



P.G. DEPARTMENT OF PERFORMING ARTS

JNANABHARATHI, BANGALORE-560056

Subject: "DRAMA" (THEATRE ARTS)

SYLLABUS FOR M.A.

(CBCS)

Effective from 2016-17

Dr. Nagesh V Bettakote. Professor of Theatre Arts

Chairman, BOS (PG)



M.A. DRAMA (THEATRE ARTS) semester scheme syllabus CBCS, scheme of Examination, continuous Evaluation and other Requirements:

1. ELIGIBILITY:

A Graduate with Drama/Dance/Music as cognate subject with 50% marks in concerned optional subject, any graduate with a diploma/certificate course Examination in Drama/Film Acting conducted by the Government of Karnataka, Department of public instruction /by any state Government/Central Government OR any Graduate with diploma from Janapad loka affiliated to Bangalore University, Bangalore/Abhinaya Taranga (Reputed Drama institute of Bangalore)/Certificate of Drama Workshops conducted by Karnataka Nataka Academi OR NSD.

A) Any Degree with five years Theatre/Drama Experience.

B) Viva-voce and practical Entrance is compulsory for all the candidates.

2. M.A. DRAMA course consists of four semesters.
3. First semester will have three theory paper (core), three practical papers (core) and one practical paper (soft core).
4. Second semester will have three theory papers (core), two practical papers (core), one is project work/Dissertation practical paper and one is practical paper (soft core)
5. Third semester will have two theory papers (core), three practical papers (core) and one is open Elective Practical paper
6. Fourth semester will have two theory Papers (core) two practical papers (core), one project work and one is Elective paper.
7. Each theory and practical paper carries 100 Marks. Theory and practical Examination for 70 Marks and 30 Marks for Internal Assessment. Witch

covers Attendance, Tests, Seminars and assignments. Submission seminars papers and assignments and practical Record compulsory.

8. Practical in II semester will have project Work/Dissertation. Its carries 100 Marks. Practical Examination for 70 Marks and 30 Marks for Internal Assessment. Which covers Attendance, Tests, Seminars and assignments. Submission seminars papers and assignments and practical Record compulsory.
9. Practical in IV semester will have Filed work/Dissertation. The dissertation carries 50 Marks (15+35), Field study and Tour Report 50 Marks (15+35)
10. Minimum marks to pass in each paper both in theory and practical is 40% and 50% in aggregate of all semesters put together. However, there shall be no minimum marks for continuous evaluation.
11. Each theory will have four hours, practical six hours and project work/Dissertation and Elective eight hours, soft core three hours, open elective four hours per week.
12. Medium of instruction is in Kannada and English only.

Bangalore



University

Dept of Performing Arts

MA, DRAMA (THEATRE ARTS) CBCS-Syllabus-2014-15

Drama- 1st Semester

Sl. No	Core Subject: Drama Papers	Hours per Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credit
1	I. Theory	04	30	70	100	3 hours	04
2	II. Theory	04					04
3	III. Theory	04					04
4	IV. Practical	08					04
5	V. Practical	08					04
6	VI. Practical	08					04
7	VII. Soft core : Practical:	03					02
	Total	39	---	---	---	---	26

DRCOT-I Theory : **FOLK THEATRE FORM OF INDIA**

DRCOT-II Theory: **INDIAN THEATRE**

DRCOT-III Theory: **KARNATAKA THEATRE**

DRCOP-IV Practical: **BODY MOVEMENT AND VOICE, SPEECH, MUSIC**

DRCOP-V Practical : **MAKE-UP AND COSTUME DESIGN**

DRCOP-VI Practical: **ACTING**

DRSOCP-VII (Soft core)
Practical: **FOLK DANCE**



Drama- 2nd Semester

SI No	Core Subject: Drama Papers	Hours per Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credit
1	I. Theory	04	30	70	100	3 hours	04
2	II. Theory	04					04
3	III. Theory	04					04
4	IV. Practical	08					04
5	V. Practical	08					04
6	VI. Project Work/Dissertation	08					04
7	VII. Soft Core: Practical	03					02
	Total	39	---	---	---	---	26

DRCOT-I	Theory :	WESTERN THEATRE
DRCOT-II	Theory:	CONTEMPARARY PLAY WRIGHTS OF KARNATAKA
DRCOT-III	Theory:	CHILDREN'S THEATRE
DRCOP-IV	Practical:	ACTING-2
DRCOP-V	Practical :	THEATRE TECHNOLOGY, SET PROPERTY AND MASK MAKING
DRCOP-VI	Practical:	PROJECT WORK
DRSOCP-VII	(Soft core) Practical:	CLASSICAL DNACE BHARATHANATYA



Drama-3rd Semester

SI No	Core Subject: Drama papers	Hours per Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credit
1	I. Theory	04	30	70	100	3 hours	04
2	II. Theory	04					04
3	III. Practical	08					04
4	IV. Practical	08					04
5	V. Practical	08					04
6	VI. Open Elective: Theory	04					04
	Total	36	---	---	---	---	24

DRCOT-I Theory : **ASIAN THEATRE**

DRCOT-II Theory: **THEATRE ARCHITECTURE**

DRCOP-III Practical: **STREET THEATRE**

DRCOP-IV Practical : **LIGHTING DESIGN**

DRCOP-V Practical : **DIRECTION**

DROET-VI Open Elective:
Theory: **DRAMA/THEATRE ARTS**



Drama 4th Semester

SI No	Core Subject: Drama Papers	Hours per Week	Marks IA	Marks Exam	Total Marks	Duration of Exam	Credit
1	I. Theory	04	30	70	100	3 hours	04
2	II. Theory	04					04
3	III. practical	08					04
4	IV. Practical	08					04
5	V. Practical	08					04
6	VI. Elective: Practical	08					04
	Total	40	---	---	---	---	24

DRCOT-I Theory: **CREATIVE WRITING AND PLAY ANALYSIS**

DRCOT-II Theory: **AESTHETICS OF THEATRE**

DRCOP-III Practical: **MAJOR PLAY PRODUCTION**

DRCOP-IV Practical : **FIELD WORK/DISSERTATION**

DRCOP-V Practical : **CLASS ROOM PRODUCTIONS**

DROEP-VI Elective
Practical : **DRAMA/THEATRE MUSIC**

Bangalore



University

Department of Performing Arts

Snehabhavana, Jnanabharathi campus, Bangalore-560056

Drama 1st Semester

Core subject:

(PPR: Papers, HPW: Hours per week, IAM: Internal Assessment Marks, EM: Exam Marks TM: Total Marks, Cr: Credit, DRCOT: Drama core subject theory, DRCOP: Drama core subject practical)

Exam duration: 3 Hours

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-I	FOLK THEATRE FORMS OF INDIAN	4	30	70	100	4
UNIT-1	Origin and Development of Folk Theatre					
UNIT-2	Relationship between Rituals and folk theatre					
UNIT-3	Indian Flok forms: Jatra, Bhavai, Nautanki, Ramaleela, Kodyattam, Bhagavath mela, Burra katha, Thamasha, Yakshagana					
UNIT-4	Usage of folk forms in the contemporary stages					
UNIT-5	Folk forms and technology: Music, Make-up, Costume, Folk stage, Living status of and economic condition of folk artists, Present folk theatre stages and status, Folk Museum, Folk Literature, Folk Theatre and Education					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-II	INDIAN THEATRE	4	30	70	100	4
UNIT-1	Origin and Development of Ancient Indian Theatre : Indus Valley civilization Art, Buddhism period Art, Religion, Social concept (Caste concept), System of Family, Marriage, relationship, Employments, Painting, Sculpture, Dravidian Culture and theatre.					
UNIT-2	Natyashastra: Natyothpathi, Poorvarnga, Rasa , Bhava, Abhinaya					
UNIT-3	Dhanajaya's Dhasharopaka					
UNIT-4	Origin and development of Sanskrit theatre					
UNIT-5	Sanskrit play writers: Aswagosh , Bhasa , Kalidaasa, Sudraka, Harsh, Vishaka datha, Bhavaboothi					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-III	KARNATAKA THEATRE	4	30	70	100	4
UNIT-1	Origin and Development of Karnataka folk Theatre					
UNIT-2	Karnataka folk Theatre forms: Yakshagana Thalamaddale Modalapaya bayalata Doddaata Sannata Shri Krishna parijatha Gombeyatagalu					
UNIT-3	Origin and development of Professional Theatre					
UNIT-4	Major theatre companies					
UNIT-5	Origen and development of Amateur Theatre: The role of theatre troupes The role of theatre Directors The role of technical aspects					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-IV	BODY MOVEMENT AND VOICE, SPEECH, MUSIC	8	30	70	100	4
UNIT-1	Meaning of Speech Symbol, Signal Picture , Natural sounds Animal behaviors Body languages Body languages					
UNIT-2	Tongue twisting Exercises Reading in different types Narrations, News reading Poetry recitation Story telling					
UNIT-3	Rhythm Voice projection Voice modulation Weeping , Coughing					
UNIT-4	Speech work : Diction Intonation Emphasis Pauses Pitch and volume Tempo Dialogues delivery Parakugalu					
UNIT-5	Body Exercises: Yoga (asana) Theatre exercise					
Assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-V	MAKE-UP AND CASTUME DESIGN	8	30	70	100	4
UNIT-1	Origin and development of Make-up					
UNIT-2	Theatre make-up: Straight Character Sculpture Mosaic Color symbolism and character analysis					
UNIT-3	Make-up and lighting Make-up and Costume Difference between T.V, Cinema and Theatre Make-up					
UNIT-4	Origin and development of costume: Folk, mythological, historical, social, contemporary					
UNIT-5	Principle of costume design and costume preparation of costume Concept of colors-line-texture, color symbolism Costume and lights Costume and set					
Assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP -VI	ACTING	8	30	70	100	4
UNIT-1	Definition of Acting					
UNIT-2	Responsibilities of an actor tools of an actor character analysis					
UNIT-3	Observations aspects, Stage presence, concentration, conviction, confidence, energy and directionality.					
UNIT-4	Stylized acting with reference to historical and mythological plays. Mime: conventional, occupational and pantomime Mono acting: different types of characters					
UNIT-5	Stage presence: completeness (gesture, posture, movement) Interaction: Eye contact and actor, reaction with co-artists, relating to other elements of performance (set, property, costume, composition and lights)					
Assignment compulsory						

Soft core: Practical

PPR	Title	HPW	IAM	EM	TM	CR
DRSCOP-VII	FOLK DANCE	3	30	70	100	4
UNIT-1	1. Kolata					
UNIT-2	2. Dollukunitha					
UNIT-3	3. Kamsale					
UNIT-4	4. Nandhikolu					
UNIT-5	5. Goravana kunitha					
Assignment compulsory						



Drama 2nd Semester

Core subject

(PPR: Papers, HPW: Hours per week, IAM: Internal Assessment Marks, EM: Exam Marks TM: Total Marks, Cr: Credit, DRCOT: Drama core subject theory, DRCOP: Drama core subject practical)

Exam duration: 3 Hours

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-I	WESTERN THEATRE	4	30	70	100	4
UNIT-1	origin and development of Greek Theatre Study of Greek Play wrights Aeschylus Sophocles Euripides Aristophanes Study of Greek plays: Tragedy Comedy Shatair Mime plays					
UNIT-2	origin and development of Roman Theatre Study of Roman play wrights: Platus Terens Seneka					
UNIT-3	Medieval theatre: Classicalism Elizabethan Neo classical theatre					
UNIT-4	Commedia del arte Illusion theatre Realism Naturalism					
UNIT-5	Germinal play wrights : Ibsen, Anton Chekhov, Bretolt Brecht					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-II	CONTEMPORARY PLAY WRIGTS OF KARNATAKA	4	30	70	100	4
UNIT-1	Contemporary play wrights: T.P. Kailasam Samsa Sri Ranga G.B. Joshi Grish Karnad Chandrashekara kambara					
UNIT-2	P. Lankesh H.S. Shivaprakash Chandra shekar patil Prasanna Prabhushankar K.V.Akshara					
UNIT-3	Contemporary play wrights interpretation context about : Ethic Religion Culture Socio					
UNIT-4	Directors interpretation with examples					
UNIT-5	Contemporary play wrights appropriation to the present cultural and technical values					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-III	CHILDREN' THEATRE	4	30	70	100	4
UNIT-1	Origin and development and its scope Children play wrights and plays					
UNIT-2	Major characteristics of Children's play					
UNIT-3	Modern technology and children's theatre					
UNIT-4	Children' theatre and Education					
UNIT-5	children' theatre in India and abroad					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-IV	ACTING -2	8	30	70	100	4
UNIT-1	Acting in deference Types of plays					
UNIT-2	Concept as explain in Natyashastra: Four types of Acting					
UNIT-3	Abhinaya in folk and classical art forms					
UNIT-4	Lokadharmi, Natyadarmi abhinaya Dramatization of short stories and poems					
UNIT-5	Realistic, stylized and contemporary acting (Stanislavski style, Brecht, Mayarhold, Grotowsky)					
Assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-V	THEATRE TECHNOLOGY , SET, PROPERTY AND MASK MAKING	8	30	70	100	4
UNIT-1	<p>Functions of set purpose of stage setting</p> <p>Technical terms pertaining to stage</p> <p>Drawing Ground plan-cross section plan and Elevation plans ,</p> <p>Relation between set and light</p> <p>The importance of Hand and set properties in play production</p> <p>Different types of production the property models</p>					
UNIT-2	<p>Different type of stage setting</p> <p>Realistic</p> <p>Symbolic</p> <p>Expressionistic</p> <p>Formalistic</p>					
UNIT-3	<p>Making hand and set properties for a given play using raw materials.</p> <p>Preparing hand and set properties for a periodical and a social plays</p>					
UNIT-4	<p>origin and development of Masks</p> <p>Usage of mask in ritualistic theatre and contemporary theatre (Indian context)</p>					
UNIT-5	<p>Art of mask making</p> <p>Paper pulp mask making</p> <p>Plaster of parries mask making</p> <p>Plastic mask making</p> <p>Rubber mask making</p> <p>The technique involved in mask making</p>					
Assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-VI	PROJECT WORK	8	30	70	100	4
UNIT-1	Folk theatre of India: Theatre architecture, Costume, Make-up Acting, Acting theories, Lighting, Music' Play writher, Plays					
UNIT-2	Karnataka theatre: Professional theatre , Amateur theatre , Theatre architecture, Costume, Make-up, Acting, Acting theories, Lighting, Play writher					
UNIT-3	Indian theatre: Play writer ,Costume,Make-up,Sets, Properties, Stage Music, Lighting,Theatre architecture , Acting theory, Dasaroopaka, Poorvaranga					
UNIT-4	Eastern theatre : China theatre, Japan theatre, Theatre architecture, Costume, Make-up, Acting, Acting theories, Lighting, Play writher, Plays					
UNIT-5	Western theatre: Greek theatre, Roman theatre ,German theatre , Masco theatre arts, Medieval period, England theatre Theatre architecture, Acting, Acting theories, Director					

Soft core:Practical

PPR	Title	HPW	IAM	EM	TM	CR
DRSCOP-VII	CLASSICAL DANCE- BHARATHANATYA	3	30	70	100	4
UNIT-1	Body movements for Dance					
UNIT-2	Adavus					
UNIT-3	Hasta bedhas					
UNIT-4	Chaturvidha Abhinaya					
UNIT-5	Raga and saptha talas, Alaripu					
Assignment compulsory						



Drama 3rd Semester

Core subject:

(PPR: Papers, HPW: Hours per week, IAM: Internal Assessment Marks, EM: Exam Marks TM: Total Marks, Cr: Credit, DRCOT: Drama core subject theory, DRCOP: Drama core subject practical)

Exam duration: 3 Hours

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-I	ASIAN THEATRE	4	30	70	100	4
UNIT-1	Theatre rituals of china Origin and development of peaking opera Specialties of peaking opera characters					
UNIT-2	Specialties of peaking opera costume, make-up and stage					
UNIT-3	Origin and development of Japanese theatre					
UNIT-4	Japanese theatre forms: Noh, Kabuki, Bugaku, Bunraku					
UNIT-5	Type of important theatre forms of the Asian continent					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-II	THEATRE ARCHITECTURE	4	30	70	100	4
UNIT-1	Development of stages in theatre architecture from Arena to proscenium					
UNIT-2	Greek theatre Architecture: Ampi architecture, Epidaurus architecture					
UNIT-3	Roman Theatre architecture: Circus maximus, coliseum					
UNIT-4	Elizabethan theatre architecture: Globe, Fortuner, Swan, Black fairs					
UNIT-5	Indian theatre: Bharatha's natya gruha –trasya, vikrusta and chaturasra Kothambalum					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-III	STREET THEATRE	8	30	70	100	4
	All should undergo practical training in street theatre performance by regularly presenting street plays keeping in mind the following					
UNIT-1	Street theatre India and Karnataka					
UNIT-2	The concept of Peoples theatre Theatre for the people					
UNIT-3	Invisible theatre demonstration and rallies					
UNIT-4	Guerilla theatre, circus					
UNIT-5	Theatre as an instrument for social change Community theatre					
Assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-IV	LIGHTING DESIGN	8	30	70	100	4
UNIT-1	Origin and development of lighting Purpose of lighting Principal of lighting design					
UNIT-2	Primary colors and combination of secondary colors Relationship between light and costume Relationship between light make-up and set					
UNIT-3	Different types of lights (Gadgets) knowledge Controllable properties Interpretation of lighting Management of lighting Making a cue sheet for different plays					
UNIT-4	Semiotics of stage light					
UNIT-5	Famous lighting designers in Karnataka , India					
Assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-V	DIRECTION	8	30	70	100	4
	Students should undergo practical training in direction and a project should be done at the end of the semester a direction as per the guidelines of the teacher keeping the following the mind.					
UNIT-1	The creative process of direction Selection of play					
UNIT-2	Plotting of movement and blocking					
UNIT-3	Physicalization Stage craft					
UNIT-4	Technical aspects					
UNIT-5	Production					
Assignment compulsory						

Performing Arts (M.A) -III Semester

Open Elective : practical

(Per other department students)

PPR	TITLE	HPW	IAM	EM	TM	CR
3.6	ಪ್ರದರ್ಶನ ಕಲೆಗಳು ಮತ್ತು ಸಮಾಜ- Performing Arts and Society	8	30	70	100	4
Unit-1 Dance	Bharatha's Natyashastra-ಭರತ ನಾಟ್ಯ ಶಾಸ್ತ್ರ					
Unit-2 Dance	1. Nruthya-ನೃತ್ಯ 2. Nritha-ನೃತ್ಯ 3. Navarasas-ನವರಸ(ಸಂಕ್ಷಿಪ್ತ) (Basics)					

Unit-3 Drama	Indian Theatre/ Folk, Professional- Armature- ಭಾರತೀಯ ರಂಗಭೂಮಿ ಜಾನಪದ, ವೃತ್ತಿ, ಹವ್ಯಾಸಿ
Unit-4 Drama	Karnataka Theatre Folk, Professional- Amateur- ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ ಜಾನಪದ ವೃತ್ತಿ ಹವ್ಯಾಸಿ
Unit-5 Music	Brief Introduction to Indian Music-ಭಾರತೀಯ ಸಂಗೀತದ ಸಂಕ್ಷಿಪ್ತ ಪರಿಚಯ
Unit-6 Music	Study of Varieties of Indian Music-ವಿವಿಧ ಸಂಗೀತ ಪ್ರಕಾರಗಳ ಅಧ್ಯಯನ 1.Karnataka Music-ಕರ್ನಾಟಕ ಸಂಗೀತ 2.Hindustani Music-ಹಿಂದೂಸ್ತಾನಿ ಸಂಗೀತ 3.folk Music- ಜಾನಪದ ಸಂಗೀತ 4.Light Music-ಲಘು ಸಂಗೀತ 5.Theatre Music- ರಂಗ ಸಂಗೀತ 6.Film Music- ಚಲನಚಿತ್ರ ಸಂಗೀತ 7. Vachana, University anthem or Devaranama- ವಂಚನ, ವಿಶ್ವವಿದ್ಯಾಲಯದ ಗೀತೆ ಅಥವಾ ದೇವರನಾಮ
Unit-7	Dance, Drama, Music and Society-ನೃತ್ಯ, ನಾಟಕ, ಸಂಗೀತ ಮತ್ತು ಸಮಾಜ
Seminar and Assailment compulsory	

Reference Books for Open Elective

Dance:

1. Adya Rangacharya – Natya Shasta
2. Natya Shasta – Tranlated – Appa Rao
3. Sangitha Shasta Chandrika - L.Rajaroo
4. Sangeetha Lakshana Sangraha – Vol I & II – Dr. Padma Murthy
5. History of South Indian Music - Ranga Ramaniya Iyengar

ಪರಾಮರ್ಶನ ಗ್ರಂಥಿಗಳು: ರಂಗಭೂಮಿ

ನಾಟ್ಯಶಾಸ್ತ್ರ - ಅನುವಾದ ಶ್ರೀ ರಂಗ

ಭಾರತೀಯ ರಂಗಭೂಮಿ - ಶ್ರೀ ರಂಗ

ಸಂಸ್ಕೃತ ನಾಟಕ- ಎ.ಆರ್. ಕೃಷ್ಣಶಾಸ್ತ್ರಿ

ಕನ್ನಡ ನಾಟಕ ಕಲೆ ಅ.ನ.ಕೃ

ಕರ್ನಾಟಕ ಜಾನಪದ ರಂಗಭೂಮಿ- ಎಂ.ಟಿ. ದೂಪದ

ದಕ್ಷಿಣ ಕರ್ನಾಟಕದ ಜಾನಪದ ರಂಗಭೂಮಿ - ಡಿ.ಕೆ.ರಾಜೇಂದ್ರ

ವೃತ್ತಿ ರಂಗದರ್ಶನ - ಡಾ. ಆರ್.ಟಿ.ರಮಾ

ಆಧುನಿಕ ಕನ್ನಡ ನಾಟಕ - ಕೆ. ಮರುಳ ಸಿದ್ದಪ್ಪ

ಕನ್ನಡ ಹವ್ಯಾಸಿ ರಂಗಭೂಮಿ - ಡಾ.ಜಿ.ವಿ. ಹಡಗಲಿ

ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ - ಹೆಚ್. ಕೆ. ರಾಮನಾಥ

ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ - ಕೆ.ವಿ.ಆಚಾರ್

ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ - ಡಾ. ಹೆಚ್.ಕೆ. ರಂಗನಾಥ್



Drama 4TH Semester

Core subject:

(PPR: Papers, HPW: Hours per week, IAM: Internal Assessment Marks, EM: Exam Marks TM: Total Marks, Cr: Credit, DRCOT: Drama core subject theory, DRCOP: Drama core subject practical

Exam duration: 3 Hours

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-I	CREATIVE WRITING AND PLAY ANALYSIS	4	30	70	100	4
UNIT-1	The basic concept of play writing Development of theme, plot, characters, dialogue etc..					
UNIT-2	Influence of tradition and contemporary society The dramatic action and conflict					
UNIT-3	Scenes structure and acts Structure of an one act play					
UNIT-4	Analysis of plays by famous play wrights (any four)					
UNIT-5	Introduction to the theories of play weighting from Aristotle to modern times					
Each Students Should be Write the one skit, The subject given by teacher						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOT-II	AESTHETICS OF THEATRE	4	30	70	100	4
UNIT-1	Aesthetic of Indian Theatre.					
UNIT-2	Folk and classical theatre					
UNIT-3	History of Asian theatre and architecture					
UNIT-4	Aesthetic of western theatre					
UNIT-5	History of western Theatre architecture					
Test, Seminar and assignment compulsory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-III	MAJOR PLAY PRODUCTION	8	30	70	100	4
UNIT-1	Mythological plays					
UNIT-2	Folk plays					
UNIT-3	Historical plays					
UNIT-4	Social plays					
UNIT-5	Modern plays					
All the students participation in play production is mandatory						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-IV	FIELD WORK/DISSERTATION	8	30	70	100	4
UNIT-1	Methods of field investigation and its important in theatre arts					
UNIT-2	Field work of different areas and levels (theatre Arts)					
UNIT-3	Collection of field data sampling methods and preparation of questionnaires.					
UNIT-4	Data input processing representation, analysis, interpretation and Report writing					
<ol style="list-style-type: none"> 1. Field study tour is a part of IV semester, study tour is compulsory and to be conducted between end of the III semester and in the beginning of the IV semester for a duration of one weeks. Study tour report submission is compulsory. 2. Viva-voice based on dissertation and study tour report. 						

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-V	CLASS ROOM PRODUCTIONS	8	30	70	100	4
UNIT-1	Each student is required to take the entire responsibility of direction a play using his/her juniors in the department of student from other department of college he/her should direct and production a play of minimum 30 mints duration					
UNIT-2	Each student should prepare a directors copy with all the details which would be assessed at the time of Examination					
UNIT-3	Each student should prepare a set model of the play, which he/she produced as a part of curriculum					
UNIT-4	Each student should be prepare a costume design copy with all the details which would be assessed at the time of Examination					
UNIT-5	Each student should be prepare a lighting design and queue sheet copy with all the details which would be assessed at the time of Examination.					

Elective:

Practical

PPR	Title	HPW	IAM	EM	TM	CR
DREP-VI	DRAMA/THEATRE MUSIC	8	30	70	100	4
UNIT-1	Introduction of Theatre music origin and development of theatre music					
UNIT-2	Folk Theatre Music					
UNIT-3	Professional theatre Music					
UNIT-4	Contemporary Theatre Music B.V. Karantha's					
UNIT-5	Practical Knowledge of Music instruments: Indian and western					
Assignment compulsory						

Reference:

1. Indian Theatre : Mulkraj Anand
2. Indian Theatre: Edited by Anandlal
3. Indian Theatre: Adya Rangacharya
4. Sanskrit Theatre: Bhat
5. The Theory of Drama: Dais Nigel allar
6. Rural Drama: Mulkraj Anand
7. Folk Theatre forms of India: Balavanth Gargi
8. Theory of Drama: A. Nicoll
9. World Drama: A. Nicoll
10. Techniques of Acting : Ronold hayman
11. An Actor Prepare: Stanislavski
12. Indian Theatre: Balavanth Gargi
13. Karnataka Theatre: H.K. Ranganath
14. Kannada Theatre: T.S Syamarao
15. Brecht on Theatre: Tr John willet
16. British Theatre: Simon trusslear
17. Encyclopedia world Drama: Jhon Gossner
18. American theatre: Oxford publication
19. Modern Theatre practice: Heffner, hubbrt, selden, samual and salman
20. Producing a play : Jhon Gossner
21. Indian method in acting : Prasanna
22. Guide to stage Lighting: G.N. Dasguptha
23. The Dramatic history of World: Kolachelam srinivasam
24. Casting directors: Hettie lynne hurtes
25. Asides-themes in contemporary Indian Theatre: Nemichadra jain
26. Yakshagana: Ashton and Christie
27. Yakshagana: K. Shivarana Karantha
28. The stage make-up: Rechar d cardson
29. Masters of modern stage: P.S. Ramarao
30. Theatre in Asia: Gunaverdhana
31. Theatre Research -2– Edited by Dr.V.Nagesh Bettakote
32. Theatre Research -3– Edited by Dr.V.Nagesh Bettakote

ಪರಾಮರ್ಶನ ಗ್ರಂಥಗಳು:

೧. ನಾಟ್ಯಶಾಸ್ತ್ರ: ಅನುವಾದ ಶ್ರೀರಂಗ
೨. ಭಾರತೀಯ ರಂಗಭೂಮಿ: ಶ್ರೀ ರಂಗ
೩. ಸಂಸ್ಕೃತ ನಾಟಕ: ಎ.ಆರ್. ಕೃಷ್ಣಶಾಸ್ತ್ರಿ
೪. ದಶರೂಪಕ: ಅನುವಾದ, ಕೆ.ವಿ. ಸುಬ್ಬಣ್ಣ
೫. ರಂಗದಲ್ಲಿ ಅಂತರಂಗ: ಕೆ.ವಿ. ಸುಬ್ಬಣ್ಣ
೬. ಆಧುನಿಕ ಕನ್ನಡ ನಾಟಕಗಳು: ಕೆ. ಮರಳಸಿದ್ದಪ್ಪ
೭. ಪ್ರಾಚೀನ ಭಾರತೀಯ ನಾಟಕ: ಅನುವಾದ ಅಣ್ಣಯ್ಯಗೌಡ ಹೆಚ್.ಹೆಚ್.
೮. ಕನ್ನಡ ನಾಟಕ ಕಲೆ: ಅ.ನ.ಕೃ
೯. ನವಕರ್ನಾಟಕ ಕೈಪಿಡಿ ರಂಗಭೂಮಿ: ಎನ್. ಎಸ್. ವೆಂಕಟರಾಮ್
೧೦. ಗ್ರೀಕ್ ರಂಗಭೂಮಿ: ಎಲ್.ಎಸ್. ಶೇಷಗಿರಿರಾವ್
೧೧. ಕನ್ನಡ ನಾಟಕ ಪರಂಪರೆ ಮತ್ತು ಪ್ರಯೋಗ: ಜಿ.ಎಸ್. ಶಿವರುದ್ರಪ್ಪ
೧೨. ಭಾರತೀಯ ಕಾವ್ಯ ಮೀಮಾಂಸೆ: ತೀ.ನಂ. ಶ್ರೀಕಂಠಯ್ಯ
೧೩. ದಕ್ಷಿಣ ಕರ್ನಾಟಕ ಜಾನಪದ ರಂಗಭೂಮಿ: ಡಿ.ಕೆ. ರಾಜೇಂದ್ರ
೧೪. ವೃತ್ತಿ ರಂಗದರ್ಶನ: ಹೆಚ್.ಕೆ. ರಂಗನಾಥ್
೧೫. ಜಾನಪದ ಕಲೆಗಳ ಬದುಕು: ಕೆ.ಎಸ್. ಉಪಧ್ಯಾಯ
೧೬. ರಂಗಪ್ರಪಂಚ: ಕೆ.ವಿ ಅಕ್ಷರ
೧೭. ಕನ್ನಡ ರಂಗಭೂಮಿ: ಬಿ.ವಿ. ವೈಕುಂಠರಾಜು
೧೮. ರಂಗಪ್ರಯೋಗ: ಕೆ.ವಿ. ಅಕ್ಷರ
೧೯. ಕರ್ನಾಟಕ ಜಾನಪದ ರಂಗಭೂಮಿ: ಎಮ್.ಟಿ. ದೂಪದ
೨೦. ಪಾಶ್ಚಾತ್ಯ ಗಂಭೀರ ನಾಟಕಗಳು: ಎಸ್.ವಿ. ರಂಗಣ್ಣ
೨೧. ಕನ್ನಡ ನಾಟಕ: ಯಾಜಮಾನ್ಯ ಸಂಕತನ
೨೨. ವೃತ್ತಿರಂಗಸಂಸ್ಕೃತಿ: ದೇವದಾಸ ಕಳಸದ
೨೩. ಸೌಂದರ್ಯ ಸಮೀಕ್ಷೆ: ಜಿ.ಎಸ್. ಶಿವರುದ್ರಪ್ಪ
೨೪. ಕನ್ನಡ ನಾಟಕ ಸಮೀಕ್ಷೆ: ಕೆ. ಮರಳ ಸಿದ್ದಪ್ಪ
೨೫. ಕರ್ನಾಟಕ ಜನಪದ ಕಲೆಗಳ ಕೋಶ: ಸಂಪಾದಕ. ಹಿ.ಚಿ. ಬೋರಲಿಂಗಯ್ಯ

೨೬. ಕನ್ನಡ ಹವ್ಯಾಸಿ ರಂಗಭೂಮಿ-ಒಂದು ಅಧ್ಯಯನ: ಡಾ.ಜೆ.ಎ. ಹಡಗಲಿ
೨೭. ಶತಮಾನದ ನಾಟಕ: ಸಂಪಾದಕ. ಕೆ. ಮರಳಸಿದ್ದಪ್ಪ
೨೮. ಬೀದಿ ರಂಗಭೂಮಿ: ಡಾ. ವಿ. ನಾಗೇಶ್ ಬೆಟ್ಟಕೋಟೆ
೨೯. ಭಾರತೀಯ ಕಲಾ ದರ್ಶನ: ಸಂಪಾದಕರು ಅ.ನ.ಕೃ
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೩೧. ಕರ್ನಾಟಕ ದಲಿತ ಜಾನಪದ ಸಂಗೀತ: ಬಾನಂದೂರ್ ಕೆಂಪಯ್ಯ
೩೨. ಯಕ್ಷಗಾನ ತಾಳಮದ್ದಲೆ: ಮಾದವ ಪರಾಜೆ
೩೩. ಪುಸ್ತಕ ಪ್ರೀತಿ: ಟಿ.ಪಿ. ಅಶೋಕ
೩೪. ರಂಗದಲ್ಲಿ ಅಂತರಂಗ: ಅನುವಾದ ಕೆ. ವಿ. ಸುಬ್ಬಣ್ಣ
೩೫. ರಂಗಕಾಯಕ: ಕೆ. ರಾಮಕೃಷ್ಣಯ್ಯ
೩೬. ಪುತಿನ ಸಂಚಯ: ಪ್ರ. ಸಂ: ಪ್ರಧಾನ್ ಗುರುದತ್
೩೭. ಕುವೆಂಪು ಸಮಗ್ರ ನಾಟಕ: ಸಂ: ಕೆ.ಸಿ. ಶಿವಾರೆಡ್ಡಿ
೩೮. ಗಿರೀಶ್ ಕಾರ್ನಾಡ್ ಸಮಗ್ರ ನಾಟಕ: ಗಿರೀಶ್ ಕಾರ್ನಾಡ
೩೯. ನಟನೆಯ ಪಾಠಗಳು: ಪ್ರಸನ್ನ
೪೦. ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ ವಿಕಾಸ: ಹೆಚ್.ಕೆ. ರಾಮನಾಥ್
೪೧. ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ: ಕೆ.ವಿ ಆಚಾರ್
೪೨. ಕಲಾಪ್ರಪಂಚ: ಕೆ. ಶಿವರಾಮಕಾರಂತ
೪೩. ಸಾಹಿತಿ, ಸಾಹಿತ್ಯ ವಿಮರ್ಶೆ: ಪಿ. ಲಂಕೇಶ್
೪೪. ಪ್ರಸಾಧನ ನೀವೂ ಕಲಿಯಿರಿ: ರಾಮಕೃಷ್ಣ ಕನ್ನಪ್ಪಾಡಿ, ಯು ವಸಂತಕುಮಾರ್ ಶಣೈ
೪೫. ಪ್ರಸಾಧನಕಲೆ: ಬಿ.ಎನ್. ನಾಣಿ
೪೬. ರಂಗ ಸಂಶೋಧನೆ- ೧- ಡಾ.ನಾಗೇಶ್ ವಿ ಬೆಟ್ಟಕೋಟೆ
೪೭. ರಂಗ ಸುಧೀಂದ್ರ - ಡಾ. ಎಚ್.ಎಸ್.ವೆಂಕಟೇಶ್ ಮೂರ್ತಿ
೪೮. ರಂಗ ಕೃಷಿ- ಡಾ.ನಾಗೇಶ್ ವಿ ಬೆಟ್ಟಕೋಟೆ
೪೯. ರಂಗ ಬವನಾಸಿ - ಡಾ.ಸಿದ್ದಲಿಂಗಯ್ಯ
೫೦. ರಂಗ ಸಿರಿ - ಡಾ.ಕೆ.ರಾಮಕೃಷ್ಣಯ್ಯ

Modified Syllabus



Drama 3rd Semester

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-IV	FIELD WORK/DISSERTATION	8	30	70	100	4
UNIT-1	Methods of field investigation and its important in theatre arts					
UNIT-2	Field work of different areas and levels (theatre Arts)					
UNIT-3	Collection of field data sampling methods and preparation of questionnaires.					
UNIT-4	Data input processing representation, analysis, interpretation and Report writing					
1. Field study tour is a part of IV semester, study tour is compulsory and to be conducted between end of the III semester and in the beginning of the IV semester for a duration of one weeks. Study tour report submission is compulsory. 2. Viva-voice based on dissertation and study tour report.						

Modified Syllabus



Drama 4th Semester

PPR	Title	HPW	IAM	EM	TM	CR
DRCOP-IV	LIGHTING DESIGN	8	30	70	100	4
UNIT-1	Origin and development of lighting Purpose of lighting Principal of lighting design					
UNIT-2	Primary colors and combination of secondary colors Relationship between light and costume Relationship between light make-up and set					
UNIT-3	Different types of lights (Gadgets) knowledge Controllable properties Interpretation of lighting Management of lighting Making a cue sheet for different plays					
UNIT-4	Semiotics of stage light					
UNIT-5	Famous lighting designers in Karnataka , India					
Assignment compulsory						