UNIVERSITY OF RAJASTHAN
JAIPUR

SYLLABUS

Faculty of Fine Arts

M.A. Dramatics

Semester Scheme

I/II Semester Examination 2017-2018
III/IV Semester Examination 2018-2019
ME 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.

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.

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:

1. Examination at the end of Semester:

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.

The evaluation of the practical papers of 1st and 11th semester shall be done by external examiners and the evaluation of the practical papers of 1st and 11th 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.

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.

**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 commulative 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>Top 10% in Merit</th>
<th>Grade</th>
<th>Grade Point</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<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:

\[
SGPA = \frac{\sum_{i=1}^{n} C_{Pi} \times G_{i}}{\sum_{i=1}^{n} C_{i}}
\]

Where

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

\[
CGPA = \frac{\sum_{i=1}^{n} C_{Pi} \times G_{i}}{\sum_{i=1}^{n} C_{i}}
\]

Where

- \( n \): Number of credit earned in the ith course of course of Course till date for which CGPA is to be calculated.
- \( i \): Grade Point Earned in ith course
- 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>
<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>5.6</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>F</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 3.12 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.

- Credit Ratio
  - Practical (theatre practice) 1 credit= 1.5 hours
  - Theory 1 Credit= 1 hours
- Total contact hours
  - Practical: 630 (include self-study, field work, Seminar 180 hours)
  - Theory: 120
- 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.
**SEMMETER 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>Semester-I</th>
<th>Maximum Nos. of Students-20</th>
</tr>
</thead>
<tbody>
<tr>
<td>S. No.</td>
<td>Subject Code</td>
</tr>
<tr>
<td>----------</td>
<td>--------------</td>
</tr>
<tr>
<td>1.</td>
<td>DRM - 101</td>
</tr>
<tr>
<td>2.</td>
<td>DRM - 102</td>
</tr>
<tr>
<td>3.</td>
<td>DRM - 103</td>
</tr>
<tr>
<td>4.</td>
<td>DRM - 121</td>
</tr>
<tr>
<td>5.</td>
<td>DRM - 122</td>
</tr>
<tr>
<td>6.</td>
<td>DRM - 111</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>No. Paper Code</th>
<th>Paper</th>
<th>Nomenclature</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRM-101</td>
<td>I</td>
<td>Indian Drama Literature (Theory)</td>
</tr>
<tr>
<td>DRM-102</td>
<td>II</td>
<td>Classical and Traditional Indian Drama Literature (Theory)</td>
</tr>
<tr>
<td>DRM-103</td>
<td>III</td>
<td>Acting and Speech (Theory)</td>
</tr>
<tr>
<td>DRM-121</td>
<td>IV</td>
<td>Acting and Speech (Practical)</td>
</tr>
<tr>
<td>DRM-122</td>
<td>V</td>
<td>Play Review &amp; Analysis (Practical)</td>
</tr>
<tr>
<td>DRM-111</td>
<td>VI</td>
<td>Scene Work (Practical)</td>
</tr>
<tr>
<td>S. No.</td>
<td>Subject Code</td>
<td>Paper</td>
</tr>
<tr>
<td>--------</td>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>1.</td>
<td>DRM-201</td>
<td>Paper-I</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-202</td>
<td>Paper-II</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-203</td>
<td>Paper-III</td>
</tr>
<tr>
<td>4.</td>
<td>DRM-221</td>
<td>Paper-IV</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-222</td>
<td>Paper-V</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-211</td>
<td>Paper-VI</td>
</tr>
<tr>
<td></td>
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</tbody>
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<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-201</td>
<td>I</td>
<td>Western and Asian Theatre Drama Literature (Theory)</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-202</td>
<td>II</td>
<td>Stage Management (Theory)</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-203</td>
<td>III</td>
<td>Stage Craft (Theory)</td>
</tr>
<tr>
<td>4.</td>
<td>DRM-221</td>
<td>IV</td>
<td>Stage Craft (Practical)</td>
</tr>
<tr>
<td>5.</td>
<td>DRM-222</td>
<td>V</td>
<td>Acting &amp; Speech (Practical)</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-211</td>
<td>VI</td>
<td>Play Review &amp; Analysis (Practical)</td>
</tr>
</tbody>
</table>

Dr. Registrar  
Academic  
University of Rajasthan, Jaipur
<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-301</td>
<td>Paper-I</td>
<td>CCC</td>
<td>4</td>
<td>4</td>
<td>4 - -</td>
<td>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>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>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>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>- 6 6</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>
</tr>
</tbody>
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Dr. Registrar
Academic
University of Rajasthan, Jaipur
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<th>S. No.</th>
<th>Subject Code</th>
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<td>Dissertation (Theory)</td>
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<td>DRM-411</td>
<td>VI</td>
<td>Book Review (Practical)</td>
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M.A. in Dramatics-20:--20:
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 Dashrath; Hindi Natak Ka Udhyav Aur Vikas, Rajpal & Sons New Delhi, 2006
3. Jain Nemichand; Rang parampara, Vani prakashan, New Delhi, 1996
4. Adya Rangacharyn; Indian Theatre, Shabdkar, New Delhi
5. Chani Sheldon (Tr. Das S.K.); Natya Kala Ke Teen Sahasta Varsh, U.P. Sahitya Akadmi, Lucknow
6. Shanti Malik; Natya Siddhant Vivechan, Gyan Bharti, New Delhi
7. Varadpande Mt; History Of Indian Theatre, Abhinav Pub. Delhi, 2005
8. Dr. Agyat; Bhartiya Rangmanch-Parampara Evam Itihas, Ilindi Sansthan, Kanpur
9. Lal; Theatre Of India, Oxford University Press, New Delhi
10. Bhatia Nandi; Modern Indian Theatre, Oxford Univ. Press, New Delhi, 2009

1. Dr. Abdurrahma Sheikh; Hindi Naaty-Sau Varsh Ka Safamama, Parshv Publication, Ahmedabad
2. Dr. Omprakash; Sswatantryottar Hindi Rangmanch, Atul Prakashan, Kanpur, 1994
3. Dr. Veena Gautam; Hindi Naatok-Aaj Tak, Shabdk Setu, New Delhi, 2001
4. Girish Rastogi; Samkaleen Hindi Naatak, 1993
5. Dr. Nemichand Jain; Aadhunik Hindi Naatak Aur Rangmanch, The Mcmillan Co Of India Ltd., 1978

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 chatturdik abhinay

UNIT-II
Brief study of dashrupaka

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

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

Suggested Readings:
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
7. Dixit Surendranath; Bharat Aur Bhartiya Natyakala, Motilal Banarasi Das, New Delhi, 1989
8. Sanskrit Plays: Mrichhatkikam, Abhigyan Shakuntlam, Uttar 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:
- Stanislavski; Translation: Dr. Vishvnath Mshr; Bhoomika Ki Sanrachna, NSD, 2001
- Stanislavski; Translation: Dr. Vishvnath Mshr; Abhineta Ki Tayyaari, NSD, 2002
- Stanislavski; Building A Character, E. Methuen, London
- Vasudev Anand; The Complete Illustrative Book Of Yoga, Bell, New York
- Khanna Dinesh; Abhinay Chintan, NSD
- Prasanna; Indian Method In Acting, NSD, 2013
- Sonia Moore; Translation: Suresh Sharma; Stanislavski Ke Abhinay Siddhant, Himalaya Sanskritik
- Shodh Santhan Rangmandal Evan Naatyaa Academy, Mandi, Himachal Pradesh, 2001
- Dr. Mishr Vishvanath; Stanislavski ka Rang Jeevan, Kusum Prakashan, Mujaffarnagar, UP, 2000
- Rang Prasang: Abhinay Visheshank, NSD, April-September, 2010
- Dhir Sunita; Styles of Theatre Acting, Gyan Publishing House, New Delhi, 2009
- Jeevan Jairoop; Anukaran: Nav Abhinetaon Ke Liye Abhinay Pustika, Ravindra Manch, 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-
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
Modern theatre to modern drama with special reference to: Brecht, Ibsen, Chekhov, Alberts Camus, Samuel Jockett

Suggested Readings:
- James Meforpan; Cambridge Companion To Ibsen, Cambridge University Press, USA
- Peter Thomson; Companion To Brecht, Cambridge University Press, USA
- John Pilling; Companion To Beckett, Cambridge University Press, USA
- C.W.S. Bigsy; Modern American Drama
- Brockett O G; History Of Theatre
- Cheney Sheldon; Three Thousand Years Of Drama, Longmans, Essex

Western Plays:
- Sophocles: Oedipus Rex, Antigony
- Shakespeare: Mebeth, Othelo, Hemlet
- Ibsen: Dolls House, Enemy Of The People
- Chekhov: Three Sisters, Cherry Orchard
- Albert Camus: Caligula
- Becket Samuel: Waiting For Godot
- Moliere: The Miser
- 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
Portance & qualities of stage manager

UNIT-III
Actions 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
Orms & 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:
Sharma H V; Rang Sthaapatya, NSD, 2004
Nicole, Allardyce; The Development Of The Theatre, Harcourt, Brac, New York
Bur Ricc; Meyer & Edward Cole; Theatres And Auditoriums, Reinhold, New York
Izenour; Theatre Design, Mcgraw Hill, New York
Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart & Winston, New York
Oenlager, Donald; Stage Design, Thames & Hudson, London
Grimal & Wells; Costuming A Play, Appleton-Century-Croft, New York
Drasha 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 -
Syllabus (Semester-III)

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

JNIT-I
Origin and development of folk theatre
JNIT-II
Chhayal, Maach, Nautanki, Swang, Ramaleela, Bhagavad mela and Thamasha
JNIT-III
Chhayai, Jatra, Ankiya Naat, Kudiyattam and Yakshagana
JNIT-IV
Music, make-up, costume & performance space of folk theatre
JNIT-V
Recent scenario of folk theatre

Suggested Readings:
- Vatsayan Kapila; Bhartiya Paramparik Rangmanch, NBT, New Delhi
- Jain Nemichand; Rang Parampara, Vani Prakashan, New Delhi, 1996
- Dr. Parmar Shyam; Lokdharmi Naatyai Parampara, Hindi Pracharak Pustakalaya, Varanasi, 1959
- Gargi Balavanth; Folk Theatre Forms Of India
- Karantha Shivaranjana K.; Yakshagana
- 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

JNIT-I
Children theatre: concept, origin & brief history
JNIT-II
Street theatre: concept, origin & brief history
JNIT-III
Puppet theatre: concept, origin & brief history
JNIT-IV
Theatrical/Geet Natya: concept, origin & brief history
JNIT-V
Kleo plays: concept, origin & brief history

Suggested Readings:
- Chawla Tina; Hindi Natak Aur Sangeet, Sanjay Prakashan, New Delhi, 2011
- Sharma Madan; Radio Natak, Rajasthan Hindi Granth Academy, Jaipur, 2012
- Pragya; Nukkad Natak: Rachana Aur Prastuti, NSD, 2006
- Jain Nemichand; Rang Darshan
- Vatsayan Kapila; Paramparik Bhartiya Rangmanch, NBT, Delhi
- Indian Puppetry, Banerjee & Ghosh, Subhi Publication, Gurgaon, 2000
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, empo
UNIT-III
The procedures of play direction: play selection to performance
UNIT-IV
Problems in play direction
UNIT-V
Study of some great directors:
  - Western: Gorden Craig, Stanislavsky, Meyer Hold, Brecht
  - Indian: Shambhu Mitra, Shyamanand Jalan, Badal Sirkar, Habib Tanveer, B.V.Karanth, Kavalam Narayan Pannikar, Usha Ganguly, Vijaya Mehta

Suggested Readings:
  - Dean Alexander; Fundamental Of Play Directing, Holt Rein & Wilson, New York
  - Dierich John; Play Direction, Prentice Hall, New Jersey
  - Whitting Frank M; An Introduction To Theatre, Harper & Row, New York
  - 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-
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:
Ankur Devendra Raj; Padhte Dekhte Sunte, Rajkamal Prakashan, New Delhi, 2008
Joshi Manohar Shyam; Patkatha Lekhan, Rajkamal Prakashan, New Delhi
Vajahat Asghar; Patkatha Lekhan: ek Vyavhaarik Nirdeshika, Rajkamal Prakashan, New Delhi
Ojha Dashrath; Bhartiya Rangmanch Ka Vikas, National Publishing House, New Delhi
Robinson A; The Story Of Writing, Themes & Hudson, London, 1995
Dean Alexander; Fundamentals Of Play Directing, Holt Reinhart & Winston, New York
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.

Paper-VII: Play Production, Work submission & Viva (Practical)
Paper Code: DRM-412

At least one play shall be produced in the session. Each student is required to participate as an actor/back stage. The student shall submit his work related to production participation.

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