



Department of Theatre and Folk Performing Arts
School of Nityanand Himalayan Research and Study Center
Doon University, Dehradun

Course Structure for
Theatre Acting Studies (Generic Elective Course)
For All Undergraduate Programs (Semester I to VI)

Semester	Course Code	Paper	Course Type	L	T	P	Credits
Semester I	TFG 101	Introduction to Acting and Western Theatre	core	1	0	3	4
Semester II	TFG 201	Introduction to Acting & Indian Theatre	core	1	0	3	4
Semester III	TFG 301	Foundation of Acting	core	1	0	3	4
Semester IV	TFG 401	Character development in Acting	core	1	0	3	4
Semester V	TFG 501	Brecht Grotowski Acting Methods	core	1	0	3	4
Semester VI	TFG 601	Acting through Indian Folk Forms	core	1	0	3	4

SEMESTER – I

Introduction to Acting and Western Theatre

Course code TFG 101 (L-1 T-0 P-3=4)

Unit 1: Theory

1. Origin of Greek Theatre
2. Sophocles: Oedipus

Unit 2: Theory

1. Aristotle's Poetics – tragedy, catharsis, hamartia
2. Euripides: Medea (Drama)

Unit 3: Acting Practical.

- Theatre Games
- Fundamentals of Acting Stage Rules
- Fourth Wall
- Breath-work and Body-work
- Backstage etiquette
- Theatre games
- Types of performances
- Imagining spaces
- Physical Warm Ups and Exercises

Suggested Readings:

- Oedipus Rex- Sophocles
- The Essential Theatre- Oscar G. Brockett
- Medea- Euripides
- Poetics- Aristotle
- Greek Tragedy: A Literary Study- H.D.F Kitto

SEMESTER – II

Introduction to Acting & Indian Theatre

Course Code-TFG 201 (L-1 T-0 P-3= 4)

Unit 1: Theory

1. Introduction to Bharata and the Natyashastra
2. Abhijnanashakuntala- Kalidasa (Drama)

Unit 2: Theory

1. Concepts of Rasa and Bhava (8 Rasas)
2. Introduction to Abhinaya: Angika, Vachika, Aharya, and Sattvika

Unit 3: Practical.

- Introduction to Abhinaya: Angika, Vachika, Aharya, and Sattvika
- Improvisation based on Rasa
- Shloka recitation with correct metre and intonation
- Dialogue delivery in Sanskrit or transliterated text
- Performance of a short classical scene (group or solo)
- Rehearsal and enactment of scenes from selected classical texts
- Music and movement in classical theatre
- Play production and scene work

Suggested Readings:

- Natyashastra - Bharata
- Abhijnanashakuntala- Kalidasa
- Adya Rangacharya – The Natyashastra
- Classical Indian Dance in Literature and the Arts -Kapila Vatsyayan

SEMESTER – III

Foundation of Acting

Course Code– TFG 301 (L-1 T-0 P-3=4)

Unit 1: Theory

1. Given Circumstances, Magic If, Objective and Super Objective, Through Line of Action, Units and Beats
2. The Cherry Orchard (Drama)

Unit 2: Theory

1. Emotion Memory, Concentration of Attention, Imagination and Creativity, faith and Sense of Truth, Observation, Relaxations of muscles, Adaptation
2. Othello- William Shakespeare (Drama)

Unit 3: Practical.

- Warm-up and Relaxation Exercises,
- Improvisation using the "Magic If",
- Emotion Recall Exercises,
- Simple Scene Work play production
- Basic Physical and Vocal Exercises,
- Basics of body awareness,
- Relaxation techniques,
- Voice control and breathing,

Recommended Books:

- An Actor Prepares- Konstantin Stanislavsky
- Building a Character-Konstantin Stanislavsky
- Creating a Role- Konstantin Stanislavsky
- Stanislavsky: An Introduction-Jean Benedetti
- The Stanislavsky System: The Professional Training of an Actor-Sonia Moore.

SEMESTER- IV

Character development in acting

Course Code- TFG 401 (L-1 T-0 P-3=4)

Unit 1: Theory

1. Toward a Physical Characterization, Voice and Speech Training, Intonations and Pauses, Control of Body and Gesture, Tempo and Rhythm in Movement
2. A Doll's House - Henrik Ibsen (Drama)

Unit 2: Theory

1. Dressing a Character with Makeup, Adaptation and Improvisation, Physical Action as the Foundation of Acting, Perspective in Character Building, Toward an Ethics for the Theatre
2. Waiting for Godot -Samuel Beckett (Drama)

Unit 3: Practical.

- Tongue twisters and clarity exercises
- Musicality in acting
- Mirror exercises and Laban movement
- Scene practice focusing on rhythm and gesture
- Movement improvisation: walk, weight, and tempo
- The importance of physical action
- The body as an expressive instrument
- Actor warm-ups (physical and vocal)
- Monologue or short scene with focus on voice & movement.

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3. Creating a Role- Konstantin Stanislavsky
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5. The Stanislavsky System: The Professional Training of an Actor-Sonia Moore.

SEMESTER- V

Brecht and Grotowski Acting Methods

Course Code– TFG 501 (L-1 T-0 P-3=4)

Unit 1: Theory

1. Alienation' in Acting in Quotation marks
2. Mother Courage and Her Children

Unit 2: Theory

1. Poor Theatre- Elimination of excess: Sets, costumes, lights
2. Actor-spectator relationship.

Unit 3: Practical.

- Scene analysis from Mother Courage,
- Breaking the fourth wall in monologues
- Rehearsal of scenes with “alienation” techniques
- Improvisations using social gesture
- Some scene work

Recommended Books:

- Brecht on Theatre- John Willett
- Towards a Poor Theatre- Jerzy Grotowski
- Acting: An Introduction to Grotowski's Work” by Thomas Richards

SEMESTER- VI

Acting through Indian Folk Forms

Course Code-TFG 601 (L-1 T-0 P-3=4)

Unit 1: Theory

1. Introduction to Indian Folk Theatre (Ramleela, **Nautanki**)
2. Lok dharmi and natya dhrmi

Unit 2: Theory

1. Study of folk arts of Uttarakhand (Rammn, Ramleela, Pandavleela, Hiljatra)
2. Folk music and folk dance (Tandi, Choliya, Jhumelo

Unit 3: Practical.

- Observing and participating in folk arts, culture, festivals of your region
- Group storytelling and chorus work.
- Embodying folk characters using mask, costume, and movement.
- Use different dance forms
- Staging techniques for open-air performance.
- Stylized dialogue delivery, dance-drama integration.
- Class presentations on folk stories.
- Performance of monologues and dialogues.
- Voice exercises: projection, modulation, rhythm.
- Workshops on folk musical instruments and dance techniques

Recommended Books:

- Traditions of Indian Folk Theatre - Kapila Vatsyayan
- A Sourcebook of Indian Theatre- Himansu Bhusan Mukherjee
- Uttarakhand ke loknirtya- Dr Nandkishore Hatwal
- Uttaraakhand kee lok Sanskriti aur Rangamanch- Dr ajeet panwar