UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

FACULTY OF FINE ARTS

M.A. IN DRAMATICS

(SEMESTER SCHEME)

<table>
<thead>
<tr>
<th>Semester</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>I &amp; II Semester</td>
<td>2018-2019</td>
</tr>
<tr>
<td>III &amp; IV Semester</td>
<td>2019-2020</td>
</tr>
</tbody>
</table>

Dy. Registrar (Acad.)
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 semesters shall be conducted by the three

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Of one panel of internal examiners consisting of examiners of University of Rajasthan and affiliated colleges constituted by the BOS/COCs 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 consist 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>
</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 IASSE) 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:

\[
SGPA = \frac{\sum_{i=1}^{n} C_i \cdot G_i}{\sum_{i=1}^{n} C_i}
\]

Where

Cl: Number of credit earned in the i\textsuperscript{th} course of Semester for which SGPA is to be calculated.
Pl: Grade Point Earned in i\textsuperscript{th} course

\[
CGPA = \frac{\sum_{i=1}^{n} C_i \cdot G_i}{\sum_{i=1}^{n} C_i}
\]

Where

Cl: Number of credit earned in the i\textsuperscript{th} course of course of Course till date for which CGPA is to be calculated.
Pl: Grade Point Earned in i\textsuperscript{th} course

\( i, 1, 2, \ldots n \) 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>
</tbody>
</table>
(b) The University will issue a complete transcript of credits, grade obtained, SGPA and CGPA on the basis of each semester result and a consolidated one on the accumulation of minimum credits required for the award of Master degree.

(c) The maximum period for accumulation of the credit for Award of Master degree is 5 years, during which the credits earned will stand withdrawn and null and void.

(1) 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 Definition</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.50 to 6.00</td>
<td>O</td>
<td>75-100</td>
</tr>
<tr>
<td>4.50 to 4.49</td>
<td>A</td>
<td>65-74</td>
</tr>
<tr>
<td>3.50 to 4.49</td>
<td>B</td>
<td>60-64</td>
</tr>
<tr>
<td>2.50 to 3.49</td>
<td>C</td>
<td>45-54</td>
</tr>
<tr>
<td>1.50 to 2.49</td>
<td>D</td>
<td>33-44</td>
</tr>
<tr>
<td>0.50 to 1.49</td>
<td>E</td>
<td>25-33</td>
</tr>
<tr>
<td>0.00 to 0.49</td>
<td>F</td>
<td>0-24</td>
</tr>
</tbody>
</table>

Thus the percentage will be obtained by using this table:

<table>
<thead>
<tr>
<th>CGPA</th>
<th>Percentage</th>
<th>CGPA</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.0</td>
<td>100</td>
<td>4.0</td>
<td>60</td>
</tr>
<tr>
<td>5.9</td>
<td>95</td>
<td>3.9</td>
<td>59</td>
</tr>
<tr>
<td>5.8</td>
<td>90</td>
<td>3.8</td>
<td>58</td>
</tr>
<tr>
<td>5.7</td>
<td>85</td>
<td>3.7</td>
<td>57</td>
</tr>
<tr>
<td>5.6</td>
<td>80</td>
<td>3.6</td>
<td>56</td>
</tr>
<tr>
<td>5.5</td>
<td>75</td>
<td>3.5</td>
<td>55</td>
</tr>
<tr>
<td>5.4</td>
<td>74</td>
<td>3.4</td>
<td>54</td>
</tr>
<tr>
<td>5.3</td>
<td>73</td>
<td>3.3</td>
<td>53</td>
</tr>
<tr>
<td>5.2</td>
<td>72</td>
<td>3.2</td>
<td>52</td>
</tr>
<tr>
<td>5.1</td>
<td>71</td>
<td>3.1</td>
<td>51</td>
</tr>
<tr>
<td>5.0</td>
<td>70</td>
<td>3.0</td>
<td>50</td>
</tr>
<tr>
<td>4.9</td>
<td>69</td>
<td>2.9</td>
<td>49</td>
</tr>
<tr>
<td>4.8</td>
<td>68</td>
<td>2.8</td>
<td>48</td>
</tr>
<tr>
<td>4.7</td>
<td>67</td>
<td>2.7</td>
<td>47</td>
</tr>
<tr>
<td>4.6</td>
<td>66</td>
<td>2.6</td>
<td>46</td>
</tr>
<tr>
<td>4.5</td>
<td>65</td>
<td>2.5</td>
<td>45</td>
</tr>
<tr>
<td>4.4</td>
<td>64</td>
<td>2.4</td>
<td>43.8</td>
</tr>
<tr>
<td>4.3</td>
<td>63</td>
<td>2.3</td>
<td>42.6</td>
</tr>
<tr>
<td>4.2</td>
<td>62</td>
<td>2.2</td>
<td>41.4</td>
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<tr>
<td>4.1</td>
<td>61</td>
<td>2.1</td>
<td>40.2</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>
</tbody>
</table>

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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 41.64%, and (vi) CGPA of 1.11 is equivalent to 29.88%.

18. 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 terms 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.

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

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

3. **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
- ECO: Elective Core Course
- SC: Supportive Course
- SSC: Self Study Course
- SEM: Seminar
- PRJ: Project Work

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

### Semester-I 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>1.</td>
<td>DRM-101</td>
<td>Paper I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>L 4 T 4 P 3</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>DRM-102</td>
<td>Paper II</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>L 4 T 4 P 3</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>L 4 T 4 P 3</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>DRM-121</td>
<td>Paper IV</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>L 12 T 12 P 6</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>DRM-122</td>
<td>Paper V</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>L 12 T 6 P 6</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>DRM-111</td>
<td>Paper VI</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>L 12 T 6 P 6</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>36</td>
<td>48</td>
<td>12 12 24</td>
<td></td>
</tr>
</tbody>
</table>

**Paper Code**

<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>Acting and Speech (Practical)</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-122</td>
<td>V</td>
<td>Play Review &amp; Analysis (Practical)</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-111</td>
<td>VI</td>
<td>Scene Work (Practical)</td>
</tr>
</tbody>
</table>

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<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>FoS</th>
<th>Duration (Hrs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>DRM-201</td>
<td>Paper-I</td>
<td>CCC</td>
<td>4</td>
<td>L: 4</td>
<td>T: -</td>
<td>P: -</td>
<td>Thy: 3</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-202</td>
<td>Paper-II</td>
<td>CCC</td>
<td>4</td>
<td>L: 4</td>
<td>T: -</td>
<td>P: -</td>
<td>Thy: 3</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-222</td>
<td>Paper-V</td>
<td>CCC</td>
<td>8</td>
<td>L: 12</td>
<td>T: 6</td>
<td>P: 6</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-211</td>
<td>Paper-VI</td>
<td>CCC</td>
<td>8</td>
<td>L: 12</td>
<td>T: -</td>
<td>P: -</td>
<td>-</td>
</tr>
</tbody>
</table>

No. Paper Code Paper Nomenclature
---
1. DRM-201 I Western and Asian Theatre Drama Literature (Theory)
2. DRM-202 II Stage Management (Theory)
3. DRM-203 III Stage Craft (Theory)
4. DRM-221 IV Stage Craft (Practical)
5. DRM-222 V Acting & Speech (Practical)
6. DRM-211 VI Play Review & Analysis (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>FaSE Duration (Hrs.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>DRM-301</td>
<td>Paper-I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>Thy 3</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-302</td>
<td>Paper-II</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>P 3</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-303</td>
<td>Paper-III</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>Thy 3</td>
</tr>
<tr>
<td>4.</td>
<td>DRM-321</td>
<td>Paper-IV</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>12</td>
<td>P 6</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-322</td>
<td>Paper-V</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-311</td>
<td>Paper-VI</td>
<td>CCC</td>
<td>8</td>
<td>12</td>
<td>-</td>
<td>-</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.</td>
<td>DRM-301</td>
<td>I</td>
<td>Folk Theatre Forms of India (Theory)</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-302</td>
<td>II</td>
<td>Popular Theatre Forms (Theory)</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-303</td>
<td>III</td>
<td>Theatre Direction (Theory)</td>
</tr>
<tr>
<td>4.</td>
<td>DRM-321</td>
<td>IV</td>
<td>Scene work (Practical)</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-322</td>
<td>V</td>
<td>Seminar (Practical)</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-311</td>
<td>VI</td>
<td>Adaptation &amp; Dramatization (Practical)</td>
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M.A. in Dramatics-2018-2019
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 parai theatre

UNIT-III
Detailed study of post-independence theatre

UNIT-IV
Contemporary & eminent Indian theatre playwrights: Dr. Dhamvir Bharti, Bhishm Sahni, Mohan Rakesh, Vijay Tendulkar, Bedai Sirkar and Girish Karnad

UNIT-V
Study of basic principles of play analysis

Suggested Readings:
1. Jha Sitaran; Natak Aur Rangmanch; Bihar Rashtriya Parishad, Patna, 2000
2. C/ha Dashrath; Hindi Natak Ka Udhyav Aur Vikas, Rajpal & Sons New Delhi, 2006
3. Jain Namichand; Rang parampara. Vani prakashan, New Delhi, 1996
4. Adya Rangacharya; Indian Theatre. Shabdkar, New Delhi
5. Chani Shefdon (Tr. Das S.K.); Natya Kala Ke Teen Sahastra Varsh, U.P. Sahitya Akadmi, Lucknow
6. Nhami Malik; Natya Siddhant Vivechan, Gyan Bharti, New Delhi
7. Varadpande MI; History Of Indian Theatre, Abhinav Pub. Delhi, 2005
8. Dr. Agyat; Bhartiya Rangmanch-Parampara Evam Iltahas, Hindi Sansthau, Kanpur
9. I.s.t; Theatre Of India, Oxford University Press, New Delhi
10. Bhasha Nandi; Modern Indian Theatre, Oxford Univ. Press, New Delhi, 2009
11. Dr. Abdurrahman Sheikh; Hindi Nataya-Sau Varsh Ka Safarnama, Parshv Publication, Ahmedabad
12. Dr. Omprakash; Swaatantryottar Hindi Rangmanch, Atul Prakashan, Kanpur, 1994
13. Dr. Veena Gautam; Hindi Natak-Aaj Tak, Shabd Setu, New Delhi, 2001
14. Cibrish Rastogi; Samkalhan Hindi Naatakkar, 1993
15. Dr. Narmichand Jain; Aadhunik Hindi Naatak Aur Rangmanch, The McMillan Co Of India Ltd., 1978
16. Nirah Ranbir; Parsi Theatre, Rajasthan Sangeet Natak Academi, Jodhpur, 1989
17. Plays: Andahe Yug, Kabira Khada Bazaar Mein, Hanush, Adhe Adhure, Aashad ka ek Din, Khamosh

Adalat Jari Hai, Anjli, Pagla Ghoda, Sari Raat, Nagmandal, Tuglaq, Yhoodi Ki Ladki, Veer Abhilmanyu

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

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Jaipur
UNIT I
Origin & salient features of Sanskrit drama

UNIT IV
Concept of rasa & bhava

UNIT V
Brief study of Sanskrit drama literature with special reference to: Mrichchhatrkam, Abhigyan Shakuntalam, Uttam Ramcharitam, Urubhangam

Suggested Readings:
1. Bharat-Natyashastra; Chaukamba, Varanasi
2. Ramchandra: Nata Darpana, Delhi University Publication
3. Dhananjay; Dasharupak, Chaukamba, Varanasi
4. Dwivedi Hazari Prasad; Natyashastra Ki Bhartiya Parampara
5. Vatsayan Kapila; Bhartiya Paramparik Rangmanch, NBT, New Delhi
7. Dixi Surendranath; Bharat Aur Bhartiya Natyakala, Motilal Banaras Das, New Delhi, 1989
8. Sanskrit Plays: Mrichchhatrkam, Abhigyan Shakuntalam, Uttam Ramcharitam and Urubhangam

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. Vishvnath Mishr; Bhoomika Ki Sanrachna, NSD, 2001
2. Stanislavski; Translation: Dr. Vishvnath Mishr; Abhineta Ki Tayyari, 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 Chintam, NSD
6. Prasanna; Indian Method In Acting, NSD, 2013
8. Dr. Mishr Vishvanath; Stanislavski ka Rang Jeevan, Kusum Prakashan, Mujaffarnagar, UP, 2000
10. Rang Prasang: Abhinay Visheshansk, NSD, April-September, 2010
11. Dhair Sunita; Styles of Theatre Acting, Gyan Publishing House, New Delhi, 2009

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University of Rajasthan
JAIPUR
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-2018-2019
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 Meforoporn; 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. Bigay; Modern American Drama
5. Brooket O G; History Of Theatre
6. Cheney Sheldon; Three Thousand Years Of Drama, Longmans, Essex

Western Plays:
1. Sophocles: Oedipus Rex, Antigony
2. Shakespeare: Macbeth, 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

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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 Sthaapayya, 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. Izaouir; Theatre Design, Mcgraw Hill, New York
5. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhardt & Winston, New York
6. Oenlager, Donald; Stage Design, Thames & Hudson, London
7. Grimbill & 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

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Paper V: Acting & Speech (Practical)
Paper Code: DRM-222

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

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

Each student is required to present a review & analysis of a Western play script.
M.A. in Dramatics-2018-2019
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 melas and Thamasha

UNIT-III
Bhavai, Jatra, Anklya Naat, Kudlyattam and Yakshagana

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

UNIT-V
Present scenario of folk theatre

Suggested Readings:
1. Vatsayan Kapila; Bhartiya Paramparik Rangmanch, Nbt, New Delhi
2. Jain Nirmichand; Rang Parampara, Vani Prakashan, New Delhi, 1996
3. Dr. Parmar Shyam; Lokdhami Naatya Parampara, Hindi Pracharak Pustakalaya, Varanasi, 1959
4. Gargi Balavant; Folk Theatre Forms Of India
5. Karantha Shivarana 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-II
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 Nirmichand; Rang Darshan
5. Vatsayan Kapila; Paramparik Bhartiya Rangmanch, NBT, 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

UNIT-III
The procedures of play direction: play selection to performance

UNIT-IV
Problems in play direction

UNIT-V
Study of some great directors:
1. Western: Gorden Craig, Stanislavsky, Meyer Hold, Brecht
2. Indian: Shamhnu Mitra, Shyamandan Jalan, Badal Sircar, Habib Tanveer, B.V.Karanth, Kavalam Narayanan Pannikar, Usha Ganguly, Vijaya Mehta

Suggested Readings:
2. Diorich John: Play Direction, Prentice Hall, New Jersey

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-2018-2019
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
Prominent theatre music directors: B.V. Karanth, Mohan Upreti, Panchanan Pathak & Habib Tanvir

Suggested Readings:
2. Dr. Shukla Dheerendra: Hindi Natak Aur Rangmanch, National Publishing House, Jaipur, 2009
3. Harig Prasad: 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 Devendra Raj; Padhte Dekhte Sunte, Rajkamal Prakashan, New Delhi, 2008
2. Joshi Manohar Shyam; Patkatha Lekhan, Rajkamal Prakashan, New Delhi
3. Vejadhat Asghar; Patkatha Lekhan: ek Vyavhaarik Nirshedika, Rajkamal Prakashan, New Delhi

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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-423

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.