



**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**

①

Dr. Registrar  
Academic  
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**

**NAME 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 II<sup>nd</sup> and IV<sup>th</sup> semester shall be done by external examiners and the evaluation of the practical papers of I<sup>st</sup> and III<sup>rd</sup> semester shall be conducted by the three

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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 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.

### 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:

Percentage Range	Grade	Grade Point	Grade Definition
75-100	O	6	Outstanding
65-74	A	5	Very Good
55-64	B	4	Good
45-54	C	3	Average

33-44	D	2	Below Average
25-33	E	1	Poor
0-24	F	0	Fail

(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:

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

(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:

$$SGPA = \frac{\sum_{i=1}^n C_i P_i}{\sum_{i=1}^n C_i}$$

Where

$C_i$ : Number of credit earned in the  $i$ th course of Semester for which SGPA is to be calculated.

$P_i$ : Grade Point Earned in  $i$ th course

$i$ : 1, 2, ...,  $n$  represents the number of courses in which a student registered in the concerned semester.

$$CGPA = \frac{\sum_{i=1}^n C_i P_i}{\sum_{i=1}^n C_i}$$

Where

$C_i$ : Number of credit earned in the  $i$ th course of course of Course till date for which CGPA is to be calculated.

$P_i$ : Grade Point Earned in  $i$ th 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:

SGPA or CGPA	Grade	Grade Definition
5.50 to 6.00	O	Outstanding
4.50 to 5.49	A	Very Good
3.50 to 4.49	B	Good
2.50 to 3.49	C	Average
1.50 to 2.49	D	Below Average
0.50 to 1.49	E	Poor
0.00 to 0.49	F	Fail

(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:

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

Thus the percentage will be obtained by using this tables:

CGPA	Percentage	CGPA	Percentage	CGPA	Percentage
6	100	4	60	2	39
5.9	95	3.9	59	1.9	37.8
5.8	90	3.8	58	1.8	36.6
5.7	85	3.7	57	1.7	35.4
5.6	80	3.6	56	1.6	34.2
5.5	75	3.5	55	1.5	33
5.4	74	3.4	54	1.4	32.2
5.3	73	3.3	53	1.3	31.4
5.2	72	3.2	52	1.2	30.6
5.1	71	3.1	51	1.1	29.8
5	70	3	50	1	29
4.9	69	2.9	49	0.9	28.2
4.8	68	2.8	48	0.8	27.4
4.7	67	2.7	47	0.7	26.6
4.6	66	2.6	46	0.6	25.8
4.5	65	2.5	45	0.5	25
4.4	64	2.4	43.8	0.4	20
4.3	63	2.3	42.6	0.3	15
4.2	62	2.2	41.4	0.2	10
4.1	61	2.1	40.2	0.1	5

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

Grade	SPGA or CGPA	Percentage enhancement on 0.01 CGPA enhancement
O	5.50 to 6.00	0.5
A	4.50 to 5.49	0.1
B	3.50 to 4.49	0.1
C	2.50 to 3.49	0.1
D	1.50 to 2.49	0.12
E	0.50 to 1.49	0.08

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

### 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

#### i. Total contact hours

Practical: 630 (include self-study, field work, Seminar 180 hours)

Theory: 120

#### ii. 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.

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# SEMESTER CHART

## Course Category:

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

## Contact Hours

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

### Semester-I      Maximum Nos. of Students-20

S. No.	Subject Code	Paper	Course Category	Credit	work-load each Period of 1 hour per week	Contact Hours Per Week			EoSE Duration (Hrs.)	
						L	T	P	Thy	P
1.	DRM - 101	Paper I	CCC	4	4	4	-	-	3	-
2.	DRM - 102	Paper II	CCC	4	4	4	-	-	3	-
3.	DRM - 103	Paper III	CCC	4	4	4	-	-	3	-
4.	DRM - 121	Paper IV	CCC	8	12			12	-	6
5.	DRM - 122	Paper V	CCC	8	12	-	6	6		-
6.	DRM - 111	Paper VI	CCC	8	12	6	6	6		-
				36	48	12	12	24		

No. Paper Code	Paper	Nomenclature
DRM-101	I	Indian Drama Literature (Theory)
DRM-102	II	Classical and Traditional Indian Drama Literature (Theory)
DRM-103	III	Acting and Speech (Theory)
DRM-121	IV	Acting and Speech (Practical)
DRM-122	V	Play Review & Analysis (Practical)
DRM-111	VI	Scene Work (Practical)

  
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S. No	Subject Code	Paper	Course Category	Credit	work-load each Period of 1 hour per week	Contact Hours Per Week			EoSE Duration (Hrs.)	
						L	T	P	Thy	P
1.	DRM-201	Paper-I	CCC	4	4	4	-	-	3	-
2.	DRM-202	Paper -II	CCC	4	4	4	-	-	3	-
3.	DRM-203	Paper-III	CCC	4	4	4	-	-	3	-
4.	DRM-221	Paper-IV	CCC	8	12			12	-	6
5.	DRM-222	Paper-V	CCC	8	12	-	6	6		-
6.	DRM-211	Paper-VI	CCC	8	12	-	-	-		-
				36	48	12	12	24		

S. No.	Paper Code	Paper	Nomenclature
	DRM-201	I	Western and Asian Theatre Drama Literature (Theory)
	DRM-202	II	Stage Management (Theory)
	DRM-203	III	Stage Craft (Theory)
	DRM-221	IV	Stage Craft (Practical)
	DRM-222	V	Acting & Speech (Practical)
	DRM-211	VI	Play Review & Analysis (Practical)

  
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S. No.	Subject Code	Paper	Course Category	Credit	work-load each Period of 1 hour per week	Contact Hours Per Week			EoSE Duration (Hrs.)	
						L	T	P	Thy	P
1.	DRM-301	Paper-I	CCC	4	4	4	-	-	3	-
2.	DRM-302	Paper -II	CCC	4	4	4	-	-	3	-
3.	DRM-303	Paper-III	CCC	4	4	4	-	-	3	-
4.	DRM-321	Paper-IV	CCC	8	12			12	-	6
5.	DRM-322	Paper-V	CCC	8	12	-	6	6		-
6.	DRM-311	Paper-VI	CCC	8	12	-	-	-		-
				36	48	12	12	24		

S. No.	Paper Code	Paper	Nomenclature
1.	DRM-301	I	Folk Theatre Forms of India (Theory)
2.	DRM-302	II	Popular Theatre Forms (Theory)
3.	DRM-303	III	Theatre Direction (Theory)
4.	DRM-321	IV	Scene work (Practical)
5.	DRM-322	V	Seminar (Practical)
6.	DRM-311	VI	Adaptation & Dramatization (Practical)

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S. No.	Subject Code	Paper	Course Category	Credit	work-load each Period of 1 hour per week	Contact Hours Per Week			EoSE Duration (Hrs.)	
						L	T	P	Thy	P
1.	DRM-401	Paper-I	CCC	4	4	4	-	-	3	-
2.	DRM-402	Paper-II	CCC	4	4	4	-	-	3	-
3.	DRM-403	Paper-III	CCC	4	4	4	-	-	3	-
4.	DRM-421	Paper-IV	CCC	8	12			12	-	6
5.	DRM-422	Paper-V	CCC	8	12	-	6	6		-
6.	DRM-411	Paper-VI	CCC	8	-	-	-	-		-
				36	48	12	12	36		

S. No. Paper Code Paper Nomenclature

DRM-401	I	Theatre Music (Theory)
DRM-402	II	Creative Writing & Production Process (Theory)
DRM-403	III	Dissertation (Theory)
DRM-421	IV	Field Work/Project Report (Practical)
DRM-422	V	Seminar (Practical)
DRM-411	VI	Book Review (Practical)

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**M.A. in Dramatics-2011-2012**  
**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 Udvahav Aur Vikas, Rajpal & Sons New Delhi, 2006
3. Jain Nemichand; Rang parampara, Vani prakashan, New Delhi, 1996
4. Adya Rangacharya; Indian Theatre, Shabdakar, New Delhi
5. Chani Sheldon (Tr. Das S.K.); Natya Kala Ke Teen Sahastra Varsh, U.P. Sahitya Akadmi, Lucknow
6. Shanti Malik; Natya Siddhant Vivechan, Gyan Bharti, New Delhi
7. Varadpande M.; 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 Naatya-Sau 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 Naatakkaar, 1993
15. Dr. Nemichand Jain; Aadhunik Hindi Naatak Aur Rangmanch, The Mcmillan Co Of India Ltd., 1978
16. Plays: Andha Yug, Kabira Khada Bazaar Mein, Hanush, Adhe Adhure, Aashad ka ek Din, Khamosh 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**

Deep study of naatya shastra with special reference to origin of naatya, naatyamandap and chaturdik abhinay

**UNIT-II**

Deep study of dashrupaka

**UNIT-III**

Origin & salient features of sanskrit drama

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## UNIT-IV

Concept of rasa & bhava

## UNIT-V

Brief study of sanskrit drama literature with special reference to: Mricchkatikam, 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
6. Pande Sc; Concept Of Rasa, Mayur Paper Back, Noida, 2001
7. Dixit Surendranath; Bharat Aur Bhartiya Natyakala, Motilal Banarasi Das, New Delhi, 1989
8. Sanskrit Plays: Mricchkatikam, 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:

1. Stanislavski; Translation: Dr. Vishvnath Mishr; Bhoomika Ki Sanrachna, NSD, 2001
2. Stanislavski; Translation: Dr. Vishvnath 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 Sansthan Rangmandal Evam Naatya Academy, Mandi, Himachal Pradesh, 2001
8. Dr. Mishr Vishvanath; Stanislavski ka Rang Jeevan, Kusum Prakashan, Mujaffarnagar, UP, 2000
9. Merlin Bella; Acting: The Basics, Rutledge, Taylor & Fransis Group, London & New York
10. Rang Prasang; Abhinay Visheshank, NSD, April-September, 2010
11. Dhir Sunita; Styles of Theatre Acting, Gyan Publishing House, New Delhi, 2009
12. Jeevan Jairoop; Anukaran: Nav Abhinetaon Ke Liye Abhinay Pustika, Ravindra Manch, Jaipur

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**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
- Improvization

**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.

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# 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**

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

## **Suggested Readings:**

- . James Meforpom; 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: Mcbeth, 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**

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
3. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart Winston, New York
4. Frank M; An Introduction To Theatre, Harper & Raw, New York

### Paper-III: Stage Craft (Theory)

Paper Code: DRM-203

Duration: 3 Hours

Maximum Marks: 100

#### UNIT-I

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:

Sharma H V; Rang Sthaapatya, NSD, 2004

Nicole, Allardyce; The Development Of The Theatre, Harcourt, Brace, 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

Oenslager, Donald; Stage Design, Thames & Hudson, London

Grimball & Wells; Costuming A Play, Appleton-Century-Croft, New York

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
- Improvization
- 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

  
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**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**

Khayal, Maach, Nautanki, Swang, Ramaleela, Bhagavad mela and Thamasha

**JNIT-III**

Shavai, Jatra, Ankiya Naat, Kudiyaattam and Yakshagana

**JNIT-IV**

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

**JNIT-V**

Present 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 Naatya Parampara, Hindi Pracharak Pustakalaya, Varanasi, 1959
- Gargi Balavanth; Folk Theatre Forms Of India
- Karantha Shivarana 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**

**VIT-I**

Children theatre: concept, origin & brief history

**VIT-II**

Street theatre: concept, origin & brief history

**VIT-III**

Puppet theatre: concept, origin & brief history

**VIT-IV**

Musical/Geeti natya: concept, origin & brief history

**VIT-V**

Radio 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, Subbi Publication, Gurgaon, 2000

7. Dr. Parmar Shyam; Lokdharmi Naatya Parampara, Hindi Pracharak Pustakalaya, Varanasi, 1959
8. Editors: Dr. Ojha Dashrath, Dr. Chaudhary Satyadev, Dr. Nagendra; Hindi Natyadarpan, Delhi University, 1990
9. Dr. Dubey Chandulal; Natak Aur Rangmanch, National Publishing House, New Delhi, 1979

**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:

- Western: Gordon Craig, Stanislavsky, Meyerhold, 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

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# 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:

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
5. Robinson A; The Story Of Writing, Themes & Hudson, London, 1995
6. 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 atleast 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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