



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	8	6
TFE-501	Fundamentals of Acting Techniques	Elective	0	0	8	4
TFE-502	Street Theatre Performance					
TFE-503	Practical and Viva	Elective	0	0	12	4
TFE-504	The Art of Storytelling					
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-Bhavabhuti

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. Brocket.
- 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

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 Platform Platform, Circle Platform, Zigzag Platform, Ramp, Step
7. Submission of practical work (Portfolio of masks & props).

Suggested Readings & References

1. Bhattacharya, P. *Theatre Crafts in India*
2. Brook, Peter. *The Empty Space* (Chapters on props and visual elements).
3. Rudlin, John. *Commedia dell'Arte: An Actor's Handbook* (for mask usage).
4. Nagpuri, Shankar. *Indian Folk Theatre and Masks*
5. Online resources, YouTube tutorials, craft workshops.

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

or

Paper IV (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 IV(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.

Books prescribed:

- 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

or

Paper IV(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

1. Panchatantra by Chandra Rajan
2. Famous story by Premchand
3. Vidhyasagar Nautiyal Ki Pratinidhi Kahaniya
4. Indian Storytelling Traditions by Shyam Parmar
5. Ramayana by Maharishi Valmiki
6. Mahabharata by Maharishi Vyasa