



**UNIVERSITY OF RAJASTHAN
JAIPUR**

SYLLABUS


MASTER OF ARTS IN DRAMATICS

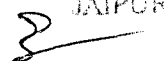
(Semester Scheme)

I & II SEMESTER 2015-2016

III & IV SEMESTER 2016-2017

Prepared by - 2


Asstt. Registrar (Acad-I)
University of Rajasthan
JAIPUR



**POST GRADUATE SEMESTER PROGRAMME OF
MASTER OF ARTS IN DRAMATICS (M.A.) 2015-16.
(FACULTY OF FINE ARTS, MUSIC & DRAMATICS)
University of Rajasthan, Jaipur-302004**

SCHEME OF PROGRAMME:

1. **Nomenclature of Programme:**
Master of Arts in Dramatics (M.A. Drama)
2. **Duration of Programme:**
M.A. Drama Programme will be of two year duration containing of four semesters of six months (90 working days) duration of each semester.
3. **Medium of Instructions & Examinations:**
The medium of the proposed programme and examinations shall be choice based in Hindi or in English.
4. **Eligibility & Mode of admissions in the programme for Indian Nationals:**
B.A. with Dramatics as one optional subject of 3 years in the subject of Dramatics or P.G.Diploma in Dramatics or an examination recognized by the University/Institution as equivalent thereto shall be eligible strictly on the merit basis for the semester programme of M.A. in Dramatics.
5. **Reservations:**
The reservation shall be given as per University rules.
6. **Eligibility of Admissions for Foreign Nationals:**
 - A. Foreign Nationals shall be made admissions in the programme provided that the applications are routed through the office of International students Advisor of the University.
 - B. International students Advisor of the University shall get examined the eligibility etc. of each applicant and shall issue the eligibility letter to the concerned foreign national, if found eligible.
 - C. More information shall be available in the office of the International Students Advisor, University of Rajasthan, Jaipur.
7. **Admission Fee:**
After selection of candidates in the programme, the candidate shall be required to deposit the prescribed admission fee within the stipulated time in the University otherwise his/her admission shall automatically stand cancelled. Such candidate shall only entertained after delay condemn by the competent authority of the University subject to availability of vacant seats.
8. **Required documents:**
All the admitted candidates shall deposit all the necessary required documents as mentioned in the University prospectus along with admission form and fee slip.
9. **Attendance:** As per University rules.
The Master of Arts in Dramatics programme shall be taken by the Regular faculty members on regular basis. However, students shall get the advantage of the visiting faculties/ eminent artists of the respective discipline as and when required.

SCHEME OF EXAMINATION:

11. Examination at the end of Semester:

1. The examination for the Degree of Master of Arts in Dramatics shall be based on (a) semester examination (b) continuous assessment (c) choice based credit system and (d) semester grade point average and cumulative grade point average system.
2. The evaluation of the practical papers of IInd and IVth semester shall be done by external examiners and the evaluation of the practical papers of Ist and IIIrd 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 cumulative 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

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

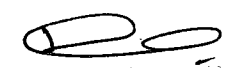
15. Credit

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.

- 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.

Approved


Head of Department
Department of English
University of Delhi

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	SEM	8	12	-	6	6		-
6.	DRM - 111	Paper VI	SSC	-	-	-	-	-		-
7.	DRM - 112	Paper VII	SC	8	12	-	6	6		-
				36	48	12	12	24		

S. No.	Paper Code	Paper	Nomenclature
1.	DRM-101	I	Indian Drama Literature (Theory)
2.	DRM-102	II	Classical and Traditional Indian Drama Literature (Theory)
3.	DRM-103	III	Acting and Speech (Theory)
4.	DRM-121	IV	Play Production, work Submission & Viva (Practical)
5.	DRM-122	VI	Self-Study
7.	DRM-112	VII	Performance



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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	SEM	8	12	-	6	6		-
6.	DRM-211	Paper-VI	SSC	-	-	-	-	-		-
7.	DRM-212	Paper-VII	SC	8	12	-	6	6		-
				36	48	12	12	24		

S. No.	Paper Code	Paper	Nomenclature
1.	DRM-201	I	Western and Asian Theatre Drama Literature (Theory)
2.	DRM-202	II	Stage Management (Theory)
3.	DRM-203	III	Stage Craft (Theory)
4.	DRM-221	IV	Stage Craft Project (Practical)
5.	DRM-222	V	Seminar
6.	DRM-211	VI	Self-Study
7.	DRM-212	VII	Performance

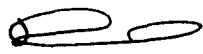

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 Department of Dramatics
 University of Jammu

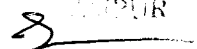
Semester-III

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	SEM	8	12	-	6	6		-
6.	DRM-311	Paper-VI	SSC	-	-	-	-	-		-
7.	DRM-312	Paper-VII	SC	8	12	-	6	6		-
				36	48	12	12	24		

S. No.	Paper Code	Paper	Nomenclature
1.	DRM-301	I	Indian Aesthetics (Theory)
2.	DRM-302	II	Creative Theatre Arts (Theory)
3.	DRM-303	III	Theatre Direction (Theory)
4.	DRM-321	IV	Play Production (Practical)
5.	DRM-322	V	Seminar
6.	DRM-311	VI	Self-Study
7.	DRM-312	VII	Performance


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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	SEM	8	12	-	6	6		-
6.	DRM-411	Paper-VI	SSC	-	-	-	-	-		-
7.	DRM-412	Paper-VII	SC	8	12	-	6	6		-
				36	48	12	12	24		

S. No. Paper Code Paper Nomenclature

- | | | | |
|----|---------|-----|--|
| 1. | DRM-401 | I | Western Aesthetics (Theory) |
| 2. | DRM-402 | II | Creative Writing & Production Process (Theory) |
| 3. | DRM-403 | III | Dissertation (Theory) |
| 4. | DRM-421 | IV | Field Work/Project Report (Practical) |
| 5. | DRM-422 | V | Seminar |
| 6. | DRM-411 | VI | Self Study |
| 7. | DRM-412 | VII | Performance |


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M.A. in Dramatics-2015-2016 **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 Indian Theatre & Eminent Playwrights: Hindi, Marathi, Bengali, Kannada.

UNIT-V

Indian folk theatre forms: Tamasha, Nautanki, Bhawai, Khayal, Ramlila, Raslila, Jatra, Chhau, Yakshgan, Kudiyyattam etc.

Books Recommended:

1. Jha Sitaram; Natak Aur Rangmanch, Bihar Rashtreey Parishad, Patna, 2000
2. Ojha Dashrath; Hindi Natak Ka Udvahav Aur Vikas, Rajpal & Sons New Delhi, 2006
3. Adya Rangacharya; Indian Theatre, Shabdkar, New Delhi
4. Chani Sheldon (Tr. Das S.K.); Natya Kala Ke Teen Sahastra Varsh, U.P.Sahitya Akadmi, Lucknow
5. Shanti Malik; Natya Siddhant Vivechan, Gyan Bharti, New Delhi
6. Varadpande Ml; History of Indian Theatre, Abhinav Pub. Delhi, 2005
7. Dr. Agyat; Bhartiya Rangmanch-Parampara Evam Itihas, Hindi Sansthan, Kanpur
8. Vatsyayan, Kapila; Bhartiya Paramparik Rangmanch, National Book Trust, New Delhi
9. Lal; Theatre of India, Oxford Univerity Press, New Delhi
10. Bhatia Nandi; Modern Indian Theatre, Oxford Univ. Press, New Delhi 2009
11. Plays of Eminent Plawrights Eg. Mohan Rakesh, Vijay Tendulkar, Badal Sirkar, Girish Karnad, Bhishm Sahni etc.

Paper-II: Classical and Traditional Indian Drama Literature (Theory)

Paper Code: DRM-102

Duration: 3 Hours

Maximum Marks: 100

UNIT-I

Origin & Salient Features of Sanskrit Drama

UNIT-II

Detailed Study of Naatya Shastra.

UNIT-III

Brief survey of Sanskrit Drama literature with special reference to: Bhasa, Kalidasa, Shudraka, Bhavbhuti, Vishakhadutt

UNIT-IV

Critical study of Dashrupaka

UNIT-V

Study of Natya Darpan of Ramchandra-Gunchandra: Concept of Rasa & Bhava.

Books Recommended:

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 Paperback, Noida, 2001
7. Dixit Surendranath; Bharat Aur Bhartiya Natyakala, Motilal Banarasi Das, New Delhi, 1989

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 & Styles of Acting.

UNIT-III

Detailed Study of the Technical Approach for Acting, I.E. Speech, Improvisation, Mime, Movements, Emotions, Yoga and Its Techniques.

UNIT-IV

Study of Human Anatomy – Nervous System, Muscular System, Respiratory System, Skeleton, Articulatory and Vocal System.

UNIT-V

Detailed Study of Role Interpretation and the Technical Problems of Visual Transformation

Books Recommended:

1. Stanislavski; An Actor Prepare, E. Methuen, London
2. Stanislavski; Building A Character, E. Methuen, London
3. Stanislavski; Creating A Role, E. Methuen, London
4. Strickland F.C; The Technique Of Acting, McGraw Hill, New York
5. Todd, M.E; The Thinking Body, Harper & Row, New York
6. Betty, M; Stage Movement, Herbert Jenkins, London
7. Johnston & Keith; Improvisation, E. Methuen, London
8. Wool Bert, C.H. & Nelson; Art Of Interpretative Speech, Appleton-Century-Crofts, New York
9. Vasudev Anand; The Complete Illustrative Book Of Yoga, Bell, New York

Paper-IV: Play Production, Work Submission and Viva (Practical)

Paper Code: DRM-121

Duration: 6 Hours

Maximum Marks: 100

Each student is required to participate as an actor/director/back stage in the play production given by the Head of Department and they will be assessed by a panel of examiners on the basis of their performance and viva.

Paper-V: Seminar (Practical)
Paper Code: DRM-122

Each student is required to present a research paper on selective topic in consultation with head of Dept. for the seminar.

Paper-VI: Self Study (Practical)
Paper Code: DRM-111

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example-Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-112

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.

Archana S.



M.A. in Dramatics-2015-2016 **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 etc.

UNIT-II

Elizabethan Theatre with special reference to Shakespeare

UNIT-III

Development & Features of Church Theatre, Renaissance etc.

UNIT-IV

Commedia De Art and Moliere, Oriental Theatre Forms & Styles

UNIT-V

Epic Theatre to Modern Drama with special reference to: Brecht, Realism, Theatre of Absurd, American Drama

Books Recommended:

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. C.W.S. Bigsy; Modern American Drama
5. Brockett O.G.: History Of Theatre
6. Cheney Sheldon; Three Thousand Years Of Drama, Longmans, Essex
7. Ibsen; Dolls House, Enemy Of The People
8. Chekhov; Three Sisters, Cherry Orchard
9. Albert Camus; Cross Purposes
10. Becket Samuel; Waiting For Godot
11. Brecht; Mother Courage, Three Penny Opera
12. Sartre; Man Without Shadows
13. Arthur Miller; Death Of A Salesman
14. Hewitt Bernard; Theatre, USA, McGraw Hill, New York
15. Wells H.G.; Oriental Theatre
16. Hughes Glenn; The Story Of The Theatre, New York ; Samuel French, 1928

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


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UNIT-III

Functions of Stage Manager

UNIT-IV

Relationship & Working of Stage Manager with the Media

UNIT-V

Challenges & Possibilities in working of Stage Manager

Books Recommended:

1. Bond Daniel; Stage Management, Rutledge, London
2. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart Winston, New York
3. 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

Stage Craft is Interpretative & Coordinated Art. Functions & Quality of Scene Design, Stage Lighting, Costumes Design & Make-Up

UNIT-II

Various forms & Styles of Scene Design

UNIT-III

Process & Utility of Scene Construction, Stage Lighting, , Costumes Design & Make-Up

UNIT-IV

Detailed study Indian & Western Theatre Architecture

UNIT-V

Colour Psychology and its function

Books Recommended:

1. Nicole, Allardyce; The Development of the Theatre, Harcourt, Brac, New York
2. Bur rice; Meyer & Edward Cole; Theatres and Auditoriums, Reinhold, New York
3. Izenour; Theatre Design, McGraw Hill, New York
4. Parker & Smith; Scene Design & Stage Lighting, Holt, Reinhart & Winston, New York
5. Oenslager, Donald; Stage Design, Thames & Hudson, London
6. Grimball & Wells; Costuming a Play, Appleton-Century-Croft, New York
7. Drashya Vinnyas; Chaturvedi Ravi, Publication Scheme, Jaipur

Paper-IV: Stage Craft Project (Practical)

Paper Code: DRM-221

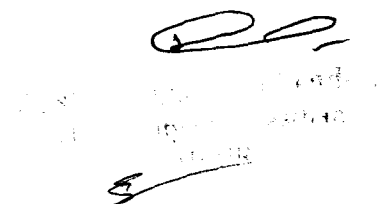
Duration: 6 Hours

Maximum Marks: 100

Each student is required to present a Scene Work of a Play in consultation with Head of Dept.

Books Recommended:

As Prescribed for Paper III



Paper-V: Seminar (Practical)
Paper Code: DRM-222

Each student is required to present a research paper on selective topic in consultation with head of Dept. for the seminar.

Paper-VI: Self Study (Practical)
Paper Code: DRM-211

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example-Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-212

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.

Archives.

DP

3

M.A. in Dramatics-2015-2016 **Syllabus (Semester-III)**

Paper-I: Indian Aesthetics (Theory)

Paper Code: DRM-301

Duration: 3 Hours

Maximum Marks: 100

UNIT-I

Detailed study of Aesthetics in Natyashastra

UNIT-II

Study of modern thoughts in Indian Aesthetics eg. B.S.Mardhekar, Aurvindo & Ravindra Nath Tagore etc.

UNIT-III

A brief survey of the History of Sanskrit Dramaturgy

UNIT-IV

Aesthetics of Folk & Tribal Arts

UNIT-V

Critical study of various important thoughts in Indian Aesthetics

Books Recommended:

1. Pandey K.C.; Indian Aesthetics, Chaukhamba, Varanasi
2. Singh, Fateh; Bhartiya Saundryashastra Ki Bhoomika, National Publishing House, Delhi
3. Shastri, P.S.; Indian Theory of Aesthetics, Bhartiya Vidya Prakashan, Delhi
4. Patankar, R.B.; Saundarya Mimansa, SNTD Publication, Mumbai
5. Srivastava Ravi; Shabda Samprashan Aur Sanskrati, Pointer Pub. Jaipur, 2004
6. Ankur DR; Rangmanch Ka Saundrya Shastra, Rajkamal Prakashan, 2006

Paper-II: Creative Theatre Arts (Theory)

Paper Code: DRM-302

Duration: 3 Hours

Maximum Marks: 100

UNIT-I

Children Theatre

UNIT-II

Street Theatre

UNIT-III

Puppet Theatre

UNIT-IV


Musical/Geeti Natya in regional language

UNIT-V

Radio/Screen/TV Plays

Books Recommended:

1. Bangali Theatre
2. Jain NC;Rang Darshan
3. Vatsayan Kapila; Paramparik hartiya Rangmanch, NBT, Delhi
4. Indian Puppetry; Banerjee & Ghosh, Subbi Publication, Gurgaon, 2000
5. Mc. E B; Drama Contemporary India, Oxford University Press, New Delhi


Asstt. Registrar (Acad-
University of Rajasthan
JAIPUR

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 etc.

UNIT-III

The Procedures of Play Direction: Play selection to Performance

UNIT-IV

Problems in Play Direction

UNIT-V

Study of some Great Directors:

- i. Western: Gordon Craig, Stanislavsky, Meyer Hold, Brecht
- ii. Indian: Shambhu Mitra, Shyamanand Jalan, Badal Sirkar, Habib Tanveer, B.V.Karanth, Kavalam Narayan Pannikar, Usha Ganguly, Vijaya Mehta

Books Recommended:

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 ork
4. Hunt Hugh; The Director in the Theatre , Routledge & Kegan Paul London

Paper-IV: Play Production (Practical)

Paper Code: DRM-321

Duration: 3 Hours

Maximum Marks: 100

Each student is required to present a research paper in the seminar on the topic related to paper-III in consultation with Head of Department. Each student is required to submit a project report on the survey of various plays in the form of dissertation on the topic given by the Head of Department.

Paper-V: Seminar (Practical)

Paper Code: DRM-322

Each student is required to present a research paper on selective topic in consultation with head of Deptt. for the seminar.

Paper-VI: Self Study (Practical)


Paper Code: DRM-311

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example – Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-312

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.

Archana S.


Asst. Registrar (Head-1)
University of Mumbai
Mumbai

M.A. in Dramatics-2015-2016 **Syllabus (Semester IV)**

Paper-I: Western Aesthetics (Theory)

Paper Code: DRM-401

Duration: 3 Hours

Maximum Marks: 100

UNIT-I

Detailed study of aesthetic elements in Greek Philosophy with special reference to Poetics

UNIT-II

Aesthetics in Renaissance

UNIT-III

Aesthetics in the period of Naturalism and Realism

UNIT-IV

Aesthetics in the theatre of Absurd with special study of Existentialism

UNIT-V

Marxist aesthetics with special study of Brecht.

Books Recommended:

1. Gilbert, K.E.; A History of Aesthetics, Thames & Hudson, London
2. Croce, Benedetto; Aesthetics – A Science of Expression, Vision Press, Peter Owen, London
3. Philipson, Morris; Aesthetics Today, Meridian Books, New York
4. Marxist Aesthetics and Arts; Progress Publication, Moscow
5. Osborne, H.; Theory of Beauty, Routledge & Kegan Paul, London

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

Books Recommended:

1. Kaufman, Julian M.; Appreciating The Theatre, David McKay Co. Inc., New York
2. Ojha, Dashrath; Bhartiya Rangmanch Ka Vikas, National Publishing House, New Delhi
3. Robinson A; The story of writing , Themes & Hudson London, 1995
4. Dean Alexander; Fundamentals of Play Directing, Holt Reinhart & Winston, New York

Archana S.



Paper-III: Dissertation (Theory)
Paper Code: DRM-403
Maximum Marks: 100

Each student is required to submit a dissertation of their Research work on the given topic by the staff council in consultation with the Head of Department as per University norms.

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 with the consultation of the Head of Department

Paper-V: Seminar (Practical)
Paper Code: DRM-422

Each student is required to present a Research Paper on selective topic in consultation with Head of Department for the Seminar.


Paper-VI: Self Study (Practical)
Paper Code: DRM-411

The objective of this paper to develop regular theatre practice amongst the students. Students shall study in the various fields, for example-Social Theatre, Scenario of contemporary theatre, Women and theatre, theatre and education etc. And finally they will be assessed by the teacher concerned through group discussion.

Paper-VII: Performance (Practical)
Paper Code: DRM-412

Each student is required to participate as an actor/director/back stage. Every student will prepare a stage performance based upon theatrical elements. The Head of Department and a panel of examiners will assess their demonstration.

Archan S.


Asstt. Registrar (Acad-I)
University of Rajasthan
JAIPUR
