

**COMPILED SYLLABUS OF M.A. THEATRE AND TELEVISION  
FOR Ph.D. ENTRANCE TEST 2020**

**PART – A  
(RESEARCH METHODOLOGY)**

1. Research: Definition and its Objectives
2. Types of Research
3. Sources of Research: in particular context of theatre
  - ◆ Manuscripts
  - ◆ Texts and Reference Books
  - ◆ Sculptures
  - ◆ Frescos and Paintings
  - ◆ Performances
  - ◆ Discs and Tapes
  - ◆ Documentaries
  - ◆ Posters and Brochures
  - ◆ Internet
  - ◆ Press Reviews
3. Ethics in Research
4. Research Design:
  - ◆ Selection of the Problem
  - ◆ Review of Literature
  - ◆ Hypothesis
  - ◆ Contents
  - ◆ Footnotes
  - ◆ References
  - ◆ Bibliography
5. Means of Data Collection:
  - ◆ Observation
  - ◆ Interview
  - ◆ Questionnaire

**PART – B  
(SUBJECT SPECIFIC)**

**PAPER-I: THEATRE ORIENTATION - THEORY**

1. Origin, Definition and Elements of Theatre
2. Drama and its Elements
3. Relationship between Theatre and Drama  
**An Overview of the following:**
4. Indian Theatre
5. Asian Theatre
6. Western Theatre

**PAPER -II: PUNJABI DRAMA AND THEATRE - THEORY**

1. History of Punjabi Drama and Theatre: 1900-1947
2. Subhadra by IC Nanda
3. History of Punjabi Drama and Theatre with specific reference to IPTA: 1947-1960
4. Opera Harhi Soni by Joginder Baharla
5. History of Punjabi Drama and Theatre: 1960-1980
6. Dhamak Nagare Di by Gursharan Singh
7. History of Punjabi Drama and Theatre: 1980-2000
8. Medni by Swarajbir

**PAPER-III: ACTING ORIENTATION - PRACTICAL**

1. **Body:** Physical Culture, Physical Exercises for body relaxation, Concentration, Imagination and Observation, Working on Expression, Gesture, Posture, Movement and Walk, Theatre Games and Improvisations to activate mind and body.
2. **Voice:** Voice Culture and Projection, Recitation of Om and Vowels, Breathing Exercises, Pronunciation of Punjabi, Hindi and English Consonants and syllables.
3. **Speech and Diction:** Understanding the different levels of Speech, Grammar and signs of Language, Stresses and Pauses, Learning and practicing the delivery of Monologue, Dialogue, Narrative, Poetry, Verse and Chorus.
4. **Plays for Speech and Diction Practice:**  
**Punjabi:** Loha Kutt by Balwant Gargi, Loona by Shiv Kumar Batalvi, Sat Bagane by Ajmer Singh Aulakh, Kal Ajj Te Bhalak by Harcharan Singh, Qatra Qatra Zindgi by Davinder Daman, Mungu Comrade by Atamjit  
**Hindi:** Andha Yug by Dharamvir Bharti, King Lear by William Shakespeare (Hindi Translation)  
**Urdu:** Tughlaq by Girish Karnad

**PAPER-IV: FUNDAMENTALS OF DESIGN AND DIRECTION - PRACTICAL**

1. Design: Concept and Elements
2. Principles of Design
3. Fundamentals of Costume Design
4. Lighting: Role, Functions and Controllable Properties
5. Make up: Role and Types
6. Direction: Concept and Elements
7. Learning and understanding Blocking and Composition
8. Role of Actors, Set and its levels in a Composition
9. Understanding the Subtext and Interpretation of a play

**PAPER-V: WESTERN DRAMA AND ARCHITECTURE - THEORY**

1. Aristotle's Concept of Three Unities and Theory of Catharsis
2. Medea by Euripides
3. Epidaurus
4. Globe Theatre
5. Othello by William Shakespeare
6. Doll's House by Henrik Ibsen
7. Proscenium Theatre
8. Bertolt Brecht: Dramatic Theatre versus Epic Theatre
9. Augusto Boal's Forum Theatre

**PAPER-VI: WESTERN THEATRE - THEORY**

1. Acting in Commedia Dell' Arte.
2. Stanislavski's Method Acting and Concept of Fourth Wall
3. Meyerhold's Theory of Bio-mechanics
4. Bertolt Brecht's Epic Acting Theory
5. The Caucasian Chalk Circle by Bertolt Brecht
6. Antonin Artaud's Theatre of Cruelty
7. Jerzy Grotowski's Poor Theatre
8. Theatre of the Absurd
9. Waiting for Godot by Samuel Beckett

**PAPER-VII: PRODUCTION MANAGEMENT – PRACTICAL**

Paper-VII will be taught in collaboration. All students will work in the play production and learn production management. For back stage work students will be divided in groups according to the requirement of the production by the director/designer. The groups will work under the directions of Stage Manager, Assistant Director and Designer. It will be a participatory learning process. Its objective is to activate and sharpen the production management skills of the students.

**PAPER- VIII: PLAY PRODUCTION - PRACTICAL**

Paper-VIII will be taught in collaboration. All students will work in the play production as Actors, Assistant Directors, and Assistant Designers. It will be a participatory learning process. Its objective is to activate and sharpen the creative and analytical faculties of the students in acting, direction and design.

**PAPER-IX: INDIAN CLASSICAL THEATRE - THEORY**

1. Natya: Origin and Eleven Elements
2. Dasharupaka Vidhan
3. Classification of Nayak and Nayaka
4. Rang Mandapa
5. Concept of Bhava
6. Theory of Rasa
7. Concept of Abhinaya
8. Abhigian Shakuntalam by Kalidasa

**PAPER - X: INDIAN FOLK AND MODERN THEATRE – THEORY****Study the following Folk Theatre Forms:**

- |                      |              |
|----------------------|--------------|
| 1. Naqual and Sawang | 2. Nautanki  |
| 3. Jatra             | 4. Yakshgana |
| 5. Bhavai            | 6. Kathakali |

**Study the following modern Indian plays:**

1. Ashad Ka Ek Din by Mohan Rakesh
2. Tughlaq by Girish Karnad
3. Evam Inderjit by Badal Sircar
4. Contribution of the following Modern Indian Theatre Directors
  - i) Ebrahim Alkazi
  - ii) BV Karanth
  - iii) Habib Tanvir

**PAPER-XI: PRODUCTION PROJECT - PRACTICAL**

1. Paper-XI & Paper-XII will be evaluated/ examined in collaboration.
2. Attendance will be marked and certified by mentor teachers.
3. Production will be evaluated by the external examiner along with the entire faculty.

**PAPER–XII: PRODUCTION ANALYSIS AND VIVA - PRACTICAL**

- 1 Paper-XI & Paper-XII will be evaluated/examined in collaboration.
2. Attendance will be marked and certified by mentor teachers
3. Production Management will be evaluated by Mentor Teacher.

**PAPER-XIV: SCREEN ACTING - THEORY**

1. Basic Principles of Television Acting.
2. Study television acting with specific reference to the following tele films:
  - i). Khara Dudh by Sunita Dhir
  - ii). Tuttu by GS Channi and Harleen Kohli
  - iii). King Lear by Jonathan Miller
3. Basic Principles of Film Acting
4. Art of Dubbing.
5. Study film acting with specific reference to the following films:
  - i). Marhi Da Diva by Surinder Singh
  - ii). Pushpak by Sangeetam Srinivasa Rao
  - iii). The Lunch Box by Ritesh Batra

**PAPER-XV: TELEVISION AND FILM APPRECIATION - PRACTICAL**

1. Film Analysis: Mise-n-Scene and Its Elements  
Composition, Perspective, Setting, Properties, Lighting, Costume, Make up and Performance of the Actors
2. Reading and viewing of the following television serial:
  - i) Kirdaar by Gulzar
3. Reading and viewing of the following tele films and films
  - i). Chilkana Camp by GS Channi & Harleen Kohli
  - ii). Chan Pardesi by Chitrartha Singh
  - iii). Anhe Ghore Da Dann By Gurvinder Singh
  - iv). Pather Panchali by Satyajit Ray
  - v). Meghe Dakha Tara by Ritwik Ghatak
  - vi). Gurdial Singh Ji- A Documentary by GS Channi

**PAPER-XVI: FILM PRODUCTION - PRACTICAL**

1. Visual Grammar: Frames, Shots, Camera Angles and Movements
2. Pre-production: i) Idea, ii) Story, iii) Screen Play, iv) Shot Division  
v) Cast and Crew vi) Selection of Locations
3. Production: Shooting
4. Post- production: Editing, Dubbing, Mixing and Publicity