

# DEPARTMENT OF DRAMATICS

DR. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY,  
AURANGABAD.



Acad-Year	Program Code	Program name	Year of revision	% of Change	Minutes of meeting	Any Additional Information
2013-14	BDDRM01	Bachelor of Dramatics	2013	50	No File	(View File)
2013-14	BPADM01	Bachelor of Performing Arts	2017	50	No File	(View File)
2013-14	DYDRM01	Diploma in Yoga	2013	100	No File	No File
2013-14	CCTVDRM01	Certificate Course in TV Production's and Basics	2013	100	No File	No File
2013-14	MPADM01	Master of Performing Arts in Film Making	2017	25	No File	(View File)

Percentage of programmes where syllabus revision was carried out during the last five years (20)

Key Aspect:1.2

DEPARTMENT OF DRAMATICS

DR. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY  
AURANGABAD-431 004, (Maharashtra) (India)  
NAAC Accredited B+



UNIVERSITY CAMPUS,  
AURANGABAD-431 004  
(Maharashtra) (INDIA).

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Ref.No.ACAD/NP/Dept.Syllabus/CBCGS/2011/14147-86 Date:- 06-07-2011.

The Head,

Department of Dramatic

Dr. Babasahab Ambedkar  
Marathwada University.

Subject :- Approval to the syllabus under Academic  
Flexibility with Credit Based Grading System.

Sir/Madam,

With reference to the subject noted above, I am to inform you that, the Hon'ble Vice-Chancellor has accepted the syllabus submitted by you under Academic Flexibility with Choice Based Credit and Grade System on behalf of the Academic Council under Section-14[7] of the Maharashtra Universities Act, 1994 to enable you to implement the syllabus from the academic year 2011-12 and onwards.

Yours faithfully,

Director,

Board of College and  
University Development

S\*/-070711/-

B.C.U.D.

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**BACHELOR OF DRAMATICS**

**Paper : I**

**Classical Indian Theatre**

**Theory 40 : 10 02 Credits**

**FIRST SEMESTER**

- 1) Introduction of Bharatmuni's Natyashastra.
- 2) Origin of Sanskrit Drama
- 3) Sanskrit Theatre-text and performance
- 4) Vruttis and Dashrupkas
- 5) Bharatmuni's Ras theory.

**SECOND SEMESTER**

- 1) Sanskrit Natyagrihas-Vikrushta, Chaturashtra and tryastra.
  - 2) Nayak and Nayika's in Sanskrit plays.
  - 3) Characters in Sanskrit plays-Nati, Sutradhar, Vidushak, Kanchuki and others.
  - 4) Sanskrit play writes-Bhas, Kalidas and Shudrak.
  - 5) Detail study of Sanskrit plays- Uruhang, Shakuntal and Mruchhakatikam.
- Theory 40 : 10 02 Credits**

- 1) Contribution of Atre, Varekar and Rangnekar.
- 2) Study of Marathi theatre after independence.
- 3) Study of Marathi plays Ek Shunya Bajirao, Ghashiram Kotwal, Mahanirvan, Wada Chirebandi.
- 4) Study of other regional theatre Hindi, Bengali, Kannada.
- 5) Study of Andhayug, Haywadan, Evm Indrajee.
- 6) Study of Indian folk theatre and childrens theatre.

**SECOND SEMESTER**

Theory 40 : 10 02 Credits

**Indian Theatre**

**Paper : II**

**BACHELOR OF DRAMATICS**

- 1) Drama as an integrated and inter disciplinary art form.
- 2) Study of Indian epic. Ramayana, Mahabharata and Bhagwat Puran.
- 3) Study of Marathi plays from Tanjavur.
- 4) Mythological and historical Marathi plays in Marathi theatre of pre independence.
- 5) Study of musical Marathi plays of pre independence.
- 6) Study of social Marathi play of pre independence.

**FIRST SEMESTER**

Theory 40 : 10 02 Credits

**Indian Theatre**

**Paper : II**

**BACHELOR OF DRAMATICS**

- 1) Epic Theatre
- 2) Naturalistic Theatre
- 3) Realistic Theatre
- 4) Non Realistic Theatre.
- 5) Absurd Theatre.

SECOND SEMESTER

Eastern & Western Theatre  
Theory 40 : 10 02 Credits

Paper : III

BACHELOR OF DRAMATICS

- 1) Oriental Theatre.
- 2) Kabuki and Noh theatre.
- 3) Greek and Roman Theatre.
- 4) Comedia del arte and Elizabethan theatre.
- 5) Proscenium theatre.

FIRST SEMESTER

Eastern & Western Theatre  
Theory 40 : 10 02 Credits

Paper : III

BACHELOR OF DRAMATICS



- 1) Theatre games to develop concentration, observation and imagination.
- 2) Voice and speech.
- 3) Recitation of poems and Shlokas.
- 4) Characterization
- 5) Playing a role.

**SECOND SEMESTER**

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**ACTING**

**Paper : IV**

**BACHELOR OF DRAMATICS**

- 1) Body exercises, Limbering and Callisthenic.
- 2) Yogic respiration and ten postures of Yoga.
- 3) Basic acting techniques.
- 4) Story Telling
- 5) Mime and improvisation.

**FIRST SEMESTER**

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**ACTING**

**Paper : IV**

**BACHELOR OF DRAMATICS**

- 1) Costumes.
- 2) Make-up
- 3) Background Music
- 4) Light que sheets.
- 5) Music que sheets.

**SECOND SEMESTER**

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**STAGE CRAFT**

Paper : V

**BACHELOR OF DRAMATICS**

- 1) Stage geography.
- 2) Set material.
- 3) Light equipments.
- 4) Music instruments
- 5) Sound equipments.

**FIRST SEMESTER**

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**STAGE CRAFT**

Paper : V

**BACHELOR OF DRAMATICS**

- 1) Introduction to fundamentals of direction.
- 2) Rehearsal procedure.
- 3) Grand rehearsal.
- 4) Production script.
- 5) Study of directors.

**SECOND SEMESTER**

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**DIRECTION**

Paper : VI

**BACHELOR OF DRAMATICS**

- 1) Role and responsibility of a director.
- 2) Selection of script.
- 3) Selection of artists.
- 4) Rehearsal schedule
- 5) Theatre management.

**FIRST SEMESTER**

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**DIRECTION**

Paper : VI

**BACHELOR OF DRAMATICS**

- 1) Study of Bharatnatyam and its application in theatre.
- 2) Study of Maharashtra folk dances (Lezim Nrutya, Dhangari Nrutya, Lavni Nrutya, Koli Nrutya and Pavli Nrutya)
- 3) Study of Natya Sangeet.
- 4) Study of Marathi folklore (Vasudeo, Dahaka, Gondhali, Nath jogi, Rayrand, Waghya Murali)
- 5) Special study of Shahiri tradition and Gondhal tradition.

**SECOND SEMESTER**

Theory 40 : 10      02 Credits  
Practical 40 : 10      02 Credits

**STUDY OF DANCE AND MUSIC**

**Paper : VII**

**BACHELOR OF DRAMATICS**

- 1) Study of anatomy and physiology.
- 2) Introduction to Indian dance (Classical and Folk)
- 3) Introduction to Indian Music (Classical, Folk and Sugam)
- 4) Inter relation ship between dance and drama.
- 5) Inter relation ship between music and drama.

**FIRST SEMESTER**

Theory 40 : 10      02 Credits  
Practical 40 : 10      02 Credits

**STUDY OF DANCE AND MUSIC**

**Paper : VII**

**BACHELOR OF DRAMATICS**

- 1) History of Computers.
- 2) Introduction to computer hardware.
- 3) Introduction to music software.
- 4) Introduction to 3-D home architecture and paint brush.
- 5) Photo shop.

SECOND SEMESTER

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**DRAMATICS WRITING AND COMPUTER APPLICATION**

Paper : VIII

**BACHELOR OF DRAMATICS**

- 1) Theme
- 2) Plot
- 3) Characterization
- 4) Conflict and Climax
- 5) Interpretation.

FIRST SEMESTER

Theory 40 : 10      02 Credits  
 Practical 40 : 10      02 Credits

**DRAMATICS WRITING AND COMPUTER APPLICATION**

Paper : VIII

**BACHELOR OF DRAMATICS**

1)	Types of director and director's relation sheep with actor and other artist.
2)	Fundamentals of play direction.
3)	Study of different forms of play.
4)	Study of different styles of play.
5)	Production process.
6)	Research Methodology in Direction
7)	Projects on given syllabus.
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**DIRECTION ADVANCE**

**Paper : II**

**M.P.A.FIRST YEAR**

1)	Study of different theories of acting.
2)	Acting with given script-Acting different kind of roles.
3)	Acting for Radio, Television and Films.
4)	Acting in traditional/folk theatre.
5)	Interaction with eminent actors from different media.
6)	Research Methodology for Acting
7)	Projects on given syllabus
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**ACTING ADVANCE**

**Paper : I**

**M.P.A.FIRST YEAR (FIRST SEMESTER)**

1)	Selection of scripts and artists for the production.
2)	Approach towards acting.
3)	Designing set, light, costume, make up and back ground music for a production.
4)	Rehearsal schedule and its implementation.
5)	Interpretation and self criticism of the production.
6)	Research methodology for student's own production
7)	Projects on given syllabus
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**STUDENTS OWN PRODUCTION**

**Paper : IV**

**M.P.A.FIRST YEAR**

1)	World history of scenic and light design.
2)	Principles, elements and objectives of set design.
3)	Color theories for set design and light design.
4)	Objectives and composing of background music.
5)	Costume designing and Make-up.
6)	Research Methodology in Stage Craft
7)	Projects on given syllabus.
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**STAGE CRAFT ADVANCE**

**Paper : III**

**M.P.A.FIRST YEAR**

- 1) Effective communication and communication theories.
  - 2) Film
  - 3) Radio and Television.
  - 4) Traditional theatre as vehicle for communication.
  - 5) Evaluation and analysis of different scripts from different media-stages, film, radio and T.V.
  - 6) Projects on given syllabus.
- Theory 80 : 20      04 Credits

**COMMUNICATION AND MEDIA STUDY**

**Paper : VI**

**M.P.A.FIRST YEAR**

- 1) Theories and forms of arts.
  - 2) Theories and forms in Aesthetics
  - 3) Interrelationship of Arts and Aesthetics
  - 4) **Constitution of India :** 02 Credits
  - 5) Projects on given syllabus.
- Theory 80 : 20      04 Credits

**ARTS, ASTHETICS AND CONSTITUTION OF INDIA**

**Paper : V**

**M.P.A.FIRST YEAR (SECOND SEMESTER)**

**SECOND SEMESTER**



- 1) Study of computer hardware, software, animation for theatre. Theory 80 : 20 04 Credits  
Practical 80 : 20 04 Credits
- 2) Role and responsibilities of production manager and stage manager.
- 3) Application of research methodology to scenic and light designing for given plays.
- 4) Application of research methodology to music designing, costume designing and make up designing for given plays.
- 5) Innovations in stage craft designing.
- 6) Projects on given syllabus.

**STAGE CRAFT COMPUTER APPLICATION AND THEATRE MANAGEMENT**

**Paper : VIII**

**M.P.A.FIRST YEAR**

- 1) Writing and Acting for Radio.
  - 2) Writing and Acting for Film.
  - 3) Writing and Acting for Television.
  - 4) Study of important writers and Actors for film.
  - 5) Study of important writers and Actors for television.
  - 6) Projects on given syllabus.
- Theory 80 : 20 04 Credits  
Practical 80 : 20 04 Credits

**WRITING AND ACTING TECHNIQUES FOR T.V. FILM & RADION**

**Paper : VII**

**M.P.A.FIRST YEAR**

- 1) Theatre in educational & Drama in educational.
  - 2) Community theatre.
  - 3) Forum theatre.
  - 4) Street theatre.
  - 5) Folk Theatre & theatre for social awareness.
  - 6) Projects on given syllabus
- 80 : 20**      **04 Credits**

**FOURTH SEMESTER**

**ALTERNATIVE THEATRE AND COMPUTER APPLICATION FOR PERFORMING ARTS**

**Paper : COMMON PAPERX**

**M.P.A. SECOND YEAR**

- 1) Bhakti movement and contribution of saint tradition.
  - 2) Landmark of Indian Arts.
  - 3) Ragmala paintings & paintings of Ajantha.
  - 4) Sculpture and architecture of Ellora.
  - 5) Tribal Arts.
  - 6) Projects on given syllabus.
- 80 : 20**      **04 Credits**

**THIRD SEMESTER**

**INDIAN CULTURE AND INTERRELATIONSHIP OF ART.**

**Paper : COMMON PAPER**

**M.P.A. SECOND YEAR**

- 1) Study of work of great director from.  
 a) Western world  
 b) Oriental world  
 c) Indian  
 d) Marathi
- 2) Study of work of great master's from Indian traditional theatre
- 3) Projects on given syllabus.
- Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**PRODUCTION & DIRECTION SPECIALIZATION**

**FOURTH SEMSTER**

**M.P.A.SECCOND YEAR  
 PAPER : THE DIRECTOR ACTOR RELATION SHEEP AND STUDY OF  
 GREAT MASTERS**

- 1) The demands for basic techniques..
- 2) Orientation of Actor by the director while designing a role.
- 3) Finding the Dramatics basic meaning & Interpreting the play.
- 4) Interpreting the lines.
- 5) Speaking the lines.
- 6) Projects on given syllabus
- Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**PRODUCTION & DIRECTION SPECIALIZATION**

**THIRD SEMSTER**

**M.P.A.SECCOND YEAR  
 PAPER : THE DIRECTOR ACTOR RELATION SHEEP AND STUDY OF  
 GREAT MASTERS**

**M.P.A. SECOND YEAR**  
**PAPER : FUNDAMENTALS OF PLAY & STUDY OF PRODUCTION STYLE & FORM.**  
**FOURTH SEMESTER**  
**PRODUCTION & DIRECTION SPECIALIZATION**

Theory 80 : 20	04 Credits
Practical 80 : 20	04 Credits

- 1) Study of presentation of oriental forms.
- 2) Study of western theatre form
- 3) Study of different theatre school
- 4) Application of fundamentals of play to different scripts.
- 5) Study of presentation of Marathi folk theatre.
- 6) Projects on given syllabus.

**M.P.A. SECOND YEAR**  
**PAPER : FUNDAMENTALS OF PLAY & STUDY OF PRODUCTION STYLE & FORM.**  
**THIRD SEMESTER**  
**PRODUCTION & DIRECTION SPECIALIZATION**

Theory 80 : 20	04 Credits
Practical 80 : 20	04 Credits

- 1) Detail study of fundamentals of direction.
- 2) Detail study of processure of play direction
- 3) Detail study of different forms.
- 4) Detail study of different styles.
- 5) Study of presentation of Indian Classical & Folk Theatre.
- 6) Projects on given syllabus

**Dissertation**

**Dissertation : 100 Marks : 04 Credits**

**PRODUCTION & DIRECTION SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER : DISSERTATION**

**M.P.A. SECOND YEAR**

**Students Own Production & Projects**

**80-20 : 04 Credits**

**PRODUCTION & DIRECTION SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER : STUDENTS OWN PRODUCTION**

**M.P.A. SECOND YEAR**

1)	Indian scene of set designing.
2)	Evaluation of scenic design of Marathi Theatre.
3)	Study of important set design before independence.
4)	Study of important set designing after independence.
5)	Study of different auditorium of Maharashtra.
6)	Projects on given syllabus.
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**STAGE CRAFT SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER : SCENIC DESIGN AND THEATRE ARCHITECTURE**

**M.P.A. SECOND YEAR**

1)	History of Scenic design
2)	Study of Edward Gurden Craig, Adolf Appia and Enigo Jones.
3)	Principles of set design.
4)	Elements of set design.
5)	Objectives of set design.
6)	Projects on given syllabus.
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**STAGE CRAFT SPECIALIZATION**

**THIRD SEMESTER**

**PAPER : SCENIC DESIGN AND THEATRE ARCHITECTURE**

**M.P.A. SECOND YEAR**

1)	Principles and elements of costume designing.
2)	Costume designing for various forms and styles.
3)	Detail study of plain, character and plastic make up.
4)	Make up for different form and styles.
5)	Study of costume and make up of Marathi Theatre.
6)	Projects on given syllabus.
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**STAGE CRAFT SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER IV: THEATRE TECHNIQUES**

**M.P.A.SECOND YEAR**

1)	History of theatre lights.
2)	Principles and elements of light designing
3)	Objectives of light designing, different forms and styles of the play.
4)	Detailed study of sound mixing and editing.
5)	Designing back ground music with computer.
6)	Projects on given syllabus.
	<b>Theory 80 : 20</b>
	<b>Practical 80 : 20</b>
	<b>04 Credits</b>
	<b>04 Credits</b>

**STAGE CRAFT SPECIALIZATION**

**THIRD SEMESTER**

**PAPER IV: THEATRE TECHNIQUES**

**M.P.A.SECOND YEAR**

Dissertation

Dissertation : 100

04 Credits

STAGE CRAFT SPECIALIZATION

FOURTH SEMESTER

PAPER VI: DISSERTATION

M.P.A.SECOND YEAR

Participation in Departmental Production & Project

80:20 04 Credits

STAGE CRAFT SPECIALIZATION

FOURTH SEMESTER

PAPER V: PARTICIPATION IN DEPARTMENTAL PRODUCTION

M.P.A.SECOND YEAR



- 1) History of children's theatre.
- 2) Study of different children plays.
- 3) Child play and Peter Slade.
- 4) Theatre in Education.
- 5) Dram in Education.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits

**CREATIVE DRAMATICS SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER III: CONCEPT AND HISTORY OF CHILDRENS THEATRE**

**M.P.A. SECOND YEAR**

- 1) Study of fairy tales.
- 2) Study of folk tales.
- 3) Study of children's theatre.
- 4) Child psychology.
- 5) Concept of children's theatre.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits

**CREATIVE DRAMATICS SPECIALIZATION**

**THIRD SEMESTER**

**PAPER III: CONCEPT AND HISTORY OF CHILDRENS THEATRE**

**M.P.A. SECOND YEAR**

- 1) Improvisations for children.
- 2) Drama at pre primary level (3 to 6 years old)
- 3) Drama at primary level (6 to 10 years old)
- 4) Drama for grown up children.
- 5) Children theatre and folk forms.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**CREATIVE DRAMATICS SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER IV: PRESENTATION STYLE AND CHILDRENS THEATRE**

**M.P.A. SECOND YEAR**

- 1) Concept of creative dramatics.
- 2) Study of Fantasy plays for children.
- 3) Study of realistic plays for children.
- 4) Study of fantasy plays by children.
- 5) Study of realistic plays by children.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**CREATIVE DRAMATICS SPECIALIZATION**

**THIRD SEMESTER**

**PAPER IV: PRESENTATION STYLE AND CHILDRENS THEATRE**

**M.P.A. SECOND YEAR**

Dissertation

Dissertation : 100 04 Credits

CREATIVE DRAMATICS SPECIALIZATION

FOURTH SEMESTER

PAPER V: DISSERTATION

M.P.A.SECOND YEAR

Student Own Production & Projects

04 Credits

80 :20

CREATIVE DRAMATICS SPECIALIZATION

FOURTH SEMESTER

PAPER V: STUDENT OWN PRODUCTION

M.P.A.SECOND YEAR

- 1) Preparing for a role.
- 2) Gating in the part of charters.
- 3) Gating in to the play.
- 4) Acting in a Rasa's.
- 5) Acting in Aasht Nayka's & Four Nayak.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

### ACTING SPECIALIZATION

#### FOURTH SEMESTER

### PAPER III : ACTING TECHNIQUES & PREPERING A ROLE

#### M.P.A. SECOND YEAR

- 1) Actor's body
- 2) Voice & speech
- 3) Art of Acting
- 4) Acting techniques.
- 5) Actor's relationship with other artist.
- 6) Projects on given syllabus.

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

### ACTING SPECIALIZATION

#### THIRD SEMESTER

### PAPER III : ACTING TECHNIQUES & PREPERING A ROLE

#### M.P.A. SECOND YEAR

- 1) Study of great international actor
- 2) Study of great Indian actor.
- 3) Study of great Marathi actor.
- 4) Acting for T.V. and Films.
- 5) Actors self criticism.
- 6) Projects on given syllabus.

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**ACTING SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER IV: ACTING & GREAT MASTERS**

**M.P.A. SECOND YEAR**

- 1) Acting in folk theatre.
- 2) Acting in different forms
- 3) Acting in different style
- 4) Acting in children's theatre.
- 5) Acting in dance drama.
- 6) Projects on given syllabus.

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**ACTING SPECIALIZATION**

**THIRD SEMESTER**

**PAPER IV: ACTING & GREAT MASTERS**

**M.P.A. SECOND YEAR**

Dissertation

Dissertation : 100 04 Credits

ACTING SPECIALIZATION

FOURTH SEMESTER

PAPER VI: DISSERTATION

M.P.A. SECOND YEAR

Participation in Departmental Production & Projects

80 : 20 04 Credits

ACTING SPECIALIZATION

FOURTH SEMESTER

PAPER V: PARTICIPATION IN DEPARTMENTAL PRODUCTION

M.P.A. SECOND YEAR

- 1) Tradition of folk theatre in Maharashtra.
- 2) Relationship of religious cultural and social aspects of folk theatre.
- 3) Relationship of folk lore and folk tells with folk theatre.
- 4) Folk forms of Maharashtra.
- 5) Folk forms of India.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**FOLK THEATRE SPECIALIZATION**

**FOURTH SEMESTER**

**PAPER III: CONCEPT OF FOLK THEATRE**

**M.P.A. SECOND YEAR**

- 1) Concept of Folk & Folk theatre.
- 2) Dramatics elements in folk life.
- 3) Relation of folk theatre with dance, music & other arts.
- 4) Relationship between folk literature & folk theatre.
- 5) Ritual drama.
- 6) Projects on given syllabus

Theory 80 : 20  
 Practical 80 : 20  
 04 Credits  
 04 Credits

**FOLK THEATRE SPECIALIZATION**

**THIRD SEMESTER**

**PAPER III: CONCEPT OF FOLK THEATRE**

**M.P.A. SECOND YEAR**

**M.P.A.SECOND YEAR  
PAPER IV: FOLK THEATRE & PRESENTATION STYLE**

**THIRD SEMESTER**

**FOLK THEATRE SPECIALIZATION**

Theory 80 : 20  
Practical 80 : 20  
04 Credits      04 Credits

- 1) Presentation & acting style of
- |    |          |
|----|----------|
| 1) | Bhawai   |
| 2) | Nautanki |
| 3) | Khyal    |
| 4) | Tamasha  |
| 5) | Chha     |
- 2) Projects on given syllabus

**M.P.A.SECOND YEAR  
PAPER IV: FOLK THEATRE & PRESENTATION STYLE**

**FOURTH SEMESTER**

**FOLK THEATRE SPECIALIZATION**

Theory 80 : 20  
Practical 80 : 20  
04 Credits      04 Credits

- 1) Presentation and acting style
- |    |   |
|----|---|
| 1) | Gondhal   |
| 2) | Bharud  |
| 3) | Dashavtar                                       |
| 4) | Khadi Gammal                                    |
| 5) | Contribution of folk theatre to modern theatre. |
- 2) Projects on given syllabus.



Dissertation

Dissertation : 100 04 Credits

FOLK THEATRE SPECIALIZATION

FOURTH SEMESTER

PAPER VI: DISSERTATION

M.P.A. SECOND YEAR

Students own production & projects

80 : 20 04 Credits

FOLK THEATRE SPECIALIZATION

FOURTH SEMESTER

PAPER V: STUDENT'S OWN PRODUCTION

M.P.A. SECOND YEAR

## **ELECTIVE COURSES**

### **FILM APPRECIATION**

#### **THIRD SEMESTER PAPER VII**

Theory : 40:10 02 Credits

- 1) Film other arts and literature
- 2) History of world cinema
- 3) History of Indian cinema
- 4) History of Marathi cinema
- 5) History of Childrens cinema

#### **FOURTH SEMESTER PAPER VII**

Theory : 40:10 02 Credits

- 1) Procedure of film making
- 2) Study of international cinema –case studies
- 3) Study of Indian cinema-case studies
- 4) Study of Marathi Cinema-case studies
- 5) Study of non fiction film-case studies

**B.P.A. WORK LOAD & SYLLABUS (THREE YEARS COURSE)**  
**FIRST SEMESTER**

Sr.No.	Course	Subject	Hours Th Pr.	Credit	Exam Hours	Marks
1	Foundation Course	1) English 2) Marathi/Hindi	60 60	4 4	03 03	80+20 80+20
2	Core Course	3) Dance 4) Drama 5) Music	30+60 30+60 30+60	6 6 6	2 2 2	50+50 50+50 50+50
3	Elective Course	6) Yoga-----	30+60		2	50+50
	<b>Total</b>		<b>240+240</b>	<b>32</b>		<b>360+240=600</b>

90 x 6 = 540-480=60 Hours for other Activity/Library-----

**B.P.A. WORK LOAD & SYLLABUS (THREE YEARS COURSE)**  
**SECOND SEMESTER**

Sr.No.	Course	Subject	Hours Th Pr.	Credit	Exam Hours	Marks
1	Foundation Course	1) English 2) Marathi/Hindi	60 60	4 4	03 03	80+20 80+20
2	Core Course	3) Dance 4) Drama 5) Music	30+60 30+60 30+60	6 6 6	2 2 2	50+50 50+50 50+50
3	Elective Course	6) Yoga-----	30+60		2	50+50
	Total		240+240	32		360+240=600

90 x 6 =540-480=60 Hours for other Activity/Library-----

**B.P.A. WORK LOAD & SYLLABUS (THREE YEARS COURSE)**  
**THIRD SEMESTER**

Sr.No.	Course	Subject	Hours Th Pr.	Credit	Exam Hours	Marks
1	Foundation Course	1) English 2) Marathi/Hindi	60 60	4 4	03 03	80+20 80+20
2	Core Course	3) Dance 4) Drama 5) Music 6) Yoga-----	30+60 30+60 30+60 30+60	6 6 6 6	2 2 2 2	50+50 50+50 50+50 50+50
3	Elective Course		30+60		2	50+50
	<b>Total</b>		<b>240+240</b>	<b>32</b>		<b>360+240=600</b>

90 x 6 = 540-480=60 Hours for other Activity/Library-----

**B.P.A. WORK LOAD & SYLLABUS (THREE YEARS COURSE)  
FOURTH SEMESTER**

Sr.No.	Course	Subject	Hours Th Pr.	Credit	Exam Hours	Marks
1	Foundation Course	1) English 2) Marathi/Hindi	60 60	4 4	03 03	80+20 80+20
2	Core Course	3) Dance 4) Drama 5) Music 6) Yoga-----	30+60 30+60 30+60 30+60	6 6 6 6	2 2 2 2	50+50 50+50 50+50 50+50
3	Elective Course		30+60		2	
	Total		240+240	32		360+240=600

90 x 6 = 540-480=60 Hours for other Activity/Library-----

**B.P.A. WORK LOAD & SYLLABUS (THREE YEARS COURSE)  
SIXTH SEMESTER**

3) Elective Course / Loka Kala or Loka Nrutya = 50+50

Sr.No.	Course	Subject	Hours	Credit	Exam Hours	Marks
1	Foundation Course	1) Dance (Th) 2) Drama (Th) 3) Music (Th)	45 45 45	3 3 3	03 03 03	80+20 80+20 80+20
2	Core Course	4) Dance (Pr) 5) Drama (Pr) 6) Music (Pr)	90 90 90	6 6 6	- - 2+	100 100 50+50
3	Elective Course	7) Folk Dance of India or Western Dance	30+60	6		
Total			435+60=495	33		700

540-495=45 hours other Activity.

B.P.A. first year Dramatics syllabus revised pattern  
(2017-18)

Paper 1 (theory)

Internal Examination

- Lectures
- Tutorials

THEORY

FIRST SEM

Unit No.1 Introduction to theatre

concept

definition

structure

types of theatre productions

process

Stage management

Commercial aspect

Stage geography

Parts of stages

Acting areas

10 marks  
10 mark

80marks



➤ Types of stages

Audience

➤ Importance of audience

➤ Role of audience

Unit No 2. Introduction to Bharatmuni's Natyashastra

Concept

Tradition of Sanskrit theatre

elements of natyashastra

Vrittis /styles

form of presentation

dashrupakas

Unit No 3 Introduction to drama

Concept

➤ History of Marathi theatre

Elements of drama

Script

Director

Set design

Dramatic process

selection of script

characterization

blocking

rehearsals

Unit No 4 Introduction to the types of acting

Concept

History

Types of abhinaya (acting)

aangik abhinaya

vachik abhinaya

aaharya abhinaya

satvik abhinaya

Unit No 5 Introduction to stage craft

Concept

History of stage craft

Elements of stage craft

Set

Light

Music

Costume

Make up

## SECOND SEM

Unit no 1. Study of drama as a process

theme

plot

characterization

climax

unit no 2. Study of regional theaters in india

history

regional theatres

Maharashtra

Bengal

Gujrat

Uttarpradesh

Unit no3. Study of acting as a process

tools of actor

body

voice

voice and speech

production

modulation

volume, pitch and tone

mime

types of mime

unit no 4. Study of set design

elements of set design

colour, lines texture, volume, density

types of set design

unit, minimum, reversible, screen, prism, book, curtain and

wing, cyclorama, permanent, multiple, light, gauze curtain, revolving,

sliding, elevator,

unit no 5 computer application

introduction to hardware

introduction to software

application

### THIRD SEM

Unit no 1. Introduction of Greek Theatre

History

Stage geography

style of presentation

types of plays

unit no2. Introduction of Roman Theatre

History

Stage geography

Style of presentation

Types of plays:

farce, comedy satire, melodrama

unit no3. Introduction to Elizabethan Theatre

history

stage geography

style of presentation

types of plays :

historical, melodrama, satire

unit no 4. Introduction to Marathi Theatre

history

stage geography

types of plays:

sangeet natak, social plays, comedy, commercial plays

unit no 5. Introduction to Modern theatre

definition

FOURTH SEM

Unit no 1. Study of dramatic interpretation

script analysis:

language, form, content

character analysis:

nature, graph, position in the script

technical analysis:

set, light, music, make up, costume

unit no 2. Study of body language

anatomy

movements

character and body language

unit no 3. Study of voice culture

diction

dialogue

voice projection

patterns:

poem reading story telling news reading comparing

5. Study of styles and forms of theatre productions

Styles of production:  
Illusionistic-nonillusionistic  
Classicism, theatricalism, naturalism, realism, formalism, symbolism  
, expressionism, constructivism, stylism, absurdism, epic  
theatre, loknatya  
Forms of theatre:  
Historical, social, family  
drama, farcical, epic, political, educational, musical

FIFTH SEM

Unit no 1. Study of drama at school level

Concept

Drama in education

Possibilities

challenges

practical applications

unit no 2. Study of eastern theatre

Japanese theatre:

Noh

kabuki

bunaraku

butoh

unit no 3. Study of playwriting

language

techniques



forms  
ideas

unit no 4. Study of direction

fundamentals of direction:

composition, picturisation, rhythm, movements, pantomime

relation with actors

relation with audience

5. Computer application for theatre

Instruments

Softwares

Application

SIXTH SEM

Unit no1. Detail study of Marathi play Ekach pyala

language

acting style

technicals

contemporary value

unit no 2. Study of drama and society

social context

cultural context

psychological context

aesthetics of drama

unit no 3. Students own production  
selection of script  
product design  
analytical design  
presentation

प्रथम सत्र

40+10

Paper-I Theory

Unit I :

बिंदु स्वरेनिपीबळ करण्याचा अभ्यास

३) बड्यालाच्या बिंदु स्वरेनिपीबळ करण

२) छोट्यालाच्या बिंदु स्वरेनिपीबळ करण.

तालाचा अभ्यास

३) ताल दादरा

२) ताल तीनताल

वरील सर्व ताल+एकपट-दुपटीत लिहिण्याचा अभ्यास

Unit No II- व्याख्या

संगीत आधारीत व्याख्या

(संगीत, नाद, स्वर, धाट, अलंकार, रंग, जानी, वादीस्वर, संवादीस्वर, एकड, आलाप, ताना)

तालवार आधारीत व्याख्या

(ताल, मात्रा, खंड, काल, टाळी, सम)

Practical:

Unit No-I : संगीत संगीत

बड्यालाच्या बिंदु स्वरेनिपीबळ करण्याचा अभ्यास

संगीत अभ्यास

संगीत-श्रीमपण

40+10

Unit III: चरित्र

- १) पं.वि.दि.पलुस्कर
- २) पं.वि.ना.भातखंडे
- ३) गानसम्राज्ञी लता मंगेशकर

Practical

40+10

Unit I: रागदारी संगीत

- १) बडाख्यालाच्या बंदिशी गाण्याचा अभ्यास  
राग-बिहाग  
राग-भैरव
- २) छोटाख्याल आलाप-तानांसह गाण्याचा अभ्यास  
राग-देस  
राग-बागेश्री
- ३) कोणत्याही दोन संगीतकारांच्या सुगम रचनांचे गायन

Unit II: ताल विभाग

खालील तालांची माहिती तथा एकपट-दुप्पट हातावर देण्याचा अभ्यास

- १) ताल-रूपक
- २) एकताल
- ३) उपलब्ध वाद्य वादनाचा सराव (प्रगत)

तृतीय सत्र

40+10

Theory

Unit I :

- १) ब्रह्मसूत्रात् स्वर्णिपीबद्ध करण्याच अभ्यास
- २) छोटखाल स्वर्णिपीबद्ध करण्याच अभ्यास
- ३) एकपट-दुपटसह ताल लिहिण (धुमाळी, दीपचंदी)

Unit II :

- १) रविद संगीतातील गीतप्रकार
- २) रविद संगीतातील वैशिष्ट्य
- ३) रविद संगीतातील ताल

Unit III :

- १) हार्मोनियम
- २) तबला
- ३) तानपुरा

Unit IV : महाराष्ट्रातील अर्था संगीत परंपरेचा अभ्यास

Practical:

Unit I: रागदारी संगीत

१) ब्रह्मसूत्रात् स्वर्णिपीबद्ध करण्याच अभ्यास

राग-श्रृंग

राग-मालकंस

२) छोटखाल (आलापतानासह)

मधुवती

शंकरा

40+10

Theory

Unit I:

- १) अभ्यासक्रमतील बहाखाल आणि छोटखाल स्वरलिपीबद्ध करणे.
- २) अभ्यासक्रमतील गालांची लयकारी

Unit II: कर्नाटक संगीत

- १) उगम
- २) परंपरा

Unit III: संगीतोपयोगी तांत्रिक ज्ञान/अभ्यास

- १) पार्वनायनाचे तंत्र
- २) ट्रॅक पद्धती आणि वृंदादनाबरोबरचे गायन

Unit IV: मराठी चित्रपट संगीत

- १) कृष्णवल्गु चित्रपट ते आतापर्यंतच्या चित्रपट संगीताचा प्रवास

चर्चा सत्र

Unit II: गालविषय

- ३) अशंग गायन (कोणत्याही दोन संतांचे)
- अद्वैत विनायक

- १) गाल भजनी ठेका
- २) उपलब्ध बाब वादनाचा सराव (प्राल)

Practical:

Unit I:

१) बडखाल स्वविस्तार व बंदिश मायन

अ) राग-पुरिया कन्याण

ब) राग-अहिर भैरव

२) आलाप-तानासह छोटखाल गाण

अ) राग-जयजयवंती

ब) राग-मिया महार

३) विरपट गीत मायन (कोणतेही दोन)

Unit II:

१) तालांची एकपट, दुपट लिहिण

अ) ताल-झपताल

ब) ताल-आडाचौताल

२) उपलब्ध वाद्य वादनाचा सराव (प्रगत)

५ वे सत्र

Theory First Paper

Unit I:

१) बडखाल स्वविस्तार व बंदिश स्वलेखन

२) छोटखाल स्वलेखन

३) तालांची एकपट-दुपट

Practical:

Unit I:

१) बडखाल स्वविस्तार व बंदिश मायन

अ) राग-पुरिया कन्याण

ब) राग-अहिर भैरव

२) आलाप-तानासह छोटखाल गाण

अ) राग-जयजयवंती

ब) राग-मिया महार

३) विरपट गीत मायन (कोणतेही दोन)

Unit II:

१) तालांची एकपट, दुपट लिहिण

अ) ताल-झपताल

ब) ताल-आडाचौताल

२) उपलब्ध वाद्य वादनाचा सराव (प्रगत)

५ वे सत्र

Theory First Paper

Unit I:

१) बडखाल स्वविस्तार व बंदिश स्वलेखन

२) छोटखाल स्वलेखन

३) तालांची एकपट-दुपट

40+10

40+10

Unit II: चरित्र

- १) नटसंघाट बालनाथवंश
- २) अण्णासाहेब किर्लोस्कर
- ३) गांधीदाराव टेंबे

Unit III :

- १) संगीताचे सामाजिक, शैक्षणिक महत्त्व
- २) गुरुकुल आणि महाविद्यालयीन शिक्षण पध्दती

Theory Second Paper

Unit I: नाट्यसंगीत

- १) महाराष्ट्रातील नाट्यसंगीताची परंपरा
- २) नाट्यपद रसग्रहण
- ३) नाटकातील स्त्री कलावंतांचे योगदान
- ४) सामाजिकता, मानसिकता

Unit II: कवसाधना

- १) अंतर्गत रचना
- २) कवसाधना पध्दती
- ३) शिवाजाची आवश्यकता

Unit III :

- १) महाराष्ट्रातील लोकगीतांचे प्रकार (भाकड, गावळण, पोवाडा, लावणी)
- २) लोकसंगीतातील वाद्यपरंपरा

Unit IV : भारतीय वाद्यवर्गीकरण पध्दतीचा सर्वात्म्य अभ्यास  
(तब, संधि, अवनदद, घन)

Practical: 1) VIVA

Unit I: बडखाल (आलाप-तानासह)

40+10



Unit II :

- १) राग-मकरिचंडिका
- २) राग-जौनपुरी
- ३) छोटख्यान (आलाप-तानांसह)
- ४) राग-जोग
- ५) राग-कलावती

ताल (एकपट-दुपट)

अ) ताल-तिलवाडा

ब) ताल-दुमर

३) उपलब्ध वाद्य वादनाचा सराव (प्रात)

Unit III :

उपशास्त्रीय गीत प्रकारांचे गायन

दुपट, धमार, तराणा, नाट्यगीत

संगम गीत प्रकारांचे गायन

सावगीत, गडल, भक्तीगीत

Practical : II Stage Performance

सहावे स्तर

40+10

40+10

Unit I :

१) बडख्यान व छोटख्यान आलापतानांसह स्वरलिपीबद्ध करणे.

२) तालांची लयकारी करणे

Unit II :

१) दुपट/धमार एकपट-दुपट लिहिणे

२) काव्य/वादिश स्वरबद्ध करण्याचे नियम

३) संगीतसभा/सं.पुस्तके यावर सापेक्षणात्मक लेखन

Practical II : Stage Performance

- Unit II: उपशास्त्रीय गीतप्रकारांचे गायन (कोणतेही दोन)
- १) वृत्ती/छंद/धमार/तराणा
  - २) तानपुरा-तबला सुरात लावणे
  - ३) उपलब्ध वाद्य वादनाचा सराव (प्रति)
- २) छंदरचाल (आलाप-तानासह)
- अ) हंसवनी
  - ब) रागिणी
  - क) सोहनी
  - ३) बाल लयकारी (धमार, सुलताल)

**Dr. Babasahab Ambedkar Marathwada University, Aurangabad.**  
**Department of Dramatics**



**Diploma in Yoga**  
(One Year Diploma Course)

1. He must have passed H.S.C. or any equivalent Examination in any Faculty from any recognized board or institute.

**Award of the Division**

- a. A candidate shall be declared to have passed Diploma in Yoga (One Year Diploma Course) if he passes in all the papers in one or more attempts, securing not less than 36% marks in each paper.

- b. A candidate shall be declared to have passed in second division if he secures 50% but less than 60% marks in the aggregate of papers.

- c. A candidate shall be declared to have passed in First Division if he secures 60% marks but less than 66% marks in the aggregate of papers.

- d. A candidate shall be declared to have passed in First Division with Distinction if he secures 66% and above in the aggregate papers.
- e. For obtaining the division the candidate must pass the examination within one year for the date of admission to the course.

Internal assessment will be done for the discipline, initiative, presentation and promptness.

The project work assessment will be done on the written project submission. The practical assessment will be done on practical examination held at the end of the course.

**Division of Marks**

Theory- 200 Marks,  
Practical-200 Marks  
Total Marks : 500  
Project & Internal- 100 Marks.

## Syllabus

The teaching will be mostly practical oriented. Experts from Yoga will be invited to conduct workshops and to deliver lectures. Following subjects will be taught and students will be trained wherever it is required.

### This topics covered in this course

- |                                 |     |
|---------------------------------|-----|
| भाग ३: गाठी निरीक्षक वर्ग       | ३)  |
| एकूण एकविस शिक्षा               |     |
| भाग-२: पचनसंस्था/पीट विषयक वर्ग | २)  |
| एकूण तेरा शिक्षा                |     |
| भाग ३: शक्ती बंधन आसन           | ३)  |
| एकूण अकरा शिक्षा                |     |
| डोळ्यांच्या योगिक शिक्षा        | ४)  |
| एकूण आठ शिक्षा                  |     |
| सर्व नमस्कार                    | ५)  |
| सर्व नमस्कार                    | ६)  |
| विश्रांतीकारक आसन-पाच           | ७)  |
| व्यनात्मक आसन-आठ                | ८)  |
| वजासन आसन समूह-चौदा             | ९)  |
| दंड स्थितीतील आसन-चौदा          | १०) |
| प्रशासन आसन समूह-आठ             | १)  |
| भाग वार्कन करावयाची आसन-एकविस   | २)  |
| पूर्व वार्कन करावयाची आसन-बास   | ३)  |
| पाठीचा कणा पिळण्याची आसन-बास    | ४)  |
| विपरीत स्थितीतील आसन-बारा       | ५)  |

ब) पवन मुक्तासन मालिका

अ) प्राथमिक आसन समूह

अ) अप्यासकम : आसन

ब) मध्यम आसन समूह

सर्वजन साधनाती आसन-वीस (६)

पुर्कण सदा आसन

धनरोकधुणासन (४)

ब्रह्मचर्यासन (२)

मर्यासन (३)

पुत्रिवासन (४)

पद्म मर्यासन (५)

हेर्नमानसन (६)

तीन प्रकार

उदर स्वसन (४)

छितीचे स्वसन (२)

यातीक स्वसन (३)

नाडी शोधन प्रणायाम (४)

शीतली प्रणायाम (२)

सीकरी प्रणायाम (३)

शामरी प्रणायाम (४)

उज्याची प्रणायाम (५)

शुद्धिका प्रणायाम (६)

कपालशाली प्रणायाम (७)

सुधसेव प्रणायाम (८)

पुर्कण अकरा मर्दा

जानमर्दा (१)

चिन्मर्दा (२)

शुभरी मर्दा (३)

शामरी मर्दा (४)

नासिकाय दृष्टी (५)

खेचरी मर्दा (६)

षण्मर्दा मर्दा (७)

(६) प्रणायाम

स्वसन

प्रणायाम

(६) मर्दा

(क) प्राल आसन समूह

Sr. No.	Name of Subject	Marks
1.	Introduction and History of Yoga, Introduction of Yogasan and Pranayam	100
2.	Anatomy, Physiology, Diet and Life style	100

Theory  
Structure of Marks

- ८) विपरीत करणी मर्दा  
९) तडगी मर्दा  
१०) अश्वीनी मर्दा  
११) वशीनी/सहजानी मर्दा
- १) एकुण चार बंध  
२) मूल बंध  
३) जालंधर बंध  
४) उड्डीयान बंध  
५) महाबंध
- ६) एकुण सहा क्रिया  
७) जलनीती  
८) सूत्रनीती  
९) अग्निसार क्रिया  
१०) कृजल क्रिया  
११) कपाल शक्ती  
१२) शटक

३) षट्कर्म

६) बंध

- ३) हस्तगत प्रतिलिपिका  
 २) आसन प्राणायाम मुद्रा बंध  
 ३) ध्यान के आलोक में  
 स्वामी निरजानंद सरस्वती  
 स्वामी सदानंद सरस्वती  
 स्वामी सदानंद सरस्वती

**Reference Books**

Sr.No.	Subject	Marks
1.	Project Report	100
2.	Oral	
3.	Internal	

**Project and Internal**

Sr. No.	Name of Subject	Marks
1.	Aasan: a) Primary group, b) Intermediate group, c) Advanced group	100
2.	a) Pranayam b) Mudra and Bandh c) Shatkarma	100

**Practical**



## Diploma in

## T.V. Production's and Basics in Film Making

(One Year Diploma Course)

1. He must have passed H.S.C. or any equivalent Examination in any Faculty from any recognized board or institute.

2) The selection of the candidate for admission of Diploma in T.V. Production's and Basics in Film Making (One Year Diploma Course) shall be on the basis of the interview, audition test to be taken by a selection committee constituted by the Department.

### Award of the Division

a. A candidate shall be declared to have passed Diploma in T.V. Production's and Basics in Film Making if he passes in all the papers in one or more attempts, securing not less than 35% marks in each paper.

b. A candidate shall be declared to have passed in second division if he secures 50% but less than 60% marks in the aggregate of papers.

c. A candidate shall be declared to have passed in First Division if he secures 60% marks but less than 66% marks in the aggregate of papers.

d. A candidate shall be declared to have passed in First Division with Distinction if he secures 66% and above in the aggregate papers.

e. For obtaining the division the candidate must pass the examination within one year for the date of admission to the course.

Internal assessment will be done for the discipline, initiative, presentation and promptness.

The project work /production work assessment will be done on the Screening of project/production works. The project will be include practical. Production, scripts, screening and other assignments, oral tests, discussion.

### Division of Marks



- 1) History of Hindi Cinema.
- 2) History of Marathi Cinema.
- 3) History of Television
- 4) Film and Society
- 5) Acting for films
- 6) Script writing for Films
- 7) Script writing for T.V. Programmes
- 8) Film Criticism
- 9) Structure of Studio and Introduction of Equipments.
- 10) Kinds of Films
- 11) Kinds of T.V. Programmes
- 12) Process of Film Making
- 13) Single camera techniques for T.V.
- 14) Multy camera techniques for T.V.

This topics covered in this course

The teaching will be mostly workshop oriented and course will be practically oriented. Renowned experts and technicians from film world of India be invited to conduct workshops and to deliver lectures. Following subjects w taught and students will be trained wherever it is required.

Syllabus

Theory- 350 Marks,

Practical-400 Marks  
Total Marks : 900

Production- 150 Marks.

- 15) Cinematography.
- 16) Editing
- 17) Dubbing, Mixing
- 18) Audiography, Sound
- 19) Background music
- 20) Making of documentary
- 21) Making of Teleplay
- 22) Making of Short Film
- 23) Making of Promo
- 24) Making of T.V. Advt.
- 25) Making of Pilot Episode.

Structure of Marks  
Theory

Sr. No.	Name of Subject	Marks
1.	History of cinema and television	50
2.	Film appreciation	50
3.	Direction (Film and T.V. Programmes)	50
4.	Script writing	50
5.	Cinematography	50
6.	Editing	50
7.	Dubbing, Mixing, Background Music and Computer application	50

Practical

Sr. No.	Name of Subject	Marks
1.	Direction (Film and T.V. Programmes)	80
2.	Script Writing	80
3.	Cinematography	80
4.	Editing	80
5.	Dubbing, Mixing, Background Music and Computer application	80

Project - Production : 1

Sr.No.	Subject	Marks
1.	Documentary	}
2.	Tele film	
3.	Pilot Episode	
		100

(Any one of the following and Time duration 15 to 25 Minutes)

Project - Production : 2

Sr.No.	Subject	Marks
1.	Promo	}
2.	Short Film	
3.	Advt.	
		50

(any one of the following and Time duration for Promo and T.V. Advt. 30 Sec. To 01 Minutes and for Short Film, minimum 10 to 5 minutes)

Reference Books

- 1) Cinematography      Kris. Malkiewicz and M. David Mullen-ABC
- 2) Exercise in Media Education      Peter Gonsalves (S.D.B.)