

NEP and Learning Outcome-based Curriculum Framework (LOCF)

For

M.A, Theatre Art

POOL COURSE

(To be effective from the Academic Session 2026)



Department of Art and Culture

Gurugram University, Gurugram

**(A State Govt. University Established Under Haryana Act 17 of
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M A T H E A R T E A R T

Rakesh Kumar

**(Scheme PG A2: Postgraduate Programmes
(Course work + Research))**

Pool Course

Semester 1

Semester 2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
										TI	TE	PI	PE	Total
			(Hrs)			Credits								
MDC-01	Pool Course													75
AEC-01	Sanskrit/Hindi /English													50
VAC-1	The Art of Story telling		1		1	1		1	2	5	20	5	20	50

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-01	Pool Course													75
AEC-01	Sanskrit/Hindi /English													50
SEC-01	Theatre Exercises (Practical)		-	-	2	-	-	2	2	-	-	15	35	50

Semester-3

Signature

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-01	Pool Course													
SEC-02	Body and Space in Performance		-	-	2	-	-	2	2	-	-	15	35	75
VAC-02	Play With Original Story-Line		1	-	1	1	-	1	2	5	20	5	20	50

Semester-4

Semester-4

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-01	Pool Course													75
AEC-01	Sanskrit/Hindi /English													50

Signature

MA THEATRE

SEMESTER-1 VAC-1

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VAC-1	The Art of Story telling		1		1	1		1	2	5	20	5	20	50

Course Description

This course introduces students to the art of storytelling as a traditional and contemporary performance practice. The course explores oral storytelling traditions, epic and folk narratives, modern storytelling techniques, characterization, dialogue delivery, and performance preparation. Students develop creative expression, narration skills, and stage confidence through practical storytelling presentations.

Course Objectives

- To introduce the meaning, purpose, and cultural significance of storytelling.
- To familiarize students with oral, folk, and epic storytelling traditions.
- To develop narration, characterization, and dialogue delivery skills.
- To train students in rehearsal and storytelling performance techniques.
- To encourage creative and confident public storytelling presentations.

Course Outcomes

After completion of the course, students will be able to:

- Explain the cultural and artistic importance of storytelling traditions.
- Demonstrate oral storytelling and narrative presentation skills.
- Apply characterization and dialogue effectively in storytelling.
- Prepare and perform stories using appropriate rehearsal techniques.
- Present stories confidently before an audience.

Detailed Syllabus

Unit-I: Introduction to Storytelling Traditions

Signature

- Meaning, purpose, and cultural importance of storytelling
- Oral folk storytelling traditions
- Epic storytelling traditions
- Regional and folk narratives
- Modern storytelling forms

Unit-II: Story Performance Techniques

- Structure of a story
- Characterization and dialogue delivery
- Rehearsal and performance preparation
- Voice, expression, and narration techniques
- Public presentation of selected stories

Suggested Readings (APA Style)

1. Joseph Campbell. (2008). *The Hero with a Thousand Faces*. Novato, CA: New World Library.
2. Eric Miller. (2011). *Theories of Story and Storytelling*. Chennai, India: World Storytelling Institute.
3. Indian Storytelling Traditions. (2010). New Delhi, India: Sahitya Akademi.
4. Theatre Studies related books and manuals on storytelling and narration techniques.

Instructions to External Examiner:

There will be a total of 3 questions in this question paper. The first question will be compulsory, carrying 10 marks, and will be based on the entire syllabus. This question may be objective or subjective in nature. The remaining 2 questions will be asked from different units of the syllabus, and each question will carry 10 marks. Internal choices will be available for each question. It will be compulsory for the students to answer a total of three questions.

George Mian

M A THEATRE
SEMESTER-2
SEC-1

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
SEC-1	Theatre Exercises (Practical)				2			2	2	-	-	15	35	50

Course Description

This practical course introduces students to theatre exercises designed to develop voice, body, mind, coordination, concentration, and expressive abilities. The course includes physical conditioning, breathing techniques, sensory exercises, rhythm, movement training, voice and speech exercises, and group coordination activities essential for theatrical performance.

Course Objectives

- To develop physical flexibility, coordination, and body control.
- To train students in breathing, relaxation, and concentration techniques.
- To enhance sensory awareness and expressive movement.
- To improve voice, speech, and communication skills for theatre.
- To build confidence through individual and group theatre exercises.

Course Outcomes

After completion of the course, students will be able to:

- Demonstrate body conditioning and theatrical movement exercises.
- Apply breathing and relaxation techniques for stage performance.
- Perform sensory and facial expression exercises effectively.
- Use rhythm, balance, and coordinated movement in theatre practice.
- Demonstrate improved voice projection and speech clarity.

Detailed Syllabus

Unit-I: Introduction and Physical Theatre Exercises

- Introduction to theatre exercises and their purpose
- Preparation of voice, body, and mind

Signature

- Warming-up exercises
- Body conditioning exercises
- Breathing exercises for relaxation and concentration
- Exercises for body joints and limbs: neck, head, chest, hands, trunk, and legs
- Exercises for senses: touch, smell, sight, hearing, and taste
- Eye and face exercises selected from Natyashastra
- Rhythm, balance, impulse, flow, intuition, and expressive movement

Unit-II: Coordination, Movement, and Voice Exercises

- Full body coordination exercises
- Exercises with music and rhythmic movement
- Trust exercises and basic acrobatics
- Voice and speech exercises
- Four parts of voice training
- Individual movement exercises
- Group movement and coordination activities
- Practical applications in theatre performance

Suggested Readings

1. Konstantin Stanislavski. (1989). *An Actor Prepares* (E. R. Hapgood, Trans.). New York, NY: Theatre Arts Books.
2. Jerzy Grotowski. (1968). *Towards a Poor Theatre*. New York, NY: Simon & Schuster.
3. Viola Spolin. (1999). *Improvisation for the Theater*. Evanston, IL: Northwestern University Press.
4. Bharata Muni. (2003). *The Nāṭyaśāstra* (A. Rangacharya, Trans.). New Delhi, India: Munshiram Manoharlal Publishers.

Supriya Mishra

M A THEATRE
SEMESTER-3
SEC-2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
SEC-2	Body and Space in Performance				2			2	2	-	-	15	35	50

Course Description

Body and Space in Performance is a practice-oriented course that explores the relationship between the performer's body, movement and the use of performance space in theatre. The course focuses on body awareness, physical expression, spatial dynamics, gesture, posture, movement patterns and stage composition. Students will learn how the body communicates emotions, ideas and dramatic actions within different performance spaces. The course also examines the interaction between actors, audience and environment in traditional and contemporary theatre practices.

Course Objectives

- Understand the significance of the body and space in theatrical performance.
- Develop body awareness, flexibility, balance and physical coordination.
- Learn the principles of movement, posture, gesture and spatial design.
- Explore the relationship between actor, audience and performance space.
- Practice movement techniques for expressive and non-verbal communication.
- Analyze the use of stage space in traditional and modern theatre forms.
- Enhance creativity and performance skills through physical improvisation and spatial exercises.

Course Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate effective use of body movements and gestures in performance.
- Apply principles of spatial awareness and stage positioning in theatrical presentations.

Signature

- Communicate emotions and dramatic ideas through physical expression.
- Analyze the role of body and space in various theatre traditions and performance styles.
- Perform with improved coordination, balance and stage presence.
- Create meaningful actor-audience interaction through spatial dynamics.
- Integrate movement and spatial techniques into theatrical and performative practices.

Detailed Syllabus

Unit I: Body and Movement in Performance

1. Concept of Body in Performance
2. Body Awareness and Physical Presence
3. Introduction to Movement and Spatial Vocabulary
4. Body–Space Relationship

Unit II: Space and Embodied Performance Traditions

1. Concept of Space in Performance
2. Body in Relation to Architecture and Environment
3. Body and Space in Traditional and Contemporary Performances
4. Indian and Western Perspectives on Embodied Space

Suggested Readings & References (APA Style)

1. Bharata Muni. (2003). *Natyashastra* (M. M. Ghosh, Trans.). New Delhi: Manisha Granthalaya.
2. Dhananjaya. (1998). *Dasharupaka* (G. K. Bhat, Trans.). Delhi: Motilal Banarsidass.
3. Abhinavagupta. (2005). *Abhinavabharati* (Translated selections). New Delhi: Indira Gandhi National Centre for the Arts.
4. Kapila Vatsyayan. (1980). *Traditional Indian Theatre: Multiple Streams*. New Delhi: National Book Trust.
5. Adya Rangacharya. (1996). *Introduction to Bharata's Natyashastra*. Mumbai: Popular Prakashan.
6. Nemichandra Jain. (2007). *Indian Theatre: Traditions of Performance*. New Delhi: National School of Drama.

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7. Rustom Bharucha. (1993). *Theatre and the World: Performance and the Politics of Culture*. London: Routledge.
8. B.V. Karanth. (2002). *B. V. Karanth: Essays on Indian Theatre*. New Delhi: Sahitya Akademi.
9. Suresh Awasthi. (1989). *Performance Traditions in India*. New Delhi: Sangeet Natak Akademi.
10. Farley P. Richmond, Darius L. Swann, & Phillip B. Zarrilli. (1993). *Indian Theatre: Traditions of Performance*. Honolulu: University of Hawai'i Press.

सत्यमेव जयते

M A THEATRE SEMESTER-3

VAC-2

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VAC-2	Play with Original Story-line				2			2	2	-	-	15	35	50

Course Description

This course focuses on the process of creating and developing an original play through imagination, storytelling and dramatic construction. Students will learn the fundamentals of theme development, story-making, plot building, characterization and script visualization. The course encourages creative thinking and collaborative theatre-making practices by guiding students from the conception of an idea to the preparation of a performable script. Emphasis is given to originality, dramatic structure, dialogue creation and visualization of scenes for stage performance.

Course Objectives

- Understand the fundamentals of dramatic storytelling and play creation.
- Develop original themes and ideas for theatrical performance.
- Learn techniques of plot construction and script organization.
- Explore characterization, conflict and dramatic situations.
- Visualize scripts through scenes, stage images and performance concepts.
- Enhance creativity, imagination and collaborative theatre practices.
- Prepare original short scripts suitable for stage presentation.

Course Outcomes

Upon successful completion of the course, students will be able to:

- Create original themes and story-lines for theatrical performances.
- Develop structured plots with dramatic coherence and creativity.
- Write and organize scenes, dialogues and dramatic sequences effectively.

Signature

- Demonstrate understanding of script visualization and stage interpretation.
- Apply imaginative and collaborative techniques in play-making.
- Present original theatrical scripts for workshop or performance purposes.
- Critically analyze the process of dramatic creation and storytelling.

Unit I: Theme Development and Story Creation

- Introduction to Original Story Development
- Selection and Development of Theme
- Techniques of Story-Making and Plot Construction
- Character Creation and Character Relationships
- Improvisation Exercises for Story Development
- Dialogue Creation and Scene Building
- Developing Conflict, Climax and Resolution
- Group Exercises on Creative Storytelling and Performance

Unit II: Script Visualization and Performance Practice

- Visualization of the Script and Dramatic Structure
- Conversion of Story into Performance Script
- Scene Composition and Stage Blocking
- Use of Body, Voice and Space in Script Presentation
- Visual Interpretation through Props, Costume and Music
- Rehearsal Techniques and Ensemble Coordination
- Presentation of Short Original Plays
- Final Performance based on an Original Story-Line

Suggested Readings

1. Bharata Muni. (2003). *Natyashastra* (M. M. Ghosh, Trans.). New Delhi: Manisha Granthalaya.
2. Adya Rangacharya. (1996). *Introduction to Bharata's Natyashastra*. Mumbai: Popular Prakashan.

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3. Kapila Vatsyayan. (1980). *Traditional Indian Theatre: Multiple Streams*. New Delhi: National Book Trust.
4. Nemichandra Jain. (2007). *Indian Theatre: Traditions of Performance*. New Delhi: National School of Drama.
5. Rustom Bharucha. (1993). *Theatre and the World: Performance and the Politics of Culture*. London: Routledge.
6. Suresh Awasthi. (1989). *Performance Traditions in India*. New Delhi: Sangeet Natak Akademi.
7. B.V. Karanth. (2002). *B. V. Karanth: Essays on Indian Theatre*. New Delhi: Sahitya Akademi.
8. Habib Tanvir. (2005). *Stages, Stories and Performance Traditions*. New Delhi: Rajkamal Prakashan.
9. Girish Karnad. (1997). *Three Plays: Hayavadana, Nagamandala, Tughlaq*. New Delhi: Oxford University Press.
10. Ebrahim Alkazi. (1972). *Theatre Appreciation*. New Delhi: National School of Drama.

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