



Centre for Uttarakhand Languages, Folk Performing Arts and Culture
School of NityaNand Himalayan Research and Study Centre
Doon University Dehradun

Mission

The mission of the proposed Centre for Uttarakhand Languages, Folk Performing Arts and Culture would be to undertake courses in performing arts and languages of Uttarakhand -- Garhwali, Kumauni and Jaunsari to begin with, and to study, explore, create and foster an academic context for advancing knowledge in Uttarakhand languages, literature, culture and society in their diverse perspectives as part of the global efforts to preserve, protect and advance vulnerable languages and cultures in their diverse forms.

Objectives

With an aim to understand, interpret and advance the knowledge of Uttarakhand languages, culture and society, the Centre would have following objectives:

- To be a platform for learning Uttarakhand languages (particularly Garhwali, Kumauni and Jaunsari) and folk performing arts;
- To be a research and documentation centre for Uttarakhand languages, literature, folk rituals and practices, preservation and revitalization of the folk performing arts in particular and diverse cultural aspects of Uttarakhand in general;
- To run innovative cross-listing courses (certificate/diploma/optional) on performing arts, languages And culture, three courses to begin with, in order to sensitize students to the diverse linguistic and Cultural aspects of the region. · to work on preserving, promoting linguistic, social and cultural identity and heritage of the people of Uttarakhand;
- To become a Centre for collaborating with individual scholars/local experts, regional, national and

- international institutes working on related themes;
- To be a Centre for digitalization of existing and new knowledge forms in this context;
- To strengthen the role of Doon University in the context of social and cultural concerns of the society of Uttarakhand.
- To host scholars from other universities/institutions working on related areas;
- To provide an interdisciplinary platform through inter-departmental, inter-university collaborations;
- Towards the stated objectives organize seminars, symposia, trainings, workshops, conferences, summer Schools, winter schools, special lectures, memorial lectures, capacity building programs etc.;
- To invite scholars on fellowships working on related themes and, in the long run, to explore the possibility to offer fellowships, including Ph. D and post-doctoral fellowships on interdisciplinary approaches related to relevant themes;
- To explore community-university research partnerships;
- To produce and publish related research papers/books/reports/monographs/audio-video documentaries, columns for newspapers/engage with media/represent university on national and international forums in this context;

Background and Context

Worldwide Concern: Languages are expressions of culture and traditions. Garhwali, Kumauni, Janusari and other regional languages of Uttarakhand are part of the narrative that we are losing hundreds of languages/dialects every year internationally and this has called for a serious concern.

Uttarakhand: Part and parcel of great Indian cultural traditions, the rich linguistic and cultural diversity in Uttarakhand has historically existed through several enmeshed networks of distinct sub-cultures, often cutting across district, state or even national boundaries. The diverse and distinct aspects of culture are manifested through various dialects, oral traditions, folk and ritual performances, music, folk songs, fairs, festivals, temples, architecture, customs and mores, jewelry and food habits, sayings and proverbs, myths and legends, folk games, folk paintings, folk stories, traditional medicines, handicrafts and crafts etc.

While much of the cultural traditions have still somehow partly been existing, the ongoing process of globalization, urbanization, migration and spread of modern communication technologies have led to an imminent threat to a plethora of rich cultural traditions. As part of this process, there has been a paradigm shift in economy in the last few decades from agro

Pastoral to industry, commerce and service sectors. This has had consequences in terms of rapid changes in life styles and cultural practices and hence a loss of not only culture but also of languages. The words, syntaxes, concepts and philosophical expressions rooted in agricultural and pastoral practices are

gradually vanishing which once were part of the folk literature. This has led to a serious loss of the cultural psyche of the communities here.

Uttarakhand has one of the richest varieties of cultural expressions with about 14 languages/dialects spoken at the moment. These are Garhwali, Kumauni, Jaunsari, Bangani, Ranwalti, Jaunpuri, Jaad, Marchya, Johari, Rang (Ranbu), Raji, Tharu, Boksa, Gorkhyali, Punjabi, and Kauravi.

Status of Endangered Languages/Dialects of Uttarakhand (Moseley Christopher ed. 'UNESCO Atlas of World's Languages in Danger', 2010)

Out of them Garhwali and Kumauni have been marked as vulnerable, Jaunsari (Definitely endangered), Bangani (Critically endangered), Ranwalti, Rang as endangered languages and Raji, Jaad, Marchya as critically endangered languages of the world by the Atlas of Languages published by UNESCO in the year 2010. Kauravi is the part of the language spoken in the Gangetic plains and Punjabi is the part of the language spoken over a vast tract of North India and Pakistan. Gorkhyali is the part of Nepali language.

Garhwali Language has the following dialectical variants: Srinagari, Nagpuriya, Dasholyaa, Badhaani, Rathi, Majhkumaiyaan, Salaani, Teeriyali, Taknauri, Barahaati, Badiyaari, and Ramoli etc. Similarly, Kumauni language has following variants: Soriyali, Siryali, Askoti, Johari, Chaugarkhiyali, Khasparjiya, Kumaiyya, Pachhai, Gangoli, Rau-Chaubhainsi and Danpuriya. Jaunsari language has several dialectical variants that include Bhabri, Bangani and Jaunpuri.

The process of globalisation and lack of financial support or artistic compensation has also adversely impacted several ritual and traditional performances that stand the risk of being extinct in coming times. RAMMAN is one such religious festival and ritual theatre of the Garhwal region of Saloor Dungra village in Chamoli district which was inscribed by UNESCO in 2009 on its **Representative List of the Intangible Cultural Heritage of Humanity**.

Positive Efforts: The best example of revival of languages through poetry and music has been created by popular Uttarakhand literary figures such as Mr Narendra Singh Negi (Garhwali) and Mr Girish Tiwari (Kumauni) both of whom are believed to have given a new lease of life to about 10,000 words of Garhwali and Kumauni by contextualizing these through their poetry. Similarly, popular folk artists from Jaunsar region have been actively engaged in preserving and reviving the Jaunsari language.

Ongoing Efforts and Relevance

The state of Uttarakhand was created in the year 2000 and is relatively a new state with many of the

educational institutions and universities and their academic programs still in the evolving state. The state has a multi-ethnic population and diverse communities spread across diverse geo cultural regions. The state has one Central University, 11 state universities and 14 private universities. Currently, the Hindi Department of Kumauni University is undertaking a diploma course in Kumauni language. Similarly, HNBGU's Centre for Folk Performing Arts and Culture is imparting education related to the literature of Uttarakhand languages. However Garhwal University is not teaching any local language. The Delhi Government has announced setting up of a Garhwali/Kumauni Language Academy. There are some more efforts in this direction by a private school in Mussoorie and one in Dehradun.

While there are sporadic initiatives towards advancing local culture and languages, a comprehensive academic hosting for preserving and developing a centre in the state in this regard has been a long felt need. Being a relatively new university, the Doon University is in the evolving stage while expanding its academic programmes, including consolidating a School for Foreign Languages. Establishing a Centre for Uttarakhand Languages, Folk Performing Arts and Culture would be an academically relevant and significant step in this direction.

Apart from running academic courses in Uttarakhand languages and performing arts for university students, the centre can organize periodic workshops and trainings for teachers from across the state to enhance their personality and communication skills. Since theatre incorporates music, language, philosophy, sculptures, crafts, philosophy, poetry, oral traditions etc., training and workshops on theatre for teachers would lead to enhancing their overall communication skills, particularly non-verbal communication skills such as body language, gesture, speech delivery etc.

Proposed Academic Courses and Academic

- The Centre can be treated as an independent unit within the academic framework and mandate of the Doon University. It can start with a humble beginning of taking up four courses:

1. M A in Theatre

2. Certificate course in Garhwali Language and its Cultural Context

3. Certificate course in Kumauni Language and its Cultural Context

4. Certificate course in Jaunsari Language and its Cultural Context

- The certificate courses can also be offered as cross-discipline optional courses and fetch certain credits for students.
- In order to give creative, academic direction, the Centre shall have an Academic Advisory Committee

comprising renowned scholars from the relevant fields.

· Initially there can be a person from within the university with additional charge of this centre but later the centre should have a Director/Professor, preferably two Deputy Directors / Associate Professors, four Assistant Directors/Assistant Professors (One each with backgrounds in linguistics, literature, performing arts and culture), and fellows. Initially, some of the existing faculties can be Adjunct Faculties with the centre and individuals as experts can be invited from outside to conduct these courses. These appointments can be made following the existing mechanisms in the university.

1- Initial support can be sought from the Central and state government. As the centre evolves, it can submit proposals for research grants exploring options from the following sources in this regard:

1- Sahitya Academy, New Delhi (This Central Government body has a mandate to support initiatives such as this one) - Corporate Social Responsibility – CSR can be a strong financial source for running the centre if approached creatively and imaginatively. There are corporations such as ONGC and Tehri Hydro Development Corporations in the state with considerable grants at their disposal. Huge projects such as THDC and others that have led to displacement and hence considerable loss of cultural identity should be pursued vigorously.

2- UNESCO is another source of funding projects in this regard;

3- Philanthropic Trusts such as Hans Foundation that are already committed to the development of the state;

4- Small to Medium grant projects can be submitted to bodies such as UCOST with customizing the project as per their focus areas. For example, UCOST should be willing to fund projects on themes that explore the relationship between cultural practices, folk songs and preservation of environment.

5- A number of people who have migrated out of Uttarakhand and have acquired economic prosperity should be willing to support such initiatives;

6- Apart from this, the possibility of sponsorships for research fellows from various sources can be explored.

7- After firmly establishing itself, the Centre can also source its funding from Sponsored Shows and Festivals, Educational Packages and Trainings, Audio-Visual Production, Features and Documentaries etc.

Eligibility, Medium of Learning/Teaching and Examinations

· Any undergraduate/graduate students can opt for certificate courses and graduate students can opt for PG diploma.

· Hindi, Garhwali, Kumauni and Jaunsari (for respective courses) and Hindi and English (for research) will be the medium of learning, teaching and instructions. · Examination shall be conducted as per the

university mechanism and Academic Calendar notified by the University.

· Annual appraisal through a mechanism as devised by the university · Comprehensive periodic reports highlighting academic and research outputs

Proposed Courses and Summary of Course Structure

Post Graduate Program in Theatre (MA. THEATRE):

Under the Department of Theater and Folk Performing, a two-year course (M.A. Theatre) is being run from the year 2021. The purpose of this course is to make the students aware of the traditional folk arts of Uttarakhand and to encourage them for its conservation, promotion and research. Apart from this, the importance and contribution of Indian and Western theatre at the world level has to increase the knowledge of the students. Through practical subjects such as folk arts, acting, decoration, stage management, visual arrangement, students have to be prepared professionally. Under this, to train the students in such a way that higher educational institutions, films, television etc. can ensure their future in the Performing Arts fields.

Program Outcome:

Students will gain knowledge of fundamental concepts in theatre. Apart from this, one has to be enriched with the knowledge of folk theatrical arts of Uttarakhand. Students in post-graduation should have adequate knowledge of theater techniques like screenwriting, stage lighting, set design etc. Students should be proficient in theatrical performance and teaching. Students will acquire the qualifications of a skilled director and actor. The student will acquire the ability to develop solo performances, research art, various theatrical apps and music software, etc. All the studying students will be able to prepare for UGC/NET exams.

Program Specific Outcomes (Program Specific Outcomes):

Insight into the theatrical science as a subject defines the birth potential, background and development journey of the Indian screen. It also includes the knowledge of theatrical theater techniques such as drama set, costume designing and makeup designing are equally important. Under the curriculum, folk songs and folk arts have also been included in the curriculum for the preservation and knowledge of the folk arts of

Uttarakhand. Use voice, body postures and inanimate timing for creative theatrical skills. Folk theater arts include the Indian development from ancient times to modern times. This topic focuses in detail on the study of theater and designing techniques like blocking, craft stage scripting, costume designing etc. The history of World Theater includes Indian theatre, western and Asian theatre.

Semester I						
Code	paper	Credit	External		Internal	Max. Marks
			Mid term	End Term		
MIT-101	Indian classical drama (history and literature)	5	30	50	20	100
MIT-102	Modern Indian Drama (History and Literature)	5	30	50	20	100
MIT-103	Practical and Viva	6	30	50	20	100

Semester II						
Code	paper	Credit	External		Internal	Max. Marks
			Mid term	End Term		
MIT-104	Study of Indian and Asian Theater	5	30	50	20	100
MIT-105	Western Theater (History and Literature)	5	30	50	20	100
MIT-106	Practical and Viva	6	30	50	20	100

Semester III						
Code	Paper	Credit	External		Internal	Max. Marks
			Mid term	End Term		
MIT-107	Drama Theory and Styles	5	30	50	20	100
MIT-108	Theatrical Theory and styles	5	30	50	20	100
MIT-109	Short Dissertation and Experimental	6	30	50	20	100

Semester IV						
Code	paper	Credit	External		Internal	Max. Marks
			Mid term	End Term		
MIT-110	Aesthetics of Theater and Film	5	30	50	20	100
MIT-111	Theatre in Uttarakhand	5	30	50	20	100
MIT-112	Practical and Viva	6	30	50	20	100

M.A. Theatre

First Semester			
Course type	Course Code	Course Title	Course Outcome
Theoretical	MIT.101	Indian classical drama (history and literature)	Students will study the origin and theory of Indian classical theatrical literature. Apart from this, they will also get the knowledge of acting, auditorium, rasa, emotion, acting mirror and dasharupak. Students will take advantage of important subjects like Natyashastra, Bhasa, Kalidasa, Shudraka, analysis of the plays of Bhavabhuti.
Theoretical	MIT.102	Modern Indian Drama (History and Literature)	Under this course, students will study the origin, development of modern Indian drama and the interrelationship of modern Hindi drama with other theatrical genres.
Practical	MIT.103	Practical and Viva	In practical and oral, students will learn to practice yoga, voice, speech, acting, visual work, color, music. They will also get training in the famous folk dance of Uttarakhand.
Second Semester)			
Theoretical	MIT.104	Study of Indian and Asian Theater	Will acquire knowledge of important topics like the origin, development, features and styles of Indian folk theater and what is the relation of Sanskrit theatre, will do research work.
Theoretical	MIT.105	Western Theater (History and Literature)	The students will study the origin of western theatre, concepts such as Aristotle's poetics, a research study of Greek, Roman, Religious, Medieval Theatre, and ElizabethanGlobe, Shakespeare will understand the importance of theater in its current relevance by studying the subject. By making a critical study of the Renaissance period and modern western theater, students will be able to understand its historical side very well. To be inspired by the literature of great playwrights like Sophocles, Moliere, Shakespeare, Brecht and Chekhov and understand their contribution to world theatre.
Practical	MIT.106	Practical and Viva	To become a good actor-actress, students have to practice body postures, voice etc. Along with this, by getting information about the folk culture of Uttarakhand through folk

			songs of Uttarakhand, strengthen your voice according to your character.
Third Semester			
Theoretical	MIT.107	Drama Theory and Styles	The students will study the origin of western theatre, concepts such as Aristotle's Poetics, a research study of Catharsis. Greek, Roman, Religious, Medieval Theatre, and Elizabethan, Globe, Shakespeare will understand the importance of theater in its current relevance by studying the subject. By making a critical study of the Renaissance period and modern western theater, students will be able to understand its historical side very well. To be inspired by the literature of great playwrights like Sophocles, Moliere, Shakespeare, Brecht and Chekhov and understand their contribution to world theatre.
Theoretical	MIT.108	Theater Appreciation and Criticism	The concept of theatrical analysis, characteristics of ideal drama, theatrical review, origin, development, audience-theatre relationship, theatrical institutions, and play writing under the short drama. To encourage and explain the importance of drama writing to the students.
Practical	MIT.109	Short Dissertation and Experimental	One of the most important benefits to writing a dissertation or Theatre plan is that students get to come up with their own titles and ideas. They have the opportunity and freedom to explore in-depth research into a topic of their choice. Additionally, the ability to undertake research, critical thinking and excellent communication are important skills that you will also pick up along the way. Finally, when you have to present and defend your research, you will have the chance to put your presentation skills into practice.
Fourth Semester)			
Theoretical	MIT.110	Aesthetics of Theater and Film	To enhance the knowledge of the students by systematic study of the various stages of development and development of aesthetics, Indian and western cinema in the Indian art world. To develop the knowledge of the

			students from important subjects like the interrelationship of theater and cinema, differences, similarities. To see the difference between film and theater acting, technology and to make a critical study of the society being influenced by visual poetry.
Theoretical	MIT.111	Theatre in Uttarakhand	The origin and development of the traditional theater of Uttarakhand is to benefit the students. Apart from this, research has to be done on the contribution and importance of various folk artists, theatre artists, and theatrical institutions here. In this subject, students should be awakened towards their art culture and they should contemplate about its protection and promotion.
Practical	MIT.112	Practical and Viva	Students will develop their practical knowledge through technical skills of camera acting, film making, sound music. We will acquire technical information from the critical study of important films of Uttarakhand.

**MA. Theatre -
First Semester
(Theoretical)**

First Paper: 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

Books prescribed:

- An Actor Prepares- Constantin Stanislavsky
- Natyashastra- Bharatmuni
- Abhinaya Darpan- Nandikeshar
- Sahitya Darpan - Vishwanath
- Dashrupaka- Dhanajay
- Abhinaya Darpan- Nandikeswar

**M.A. Theater
First Semester
(Theoretical)**

Second Paper: 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, DR Purohit and Bansi Kaul.

Books prescribed:

- 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****Third Paper- Practical and viva**

I.

- A. Yoga
- B. Vocal and Speech
- C. Acting and Ashu Acting
- D. Scene Work
- E. Rang Sangeet
- F. 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

M.A. Theater
II Semester
(Theoretical)

First Paper: Studies of Indian and Asian Theatre

Unit-1.

1. Study of Origin, Development, Characteristics and Styles of Folk Theater
2. Interrelationship of Folk Theater and Sanskrit Theatre

Unit-2.

1. Study of Folk Theater of Chhattisgarh, Madhya Pradesh, Gujarat and Rajasthan
2. Study of Folk Theatre of Uttar Pradesh, Bihar and West Bengal.

Unit - 3.

1. Study of Folk Theater of South India
2. Study of Folk Theater of Assam, Manipur and Nagaland

Unit 4.

1. Study of Folk Theater of Punjab, Haryana and Kashmir
2. Study of 'Chhau Lok Theatre.

Unit 5.

1. Study of Folk Theater of Japan, Sri Lanka and Indonesia
2. Comparative Study of the Relationship of Folk and Modern Theatre, Major Folk Drama Productions.

Books prescribed:

- | | |
|--------------------------------|-----------------------|
| • Traditional Indian Theatre - | Dr. Kapila Vatsyayan, |
| • Folk Theatre of India- | Balwant Gargi |
| • Indian Folk Theatres- | Julia Hollander |
| • History Of Indian Theatre- | M.L. Varadpande |
| • Natyashastra- | Bharatmuni |

M.A. Theater
Second Semester
(Theoretical)

Paper Second: Western Theatre (History and Literature)

Unit 1.

1. Western concept of the origin of theatre.
2. Aristotle' poetics and Principle of Catharsis

Unit - 2.

1. Greek Theater and Roman Theater
2. Religious Theater and Medieval Theater

Unit - 3.

1. Elizabethan Theater and Globe Theater
2. Shakespeare and Other Contemporary Play writers

Unit 4.

1. Study of Modern Western Theater
2. Study of Renaissance Theater

Unit 5.

1. Study and analysis of one play each by Sophocles, Moliere, Shakespeare, Chekhov and Brecht.

Books prescribed-

- | | |
|---------------------------|--------------------|
| • Abinaya Chintan: | Dinesh Khanna |
| • Folk Theatre of India- | Balwant Gargi |
| • Rang manch ki sidhanth- | Mahash anand |
| • The Essential Theatre - | Oscar G. Brocket. |
| • Rangmanch ki khani- | Devendra raj Ankur |
| • Development of Theatre- | A. Nicoll. |

M.A. Theater

Second Semester

Third Paper- Practical and viva

I.

- A. Body Language
- B. Voice and Speech
- C. Acting and Structural Acting
- D. Direction
- E. Scene Work F. Folk Songs of Uttarakhand (Any 10)

II. Play Production + Academic Tour (at least one week)

(The evaluation of the play production will be done by the director, the director can both internal and external. The basis of evaluation will be the participation and presentation).

Books prescribed-

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|--|------------------------|
| • The Director's Voice- | Arthur Bartow |
| • Theatrical Design and Production- | J. Michael Gillette |
| • Discreational study of Garhwali folk literature: | Babulkar Mohan Lal |
| • Folk art and culture of Garhwal: | Babulkar Mohan Lal |
| • Kumaon Kala, Crafts and Culture- | Skill teen |
| • Kumaon's folk literature- | Dr. Trilochan Pandey |
| • Folk literature of Kumaon- | Dr. K. Joshi |
| • Kumauni Language, Literature and Culture | Dr. Dev Singh Pokharia |

M.A. Theater
Third Semester
(Theoretical)
First Paper: Theatrical Theory and styles

Unit 1.

1. Indian theatrical theory
2. Western theatrical theory

Unit-2.

1. Absurd Theater and Physical Theater
2. Poor Theater and Theater of Cruelty

Unit-3.

1. Badal Sarkar's Third Theater
2. Concept and Contribution of Nukkad Natak

Unit 4.

1. Theatrical uses of story, poem and novel
2. Different genres of theatre like: Stylized, Realistic, Comedy, Fars etc.

Unit 5.

1. Comparative Study of Bharata and Stanislavsky
2. Theater of Bharata and Brecht

Books prescribed-

- | | |
|---|-----------------|
| • Abhinata ke Tayari- | Dr vishwnath |
| • Bhomika ki Sanrachna- | Dr vishwnath |
| • The Director's Voice- | Arthur Bartow. |
| • A comparative study of Brechtian theatre- | Anjala Maharish |
| • Towards A Poor Theatre- | Jerzy Grotowski |
| • An Actor prepares- | Stanislavski |
| • Badal Sircar's third theatre- | Manjendra kundu |
| • . Abinaya Chintan- | Dinesh Khanna |

M.A. Theater
Third Semester

Second Paper: Theater Appreciation and Criticism

Unit 1.

1. Concept of Drama Analysis and its Importance
2. Theater Approach and Drama

Unit-2.

1. Characteristics of a Good Drama
2. Study of Theory of Drama Review

Unit - 3.

1. Debate, Origin of Argument, Evolution and Effect of Argument on Theater
2. Interrelationship of Theatre and Media

Unit - 4.

1. The Interrelationship of Audience and Theater
2. Major theatrical Group of the country

Unit 5.

1. Theatrical Review
2. Play Writing

Books prescribed-

- *History of the Theatre-* Oscar G. Brockett and Franklin J. Hildy
- *The challenge of world theatre History-* Steve Tillis
- *The Architecture of Drama-* Joe Stockdale, David Letwin and Robin Stockdale
- *A Quick Guide on Writing and Producing -* Howexpert, Marsh Cassidy
- *The Art of Dramatic Writing-* Lajos Egri
- *Writing Drama-* Yves Lavandier

M.A. Theater
Third semester

Third Paper: Short dissertation and Experimental

Unit 1.

1. Origin and relevance of Indian Natyashastra
2. Concepts of Indian Theater and Western Theatre

Unit-2.

1. Indian Traditional Folk Theatre
2. Study of Sanskrit Drama and Playwrights

Unit 3.

1. Critical Study of Western Drama Theory
2. Modern Applications in Indian and Western Theatre

Unit 4.

1. Importance of Scenic Design and Stage Management
2. Innovative Uses of Theater in Education

Unit 5.

1. Tradition and Experiments of Theatre in Uttarakhand
2. Evolution and Present Status of Auditorium in Theatre

Fourth Semester

(Theoretical)

First Paper: Aesthetics of Theater and Film

Unit 1.

1. Study of Aesthetics
2. Aesthetics in the Arts

Unit - 2.

1. History and Development of Indian Cinema
2. History and Development of Western Cinema

Unit - 3.

1. Comparative Study of Theater and Cinema
2. Interrelationship of Theater and Cinema

Unit 4.

1. Similarities and Differences in Film Acting and Theater Acting.
2. Similarities and differences between film technology and stage technique

Unit 5.

1. Effect of Market on Film and Theater
2. Effect of Market on Theater and Other Art Forms

Books prescribed-

- *Film Theory: An Introduction*- Authorship and Genre
- Ideology of Hindi Film - Madhava Prasad
- Classical Hollywood Cinema - David Bordwell
- The History of Cinema- Geoffrey Nowell Smith
- Theatres on Film- Russell Jackson

M.A. Theater
Fourth Semester (Theoretical)
Second question paper: Theatre in Uttarakhand

Unit 1.

1. Study of history and development of theater in Uttarakhand
2. Study of traditional folk theater of Uttarakhand

Unit - 2.

1. Study of Contribution of prominent major Folk Artist of Uttarakhand Jhusia Damai, Mohan Singh Rithagadi, Basanti Devi, Pritam Bharatwan, Bhanuram Sukoti, Narendra Singh Negi, Shiv Charan Pandey etc.
2. Study of the interrelationship between folk and modern theater of Uttarakhand

Unit - 3.

1. Detailed study of the colors of Mohan Upreti, Brijendra Lal Sah and Zahoor Alam
2. Study of the major theater workers of Uttarakhand

Unit 4.

1. Study and analysis of the plays of of Uttarakhand's Hindi play writers Govind Vallabh Pant, Brajmohan Sah, Girish Tiwari, Girda
2. Study and analysis of plays of Uttarakhand play writers like Lalit Mohan Thapliyal, Govind Chatak, DR Pohit, Rajendra Bohra, Jeet Singh Negi etc.

Unit 5.

1. Study of Major Theatre Group of Uttarakhand
2. Study of Folk Major Theatre Group of Uttarakhand

Books prescribed-

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|--|-------------------------|
| • Ghavaalee bhaasha aur usaka saahity- | Haridatt bhatt shailesh |
| • Bhaarateey lok sanskriti ka sandarbh-madhy himaalay- | Govind chaatak |
| • Uttarakhand ki loksanskrti or Ranhmanch- | Ajeet panwar |
| • Gadhavaalee lok saahity ka vivechanaatmak Adhyayan- | Baabulakar mohan laal |
| • Garhwali language and his literature - | Haridutt Bhatt Shailesh |
| • Folk dance song of Garhwal - | Dr. Shivanand Nautiyal |

Fourth Semester
Third Paper- Practical Viva

I.

- A. Acting in Front of Camera
- B. Short Film Making
- C. Sound and Music
- D. Theatrical Use of Multimedia
- E. Scene Work
- F. Uttarakhandi Films (Any 5, Most Important)

II.

Play Production + Project Work (Costume, Makeup and Property)

(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 participation and presentation of the student.)

Books prescribed-

- | | |
|--|---------------|
| • Acting for the Camera- | Tony Barr |
| • Acting in Film: An Actor's Take on Movie Making- | Michael Caine |
| • Acting for Film- | Cathy Haase |
| • The Science of On-Camera Acting- | Andréa Morris |

2. Certificate Course in *Garhwali Language and Its Cultural Context*

Course Outline:

Garhwali Language and Its Cultural Context	
Unit	Title
Unit One	Linguistic History
Unit Two	Variants Naagpuriya, Badhani, Chandpuriya, Dushanti, Srinagarai, Tihryali, Salaani, Taknuri, Ranwaalti, Marchha etc.
Unit Three	The Grammar a. Verbal roots and their inflection b. Nouns and their declination c. Syntaxes
Unit Four	Idioms and Proverbs
Unit Five	Literature a. Traditional Folk themes b. Modern Themes
Unit Six	Acculturation: Thirty Popular Garhwali Songs, Plays, Dances and Story Telling for Learning

Reference Books: (To be completed)

Babulkar, Mohan Lal. 1964. *Garhwali loksahitya ka vivechanatamak adhyayan* (A critical analysis of

Garhwali folk literature]. Prayag: Hindi SahityaSammelan

Gairola, Tara Dutt and E. S. Oakley 1977 (1935). *Himalayan folklore: Kumaon and West Nepal*.

Edited by H. K. Kuloy. Vol. 10, Bibliotheca Himalayica 11. Kathmandu: Ratna Pustak Bhandar.

Chatak, Govind. 1958. *Garhwali Lok Gathaen* (Garhwali Folk Ballads). Dehradun: Mohini Prakashan

Nautiyal, Shivanand. 1991. *Garhwal ka Lok Sangeetevam Vadhya*. Lucknow: SulabhPrakashan. Sax,

William. *The Mountain Goddess*. Delhi: Oxford University Press, 1991 Chatak, Govind. *Garhwl ke*

Lok'Geet. Delhi: Sahity Akademi, 2000

Bhatt, Shailesdh. *Garhwali Bhashaaur Uska Sahitya*. Lucknow: Hindi Samiti , 1976

Bahuguna, Abodh Bandhu. *Garhwali Vyakaran*, 1967

Chatak, Govind. *Madhya Pahari auruskaVyaakaran*, 1968

Kukreti, Rajni. *Garhwali Vyakaran*, 2006

3. Certificate Course in *Kumaoni Language and Its Cultural Context*

Course Outline:

Kumaoni Language and Its Cultural Context	
Unit	Title
Unit One	Linguistic History
Unit Two	Variants Soriyali, Siryali, Askoti, Johari, Chaugarkhiyali, Khasparjiya, Kumaiyya, Pachhai, Gangoli, Rau-Chaubhainsi, Danpuriya etc.

Unit Three	The Grammar d. Verbal roots and their inflection e. Nouns and their declination f. Syntaxes
Unit Four	Idioms and Proverbs
Unit Five	Literature c. Traditional Folk themes d. Modern Themes
Unit Six	Acculturation: Thirty Popular Kumaoni Songs, Plays, Dances and Story Telling for Learning

Reference Books: (To be completed)

Upreti, Dr. Bhavani Datt, *Kumauni Bhasha Ka Adhyayan*, 1976, Katra, Allahabad.

Pandey, Trilochan, *Kumauni Bhasha Aur Usaka Sahitya*, 1977.

Ruvali, Keshav Datt, *Kumauni Bhasha Aur Sanskriti*, 1982, Shri Almora Book Depo Almora.

Pokharia, Dev Singh Pokharia, *Kumauni Bhasha Sahitya Aur Sanskriti*, 1994, Shri Almora Book Depo, Almora.

Bisht, Sher Singh, *Kumauni*, 2010, Sahitya Akademi New Delhi.

Upreti, Ganga Datt; *Hill Dialects Of Kumaun Divission* (1900).

Upreti, Ganga Datt, *Proverbs and Folklore of Kumaun and Garhwal*, I.G.N.Centre for Arts, 2003, New Delhi.

Apte & Pattnayak, *An Outline Of Kumauni Grammar*, 1967.

Sharma, D.D., *Formation of Kumauni Language*, Vol 1 & 2, 1985 and 1987, Bahri Publications, New Delhi.

Grierson, G.A. *Linguistic Survey of India*, 1916, Vol.9, Calcutta.

4. Certificate Course on *Jaunsari Language and its Cultural Context*

Course Outline:

Jaunsari Language and Its Cultural Context	
Unit	Title
Unit One	Linguistic History
Unit Two	Variants Bhabri, Bangani, Jaunpuri
Unit Three	The Grammar g. Verbal roots and their inflection h. Nouns and their declination i. Syntaxes
Unit Four	Idioms and Proverbs
Unit Five	Literature e. Traditional Folk themes f. Modern Themes
Unit Six	Acculturation: Thirty Popular Jaunsari Songs, Plays, Dances and Story Telling for Learning

Reference Books: (To be completed)

Bisht, Sher Singh, *Kumauni*, 2010, Sahitya Akademi New Delhi.

Upreti, Ganga Datt; *Hill Dialects Of Kumaun Divission* (1900).

Upreti, Ganga Datt, *Proverbs and Folklore of Kumaun and Garhwal*, I.G.N.Centre for Arts,

2003, New Delhi.

Bhatt, Shailesh. *Garhwali Bhashaaur Uska Sahitya*. Lucknow: Hindi Samiti , 1976

Bahuguna, Abodh Bandhu. *Garhwali Vyakaran*, 1967

Chatak, Govind. *Madhya Pahari aur uska Vyaakaran*, 1968

Kukreti, Rajni. *Garhwali Vyakaran*, 2006