UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

M.A. Dramatics

Semester Scheme

<table>
<thead>
<tr>
<th>Semester Scheme</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/II Semester Examination</td>
<td>2016-2017</td>
</tr>
<tr>
<td>III/IV Semester Examination</td>
<td>2017-2018</td>
</tr>
</tbody>
</table>

Dy. Registrar (Acad.)
University of Rajasthan
JAIPUR
EME OF PROGRAMME:

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

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.

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

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.

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

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.

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.

3. 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/COC's of the respective discipline.
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>
</tbody>
</table>
(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>25% &lt;=Marks &lt; 33%</td>
<td>E</td>
<td>1</td>
<td>Poor</td>
</tr>
<tr>
<td>Marks &lt;25%</td>
<td>F</td>
<td>0</td>
<td>Fail</td>
</tr>
</tbody>
</table>

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

\[
SGPA = \frac{\sum^n_{i=1} CPI_i \cdot Ci_i}{\sum^n_{i=1} Ci_i}
\]

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.

\[
CGPA = \frac{\sum^n_{i=1} CPI_i \cdot Ci_i}{\sum^n_{i=1} Ci_i}
\]

Where
Ci: Number of credit earned in the ith course of course of Course till date for which CGPA 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.

(e) 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.

(f) 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>60</td>
<td>2</td>
<td>39</td>
</tr>
<tr>
<td>5.9</td>
<td>95</td>
<td>3.9</td>
<td>59</td>
<td>1.9</td>
<td>37.8</td>
</tr>
<tr>
<td>5.8</td>
<td>90</td>
<td>3.8</td>
<td>58</td>
<td>1.8</td>
<td>36.6</td>
</tr>
<tr>
<td>5.7</td>
<td>85</td>
<td>3.7</td>
<td>57</td>
<td>1.7</td>
<td>35.4</td>
</tr>
<tr>
<td>5.06</td>
<td>80</td>
<td>3.6</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>
</tr>
<tr>
<td>5.1</td>
<td>71</td>
<td>3.1</td>
<td>51</td>
<td>1.1</td>
<td>29.8</td>
</tr>
<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>43.8</td>
<td>0.4</td>
<td>20</td>
</tr>
<tr>
<td>4.3</td>
<td>63</td>
<td>2.3</td>
<td>42.6</td>
<td>0.3</td>
<td>15</td>
</tr>
<tr>
<td>4.2</td>
<td>62</td>
<td>2.2</td>
<td>41.4</td>
<td>0.2</td>
<td>10</td>
</tr>
<tr>
<td>4.1</td>
<td>61</td>
<td>2.1</td>
<td>40.2</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>SGPA 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>
</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 (v) CGPA of 1.11 is equivalent to 29.88%.

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 hour
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

<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>
<td>1.</td>
<td>DRM - 101</td>
<td>Paper I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>DRM - 102</td>
<td>Paper II</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>4</td>
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<tr>
<td>3.</td>
<td>DRM - 103</td>
<td>Paper III</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>4</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>12</td>
<td>12</td>
</tr>
<tr>
<td>5.</td>
<td>DRM - 122</td>
<td>Paper V</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6.</td>
<td>DRM - 111</td>
<td>Paper VI</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

36  48  12  12  24

S. No.  Paper Code  Paper  Nomenclature
1. DRM-101  I  Indian Drama Literature (Theory)
2. DRM-102  II  Classical and Traditional Indian Drama Literature (Theory)
3. DRM-103  III Acting and Speech (Theory)
4. DRM-121  IV  Acting and Speech (Practical)
5. DRM-122  V  Play Review & Analysis (Practical)
6. DRM-111  VI  Scene Work (Practical)
<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>
<td>1. DRM-201</td>
<td>Paper-I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>2. DRM-202</td>
<td>Paper -II</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3. DRM-203</td>
<td>Paper-III</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>4. DRM-221</td>
<td>Paper-IV</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>5. DRM-222</td>
<td>Paper-V</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6. DRM-211</td>
<td>Paper-VI</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Paper Code</th>
<th>Paper</th>
<th>Nomenclature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. DRM-201</td>
<td>I</td>
<td>Western and Asian Theatre Drama Literature (Theory)</td>
<td></td>
</tr>
<tr>
<td>2. DRM-202</td>
<td>II</td>
<td>Stage Management (Theory)</td>
<td></td>
</tr>
<tr>
<td>3. DRM-203</td>
<td>III</td>
<td>Stage Craft (Theory)</td>
<td></td>
</tr>
<tr>
<td>4. DRM-221</td>
<td>IV</td>
<td>Stage Craft (Practical)</td>
<td></td>
</tr>
<tr>
<td>5. DRM-222</td>
<td>V</td>
<td>Acting &amp; Speech (Practical)</td>
<td></td>
</tr>
<tr>
<td>6. DRM-211</td>
<td>VI</td>
<td>Play Review &amp; Analysis (Practical)</td>
<td></td>
</tr>
</tbody>
</table>
### Semester-III

**Maximum Nos. of Students: 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>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>L</td>
<td>T</td>
<td>P</td>
</tr>
<tr>
<td>1.</td>
<td>DRM-301</td>
<td>Paper-I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-302</td>
<td>Paper-II</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-303</td>
<td>Paper-III</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
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<td>DRM-302</td>
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## Maximum Nos. of Students-20

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### S. No. Paper Code Paper Nomenclature
1. DRM-401 I Theatre Music (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 (Practical)
6. DRM-411 VI Book Review (Practical)
M.A. in Dramatics-2016-2017
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 & eminent Indian theatre playwrights: Dr. Dharmvir Bharti, Bhishm Sahni, Mohan Rakesh, Vijay Tendulkar, Badal Sirkar and Girish Karnad

UNIT-V
Study of basic principles of play analysis

Suggested Readings:
1. Jha Sitaram; Natak Aur Rangmanch, Bihar Rashtriya Parishad, Patna, 2000
2. Ojha Dushrath; Hindi Natak Ka Udyav Aur Vikas, Rajpal & Sons New Delhi, 2006
3. Jain Nemichand; Rang parampara, Vani prakashan, New Delhi, 1996
4. Adya Rangacharya; Indian Theatre, Shabdkar, New Delhi
5. Chani Sheldon (Tr. Das S.K.); Natya Kala Ke Teen Sahstra Varsh, U.P. Sahitya Akademi, Lucknow
6. Shanti Malik; Natya Siddhant Vivechan, Gyan Bharti, New Delhi
7. Varadpande ML; History Of Indian Theatre, Abhinav Pub. Delhi, 2005
8. Dr. Agyat; Bhartiya Rangmanch-Parampara Evam Itihas, Hindi Sansthan, Kanpur
9. Lal; Theatre Of India, Oxford Univerity Press, New Delhi
10. Bhatia Nandi; Modern Indian Theatre, Oxford Univ. Press, New Delhi, 2009
11. Dr. Abdurrahmaan Sheikh; Hindi Naatyasa Varsh Ka Safarnama, Parshv Publication, Ahmedabad
12. Dr. Omprakash; Swaatantryottar Hindi Rangmanch, Atul Prakashan, Kanpur, 1994
13. Dr. Veena Gautam; Hindi Naatak-Aaj Tak, Shabd Setu, New Delhi, 2001
14. Girish Rastogi; Samkaleen Hindi Naataakkar, 1993
15. Dr. Nemichand Jain; Aadhunik Hindi Naatak Aur Rangmanch, The Mcmillan Co Of India Ltd., 1978
   Adalat Jari Hai, Anji, Pagla Ghoda, Sari Raat, Nagmandal, Tuglaq

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

UNIT-I
Brief study of naaty shastra with special reference to origin of naaty, naatyamandap and chaturdik abhinay

UNIT-II
Brief study of dashrupaka

UNIT-III
Origin & salient features of sanskrit drama
UNIT-IV
Concept of rasa & bhava

UNIT-V
Brief study of sanskrit drama literature with special reference to: Mricchkatikam, Abhigyan Shakuntlam, Uttar Ramcharitam, Uruhbangam

Suggested Readings:
1. Bharat-Natyashastra; Chaukhamba, Varanasi
2. Ranchandra; Natya Darpana, Delhi University Publication
3. Dhantajay; Dasharupak, Chaukhamba, Varanasi
4. Dwivedi Hazari Prasad; Natyashastra Ki Bhartiya Parampara
5. Vatsayan Kapila; Bhartiya Paramparik Rangmanch, NBT, New Delhi
7. Dixit Surendranath; Bharat Aur Bhartiya Natyakala, Motilal Banarasi Das, New Delhi, 1989
8. Sanskrit Plays: Mricchkatikam, Abhigyan Shakuntlam, Uttar Ramcharitam and Uruhbangam

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 of acting with special reference to: Bharat Muni, Stanislavski, Brecht, Meyerhold

UNIT-III
Speech, Improvisation, Mime, Movements, Emotions and Yoga

UNIT-IV
Articulatory and vocal system

UNIT-V
Concept of characterization

Suggested Readings:
1. Stanislavski; Translation: Dr. Vishv Nath Mishr; Bhoomika Ki Sanrachna, NSD, 2001
2. Stanislavski; Translation: Dr. Vishv Nath Mishr; Abhineta Ki Tayyaari, NSD, 2002
3. Stanislavski; Building A Character, E. Methuen, London
4. Vasudev Anand; The Complete Illustrative Book Of Yoga, Bell, New York
5. Khanna Dinesh; Abhinay Chintan, NSD
6. Prasanna; Indian Method In Acting, NSD, 2013
7. Sonia Moore; Translation: Suresh Sharma; Stanislavski Ke Abhinay Siddhant, Himalaya Sanskritik Shodh Sanssthan Rangmandal Evam Naatyaa Academy, Mandi, Himachal Pradesh, 2001
8. Dr. Mishr Vishvanath; Stanislavski ka Rang Jeevan, Kusum Prakashan, Mujaffarnagar, UP, 2000
10. Rang Prasang: Abhinay Visheshank, NSD, April-September, 2010
11. Dhir Sunita; Styles of Theatre Acting, Gyan Publishing House, New Delhi, 2009
Paper-IV: Acting & Speech (Practical)
Paper Code: DRM-121
Duration: 6 Hours
Maximum Marks: 100

- Introduction to breathing exercises
- Yoga & body movement: Communicating through body
- Voice & speech exercises
- Exercises for concentration, observation & imagination
- Exercises for synchronization of the body and speech. Volume, Pitch, Meter, Rhythm, Diction. Characterization through speech, slow to loud speech, vowels, consonants.
- Expression and emotions
- Improvisation

Paper-V: Play Analysis & Review (Practical)
Paper Code: DRM-122

Each student is required to present review & analysis of an Indian play script

Paper-VI: Scene Work (Practical)
Paper Code: DRM-111

Each student will have to act in various play’s scene work directed by the students of third semester.
M.A. in Dramatics-2016-2017
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

**UNIT-II**
Elizabethan theatre with special reference to Shakespeare

**UNIT-III**
Development & features of church theatre, renaissance

**UNIT-IV**
Commedia de art and Moliere, oriental theatre forms & styles

**UNIT-V**
Epic theatre to modern drama with special reference to: Brecht, Ibsen, Chekhov, Alberts Camus, Samuel Beckett

**Suggested Readings:**
1. James Mefforpon; 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

**Western Plays:**
1. Sophocles: Oedipus Rex, Antigony
2. Shakespeare: Mcbeth, Othelo, Hemlet
3. Ibsen: Dolls House, Enemy Of The People
4. Chekhov; Three Sisters, Cherry Orchard
5. Albert Camus: Caligula
6. Becket Samuel: Waiting For Godot
7. Moliere: The Miser
8. Brecht: Mother Courage, Three Penny Opera

**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
Challenges for a stage manager

UNIT-V
Theatre glossary

Suggested Readings:
1. Stern Lawrence; Stage Management, Allyn & Bacon, Newton, MA
2. Bond Daniel; Stage Management, Rutledge, London

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

UNIT-I
Performance spaces: proscenium theatre, arena theatre & thrust stage

UNIT-II
Functions of scene design, stage lighting, costumes design & make-up

UNIT-III
Forms & styles of scene design

UNIT-IV
Process of scene design, stage lighting, costumes design & make-up

UNIT-V
Brief study of Indian & Western theatre architecture

Suggested Readings:
1. Sharma H V; Rang Sthaaptya, NSD, 2004
2. Nicole, Allardyce; The Development Of The Theatre, Harcourt, Brac, New York
3. Bur Rice; Meyer & Edward Cole; Theatres And Auditoriums, Reinhold, New York
4. Izenour; Theatre Design, Mcgraw Hill, New York
5. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart & Winston, New York
6. Oenslager, Donald; Stage Design, Thames & Hudson, London
7. Grimball & Wells; Costuming A Play, Appleton-Century-Croft, New York
8. Drashya Vinyas; Chaturvedi Ravi, Publication Scheme, Jaipur

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

- Rough sketches and mechanical drawings such as – plans, elevations & working drawings of the set
- Model making of the set
- Stage lighting layout plan, lighting ground plans, schedule of equipment, cue sheet
- Fabric study, costume design plan, plate & chart
- Make-up process
Paper-V: Acting & Speech (Practical)
Paper Code: DRM-222

- Yoga & body movement: Communicating through body
- Voice & speech exercises
- Improvisation
- Use of properties
- Communication skills
- Compositions based on mime and movement
- Enactment and dramatic narration

Paper-VI: Play Review & Analysis (Practical)
Paper Code: DRM-211

Each student is required to present review & analysis of a Western play script
M.A. in Dramatics-2016-2017
Syllabus (Semester-III)

Paper-I: Folk Theatre Forms of India (Theory)
Paper Code: DRM-301
Duration: 3 Hours
Maximum Marks: 100

UNIT-I
Origin and development of folk theatre

UNIT-II
Khayal, Maach, Nautanki, Swang, Ramaleela, Bhagavad mela and Thamasha

UNIT-III
Bhavai, Jatra, Ankiya Naat, Kudiyattam and Yakshagana

UNIT-IV
Music, make-up, costume & performance space of folk theatre

UNIT-V
Present scenerio of folk theatre

Suggested Readings:
1. Vatsayan Kapila; Bhartiya Paramparik Rangmanch, Nbt, New Delhi
2. Jain Nemichand; Rang Parampara, Vani Prakashan, New Delhi, 1996
3. Dr. Parmar Shyam; Lokdharmi Naaty Naamara, Hindi Pranakar Pratisthal, Varanasi, 1959
4. Gargi Balavant; Folk Theatre Forms Of India
5. Karantha Shivaran K; Yakshagana
6. Sharma Lala Ram; Hela Khayal, Jawahar Kala Kendra & Literary Circle, Jaipur, 2012

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

UNIT-I
Children theatre: concept, origin & brief history

UNIT-II
Street theatre: concept, origin & brief history

UNIT-III
Puppet theatre: concept, origin & brief history

UNIT-IV
Musical/Geeti natya: concept, origin & brief history

UNIT-V
Radio plays: concept, origin & brief history

Suggested Readings:
1. Chawla Tina; Hindi Natak Aur Sangeet, Sanjay Prakashan, New Delhi, 2011
2. Sharma Madan; Radio Natak, Rajasthan Hindi Granth Academy, Jaipur, 2012
4. Jain Nemichand; Rang Darshan
5. Vatsayan Kapila; Paramparik Bhartiya Rangmanch, NBT, Delhi
6. Indian Puppetry; Banerjee & Ghosh, Subbi Publication, Gurgaon, 2000

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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

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

Suggested Readings:
1. Dean Alexander; Fundamental Of Play Directing, Holt Rein & Wilson, New York
2. Dierich John; Play Direction, Prentice Hall, New Jersey
4. Hunt Hugh; The Director In The Theatre, Routledge & Kegan Paul London

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

Each student will have to direct play scene work

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

Each student is required to present a research paper on selective topic

Paper-VI: Adaptation & Dramatization (Practical)
Paper Code: DRM-311

Each student is required to adapt or dramatise any story / novel / autobiography / biography
M.A. in Dramatics-2016-2017
Syllabus (Semester IV)

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

UNIT-I
Importance of music in theatre
UNIT-II
Music in ancient texts
UNIT-III
Music in Indian plays
UNIT-IV
Music in folk theatre
UNIT-V
Eminent theatre music directors: B.V. Karanth, Mohan Upreti, Panchanan Pathak & Habib Tanvir

Suggested Readings:
1. Chawala Tina; Hindi Natak Aur Sangeet, Sanjay Prakashan, New Delhi, 2011
2. Dr. Shukl Dheerendra; Hindi Natak Aur Rangmanch, National Publishing House, Jaipur, 2009
3. Rang Prasang; NSD, New Delhi, Jan-Mar, 2009
4. Vatsayan Kapila; Bhartiya Paramparik Rangmanch, NBT, New Delhi

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

Suggested Readings:
1. Ankur Devendr Raj; Padhte Dekhte Sunte, Rajkamal Prakashan, New Delhi, 2008
2. Joshi Manohar Shyam; Patkatha Lekhan, Rajkamal Prakashan, New Delhi
3. Vajahat Asghar; Patkatha Lekhan: ek Vyavhaarik Nirdeshika, Rajkamal Prakashan, New Delhi
4. Ojha Dashrath; Bhartiya Rangmanch Ka Vikas, National Publishing House, New Delhi
Paper-III: Dissertation (Theory)
Paper Code: DRM-403
Maximum Marks: 100

Each student is required to submit a dissertation of their research work on a specific topic with the consultation of Head of Department.

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.

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

Each student is required to present a research paper on selective topic.

Paper-VI: Book Review (Practical)
Paper Code: DRM-411

The objective of this paper is to develop regular reading practice and sense of analysis amongst the students. Each student is required to study at least one reference book and review it.