UNIVERSITY OF RAJASTHAN
JAIPUR

Faculty of Fine Arts

Syllabus

M.A. in Dramatics
(Semester Scheme)

Examination-2019-20

Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur
POST GRADUATE SEMESTER PROGRAMME OF
MASTER OF ARTS IN DRAMATICS (M.A.)
(FACULTY OF FINE ARTS, MUSIC & DRAMATICS)

SCHEME OF PROGRAMME:
1. Nomenclature of Programme:
   Master of Arts in Dramatics (M.A. Drama)

2. Duration of Programme:
   M.A. Drama Programme will be of two year duration containing of four semesters of
   six months (90 working days) duration of each semester.

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

4. Eligibility & Mode of admissions in the programme for Indian Nationals:
   B.A. with Dramatics as one optional subject of 3 years in the subject of Dramatics or
   P.G. Diploma in Dramatics or an examination recognized by the
   University/Institution as equivalent thereto shall be eligible strictly on the merit basis
   for the semester programme of M.A. in Dramatics.

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

6. Eligibility of Admissions for Foreign Nationals:
   A. Foreign Nationals shall be made admissions in the programme provided that the
      applications are routed through the office of International students Advisor of the
      University.

   B. International students Advisor of the University shall get examined the eligibility
      etc. of each applicant and shall issue the eligibility letter to the concerned foreign
      national, if found eligible.

   C. More information shall be available in the office of the International Students
      Advisor, University of Rajasthan, Jaipur.

7. Admission Fee:
   After selection of candidates in the programme, the candidate shall be required to
   deposit the prescribed admission fee within the stipulated time in the University
   otherwise his/her admission shall automatically stand cancelled. Such candidate
   shall only 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.

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9. Attendance: As per University rules:

The Master of Arts in Dramatics programme shall be taken by the Regular faculty members on regular basis. However, students shall get the advantage of the visiting faculties/ eminent artists of the respective discipline as and when required.

SCHEME OF EXAMINATION:

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 IIInd and IVth semester shall be done by external examiners and the evaluation of the practical papers of Ist and IIIrd semester shall be conducted by the three members out of a panel of internal examiners consisting of examiners of University of Rajasthan and affiliated colleges constituted by the BOS/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):

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[Signature]
Continuous assessment (Department/College/Institution wise) and end of semester examination (EoSE) (University as a whole) separate Grades will be awarded. The semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) for continuous assessment will be calculated on the Department level and for EoSE at the University level. The name of college Department will be mentioned with SGPA and CGPA of Continuous Assessment.

Grades in a particular examination with less than 10 students registered in the course (cumulative at Department level for continuous assessment and cumulative at University level for (EoSE) will be awarded on the basis of percentage of Marks obtained as per table given below:

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
<th>Grade Point</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>75-100</td>
<td>O</td>
<td>6</td>
<td>Outstanding</td>
</tr>
<tr>
<td>65-74</td>
<td>A</td>
<td>5</td>
<td>Very Good</td>
</tr>
<tr>
<td>55-64</td>
<td>B</td>
<td>4</td>
<td>Good</td>
</tr>
<tr>
<td>45-54</td>
<td>C</td>
<td>3</td>
<td>Average</td>
</tr>
<tr>
<td>33-44</td>
<td>D</td>
<td>2</td>
<td>Below Average</td>
</tr>
<tr>
<td>25-33</td>
<td>E</td>
<td>1</td>
<td>Poor</td>
</tr>
<tr>
<td>0-24</td>
<td>F</td>
<td>0</td>
<td>Fail</td>
</tr>
</tbody>
</table>

(a) Grades in a particular examination with more than 10 students registered in the course (cumulative at Department level for continuous assessment and cumulative at University level for EoSE) will be calculated on the basis of relative merit of marks obtained. The grade point assignment is given below in tabular form:

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

(b) Semester Grade Point Average (SGPA) and Cumulative 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

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

\[
CGPA = \frac{\sum_{i=1}^{n} Ci Pi}{\sum_{i=1}^{n} Ci}
\]

Where
Ci: Number of credit earned in the ith course of Course till date for which CGPA is to be calculated.
Pi: Grade Point Earned in ith course
i: 1, 2, ..., n represents the number of courses in which a student registered in the concerned semester

(c) The SGPA, CGPA grades will be assigned as per table given below:

<table>
<thead>
<tr>
<th>SGPA or CGPA</th>
<th>Grade</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.50 to 6.00</td>
<td>O</td>
<td>Outstanding</td>
</tr>
<tr>
<td>4.50 to 5.49</td>
<td>A</td>
<td>Very Good</td>
</tr>
<tr>
<td>3.50 to 4.49</td>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>2.50 to 3.49</td>
<td>C</td>
<td>Average</td>
</tr>
<tr>
<td>1.50 to 2.49</td>
<td>D</td>
<td>Below Average</td>
</tr>
<tr>
<td>0.50 to 1.49</td>
<td>E</td>
<td>Poor</td>
</tr>
<tr>
<td>0.00 to 0.49</td>
<td>F</td>
<td>Fail</td>
</tr>
</tbody>
</table>

(d) The University will issue a complete transcript of credits, grade obtained, SGPA and CGPA on declaration of each semester result and a consolidated one on the accumulation of minimum credits required for the award of Master degree.

(e) The maximum period for accumulation of the credit for Award of Master degree is 5 years.

Failing which the credits earned will stand withdrawn and null and void.

(f) The details of conversion of seven points 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>

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The percentage will be obtained by using this table:

<table>
<thead>
<tr>
<th>CGPA</th>
<th>Percentage</th>
<th>CGPA</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>100</td>
<td>4</td>
<td>60</td>
</tr>
<tr>
<td>5.9</td>
<td>95.1</td>
<td>3.9</td>
<td>59.1</td>
</tr>
<tr>
<td>5.8</td>
<td>90.4</td>
<td>3.8</td>
<td>58.4</td>
</tr>
<tr>
<td>5.7</td>
<td>85.7</td>
<td>3.7</td>
<td>57.7</td>
</tr>
<tr>
<td>5.5</td>
<td>80.3</td>
<td>3.6</td>
<td>56.3</td>
</tr>
<tr>
<td>5.5</td>
<td>75.0</td>
<td>3.5</td>
<td>55.0</td>
</tr>
<tr>
<td>5.4</td>
<td>74.1</td>
<td>3.4</td>
<td>54.1</td>
</tr>
<tr>
<td>5.3</td>
<td>73.0</td>
<td>3.3</td>
<td>53.0</td>
</tr>
<tr>
<td>5.2</td>
<td>72.0</td>
<td>3.2</td>
<td>52.0</td>
</tr>
<tr>
<td>5.1</td>
<td>71.0</td>
<td>3.1</td>
<td>51.0</td>
</tr>
<tr>
<td>5.0</td>
<td>70.0</td>
<td>3.0</td>
<td>50.0</td>
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<tr>
<td>4.9</td>
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<tr>
<td>4.6</td>
<td>66.0</td>
<td>2.6</td>
<td>46.0</td>
</tr>
<tr>
<td>4.5</td>
<td>65.0</td>
<td>2.5</td>
<td>45.0</td>
</tr>
<tr>
<td>4.4</td>
<td>64.0</td>
<td>2.4</td>
<td>43.8</td>
</tr>
<tr>
<td>4.3</td>
<td>63.0</td>
<td>2.3</td>
<td>42.6</td>
</tr>
<tr>
<td>4.2</td>
<td>62.0</td>
<td>2.2</td>
<td>41.4</td>
</tr>
<tr>
<td>4.1</td>
<td>61.0</td>
<td>2.1</td>
<td>40.2</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>SPGA or CGPA</th>
<th>Percentage enhancement on 0.01 CGPA enhancement</th>
</tr>
</thead>
<tbody>
<tr>
<td>O</td>
<td>5.50 to 6.00</td>
<td>0.5</td>
</tr>
<tr>
<td>A</td>
<td>4.50 to 5.49</td>
<td>0.1</td>
</tr>
<tr>
<td>B</td>
<td>3.50 to 4.49</td>
<td>0.1</td>
</tr>
<tr>
<td>C</td>
<td>2.50 to 3.49</td>
<td>0.1</td>
</tr>
<tr>
<td>D</td>
<td>1.50 to 2.49</td>
<td>0.12</td>
</tr>
<tr>
<td>E</td>
<td>0.50 to 1.49</td>
<td>0.08</td>
</tr>
<tr>
<td>F</td>
<td>0.00 to 0.49</td>
<td>0.5</td>
</tr>
</tbody>
</table>

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

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
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**

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

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### Syllabus: M.A. (Dramatics)

#### Semester-II

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Paper 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-201</td>
<td>Paper-I</td>
<td>CCC</td>
<td>4</td>
<td>4 4 4 - -</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-202</td>
<td>Paper-II</td>
<td>CCC</td>
<td>4</td>
<td>4 4 4 - -</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-203</td>
<td>Paper-III</td>
<td>CCC</td>
<td>4</td>
<td>4 4 4 - -</td>
<td>3</td>
<td>-</td>
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<tr>
<td>4.</td>
<td>DRM-221</td>
<td>Paper-IV</td>
<td>CCC</td>
<td>8</td>
<td>12 12 - -</td>
<td>6</td>
<td>-</td>
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<tr>
<td>5.</td>
<td>DRM-222</td>
<td>Paper-V</td>
<td>CCC</td>
<td>8</td>
<td>12 - 6 6</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>DRM-211</td>
<td>Paper-VI</td>
<td>CCC</td>
<td>8</td>
<td>12 - - -</td>
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</tr>
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</table>

#### Maximum Nos. of Students-20

#### Semester-III

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Paper 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 4 4 - -</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>DRM-302</td>
<td>Paper-II</td>
<td>CCC</td>
<td>4</td>
<td>4 4 4 - -</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>DRM-303</td>
<td>Paper-III</td>
<td>CCC</td>
<td>4</td>
<td>4 4 4 - -</td>
<td>3</td>
<td>-</td>
</tr>
</tbody>
</table>

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## 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 - - - -

<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>Oriental Theatre Forms (Theory)-Japan, China, Indonesia</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 Direction (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>
</table>

### Semester – IV Maximum Nos. of Students-20

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Subject Code</th>
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M.A. in Dramatics-2019-20

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 Naatyashastra with special reference to origin of naatyya, naatyamandap and chaturdikabhinay, 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: Mrichchhatikam, AbhigyanShakuntlam, Urubhangam

Suggested Readings:

1. Bharat-Natyashastra; Chaukhamba, Varanasi
2. Ranchandra; NatyaDarpana, Delhi University Publication
3. Dhanajay; Dasharupak, Chaukhamba, Varanasi
4. DwivediHazari Prasad; Natyashastra Ki BhartiyaParampara
5. VatsayanKapila; BhartiyaParamparikRangmanch, NBT, New Delhi
6. PandeSc; Concept of Rasa, Mayur Paper Back, Noida, 2001
7. Dixit Surendranath; Bharat AurBhartiyaNatyakala, MotilalBanarasi Das, New Delhi, 1989
8. Sanskrit Plays: Mrichchhatikam, AbhigyanShakuntlam, 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 DellArte and Moliere, Church Theatre

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UNIT-IV
Eleizabethan Theatre- Origin and Development (with special reference to Shakespeare)

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. VishvnathMishr; Bhoomika Ki Sanrachna, NSD, 2001
2. Stanislavski; Translation: Dr. VishvnathMishr; 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; AbhinayChintan, NSD
6. Prasanna; Indian Method In Acting, NSD, 2013
7. Sonia Moore: Translation: Suresh Sharma; Stanislavski KeAbhinaySiddhant, Himalaya SanskritikShodhSansthanRangmandalEvamNaaty Academy, Mandi, Himachal Pradesh, 2001
8. Dr.MishrVishvanath; Stanislavski ka Rang Jeevan, KusumPrakashan, Mujaffarnagar, UP, 2000

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10. Rang Prasang: Abhinay Visheshank, NSD, April-September, 2010
11. Dhir Sunita; Styles of Theatre Acting, Gyan Publishing House, New Delhi, 2009

**Paper-IV: Acting & Speech (Practical)**

**Paper Code:** DRM-121  
**Duration:** 6 Hours  
**Maximum Marks:** 100  
- Introduction to breathing exercises  
- Yoga & body movement: Communicating through body  
- Voice & speech exercises  
- Exercises for concentration, observation & imagination  
- Exercises for synchronization of the body and speech. Volume, Pitch, Meter, Rhythm, Diction. Characterization through speech, slow to loud speech, vowels, consonants.  
- Expression and emotions  
- Improvisation

**Paper-V: Play Analysis- 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-2019-20**  
**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 playwrights: Dr. Dharmvir Bharti, Mohan Rakesh, Bhishm Sahni

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UNIT-V
Theatre in translations: Girish Karnad, BadalSircar, Vijay Tendulkar

Suggested Readings:
1. Jha Sitaram; Natak Aur Rangmarch, Bihar Rashtriya Parishad, Patna, 2000
2. Ojha Dashrath; Hindi Natak Ka UdyavAurVikas, Rajpal& Sons New Delhi, 2006
3. Jain Nemichand; Rang parampara, Vani prakashan, New Delhi, 1996
4. Adya Rangacharya; Indian Theatre, Shabdkar, New Delhi
5. Chani Sheldon (Tr. Das S.K.); Natya Kala Ke Teen SahastraVarsh, 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-Parampapa EvamItihas, Hindi Sansthan, Kanpur
9. Lal; Theatre of India, Oxford University Press, New Delhi
10. Bhatia Nandi; Modern Indian Theatre, Oxford Univ. Press, New Delhi, 2009
11. Dr. Abdurrahmaan Sheikh; Hindi Naatyaa-SauVarsh Ka Safarnama, Parshv Publication, Ahmedabad
12. Dr. Omprakash; Swaantryottar Hindi Rangmanch, AtulPrakashan, Kanpur, 1994
13. Dr. VeenaGautam; Hindi Naatak-AajTak, ShabdSetu, New Delhi, 2001
14. Girish Rastogi; Samkaleen Hindi Naatak, 1993
15. Dr. Nemichand Jain; Aadhunik Hindi Naatak Aur Rangmanch, The Mcmillan Co Of India Ltd., 1978
16. SinhRunbir; Parsi Theatre, Rajasthan Sangeet Natak Academy, Jodhpur, 1989

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 18th 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 Backett, Albert Camus

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

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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 Mefford; 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 OG ; 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

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, McgrawHill, New York
5. Parker &Smith; Scene Design &Stage Lighting, Holt, Reinhart &Winston, New York
6. Oenslager, Donald; Stage Design, Thames &Hudson, London
7. Grimbball&Wells; Costuming A Play, Appleton-Century-Croft, New York

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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

M.A. in Dramatics-2019-20
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, AnkiyaNaat, Kudiyattam and Yakshagana
UNIT-IV
Music, make-up, costume & performance space of folk theatre

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University of Rajasthan
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UNIT-V
Present scenario of folk theatre

Suggested Readings:
1. VatsayanKapila; BhartiyaParamparikRangmanch, NBT, New Delhi
2. Jain Nemichand; Rang Parampara, Vani Prakashan, New Delhi, 1996
3. Dr. ParmarShyam; LokdharmiNaatyaparampara, Hindi PracharakPustakalaya, Varanasi, 1959
4. GargiBalavandh; Folk Theatre Forms of India
5. KaranthShivarana K; Yakshagana
6. Sharma Lala Ram; Hela Khayal, Jawahar Kala Kendra & Literary Circle, Jaipur, 2012
7. Plays: Bakri, Ala Afsar, GhasiramKotwal, 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

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

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

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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. Karanth, 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-311
Each student is required to adapt or dramatize any story / novel / autobiography / biography

M.A. in Dramatics-2019-20
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-III
Puppet theatre: concept, origin & brief history

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UNIT-IV
Musical/Geetinaty: concept, origin & brief history
UNIT-V
Radio plays: concept, origin & brief history

Suggested Readings:

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

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 Multi Media in Script/Creative writing
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

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Jaipur ₲
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 atleast one reference book prescribed in the syllabus.

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