

HNB Garhwal University Srinagar Uttarakhand

Centre for Folk Performing Arts and Culture

Syllabus M.A.(Theatre)

Total marks : 2400



M.A. Part-I

(SEMESTER-1)

Paper 101

Total Credits - 3

Acting Practical : Max. Marks – 100

- Exercise in speech for the students to achieve breath control, clarity, audibility.
- Study through practice of gestures postures and movements as agents of expression of human experience and activity--both mental and physical.
- Theatre exercises related to script , speech, movement , physical elasticity and alertness
- Yoga exercises

Scene Work:- Study of a scene from any play.

Music:- a. Rudimentary knowledge of swara and alamkara

b. Basic training in harmonium playing

c. Training in some basic *tala*-s

d. Pandwani singing

e. Bagdwali singing

f. Chaiti singing

Books Prescribed:

- *Voice Production and Speech*-- Greta Colson
- *Voice and the Actor* -- Cicely Berry
- *An Actor Prepares* – Constantin Stanislavsky.
- *Yoga Book* - Ram Dev.

Paper 102

Total Credits – 3

Acting Theories- Maximum Marks 100

1. *An Actor Prepares* (Chapter 1 to 7) – Constantin Stanislavsky

2. Four aspects of 'ABHINAYA' according to *NATYASHASTRA*

(1) ANGIKA ABHINAYA

(2) VACHIKA ABHINAYA

(3) AHARYA ABHINAYA

(4) SATTWIKA ABHINAYA

Books prescribed:

(1) *Natyashastra*-----Bharatmuni

(2) *Abhinaya Darpan*---Nandikeshar

(3) *Sahitya Darpan*-----Vishwanath

(4) *An Actor Prepares*- Constantin Stanislavsky

Paper 103

Total Credits - 3

Drama Literature and History of Theatre : Max. Marks – 100

- Genesis of *Natyashastra* and a brief study of its chapters
- Origin and growth of Greek and Roman drama and Aristotles' *Poetics*

Dramatic Literature:- Detailed analytical study of the following plays :

- | | | |
|--------------------------------|---|---------------|
| 1. <i>Aadhe Adhure</i> | - | Mohan Rakesh. |
| 2. <i>Oedipus</i> | - | Sophocles. |
| 3. <i>Abhijnan Shakuntalam</i> | - | Kalidas. |

Books recommended:

- *The Indian Theatre* – Adya Rangacharya.
- *The Essential Theatre* – O.G Broket
- *Natyashashtra* – Bharatmuni.

Paper 104

Total Credits - 3

Stage Craft Practical : Max. Marks – 100

A. Scenic Design

- i) Flats, Platform and Steps.
- ii) Use of line, colour and texture.
- iii) General principles of design.

iv) Make and Half and full mask.

B. Theatric Architecture

- i) Detailed study of Greek and Roman theatre.
- ii) Detailed study of classical Indian theatre.

C. Stage Lighting

- i) History of stage lighting.
- ii) Elementary knowledge of electricity and controlling the switch-board.

D. Make-Up

- i) Requirement and purpose of make-up.
- ii) Material for stage make-up.

(Note: Students will produce models of crafts and a file related to the course)

Books Recommended:

- *Scene Design and Stage Lighting.* : W.Oxen
- *Guide to Stage Lighting* : G.N Dasgupta
- *Stage Make-up* : Richard Corson
- *Natyashastra – Chapter -2* : Baharatmuni
- *Development of Theatre* : A. Nicoll
- *Teach Yourself Carpentry* :Charles Hayward

Paper 105

Total Credits - 3

Practical Experience: Max. Marks – 100

1. Participation in all the theatre workshops organized by the department.

2. Production and direction of the plays assigned and backstage work.
3. Participation in Bharat Rang Mahotsava or any other regional or national theatre festival

Paper (theory) 106

ज्वजंस बतमकपजे . 3

उत्तराखण्ड रंगमंच और लोक कलाएँ (सैद्धान्तिक)

(Folk Theatre & Folk Arts of Uttarakhand)

- उत्तराखण्ड रंगमंच का इतिहास (गढ़वाल और कुमाऊँ)

लोक नाट्य

- | | |
|------------------------|-------------|
| ➔ पांडव | ➔ हिलजात्रा |
| ➔ पत्तर या मुखौटा नाटक | |

लोक गाथाएँ

- | | |
|---------------------|-------------|
| ➔ माधो सिंह भण्डारी | ➔ मालूसार्ई |
| ➔ तीलू रौतेली | ➔ भीमा कटैत |

लोकवाद्य और संगीत

- उत्तराखण्ड के लोक वाद्य : उद्भव और विकास।

नाटक

- | | | |
|------------------|---|--------------------|
| ✓ प्रह्लाद | - | भवानी दत्त थपलियाल |
| ✓ अर्धग्रामेश्वर | - | राजेन्द्र धस्माना |

संदर्भ पुस्तकें :

- | | |
|--|--------------------|
| • गढ़वाल की लोक कला एवं उसके कलाकार : | डॉ० डी०आर० पुरोहित |
| • गढ़वाली भाषा और उसका साहित्य : | हरिदत्त भट्ट शैलेश |
| • भारतीय लोक संस्कृति का सन्दर्भ—मध्य हिमालय : | गोविन्द चातक |

- गढ़वाली लाक साहित्य का विवेचनात्मक अध्ययन :बाबुलकर मोहन लाल
- गढ़वाल की लोकधर्मी कला और संस्कृति : बाबुलकर मोहन लाल
- कुमाँउ कला, शिल्प और संस्कृति . कौशल किशोर
- कुमाँउ का लोक साहित्य डॉ० त्रिलोचन पांडेय
- कुमाँउ का लोक साहित्य : डॉ० के०ए जोशी
- कुमाँउनी भाषा, साहित्य और संस्कृति डॉ० देव सिंह पोखरिया

M.A. Part-I (SEMESTER-2)

Total Credits - 3

Paper 201

Acting Practical : Max. Marks – 100

Voice And Movement:-

1. Application to verse and prose of increasing length, Singing, Speech and style, Speech and movement. Hindi, Urdu and Garhwali diction.
2. Enabling the students to make full use of their voice and to explore their potential.

Music:-

- a. Study of the following ragas for creating tunes :

Malkounsh, Bhupali, Yaman

- b. Shuksm aalaap and swar sadhanaa

- c. Folk singing traditions of Uttarakhand:

Pattar, Neoli, and Holi singing

Books recommended:

- *Voice production and speech* by Greta Colson
- *Voice and the actor* by Cicely Berry
- *An Actor Prepares* – Constantin Stanislavsky.
- *Yoga Book* - Ram Dev.

Paper 202

Total Credits - 3

Acting Theory : Max. Marks 100

- 1) *An Actors Prepares* (Chapter 8 to 14) by Constantin Stanisla
- 2) *Dashrupaka* by Dhananjaya

Books recommended:

- *Natyashashtra* – Bharatmuni.
- *An Actor Prepares* - Stanislavsky

Paper 203

Total Credits - 3

Drama Literature and History of Theatre : Max. Marks – 100

- 1) Modern Indian drama with special reference to Bengali, Marathi, Parsi, IPTA, and Hindi theatre.
- 2) Medieval Drama, Shakespearean drama and their relevance to contemporary theatre.

Dramatic Literature:- Detailed Analytical study of the following plays:

- | | | |
|-----------------------------|---|----------------|
| 1 <i>Ghasiram Kotwal</i> | - | Vijay Tedulkar |
| 2 <i>Tuglaq</i> | - | Grish karnad |
| 3. <i>Waiting for Godot</i> | - | Samuel Becket. |
| 4. <i>Hamlet</i> | | Shakespeare |

(The students are required to do the classroom reading of the texts and thereby gain a critical insight into them)

Paper 204

Total Credits - 3

Stage Craft Practical : Max. Marks – 100

A. Scenic Design:-

- Element of scenic design.
- Use of line, colour and texture.
- Planning of set design with the use of line, colour and texture.

B. Theatre Architecture:-

- Detailed study of Globe Theatre or
- Detailed study of an Ideal proscenium stage.

C. Stage Lighting:-

- Stage lighting Equipment.
- Principles of lighting Designing.

D. Make Up:-

- Facial anatomy.
- Type of makeup.
- Application base.

Books Recommended:

- *Scene Design and Stage Lighting.* : W.Oxen
- *Guide to Stage Lighting* : G.N Dasgupta
- *Stage Make-up* : Richard Corson
- *Natyashastra – Chapter -2* : Baharatmuni

Paper 205

Total Credits - 3

Practical Experience : Max. Marks – 100

- Participation in animated reading of prescribed play texts.
- Participation in two seminars and two productions.
- Participation in Bharat Rang Mahotsava or any other national theatre festival

Paper (theory) 206

Total क्मकपजे . 3

ङगपउनउ उंतो ..100

उत्तराखण्ड रंगमंच और लोक कलाएँ (सैद्धान्तिक)

(Folk Theatre & Folks Arts of Uttarakhand)

- उत्तराखण्ड रंगमंच की दशा और दिशा

लोक नाट्य

बगड्वाल

स्वांग

राधाखण्डी

लोक गायणें

नरू बिजूला

संग्राम कार्की

महासू

गोरील

लोक वाद्य और लोक संगीत

उत्तराखण्ड का लोक संगीत और गायन परम्परा

नाटक

दूर का आकाश
पाँच भाई कटैत

:

गोविन्द चातक

:

डा० डी० आर० पुरोहित

Books Recommended

- गढ़वाल की लोक कला एवं उसके कलाकार - डॉ० डी० आर० पुरोहित
- गढ़वाली भाषा और उसका साहित्य - हरिदत्त भट्ट शैलेश
- गढ़वाली लोक साहित्य का विवेचनात्मक अध्ययन - बाबुलकर मोहन लाल
- कुमाँऊ का लोक साहित्य - डॉ० त्रिलोचन पाण्डेय
- उत्तराखण्ड के लोकवाद्य - जुगल किशोर पटशाली
- गढ़वाल के लोकनृत्य गीत - डा० शिवानन्द नौटियाल
- कुमाँऊनी भाषा, साहित्य और संस्कृति - डॉ० देव सिंह पोखरिया

Theatrical Theories (Self Study Course)

Total Credits 3

Maximum Marks-100

- Study of representation, mimesis, character and identity, genre, and audience response.
- formalism and structuralism, semiotics, post-structuralism, feminism, and post-colonialism

- Assignments will include two written projects (either two annotated bibliographies or one annotated bibliography and a research paper) as well as in-class presentations.

Note: Writing a full-length dissertation is mandatory for the students opting this course.

M.A. Part-II (SEMESTER-3)

(In this semester three of the papers will be elective)

Paper 301

Total Credits 3

Acting Practical : Max. Marks – 100

Voice And Movement:-

- 1) Breath control different Yoga Exercise to help the actor to discover his/ her voice.
- 2) Movement relaxation, Body awareness, Yoga martial arts, Theatre games, gesturs and postures, Stage business, movement based and traditional Indian Style.

Music:-

- स्वर ज्ञान में विशेष उन्नति।
- तीनों सप्तकों के शुद्ध और विकृत स्वरों का समुचित अभ्यास।
- कुछ रागों का साधारण अभ्यास।
- वृन्दावनी सारंग।
- भीम पलासी।

Books recommended:

- *Voice Production and Speech*-- Greta Colson
- *Voice and the Actor* -- Cicely Berry
- *An Actor Prepares* – Constantin Stanislavsky.

Yoga DVDs by – Patanjali Yogapeeth

Paper 302

Total Credits 3

Acting Theory : Max. Marks – 100

- *Building a Character* -Constantin Stanislavsky
- *Brecht on Theatre* (Principles of acting based on Epic theatre).
- Brief history of the concepts of Mayerhold.

Books prescribed:

- | | | |
|-------|--------------------------------|---|
| (1) | <i>Natyashastra-----</i> | Bharatmuni |
| (2) | <i>Abhinaya Darpan---</i> | Nandikeshar |
| • (3) | <i>The Essential Theatre –</i> | O.G Broket |
| • (4) | <i>Building a Character -</i> | Constantin Stanislavsky |
| (5) | <i>Brecht on Theatre</i> | (Principles of acting based on Epic theatre) |

Paper 303

Total Credits 3

Drama Literature and History : Max. Marks – 100

- Study of modern Indian Drama since 1960 and trends in modern Indian Drama.
- Origin and development of traditional Japanese theatre.

Dramatic Literature:-

Detailed Analytical study of the following plays:

- | | | |
|-------------------------|---|-------------|
| 1. <i>Macbeth</i> | - | Shakespeare |
| 2. <i>Mrichhkatikam</i> | - | Shudrak |

Books recommended:

- *The Indian Theatre* – Adya Rangacharya.
- *The Essential Theatre* – O.G Broket
- *Natyashashtra* – Bharatmuni
- *Shakespeare Encyclopaedia* Joseph Campbell

Paper 304 (Elective)

Total Credits 3

Stage Craft Practical : Max. Marks – 100

E. Scenic Design:-

- One choose any one play for set making and use of line, colour and texture.
- Planning of set, making ground plan.

F. Theatre Architecture:-

- Different type of theatre stage.
- How to you different type of stage.

G. Stage Lighting:-

- Make lighting plan.
- Choose any play for light Design.

H. Make Up:-

- Straight, Fantasy, Stylized and Realistic make-up.
- Traditional Indian make-up.

Books Recommended:

- *Scene Design and Stage Lighting.* : W.Oxen
- *Guide to Stage Lighting* : G.N Dasgupta
- *Stage Make-up* : Richard Corson
- *Natyashastra – Chapter -2* : Baharatmuni

Or

Costume and Scene Designing: Total marks 100

1. Basic concepts and method scenic designs,
2. Eminent scene designers
3. Stage construction
4. Sets and models
5. History of costume designing
6. Styles and costumes in the world

Fifth Paper 305 (Elective)

Total Credits 3

Practical Experience

Max. Marks – 100

- Directing a One Act play or a scene in regional language and preparing production script for the same and participation in the productions.
- Participation in all the productions of the department.

Or

Theatre Production : Total marks 100

Participation in any capacity in one of the following plays:

1. King Lear –Shakespeare
2. Hayavadana---Girish Karnad
3. Abhijnan Shakuntalam—Kalidas
4. Ashad ka Aik Din –Mohan Rakesh

(Note : The students will also be required to present a paper on the production)

क Paper(theory) 306

Total Credits 3

Max. marks 100

उत्तराखण्ड रंगमंच और लोक कलाएँ (सैद्धान्तिक)

(Folk Theatre & Folks Arts of Uttarakhand)

- उत्तराखण्ड के रंगकर्मी और उनका योगदान।
- उत्तराखण्ड की नाट्य संस्थाएँ और उनका योगदान।

लोक नाट्य

बर्मा और विष्णु

रामलीला

सूरत पन्तर

लोक गाथाएँ

गंग रमोला

गंगनाथ

आसो हरि हिण्डबाण

हरूसैम

लोक वाद्य और लोक संगीत

ताल वाद्य, तत्वाल और धनवाद्य का अध्ययन।

नाटक

नगाड़े खामोश

-

गिरीश तिवारी(गिर्दा)

संदर्भ पुस्तकें :

- गढ़वाल की लोक कला एवं उसके कलाकार : डॉ० डी०आर० पुरोहित
- गढ़वाली भाषा और उसका साहित्य : हरिदत्त भट्ट शैलेश
- भारतीय लोक संस्कृति का सन्दर्भ—मध्य हिमालय : गोविन्द चातक
- गढ़वाली लोक साहित्य का विवेचनात्मक अध्ययन : बाबुलकर मोहन लाल
- गढ़वाल की लोकधर्मी कला और संस्कृति : बाबुलकर मोहन लाल
- कुमाँउ कला, शिल्प और संस्कृति : कौशल किशोर
- कुमाँउ का लोक साहित्य : डॉ० त्रिलोचन पांडेय
- कुमाँउ का लोक साहित्य : डॉ० के०एन जोशी
- माँउनी भाषा, साहित्य और संस्कृति : डॉ० देव सिंह पोखरिया

Shakespearean Theatre (Self-study Course)

Total Credits 3

Max. marks 100

Critical analysis of the stage performances of the following plays of Shakespeare:

- Four tragedies- Hamlet, Macbeth, Othello and King Lear
- Four Comedies- As you like It, Twelfth Night, Much Ado about Nothing, The Merchant of Venice
- Two Histories- Henry IV (part I and II), Richard II
- Two Romances- The Tempest, A Midsummer Night's Dream
- One Arcadian Tragedy- Romeo and Juliet

- Study of the practices of Royal Shakespearean Company

Note: Writing a full-length dissertation is mandatory for the students opting this course.

M.A. Part-II(SEMESTER-4)

Total Credits 18

Paper 401

Acting Practical :Max. Marks 100

- Movement relaxation, body awareness, Yoga, material arts, fencing, theatre games, gestures and postures, stage business, movement based on traditional Indian style.
- Acting through improvisation both silent and word oriented.

Books Prescribed:

- *Voice Production and Speech*-- Greta Colson
- *Voice and the Actor* -- Cicely Berry
- *An Actor Prepares* – Constantin Stanislavsky.
- *Yoga DVDs* - Swami Ram Dev and Patanjali Yogapeeth.

Or

Direction and Production .----Total marks 100

1. Basic principles of direction
2. Notable directors of 20th century and their styles
3. Analysis of scripts

4. Direction of one act plays and full length plays
5. Concept of designing the scenes, levels, blockings and distances.

Paper 402 (Elective)

Acting Theory : Max. Marks –100

- Rasa theory from *Natyashastra*.
- *Towards the Poor Theatre* by J. Grotowsky.
- *Empty Space* by Peter Brook.

Books recommended:

- *Natyashastra* – Bharatmuni.
- *An Actor Prepares* – Stanislavsky
- *Towards the Poor Theatre* by J. Grotowsky.
- *Empty Space* by Peter Brook

Or

Theatre Aesthetics --Total marks 100

1. Theatre history, oral myths, epics, Natyashastra, poetics, Greek, and Sanskrit texts will be studied
2. Principles of Indian esthetics, architecture and painting will be introduced

Third Paper 403

Total Credits 3

History and Drama Literature : Max. Marks –100

- **Study of Indian Folk Theatre.**

1. Nautanki
2. Naqual
3. Tamasha
4. Jatra
5. Yaksgaan

- **Drama literature:**

Andha Yug—Dharmvir Bharti

Antigone by Sophoclese

Pratima Natakam by Bhaas

Books recommended:

1. *Traditional Indian Theatre* : Kapila Vatsyayan
2. *Drama: Gift of Gods*: Suresh Awasthi
3. *Dramatic Concepts*: Bharat Gupta

Paper 404 (Elective)

Total Credits 3

Stage Craft Practical : Max. Marks – 100

2) Stage Craft Practical:-

- Study of the history of mask and use in the theatre.
- Make a mask which is showing Rasa.

3) Theatric Architecture:-

- Brief survey of theatre architecture from antiquity to modern.
 - Development of traditional Indian Stage.
- 4) **Stage Lighting:-**
- New trends Lighting Designing.
- 5) **Make Up:-**
- Theory and practice of various styles of make-up.
- 6) **Costume Designing:-**
- Making costume plats for any Realistic Play.
- Project book including costume plates.

Books Recommended:

- *Scene Design and Stage Lighting.* : W.Oxen
- *Guide to Stage Lighting* : G.N Dasgupta
- *Shakespearean Stagecraft:* J.L. Styne

Or

Script Writing: Total marks 100

1. Basic principles of script writing
2. Analysis of the play scripts of Shakespeare, Bernard Shaw, Brecht and Samuel Beckett
3. Writing four play scripts of short length
4. Language and diction in script writing
5. Twenty situations for scripts and synopsis thereof

Paper 405

Total Credits 3

Practical Experience : Max. Marks – 100

- Project Work
- The project work aims at testing the theatrical leadership of the students. Each student will have to conduct a month- long production oriented workshop in the rural area of one's choice and also prepare a report(50 pages) and CD on it. The show of the production will be evaluated in situ by the faculty members or an expert appointed by the University.

Paper(theory) 406 (Elective)

Total Credits 3

Max. marks 100

उत्तराखण्ड रंगमंच और लोक कलाएँ (सैद्धान्तिक)

(Folk Theatre & Folks Arts of Uttarakhand)

- उत्तराखण्ड की पृष्ठभूमि पर लिखित नाटकों का अध्ययन।
- उत्तराखण्ड के लोक कलाकार और उनका योगदान।

लोक नाट्य

गढवाली

जाख परम्परा
रामलीला

कुमाँऊनी

रामलीला
भडौँ

लोक गाथाएँ

गढवाली

कालू भण्डारी
सात भाई कलुड़ा

कुमाँऊनी

रमौल
दलजीत बौरा

नाटक

मलेथा की कूल
खाडू लापता

-

-

जीत सिंह नेगी
ललित मोहन थपलियाल

संदर्भ पुस्तकें :

- गढ़वाल की लोक कला एवं उसके कलाकार : डॉ० डी०आर० पुरोहित
- गढ़वाली भाषा और उसका साहित्य : हरिदत्त भट्ट शैलेश
- भारतीय लोक संस्कृति का सन्दर्भ-मध्य हिमालय : गोविन्द चातक
- गढ़वाली लोक साहित्य का विवेचनात्मक अध्ययन : बाबुलकर मोहन लाल
- गढ़वाल की लोकधर्मी कला और संस्कृति : बाबुलकर मोहन लाल
- कुमाँउ कला, शिल्प और संस्कृति : कौशल किशोर
- कुमाँउ का लोक साहित्य : डॉ० त्रिलोचन

Or

Aesthetics of The Folk Theatre of Uttarakhand: Total marks 100

1. Study of the mythical matrix of the folk theatre: Myths, legends, and folk tales
2. Ritual and non ritual rendering of the mythical or legendary themes(play structures)
3. Use of songs, incantations, dialogues
4. Supporting music: Drums, trumpets and tonal instruments
5. Language, motifs, images, symbols and metaphors
6. Costume codes and designs
7. Movements, pace, and choreography
8. Audience –performer relationship
9. Make up and colors
10. Scenography and spectacles
11. Dances and their grammar

Mahabharat Theatre of Uttarakhand (Self-study Course)

Total Credits 3

Max. marks 100

The course contains the study of the living performances of Mahabharat in Uttarakhand. The following performances will be studied and a critical dissertation prepared on them.

- *Gainda* (Rhinoceros) performance of Alaknanda, Pindar, Mandakini, Bhagirathi, Yamuna and Tons valleys.
- *Vyoooh* (fortification) performances of Mandakini valley
- The Ballad singing traditions of Mahabharat in Uttarakhand
- The temple Mahabharat of Mandakini valley.

Note: Writing a full-length dissertation is mandatory for the students opting this course.

Note on Bibliography

Titles of the books under the heading 'Books Recommended' are only demonstrative. The faculty teaching the course will supply exhaustive bibliographies on the course whenever the session begins.