

 <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p align="center">SHIVAJI UNIVERSITY, KOLHAPUR - 416 004, MAHARASHTRA</p> <p align="center">PHONE : EPABX – 2609000, www.unishivaji.ac.in, bos@unishivaji.ac.in</p> <p align="center">शिवाजी विद्यापीठ, कोल्हापूर - ४१६ ००४, महाराष्ट्र</p> <p align="center">दूरध्वनी - ईपीएबीएक्स - २६०९०००, अभ्यासमंडळे विभाग दूरध्वनी ०२३१-२६०९०९४</p>	
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Ref.: SU/BOS/No. 168

Date : 06/02/2023

To,

The Head,

Music and Dramatics Department

Shivaji University, Kolhapur.

Subject :Regarding syllabi of M.A. Vocal / Instrumental Music Part – I &II, M.A. Tabla

Part – I&II, , M.A. Dramatics Part - I&II under the Faculty of Inter-Disciplinary Studies.

Sir/Madam,

With reference to the subject, mentioned above, I am directed to inform you that the university authorities have accepted and granted approval to the syllabii of M.A. Vocal / Instrumental Music Part – I & II, M.A. Tabla, Part – I & II, M.A. Dramatics Part – I & II, under the Faculty of Inter-Disciplinary Studies. as per National Education Policy 2020.(NEP)

This syllabi shall be implemented from the academic year 2022-2023 onwards. A soft copy containing the syllabi is attached herewith and it is also available on university website www.unishivaji.ac.in. (Online Syllabus)

The question papers on the pre-revised syllabi of above mentioned course will be set for the examinations to be held in October / November 2022 & March/April 2023. These chances are available for repeater students, if any.

You are, therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully,


Dy Registrar

Copy to:

1	Director, Board of Evaluation and Examination	7	Centre for Distance Education
2	The Dean, Faculty of IDS	8	Computer Centre / I.T.cell
3	The Chairman, Respective Board of Studies	9	Affiliation Section (U.G.) / (P.G.)
4	B.A.,B.Com.,B.Sc. Exam	10	P.G.Admission / P.G.Seminar Section
5	Eligibility Section	11	Appointment Section -A/B
6	O.E. I, II, III, IV Section	12	Dy.registrar (On/ Pre.Exam)

SHIVAJI UNIVERSITY KOLHAPUR



Reaccredited By NAAC with 'A + +' Grade

**CHOICE BASED CREDIT SYSTEM WITH MULTIPLE ENTRY AND MULTIPLE
EXIT OPTION IN THE POSTGRADUATE DEGREE PROGRAMME**

Revised Syllabus For

**Master of Arts Music – Dramatics
Department of Music & Dramatics
(Faculty: Interdisciplinary Studies)**

SEMESTER I, II, III AND IV

**(Regulations in accordance with National Education Policy 2020 to be
implemented from Academic Year 2022-2023 onwards)
(Subject to the modifications to be made from time to time)**

SHIVAJI UNIVERSITY, KOLHAPUR
Revised Syllabus for M.A Dramatics
(Part I & Part II)
Choice Based Credit System - (CBCS)
(Regulations in accordance with National Education Policy 2020 to be implemented
from Academic Year 2022-2023 onwards)

1. Course Title: M.A Dramatics

2. Faculty: Interdisciplinary Studies

3. Year of Implementation: The revised syllabus will be implemented from the academic year 2022-2023 onward.

4. Preamble: Drama is an important traditional activity in human life in all over world. Its detailed scientific study is necessary. So this course will be useful for theatre activities. The syllabus includes all the theory and practical aspects of Dramatics.

This Masters course will help student to learn theory and practical aspects of Dramatics. The program also provides an applied approach towards Theatre. The program is designed to acquire theatre skills and also to acquaint Drama research. The program offers an opportunity for the students to learn basic to advance skills in Dramatics. The purpose of introducing this course is to create equilibrium between performance and academics hence to create good performers, academicians, Artists and researchers etc.

5. Objectives of the course:

- 1.** The main objective of this course is to prepare students as good performers and academicians.
- 2.** The emphasis will be given on developing students as good Theatre Person.
- 3.** To train the students to develop their insight and skills in recent trends in Drama by using their knowledge

4. To develop their overall personality and awareness about their roles and responsibilities as an artist / performer/ academician etc. in the society.

6. Duration: -The Course shall be a full time course. The duration of the course shall be **Two** Years of **Four** semesters.

7. Pattern: The pattern of the exam shall be CBCS -Semester with (80 + 20 marks) system. Semester with credits and continuous Internal Evaluation shall be in existence simultaneously. 20 marks are being assigned for CIE.

8. Fee Structure: -As per University Rules.

- The fee for the reservation candidate shall be as per the University Rules.

-The Fee structure for the Foreign Students will be according to the University Rules.

-The entire amount of the Fee has to be paid during the admission process.

9. Eligibility for Admission: In order to secure admission for first year of two-year full time Master of Arts (Drama) course, the candidate should fulfil the following eligibility criteria.

1) Any degree from any recognised University.

2) Audition will be the main criteria for selection.

3) The admission will be preferable to experienced and pre educated in Drama activities.

10. Medium of Instruction: The medium of Instruction shall be Marathi. However the teaching will be carried in Hindi / English for Non Marathi and Foreign students. Students will have an option to write answer sheets, practical, Projects etc. in Marathi and Hindi besides English.

11. Structure of Course: The structure of the course shall be of Semester System MA Dramatics of Two years, four semesters in accordance with the University decision.

12. Scheme of Teaching and Examination: This is a full time master degree program. The curriculum of this program is two years divided into four semesters. The theory and practical examinations will be held at the end of each semester conducted by the department.

a) The M.A Dramatics specialization program shall have 8 Theory papers and 8 practical of 100 marks (80 + 20), SEC & AEC Courses of 400 Marks thus entire M.A Dramatics examination shall be of total 2000 marks.

b) The M.A Dramatics specialization program is total of 80 credits, 22 credits for Semester I & II, 18 credits for Semester III & IV.

13. Standard of passing:

1. To pass the examination candidate is required to obtain minimum 40% marks in each theory paper and practical.

2. A Candidate can claim exemption for each theory or practical paper, if he/she secures 40% marks in theory or practical paper.

3. The Candidate shall be declared to have passed in the examination in Pass Class, if he/she passes the examination with minimum 40% aggregate marks.

4. In order to secure a Second Class, a candidate shall have to secure at least 50% aggregate marks or more marks.

5. In order to secure a First Class, a candidate shall have to secure at least 60% aggregate marks or more marks.

6. In order to secure a First Class with distinction a candidate shall have to secure at least 70% aggregate or more marks.

7. The class will be awarded on the aggregate total marks of semester I, II, III and semester IV.

8. Allowed to keep terms (A.T.K.T) rules shall be applicable to Theory and Practical Papers as per University rules.

13. Structure of Course: The structure of the course shall be of Semester System MA Music -Dramatics of Two years, four semesters in accordance with the University decision.

14. Scheme of Teaching and Examination: This is a full time master degree program. The curriculum of this program is two years divided into four semesters. The theory and practical examinations will be held at the end of each semester conducted by the department.

a) The M.A. Dramatics specialization program shall have 8 Theory papers and 8 practical of 100 marks (80 + 20), SEC & AEC of 400 Marks thus entire M.A Dramatics examination shall be of total 2000 marks.

b) The M.A Dramatics specialization program is total of 80 credits, 22 Credits for Semester I & II, 18 credits for Semester III & IV.

- **Conversion of Marks into grades:** The marks obtained by a candidate in each paper or practical/ CIE out of 100 or any fraction like **80 +20** shall be converted into grades on the basis of the following table.

Grades Points	Range of marks obtained out of 100 or in any fraction	
0	From 00	To 39
1	40	44
2	45	49
3	50	54
4	55	59
5	60	64
6	65	69
7	70	74
8	75	79
9	80	84
10	85	89
11	90	94
12	95	100

- **Grade and Grade Points:**

The students' performance of programme will be evaluated by assigning a letter grade on a few point scales as given below. The grade and grade points and credits shall be calculated asunder:

Grades	Credit Points
---------------	----------------------

O	10 to 12
A+	8 to 9.99

A	6 to 7.99
B+	4 to 5.99
B	2 to 3.99
C+	1 to 1.99
C	0 to 0.99

The students shall be further graded on a scale ranging from 12 to 0. The grade and grade points as shown below will express the level of students.

Overall Final Credits	Level of Students	
10 to 12	Higher Distinction Level	Extraordinary
8 to 9.99	Distinction Level	Excellent
6 to 7.99	First Class	Very Good
4 to 5.99	Higher Second Class	Good
2 to 3.99	Second Class	Satisfactory
1 to 1.99	Pass	Fair
0 to 0.99	Fail	Unsatisfactory

- **Continues internal evaluation (Internal Marks): 20 Marks**

Note: Passing minimum shall be 40% out of 20 marks i.e. 8 Marks

14) Nature of Question Paper and Scheme of marking –

Total Marks – 80

Q.1 – A) Multiple Choice Questions: (Marks 10)

- Solve five multiple choice questions
- All multiple choice questions carry equal marks

i.e. 2 marks each

Q.1 – B) Answer in brief. (Marks 10)

Attempt any 2 questions

All questions carry equal marks i. e. 5 marks each

Q.2) & Q. 3) Descriptive Questions (Marks 40)

- Solve any 2 descriptive questions out of 4

All descriptive questions carry equal marks i. e. 20 marks each

Q.4) Short Notes: (Marks 20)

- Write any 4 short notes out of 6.
- All short notes carry equal marks i.e. 5 marks each.

15. Program outcomes:

1. Students will be trained in Drama knowledge and applied Drama skills.
2. Students will be able to perform effectively and efficiently.
3. Students will learn the skills of Theatre.
4. Students will become competent as a performer and for job opportunities in Drama and related fields.
5. Students will be educated about Drama Tradition.

16. Programme Specific Outcome (PSO)

PSO1: To develop student's ability to Perform a drama.

PSO2: Students will get thorough knowledge about the technical terminologies in Dramatics.

PSO3: Students will learn the History and development of Theatre.

PSO4: Students will develop the capacity to analyse any *Drama elements* with its characteristics.

PSO5: Students will learn the basics of research methodology & will be inspired to go for further research in specialized area of Drama, Applied Theatre etc.

PSO6: Students will learn about the aesthetics of Drama.

PSO7: Students will develop an interdisciplinary approach.

17) Structure of Course

Shivaji University, Kolhapur
Department of Music & Dramatics
From June, 2022 Onwards
Programme Structure for Master of Arts - Dramatics

SEM	DSC (Theory/ Practical)	DSE	AECC	SEC (Skill enhancement courses)	Total
I	4 Papers x 4 Credits (2 Theory Papers & 2 Practical Papers) Total = 16	----	Internship / Apprenticeship x 4 Credits Total = 4	SEC – I x 2 Credits	22

			Credits		
II	4 Papers x 4 Credits (2 Theory Papers & 2 Practical Papers) Total = 16	Research Project 1 x 4 = 4	----	SEC – II x 2 Credits	22
III	3 Papers x 4 Credits (1 Theory Paper & 2 Practical Papers) Total = 12	1 Paper x 4 Credits Total = 4 (Out of Three Courses)	----	SEC – III x 2 Credits	18
IV	3 Papers x 4 Credits (1 Theory Paper & 2 Practical Papers) + 1 Research Project x 4 credits Total = 16	----	----	SEC – IV x 2 Credits	18
Total Credits (Sem. I,II,III & IV)					80

DSC = Discipline specific Core Course

DSE= Discipline specific elective (Elective courses offered under the main discipline / subject of study are referred to as Discipline specific elective courses)

AECC = Ability Enhancement Compulsory Courses

SEC = Skill Enhancement Compulsory Courses SEC courses are value-based and / or skill-based and are aimed at providing hands-on- training, competencies, skills, etc.; These courses may be chosen from a pool of courses designed to provide value- based and/or skill-based knowledge.

M. A. Dramatics Part – I (Sem I &II)

Paper	Course	Category	Marks	Credits
Semester I				
MA-DSC-TH-I	History of Indian Theatre	Theory	80+20	4
MA-DSC-TH- II	Folk Arts and Origin of Direction	Theory	80+20	4
MA-DSC-P-I	Basic tools of Acting	Practical	80+20	4
MA-DSC-P-II	Participation in Classroom Production	Practical	80+20	4
AECC	Internship / Apprenticeship	Practical	(80 + 20)	4
SEC	SEC - I	Theory / Practical	(30 + 20)	2

	Total		550	22
Semester II				
MA-DSC-TH-I	Modern Marathi Theatre	Theory	80+20	4
MA-DSC-TH-II	Directorial Techniques and Criticism	Theory	80+20	4
MA-DSC-P-I	Advanced Acting	Practical	80+20	4
MA-DSC-P-II	Street Play Presentation	Practical	80+20	4
DSE	Research Project	Theory	(80 + 20)	4
SEC	SEC - II	Theory / Practical	(30 + 20)	2
	Total		550	22

M. A. Dramatics Part – II (Sem. III & IV)

Paper	Course	Category	Marks	Credits
Semester III				
MA-DSC-TH-I	Study of World Theatre	Theory	80+20	4
MA-DSC-TH-II	Idols of Theatre & Research	Theory	80+20	4
MA-DSC-P-I	Theatre Technique	Practical	80+20	4
MA-DSE-P-II (Any One)	1) Student Production of Play 2) Acting in front of Camera	Practical	80+20	4
SEC	SEC - III	Theory / Practical	(30 + 20)	2

	Total		450	18
Semester IV				
MA-DSC-TH-I	Director and Production Process	Theory	80+20	4
MA-DSC-P-I	Building a Character	Theory	80+20	4
MA-DSC-P-II	Project Work	Theory/ Practical	60+20+20	4
MA-DSE-P -II	Participation in Exam Production	Practical	80+20	4
SEC	SSEC- IV	Practical	50	2
	Total		450	18

18) Title of Papers, Units & Distribution of lectures -

Semester – I

CCT – I Theory Paper – I History of Indian Theatre (80+20)

Lectures per week – 4

Course Outcomes (CO) –

CO1: Students will know about Theatre history.

CO2: Students will learn important concepts in

Natyashastra. CO3: Students will learn about Art

CO4: Students will learn about Performing arts

Marks

Unit 1-Study of Indian Classical Theatre to 12th Century's Theatre20

Unit 2 -Bharatmuni's Natyashastra–natyagruh, Rasa Theory etc.20

Unit 3- What is Art? Objectives of Performing Art 20

Unit 4 - Characteristics and Examples of Performing Art 20

- Music , Dance , Drama

CCT – II Theory Paper – II Folk Arts and Origin of Direction (80+20)

Lectures per week – 4

CO1: Students will know about Folk arts.

CO2: Students will understand difference

between both. CO3: Students will recognize various folk arts.

CO4: Students will know about Direction.

Marks

Unit 1 -Introduction of Folk Arts 20

Unit 2- 'Vidhinatya' and 'Loknatya' 20

Unit 3 -Folk Arts of Maharashtra – 20

- Gondhal, Bharud, Dandar, Kirtan, Tamasha etc.

Unit 4 -Concept of Direction and Functions of Director 20

- Page to Stage and Script to Screen

- Types of Director

CCP – I – Practical - Basic Tools of Acting (80+20)

Lectures per week – 4

CO1: Students will learn concept and styles of acting.

CO2: Students will understand about actor's tools and various media.

	Marks
Unit 1 -Concept of Acting and various acting styles.	20
Unit 2 -Bharatmuni's <i>Angik, Vachik, Aharya, Satvik Abhinay</i> .	20
Unit 3 -Actor's Tools – Body Language, Voice Culture.	20

Unit 4 -Media – Theatre, Camera, Street Play, Mime etc. 20

CCP – II Practical - Participation in Classroom Production (80+20)

Lectures per week – 4

**AECC
INTERNSHIP/APPRENTICESHIP**

Objectives:

- 1) To enhance the ability of the students through Practical training.
 - 2) To understand the working of Music Institutions, Radio stations, Recording studios etc.
 - 3) To gain hands – on training in the field.
- ❖ Students will Visit various Theatre / Drama Institutes, Various Theater competitions etc. for their internship.

Sr. No.	Rules Regarding Submission Of Internship/Apprenticeship
1	Internship is compulsory for each student of MA first semester.
2	Admitted students of then Department will be divided among the existing faculty members to complete their Internship.
3	In the Internship programme each student has to select two/three Institutes/ agencies to complete their Internship.
4	As per the Rules defined by the Department of Music & Dramatics each student has to submit the required attendance and report to respective faculty.
5	In Internship 80 marks will be assigned to practical work and 20 marks will be assigned for internal Viva-Voce.

Semester II

CCT – I Theory Paper – I Modern Marathi Theatre (80+20)

Lectures per week – 4

Unit – 1 History of Marathi Theatre (1843 to 2000)

- Reference of *Tanjavari Natak*
- *Sangeet natak parampara*

Unit – 2 Streams of Modern Theatre

- Commercial theatre, *Kamgar* theatre, Children theatre etc.
- Study of 'One Act Play'

Unit –3 Some Play writers – Mohan Rakesh, Bhishm Sahani,

Girish Karnad, Vijay Tendulkar, Satish Alekar,
Shafaat Khan Etc.

Unit –4 Study of some Marathi Plays – *Udhwast Dharmshala, Gochi,*

Mahanirvan, Shantata....kort chalu ahe, Ghashiram

Kotval, Vada chirebandi (trinatyadhara), Ashrunchi zali

phule, Gidhade,

Ti phularani, Ekach pyala, Sangeet Sharada, Sangeet Swayamvar
etc.

CCT – II Theory Paper II Directorial Techniques and Criticism (80+20)

Lectures per week – 4

CO1: Students will know various schools

CO2: Students will learn technical elements and importance of *Rangavrutti*

CO3: Students will understand about criticism

	Marks
Unit – 1 Study of various schools	20
- Stanislavski, Grotowski, Brecht	
Unit – 2 Directorial technical elements	20
Unit – 3 Importance of ' <i>Rangavrutti</i> '	20
Unit – 4 Concept, Types of Drama Criticism& It's impact	20

CCP – I Practical Advanced Acting (80+20)

Lectures per week –4

CO1: Students will know about physical

theatre CO2: Students will learn stage

presence

	Marks
Unit – 1 Theatre games, Exercises and Improvisation	20
Unit – 2 Lyrical movements and Yoga	20
Unit – 3 Pantomime and Mono acting	20

- Gesture, Posture, Movement, Interaction

Research Project

- ❖ Students will complete a Research project on any topic of their choice in specialized subject. They will write a Research project which will carry 80 marks and internal viva-voce of 20 marks.

19) Reference Books –

मराठी रं गभूमीचा इतिहास - श्री. ना. बनहट्टी

(खंड १ ला) मराठी नाटक पतहले शिक - ति.

भा. दे शपांडे

भारतीय रं गभूमी - रा. तचं. ढे रे

भारतीय रं गभूमी - आद्य रं

गाचायय बळिं गंगागी

संगीताने गाजले ली रं गभूमी -

बाबुराज जोशी लतल कले च्या

सहासा - सिं

शांाराम देसाई

भूतमकातशल् प - कै . नारायण काळे

अतभनयसाधना - कै . नारायण काळे

ितचक अतभनय -

डॉ. श्रीराम लागू भाषणरं

ग - अशोक रानडे

बहुरूपी -

तचंिमणरािकोल्

हटकर

नाट्यतनतमयिी -

यशिके

ळकर

िीन अंकी गुरुकु ल - दामू कै करे

नाट्यदशयन - पराग घोग

रं गयात्रा - संपा. ति. भा. दे शपांडे

पाश्चात्य रं गभूमीची िाटचाल - कृ . रा. सांिंि

मराठी एकांतकका िाटचाल - ि. तद. कु

लकणी , केळकर ,तभडे जागतिक रं गभूमी

- मातणक कानेड

नाट्यसमीक्षा १९३५ िे

१९६५ - रा. तश. िातळं बे

मराठी नाटक - माधर्ि

मनोहर

नाट्यसमीक्षा - चंद्रकांर्िधांडे

अश्ित्थाची सळसळ - ज्ञानेश्िर नाडकणी (समीक्षक)

मराठी नाटक घटना आतण परं परा - मुंबई मराठा सातहत्य संघ

Theatre – an introduction – Oscar
 G. Brockett Theatre – The lively arts
 – Edwin Wilson & Alvin Play
 Production – John Gassner
 History of Theatre – Oscar
 G. Brockett Stanislavski
 Method – SonilMatre Light
 Design – Gaibidas Gupta

Title of Papers, Units and distribution of lectures -

M. A. Dramatics Part – II

Semester III

CCT – I Theory Paper - I Study of World Theatre (80+20)

Lectures per week – 4

CO1: Students will know about world
 theatre. CO2: Students will learn various
 plots of the play.
 CO3: Students will know about modern play writers.
 CO4: Students will receive information about drama and other media.

Marks

Unit –1 Asian Theatre &European Theatre	20
Unit –2 Plots of the Play – Tragedy, Comedy, Farce, Absurd,	20

Tragicomedy, Melodrama

Unit –3 Modern World Play writers – William Shakespeare, Samuel20

Becket, Henric Ibsen, Arthur Miller, Oscar Wild, Harold

Pinter, Chekhov, Tennessee Williams, Neil Simon, Luigi

Pirandello etc.

Unit –4 Drama and Other Media) Print Media 20

B) Electronic Media – Film, Television, Radio

CCT – II Theory Paper – II Idols of Theatre & Research (80+20)

Lectures per week – 4

CO1: Students will know about ideal theatre

person CO2: Students will learn about
research process

Marks

Unit – 1 Creative Directors – 20

Like Vijaya Mehta, Satyadev Dubey, Jabbar Patel etc

Unit – 2 Welknown Artists – 20

Like Dr.Shreeram Lagu, Vikram Gokhale, Prabhakar Panashikar
etc.

Unit – 3 Research Methodology – 20

- Concept, Definition and types of Research
- Synopsis – Concept and essential components

Unit – 4 Research Methodology in Drama 20

- Methods of Research
- Collection of data

CCP – I Practical Theatre Technique (80+20)

Lectures per week – 4

CO1: Students will know about technical
elements. CO2: Students will understand
about various sets.

CO3: Students will learn design process and stage craft.

Unit – 1 Roll of Theatre Technique Elements

Unit – 2 Types of Stage and Set

Unit – 3 Technical elements designing Process

Unit – 4 Stage Craft (Prepare module, cue sheet, charts etc)

ECP – I Practical**(80+20)****Lectures per week – 4**

CO1: Students will get experience.

Student Production of Play –

Participation as an actor / director / designer

OR

Acting in front of Camera**Semester IV****CCT – I Theory Paper – I Director and Production Process (80+20)****Lectures per week – 4**

CO1: Students will learn production process. CO2: Students will know about responsibilities.

	Marks
Unit – 1 Creative Process – Selection of Play and detail study	20
Unit – 2 Planning of available resources - Budget, Property, Artists, Technicians etc.	20
Unit – 3 Distribution of creative work – <ul style="list-style-type: none">- Giving responsibilities to proper persons- Director's relationship with others	20
Unit – 4 Rehearsals –	20

Pre production – Time table – Reading – Standing rehearsal -
Movements – Blocking – Technical rehearsal – Grand
rehearsal - Suggestions to all team – Play Presentation
etc.

CCT – II Theory Paper – II
(80+20)

Building a Character

**Lecture per week –
4**

CO1: Students will learn preparation of character. CO2: Students will be able to use various acting styles. CO3: Students will be able to use proper voice & speech. CO4: Students will learn to develop personality.

Marks

Unit – 1 Study of Character – Detail data of character 20

Unit – 2 Stanislavsky's 'System' for acting & Alienation Theory of Brecht 20

- Internal and External preparation of actor

-Understanding various acting styles

Unit –3 advanced training in Voice and Speech – 20

- Voice projection, Voice modulation
- Diction, Intonation, Emphasis, Pauses, Pitch & volume Tempo, Dialogues delivery

Unit –4 Social and Cultural Understanding – 20

Drama interpretation and Contemporary values

CCP – I Dissertation (60+20+20)

Thesis submission and

Presentation

CCP – II Practical Participation in Exam Production

(80+20) Participation as an actor /

director / designer

Skilled Enhanced Course (SEC)

SEC – I Basic Techniques in Maintenance of Musical Instruments - I

Unit – I

Classification of Indian Musical Instruments, Percussion, Non- Percussion, String Instruments, Wind Instruments, Bowing Instruments, Plucked Instruments (*Tat*), Unplucked (*Vitat*), Idiophones etc.

Unit – II

Role of Indian Musical Instruments, Nada, Swara, Saptak (Octave) in Indian Music, types of Octaves, Mandra Saptak, Madhya Saptak, Taar Saptak, Basic concepts of Thaata, Raaga, Laya, Taal, Technical terms etc.

Unit – III

Indian Accompanying Musical Instruments, Role of Tanpura, Tabla and Harmonium in Accompaniment, History of Tanpura, Tabla and Harmonium.

SEC – II Basic Techniques in Maintenance of Musical Instruments – II

Unit – I

Anatomy of Tanpura, Anatomy of Tabla and Anatomy of Harmonium, Understanding the structure of Tanpura, Tabla and Harmonium, Types of Tanpura, Types of Tabla, Types of Harmonium.

Unit – II

Parts of Musical Instruments Tanpura, Tabla, Harmonium, sitting postures while playing the instruments, handling the Instruments, Playing basics, playing techniques etc.

Unit – III

Male Tanpura, Female Tanpura, Instrumental Tanpura or Tamburi, Kinds of Tanpura, Miraj Style, Tanjore Style, Tamburi, Making of Tanpura, Tuning the Strings, Replacing the strings of Tanpura, Maintenance, Tuning Tabla, Dugga, role of Syahi, Pulling Tabla Vadi, Maintenance of Tabla and Dugga, Tuning of Harmonium, Types of Reeds, role and Maintenance of Bellows (*Bhata*), Maintenance of Harmonium.

SEC III - ELEMENTS OF DRAMA AND ACTING

Unit I -

What is Drama?, Origins of Drama, Brief History of Indian and Western Drama, Ancient and Modern to Drama and Theatre, Types of Drama and Theatre, Indian Folk Forms and Theatre, Dashroopaka, Natyashastra, etc.

Unit II -

Elements of Drama - Literary Elements, Technical Elements, Performance Elements, Plot, Theme, Characters, Action, Conflict, Dialogue, Music or Rhythm, Spectacle, Convention, Genre, Audience, Theatre and other Art Form, Performing Art and Art of Performance, Relation between Artistic Process and Final Product, Importance of Theatre and Drama in Shaping Identity and Culture, Why and How do we Analyse the Play?, etc.

Unit III -

What is acting? Types of Acting, Acting Theory - Natyashastra and Method Acting, Different Acting Traditions - Indian and Western, Importance and Elements of Acting - Body Language, Body Movements, Gestures, Voice Modulation, Voice Culture, Space,

Diction, Pauses, Pitch and Volume, Tempo, Dialogue Delivery, Breath Control, Expressions, Navarasa, Bhav, Improvisation, Theatre Games and Exercise, Group Dynamics and Relation with other actors and directors, Mime and Pantomime, Mon acting, Acting on Stage, Radio and Camera, etc.

SEC IV - Technical Elements of Drama and Theatre

Unit I -

Fundamentals of Scene Designing and Properties, Functions of Set purpose of Stage Setting, Drawing Ground Plan - Cross Section Plan and Elevation Plans, Importance of Hand and Set Properties in Play Production, Different Types of Stage Setting - Realistic, Symbolic, Expressionistic, Formalistic, Making Hand and Set Properties for a given Play using raw materials.

Unit II -

Fundamentals of Stage Lighting, Sound and Music, Importance of Lights, Sound and Music, Learn How to Design and Realize Lighting and Music that contributes positively to overall effect of the Performance, Develop the Ability to Design and Realize Lighting, Music and Sound capable of establishing the Location, Time and to Enhance Mood or Atmosphere, Relation between Light and Costume, Make-up and Set, Making a Cue Sheet for Different Plays, etc.

Unit III -

Study of Models, Actors Facial Anatomy, Shapes of Head and Face, Facial Proportions Types of Eyes, Nose, Hair, Lips., Character Make-up for stage, Costume in Relation to Character, Set, Light and Make-up, Designing Sample Costume, Materials, Costume and Ornaments Making, Study of Traditional, Mythological Costumes, Innovative Costumes, Difference between T.V., Cinema and Theatre Make-up, etc.

Reference Books –

भरिमुनीचे नाट्यशास्त्र - गोदांरी के िकर

शोकान्तिके चे स्वरूप - डॉ. तिलस खोले

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गसंगिी - डॉ. संजय पाटील

देिळणकर Theatrical Production

and Design – J. Michael Gillet History

of Theatre – Oscar G. Brockett

Stanislavski Method –

SonilMatre Third Theatre

– Badal Sarkar