



**UNIVERSITY OF RAJASTHAN, JAIPUR**  
**Faculty of Fine Arts**

**M.A. in Dramatics**

**Syllabus-2023-24**

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Dy. Registrar (Acad.)  
University of Rajasthan  
JAIPUR



Head of the Department

नाट्य विभाग, राजस्थान विश्वविद्यालय, जयपुर  
DEPARTMENT OF DRAMATICS, U.O.R., JAIPUR

## M. A in Dramatics

### POs (Program Outcomes):

1. **Practical skills:** Students can learn to apply their skills in areas such as acting, stage management, lighting, sound, costume, and makeup design.
2. **Collaboration:** Students can learn to work well with others, including leadership, time management, problem-solving, and communication.
3. **Artistic practice:** Students can learn to understand the concepts and development of artistic practice, including revision, constructive critique, and public dissemination.
4. **Critical thinking:** Students can learn to evaluate the production process and the variety of skills that contribute to a production.
5. **Social significance:** Students can learn to analyze the social significance of theater and dramatic literature.
6. **Performance:** Students can learn to perform in front of an audience, including scenes and monologues.
7. **Script analysis:** Students can learn to analyze scripts and understand characters' objectives, obstacles, and tactics.
8. **Critical vocabulary:** Students can learn to use critical vocabulary to evaluate performances.
9. **Social and artistic movements:** Students can learn about the social and artistic movements that have shaped theater.
10. **Theatre history and literature:** Students can learn about theater and dance history and literature.
11. **Performance theory:** Students can learn to understand the basics of performance and communication theory.

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Dy. Registrar  
(Academic)

University of Rajasthan, Jaipur

Dr. N. S. ...



Head of the Department

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DEPARTMENT OF DRAMATICS, U.O.R., JAIPUR

## M.A in Dramatics

### COs (Course Outcomes):

1. **Performing:** Students may be expected to perform in front of an audience, including scenes, monologues, and other performance assignments.
2. **Analyzing:** Students may be expected to analyze scripts and dramatic literature, and evaluate performances.
3. **Collaborating:** Students may be expected to work with classmates on classroom exercises and performances.
4. **Using technical skills:** Students may be expected to demonstrate technical skills in areas such as lighting, costume, sound, and makeup design.
5. **Using critical vocabulary:** Students may be expected to use critical vocabulary to evaluate performances.
6. **Understanding artistic practice:** Students may be expected to understand artistic practice, including conceptualization, development, and revision.
7. **Understanding the production process:** Students may be expected to understand the production process and the skills that contribute to a finished production.
8. **Understanding the social significance of theatre:** Students may be expected to understand the social significance of theatre and its cultural resonances.

A. J. Das  
Dy. Registrar  
(Academic)  
University of Rajasthan  
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**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 twoyear 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 entertain 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.

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**MA in DRAMATICS - SYLLABUS 2023-24**

#### SCHEME OF EXAMINATION:

1. Examination at the end of Semester
2. The examination for the Degree of Master of Arts in Dramatics shall be based on (a) semester examination (b) continuous assessment (c) choices base credit system and (d) semester grade point average and cumulative grade point average system.
3. 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 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.

#### 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 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
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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

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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 points 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

The percentage will be obtained by using this table:

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

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4.2	62	2.2	41.4	0.2	10
4.1	61	2.1	40.2	0.1	5

The 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
F	0.00 to 0.49	0.5

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

#### Credit

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

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

#### i. Credit Ratio

Practical (theatre practice) 1 credit= 1.5 hours

Theory 1 Credit= 1 hours

#### ii. Total contact hours

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

Theory: 120

#### iii. Credit Monitoring Committee (CMC)

CMC of the Department shall consist of 3 senior-most teachers/faculty members on roll of the department with Head as chairperson.

#### SEMESTER CHART

Course Category:

CCC: Compulsory Core Course

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- 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		

S. No.	Paper Code	Paper	Nomenclature
1.	DRM-101	I	Classical and Traditional Indian Drama Literature (Theory)
2.	DRM-102	II	Western Theatre-Greek to Elizabethan (Theory)
3.	DRM-103	III	Acting and Speech (Theory)
4.	DRM-121	IV	Acting and Speech (Practical)
5.	DRM-122	V	Play Analysis (Practical)
6.	DRM-111	VI	Scene Work (Practical)

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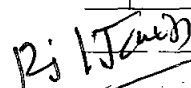
**Semester-II Maximum Nos. of Students-20**

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-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		

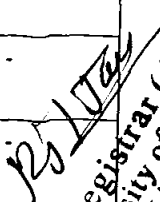
S. No.	Paper Code	Paper	Nomenclature
1.	DRM-201	I	Modern Indian Drama (Theory)
2.	DRM-202	II	Western Theatre-Realism to Epic Theatre (Theory)
3.	DRM-203	III	Theatre Design & Techniques (Theory)
4.	DRM-221	IV	Theatre Design & Techniques (Practical)
5.	DRM-222	V	Acting & Speech (Practical)
6.	DRM-211	VI	Play Analysis (Practical)

**Semester-III 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-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		

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

**Semester - IV 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-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
1.	DRM-401	I	Popular Theatre Forms (Theory)
2.	DRM-402	II	Creative Writing Process (Theory)
3.	DRM-403	III	Dissertation (Theory)
4.	DRM-421	IV	Performance (Practical)
5.	DRM-422	V	Seminar (Practical)
6.	DRM-411	VI	Book Review (Practical)

  
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**M.A. in Dramatics-2022-23**  
**Syllabus (Semester-I)**

**Paper-I: Classical and Traditional Indian Drama (Theory)**

**Paper Code: DRM-101**

**Duration: 3 Hours**

**Maximum Marks: 100**

UNIT-I

Origin & salient features of Sanskrit drama

UNIT-II

Brief study of Naatya Shastra with special reference to origin of naatya, naatyamandap and chaturdik abhinay, Sanskrit Theatre Dramaturgy

UNIT-III

Concept of rasa & bhava

UNIT-IV

Brief study of Dashrupaka

UNIT-V

Brief study of Sanskrit drama literature with special reference to: Mricchkatikam, Abhigyan Shakuntlam, 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-II: Western Theatre-Greek to Elezabethan (Theory)**

**Paper Code: DRM-102**

**Duration: 3 Hours**

**Maximum Marks: 100**

UNIT-I

Greek Theatre- Origin and Aesthetics, Architecture

UNIT-II

Greek Play writes- Sophocles, Euripides, Aeschylus, Aristophanes, with play's reference

UNIT-III

Medieval Theatre- Origin and Development up to Commedia Dell Arte and Moliere, Church Theatre

UNIT-IV

Elezabethan Theatre- Origin and Development (with special reference to-Shakespeare)

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## UNIT-V

Concepts of Art of Imitation, Tragedy & Catharsis

Plays:

1. Sophocles: Oedipus Rex
  2. Medea: Euripides
  3. Shakespeare: McBeth, Othelo, Hemlet
- Moliere: The Miser, The School for Wives

Suggested Readings:

1. Brockett O G; History of Theatre
2. Cohen Robert; Theatre, Mayfield Publishing Company, Mountainview, California, 1988
3. Cheney Sheldon; Three Thousand Years of Drama, Longmans, Essex

## 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: Stanislavski, Brecht

### UNIT-III

Acting Techniques- (Speech, Improvisation, Mime, Movements, Emotions and Yoga)

### UNIT-IV

Various speech patterns in classical, regional & folk plays

### 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; Principles of Theatre Acting, Gyan Publishing House, New Delhi, 2009
12. Jeevan Jairoop; Anukaran: Nay Abhinetaon Ke Liye Abhinay Pustika, Ravindra Manch, Jaipur

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Dy. Registrar (Acad.)  
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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
- Improvisation

**Paper-V: Play Analysis- Seminar/Symposium (Practical)**

**Paper Code: DRM-122**

Each student is required to present, review & analyze 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-2022-23**  
**Syllabus (Semester-II)**

**Paper-I: Modern Indian Drama (Theory)**

**Paper Code: DRM-201**

**Duration: 3 Hours**

**Maximum Marks: 100**

**UNIT-I**

Meaning, emergence of modern Indian Drama, impact of East India Company

**UNIT-II**

Colonial period & Parsi Theatre

**UNIT-III**

Detailed study of post-colonial theatre

**UNIT-IV**

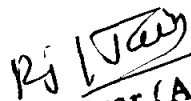
Hindi theatre playwrites: Dr. Dharmvir Bharti, Mohan Rakesh, Bhisim Saini

**UNIT-V**

Theatre in translations: Girish Karnad, Badal Sircar, Vijay Tendulkar

**Suggested Readings:**

1. Jha Sitaram; Natak Aur Rangmanch, Bihar Rashtriya Parishad, Patna, 2000
2. Ojha Dashrath; Hindi Natak Ka Udvah 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 Ml; History of Indian Theatre, Abhinav Pub. Delhi, 2005
8. Dr. Agyat; Bhartiya Rangmanch-Parampara Evam Itihas, Hindi Sansthan, Kanpur
9. Lal; Theatre of India, Oxford Univerity Press, New Delhi
10. Bhatia Nandi; Modern Indian Theatre, Oxford Univ. Press, New Delhi, 2009
11. Dr. Abdurrahmaan Sheikh; Hindi 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 Naatakar, 1993
15. Dr. Nemichand Jain; Aadhunik Hindi Naatak Aur Rangmanch, The Mcmillan Co Of India Ltd., 1978
16. Singh Ranbir; Parsi Theatre, Rajasthan Sangeet Natak Academi, Jodhpur, 1989
17. 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, Yhoodi Ki Ladki, Veer Abhimanyu

  
**Dy. Registrar (Acad.)**  
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**Paper-II: Western Theatre-Realism to Epic Theatre (Theory)**

**Paper Code: DRM-201**

**Duration: 3 Hours**

**Maximum Marks: 100**

UNIT-I

Emergence of Naturalism & Realism from 18<sup>th</sup> century

UNIT-II

Realistic Plays with reference of Henrik Ibsen and Anton Chekhov

UNIT-III

Theatre of Absurd-Concept & Development

UNIT-IV

Absurd Play Writes-Samuel Beckett, Albert Camus

UNIT-V

Epic Theatre-Concept & development with special reference to Bertolt Brecht

Plays:

Ibsen: Dolls House, Enemy of The People

Chekhov: Three Sisters, Cherry Orchard

Albert Camus: Caligula

Becket Samuel: Waiting for Godot

Brecht: Mother Courage, Three Penny Opera

Suggested Readings:

1. James Meforporn; 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. Brockett O G; History of Theatre
5. Cheney Sheldon; Three Thousand Years of Drama, Longmans, Essex

**Paper-III: Theatre Design & Techniques (Theory)**

**Paper Code: DRM-203**

**Duration: 3 Hours**

**Maximum Marks: 100**

UNIT-I

Brief study of Indian & Western theatre architecture

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

Performance spaces: Proscenium theatre, arena theatre & thrust stage

*Rj/Taw*  
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**Suggested Readings:**

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

**Paper-IV: Theatre Design & Techniques (Practical)**

**Paper Code: DRM-221**

**Duration: 6 Hours**

**Maximum Marks: 100**

- 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 Analysis- Seminar/Symposium (Practical)**

**Paper Code: DRM-211**

Each student is required to present review & analysis of a Western play script

*Rj / Jay*  
By: Registrar (Acad.)  
UNIVERSITY OF RAJASTHAN  
JAIPUR

**M.A. in Dramatics-2022-23**  
**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 & Rasleela (experiment in folk theatre in writing & production)

UNIT-III

Tamasha, Bhavai, Jatra, Ankiya Naat, Kudiyaattam 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 Nemichand; Rang Parampara, Vani Prakashan, New Delhi, 1996
3. Dr. Parmar Shyam; Lokdharmi Naatya Parampara, Hindi Pracharak Pustakalaya, Varanasi, 1959
4. Gargi Balavanth; Folk Theatre Forms of India
5. Karantha Shivarana K; Yakshagana
6. Sharma Lala Ram; Hela Khayal, Jawahar Kala Kendra & Literary Circle, Jaipur, 2012
7. Plays: Bakri, Ala Afsar, Ghasiram Kotwal, Hayvadan

**Paper-II: Oriental Theatre Forms- Japan, China & Indonesia (Theory)**

**Paper Code: DRM-302**

**Duration: 3 Hours**

**Maximum Marks: 100**

UNIT-I

Oriental Theatre-Emergence & Development

UNIT-II

Oriental aesthetics-Ziami

UNIT-III

Japanese Theatre Forms-Noh, Kabuki & Bunrako and Puppet theatre

UNIT-IV

Theatre of China-Forms & Styles

UNIT-V

Theatre of Indonesia--Forms & Styles

*Rj Jain*  
**Dy. Registrar (Acad.)**  
**University of Rajasthan**  
**JAIPUR**

**Suggested Readings:**

1. Paliwal Rita Rani: Japani Rang Parampara; Anamika Publishers, New Delhi
2. Brockett O G; History of Theatre
3. Cheney Sheldon; Three Thousand Years of Drama, Longmans, Essex
4. Wells H.G.: Oriental Theatre
5. Hewitt Bernard: Theatre, USA, McGraw Hill, New York

**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, qualities & 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 Indian directors:

1. Ebrahim Alkazi, Habib Tanveer, B.V.Karant, Kavalam Narayan Pannikar, Vijaya Mehta

**Suggested Readings:**

1. Dean Alexander; Fundamental of Play Directing, Holt Rein & Wilson, New York
2. Dierich John; Play Direction, Prentice Hall, New Jersey
3. Whitting Frank M; An Introduction to Theatre, Harper & Row, New York
4. Hunt Hugh; The Director in The Theatre, Routledge & Kegan Paul London

**Paper-IV: Scene Direction (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 allotted by supervisor

**Paper-VI: Adaptation & Dramatization (Practical)**

**Paper Code: DRM-323**

Each student is required to adapt or dramatize any story / novel / autobiography / biography

*R. J. Jais*  
Dy. Registrar (Acad.)  
University of Rajasthan  
JAIPUR

**M.A. in Dramatics-2022-23**  
**Syllabus (Semester IV)**

**Paper-I: Popular Theatre Forms (Theory)**

**Paper Code: DRM-401**

**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
3. Pragma; Nukkad Natak: Rachana Aur Prastuti, NSD, 2006
4. Jain Nemichand; Rang Darshan
5. Vatsayan Kapila; Paramparik Bhartiya Rangmanch, NBT, Delhi
6. 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-II: Creative Writing 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

Impact of Media in Script/Creative writing

*P. Jais*  
**Dy. Registrar (Acad.)**  
University of Rajasthan  
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#### UNIT-IV

Impact of cinema in Script/Creative/Screenplay writing

#### UNIT-V

New trends in Script/Creative writing

#### 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. 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: Performance (Practical)**

**Paper Code: DRM-421**

**Maximum Marks: 100**

Each student is required to direct a play. Students will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.

#### **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 prescribed in the syllabus.

*Rj Vas*  
Dy. Registrar (Acad.)  
University of Rajasthan  
JAIPUR