

**DR. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY,
AURANGABAD**



Circular No/Syll.Sec./UG/Rev.Curri/Fac. of Interdisciplnary Stu./03/2022.

It is hereby inform to all concerned and that, on the recommendation of Ad-hoc Board/Board of Studies & Dean, Faculty of Interdisciplinary Studies the Hon'ble Vice Chancellor has accepted the Syllabus/Curriculum and Regulations of **Following under grduate level Courses of Choice Based Credit and Grading System under** the Faculty of Interdisciplnary Studies in his emergency powers Under section 12(7) of the Maharashtra Public Univerities Act, 2016 on behalf of The academic council as appended herewith.

Sr.No.	Name of the Courses & Curriculum	Semester
1.	B.A. Home Science	Ist to IInd
2.	B.A. Dramatics	Ist to VIth
3.	B.A. (Optional) Physical Eduction	Ist to IInd
4.	B.F.A. Drawing & Painting,	Ist to VIIIth
5.	B.F.A. Applied Art	Ist to VIIIth
6.	B.F.A. Textile Design	Ist to VIIIth
7.	B.S.W. (Bachelor of Social Work)	Ist to VIth
8.	B.A. Journalism & Mass Cummunication (B.A.JMC)	Ist to VIth
9.	B.A.Library & Information Science (B.A.Lib. & Inf.Sci.)	Ist to VIth

This is effective from the **Academic Year 2022-2023** and onwards.

These under graduate Syllabus/Curriculum with Structure & Regulation is also available on the University website www.bamu.ac.in

All concerned are requested to note the contents of this circular and bring the notice to the students, teachers and staff for their information and necessary action.

University campus,
Aurangabad-431 004.
Ref. No. SU/B.A Syll./2022/3610-20
Date: 15.07.2022

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**Deputy Registrar,
Academic Section
[Syllabus]**

**D R. BABASAHEB AMBEDKAR
MARATHWADA UNIVERSITY,
AURANGABAD.**



**Curriculum under choice Based credit &
Grading System**

B.A. Dramatics

First to Third Year

**First to Six Semesters
[Ist to Vith]**

[EFFECTIVE FROM 2022-2023 & PROGRESSIVELY]

Title of Course:

B.A.Dramatics

Course Level:

64 Credits

Eligibility:

12th Pass

About The Course:

The Student who Admitted for the course will nourish their competencies related with expressing themselves as an actor in the field of theatre as well as in the field of cinema. Specifically this course helps students to develop as an actor with versatile personality . They will be able to understand the inner and outer personality of themselves as a whole character. They should be counted as a full fledge artist in the field of expression.

Pedagogy:

Classroom teaching,. Guest Lecture, Group Discussion, Practical Session.

Method of Evaluation:

Continuous evaluation. Observational Evaluation, Classroom Exercise ,test, Improvisation . Assignments, Play Production and Viva.

Sampat Kulkarni
23/06/22
Sampat Kulkarni.

Dr. Sanjay S. Puri
23/06/2022
Dr. Sanjay S. Puri

Dr. Bandgar A G
23/06/2022
Dr. Bandgar A G
23/06/2022
(*प्रा. सिता सावंत*)

Shirish KV

Dr. Chetna P. Sonkamble
Dean
INTERDISCIPLINARY STUDIES
Dr. Babasaheb Ambedkar Marathwada
University Aurangabad

B.A.DRAMATICS

Introduction

The theatre world is a vast canvas for emerging artists. It has many aspects such as script writing, acting, stage direction, set designing, costume designing, light and sound composing, make art, etc. In the present scenario only Acting is considered as the soul of the theatre. But all the technical aspects mentioned above are equally important because drama is a multidisciplinary subject. It has literary as well as experimental values. The performance of the play depends upon all the technical training of the emerging artists.

Aims & Objects

- 1) To develop the theatre skill of the students
- 2) To develop interest of the students in various theatrical aspects
- 3) To give scientific and technical knowledge of world theatre
- 4) To provide opportunity to the students to participate & learn through this training.
- 5) To help students to choose theatre as profession
- 6) To give students basic & technical knowledge of various folk art

Scope

This course will provide the opportunity to the students ,to develop the technical knowledge of theatre such as script writing,acting,,direction, light,music, costume, make up,communication skills & event management,& Theatre media skills.This course has diverse opportunities for the students to make career in every content of theatre.It will develop the personality of student.The course will develop the creativity and performing skill of studens.

Course Outcomes:

- 1) The students will get the technical knowledge of the theatre techniques.
- 2) Student will get knowledge of Theatre management .
- 3) The course will develop the creativity & performing skills of students
- 4) Students will understand the social & cultural utilization of Theatre
- 5) Student will become self reliant,& self dependent through this training

Grades and Grade Points:

Sr. No.	letter Grades	Grade Points
01	O (Outstanding)	10
02	A + (Excellent)	9
03	A (Very Good)	8
04	B + (Good)	7
05	B (Above Average)	6
06	C (Average)	5
07	P (Pass)	4

08	F (Fail)	0
09	Ab (Absent)	0

A student obtaining Grade F and Ab shall be considered failed and will be required to reappear in the examination.

Computation of SGPA and CGPA: Following procedure to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA) may be adopted:

The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the course components taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e

$$SGPA (S_i) = \frac{\sum(C_i \times G_i)}{\sum C_i}$$

Where 'C_i' is the number of credits of the ith course component and 'G_i' is the grade point scored by the student in the ith course component.

• The CGPA is also calculated in the same manner taking into account all the courses under gone by a student over all the semesters of a programme, i.e. $CGPA = \frac{\sum(C_i \times S_i)}{\sum C_i}$

Where 'S_i' is the SGPA of the ith semester and C_i is the total number of credits in that semester.

• The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts. • The skill component would be taken as one of the course component in calculation of SGPA and CGPA with given credit weightage at respective level. • UGC guidelines on Choice Based Credit System (CBCS) may be referred f

r further illustration on computation of SGPA, CGPA etc.

B.A Dramatics Revise Syllabus Pattern 2022-23

Paper No.	Paper Name	Semester	Marks	Credit
Paper I Theory	Drama and Theatre-I	I Semester	50 Marks	4 Credit
Paper II Theory	Drama and Theatre- II	II Semester	50 Marks	4 Credit
Paper III Practical	Acting and Theatre Techniques	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit

Paper No.	Paper Name	Semester	Marks	Credit
Paper IV Theory	Types of Drama and Folk Art – IV	III Semester	50 Marks	4 Credit
Paper V Theory	Acting, Direction and Stage craft -V	IV Semester	50 Marks	4 Credit
Paper VI Practical	Acting Techniques	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit

Paper No.	Paper Name	Semester	Marks	Credit
Paper VII Theory(Common)	Acting Theory and play Production Process	V Semester	50 Marks	4 Credit
Paper VIII Theory(Common)	Isms, Styles and Great Masters	VI Semester	50 Marks	4 Credit
Paper IX Theory(Main)	Sanskrit Theatre	V Semester	50 Marks	4 Credit
Paper X Theory(Main)	Study of various trends and plays		50 Marks	4 Credit
Paper XI Practical (Common)	Active Participation in stage craft	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit
Paper XII Practical (Main)	Page to Stage	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit

B.A First Year Dramatics Revise Syllabus Pattern 2022-23

Paper No.	Paper Name	Semester	Marks	Credit
Paper I Theory	Drama and Theatre-I	I Semester	50 Marks	4 Credit
Paper II Theory	Drama and Theatre- II	II Semester	50 Marks	4 Credit
Paper III Practical	Acting and Theatre Techniques	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit

B.A. First year Dramatics Revise Syllabus (2022-23)

I Semester

Paper I (Theory) Drama and theatre -I

Credit- 4

Marks 50

Unit no.	lecture	Topic
Unit no. 1	12	<p>Introduction of Theatre</p> <ul style="list-style-type: none">➤ Origin and Growth of Theatre.➤ Definition of Theatre.➤ Aims and Objectives of Theatre.➤ Elements of Theatre.<ul style="list-style-type: none">• Story.• Artists• Audience➤ Types of Theatre: (Concepts and Comparative study)<ul style="list-style-type: none">• Amateur Theatre.• Experimental Theatre.• Professional Theatre.• Commercial Theatre.
Unit no. 2	12	<p>Introduction of Drama</p> <ul style="list-style-type: none">➤ Definition of Drama.➤ Aims and Objectives of Drama.➤ Elements of Drama:<ul style="list-style-type: none">• Set: definition and objectives only• Light: definition and objectives only• Make-up: definition and objectives only• Costume: definition and objectives only• Music: definition and

		<ul style="list-style-type: none"> objectives only • Dance: definition and objectives onl ➤ Stage Geography and Stage Terms. ➤ Drama as an interdisciplinary approach. <ul style="list-style-type: none"> • Drama and Sociology (Society). • Drama and Economics. • Drama and Culture. ➤ Drama and other Art forms: <ul style="list-style-type: none"> • Dance. • Music • Fine Art. ➤ Drama and Other Literature forms: (Concepts and Comparative study) <ul style="list-style-type: none"> • Drama and Poem. • Drama and Novel. • Drama and Short story.
Unit no. 3	12	<p>Introduction of Psychology in Theatre</p> <ul style="list-style-type: none"> ➤ Importance of Psychology in Theatre. ➤ Definition of Psychology. ➤ Basics of human behavior: <ul style="list-style-type: none"> • Definition of Behavior. • Formula of Behavior: S+O+R= Behavior (Stimulus + Organism + Response)
Unit no. 4	12	<p>Introduction of Regional Theatre: (special reference to Marathwada region)</p> <ul style="list-style-type: none"> ➤ Concept of regional theatre. ➤ History of theatre in Marathwada. ➤ Growth and Development of Theatre in Marathwada. ➤ Contemporary Marathawadian theatre.
Unit no. 5	12	<p>Rituals in Indian Theatre</p> <ul style="list-style-type: none"> ➤ Importance of rituals. ➤ Significance of rituals. ➤ Rituals and Theatre:

		<ul style="list-style-type: none">• Indian Rituals and Theatre.• Western Rituals and Theatre.➤ Origin of Sanskrit theatre:<ul style="list-style-type: none">• Nature of Sanskrit Theatre.• Elements of Sanskrit Theatre
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B.A. First year Dramatics Revise Syllabus (2022-23)

Second semester

Paper II (Theory) (Theory) Drama and theatre -II

Credit- 4

Marks 50

Unit no.	lecture	Topic
Unit no. 1	10	Introduction of Greek, Roman and Elizabethan theatre: <ul style="list-style-type: none">➤ Origin of Greek Theatre:<ul style="list-style-type: none">• History of Greek theatre.• Nature of Greek theatre.• Growth and Deterioration of Greek theatre.➤ Origin of Roman Theatre:<ul style="list-style-type: none">• History of Roman theatre.• Nature of Roman theatre.• Growth and Deterioration of Roman theatre.➤ Origin of Elizabethan Theatre:<ul style="list-style-type: none">• History of Elizabethan theatre.• Nature of Elizabethan theatre.• Growth and Deterioration of Elizabethan theatre.
Unit no. 2	10	Methods of Analysis: <ul style="list-style-type: none">➤ The play script analysis: (in terms of Literary values)<ul style="list-style-type: none">• Structure of the play.• Theme of the play• Plot of the play.

		<ul style="list-style-type: none"> • Dialogue Modes and Tones. • Language and its Texture. • Characterization. • Beginning of play • Happenings in the play. • Conclusion of the play. • Contemporary value of the play. <p>➤ The play script analysis: (in terms of theatre values)</p> <ul style="list-style-type: none"> • Structure of the play. • Theme of the play • Plot of the play. • Characterization. • Conflict. • Climax. • Contemporary value of the play.
Unit no. 3	10	<p>Study of prescribed Marathi play:</p> <ul style="list-style-type: none"> ➤ GhanshiramKotwal: Vijay Tendulkar ➤ Ti Phulrani- P.L. Deshpande ➤ Introduction of Regional Theatre: (Maharashtra) <ul style="list-style-type: none"> • Origin of Maharashtra theatre. • Nature of Maharashtra theatre. • Growth and Deterioration of Maharashtra theatre. • Contemporary Maharashtra theatre.
Unit no. 4	10	<p>Acting Techniques:</p> <ul style="list-style-type: none"> ➤ Definition of acting. ➤ Objectives of an actor's art. ➤ Actors place in theatre. ➤ Tools of an actor:

		<ul style="list-style-type: none"> • Body • Voice • Mind <p>➤ Acting Techniques:</p> <ul style="list-style-type: none"> • Voice and Speech. • Mind and Soul. • Mime. • Gesture and Posture. • Stage Movements. • Stage Geography and Terms.
Unit no. 5	10	<p>Stage craft:</p> <p>➤ Scenic Design:</p> <ul style="list-style-type: none"> • Origin of scenic design. • Definition of scenic design. • Aims and Objectives of scenic design. • Principles of scenic design. • Elements of scenic design. <p>➤ Light Design and Operations:</p> <ul style="list-style-type: none"> • Origin of light design. • Definition of Light design. • Aims and Objectives of Light design. • Principles of Light design. • Elements of Light design. • Colour theory of light designing. • Usages of Light equipments. <p>➤ Make-up:</p> <ul style="list-style-type: none"> • Origin of Make-up. • Definition of Make-up. • Aims and Objectives of Make-up.

		<ul style="list-style-type: none"> • Principles of Make-up. • Elements of Make-up. • Colour theory of Make-up. • Usages of Make-up equipment's. ➤ Costume designing: <ul style="list-style-type: none"> • Origin of Costume designing. • Definition of Costume designing. • Aims and Objectives of Costume designing. • Principles of Costume designing. • Elements of Costume designing. • Color theory of Costume designing. • Usages of Costume according styles. ➤ Background Music: <ul style="list-style-type: none"> • Origin of Background Music. • Definition of Background Music. • Aims and Objectives of Background Music. • Principles of Background Music. • Live Background Music. • Recorded Background Music. • Cue-sheet and Operating.
Unit no. 6.	10	Psychological behavioral theories <ul style="list-style-type: none"> ➤ Behavioral Theories: <ul style="list-style-type: none"> • Classical conditioning (learning theory of Evan Pavlov) • Instrumental conditioning (learning theory of Thorndike)

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BA First year Dramatics Revise Syllabus (2022-23)

Paper III (Practical) Acting and Theatre Techniques

Credit- 8

100 Marks

Unit no.	lecture	Topic
Unit no. 1	20	Voice and speech: <ul style="list-style-type: none"> ➤ Production. ➤ Modulation. ➤ Quality and stress, pause, pitch, tense, volume.
Unit no. 2	20	Rhythmic Recitations: <ul style="list-style-type: none"> ➤ Shlokas. ➤ Poems. ➤ Vorse. ➤ Prose.
Unit no. 3	20	Mime: <ul style="list-style-type: none"> ➤ Types of mime. ➤ Types of movements. ➤ Covering space.
Unit no. 4	20	stage terms and usage: <ul style="list-style-type: none"> ➤ Stage geography. ➤ Stage directions. ➤ Stage elevation.
Unit no. 5	20	Usages of light: <ul style="list-style-type: none"> ➤ Information of light equipments. ➤ Information of light designing.
Unit no. 6	20	make-up application: <ul style="list-style-type: none"> ➤ Types of make-up. ➤ Objectives of make-up. ➤ Equipments of make-up.

Unit no.	lecture	Topic
Unit no. 7	20	Usage of techniques in voice and speech: <ul style="list-style-type: none"> ➤ Production. ➤ Modulation. ➤ Quality and stress, pause, pitch, tense, volume.
Unit no. 8	20	Rhythmic Recitations: <ul style="list-style-type: none"> ➤ Shlokas. ➤ Poems. ➤ Vorse. ➤ Prose.
Unit no. 9	20	Mime: <ul style="list-style-type: none"> ➤ Types of mime in detail. ➤ Types of movements. ➤ Stage business. ➤ Handling of property.
Unit no. 10	20	Stage terms and usage: <ul style="list-style-type: none"> ➤ Sides of stage. ➤ Measurement of stage. ➤ Essential stage equipments. ➤ Ground plan and elevation.
Unit no. 11	20	Usages of light: <ul style="list-style-type: none"> ➤ Information of light equipments. ➤ Information of light designing. ➤ Usages of various light equipments. ➤ Making of light plan.
Unit no. 12	20	make-up application: <ul style="list-style-type: none"> ➤ Types of make-up. ➤ Objectives of make-up. ➤ Equipments of make-up. ➤ Usage of make-up equipments.

Reference Book

- Abhinay shastra _ Dr. Jayant Shevtekar
- Nepathyrachana Bhag -1 –Dr. Ashok Bandgar
- Nepathyrachana Bhag -2 –Dr. Ashok Bandgar
- Natynirmititil Rangsangati –Dr. Sanjay Patil
- Gosht nepathyachi- Babu Limaye
 - नाट्यनिर्मिती
By- Yashvant Kelkar
 - नाट्यविमर्श
By- K. Narayan Kale
 - नाट्यवेडामराठवाडा
By- D. G. Deshpande
 - नाट्यधर्मीमराठवाडा
By- Tryambak Mahajan
 - जागतिकरंगभूमीपूर्वरंग , पश्चिमरंग
By- ManikKanade
 - भरतमुनिचेनाट्यशास्त्र
By- GodawariKetkar
 - आधुनिक सामान्य मानसशास्त्र
 - मराठवाड्याची नाट्य परंपरा
By- Dr.Satish Salunke
- मराठवाड्यातील नाट्यचळवळ
By- Kishor Shirsat
- Natyshastra Vishay pravesh – Nitin Garud
- Natyshastrachi Olakh – Dr. Sampada Kulkarni
 - भाषणरंग
By- ashokRanade
 - Bharatiyprayogkalanchaitihis
By- Rajeev Naik
 - Sharir Sanvaad – Atul Pethe
 - Dehbolli –Anjali Pendse
 - Daindin Yogabhyas – Dr. Charulata Rojekar
 - Swasthy Yog – Dr. Charulata Rojekar

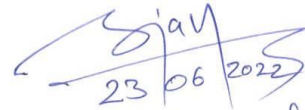
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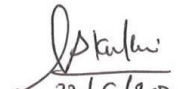
Shirsat K.V.


See
23/6/2022
Dr. CHETNA P. SONKAMBL
Dean
INTERDISCIPLINARY STUDIES
Dr. Babasaheb Ambedkar Marathwa
University, Aurangabad
23/06/2022
Dr. Sanjay S. Patil


B.A Second Year Dramatics Revise Syllabus Pattern- 2022-23

Paper No.	Paper Name	Semester	Marks	Credit
Paper IV Theory	Types of Drama and Folk Art – IV	III Semester	50 Marks	4 Credit
Paper V Theory	Acting, Direction and Stage craft -V	IV Semester	50 Marks	4 Credit
Paper VI Practical	Acting Techniques	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit


 23/06/2022
 Dr. Sanjay S. Patil


 23/6/2022.
 Dr. Sampat Kalwar.


DR. CHANDRAKANT PATIL
INTERNATIONAL STUDIES
 Anantekar Marathwada
 University, Aurangabad
 (सा. विना १११७)


 Dr. Bandgar A. U.
 23/06/2022 Shrihar Ki V

BA II nd year Dramatics Revise Syllabus (2022-23)

IIIrd Semester

Paper No. IV Theory – Types of Drama and Folk Art – IV

Credit -4

Marks 50

Unit	Topic
Unit no.1.	<p>Types of Drama</p> <ul style="list-style-type: none">➤ Tragedy<ul style="list-style-type: none">• History of tragedy Drama• Elements of tragedy Drama• Characteristics of tragedy Drama➤ Comedy<ul style="list-style-type: none">• History of Comedy Drama• Elements of Comedy Drama• Characteristics of Comedy Drama➤ Melodrama<ul style="list-style-type: none">• History of melodrama• Elements of melodrama• Characteristics of melodrama➤ Farce<ul style="list-style-type: none">• History of farce• Elements of farce• Characteristics of farce
Unit no. 2	<p>Maharashtrian folk forms</p> <ul style="list-style-type: none">➤ Dashavtaar<ul style="list-style-type: none">• Concept of Dashavtaar• History of Dahavtaar• Elements of Dashavtaar• Characteristics of Dashavtaar➤ Lalit<ul style="list-style-type: none">• Concept of Lalit• History of Lalit• Elements of Lalit• Characteristics of Lalit➤ Bharud<ul style="list-style-type: none">• Concept of Bharud• History of Bharud• Elements of Bharud• Characteristics of Bharud➤ Kirtan

	<ul style="list-style-type: none"> • Concept of Kirtan • History of Kirtan • Elements of Kirtan • Characteristics of Kirtan ➤ Gondhal <ul style="list-style-type: none"> • Concept of Gondhal • History of Gondhal • Elements of Gondhal • Characteristics of Gondhal
Unit no. 3.	<p>Ritual theatre</p> <ul style="list-style-type: none"> ➤ Introduction Of Rituals ➤ Indian Rituals ➤ Characteristics Of Ritual Theatre ➤ Japanese Ritual Theatre <ul style="list-style-type: none"> • Kabuki • Noh
Unit no.4.	<p>Study of Folk Play</p> <ul style="list-style-type: none"> ➤ Jambhool Akhyan
Unit no.5.	<p>Psycho-Dramatic analysis of play</p> <ul style="list-style-type: none"> ➤ Raygadala jenva jaag yete - Vasant Kanetkar <ul style="list-style-type: none"> • Theme • Plot • Structure • Characterization • Conflict • Climax • Contemporary value
Unit no.6.	<p>Study of Indian Folk Forms</p> <ul style="list-style-type: none"> ➤ Tamasha ➤ Jatra ➤ Bhavai ➤ Nautanki ➤ Ramleela

BA II nd year Dramatics Revise Syllabus (2022-23)
IVth Semester

Theory Paper No. V Acting, Direction and Stage craft -V

Credit 4

Marks 50

Unit	Topic
Unit no.1	<p>Acting:</p> <ul style="list-style-type: none"> ➤ Basic tools of an Actor <ul style="list-style-type: none"> • Voice <ul style="list-style-type: none"> ✓ Diction ✓ Phonetics ✓ Projection Techniques <ul style="list-style-type: none"> ✓ Volume ✓ Tone ✓ Pitch ✓ Emphasis ✓ pause • Body <ul style="list-style-type: none"> ✓ Types of Body <ul style="list-style-type: none"> ❖ Endomorph ❖ Mesomorph ❖ Ectomorph
Unit no.2	<p>Character study:</p> <ul style="list-style-type: none"> ➤ Creating a role <ul style="list-style-type: none"> • Story environment • Psychological values ➤ Role analysis <ul style="list-style-type: none"> • Case history <ul style="list-style-type: none"> ✓ Historical background ✓ Heredity background ❖ Intellectual ❖ Physical ✓ Socio-economic background

Unit no.3	<p>scenic design</p> <ul style="list-style-type: none"> ➤ History of scenic design ➤ Aims and objectives of scenic design ➤ Principles of scenic design ➤ Elements of scenic design
Unit no. 4.	<p>Costume design</p> <ul style="list-style-type: none"> ➤ History of Costume design ➤ Aims and objectives of Costume design ➤ Principles of Costume design ➤ Elements of Costume design
Unit no .5	<p>Direction</p> <ul style="list-style-type: none"> ➤ History of direction ➤ Aims and objectives of Direction ➤ Fundamentals of Direction ➤ Role of Director ➤ Types of Director <ul style="list-style-type: none"> • Creative director • Writer director • Technician director • Actor director

BA II nd year Dramatics Revise Syllabus (2022-23)

Paper VI (practical) Acting Techniques

Credit 8

Marks 100

Unit	Topic
Unit no.1	<p>Make-up</p> <ul style="list-style-type: none"> ➤ Character make –up <ul style="list-style-type: none"> • Introduction of Character make –up • Aims and characteristics of Character make –up • Usage of Material in Character make –up • Procedure of Character make –up
Unit no.2.	<p>Light design</p> <ul style="list-style-type: none"> ➤ Stage lights <ul style="list-style-type: none"> • Introduction of stage light • Aims and characteristics of stage light ➤ Stage lights <ul style="list-style-type: none"> • Application of stage light <ul style="list-style-type: none"> ✓ Opening ✓ Black out ✓ Fade in fade out • Light plan <ul style="list-style-type: none"> ✓ Grouping ✓ Cue sheet
Unit no.3.	<p>. Music</p> <ul style="list-style-type: none"> ➤ Back ground score <ul style="list-style-type: none"> • Live music <ul style="list-style-type: none"> ✓ Introduction ✓ Importance ✓ Application • Recorded music <ul style="list-style-type: none"> ✓ Introduction ✓ Importance ✓ Application
Unit no. 4.	<p>Theatre games</p>

		<ul style="list-style-type: none"> ➤ Concept theatre games <ul style="list-style-type: none"> • Importance of theatre games • Usage of theatre games
Unit no.5.	Improvisation	<ul style="list-style-type: none"> ➤ Concept formation <ul style="list-style-type: none"> • Identifying a problem • Presentation <ul style="list-style-type: none"> ✓ Beginning ✓ Happening ✓ Conclusion
Unit no. 6	Physical exercise	<ul style="list-style-type: none"> ➤ Yoga <ul style="list-style-type: none"> • Sinhmudra • Bhujangasana • Padmasana • Vajraasana • Mayurasana • Shirshasana • Shavasana ➤ Aerobics with music
Unit no.7	Vocal exercise	<ul style="list-style-type: none"> ➤ Story telling <ul style="list-style-type: none"> • Diction • Phonetics • Projection Techniques <ul style="list-style-type: none"> ✓ Volume ✓ Tone ✓ Pitch ✓ Emphasis ✓ pause • Simple reading • Reading with punctuations ➤ Singing <ul style="list-style-type: none"> • Swara dnyan • Tempo • Rhythm • Aaroha • Avaroha

Unit no. 8	Applied Theatre	<ul style="list-style-type: none"> • Theatre for Children • Theatre for Society
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Referencebook :

- Bhartache Natyashastra
(GodavareeKetkar)
- Natynirmiti
(Yashvant Kelkar)
- Abhinay Chintan
(DineshKhanna)
- Aadhunik rangbhoomiche shilpkaar
(Dr. Rustom Achalkhamb)
- Abhinay Sadhana
(K.Narayan Kale)
- Neptyachi Gosht
(BapuLImaye)
- Jagtik Rangbhoomi :purvrang
(ManikKaned)
- Jagtik Rangbhoomi :paschimrang
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- Marathi rangbhoomiche Prarambhparv
(Dr. Rustom Achalkhamb)
- Sahitya Gramin Ani Dalit (Dr. Madan Kulkarni Gaurav granth)
(Sampadak : Dr. IshawarNanddapure)
- Dehboli
(Anjali Pendse)
- Manasshastra , samajshastra aani Prayogkala
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- नाट्यधर्मी मराठवाडा
By- Tryambak Mahajan
- जागतिक रंगभूमी पूर्वरंग , पश्चिमरंग
By- Manik Kanade
- भरतमुनिचे नाट्यशास्त्र
By- Godawari Ketkar
- मराठवाड्याची नाट्य परंपरा
By- Dr.Satish Salunke
- मराठवाड्यातील नाट्यचळवळ
By- Kishor Shirsat
- Lalitanand – Dr. Sampada Kulkarni
- Daindin Yogabhyas _ Dr. Charulata Rojekar
- Swasthy Yog Dr. Charulata Rojekar

23/06/2025
Dr. Sonjay S. Patil
9

Dr. Sampada Kulkarni
23/6/22
Dr. Sampada Kulkarni
Dr. Chetna P. Sonkambal
Dean
INTERDISCIPLINARY STUDIES
Dr. Babasaheb Ambedkar Marathwa
University, Aurangabad

Swiss at K.V

B.A Third Year Dramatics Revise Syllabus Pattern- 2022-23

Paper No.	Paper Name	Semester	Marks	Credit
Paper VII Theory(Common)	Acting Theory and play Production Process	V Semester	50 Marks	4 Credit
Paper VIII Theory(Common)	Isms, Styles and Great Masters	VI Semester	50 Marks	4 Credit
Paper IX Theory(Main)	Sanskrit Theatre	V Semester		4 Credit
Paper X Theory(Main)	Study of various trends and plays			4 Credit
Paper XI Practical (Common)	Active Participation in stage craft	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit
Paper XII Practical (Main)	Page to Stage	Annual	100 Marks 80 marks External Examiner 20 Marks Internal Examiner (HOD)	8 Credit

Sampada Kulkarni
23/6/22
Sampada Kulkarni

S. Patil
23/06/2022
Dr. Sanjay S. Patil

Meet
23/06/2022
(S.T. K. Kulkarni)

Dr. Bandgar
Dr. Bandgar A.G.
23/06/2022

Swikal. K.V

Dr. Chetna P. Sonka
23/06/22
Dr. CHETNA P. SONKA
Dean
INTERDISCIPLINARY ST

BA Third year Dramatics Revise Syllabus (2022-23)

Vth Semester

Paper .No: VII (Theory) (Common) Acting Theory and play Production Process

Credit 4

Marks: 50

Unit No	Topic
1	<ul style="list-style-type: none">➤ Different acting schools<ul style="list-style-type: none">• Abhinay Sidhant (Bharatmuni)<ul style="list-style-type: none">✓ Aangikabhinay✓ Vachikabhinay✓ Satvikabhinay✓ Aaharyaabhinay• Psycho-technique(Constantine Stanislavsky)<ul style="list-style-type: none">✓ Imagination (Magic If)✓ Given circumstances✓ Attention✓ Concentration✓ Relaxation of muscles✓ Aims and objectives✓ Truth and belief✓ Emotional memory✓ Communication and extraneous aids• Theory of Alienation (Bertolt Brecht)<ul style="list-style-type: none">✓ Historification✓ Alienation✓ Epic theatre• Biomechanics (Mayor Holds)<ul style="list-style-type: none">✓ Constructivism✓ Biomechanics• Absurd Theatre<ul style="list-style-type: none">✓ Visual Absurdity. ...✓ Out of Tune. ...✓ Clichés, Stereotypes, and Overused Phrases. ...✓ Stereotypes, and Overused Phrases✓ Meaningless Language✓ Circular Plot Lines. ...• Poor Theatre (Jerzy Grotowski)<ul style="list-style-type: none">✓ Simplest of sets, costumes, lighting and props.

	<ul style="list-style-type: none"> • Theatre of Cruelty (Antonin Artaud) <ul style="list-style-type: none"> ✓ screams, ✓ apparitions, ✓ shock effects, ✓ magic, ✓ ritual, ✓ visual beauty, ✓ harmony of movement and color
2	<ul style="list-style-type: none"> ➤ Play production procedure <ul style="list-style-type: none"> • Selection of play • Group Reading • Selection of artists • Characterization • Role analysis • Stage rehearsals • Technical rehearsals • Theatre management • Performance
3	<ul style="list-style-type: none"> ➤ Set Design <ul style="list-style-type: none"> • Types of scenery <ul style="list-style-type: none"> ✓ unit set /Box set ✓ Minimal set ✓ Suggestive set ✓ Jacks-Knife set
4	<ul style="list-style-type: none"> ➤ Costume design <ul style="list-style-type: none"> • Introduction of costume design • Aims and objectives of costume design • Principles of costumes design • Elements of costume design • Application

uyBA Third year Dramatics Revise Syllabus (2022-23)

Vth Semester

Paper no. VIII Theory (special) Sanskrit Theatre

Credit 4

Marks 50

Unit no.	topic
1	<ul style="list-style-type: none">• Basic elements of theatre• Story• Artist• Audience
2	<p>Concept Of Theatre</p> <ul style="list-style-type: none">➤ History Of Indian Theatre➤ Growth And Development Of Sanskrit Theatre➤ Elements Of Sanskrit Theatre<ul style="list-style-type: none">• Nandi• Prastavana• Bharatvaky
	<p>. Types of Natyagruha</p> <ul style="list-style-type: none">➤ Concept Of Bharata'S Natyagruha➤ Elements Of Bharata'S Natyagruha➤ Vikrusht Natyagruha➤ Chaturasra Natyagruha➤ Trysra Natyagruha
3	<ul style="list-style-type: none">• Dashroopaka<ul style="list-style-type: none">• Natak• Prakaran• Bhaan• Vyayog• Samavkaar• Deem• Ank or Utsrushtikank• Prahasan• Ehamrug• Vithee

4	Rasa siddhant <ul style="list-style-type: none">• Rasa• Bhav• Vibhav• Anubhav• Rasanishpatti
5	Nayak / Nayika <ul style="list-style-type: none">• Dhirodatt• Dhirodhhat• Dhirlalit• Dhirprashant• Vasaksajja• Virahotkanthita• Swadhinpataka• Kalhantrita• Khandita• Vipralabdha• Proshitbhartruka• Abhisarika
6	Study of Sanskrit Play <ul style="list-style-type: none">• Urubhangam• Abhigyan Shakuntalam

BA Third year Dramatics Revise Syllabus (2022-23)

VIth Semester

Paper no. IX Theory (Common) Isms, Styles and Great Masters

Credit -4

Marks- 50

Unit no.	Topic
	Interpretation and planning a production
1	Study of Isms <ul style="list-style-type: none">• Realism• Naturalism• Expressionism• Modernisms• Postmodernism• Classical
2	➤ Different styles in theatre <ul style="list-style-type: none">• Theatre In Education (Tie)• Physical Theatre.• Epic Theatre.• Political Theatre.• Absurd Theatre• Commedia Dell'arte
3	➤ Review of Play <ul style="list-style-type: none">• types of criticism by play presentation• by Script• style of criticism• critic
4	• Study of great Masters <ul style="list-style-type: none">• Charlee Chaplin• Badal Sarkar• Vijaya Mehta• Ibrahim Alkaji• Habib Tanvir• Ratan Thiyam• Nasiruddin Shaha• Shriram Lagoo.• Girish Karnad.• Vijay Tendulkar• Vithabai Narayngaonkar• Peter Brook• Lee Strasberg• Laurence Olivier

BA Third year Dramatics Revise Syllabus (2022-23)

VIth Semester

Paper .No: X (Theory) (Main) Study of various trends and plays

Credit -4

Marks: 50

Unit. NO	Topics
1	<ul style="list-style-type: none">➤ Modern trends in Marathi theatre and plays<ul style="list-style-type: none">• Marathi Musical Theatre- Sangeet Ekach pyala• Gramin / Rural Theatre- AAmдар Saubhagyvati• Dalit Theatre- Vata palvata• Street play- Hallabol• Children Theatre- Albatya Galbatya
2	<ul style="list-style-type: none">➤ Study of Marathi play➤ Mahanirvan-Satish Alekar➤ Wada Chirebandi- Mahesh Elkunchwar➤ Natsamrat – V.V. Shirwadkar
3	<ul style="list-style-type: none">• Study of translated western play<ul style="list-style-type: none">• Waiting for godot• King Odiopus
4	<ul style="list-style-type: none">• Study of translated Indian play<ul style="list-style-type: none">• Andhayug –DharmveerBharti• Hayvadan – GirishKarnad

BA Third year Dramatics Revise Syllabus (2022-23)

VIth semester Annual

Paper .No: XI (Practical) (Common) Active Participation in stage craft
Credit 8 Marks: 100

Unit No	Topics
1	<ul style="list-style-type: none">➤ Costume Design<ul style="list-style-type: none">• Principles of costume design• Color theory• Costume plates• Practical work of costume designer• Project work (Page to stage activity)
2	<ul style="list-style-type: none">➤ Improvisation<ul style="list-style-type: none">• Concept formation• Identifying a problem• Presentation<ul style="list-style-type: none">✓ Beginning✓ Happening✓ Conclusion• Application
3	<ul style="list-style-type: none">➤ Participation in page to stage activity<ul style="list-style-type: none">• One Project on theatre technique• Project file of stage manager• One Review on participated play
4	<ul style="list-style-type: none">➤ Scale model<ul style="list-style-type: none">• Process• Making<ul style="list-style-type: none">✓ Scaling✓ Cutting✓ pasting

5	<ul style="list-style-type: none"> ➤ Make-up <ul style="list-style-type: none"> • Types of make-up <ul style="list-style-type: none"> ✓ Plain make-up ✓ Character make-up ✓ Plastic make-up • Mask making <ul style="list-style-type: none"> ✓ Paper mask ✓ Plaster of Paris mask ✓ Latex mask
6	<ul style="list-style-type: none"> ➤ Light Equipments and Operations: <ul style="list-style-type: none"> • Elements of Light design • Practical and application of color theory • Handling of light equipments <ul style="list-style-type: none"> ✓ Dimmer/slider ✓ Wire connections ✓ Spot light, par light, flood light, Beam light and foco lenses – work and mechanism

BA Third year Dramatics Revise Syllabus (2022-23)

VIth semester Annual

**Paper .No: XII (Practical) (Main)
Credit 8**

Page to Stage

Marks: 100

Unit no.	Topic
1	<ul style="list-style-type: none">• Production file<ul style="list-style-type: none">• Interpretation• Characterization• Movement plan• Light plan• Light cue sheet• Costume plate• Music cue sheet• Scale Model• Front elevation• Top elevation• Oral based viva on production script
2	<ul style="list-style-type: none">• Students own production in Page to Stage Activity<ul style="list-style-type: none">• Script writing• Reading• Selection of Artist• Rehearsals• Production file• presentation• Participation in Page to Stage production<ul style="list-style-type: none">• Writing• Direction• Acting• Light design• Light operating• Music composition• Music operating• Set designing

Refrencebook :

- Bhartache Natyshastra(GodavareeKetkar)
- Natynirmiti(Yashvant Kelkar)
- Abhinay Chintan(DineshKhanna)
- Aadhunik rangbhoomiche shilpkaar(Dr. Rustum Achalkhamb)
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- Nepathyrachana Bhag -1 –Dr. Ashok Bandgar
- Nepathyrachana Bhag -2 –Dr. Ashok Bandgar
- Natynirmittitil Rangsangati –Dr. Sanjay Patil
- Gosht nepathyachi- Bapu Limaye
- Tamasha Samradni Vithabai- Yashwantrao Bagul
- Sharir Sanvad –Atul Pethe
- Daindin Yogabhyas – Dr. Charulata Rojekar
- Swasthy Yog – Dr. Charulata Rojekar
- Vachik Abhinay _ Dr. Shriram Lagoo

11

See
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Dr. Kulkarni. 23/6/22.
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3/4/22
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Shirsat. K.V