



PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)  
(Estd. under the Panjab University Act VII of 1947-enacted by the Govt. of India)

## **FACULTY OF DESIGN & FINE ARTS**

OUTLINES OF TESTS, SYLLABI AND COURSES OF

READING

FOR

M.A (INDIAN THEATRE)

SEMESTER-I,II,III & IV

For the Examination **2015-16**

**PANJAB UNIVERSITY, CHANDIGARH**

**M.A. INDIAN THEATRE**  
**SEMESTER I to IV**

Outlines of syllabus and reading material for M.A. Semester I to IV in the  
Department of Indian Theatre for the year, 2015-16 & 2016-17

**Semester-1**

**Theory Paper-1**

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

**Note:**

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

**History of Theatre**

**Unit 1:**

1. An analysis of Greek Theatre, its origin, history and aesthetic principles and structure.

**Unit 2:**

1. The Eleven aspects of Dramatic Performance in accordance with Bharatamuni's Natyashastra.

**Unit 3:**

1. Defining Folk Traditions with special reference to Jatra, Naqqal and Tamasha.

## **Books Prescribed:**

1. The Concept of Indian Theatre by C. Brynzki.
2. Abhinaya Darpan by Nandikeshvar.
3. Natyashastra by Bharat Muni translated in Punjabi by G.N. Rajguru.
4. Special aspects of Natya Shastra by Dr P.S.R, Appa Rao, In Telugu.  
Translated by H.V. Sharma Published by the National School of Drama 2001.
5. Folk Theatre by Balwant Gargi.
6. Performance traditions in India by Dr. Suresh Awasthi.
7. The Essential Theatre by Oscar G. Brocket.

## **Theory Paper-2**

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

### **Note:**

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

## **Acting**

### **Unit 1:**

1. The Principles of acting according to Stanislavsky's method acting.
2. Principles of Psycho-technique according to Stanislavsky.
3. The role of the Sub-conscious in reaching the truth of the Character according to Stanislavsky.

### **Unit 2:**

1. Meyerhold and the theory of Bio-mechanics.
2. Meyerhold and the theatre of Avant-Garde.

### **Unit 3:**

The Rasa Theory

### **Books Prescribed:**

1. An Actor prepares by Stanislavski Published by Methuen.
2. Building a Character by Stanislavski Published by Methuen Drano. First Published in 1968. Reprinted in 2004.
3. Natyashastra by Manmohan Ghosh.
4. Natyashastra by Bharat Munin translated in Punjabi by G.N. Rajguru.
5. To the Actor, on the technique of acting by Michael Chekov. Published by Routledge reprinted 2003 (three times) 2004, 2005.
6. Styles of Theatre Acting by Dr. Sunita Dhir.

### **Practical Paper-3**

**Marks: 300**

#### **Acting**

1. Martial Arts.
2. Gatka/Thang-ta.
3. Yoga
4. Acting Methodologies.

### **Practical Paper-4**

**Marks: 300**

#### **Stage Craft**

1. Elements of Design
2. Stage Geography
3. Model making according to a given scale (Set for a realistic play with full text study).
4. Project Book.

## Semester-2

### Theory Paper-5

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

### Note:

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

### Dramatic Literature.

#### Unit 1:

1. Oedipus Rex by Sophocles- Analyze the play according to Greek Theatre and as a play of destiny.

#### Unit 2:

Abhijnana –Shakuntalam by Kalidas- Analyze its structure and concepts and its thematic content according to the Natyashastra.

#### Unit 3:

The use of tradition in modern playwriting with reference to Girish Karnad's Nagamandala.

### Books Prescribed:

1. Oedipus Rex by Sophocles.
2. Abhijnana –Shakuntalam by Kalidas.
3. Nagamandala by Girish Karnad.

## Theory Paper-6

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

### Note:

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

## Theatre Architecture

### Unit 1:

Theatre architecture as defined in Natyashastra.

### Unit 2:

Theatre architecture:

1. Greek
2. Globe

### Unit 3:

Proscenium and New Trends in Theatre spaces.

## Books Prescribed:

1. Development of Theatre by A. Nicoll.
2. Theatrical Design and Production by J. Michael Gillette published by Mayfield publisher company California.
3. The Essential Theatre by Oscar G. Brockett.

## **Practical Paper-7**

**Marks: 300**

### **Directorial Processes**

1. Scene Work
2. Creating Atmospheres.
3. Use of Objects.
4. Interpretation of Character.
5. Group Dynamics.

## **Practical Paper-8**

**Marks: 300**

### **Viva Voce**

1. Participation in the Departmental work.
2. Growth as a theatre artist.
3. Behavioral Graph
4. Team Spirit
5. Vision for future work.

## Semester-3

### Theory Paper-9

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

#### Note:

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

### History of Theatre.

#### Unit 1:

History and Practice of Modern Punjabi Theatre from Norah Richard to present times.

#### Unit 2:

Development of Modern India Drama from 19<sup>th</sup> Century with special reference to Bengali and Marathi Theatre.

#### Unit 3:

1. The history and economic context of Parsi Theatre.
2. IPTA as a theatre of protest.

### Books Prescribed:

1. Parsi theatre – Its Origin and Development by Somnath Gupt and Hansen Kathryn.
2. The Concept of Indian Theatre by C. Brynzki.
3. The Oxford Companion to India Theatre.
4. Rang Manch by Balwant Gargi.
5. Playwrights at the Centre. Marathi Theatre from 1843 to Present. Shanta Gokhale.

## Theory Paper-10

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

### Note:

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

### Acting

#### Unit 1:

1. Bertold Brecht and Epic Theatre.
2. Theory of Alienation

#### Unit 2:

1. Artaud -Theory of Cruelty.
2. Grotowski Towards a Poor Theatre.

#### Unit 3:

Peter Brook – Empty Space.

### Books Prescribed:

1. Brecht on Brecht by J. Willet.
2. Antonin Artaud, Theatre and Its Double. Grove Press.INC.1958-1977,1981,1985,1989.
3. Towards a Poor Theatre by J. Grotowski. Published by Methuen reprinted in 1979, 1978, 1980 and 1981.Peter Brook; Empty Space. Published by Penguin Books reprinted in 1990, 1994, 1995, 1999 2003, 2005 and 2007.

## **Practical Paper-11**

**Marks: 300**

### **Acting**

1. Improvisations.
2. Role Playing.
3. Scene-Work.
4. Working with Objects.
5. Body Language.
6. Voice/speech and movement.

## **Practical Paper-12**

**Marks: 300**

### **Stage Craft**

1. Costume plates.
2. Stage lighting equipments, principles, general lighting plot.
3. Stage make-up.
4. Making of props, in papier Mache, and Other materials.

## Semester-4

### Theory Paper-13

Total Marks: 100  
Internal Assessment: 20  
Theory Paper: 80

#### Note:

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

### Dramatic Literature

#### Unit 1:

Balwant Gargi “Kanak di Bali”- Analysis with reference to Balwant Gargi as a harbinger of modernity in Punjabi Theatre.

#### Unit 2:

A Doll’s House by Ibsen as a well made Play.

#### Unit 3:

Vijay Tendulkar’s **Khamosh Adalat Jari Hai** as a turning point in Modern Indian Play writing.

### Books Prescribed:

1. “**Kanak di Bali**” by Balwant Gargi.
2. A Doll’s House by Ibsen.
3. Khamosh Adalat Jari Hai by Vijay Tendulkar.

## **Theory Paper-14**

**Total Marks: 100**  
**Internal Assessment: 20**  
**Theory Paper: 80**

### **Note:**

- Duration of the Examination for the theory paper shall be three hours.
- The **theory paper** shall be of **80 Marks** and shall comprise of four questions. The candidates shall be required to attempt all questions. All questions carry equal marks.

## **Theatre Architecture**

### **Unit 1:**

Broad understanding of performing spaces for Indian folk Theatre.

### **Unit 2:**

Objectives and concepts of lighting relationship Script and Lighting, Lighting and Costumes, Lighting and Actors.

### **Unit 3:**

1. Introduction to stage make-up.
2. Type of Make-up.
3. Make-up material.

### **Books Prescribed:**

1. Costume by Roshan Alkazi.
2. Stage Make-up by Richard Corson.
3. Stage lighting by G.N. Dasgupta.
4. Folk Theatre of India by Balwant Gargi.

## **Practical Paper-15**

**Marks: 300**

### **Directorial Processes**

1. Productions with special reference to directorial processes used on stage as well as backstage.
2. **Dissertation:** To theorize the various performances seen by the students during their academic session at various theatre festivals. (A file should be submitted by each student).

## **Practical Paper-16**

**Marks: 300**

### **Viva Voce:**

1. Participation in the Departmental Work.
2. Growth as a theatre artist.
3. Behavioral Graph
4. Team Spirit
5. Vision for future work.