



॥ सा विद्या या विमुक्तये ॥

# स्वामी रामानंद तीर्थ मराठवाडा विद्यापीठ, नांदेड

‘ज्ञानतीर्थ’, विष्णुपुरी, नांदेड - ४३१ ६०६ (महाराष्ट्र राज्य) भारत

## SWAMI RAMANAND TEERTH MARATHWADA UNIVERSITY, NANDED

‘Dnyanteerth’, Vishnupuri, Nanded - 431 606 (Maharashtra State) INDIA

Established on 17th September, 1994, Recognized By the UGC U/s 2(f) and 12(B), NAAC Re-accredited with 'B++' grade

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आंतरविद्याशाखीय अभ्यास विद्याशाखे  
अंतर्गत राष्ट्रीय शैक्षणिक धोरण २०२०  
नुसार अभ्यासक्रम (Syllabus) शैक्षणिक  
वर्ष २०२४-२५ पासून लागू करण्याबाबत.

### प रि प त्र क

या परिपत्रकान्वये सर्व संबंधितांना कळविण्यात येते की, या विद्यापीठा अंतर्गत येणा-या सर्व विद्यापीठ संकुले व संलग्नित महाविद्यालयामध्ये शैक्षणिक वर्ष २०२४-२५ पासून राष्ट्रीय शैक्षणिक धोरण -२०२० लागू करण्याच्या दृष्टीकोनातून आंतर विद्याशाखीय अभ्यास विद्याशाखे अंतर्गत येणा-या अभ्यासमंडळांनी तयार केलेल्या पदवी प्रथम वर्षे व पदव्युत्तर द्वितीय वर्षाचा अभ्यासक्रमांना मा. विद्यापरिपदेने दिनांक १५ मे २०२४ रोजी संपन्न झालेल्या बैठकीतील ऐनवेळचा विषय क्रमांक ०६/५९-२०२४ प्रमाणे आणि विषय क्रमांक १८/५९-२०२४ च्या ठरावान्वये मान्यता प्रदान केली आहे. त्यानुसार आंतर विद्याशाखीय अभ्यास विद्याशाखेतील खालील अभ्यासक्रम (Syllabus) लागू करण्यात येत आहेत.

- |    |  |
|----|--|
| 01 | Diploma in Light Music (University Campus)   |
| 02 | BPA. I year (University Campus)              |
| 03 | BPA. II year (University Campus)             |
| 04 | M.A. II year Theart Arts (University Campus) |

सदरील परिपत्रक व अभ्यासक्रम प्रस्तुत विद्यापीठाच्या [www.srtmun.ac.in](http://www.srtmun.ac.in) या संकेतस्थळावर उपलब्ध आहेत. तरी सदरील बाब ही सर्व संबंधितांच्या निदर्शनास आणून द्यावी, ही विनंती.

‘ज्ञानतीर्थ’ परिसर,  
विष्णुपुरी, नांदेड - ४३१ ६०६.  
जा.क्र.:शै-१/एनइपी/आविशाखापदव्युत्तर/२०२४-२५/२५५  
दिनांक २६.०८.२०२४

डॉ. सरिता लोसरवार  
सहा.कुलसचिव  
शैक्षणिक (१-अभ्यासमंडळ) विभाग

- प्रत : १) मा. आधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा, प्रस्तुत विद्यापीठ.  
२) मा. संचालक, परीक्षा व मुल्यमापन मंडळ, प्रस्तुत विद्यापीठ.  
३) मा. प्राचार्य, सर्व संबंधित संलग्नित महाविद्यालये, प्रस्तुत विद्यापीठ.  
४) मा. संचालक, सर्व संबंधित संकुले व उपपरिसर, प्रस्तुत विद्यापीठ.  
५) मा. प्राचार्य, न्यु मॉडेल डिग्री कॉलेज हिंगोली, प्रस्तुत विद्यापीठ.  
६) सिस्टीम एक्सपर्ट, शैक्षणिक विभाग, प्रस्तुत विद्यापीठ. याना देवून कळविण्यात येते की, सदर परिपत्रक संकेतस्थळावर प्रसिध्द करण्यात यावे.

**SWAMI RAMANAND TEERTH**  
**MARATHWADA UNIVERSITY, NANDED - 431 606**



(Structure and Syllabus of Two Years Multidisciplinary Degree  
Program with Multiple Entry and Exit Option)

**TWO YEAR MASTERS PROGRAMME IN**  
**INTERDESCIPLINARY STUDIES**

Subject : **THEATRE ARTS & FILMS**

**Under the Faculty of**  
**Interdisciplinary Studies**

Effective from Academic year 2024 – 2025  
(As per NEP-2020)

**Forward by the Dean,**  
**Faculty of Interdisciplinary Studies**

National Education Policy 2020 has been announced on 29.07.2020 by the Government of India. NEP 2020 proposes a new and forward-looking vision for India's Higher Education System through quality universities and colleges. Its key is in the curriculum and its practical implementation. NEP 2020 foresees more vibrant, socially engaged, cooperative communities and a happier, cohesive, cultured, productive, innovative, progressive, and prosperous nation. The introduction of Research Methodology and ethics will widen the vision and broaden the perspectives of the learners.

The curriculum must be exciting, relevant, and regularly updated to align with the latest knowledge requirements and meet specified learning outcomes. High-quality pedagogy is necessary to impart the curricular material to students successfully; pedagogical practices determine the learning experiences provided to students, thus directly influencing learning outcomes. The assessment methods must be scientific, designed to improve learning and continuously test the knowledge application.

When syllabi are developed and framed appropriately at University, it will result in the upbringing and nourishment of multidisciplinary and holistic citizens. Emphasis is on outcome-based learning. Every course has well-defined objectives and outcomes. The assessment guidelines also provide clarity and precision to the vision behind prescribing the particular course content.

The syllabus of four year undergraduate bachelor course is a reformative and constructive step in the effective implementation of National Policy on Education 2020 by the Swami Ramanand Teerth Marathwada University. It is a product of rigorous exercise undertaken by the respective Board of Studies of the University which was prepared the guidelines provided by the steering committee set up by the Government of Maharashtra. This syllabus reflects the philosophical foundation through documents on National Education Policy 2020 which was provided by the Ministry of Education of Government of India and University Grants Commission, New Delhi.

This syllabus consists of content and activities that will empower the students for inculcating 21<sup>st</sup> century skills. The highlights of syllabus offers; holistic, inter- multi-trans disciplinary approach, research component, flexibility, technology embedded teaching-

learning, value based and skill enhancement, which defines educational experience and opens up a whole new world of opportunities.

This syllabus structured on various predefined verticals that includes major subject and minor subject, generic or open electives, vocational and skill enhancement courses, ability enhancement courses, value education courses, Indian knowledge system, co-curricular courses which will be leading towards graduation and perusing their career thereafter. There are total eight semesters for four year undergraduate course where, each semester is of 22 credits and students will have to choose semester wise specific vertical carefully.

Introducing Case Studies and Field Projects has created a unique opportunity for the higher education institute to bridge the gap between the academia, industry and the community, NEP believes effective learning requires a comprehensive approach that involves an appropriate curriculum, engaging pedagogy, continuous formative assessment, and adequate student support.

We are sure that the Graduate centers of this university and its affiliated colleges will implement the course effectively and successfully, resulting in a healthy and more creative academic ambience.

The design and development of syllabus is a continuous process, therefore all these syllabi are constantly under review. It is a request to teachers and students to suggest addition and changes in the present syllabus for supporting bright future of the learners.

**Professor Dr. Chandrakant Ragho Baviskar**

*Dean (IC), Faculty of Interdisciplinary Studies,*  
Swami Ramanand Teerth Marathwada University,  
Nanded- 431 606. (Maharashtra State)

**From Desk of Chairman,**  
**Board of Studies in Fine & Performing Arts in**  
**Interdisciplinary Studies**

**Preamble:**

I, as Chairman, Board of Studies in Performing arts SRTM University Nanded, happy to state here that, Program Educational Objectives were finalized in a meeting where more than 10 members from different Institutes were attended, who were either Heads or their representatives of Theatre Arts & Film Department. The Program Educational Objectives finalized for post graduate program in Theatre & Film are listed below :

**Objectives :**

This is a Master's degree course in Theatre Arts & Film with emphasis on teaching a nuanced interpretation of different Drama . The training imparted during this period is focused on developing the student's ability to critically analyze the different Acting Methods of performance practice. The student is imparted training at an advanced level with focus on the performative element as well as scholarly knowledge of Theatre Arts & Film.

**Learning outcomes :**

The student attains a degree of maturity and rigour in the understanding of drama structure, presentation of the drama., improvisational techniques and the application of all these aspects in performance practice. This course enables the student to develop a criticality in theatre in tandem with practical knowledge. After the completion of the M.A.Theatre Arts & Films course, a student may find employment opportunities in schools, colleges, universities as a drama teacher, independent practitioners of theatre, performers in Radio and television media and Drama ,Theatre & Film researchers.

**Dr.Shivdas V. Shinde**

*Chairman,*

Board of Studies in Fine & Performing Arts in Inter-Disciplinary Studies  
Swami RamanandTeerth Marathwada University, Nanded

**The Ad-hoc Board of Studies in Fine and Performing Arts,**  
**S.R.T.M. University, Nanded.**

Sr. No.	Name & Address of the Ad hoc BOS Members	Mobile / E-Mail
1	<b>Dr. Shivdas Vitthalrao Shinde,</b> (Chairman) Yeshwant Mahavidyalaya, Nanded	9822986003 prof.svshinde@gmail.com
2	<b>Dr. Kirshna Anwale,</b> Dept. Of the Music, Shri. Hawagi Swami Mahavidyalaya, Udgir – 413517. Dist. - Latur	9665132708 hsmu_udgir@rediffmail.com
3	<b>Dr. Sanjay Sudhakar Rao Patil,</b> (Dept. of Dramatics) Kaku College of Arts, Science & Commerce, Shivajinagar, Dist – Beed.	9422295314 sanjaypatil6832@gmail.com
4	<b>Dr. Sampada Kulkarni,</b> Head of the Dept. Swami Ramanand Teerth Mahavidyalaya, Parli Road – Ambajogai – 431517.	9422722453 kulkarnisampada19@gmail.com
5	<b>Mr. R. R. Ingale,</b> Dept. of the Music Late Sow. Kamlatai Jamkar Mahila Mahavidyalaya, Parbhani - 413401	9921235665 ravidraingle38@gmail.com

**Swami RamanandTeerth Marathwada University, Nanded**  
**Members of the SYLLABUS COMMITTEE**  
**School of Fine & Performing Arts**

Sr No	Name of the Member	Designation	Address	Contact No.
1	Dr. PrithvirajTaur	Coordinator	Director (I/c) School of fine & performing arts, S.R.T.M. University, Nanded. (prithviraj@srtmun.ac.in)	9579136466
2	Dr. Sanjay PatilDevalankar	Member	Prof.& Vice Principal KSK College, Beed. sanjaypatil6832@gmail.com	9422295314
3	Dr. MilindDamle	Member	FTII, Pune. milind.damle@ftii.ac.in	9820704627
4	Dr. Ganesh Chandanshive	Member	Head, Lokkala Academy, Mumbai University, Mumbai	9820451716
5	Dr. Lakshmi Ramaswamy	Member	Associate professor and PhD guide at VelsUniversity,Chennai info@laxmiramaswami.com	9042904924
6	Dr. ShivdasShinde	Member	Head, Music Department Yeshwant College, Nanded . prof.svshinde@gmail.com	9822986003
7	Dr. Ram Borgaonkar	Member	Principal, SarwatiSangitMahavidyalay, Latur. ganeshbargaonkar111@gmail.com	9890033449
8	Dr. NirajBorse	Member	Head, Dept. Of Dramatics, Devgiri College ChatrpatiShambaji Nagar.nrjbb122@gmail.com	8888030122
9	Mrs..Priya Joshi	Member	Academic Specialist Dance Flame University, Pune. piu.joshi@gmail.com	9921799891
10	Dr.Swati Damodare	Member	LTR Commerce college, Akola. swatidamodare07@gmail.com	9657946181
11	Dr. Anuradha Patki	Member	Assistant Professor, Department of Theatre Arts & Films, School of Fine & Performing Arts, S.R.T.M. University, Nanded radhap71@gmail.com	7057344411
12	Prof. Rahul Gaikwad	Member	Assistant Professor, Department of Theatre Arts & Films, School of Fine & Performing Arts, S.R.T.M. University, Nanded (rahul.theatreview@gmail.com)	9049043894



# Swami Ramanand Teerth Marathwada University, Nanded

## Faculty of Interdisciplinary Studies

### Credit Framework for Two Year PG Program

#### Subject: Theater Art & Film

Year & Level 1	Sem. 2	Major Subject		RM 5	OJT / FP 6	Research Project 7	Practicals 8	Cre dits 9	Total Credits 10
1	1	IDSCC401 (4 Cr) IDSCC402 (4 Cr) IDSCC403 (4 Cr)	IDSCE401 (3+1 Cr)	IVARM 401 Research Methodology (3 Cr)	--		IDSCP401 (1Cr) IDSCP402 (1Cr) IDSCP403 (1Cr)	22	44
	2	IDSCC451 (4 Cr) IDSCC452 (4 Cr) IDSCC453 (4 Cr)	IDSCE451 (3+1 Cr)	---	IDSCOJ 451 (3 Cr)	--	IDSCP451 (1Cr) IDSCP452 (1Cr) IDSCP453 (1Cr)	22	
Exit option: Exit Option with PG Diploma (after 2024-25)									
2	3	IDRAC501: Fundamentals of Theatre Direction (4 Cr) (Theory)  IDRAC 502 : Theatre & Theatre Techniques (4 Cr) (Theory)  IDRAC 503 : Literature and Cinema (4 Cr) (Theory)	IDRAE501 : Documentary Filmmaking(4 Cr)(Theory)  OR IDRAE502: Theatre in Education (4 Cr)(Theory)	--		IDRAR 501 (4Cr) Research Project Production Script (Rangavrutti)	IDRAP501: Play Direction (1 Cr) (Practical)  IDRAP502 :Theatre & Theatre Techniques (1 Cr) (Practical)	22	44
	4	IDRAC 551 : Fundamentals of Film Direction (4 Cr) (Theory)  IDRAC 552 : Acting Part-II (4 Cr) (Theory)	IDRAE551: Analysis of Plays & Presentation (4 Cr) (Theory)  OR IDRAE552 : Film Appreciation (4 Cr)(Theory)	IVAPE 551 Research Publication Ethics (2 Cr)		IDRAR 551 (4+2=6 Cr) Full Length Drama Production (4Cr) + Production Script (2Cr)	IDRAP 551 : Short Film Making (1 Cr) (Practical)  IDRAP 552 : Acting Practical (1 Cr) (Pr)	22	
Total Credits		44	16	05	03	10	10	88	





## M. A. First Year Semester III (Level 6.0 )

### Teaching Scheme

	Course Code	Course Name	Credits Assigned			Teaching Scheme (Hrs/ week)	
			Theory	Practical	Total	Theory	Practical
<b>Major</b>	<b>IDRAC501</b>	Fundamentals of Theatre Direction	04	--	<b>04</b>	04	--
	<b>IDRAC502</b>	Theatre & Theatre Techniques	04	--	<b>04</b>	04	--
	<b>IDRAC503</b>	Literature and Cinema	04	--	<b>04</b>	04	--
<b>Elective (DSE)</b>	<b>IDRAE 501 OR IDRAE 502</b>	Documentary Film making (Theory) OR Theatre in Education (Theory))	04	--	<b>04</b>	04	--
<b>Research Project4</b>	<b>IDRAR 501</b>	Research Project Production Script	---	04	<b>04</b>	---	04
<b>DSC Practical</b>	<b>IDRAP 501</b>	Play Direction (Practical)	--	01	<b>01</b>	--	01
	<b>IDRAP 502</b>	Theatre & Theatre Techniques (Practical)	--	01	<b>01</b>	--	01
<b>DSE Practical</b>	<b>IDSEP501 OR IDSEP503</b>	-----	--	0	<b>0</b>	--	0
<b>Total Credits</b>			<b>16</b>	<b>06</b>	<b>22</b>	<b>16</b>	<b>06</b>



## M. A. First Year Semester III

### Examination Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment (CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	Total (7)	CA (8)	ESA (9)	
<b>Major</b>	<b>IDRAC501</b>	Fundamentals of Theatre Direction	20	20	20	80	--	--	100
	<b>IDRAC502</b>	Theatre & Theatre Techniques	20	20	20	80	--	--	100
	<b>IDRAC503</b>	Literature and Cinema	20	20	20	80	--	--	100
<b>Elective (DSE)</b>	<b>IDRAE 501 OR IDRAE 503</b>	Documentary Film making (Theory) OR Theatre in Education (Theory)	20	20	20	80	--	--	100
<b>Research Project</b>	<b>IDRAR501</b>	Research Project Production Script					50	50	100
<b>DSC Practical</b>	<b>IDRAP 501</b>	Play Direction (Practical)	--	--	--	--	05	20	25
	<b>IDRAP 502</b>	Theatre & Theatre Techniques (Practical)	--	--	--	--	05	20	25
<b>DSE Practical</b>	<b>IDSEP501 OR IDSEP503</b>	Elective Lab	--	--	--	--	-	-	-



## M. A. First Year Semester III

### Assessment Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment (CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	Total (7)	CA(8) assignment	ESA (9) viva	
<b>Major</b>	<b>IDRAC501</b>	Fundamentals of Theatre Direction	20	20	20	80	--	--	100
	<b>IDRAC502</b>	Theatre & Theatre Techniques	20	20	20	80	--	--	100
	<b>IDRAC503</b>	Literature and Cinema	20	20	20	80	--	--	100
<b>Elective (DSE)</b>	<b>IDRAE 501 OR IDRAE 503</b>	Documentary Film making (Theory) OR Theatre in Education (Theory)	20	20	20	80	--	--	100
<b>Research Project</b>	<b>IDRAR 501</b>	Research Project Production Script					50	50	100
<b>DSC Practical</b>	<b>IDRAP 501</b>	Play Direction (Practical)	--	--	--	--	05	20	25
	<b>IDRAP 502</b>	Theatre & Theatre Techniques (Practical)	--	--	--	--	05	20	25
<b>DSE Practical</b>	<b>IDSEP501 OR IDSEP503</b>	Elective Lab	--	--	--	--	-	-	-



## M. A. First Year Semester IV

### Teaching Scheme

	Course Code	Course Name	Credits Assigned			Teaching Scheme (Hrs/ week)	
			Theory	Practical	Total	Theory	Practical
<b>Major</b>	<b>IDRAC 551</b>	Fundamentals of Film Direction	04	--	<b>04</b>	04	--
	<b>IDRAC552</b>	Acting Part-II	04	--	<b>04</b>	04	--
<b>Elective (DSE)</b>	<b>IDRAE 551 OR IDRAE 552</b>	Analysis of Plays & Presentation OR Film Appreciation	04	--	<b>04</b>	04	--
<b>Research Project</b>	<b>IDRAR 551</b>	<i>Research Project</i> Full Length Drama Production ( <b>4Cr</b> ) + Production Script ( <b>2cr</b> )		06	<b>06</b>	---	06
<b>DSC Practical</b>	<b>IDRAP 551</b>	Short Film Making (Practical)	--	01	<b>01</b>	--	01
	<b>IDRAP 552</b>	Acting Practical (Practical)	--	01	<b>01</b>	--	01
<b>RM</b>	<b>IVAPE 551</b>	Research Publication Ethics	02	---	<b>02</b>	02	---
<b>Total Credits</b>			<b>14</b>	<b>08</b>	<b>22</b>	<b>14</b>	<b>08</b>



## M. A. First Year Semester IV

### Examination Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment (CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	Total (7)	CA (8) assignment	ESA (9) production	
<b>Major Elective</b>	<b>IDRAC 551</b>	Fundamentals of Film Direction	20	20	20	80	--	--	100
	<b>IDRAC552</b>	Acting Part-II	20	20	20	80	--	--	100
<b>Elective (DSE)</b>	<b>IDRAE 551 OR IDRAE 552</b>	Analysis of Plays & Presentation OR Film Appreciation	20	20	20	80	--	--	100
<b>Research Project</b>	<b>IDRAR 551</b>	<i>Research Project</i> Full Length Drama Production (4Cr) + Production Script (2cr)	--	--	--	--	50	100	150
<b>DSC Practical</b>	<b>IDRAP 551</b>	Short Film Making (Practical)	--	--	--	---	20	05	25
<b>RM</b>	<b>IDRAP 552</b>	Acting Practical (Practical)	--	--	--	--	20	05	25
	<b>IVAPE 551</b>	Publication Ethics	10	10	10	40	--	--	50



## M. A. First Year Semester IV

### Assessment Scheme

[20% Continuous Assessment (CA) and 80% End Semester Assessment (ESA)]

(For illustration we have considered a paper of 02 credits, 50 marks, need to be modified depending on credits of individual paper)

Subject (1)	Course Code (2)	Course Name (3)	Theory				Practical		Total Col (6+7) / Col (8+9) (10)
			Continuous Assessment (CA)			ESA			
			Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)	Total (7)	CA (8) assignment	ESA (9) production	
<b>Major Elective</b>	<b>IDRAC 551</b>	Fundamentals of Film Direction	20	20	20	80	--	--	100
	<b>IDRAC 552</b>	Acting Part-II	20	20	20	80	--	--	100
<b>(DSE)</b>	<b>IDRAE 551 OR. IDRAE 552</b>	Analysis of Plays & Presentation OR Film Appreciation	20	20	20	80	--	--	100
<b>Research Project</b>	<b>IDRAR 551</b>	Research Project Full Length Drama Production (4Cr) + Production Script (2cr)					50	100	150
<b>DSC Practical</b>	<b>IDRAP 551</b>	Short Film Making (Practical)	--	--	--	---	20	05	25
<b>RM</b>	<b>IDRAP 552</b>	Acting Practical (Practical)	--	--	--	--	20	05	25
	<b>IVAPE 551</b>	Publication Ethics	10	10	10	40	--	--	50

## **SEMESTER -III**

## **Course Structure:** *Major 1 - Teaching Scheme*

CourseCode	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAC501	Fundamentals of Theatre Direction	04	--	04	--	04

## *Major 1 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]  (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)		CA (8)	ESA (9)	
IDRAC501	Fundamentals of Theatre Direction	20	20	20	80	--	--	100

### IDRAC501: *Title (Major 1) Fundamentals of Theatre Direction*

#### **Course objectives & Outcomes:**

Student should know the Fundamentals of Theatre Direction

The art and technical aspect of direction is covered in this course

The evolution of direction and his role in making performance are studied in detail.



**Curriculum Details:** *(There shall be FOUR Modules in each course)*

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Theatre Director</b>	
	<b>1.1</b>	Development of Director	<b>15 hr</b>
	<b>1.2</b>	The Modern Director As An Artist	
	<b>1.3</b>	Fundamentals of Direction	
	<b>1.4</b>	Responsibilities & Importance of Director	
<b>2.0</b>		<b>Skills For Theatre Director</b>	
	<b>2.1</b>	Creativity, Research Skill	<b>15 hr</b>
	<b>2.2</b>	Time Management, Collaboration	
	<b>2.3</b>	Ability to stay Motivated, Dedication to Industry	
	<b>2.4</b>	Creative Directors Qualities	
<b>3.0</b>		<b>Roll of Creative Director</b>	
	<b>3.1</b>	Choose Script, Interpreting the Script, Characterization,	<b>15 hr</b>
	<b>3.2</b>	Design the Play ,Appoint Stage Manager	
	<b>3.3</b>	Blocking and Movements	
	<b>3.4</b>	Importance of Directorial Point of View	
<b>4.0</b>		<b>Grand Rehearsal</b>	
	<b>4.1</b>	Importance of Grand Rehearsal	<b>15 hr</b>
	<b>4.2</b>	Arrangement of Grand Rehearsal	
	<b>4.3</b>	Technical Rehearsal	
	<b>4.4</b>	Final Discussion	
		<b>Total</b>	<b>60 hr</b>

***Reference Books:***

1. **The Director's Voice**, by Arthur Bartow.
2. **On Directing**, by Harold Clurman
3. **Makers of Modern Theatre**, Rama Rao
4. **Directorial approach of Theru -K-Koothu**, R. Raju 2006
5. **Scenic design and stage lighting**, The Columbia Encyclopedia, Sixth Edition. 2001. at [www.riscoptright.com](http://www.riscoptright.com)
6. **Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup** (4<sup>th</sup> edition) by J. Michael Gillette. (Mountain View, CA: Mayfield Publishing Company. 2000).
7. **The Staging Hand Book** by Francis Reid, A&C, Black ,London, second edition-1995
8. **Natyanirmiti** by Yashwant Kelkar.

## **Course Structure:** *Major 2 - Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAC502	Theatre & Theatre Techniques	04	--	04	--	04

## *Major 2 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)] (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAC502	Theatre & Theatre Techniques	20	20	20	80	--	--	100

### **IDRAC501:** *Title (Major 2) Theatre & Theatre Techniques*

#### **Course objectives:**

Student should Know Basic Concept & importance of Theatre Techniques  
Student should Know Fundamentals of Theatre Techniques  
Student should Know Elements of Theatre Techniques

#### **Course outcomes:**

Student know the importance of Theatre Techniques in drama  
Student Know Elements of Theatre Techniques  
Student Know Fundamentals of Theatre Techniques

**Curriculum Details:** *(There shall be FOUR Modules in each course)*

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Theatre Techniques</b>	
	<b>1.1</b>	What is Theatre Techniques	<b>15hr</b>
	<b>1.2</b>	Importance of Theatre Techniques	
	<b>1.3</b>	Fundamentals of Theatre Techniques	
	<b>1.4</b>	Elements of Drama, Lights, Set Design, Music, Costume, Make-up, Sound, Props & other arts	
<b>2.0</b>		<b>Fundamentals of Visual Design</b>	
	<b>2.1</b>	Composition & Elements of Design-colour, Texture, Line	<b>15hr</b>
	<b>2.2</b>	The Principals of composition- Harmony, Balance, Contrast, Variation, Pattern,	
	<b>2.3</b>	Balance & Movement, Proportion and Rhythm	
<b>3.0</b>		<b>Light &amp; Costume Design</b>	
	<b>3.1</b>	Purpose and Principals of Light & Costume Design	<b>15hr</b>
	<b>3.2</b>	Color Theory	
	<b>3.3</b>	Script analysis for Light & costume purpose	
<b>4.0</b>		<b>Make-up</b>	
	<b>4.1</b>	Importance of Make-ups in Drama	<b>15hr</b>
	<b>4.2</b>	Types of Make-up	
	<b>4.3</b>	Introduction of Make-up material & special effect	
	<b>4.4</b>	Introduction of mask- paper mask, plaster of parries	
		<b>Total</b>	<b>60hr</b>

***Reference Books:***

1. **Stage Craft Handbook** by Daniel A .Jonazzi
2. **The Backstage Handbook** by Paul Carter
3. **The Production Manager's Toolkit** by Cary Gillett
4. **Natyanirmiti** by Yashavant Kelkar

## Course Structure: *Major 3 - Teaching Scheme*

CourseCode	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
<b>IDRAC503</b>	Literature and Cinema	04	--	04	--	04

## *Major 3 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]  (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)		CA (8)	ESA (9)	
IDRAC503	Literature and Cinema	20	20	20	80	--	--	100

### **IDRAC501:** *Title (Major 3) Literature and Cinema*

#### **Course objectives:**

- Development of creative writing & filmmaking skills to express ideas & tell stories.
- By studying Literature and Cinema, students can develop a deeper understanding of the human experience, critical thinking and analytical skills, and creative expression.

#### **Course outcomes:**

- Develop an understanding of the connections between literature and cinema
- Develop skills to express ideas and tell stories through multiple mediums
- Develop a deeper understanding and broader cultural understanding etc,

**Curriculum Details:** *(There shall be FOUR Modules in each course)*

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Adaptation from Literature to Film</b>	
	<b>1.1</b>	What is Adaptation	<b>15hr</b>
	<b>1.2</b>	Challenges in Adaptation	
	<b>1.3</b>	Examples	
	<b>1.4</b>	Creative Choices	
<b>2.0</b>		<b>Narrative Techniques in Literature vs. Film</b>	
	<b>2.1</b>	Literary Techniques	<b>15hr</b>
	<b>2.2</b>	Film Techniques	
	<b>2.3</b>	Differences	
	<b>2.4</b>	Integration	
<b>3.0</b>		<b>Character Development in Literature and Cinema</b>	
	<b>3.1</b>	Depth in Literature	<b>15hr</b>
	<b>3.2</b>	Characterization in Film	
	<b>3.3</b>	Comparison	
	<b>3.4</b>	Impact	
<b>4.0</b>		<b>Themes and Symbolism</b>	
	<b>4.1</b>	Literary Themes	<b>15hr</b>
	<b>4.2</b>	Film Themes	
	<b>4.3</b>	Symbolism	
	<b>4.4</b>	Interpretation	
		<b>Total</b>	<b>60</b>

***Reference Books:***

- Literature and Film** by Robert Stam & Alessandra Raengo
- The Literary Film: Adaptation, Criticism , and Analysis** by Allan H. Pasco
- Cinemachi Goshta** by Anil Zankar
- Akshardan:Sahitya ani Cinema-2021**, Diwali Ank Edited by Motiram Paul

## **Course Structure:** *Minor 1- Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAE 501	Documentary Filmmaking (Theory)	04	----	04	--	04

## *Minor 1 - Assessment Scheme Minor 1 –*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)		CA (8)	ESA (9)	(10)
IDRAE 501	Documentary Filmmaking (Theory)	20	20	20	80	20	80	100

### **Course objectives:**

- Learning documentary film production techniques, including research, interviewing, and editing.
- Exploring documentary film genres, styles, and modes
- Analyzing the role of documentary film in society.

### **Course outcomes:**

- To Develop ability to craft compelling narratives and convey complex ideas through visual and auditory means.
- To increase ability to communicate effectively through visual and auditory means.

**Curriculum Details:** *(There shall be FOUR Modules in each course)*

**Minor IDRAE 501 - Documentary Filmmaking (Theory)**

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Introduction to Documentary Filmmaking</b>	<b>15hr</b>
	<b>1.1</b>	Definition and Purpose	
	<b>1.2</b>	What is a documentary film?	
	<b>1.3</b>	Differences between documentaries and other film genres	
	<b>1.4</b>	History and Evolution	
<b>2.0</b>		<b>Types of Documentaries</b>	<b>15hr</b>
	<b>2.1</b>	Styles and Approaches	
	<b>2.2</b>	Expository, Observational, Participatory, Reflexive, Poetic	
	<b>2.3</b>	Analysis of representative films in each style	
<b>3.0</b>		<b>The Role of Narrative and Storytelling</b>	<b>15hr</b>
1.	<b>3.1</b>	Structure and Flow	
	<b>3.2</b>	Character Development	
	<b>3.3</b>	Conflict and Resolution	
	<b>3.4</b>	Visual and Audio Techniques	
<b>4.0</b>		<b>Technological and Practical Considerations</b>	<b>15hr</b>
	<b>4.1</b>	Equipment and Techniques	
	<b>4.2</b>	Editing and Post-Production	
	<b>4.3</b>	Distribution and Accessibility	
	<b>4.4</b>	Budget and Resources	
		<b>Total</b>	<b>60</b>

***Reference Books:***

1. **The Arts of Documentary Filmmaking** by Rajiv Mehrotra
2. **Documentary Filmmaking :A Guid to the Arts And Craft** by Vinod Ganatra
3. **The Documentary Film in India:A Critical Study** by M.K.Raghavendra
4. **Shortcut** by Prasad Namjoshi

**OR**

**Course Structure:** *Minor 2 - Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAE502	Theatre in Education	04	--	04	--	04

*Minor 2 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]  (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAE502	Theatre in Education	20	20	20	80	--	--	100

**IDRAE502:** *Title (Minor 2) Theatre in Education*

**Course objectives & Outcome:**

- Students know Importance of Theatre in Education .
- Student know Theatre in Education Concept & form.
- Student can lead to a wide range of career paths and opportunities.



**OR**

**Curriculum Details:** *(There shall be FOUR Modules in each course)*

**Minor IDRAE 502 - Theatre in Education (Theory)**

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Theatre in Education</b>	<b>15hr</b>
	<b>1.1</b>	Concept and Form	
	<b>1.2</b>	Difference between Drama in Education & Theatre in Education	
	<b>1.3</b>	Classification of Childhood- TIE in primary & in High School	
	<b>1.4</b>	Importance of Theatre in Education	
<b>2.0</b>		<b>Teaching &amp; Learning process in Theatre</b>	<b>15hr</b>
	<b>2.1</b>	Body Language- to avoid learning disability	
	<b>2.2</b>	Motor Education , Sensory Education, Multi Sensory Education	
	<b>2.3</b>	Improvisation and Choreography	
<b>3.0</b>		<b>Story Reading &amp; Telling</b>	<b>15hr</b>
	<b>3.1</b>	Child psychology	
	<b>3.2</b>	Story- myth, Legends fairy tails etc.	
	<b>3.3</b>	Converting story into play	
	<b>3.4</b>	Group discussion with different age groups , problems and solving problems	
<b>4.0</b>		<b>Benefits of TIE</b>	<b>15hr</b>
	<b>4.1</b>	Self-confidence, Imagination, Empathy	
	<b>4.2</b>	Collaboration, communication skill, concentration	
	<b>4.3</b>	Emotional outlet, Relaxation, Physical Fitness	
	<b>4.4</b>	Developing a Point of View	
		<b>Total</b>	<b>60</b>

***Text Books:***

- 1. Role of Theatre & Drama In Classroom by Apurva Tripathi***
- 2. शिक्षणातील नाट्य आणि कला -डॉ. शैलजा भंगाले**

## **Course Structur - Teaching Scheme**

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)] (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAR551	Research Project Production Script	-	-	-	-	50	50	100

### ***1- Assessment Scheme***

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAR551	Research Project Production Script	-----	04	----	04	04

#### **Course objectives**

- Student should learn production process of Drama
- Student should learn about various technical aspects of production process of Drama
- Student should learn to prepare pre production script of Drama

#### **Course outcomes:**

- Student know production process of Drama
- Student know about various technical aspects of production process of Drama
- Student know to prepare pre production script of Drama

### **Students make production script of drama include following points**

1. Ground plane, Lighting layout, coloured costume plates ,music que sheet, movement plane, stage craft plane, Director's point list. stage manager point list, front elevation plan, etc.

# **SEMESTER -IV**

## Course Structure: *Major 1 - Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAC 551	Fundamentals of Film Direction	04	--	04	--	04

## *Major 1 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)] (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAC551	Fundamentals of Film Direction	20	20	20	80	--	--	100

### IDRAC551: *Fundamentals of Film Direction (Major 1)*

#### Course objectives & outcomes:

- Student should know the Fundamentals of Film Direction
- The art and technical aspect of direction is covered in this course
- The evolution of direction and his role in making performance are studied in detail.
- Students will gain a comprehensive understanding of the creative and technical aspects of filmmaking.
- To prepare for a career as a film director or in related roles.

**Curriculum Details:** *(There shall be FOUR Modules in each course)*

<b>Module No.</b>	<b>UnitNo.</b>	<b>Topic</b>	<b>Hrs. Required to cover the contents</b>
<b>1.0</b>		<b>Film Director</b>	<b>15hr</b>
	<b>1.1</b>	Introduction to Film Direction	
	<b>1.2</b>	History of Film Direction	
	<b>1.3</b>	Role and Responsibilities of a Film Director	
	<b>1.4</b>	Key Concepts in Film Directing	
<b>2.0</b>		<b>Pre-Production Basics</b>	<b>15hr</b>
	<b>2.1</b>	Script Analysis and Breakdown	
	<b>2.2</b>	Storyboarding and Shot Planning	
	<b>2.3</b>	Casting and Crew Management	
	<b>2.4</b>	Creative Directors Qualities	
<b>3.0</b>		<b>Production Techniques</b>	<b>15hr</b>
	<b>3.1</b>	Camera Angles and Movement	
	<b>3.2</b>	Lighting and Sound Fundamentals	
	<b>3.3</b>	Directing Actors and Managing Scenes	
	<b>3.4</b>	Importance of Directorial Point of View	
<b>4.0</b>		<b>Post-Production Overview</b>	<b>15hr</b>
	<b>4.1</b>	Editing Basics and Software Introduction	
	<b>4.2</b>	Sound Design and Music Integration	
	<b>4.3</b>	Color Grading and Finalizing the Film	
	<b>4.4</b>	Reviewing , Critiquing Film & Overall impact thought	
		<b>Total</b>	<b>60hr</b>

***Reference Books :***

1. **Indian Film Direction:The Basics** by M.K. Raghavendra
2. **Cinema: An Indian View** by Satyajit Ray
3. **The Indian Cinema: A Critical Overview** by Asshis Nandy
4. **The Art of Cinema: An Indian Perspective** by K. A. Abbas
5. **Filmmaking in India: An Introduction** by A. P. Sharma

## Course Structure: *Major 2- Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAC 552	Acting Part - II (Theory) (4 Cr)	04	--	04	--	04

## *Major 2 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]  (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAC 552	Acting Part - II (4 Cr) (Theory)	20	20	20	80	--	--	100

### IDRAC 552 : *Title (Major 2) Acting Part - II*

#### Course objectives:

- Student should learn about various theories of acting.
- Student should learn about various styles of theatre
- Understanding the difference between stage and screen acting

#### Course outcomes:

- Student know about various theories of acting.
- Student know about various styles of theatre.

**Curriculum Details: (There shall be FOUR Modules in each course)**

<b>Module No.</b>	<b>UnitNo.</b>	<b>Topic</b>	<b>Hrs. Required to cover the contents</b>
<b>1.0</b>		<b>Fundamentals of Screen Acting</b>	
	<b>1.1</b>	Understanding the difference between stage and screen acting & Importance of relaxation and concentration	<b>15hr</b>
	<b>1.2</b>	Theatre games & Exploring body movement	
	<b>1.3</b>	Imagination, Sense Memory & Truthful behaviour	
	<b>1.4</b>	Why Imagination is the base?	
<b>2.0</b>		<b>Improvisation, Script and Actor</b>	
	<b>2.1</b>	- Understanding human relationships - Listen and repeat	<b>15hr</b>
	<b>2.2</b>	- How to choose the correct impulse - Conflicts and consequences	
	<b>2.3</b>	- Text Analysis - Working under scripts limitations	
	<b>2.4</b>	- Continuity - Character findings from script	
<b>3.0</b>		<b>Acting Techniques</b>	
	<b>3.1</b>	Stanislavski's Psycho Technique & 9 Elements	<b>15hr</b>
	<b>3.2</b>	Stanislavski's Emotional Memory	
	<b>3.3</b>	Introduction to the Sanford Meisner Technique	
	<b>3.4</b>	Meisner concept of Living Truthfully Under Imaginary Circumstances.	
<b>4.0</b>		<b>Acting Theory</b>	
	<b>4.1</b>	Brecht's Epic Theatre	<b>15hr</b>
	<b>4.2</b>	Brecht's Alienation Theory	
	<b>4.3</b>	Meyerhold's Biomechanics Theory	
	<b>4.4</b>	Constructivism (Pre-Acting ,Acting Circle)	
		<b>Total</b>	<b>60hr</b>

***Reference Books:***

1. **Rangabhumi Pashimatya ani Porutya-** Dr. Rustam Achalkhamb
2. **Jagtik Rangbhumi - Paschimrang-** Manilk Kaned
3. **Paashachyat Rangabhumichi Watchal** – K.R. Sawant
4. **An Actor Prepare** - Stanslavski.
5. **Sanford Meisner on Acting** by Sanford Meisner & Dennis Longwell
6. **Acting in Film** by Michael Caine
7. **Abhinay ki Bhartiya Padhati** by Prasanna & translated by Ravindra Tripathi

## **Course Structure:**    *Minor 1 - Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
<b>IDRAE551</b>	<b>Analysis of Plays &amp; Presentation.</b>	04	0	04	0	04

## *Minor 1 - Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]  (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAE551	Analysis of Plays & Presentetion.	20	20	20	80	-	--	100

### **Course objectives:**

- Student should learn about various writer's script
- Student should learn to analysis drama script
- Student should learn to interpret drama script
- Student should learn to develop drama script

### **Course outcomes:**

- Student know about various writer's script
- Student know to analysis drama script
- Student know to interpret drama script
- Student know to develop drama script



**Curriculum Details:** *(There shall be FOUR Modules in each course*

**Minor IDRAE 551- Analysis of Play**

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Vijay Tendulkar</b>	<b>15hr</b>
	<b>1.1</b>	Shantata Court Chalu Ahe	
	<b>1.2</b>	Sakharam Bayender	
	<b>1.3</b>	Gidhade	
	<b>1.4</b>	Ghashiram Kotawal	
<b>2.0</b>		<b>Badal Sircar</b>	<b>15hr</b>
	<b>2.1</b>	Baaki Itihas	
	<b>2.2</b>	Pagala Ghoda	
	<b>2.3</b>	Evam Indrajit	
<b>3.0</b>		<b>Girish Karnad</b>	<b>15hr</b>
	<b>3.1</b>	Hayvadan	
	<b>3.2</b>	Nagmandal	
	<b>3.3</b>	Yayati	
<b>4.0</b>		<b>Others</b>	<b>15hr</b>
	<b>4.1</b>	Adhe dhure Mohan Rakesh	
	<b>4.2</b>	Doll's house	
	<b>4.3</b>	Oedipus The King / Antigone	
	<b>4.4</b>	Death of salesman- Arthur Miller	
		<b>Total</b>	<b>60hr</b>

***Reference Books:***

1. Shantat Court Chlu Ahe , Sakharam Bayender , Gidhade ,Ghashiram Kotawal - Vijay Tendulkar
2. Baaki Itihas,Pagala Ghoda, Evam Indrajit - Badal Sirkar
3. Hayvadan ,Nagmandal ,Yayati- Girish Karnad
4. Adhe dhure- Mohan Rakes.
5. Doll's Housem - Henrik Ibsen
6. Oedipus The King - Sophocles
7. Death of salesman- Arthur Miller

**OR**  
**Course Structure: *Minor 2 - Teaching Scheme***

CourseCode	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
<b>IDRAE 552</b>	<b>Film Appreciation</b>	04	--	04	--	04

***Minor 2 - Assessment Scheme***

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]  (10)
		CA			ESA (7)			
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				
IDRAE552	Film Appreciation	20	20	20	80	--	--	100

**IDRAC551: *Film Appreciation (Minor 2)***

**Course objectives:**

- Develop the ability to analyze and interpret film elements, narrative structures, and cinematic techniques.
- Understanding of Film history, genres, styles and movements.
- Understand film within cultural, social and historical contexts
- .....

**Course outcomes:**

- Develop a deeper understanding of film as an art form, , medium, and cultural product.
- Prepare for careers in film criticism, journalism, screenwriting, directing, and other film related fields
- .....

**Curriculum Details:** *(There shall be FOUR Modules in each course)*

Module No.	UnitNo.	Topic	Hrs. Required to cover the contents
<b>1.0</b>		<b>Introduction to Film Appreciation</b>	<b>15hr</b>
	<b>1.1</b>	Definition and Importance	
	<b>1.2</b>	What is Film Appreciation	
	<b>1.3</b>	Why study films	
	<b>1.4</b>	Overview of the Course	
<b>2.0</b>		<b>Film History and Evolution</b>	<b>15hr</b>
	<b>2.1</b>	Early Cinema	
	<b>2.2</b>	The Silent Era to Talkies	
	<b>2.3</b>	Classical Hollywood Cinema	
	<b>2.4</b>	Modern Cinema	
<b>3.0</b>		<b>Film Genres and Styles</b>	<b>15hr</b>
	<b>3.1</b>	Genre Analysis	
	<b>3.2</b>	Action, Drama, Comedy, Horror, etc.	
	<b>3.3</b>	Styles and Movements	
	<b>3.4</b>	Genre Evolution and Crossovers	
<b>4.0</b>		<b>Film Analysis and Criticism</b>	<b>15hr</b>
	<b>4.1</b>	Basic Film Elements	
	<b>4.2</b>	Narrative Structures	
	<b>4.3</b>	Themes and Symbols	
	<b>4.4</b>	Viewing and Discussion- Selecting Films for Study	
		<b>Total</b>	<b>60</b>

***Text Books:***

1. **Critics on Indian Cinema** by M.K.Raghavendra, V.K.Joseph
2. **Point of View** by Prasad Namjoshi
3. **Chitrapat Abhyas** by Shamla Wanarase
4. **Film Appreciation Book** by Jim Piper

## **Course Structure :** *Teaching Scheme*

Course Code	Course Name (Paper Title)	Teaching Scheme (Hrs.)		Credits Assigned		
		Theory	Practical	Theory	Practical	Total
IDRAR 551	<b>Research Project</b> Full Length Drama Production (4Cr) + Production Script (2cr)	-----	06	----	06	06

### *1- Assessment Scheme*

Course Code (2)	Course Name (3)	Theory				Practical		Total [Col (6+7) / Col (8+9)]
		CA			ESA (7)	CA (8) Assignment	ESA (9) production	
		Test I (4)	Test II (5)	Avg of (T1+T2)/2 (6)				(10)
IDRAR551	Research Project Full Length Drama Production (4Cr) + Production Script (2cr)	-	-	-	-	50	100	150

### **Course objectives & Course outcomes**

- Faculty or Guest Director will direct a play . Students have to participate and do the assigned work as Actor, Assistant Director and Designer. Integration of all the design elements with acting is a first step to the new student to learn. Each and every process of the play production has to be thought along with the production. Study of the classical play and production process will give enough basic skills which is his native culture.
- The course is centred on the production of a single play; the specific focus is on an ensemble-driven approach to play development that uses improvisational techniques.
- To enable the student to produce a written play analysis and a production approach
  - To develop a promptbook
  - To introduce the importance of a production ground plan

<b>Content and concept of the course: Week</b>	<b>Tentative Schedule</b>
Week -01	Script reading
Week -02	Script reading, Character and Play analysis
Week -03	Production Script preparation
Week -04	Production Planning
Week -05	Casting, Designer, and Assistant Director selection
Week -06	Rehearsal – Blocking / Design Research
Week -07	Rehearsal – Blocking / Design Paper work

## **Guidelines for Course Assessment :**

### **A. Continuous Assessment (CA) (20% of the Maximum Marks):**

This will form 20% of the Maximum Marks and will be carried out throughout the semester. It may be done by conducting **Two Tests** (Test I on 40% curriculum) and **Test II** (remaining 40% syllabus). Average of the marks scored by a student in these two tests of the theory paper will make his **CA** score (col 6).

### **B. End Semester Assessment (80% of the Maximum Marks) :**

*(For illustration we have considered a paper of 04 credits, 100 marks and need to be modified depending upon credits of an individual paper)*

- 1. ESA Question paper will consists of 6 questions, each of 20 marks.**
- 2. Students are required to solve a total of 4 Questions.**
- 3. Question No.1 will be compulsory and shall be based on entire syllabus.**
- 4. Students need to solve ANY THREE of the remaining Five Questions (Q.2 to Q.6) and shall be based on entire syllabus.**

### **Note:**

Number of lectures required to cover syllabus of a course depends on the number of credits assigned to a particular course. One credit of theory corresponds to 15 Hours lecturing and for practical course one credit corresponds to 30 Hours. For example, for a course of two credits 30 lectures of one hour duration are assigned, while that for a three credit course 45 lectures.

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## **Evaluation Method for Research Project (Field Survey) : 4 Credits**

**Continuous Assessment (CA) :** Assignments of Field Work / Survey by Concerned Teacher / Supervisor / Guide : 50 Marks

1. Preparation of Research Proposal, Research Design, Questionnaire, Interview Schedule etc.
2. Collection of Data (Primary / Secondary)

**End of Semester Examination (ESE) :** Practical Exam by external examiner : 50 Marks

1. Student has to make the presentation on the field work / survey done by him / her in front of external examiner.

## **Evaluation Method for Research Project (Dissertation) : 6 Credits**

**Continuous Assessment (CA) :**

Research Project Report/ PLAY PRODUCTION : 100 Marks by Internal Examiner.

**End of Semester Examination (ESE) :**

Project + Viva-voce Exam : 50 Marks by External Examiner

FACULTY OF INTERDISCIPLINARY STUDIES  
TWO YEAR PG PROGRAM  
QUESTION PAPER PATTERN (NEP 2020)  
SUBJECT : THEATRE ARTS & FILM  
MATHEATRE ARTS & FILM  
SECOND YEAR  
FOR **MAJOR and MINOR PAPERS (4 Credits)**  
TOTAL MARKS : 80      TIME : 3 Hours

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सूचना : १) पहिला प्रश्न अनिवार्य.

२) प्रश्न क्र. २ ते ६ पैकी कोणतेही ३ प्रश्न सोडवा.

३) सर्व प्रश्नांना समान गुण आहेत.

प्रश्न १) टिपा लिहा. (कोणतेही चार)

२० गुण

i)

ii)

iii)

iv)

v)

vi)

प्रश्न २) खालील प्रश्न सोडवा.

२० गुण

i)

ii)

प्रश्न ३) दिर्घोत्तरी प्रश्न.

२० गुण

प्रश्न ४) दिर्घोत्तरी प्रश्न.

२० गुण

प्रश्न ५) दिर्घोत्तरी प्रश्न.

२० गुण

प्रश्न ६) दिर्घोत्तरी प्रश्न.

२० गुण



FACULTY OF INTERDISCIPLINARY STUDIES  
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QUESTION PAPER PATTERN (NEP2020)  
SUBJECT : THEATRE ARTS & FILM  
MATHEATRE ARTS & FILM  
S.Y.  
FOR **RESEARCH PUBLICATION ETHICS** (2 Credits)  
TOTAL MARKS : 40      TIME : 2 Hours

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सूचना : १) पहिला प्रश्न अनिवार्य.

२) प्रश्न क्र. २ ते ६ पैकी कोणतेही ३ प्रश्न सोडवा.

३) सर्व प्रश्नांना समान गुण आहेत.

प्रश्न १) टिपा लिहा. (कोणतेही दोन) १० गुण

i)

ii)

iii)

iv)

प्रश्न २) दिर्घोत्तरी प्रश्न. १० गुण

प्रश्न ३) दिर्घोत्तरी प्रश्न. १० गुण

प्रश्न ४) दिर्घोत्तरी प्रश्न. १० गुण

प्रश्न ५) दिर्घोत्तरी प्रश्न. १० गुण

प्रश्न ६) दिर्घोत्तरी प्रश्न. १० गुण