UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

MASTER OF ARTS IN DRAMATICS
(Semester Scheme)

I & II SEMESTER  2015-2016
III & IV SEMESTER  2016-2017

Prepared by

Asstt. Registrar (Acad-I)
University of Rajasthan
JAIPUR
POST GRADUATE SEMESTER PROGRAMME OF
MASTER OF ARTS IN DRAMATICS (M.A.)
(FACULTY OF FINE ARTS, MUSIC & DRAMATICS)
University of Rajasthan, Jaipur-302004

SCHEME OF PROGRAMME:

1. Nomenclature of Programme:
   Master of Arts in Dramatics (M.A. Drama)

2. Duration of Programme:
   M.A. Drama Programme will be of two year duration containing of four semesters of six months (90 working days) duration of each semester.

3. Medium of Instructions & Examinations:
   The medium of the proposed programme and examinations shall be choice based in Hindi or in English.

4. Eligibility & Mode of admissions in the programme for Indian Nationals:
   B.A. with Dramatics as one optional subject of 3 years in the subject of Dramatics or P.G.Diploma in Dramatics or an examination recognized by the University/Institution as equivalent thereto shall be eligible strictly on the merit basis for the semester programme of M.A. in Dramatics.

5. Reservations:
   The reservation shall be given as per University rules.

6. Eligibility of Admissions for Foreign Nationals:
   A. Foreign Nationals shall be made admissions in the programme provided that the applications are routed through the office of International students Advisor of the University.
   B. International students Advisor of the University shall get examined the eligibility etc. of each applicant and shall issue the eligibility letter to the concerned foreign national, if found eligible
   C. More information shall be available in the office of the International Students Advisor, University of Rajasthan, Jaipur.

7. Admission Fee:
   After selection of candidates in the programme, the candidate shall be required to deposit the prescribed admission fee within the stipulated time in the University otherwise his/her admission shall automatically stand cancelled. Such candidate shall only entertained after delay condemn by the competent authority of the University subject to availability of vacant seats.

8. Required documents:
   All the admitted candidates shall deposit all the necessary required documents as mentioned in the University prospectus along with admission form and fee slip.

9. Attendance: As per University rules.
   The Master of Arts in Dramatics programme shall be taken by the Regular faculty members on regular basis. However, students shall get the advantage of the visiting faculties/ eminent artists of the respective discipline as and when required.

SCHEME OF EXAMINATION:

11. Examination at the end of Semester:

1. The examination for the Degree of Master of Arts in Dramatics shall be based on (a) semester examination (b) continuous assessment (c) choice based credit system and (d) semester grade point average and cumulative grade point average system.

2. The evaluation of the practical papers of IInd and IVth semester shall be done by external examiners and the evaluation of the practical papers of Ist and IIIrd semester shall be conducted by the three members out of a panel of internal examiners consisting of examiners of University of Rajasthan and affiliated colleges constituted by the BOS/COCs of the respective discipline.

SYLLABUS MA in DRAMATICS (SEMESTER SYSTEM 2015-16)
There shall be University examinations at the end of each semester for theory. Each theory paper EOSE shall carry 100 marks and the duration will be of 3 hours.

Part 'A' of theory shall contain 20 multiple choice questions of 20 marks, based on knowledge, understanding and applications of the topics/texts covered in the syllabus. Each question will carry one mark for correct answer.

Part 'B' of paper will consisting of four questions as suggested below:
First question will contain 6 parts out of which 4 to be answered carrying weightage of 5 marks each. Word limit for each answer will be 3 questions (with internal choice) of 20 marks each. The word limit for each answer will be 1000 words.

1. Supplementary Examination:

There will be no supplementary/due paper/special examination. Students with grade ‘F’ or ‘E’ will have to get themselves re-registered in the course if they so desire with option of self-study Course or regular course depending on the feasibility in the department. The credit will be considered and counted only if registered and approved by the Credit Monitoring Committee at the time of semester registration.

2. Continuous Assessment and Attendance:

There shall be a continuous assessment in each paper which shall comprise assignments, practical and written tests, seminar etc. The candidate will not be permitted to appear in EOSE of a particular credit if (i) he/she does not fulfill the minimum 75% attendance required as per orders of Hon’ble High Court, (the teacher concerned shall verify the attendance) or (ii) he/she fails to secure a semester Grade Point Average (SGPA) of 1.5 in the continuous assessment. The concerned department will have to communicate the eligibility of candidate for EoSE to the University with in fifteen days before commencement of examination.

3. Semester Grade Point Average (SGPA) and Cumulative Grade Point Average(CGPA):

Continuous assessment (Department/College/Institution wise) and end of semester examination (EoSE) (University as a whole) separate Grades will be awarded. The semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) for continuous assessment will be calculated on the Department level and for EoSE at the University level. The name of college Department will be mentioned with SGPA and CGPA of Continuous Assessment.

Grades in a particular examination with less than 10 students registered in the course(cumulative at Department level for continuous assessment and cumulative at University level for (EoSE) will be awarded on the basis of percentage of Marks obtained as per table given below:

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
<th>Grade Point</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>75-100</td>
<td>O</td>
<td>6</td>
<td>Outstanding</td>
</tr>
<tr>
<td>65-74</td>
<td>A</td>
<td>5</td>
<td>Very Good</td>
</tr>
<tr>
<td>55-64</td>
<td>B</td>
<td>4</td>
<td>Good</td>
</tr>
<tr>
<td>45-54</td>
<td>C</td>
<td>3</td>
<td>Average</td>
</tr>
<tr>
<td>33-44</td>
<td>D</td>
<td>2</td>
<td>Below Average</td>
</tr>
<tr>
<td>25-33</td>
<td>E</td>
<td>1</td>
<td>Poor</td>
</tr>
<tr>
<td>0-24</td>
<td>F</td>
<td>0</td>
<td>Fail</td>
</tr>
</tbody>
</table>

SYLLABUS MA in DRAMATICS (SEMESTER SYSTEM 2015-16)
(a) Grades in a particular examination with more than 10 students registered in the course (cumulative at Department level for continuous assessment and cumulative at University level for EoSE) will be calculated on the basis of relative merit of marks obtained. The grade point assignment is given below in tabular form:

<table>
<thead>
<tr>
<th>Standing in merit of the course or marks obtained in the course</th>
<th>Grade</th>
<th>Grade Point</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top 10% in Merit</td>
<td>O</td>
<td>6</td>
<td>Outstanding</td>
</tr>
<tr>
<td>Among Top 35% in Merit but not in Top 10%</td>
<td>A</td>
<td>5</td>
<td>Very Good</td>
</tr>
<tr>
<td>Among Top 65% in Merit but not in Top 35%</td>
<td>B</td>
<td>4</td>
<td>Good</td>
</tr>
<tr>
<td>Among Top 90% in Merit but not in Top 65%</td>
<td>C</td>
<td>3</td>
<td>Average</td>
</tr>
<tr>
<td>Among Last 10% in Merit</td>
<td>D</td>
<td>2</td>
<td>Below Average</td>
</tr>
<tr>
<td>Marks &lt;25%</td>
<td>E</td>
<td>1</td>
<td>Poor</td>
</tr>
<tr>
<td>Marks &lt;33%</td>
<td>F</td>
<td>0</td>
<td>Fail</td>
</tr>
</tbody>
</table>

(b) Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) will be calculated on the credit weighted average of the grade points obtained as given below:

\[
SGPA = \frac{\sum_{i=1}^{n} Ci \cdot CPI_i}{\sum_{i=1}^{n} Ci} \\
CGPA = \frac{\sum_{i=1}^{n} Ci \cdot CPI_i}{\sum_{i=1}^{n} Ci}
\]

Where
Ci: Number of credit earned in the ith course of Semester for which SGPA is to be calculated.
Pi: Grade Point Earned in ith course
i: 1, 2, ...... n represents the number of courses in which a student registered in the concerned semester.

(c) The SGPA, CGPA grades will be assigned as per table given below:

<table>
<thead>
<tr>
<th>SGPA or CGPA</th>
<th>Grade</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.50 to 6.00</td>
<td>O</td>
<td>Outstanding</td>
</tr>
<tr>
<td>4.50 to 5.49</td>
<td>A</td>
<td>Very Good</td>
</tr>
<tr>
<td>3.50 to 4.49</td>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>2.50 to 3.49</td>
<td>C</td>
<td>Average</td>
</tr>
<tr>
<td>1.50 to 2.49</td>
<td>D</td>
<td>Below Average</td>
</tr>
<tr>
<td>0.50 to 1.49</td>
<td>E</td>
<td>Poor</td>
</tr>
<tr>
<td>0.00 to 0.49</td>
<td>F</td>
<td>Fail</td>
</tr>
</tbody>
</table>

(d) The University will issue a complete transcript of credits, grade obtained, SGPA and CGPA on declaration of each semester result and a consolidated one on the accumulation of minimum credits required for the award of Master degree.
The maximum period for accumulation of the credit for Award of Master degree is 5 years. Failing which the credits earned will stand withdrawn and null and void.

The details of conversion of seven point scale into percentage as per UGC notification is given below:

<table>
<thead>
<tr>
<th>SGPA or CGPA</th>
<th>Grade</th>
<th>Grade Definition</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.50 to 6.00</td>
<td>O</td>
<td>Outstanding</td>
<td>75-100</td>
</tr>
<tr>
<td>4.50 to 5.49</td>
<td>A</td>
<td>Very Good</td>
<td>65-74</td>
</tr>
<tr>
<td>3.50 to 4.49</td>
<td>B</td>
<td>Good</td>
<td>55-64</td>
</tr>
<tr>
<td>2.50 to 3.49</td>
<td>C</td>
<td>Average</td>
<td>45-54</td>
</tr>
<tr>
<td>1.50 to 2.49</td>
<td>D</td>
<td>Below Average</td>
<td>33-44</td>
</tr>
<tr>
<td>0.50 to 1.49</td>
<td>E</td>
<td>Poor</td>
<td>25-33</td>
</tr>
<tr>
<td>0.00 to 0.49</td>
<td>F</td>
<td>Fail</td>
<td>0-24</td>
</tr>
</tbody>
</table>

Thus the percentage will be obtained by using this tables:

<table>
<thead>
<tr>
<th>CGPA</th>
<th>Percentage</th>
<th>CGPA</th>
<th>Percentage</th>
<th>CGPA</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>100</td>
<td>4</td>
<td>59</td>
<td>1.9</td>
<td>37.8</td>
</tr>
<tr>
<td>5.9</td>
<td>95</td>
<td>3.9</td>
<td>58</td>
<td>1.8</td>
<td>36.6</td>
</tr>
<tr>
<td>5.8</td>
<td>90</td>
<td>3.8</td>
<td>57</td>
<td>1.7</td>
<td>35.4</td>
</tr>
<tr>
<td>5.7</td>
<td>85</td>
<td>3.7</td>
<td>56</td>
<td>1.6</td>
<td>34.2</td>
</tr>
<tr>
<td>5.5</td>
<td>75</td>
<td>3.5</td>
<td>55</td>
<td>1.5</td>
<td>33</td>
</tr>
<tr>
<td>5.4</td>
<td>74</td>
<td>3.4</td>
<td>54</td>
<td>1.4</td>
<td>32.2</td>
</tr>
<tr>
<td>5.3</td>
<td>73</td>
<td>3.3</td>
<td>53</td>
<td>1.3</td>
<td>31.4</td>
</tr>
<tr>
<td>5.2</td>
<td>72</td>
<td>3.2</td>
<td>52</td>
<td>1.2</td>
<td>30.6</td>
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<tr>
<td>5.1</td>
<td>71</td>
<td>3.1</td>
<td>51</td>
<td>1.1</td>
<td>29.8</td>
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<tr>
<td>5</td>
<td>70</td>
<td>3</td>
<td>50</td>
<td>1</td>
<td>29</td>
</tr>
<tr>
<td>4.9</td>
<td>69</td>
<td>2.9</td>
<td>49</td>
<td>0.9</td>
<td>28.2</td>
</tr>
<tr>
<td>4.8</td>
<td>68</td>
<td>2.8</td>
<td>48</td>
<td>0.8</td>
<td>27.4</td>
</tr>
<tr>
<td>4.7</td>
<td>67</td>
<td>2.7</td>
<td>47</td>
<td>0.7</td>
<td>26.6</td>
</tr>
<tr>
<td>4.6</td>
<td>66</td>
<td>2.6</td>
<td>46</td>
<td>0.6</td>
<td>25.8</td>
</tr>
<tr>
<td>4.5</td>
<td>65</td>
<td>2.5</td>
<td>45</td>
<td>0.5</td>
<td>25</td>
</tr>
<tr>
<td>4.4</td>
<td>64</td>
<td>2.4</td>
<td>44</td>
<td>0.4</td>
<td>20</td>
</tr>
<tr>
<td>4.3</td>
<td>63</td>
<td>2.3</td>
<td>43</td>
<td>0.3</td>
<td>15</td>
</tr>
<tr>
<td>4.2</td>
<td>62</td>
<td>2.2</td>
<td>42</td>
<td>0.2</td>
<td>10</td>
</tr>
<tr>
<td>4.1</td>
<td>61</td>
<td>2.1</td>
<td>40</td>
<td>0.1</td>
<td>5</td>
</tr>
</tbody>
</table>

The enhancement of CGPA by 0.01 will enhance percentage as given below:

<table>
<thead>
<tr>
<th>Grade</th>
<th>SPGA or CGPA</th>
<th>Percentage enhancement on 0.01 CGPA enhancement</th>
</tr>
</thead>
<tbody>
<tr>
<td>O</td>
<td>5.50 to 6.00</td>
<td>0.5</td>
</tr>
<tr>
<td>A</td>
<td>4.50 to 5.49</td>
<td>0.1</td>
</tr>
<tr>
<td>B</td>
<td>3.50 to 4.49</td>
<td>0.1</td>
</tr>
<tr>
<td>C</td>
<td>2.50 to 3.49</td>
<td>0.1</td>
</tr>
<tr>
<td>D</td>
<td>1.50 to 2.49</td>
<td>0.12</td>
</tr>
<tr>
<td>E</td>
<td>0.50 to 1.49</td>
<td>0.08</td>
</tr>
<tr>
<td>F</td>
<td>0.00 to 0.49</td>
<td>0.5</td>
</tr>
</tbody>
</table>

For example (i) CGPA of 5.73 is equivalent to 86.5%, (ii) CGPA of 5.12 is equivalent to 71.2%, (iii) CGPA of 4.34 is equivalent to 63.4%, (iv) CGPA of 3.26 is equivalent to 52.6%, (v) CGPA of 2.17 is equivalent to 41.04%, and (vi) CGPA of 1.11 is equivalent to 29.88%.

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15. Credit

Total credit offered for this programme is 144. Students shall be earning credits for each programme undertaken and successfully completed. Credit indicates the student’s workload in terms of knowledge/skill gained at the institute /department/discipline. Credit per course are calculated quantitatively considering actual workload of a student in term of lectures, theatre practice, seminar, tutorials field works, self study, library work, course assessments and interaction with the common panel members for assessment. A candidate has to obtain 120 credits out of the total 144 credits offered to get a pass.

The candidate shall be required to finalize the credits at the time of registration in a semester and in any case no change will be permitted after seven days of start of the semester. The credit Monitoring Committee (CMC) of the department shall forward the credit registration details of all students enrolled in the semester, latest by the tenth day of commencement of the semester.

i. Credit Ratio
   Practical (theatre practice) 1 credit = 1.5 hours
   Theory 1 Credit = 1 hours

ii. Total contact hours
   Practical: 630 (include self-study, field work, Seminar 180 hours)
   Theory: 120

iii. Credit Monitoring Committee (CMC)
    CMC of the Department shall consist of 3 senior most teachers/faculty members on roll of the department with Head as chairperson.
# SEMESTER CHART

**Course Category:**
- CCC: Compulsory Core Course
- ECC: Elective Core Course
- SC: Supportive Course
- SSC: Self Study Course
- SEM: Seminar
- PRJ: Project Work

**Contact Hours**
- L: Lecture
- T: Tutorial
- P: Practical/Seminar/Project Work/Field Study
- S: Self Study

### Semester-I

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Subject Code</th>
<th>Paper</th>
<th>Course Category</th>
<th>Credit</th>
<th>L</th>
<th>T</th>
<th>P</th>
<th>Work-load each Period of 1 hour per week</th>
<th>Contact Hours Per Week</th>
<th>EoSE Duration (Hrs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>DRM - 101</td>
<td>Paper I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td>2.</td>
<td>DRM - 102</td>
<td>Paper II</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>DRM - 103</td>
<td>Paper III</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>3</td>
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<tr>
<td>4.</td>
<td>DRM - 121</td>
<td>Paper IV</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>-</td>
<td>6</td>
<td>6</td>
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<td>5.</td>
<td>DRM - 122</td>
<td>Paper V</td>
<td>SEM</td>
<td>8</td>
<td>12</td>
<td>-</td>
<td>-</td>
<td>6</td>
<td></td>
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<tr>
<td>6.</td>
<td>DRM - 111</td>
<td>Paper VI</td>
<td>SSC</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>7.</td>
<td>DRM - 112</td>
<td>Paper VII</td>
<td>SC</td>
<td>8</td>
<td>12</td>
<td>-</td>
<td>6</td>
<td>24</td>
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</tr>
</tbody>
</table>

### Maximum Nos. of Students-20

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Paper Code</th>
<th>Paper</th>
<th>Nomenclature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>DRM-101</td>
<td>I</td>
<td>Indian Drama Literature (Theory)</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-102</td>
<td>II</td>
<td>Classical and Traditional Indian Drama Literature (Theory)</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-103</td>
<td>III</td>
<td>Acting and Speech (Theory)</td>
</tr>
<tr>
<td>4.</td>
<td>DRM-121</td>
<td>IV</td>
<td>Play Production, work Submission &amp; Viva (Practical)</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-122</td>
<td>VI</td>
<td>Self-Study</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-112</td>
<td>VII</td>
<td>Performance</td>
</tr>
</tbody>
</table>

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Asstt. Registrar (Acad-I)  
University of Rajasthan  
JAIPUR

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Page 6 of 20
<table>
<thead>
<tr>
<th>S. No.</th>
<th>Subject Code</th>
<th>Paper</th>
<th>Course Category</th>
<th>Credit</th>
<th>work-load each Period of 1 hour per week</th>
<th>Contact Hours Per Week</th>
<th>EoSE Duration (Hrs.)</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
<td></td>
<td></td>
<td>L</td>
<td>T</td>
<td>P</td>
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<tr>
<td>1.</td>
<td>DRM-201</td>
<td>Paper-I</td>
<td>CCC</td>
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<td>4</td>
<td>-</td>
<td>-</td>
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<td>2.</td>
<td>DRM-202</td>
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<td>CCC</td>
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<td>4</td>
<td>-</td>
<td>-</td>
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<td>3.</td>
<td>DRM-203</td>
<td>Paper-III</td>
<td>CCC</td>
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<td>4</td>
<td>-</td>
<td>-</td>
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<td>4.</td>
<td>DRM-221</td>
<td>Paper-IV</td>
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<td>12</td>
<td>-</td>
<td>-</td>
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<td>5.</td>
<td>DRM-222</td>
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<td>SEM</td>
<td>8</td>
<td>12</td>
<td>-</td>
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<td>6.</td>
<td>DRM-211</td>
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<td>SSC</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>7.</td>
<td>DRM-212</td>
<td>Paper-VII</td>
<td>SC</td>
<td>8</td>
<td>12</td>
<td>-</td>
<td>-</td>
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</table>

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Paper Code</th>
<th>Paper</th>
<th>Nomenclature</th>
</tr>
</thead>
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### Semester-III

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S. No. Paper Code Paper Nomenclature
1. DRM-401 I Western Aesthetics (Theory)
2. DRM-402 II Creative Writing & Production Process (Theory)
3. DRM-403 III Dissertation (Theory)
4. DRM-421 IV Field Work/Project Report (Practical)
5. DRM-422 V Seminar
6. DRM-411 VI Self Study
7. DRM-412 VII Performance

SYLLABUS MA in DRAMATICS (SEMESTER SYSTEM 2015-16)
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M.A. in Dramatics-2015-2016
Syllabus (Semester-I)

Paper-I: Indian Drama Literature (Theory)
Paper Code: DRM-101
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Meaning, nature and area of Drama. Drama as an integrated and Interdisciplinary Art Form.
UNIT-II
Analytical study of the Theatre Scenario in the Pre-Independence Period with special reference to Parsi Theatre.
UNIT-III
Detailed study of Post-Independence Theatre
UNIT-IV
Contemporary Indian Theatre & Eminent Playwrights: Hindi, Marathi, Bengali, Kannada.
UNIT-V
Indian folk theatre forms: Tamasha, Nautanki, Bhawai, Khayal, Ramlila, Raslila, Jatra, Chhau, Yakshgan, Kudiyattam etc.

Books Recommended:
1. Jha Sitaram; Natak Aur Rangmanch, Bihar Rashtrreey Parishad, Patna, 2000
2. Ojha Dashrath; Hindi Natak Ka Udvah Aur Vikas, Rajpal & Sons New Delhi, 2006
3. Adya Rangacharya; Indian Theatre, Shabdkar, New Delhi
4. Chani Sheldon (Tr. Das S.K.); Natya Kala Ke Teen Sahstra Varsh, U.P.Sahitya Akadmi, Lucknow
5. Shanti Malik; Natya Siddhant Vivechan, Gyan Bharti, New Delhi
6. Varapande MI; History of Indian Theatre, Abhinav Pub. Delhi, 2005
7. Dr. Agyat; Bhartiya Rangmanch-Parampara Evam Ithas, Hindi Sansthan, Kanpur
8. Vatsyayan, Kapila; Bhartiya Paramparik Rangmanch, National Book Trust, New Delhi
9. Lal; Theatre of India, Oxford Univerity Press, New Delhi
11. Plays of Eminent Playwrights Eg. Mohan Rakesh, Vijay Tendulkar, Badal Sircar, Girish Karnad, Bhashm Sahni etc.

Paper-II: Classical and Traditional Indian Drama Literature (Theory)
Paper Code: DRM-102
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Origin & Salient Features of Sanskrit Drama
UNIT-II
Detailed Study of Naatyashastra.
UNIT-III
Brief survey of Sanskrit Drama literature with special reference to: Bhasa, Kalidasa, Shudraka, Bhavabhuti, Vishakhadutt
UNIT-IV
Critical study of Dashrupaka

SYLLABUS MA in DRAMATICS (SEMESTER SYSTEM 2015-16)
UNIT-V
Study of Natya Darpan of Ramchandra-Gunchandra: Concept of Rasa & Bhava.

Books Recommended:
1. Bharat-Natyashastra; Chaukhamba, Varanasi
2. Ranchandra; Natya Darpana, Delhi University Publication
3. Dhanajay; Dasharupak, Chaukhamba, Varanasi
4. Dwivedi Hazari Prasad; Natyashastra Ki Bhartiya Parampara
5. Vatsayan Kapila; Bhartiya Paramparik Rangmanch, NBT, New Delhi
6. Pande Sc; Concept Of Rasa, Mayur Paperback, Noida, 2001
7. Dixit Surendranath; Bharat Aur Bhartiya Natyakala, Motilal Banarasi Das, New Delhi, 1989

Paper-III: Acting and Speech (Theory)
Paper Code: DRM-103
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Meaning & Nature of the Art of Acting & Speech.

UNIT-II
Theories & Styles of Acting.

UNIT-III

UNIT-IV

UNIT-V
Detailed Study of Role Interpretation and the Technical Problems of Visual Transformation

Books Recommended:
1. Stanislavski; An Actor Prepare, E. Methuen, London
2. Stanislavski; Building A Character, E. Methuen, London
3. Stanislavski; Creating A Role, E. Methuen, London
5. Todd, M.E; The Thinking Body, Harper & Row, New York
6. Betty, M; Stage Movement, Herbert Jenkins, London
7. Johnston & Keith; Improvisation, E. Methuen, London
9. Vasudev Anand; The Complete Illustrative Book Of Yoga, Bell, New York

Paper-IV: Play Production, Work Submission and Viva (Practical)
Paper Code: DRM-121
Duration: 6 Hours
Maximum Marks: 100

Each student is required to participate as an actor/director/back stage in the play production given by the Head of Department and they will be assessed by a panel of examiners on the basis of their performance and viva.
Paper-V: Seminar (Practical)
Paper Code: DRM-122

Each student is required to present a research paper on selective topic in consultation with head of Dept. for the seminar.

Paper-VI: Self Study (Practical)
Paper Code: DRM-111

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example-Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-112

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.

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SYLLABUS MA in DRAMATICS (SEMESTER SYSTEM 2015-16)
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M.A. in Dramatics-2015-2016
Syllabus (Semester-II)

Paper-I: Western & Asian Theatre Drama Literature (Theory)
Paper Code: DRM-201
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Greek Theatre with special reference to:
Sophocles, Euripides, Aeschylus, Aristophanes, Aristotle etc.

UNIT-II
Elizabethan Theatre with special reference to Shakespeare

UNIT-III
Development & Features of Church Theatre, Renaissance etc.

UNIT-IV
Commedia De Art and Moliere, Oriental Theatre Forms & Styles

UNIT-V
Epic Theatre to Modern Drama with special reference to: Brecht, Realism, Theatre of Absurd, American Drama

Books Recommended:
1. James Meorphorn; Cambridge Companion To Ibsen, Cambridge University Press, USA
2. Peter Thomson; Companion To Brecht, Cambridge University Press, USA
3. John Pilling; Companion To Beckett, Cambridge University Press, USA
4. C.W.S. Bigsy; Modern American Drama
5. Brockett O.G.; History Of Theatre
6. Cheney Sheldon; Three Thousand Years Of Drama, Longmans, Essex
7. Ibsen; Dolls House, Enemy Of The People
8. Chekhov; Three Sisters, Cherry Orchard
9. Albert Camus; Cross Purposes
10. Becket Samuel; Waiting For Godot
11. Brecht; Mother Courage, Three Penny Opera
12. Sartre; Man Without Shadows
13. Arthur Miller; Death Of A Salesman
15. Wells H.G.; Oriental Theatre
16. Hughes Glenn; The Story Of The Theatre, New York ; Samuel French, 1928

Paper-II: Stage Management (Theory)
Paper Code: DRM-202
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Concept & Objectives of Stage Management

UNIT-II
Importance & Qualities of Stage Manager
UNIT-III
Functions of Stage Manager

UNIT-IV
Relationship & Working of Stage Manager with the Media

UNIT-V
Challenges & Possibilities in working of Stage Manager

Books Recommended:
1. Bond Daniel; Stage Management, Rutledge, London
2. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart Winston, New York
3. Frank M; An Introduction to Theatre, Harper & Raw, New York

Paper-III: Stage Craft (Theory)
Paper Code: DRM-203
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Stage Craft is Interpretative & Coordinated Art. Functions & Quality of Scene Design, Stage Lighting, Costumes Design & Make-Up

UNIT-II
Various forms & Styles of Scene Design

UNIT-III
Process & Utility of Scene Construction, Stage Lighting, Costumes Design & Make-Up

UNIT-IV
Detailed study Indian & Western Theatre Architecture

UNIT-V
Colour Psychology and its function

Books Recommended:
1. Nicole, Allardyce; The Development of the Theatre, Harcourt, Brac, New York
4. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart & Winston, New York
5. Oenslager, Donald; Stage Design, Thames & Hudson, London
6. Grimball & Wells; Costuming a Play, Appleton-Century-Croft, New York
7. Drashya Vinnya; Chaturvedi Ravi, Publication Scheme, Jaipur

Paper-IV: Stage Craft Project (Practical)
Paper Code: DRM-221
Duration: 6 Hours
Maximum Marks: 100

Each student is required to present a Scene Work of a Play in consultation with Head of Dept.

Books Recommended:
As Prescribed for Paper III
Paper-V: Seminar (Practical)
Paper Code: DRM-222

Each student is required to present a research paper on a selective topic in consultation with the head of Dept. for the seminar.

Paper-VI: Self Study (Practical)
Paper Code: DRM-211

The objective of this paper is to develop regular theatre practice amongst the students. Students shall study in the various fields, for example, Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-212

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.
M.A. in Dramatics-2015-2016  
Syllabus (Semester-III)

Paper-I: Indian Aesthetics (Theory)  
Paper Code: DRM-301  
Duration: 3 Hours  
Maximum Marks: 100

UNIT-I  
Detailed study of Aesthetics in Natyashastra

UNIT-II  
Study of modern thoughts in Indian Aesthetics eg. B.S.Mardhekar, Aurvindo & Ravindra Nath Tagore etc.

UNIT-III  
A brief survey of the History of Sanskrit Dramaturgy

UNIT-IV  
Aesthetics of Folk & Tribal Arts

UNIT-V  
Critical study of various important thoughts in Indian Aesthetics

Books Recommended:
1. Pandey K.C.; Indian Aesthetics, Chaukhamba, Varanasi  
2. Singh, Fateh; Bharatiya Saundryashastra Ki Bhoomika, National Publishing House, Delhi  
4. Patankar, R.B.; Saundarya Mimansa, SNDT Publication, Mumbai  
6. Ankur DR, Rangmanch Ka Saundriya Shashtra, Rajkamal Prakashan, 2006

Paper-II: Creative Theatre Arts (Theory)  
Paper Code: DRM-302  
Duration: 3 Hours  
Maximum Marks: 100

UNIT-I  
Children Theatre

UNIT-II  
Street Theatre

UNIT-III  
Puppet Theatre

UNIT-IV  
Musical/Geeti Natya in regional language

UNIT-V  
Radio/Screen/TV Plays

Books Recommended:
1. Bangali Theatre  
2. Jain NC; Rang Darshan  
3. Vatsayan Kapila; Paramparik hartiya Rangmanch, NBT, Delhi  
4. Indian Puppetry; Banerjee & Ghosh, Subhi Publication, Gurgaon, 2000  
5. Mc. E B; Drama Contemporary India, Oxford University Press, New Delhi
Paper-III: Theatre Direction (Theory)
Paper Code: DRM-303
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
The Bases of Play Direction: Principles, Procedure, Play Structure, Qualifications & Responsibilities of the Director

UNIT-II
The Principles of Play Direction: Motivational Unit, Stage Composition, Stage Movement, Stage Business, Tempo etc.

UNIT-III
The Procedures of Play Direction: Play selection to Performance

UNIT-IV
Problems in Play Direction

UNIT-V
Study of some Great Directors:
   i. Western: Gorden Craig, Stanislavsky, Meyer Hold, Brecht
   ii. Indian: Shambhu Mitra, Shyamanand Jalan, Badal Sirkar, Habib Tanveer, B.V.Karanth, Kavalam Narayan Pannikar, Usha Ganguly, Vijaya Mehta

Books Recommended:
1. Dean Alexander, Fundamental of Play Directing, Holt Rein & Wilson, New York
2. Dierich John; Play Direction, Prentice Hall, New Jersey
3. Whitting Frank M; An Introduction to Theatre, Harper & Row, New York

Paper-IV: Play Production (Practical)
Paper Code: DRM-321
Duration: 3 Hours
Maximum Marks: 100

Each student is required to present a research paper in the seminar on the topic related to paper-III in consultation with Head of Department. Each student is required to submit a project report on the survey of various plays in the form of dissertation on the topic given by the Head of Department.

Paper-V: Seminar (Practical)
Paper Code: DRM-322

Each student is required to present a research paper on selective topic in consultation with head of Deptt. for the seminar.

Paper-VI: Self Study (Practical)
Paper Code: DRM-311

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example - Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

SYLLABUS MA in DRAMATICS (SEMESTER SYSTEM 2015-16)
Paper-VII: Performance (Practical)
Paper Code: DRM-312

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.
M.A. in Dramatics-2015-2016
Syllabus (Semester IV)

Paper-I: Western Aesthetics (Theory)
Paper Code: DRM-401
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Detailed study of aesthetic elements in Greek Philosophy with special reference to Poetics

UNIT-II
Aesthetics in Renaissance

UNIT-III
Aesthetics in the period of Naturalism and Realism

UNIT-IV
Aesthetics in the theatre of Absurd with special study of Existentialism

UNIT-V
Marxist aesthetics with special study of Brecht.

Books Recommended:
4. Marxist Aesthetics and Arts, Progress Publication, Moscow

Paper-II: Creative Writing & Production Process (Theory)
Paper Code: DRM-402
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Essential Elements of Script Writing

UNIT-II
Structure & Features of the Play Writing

UNIT-III
Concept & Requirements of Production Process

UNIT-IV
Process of Production Script

UNIT-V
Role & Responsibilities of Production Controller: Relationship with Director, Actor & Crew

Books Recommended:
2. Ojha, Dashrath; Bhartiya Rangmanch Ka Vikas, National Publishing House, New Delhi
3. Robinson A; The story of writing, Themes & Hudson London, 1995
Paper-III: Dissertation (Theory)
Paper Code: DRM-403
Maximum Marks: 100

Each student is required to submit a dissertation of their Research work on the given topic by the staff council in consultation with the Head of Department as per University norms.

Paper-IV: Field Work/Project Report (Practical)
Paper Code: DRM-421
Maximum Marks: 100

Each student is required to submit a field work/Project Report with the consultation of the Head of Department

Paper-V: Seminar (Practical)
Paper Code: DRM-422

Each student is required to present a Research Paper on selective topic in consultation with Head of Department for the Seminar.

Paper-VI: Self Study (Practical)
Paper Code: DRM-411

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example-Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-412

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.