

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 2010 - 2011.

**SEMESTER-I
Total Marks-500**

(20% Internal Assessment in Theory Paper)

PAPER -I: THEATRE THEORY

**Total Marks: 200
Theory: 160 marks
Internal Assessment: 40 marks**

**UNIT- I
(ACTING)**

A detailed study of the Principles of Acting based on the Stanislavski System: Method Acting.

Books Prescribed:

1.

PAPER-II: ACTING (PRACTICAL)

Marks: 150

A. Voice & Speech:

Marks: 50

- a) Speech with movement & speech with emotions.
- b) Scene work

B. Movement:

Marks: 50

- a) Yoga exercises, Martial Arts, Theatre Games.
- b) Movements created in space with special emphasis on gesture & posture.
- c) Scene work.

C. Techniques:

Marks: 50

- a) Improvisation and Acting Techniques. Stage-Movement, Handling of Properties, Actor-Spectator Relationship.
- b) Scene work

Books Recommended:

1. An Actor Prepares- Constantin Stanislavski.
2. To the Actor, on the technique of acting by Michael Chekov.
3. Twentieth century Actor Training, Edited by Alison Hodge Published by Routledge.
4. Over under And Around Richard Schechner (essay on performance and culture), Seagull Books.

PAPER-III: STAGE CRAFT (PRACTICAL)

Marks: 150

A. SET DESIGNING:

Marks: 100

- a) Stage Geography, Principles of Design.
Use of Line, Colour and Texture, Planning of Sets,
Making ground Plan.

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(SEMESTER-II)
Total Marks-300
(20% Internal Assessment in Theory Paper)

PAPER-IV: PRACTICAL EXPERIENCE & VIVA VOCE **Marks: 200**

UNIT-I (Marks 100)

- a) Participation in the annual Theatre Production: Acting and Back-stage work, Actor understanding of the acting techniques i.e. process discipline, attendance, punctuality and creativity.
- b) Production book, which includes: set design, costume, lighting and the actors/directors approach to the character.

UNIT-II (Marks 100)

- a) Viva Voce: A detailed analyses of various productions that have been seen in the course of the academic session by the students, along with analyses of the various workshops attended by the students.
- b) 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)

PAPER-V: THEATRE THEORY

Total Marks: 100
Theory: 80
Internal Assessment: 20

UNIT-I

- 1) A detailed study of Kutiyattam, the only surviving form of Sanskrit theatre.
- 2) How the folk narrative traditions: Jatra, Naqqal and Tamasha reflect the changing socio/political/ and economic reality of their respective region. To analyze traditional folk forms through the prism of a changing scenario.

UNIT-II

Theatre Architecture with special reference to the following:

1. Types of Theatre Building according to Natyashastra.
2. Theatre at Epidaurus.
3. The Globe Theatre
4. Concept of Proscenium Theatre.

Books Prescribed:

1. The Oxford Companion to India Theatre.
2. Rang Manch by Balwant Gargi.
3. Rang Darshan by N.C. Jain.
4. 2nd Chapter of Natya Shastra.

UNIT-III

Contours of Modern India theatre practice, in the mirror of contemporary performances as seen during various Theatre festivals.

- 1) Trends and Concepts
- 2) New emerging Acting vocabularies.
- 3) Renewal of Ancestral Material.

Books Recommended:

SEMESTER-III
TOTAL MARKS: 500
(20% Internal Assessment in Theory Paper)

PAPER-I: THEATRE THEORY

Total Marks: 200
Theory: 160
Internal Assessment: 40

UNIT-I
(ACTING)

- a) The concept and theory of acting according to
 - 1) Meyerhold.
 - 2) Bertold Brecht

- b) Concepts of Acting according to Natyashastra.

PAPER-II: ACTING (PRACTICAL)

Marks: 150

A. VOICE & SPEECH

Marks: 75

Voice exercises, Recitation, and Speech, choreographing speech with movement. .

B. MOVEMENT:

Marks: 75

Yoga exercise, Fencing or martial arts, improvisations
Role Playing, Theatre Games, Non-verbal Communications.

Books Recommended :

1. To the Actor, on the technique of acting by Michael Chekov.
2. Twentieth century Actor Training, Edited by Alison Hodge Published by Routledge.
3. Over under And Around Richard Schechner (essay on performance and culture), Seagull Books.

PAPER-111 STAGE CRAFT. (PRACTICAL).

Marks: 150

A. LIGHTING

Marks: 25

Lighting Plot, Lighting as Design.

B. DESIGNING

Marks: 100

Set design and Mask-Making.

C. MAKE-UP

Marks: 25

Books Recommended:

1. Development of Theatre by A. Nicoll.
2. A Concise History of Costume by Daver
3. Bharatiya Vesh Bhusha by Moti Chandra
4. Costume by Roshan Alkazi
5. Stage Make-up by Richard Corson
6. Stage lighting by G.N. Dasgupta
7. Calico Collection by Dr. B.N. Goswamy

SEMESTER-IV
TOTAL MARKS: 300
(20% Internal Assessment in Theory Paper)

PAPER-IV: PRACTICAL EXPERIENCE & VIVA VOCE **Marks:200**

UNIT-I (Marks 100)

- a) Participation in the annual Theatre Production: Acting and Back-stage work, Actor understanding of the acting techniques i.e. process discipline, attendance, punctuality and creativity.
- b) Production book, which includes: set design, costume, lighting and the actors/directors approach to the character.

UNIT-II (Marks 100)

- a) Viva Voce: A detailed analyses of various productions that have been seen in the course of the academic session by the students, along with analyses of the various workshops attended by the students.
- b) 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)

PAPER-V THEATRE THEORY

Total Marks:100
Theory: 80
Internal Assessment: 20

UNIT-I

1. Antonin Artaud
2. Jerzy Grotowski
3. Peter Brook.

Recommended Readings:

- 1) Antonin Artaud, Theatre and Its Double.
- 2) Towards a Poor Theatre by J. Grotowski.
Peter Brook; Empty Space.

UNIT-II

The Discursive context of theatrical practice and training. This course is oriented towards a deeper understanding of the artistic and cultural context of theatrical practitioners. This will include a critiquing of plays that have been seen at festivals and workshops attended by the students. The aim of this course is to provide the border context in order to illuminate the specificity of the practitioner.

1. To critique and analyzes in a written format reviews of the plays/ performances seen.
2. To understand fresh theatrical production in the context of tradition and modernity.

Dean University of Instruction,
Panjab University,
Chandigarh.

Subject: Syllabus of M.A. Indian Theatre, Semester I to IV for the session
2010-2011.

Deputy registrar (General),
Panjab University,
Chandigarh.

Subject: Syllabus of M.A. Indian Theatre, Semester I to IV for the session
2010-2011.

Sir,

This has in reference to your letter No. 6768-6917/G M dated 30.4.2010. The finalized Syllabus of M.A. Indian Theatre, Semester I to IV for the next academic session (Hard copy and C.D.) is enclosed herewith for further necessary action.

Chairperson,
Indian-Theatre.