4.

1. The Interrelationship of Audience and Theater
2. Major theatrical Group of the country

Unit 5.

1. Theatrical Review
2. Play Writing

Suggested Readings & References:

- History of the Theatre- Oscar G. Brockett and Franklin J. Hildy ·
- The challenge of world theatre History- Steve Tillis
- The Architecture of Drama- Joe Stockdale, David Letwin and Robin Stockdale ·
- A Quick Guide on Writing and Producing - Howexpert, Marsh Cassidy
- The Art of Dramatic Writing- Lajos Egri
- Writing Drama- Yves Lavandier
- The Art of Writing for the Theatre -*Luke Yankee*
- How to Write About Theatre and Drama- Mark fisher
- Performance Theory - Richard Schechner
- *Brecht on Theatre* - Bertolt Brecht
- Theatres of India - Ananda Lal

M.A. Theater
Third Semester
(Practical)

Paper III: Short Dissertation and Experimental Studies in Theatre

Unit 1.

1. Origin and relevance of Indian Natyashastra
2. Concepts of Indian Theater and Western Theatre

Unit-2.

1. Indian Traditional Folk Theatre
2. Study of Sanskrit Drama and Playwrights

Unit 3.

1. Critical Study of Western Drama Theory
2. Modern Applications in Indian and Western Theatre

Unit 4.

1. Importance of Scenic Design and Stage Management
2. Innovative Uses of Theater in Education

Unit 5.

1. Tradition and Experiments of Theatre in Uttarakhand
2. Evolution and Present Status of Auditorium in Theatre

Suggested Readings & References:

1. Natyasastr – Bharata Muni
2. Daśarupakam – Dhananjaya
3. Traditional Indian Theatre – Dr. Kapila Vatsyayan
4. Indian Folk Theatres – Julia Hollander
5. Aristotle's *Poetics*
6. History of the Theatre – Oscar G. Brockett & Franklin J. Hildy
7. The Dramatic Imagination – Robert Edmond Jones
8. Theatrical Design and Production – J. Michael Gillette
9. Stage Management: The Essential Handbook – Gail Pallin
10. Theatre for Development – Jonathan Kalb

M.A. Theater
Third Semester
(Practical)

Paper IV (Elective): Applied Folk and Community Theatre

1. Introduction & Concept (Practical & Discussion).
2. Indian Folk Theatre Forms as Applied Tools.
3. Street Theatre (Nukkad Natak) Theory and Practice.
4. Theatre-in-Education (TIE) and Awareness Theatre.
5. Devised Theatre and Collective Creation.
6. Community Interaction and Participatory Methods.
7. Use of Folk Elements, Music, and Minimal Resources.
8. Performance, Documentation, and Impact Assessment

Suggested Readings & References:

- NatyaShastra – BharataMuni
- Pramod Kale – *Folk Theatre and Performance Traditions*
- Indian Folk Theatres – Julia Hollander
- Indian Theatre: Traditions of Performance – Farley P. Richmond
- The Applied Theatre Reader — Tim Prentki & Nicola Abraham
- Indian Folk Theatres — Julia Hollander
- Folk Theatre — Biswajit Sinha
- Theatre of the Oppressed — Augusto Boal

M.A. Theater
Third Semester
(Practical)
Paper V: Actor Training Techniques and Method Acting

1. **Introduction to Actor Training**
2. Body Training and Physical Awareness
3. Voice and Speech Training
4. Concentration and Sensory Exercises
5. Emotional Memory and Inner Action
6. Method Acting: Theory and Practice
7. Character Building and Scene Work
8. Performance and Practical Evaluation
9. Scene Work and Performance Presentation

Suggested Readings & References:

- Konstantin Stanislavski – An Actor Prepares
- Konstantin Stanislavski – Building a Character
- Lee Strasberg – A Dream of Passion
- Sanford Meisner & Dennis Longwell – On Acting
- Uta Hagen – Respect for Acting
- Richard Boleslavsky – Acting: The First Six Lessons
- David Mamet – True and False
- Bharat Muni – Natyashastra
- Suresh Awasthi – Actor and Acting in India

**M.A. Theater
Third Semester
(Practical)**

Paper VI: Theatrical Mask Design and Creation

1. Introduction to Mask in Theatre
2. Materials and Tools for Mask Making
3. Animal Mask Design
4. Cultural Masks of India and Abroad
5. Abstract and Experimental Masks
6. Mask Decoration and Finishing
7. Human Character Masks
8. Emphasizing emotions through mask shapes and lines.
9. Movement and Performance with Masks
10. Final Practical Presentation.

Suggested Readings & References:

- Mask – The Other Face by Bharati
- World of Other Faces – Indian Masks by Jiwan Pani
- Masks and Performance With Everyday Materials- Gita Wolf, V. Geetha & Anushka Ravishankar
- Tribal Masks and Myths by Robin David Tribhuwan
- Maskwork: The Background, Making and Use of Masks — Jennifer Foreman
- Natyasastra – BharatMuni
- Masks: The Art of Expression - John Mack
- Mask: Mirror of Culture -Nigel Rolfe
- Masks and Masking-Thury & Devinney

**M.A. Theater
Third Semester
(Practical)**

Paper VII: Theatre Management and Production

1. Introduction to Theatre Management.
2. Production Planning.
3. Budgeting and Financial Management.
4. Casting and Rehearsal Management.
5. Stage Management Practices.
6. Technical Coordination.
7. Venue and Infrastructure Management.
8. Publicity and Promotion.
9. Performance Execution.
10. Post-Production Work.

Suggested Readings & References:

- K. M. Varma – Theatre Production and Management
- Ananda Lal (Ed.) – The Oxford Companion to Indian Theatre
- Suresh Awasthi – Theatre in India
- Rustom Bharucha – Theatre and the World
- Aparna Dharwadker – Theatres of Independence
- Daniel A. Kelin – Theatre Management
- John F. Morrow – Theatre Administration and Management
- Frank Vagnone & Deborah Ryan – Producing Theatre
- David Bradby & Tracy C. Davis – Theatre Management and Production

M.A. Theater
Fourth Semester

Semester IV						
Code	Paper	Course Type	L	T	P	Credits
TFC-651	Aesthetics of Theater and Film	Core	3	1	0	4
TFC-652	Theatre in Uttarakhand	Core	3	1	0	4
TFC-653	Traditional & Contemporary Mask Making and Display	Core	0	0	8	4
TFE-651	Stage Lighting Techniques and Design	Elective	0	0	8	4
TFE-652	Costume, Makeup and Character Design					
TFE-653	Production-Oriented Children's Theatre Workshop	Elective	0	0	12	6
TFE-654	Folk Music and Dance for Theatre Performance					
	Total					22



**M.A. Theater
Fourth Semester
(Theoretical)**

Paper I : Aesthetics of Theater and Film

Unit 1.

1. Study of Aesthetics
2. Aesthetics in the Arts

Unit - 2.

1. History and Development of Indian Cinema
2. History and Development of Western Cinema

Unit - 3.

1. Comparative Study of Theater and Cinema
2. Interrelationship of Theater and Cinema

Unit 4.

1. Similarities and Differences in Film Acting and Theater Acting.
2. Similarities and differences between film technology and stage technique

Unit 5.

1. Effect of Market on Film and Theater
2. Effect of Market on Theater and Other Art Forms

Suggested Readings & References:

- *Film Theory: An Introduction*- Authorship and Genre
- Ideology of Hindi Film - Madhava Prasad
- Classical Hollywood Cinema - David Broadwell
- The History of Cinema- Geoffrey Nowell Smith
- Theatres on Film- Russell Jackson
- Natyashastra- BharatMuni
- The Empty Space- Peter Brook
- Style and Medium in the Motion- Erwin Panofsky
- Cinema Studies: The Key Concepts- Susan Hayward
- Stage to Screen- Nicholas Vardac

M.A. Theatre
(Theoretical)
Paper II: Theatre in Uttarakhand

Unit 1.

1. Study of history and development of theater in Uttarakhand
2. Study of traditional folk theater of Uttarakhand

Unit - 2.

1. Study of Contribution of prominent major Folk Artist of Uttarakhand Jhusia Damai, Mohan Singh Rithagadi, Basanti Devi, Pritam Bharatwan, Bhanuram Sukoti, Narendra Singh Negi, Shiv Charan Pandey etc.
2. Study of the interrelationship between folk and modern theater of Uttarakhand

Unit - 3.

1. Detailed study of the colors of Mohan Upreti, Brijendra Lal Sah and Zahoor Alam
2. Study of the major theater workers of Uttarakhand

Unit 4.

1. Study and analysis of the plays of of Uttarakhand's Hindi play writers Govind Vallabh Pant, Brajmohan Sah, Girish Tiwari, Girda
2. Study and analysis of plays of Uttarakhand play writers like Lalit Mohan Thapliyal, Govind Chatak, Rajendra Bohra, Jeet Singh Negi etc.

Unit 5.

1. Study of Major Theatre Group of Uttarakhand
2. Study of Folk Major Theatre Group of Uttarakhand

Suggested Readings & References:

- Garhwali bhaasha aur usaka saahity- Haridatt bhatt shailesh .
- Bhaarateey lok sanskriti ka sandarbh-madhy himaalay- Govind chaatak .
- Uttarakhand ki loksanskrti or Rahnmanch- Dr Ajeet panwar .
- Gadhavaalee lok saahity ka vivechanaatmak Adhyayan- Baabulakar mohan l
- Garhwali language and his literature - Haridutt Bhatt Shailesh
- Folk dance song of Garhwal - Dr. Shivanand Nautiyal

M.A. Theater
Third Semester
(Theoretical)

Paper III: Traditional & Contemporary Mask Making and Display

1. Introduction to Mask Making
2. Traditional Mask Traditions of India
3. Global Mask Traditions
4. Materials Used in Mask Making
5. Techniques of Traditional Mask Making
6. Contemporary Mask Making Practices
7. Mask Design and Characterization
8. Mask Making for Performance
9. Display and Presentation of Masks
10. Practical Project and Viva

Suggested Readings & References:

1. Kapila Vatsyayan – Traditional Indian Theatre
2. Ananda Lal (Ed.) – The Oxford Companion to Indian Theatre
3. Suresh Awasthi – Folk Theatre of India
4. K. K. Chakravarty – Arts of India: Traditions of Folk and Tribal Art
5. Sunil Kothari – Indian Theatre Traditions
6. John Mack – Masks: The Art of Expression
7. Eldridge Street – World Masks
8. Donald Cordry – Mexican Masks
9. Amelia Thomas – The Book of Masks

M.A. Theater
Third Semester
(Practical)
Paper IV: Stage Lighting Techniques and Design

1. Introduction to Stage Lighting
2. Elements of Lighting Design
3. Types of Stage Lights and Equipment
4. Lighting Instruments and Accessories
5. Color Theory and Mood Creation
6. Lighting for Actor and Space
7. Lighting Design for Different Theatre Forms
8. Lighting Plot and Cue Sheet Preparation
9. Lighting Control Systems
10. Practical Lighting Design Project

Suggested Readings & References:

- Suresh Awasthi – Theatre in India
- Nand Kishore Acharya – Indian Theatre: Theory and Practice
- Anuradha Kapur (Ed) – Theatre and the World
- Bharat Gupt – Dramatic Concepts: Greek and Indian
- Richard Pilbrow – Stage Lighting Design: The Art, the Craft, the Life
- Francis Reid – The Stage Lighting Handbook
- Gillette & McNamara – Designing with Light
- Shelley Field – A Practical Guide to Stage Lighting

M.A. Theater
Third Semester
(Theoretical)
Paper V: Costume, Makeup and Character Design

1. Introduction to Costume and Makeup in Theatre
2. Elements of Costume Design
3. Historical and Cultural Costumes
4. Costume Design for Different Theatre Forms
5. Basics of Stage Makeup
6. Character Makeup Techniques
7. Materials and Tools for Makeup and Costume
8. Color Theory and Visual Impact
9. Costume & Makeup Design Process
10. Practical Project and Character Presentation

Suggested Readings & References:

1. Nand Kishore Acharya – Indian Theatre: Theory and Practice
2. Suresh Awasthi – Theatre in India
3. Kapila Vatsyayan – Indian Classical Dance (*for costume aesthetics*)
4. Bharata Muni – Natyashastra (Abhinaya & Aharya aspects)
5. Herman Buchman – Stage Makeup
6. Richard Corson – Stage Makeup
7. J. Michael Gillette – Theatrical Design and Production
8. Rosemary Ingham & Liz Covey – The Costume Designer's Handbook

M.A. Theater
Fourth Semester
(Practical)

Paper VI: Production-Oriented Children's Theatre Workshop

1. Introduction to Children's Theatre
2. Understanding Child Psychology for Performance
3. Theatre Games and Creative Exercises
4. Voice, Movement, and Expression for Children
5. Storytelling and Script Selection for Children
6. Improvisation and Role Play
7. Design Elements in Children's Theatre
8. Rehearsal Process and Group Coordination
9. Production Planning and Stage Presentation
10. Final Performance / Production

Suggested Readings & References:

- Bharat Muni – Natyashastra (Selected chapters on expression & performance)
- Shanta Gandhi – Theatre in Education
- Suresh Awasthi – Indian Theatre: Traditions of Performance
- K.M. Varma – Children's Theatre in India
- Sadanand Menon – Theatre of the Mind
- Peter Slade – Child Drama
- Brian Way – Development Through Drama
- Augusto Boal – Games for Actors and Non-Actors
- Viola Spolin – *Improvisation for the Theatre*
- David Wood – Theatre for Children

**M.A. Theater
Fourth Semester
(Practical)**

Paper VII: Folk Music and Dance for Theatre Performance

1. Introduction to Indian Folk Music and Dance.
2. Vocal Techniques and Folk Singing
3. Folk Dance Movements and Gesture.
4. Rhythm and Percussion
5. Ensemble Work and Group Choreography.
6. Folk Narratives and Theatrical Adaptation
7. Integration of Music, Dance, and Theatre
8. Costume and Props in Folk Theatre
9. Performance Practices.
10. Final Practical Presentation

Suggested Readings & References:

- Ratan Thiyam – *Theatre for the New Man*
- Kapila Vatsyayan – *Indian Classical Dance*
- Sunil Kothari – *Folk and Tribal Dance of India*
- R. L. N. Singh – *Folk Theatre of India*
- Rustom Bharucha – *Theatre and the World*
- Dr. Ajeet Panwar – *Folk Theatre of Uttarakhand* (if accessible)
- R. K. Sharma – *Indian Performing Arts*
- V. K. Sethi – *Indian Music and Dance Forms*