



Date :- 25/04/2025

NOTIFICATION

Sub :- CBCS Syllabi of B. A. in Dramatics (Sem. V & VI)

Ref. :- Decision of the Academic Council at its meeting held on 22/04/2025.

The Syllabi of B. A. in Dramatics (Fifth and Sixth Semesters) as per **NATIONAL EDUCATION POLICY – 2020 (2023 Pattern)** and approved by the Academic Council as referred above are hereby notified for implementation with effect from the academic year 2025-26.

Copy of the Syllabi Shall be downloaded from the College Website
(www.kcesmjcollege.in)

Sd/-
Chairman,
Board of Studies

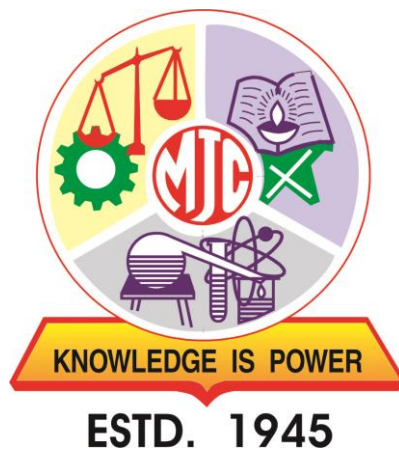
To :

- 1) The Head of the Dept., M. J. College, Jalgaon.
- 2) The office of the COE, M. J. College, Jalgaon.
- 3) The office of the Registrar, M. J. College, Jalgaon.

Knowledge is Power

Khandesh College Education Society's
Moolji Jaitha College, Jalgaon
An "Autonomous College"

Affiliated to
Kavayitri Bahinabai Chaudhari
North Maharashtra University, Jalgaon-425001



STRUCTURE AND SYLLABUS

T.Y.B.A. DRAMATICS
B.A Honors/ Honors with Research

(DSC, DSE, VSC, INT/OJT)

As per NEP-2020 Guidelines
Under Choice Based Credit System (CBCS)

(w.e.f. Academic Year: 2025-26)

PreFace -

The Bachelor of Arts in Dramatics is an undergraduate program that focuses on the study and practice of theater arts. This course is designed to provide students with a comprehensive understanding of the various aspects of drama, including acting, directing, playwriting, stagecraft, and theater history. It aims to develop students' artistic skills, critical thinking abilities, and creative expression through practical training and theoretical knowledge. The Bachelor of Arts in Dramatics is typically a three-year course, divided into six semesters. However, the duration may vary depending on the educational institution and the country where the course is pursued. The curriculum of the Bachelor of Arts in Dramatics covers a wide range of subjects to ensure a holistic understanding of theater arts. Some of the common subjects and areas of study include.

Career Opportunities: Upon completion of the Bachelor of Arts in Dramatics, graduates can pursue various career paths within the field of theater and performing arts, including:

Program Specific Outcome PSO (B.A. Dramatics):

After completion of this course, students are expected to learn/understand the:

PO No.	PSO
1	<i>Students learn various acting methodologies, improvisation, voice modulation, body language, character development, and stage presence.</i>
2	<i>Directing: This subject focuses on the principles of directing, script analysis, blocking, working with actors, and overall production management.</i>
3	<i>Stagecraft: This subject covers set design, lighting design, costume design, makeup, props, and other technical aspects of theater production.</i>
4	<i>Theatre Criticism: This subject introduces students to the principles of analyzing and critiquing theatrical performances, developing a critical perspective, and understanding the role of theater in society.</i>

Multiple Entry and Multiple Exit options:

The multiple entry and exit options with the award of UG certificate/ UG diploma/ or three-year degree depending upon the number of credits secured;

Levels	Qualification Title	Credit Requirements		Semester	Year
		Minimum	Maximum		
4.5	UG Certificate	40	44	2	1
5.0	UG Diploma	80	88	4	2
5.5	Three Year Bachelor's Degree	120	132	6	3
6.0	Bachelor's Degree- Honours Or Bachelor's Degree- Honours with Research	160	176	8	4

T. Y. B. A. Dramatics Course Structure (SEM-V)						
Semester	Course Module	Credit	Hours/ Week	TH/ PR	Code	Title
V	DSC	2	2	TH	DRA-DSC-351	FUNDAMENTALS OF KHANDESHI FOLK FORM (IKS)
	DSC	4	4	TH	DRA-DSC- 352	ACTING & CASTING
	DSC	2	2	TH	DRA-DSC - 353	FUNDAMENTALS OF DIRECTION – I
	DSC	2	4	PR	DRA-DSC-354	PRACTICING IN DIRECTION - I
	DSE	4	4	TH	DRA-DSE-351-A	WRITING FOR MEDIA:- REDIO & TV (MOOC from SWAYAM)
					DRA-DSE-351-B	BHARATMUNIS THEATRE
	VSC	2	2	TH	DRA-VSC-351	TYPES OF DIRECTOR
	VSC	2	4	PR	DRA-VSC-352	THEATER TECHNIQUE - I
	OJT	4	8	PR	DRA-OJT-351	ON JOB TRAINNING/INTERNSHIP
	T. Y. B. A. Dramatics Course Structure (SEM-VI)					
VI	DSC	2	2	TH	DRA-DSC-361	STAGE GEOGRAPHY
	DSC	4	4	TH	DRA-DSC-362	THEATERICAL STYLES & SET DESIGN – I
	DSC	4	4	TH	DRA-DSC-363	FUNDAMENTALS OF DIRECTION – II
	DSC	2	2	TH	DRA-DSC-364	PRACTICING IN DIRECTION – II
	DSC	2	4	PR	DRA-DSC-365	PROFESSION OF DRAMA
	DSE	4	4	TH	DRA-DSE-361-A	CREATIVE WRITING (MOOC from SWAYAM)
					DRA-DSE-361-B	MANAGEMENT OF DRAMA
	VSC	2	2	TH	DRA-VSC-361	THEATERICAL STYLES & SET DESIGN – II
	VSC	2	4	PR	DRA-VSC-362	DRAMA PRACTICESS

DSC	:	Department-Specific Core course
DSE	:	Department-Specific elective
GE/OE	:	Generic/ Open elective
SEC	:	Skill Enhancement Course
MIN	:	Minor course
OJT	:	On Job Training
VSC	:	Vocational Subject Course

SEMESTER – V

T.Y.B.A. (DRAMATICS)**SEMESTER – V****DRA-DSC-351- FUNDAMENTALS OF KHANDESHI FOLK FORM (IKS)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS – 30**

Course Objectives	• Giving a Thorough Introduction to khandeshi folk form. • To Teach the Students the Elements Of khandeshi folk form. • To Study Some of The Most Prominent Key Forms khandeshi folk art. • To Practice & Understand The Role Of Body Movement & Speech.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Nature & Genres of khandeshi folk art. • To Gain Understanding Regarding the Fundamental Elements Of khandeshi folk form. • Be Familiar with Various Important Forms of folk art. • Understand & Practice the Skill of Acting with folk art.	
UNIT	CONTENTS	HOURS
UNIT 1	INTRO OF KHANDESHI FOLK FORM • SONGADYA PARTY • HOLI NRUTYA • INDAL NRUTYA • TURTHAL	08
UNIT 2	FUNDAMENTAL OF KHANDESHI FOLK FORM • MEANING OF KHANDESHI FOLK FORM • DEFINATION OF KHANDESHI FOLK FORM • PRINCIPAL OF KHANDESHI FOLK FORM • ELEMENTS OF KHANDESHI FOLK FORM	08
UNIT 3	PRESENTATION STYLES OF KHANDESHI FOLK FORM • SONGS FORM • PRESENTATION STYLES • CHARACTER OF KHANDESHI FOLK ART • SOCIAL AWARENESS	08
UNIT 4	INSTRUMENTS OF KHANDESHI FOLK FORM • TUR THAL • DHOL • MANDAL • KHAT	06
Study Resources	1. Dr. Patil Kisan (2020), <i>Marathi Lok Rangbhumi</i> , Atharv Publication, Jalgaon 2. Karankal Pushpalata (1997), <i>Khandeshatil Lok Devata Kanbai</i> , Godavari Prakashan, Pune 3. Dr. Gavit Mahendra (2023), <i>Aadiwasi Mavachi Boli-Samaj Sanskruti Aani Parivartan</i> , Atharv Publication, Jalgaon 4. DR. Mande Prabhakar, <i>Loka Rangabhumi</i> , Godavari Publication, Pune 5. Vhatkar Namadev (2009), <i>Marathiche Lok Natya Tamasha</i> , Ajab Prakashan	

T.Y.B.A. (DRAMATICS)
SEMESTER – V
DRA-DSC-352 – ACTOR & CASTING (TH)

CREDIT – 4
MARKS – 100

INT. MARKS – 40
EXT. MARKS – 60

Course Objectives	• Giving a Thorough Introduction about Nature & Genres of Drama. • To Teach The Students The Elements Of Acting. • To Study Some Of The Most Prominent Key Forms Of Acting. • To Practice & Understand The Role Of Body Movement & Speech.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Nature & Genres of Drama. • To Gain Understanding Regarding The Fundamental Elements Of Acting in Drama. • Be Familiar with Various Important Forms of Drama. • Understand & Practice The Skill Of Acting.	
UNIT	CONTENTS	HOURS
UNIT 1	VARIOUS TYPES OF ACTING • HISTORICAL • MYTHOLOGICAL • EXPERIMENT • REALISTIC	15
UNIT 2	ACTOR & CHARACTER • CHARACTER STUDY • AGE • SITUATION • GEOGRAPHY CONDITION	15
UNIT 3	STUDY OF MARATHI ACTOR • NASSERUDDIN SHAH • OM PURI • BALGANDHARVA • ANUPAM KHER	15
UNIT 4	ACTING ON SCRIPT • STARTING • CLIMAX • ANTI CLIMAX • END	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 2. Adhikari KamalabaiI (1963), <i>Bharatmuni Pranit Natyashastra</i> , Adhikari Prakashan, 3. Shri. Kale K. Narayan(1971), <i>Abhinay Sadhana</i> , Secretary, Maharashtra Literature culture board, secretariat, Mumbai 4. Dr. Lagu Shriram (1998), <i>Vachik Abhinay</i> , Rajahans Prakashan 5. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i> , Continental Prakashan, Pune 6. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i> , Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)**SEMESTER – V****DRA-DSC-353 - FUNDAMENTAL OF DIRECTION – I (TH)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS – 30**

Course Objectives	• To Introduce The Students To Fundamental Regarding Space & Pavilion Of Selective Theatres. • To Understand The Importance Of Principals, Elements & Structure Of Stage Timing. • To understand the role Of Time Break in Theatre Play. • To Study The Nature Of Time & Space & It's Division & Direction In Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Be Familiar with the Elements of Space & Pavilion of Various Theatres. • Be Familiar With Time Management, Stage Timing & Its Principal. • Gain Understanding Regarding the Importance of Time Break In Theatre. • Learn The Co-relation & Mechanism Of Time & Space In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	DIRECTORS FUNCTION - I • SELECTION OF DRAMA • STUDY OF DRAMA • RESEARCH OF DRAMA • PRE PRACTICE WORK	08
UNIT 2	DIRECTORS FUNCTION – II • TIME-TABLE OF PRACTICE • ACTORS SELECTION • READING PRACTICE • SCENE BLOCKING	08
UNIT 3	TECHNICAL PRACTICE OF DRAMA • SET PRACTICE • COSTUME PRACTICE • LIGHT PRACTICE • BACK GROUND MUSIC & MUSIC EFFECT PRACTICE	08
UNIT 4	TYPES OF DIRECTOR • WRITER DIRECTOR • ACTOR DIRECTOR • TECHNICAL DIRECTOR • RUBBER STAMP DIRECTOR	08
Study Resources	1. Naik Rajiv (2003), <i>Khel Natakacha</i> , Akshar Prakashan 2. Prof. Yashwant Kelkar (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 3. Dr. Dehpande V. B. (1988) <i>Maza Natya Lekhan/Digdarshanacha Pravas</i> , Unmesha Prakashan, Pune 4. Nadkarni Dnyaneshwar (1967), <i>New Directions in the Marathi Theatre</i> , Maharashtra Infon Center, New Delhi 5. Rangacharya Adya (1971), <i>The Indian Theatre</i> , India Book House, Mumbai 6. Prof. Joshi A.M.(1980), <i>Bhartiy Lok Natya</i> , Vishvakarma	

T.Y.B.A. (DRAMATICS)**SEMESTER – V****DRA-DSC-354 – PRACTICING IN DIRECTION – I (PR)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS – 30**

Course Objectives	• To Introduce The Students To Fundamental Regarding Space & Pavilion Of Selective Theatres. • To Understand The Importance Of Principals, Elements & Structure Of Stage Timing. • To understand the role Of Time Break in Theatre Play. • To Study The Nature Of Time & Space & It's Division & Direction In Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Be Familiar with the Elements of Space & Pavilion of Various Theatres. • Be Familiar With Time Management, Stage Timing & Its Principal. • Gain Understanding Regarding the Importance of Time Break In Theatre. • Learn The Co-relation & Mechanism Of Time & Space In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	DIRECTORS FUNCTION - I • SELECTION OF DRAMA • STUDY OF DRAMA • RESEARCH OF DRAMA • PRE PRACTICE WORK	15
UNIT 2	DIRCTORS FUNCTION – II • TIME-TABLE OF PRACTICE • ACTORS SELECTION • READING PRACTICE • SCENE BLOCKING	15
UNIT 3	TECHNINAL PRACTICE OF DRAMA • SET PRACTICE • COSTUME PRACTICE • LIGHT PRACTICE • BACK GROUND MUSIC & MUSIC EFFECT PRACTICE	15
UNIT 4	TYPES OF DIRECTOR • WRITER DIRECTOR • ACTOR DIRECTOR • TECHNICTION DIRECTOR • RUBBER STAMP DIRECTOR	15
Study Resources	1. Naik Rajiv (2003), <i>Khel Natakacha</i> , Akshar Prakashan 2. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 3. Dr. Deshpande V. B. (1988), <i>Maza Natya Lekhan/Digdarshanacha Pravas-</i> , Unmesha Prakashan, Pune 4. Nadkarni Dnyaneshwar (1967), <i>New Directions in the Marathi Theatre</i> , Maharashtra Infon Center, New Delhi 5. Rangacharya Adya (1971), <i>The Indian Theatre</i> , India Book House, Mumbai 6. Prof. Joshi A.M. (1980), <i>Bhartiy Lok Natya</i> , Vishvakarma	

JOURNAL

The students are expected to write Journal practical for writing in journal

1. **Title:**
2. **Aim:**
3. **Method/Theory:**
4. **Material Required:**
5. **Procedure:**
6. **Deliverable:**
 - a. **Discussion / Description / Charts / Presentations / Diagrams / Models / Audio / Audio-visual**
 - b. **Observations & Findings:**
 - c. **Conclusion:**

Examination and Evaluation

Sr. No.	Particulars	Internal Marks	External Marks	Total
1	Journal	8	12	20
2	Departmental Participation in Drama Creation	8	12	20
3	Viva Vocal & Presentation	4	6	10

T.Y.B.A. (DRAMATICS)**SEMESTER – V****DRA-DSE-351-A WRITING FOR MEDIA: RADIO & TV (SWAYAM) (TH)****CREDIT – 4****INT. MARKS – 40****MARKS – 100****EXT. MARKS – 60**

Course Objectives	• Giving a Thorough Introduction about Nature & Genres of Drama. • To Teach the Students the Elements Of radio & TV. • To Study some of The Most Prominent Key Forms Of writing. • To Practice & Understand The Role Of Body Writing & Speech.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Nature & Genres of Drama. • To Gain Understanding Regarding The Fundamental Elements Of Acting in Drama. • Be Familiar with Various Important Forms of radio & Tv. • Understand & Practice The Skill Of Writing.	
UNIT	CONTENTS	HOURS
UNIT 1	WEEK - 1 • RADIO & ITS POTENTIAL • TYPES OF PROGRAM • ASSIGNMENT – 1 • MCQ - QUIZ	15
UNIT 2	WEEK - 2 • ESSENTIAL PRODUCTION TECHNIQUE • RADIO TALK & PROFILE • ASSIGNMENT – 2 • MCQ - QUIZ	15
UNIT 3	WEEK - 3 • RADIO DOCUMENTARY • RADIO PLAYS • ASSIGNMENT – 3 • MCQ – QUIZ	15
UNIT 4	WEEK - 4 • TELEVISION & ITS POTENTIAL • WRITING FOR SERIAL • ASSIGNMENT - 4 • MCQ – QUIZ	15
Study Resources	1. <i>BASED ON SWAYAM PORTAL</i> 2. Link - DCE- 04: Writing for Media: Radio and Television - Course	

T.Y.B.A. (DRAMATICS)**SEMESTER – V****DRA-DSE-351-B - BHARATMUNIS THEATRE (TH)****CREDIT – 4****INT. MARKS – 40****MARKS – 100****EXT. MARKS – 60**

Course Objectives	- To Study The Introduction & Theories of Critics of Ras Sutra. - To Learn The Elements & Form of Ras - To Study The Parts of Sthayi Bhav. - To Study The Nature of Anubhav & Vibhav.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... - Be Familiar with Various Critics of Ras & Their Theories. - Be Familiar with The Elements & Form Of Ras - Understand The Parts Of Sthayi Bhav. - Understand The Nature Of Anubhav & Vibhav.	
UNIT	TOPIC PERTICULAR	HOURS
UNIT 1	STUDY OF RAS SUTRA CRITICS - BHAT LOLAT - ACHARYA SHRISHANKU - BHAT NAYAK - ACHARYA ABHINAV GUPT	15
UNIT 2	BASIC STUDY ON BODY OF RAS - STHAYI BHAV - SANCHARI BHAV - ANUBHAV - VIBHAV	15
UNIT 3	WHAT IS ANUBHAV - STUDY OF 8 ANUBHAV - OBJECTIVE OF ANUBHAV - PRINCIPAL OF ANUBHAV - ELEMENT OF ANUBHAV	15
UNIT 4	WHAT IS VIBHAV - AALAMBAN - UDDIPAN - PRINCIPAL & ELEMENTS OF AALAMBAN - PRINCIPAL & ELEMENTS OF UDDIPAN	15
Study Resources	1. Adhikari Kamalabai (1963), <i>Natyashastra- Bharatmuni Pranit</i> , Adhikari Prakashan, Pune 2. Dr. Vatave K. N.(1942), <i>Ras Vimarsha</i> , Navin Kitabkhana, Pune 3. Dr. Barlinge Surendra S.(1957), <i>Saundaryache Vyakaran</i> , Marathavada Sahitya Parishad, Haidrabad 4. Dr. Dategavkar Uma & Dr. Padmakar (1993), <i>Ras:Sindhant Aani Siddhi</i> , Pushpa Prakashan Ltd. Pune 5. Ketkar Godavari (1963), <i>Bharatmuniche Natyashastra</i> , popular prakashan, mumbai	

T.Y.B.A. (DRAMATICS)
SEMESTER – V
DRA-VSC-351- TYPES OF DIRECTOR (TH)

CREDIT – 2
MARKS – 50

INT. MARKS – 20
EXT. MARKS – 30

Course Objectives	• Giving a Thorough Introduction about Direction. • To Teach The Students The Elements Of Direction. • To Study Some Of The Most Prominent Key Forms Of Director. • To Practice & Understand The Role Director.	
Course Outcomes	Upon Successfully Completing The Course Types Of Director. • Gain Knowledge about the Introduction of various Styles Of Director. • To Gain Understanding Regarding The Fundamental Direction. • Be Familiar with Various Important Forms of Drama. • Understand & Practice The Skill Of Director.	
UNIT	CONTENTS	HOURS
UNIT 1	TYPES OF DIRECTOR • DETECTOR DIRECTOR • CREATIVE DIRECTOR • DEPENDABLE ON ACTOR DIRECTOR • PRACTICE DIRECTOR	08
UNIT 2	PLAY SELECTION • SCRIPT READING • SCRIPT STUDY • VALUES OF SCRIPT • CHARACTER STUDY	08
UNIT 3	STUDY OF MARATHI DIRECTOR • JABBAR PATEL • CHANDRAKANT KULKARNI • VAMAN KENDRE • KEDAR SHINDE	08
UNIT 4	PRACTICE WITH BACK STAGE • SET • LIGHTS • MUSIC • MAKE-UP	06
Study Resources	1. Naik Rajiv (2003), <i>Khel Natakacha</i> , Akshar Prakashan 2. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 3. Dr. Deshpande V. B. (1988), <i>Maza Natya Lekhan/Digdarshanacha Pravas</i> , Unmesha Prakashan, Pune 4. Nadkarni Dnyaneshwar (1967), <i>New Directions in the Marathi Theatre</i> , Maharashtra Infon Center, New Delhi 5. Rangacharya Adya (1971), <i>The Indian Theatre</i> , India Book House, Mumbai 6. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i> , Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)

SEMESTER – V

DRA-VSC-352- THEATRE TECHNIQUE (PR)

CREDIT – 2

MARKS – 50

INT. MARKS – 20

EXT. MARKS – 30

Course Objectives	• Giving a Thorough Introduction about Theatre Technique. • To Teach The Students The Elements Of Lights, Music, Etc. • To Study Some Of The Most Prominent Key Forms Theatre Technique. • To Practice & Understand The Role Of Make-up & Costumes.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Set. • To Gain Understanding Regarding The Fundamental Elements Of Set. • Be Familiar with Various Important Skill of Set. • Understand & Practice The Theatre Technique.	
UNIT	CONTENTS	HOURS
UNIT 1	LIGHTS • PRINCIPAL OF LIGHTS • ELEMENTS OF LIGHT • IMPORTANTS OF LIGHT • TYPES OF LIGHT	15
UNIT 2	MUSIC • PRINCIPAL OF MUSIC • ELEMENTS OF MUSIC • TYPES OF MUSIC • LIVE MUSIC	15
UNIT 3	MAKE UP • TYPES OF MAKE UP • PLANE MAKE UP • CHARACTER MAKE UP • PLASTIC MAKE UP	15
UNIT 4	SET • FLAT • MODHA • LEVEL • DIAS	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i>, Parimal Prakashan, Aurangabad. 2. Prof. Aapate Va. Shi.(1989), <i>Natya Vyavahar</i>, Shriram Book Agency,Pune 3. Limaye Bapu (1998), <i>BaKhar Nepathyachi-Uvach-3</i>, Rangbhumi Vangamay Prakashan, Kalyan, Mumbai 4. Kalekar Na. Go. (1990), <i>Dhvani Vichar</i>, Mauj Prakashan Gruh, Goregav, Mumbai 5. Prof. Bramhe Mo. Da. (1964), <i>Marathi Natya Tantra</i>, Suvichar Prakashan Mandal, Pune 6. Desai Vasant Shantaram <i>MaKhamalicha Padada</i>	

JOURNAL

The students are expected to write Journal practical for writing in journal

1. **Title:**
2. **Aim:**
3. **Method/Theory:**
4. **Material Required:**
5. **Procedure:**
6. **Deliverable:**
 - a. **Discussion / Description / Charts / Presentations / Diagrams / Models / Audio / Audio-visual**
 - b. **Observations & Findings:**
 - c. **Conclusion:**

Examination and Evaluation

Sr. No.	Particulars	Internal Marks	External Marks	Total
1	Journal	8	12	20
2	Departmental Participation in Drama Creation	8	12	20
3	Viva Vocal & Presentation	4	6	10

T.Y.B.A. (DRAMATICS)

SEMESTER – V

DRA-OJT-351 – ON JOB TRAINING/INTERNSHIP (PR)

CREDIT – 4

MARKS – 100

HOURS -

INT. MARKS – 40

EXT. MARKS – 60

Course objectives:

- To provide the students with actual work experience
- To make aware prescribe standards and guidelines at work
- To develop the employability of participating student
- To avail an opportunities to eventually acquire job experiences

Course outcomes:

- After successful completion of this course, students are expected to:
- Get actual work experience with office and virtual exposure to various management styles, technical, industrial, and procedural systems
- Acquaint the knowledge related to working hours, work protocols and guidelines
- Understand the roles and responsibilities of employee as well as team work Justify job experiences that match their potentials, skills, and competencies

Internship:

An internship is a professional learning experience that offers meaningful, practical work related to a student's field of study or career interest. An internship gives a student the opportunity for career exploration and development, and to learn new skills.

On the job training:

On the job training is a form of training provided at the workplace. During the training, employees are familiarized with the working environment they will become part of. Employees also get hands-on experience using machinery, equipment, tools, materials, etc.

Internship / OJT Mechanism:

1. Pre-Approval: Students should seek approval from the college before starting the Internship /OJT. This ensures that the Internship / OJT aligns with the curriculum and meets the necessary criteria.
2. Mentor and Supervisor: Each student should have an assigned mentor at the organization/industry where they are interning. Additionally, an Internship / OJT supervisor from the college will be appointed to guide and monitor the progress.
3. Regular Reporting: Students should maintain regular communication with their supervisor and mentor, providing progress reports and seeking feedback.
4. Professional Conduct: Students must adhere to professional conduct throughout the Internship /OJT, including punctuality, respect for colleagues, and adherence to the organization's/industry's policies and guidelines.
5. Student Diary: Students should maintain a diary to document their experiences, challenges

faced, and lessons learned during the Internship / OJT.

6. Final Report: At the end of the Internship / OJT, students should submit a comprehensive final report, summarizing their accomplishments, contributions, and key takeaways.

7. Evaluation: The Internship / OJT is worth 4 credits (equivalent to 100 marks), and the evaluation will be divided into two categories: one by the mentor and the other by the Internship / OJT supervisor. The mentor's evaluation (internal examination) will carry 40 marks, and it will be based on the student's performance during the Internship / OJT. External examination will be conducted by mentor and supervisor which will be based on the student's diary, the final report prepared by the student, and their performance in the final viva voce, and will carry 60 marks. The total marks obtained by the students in both evaluations will be added together for the purpose of final evaluation. The evaluation of the students will be conducted by the mentor using the valuation sheet provided by the college.

Internal Evaluation Criteria for Students by the Mentor:

1. Quality of Work (10 marks): How well did the student perform their assigned tasks during the Internship / OJT? Evaluate the accuracy, thoroughness, and attention to detail in their work.

2. Initiative and Proactiveness (10 marks): Did the student show initiative in taking on additional responsibilities or tasks beyond their assigned role? Did they demonstrate a proactive attitude towards problem-solving?

3. Communication Skills (10 marks): Assess the student's ability to communicate effectively with colleagues, superiors, and clients (if applicable). Consider both written and verbal communication.

4. Problem-Solving Skills and Time Management (10 marks): Evaluate the student's ability to analyze problems, propose solutions, and implement effective strategies to overcome challenges. How well did the student manage their time during the Internship / OJT? Were they able to meet project deadlines and handle multiple tasks efficiently?

External Evaluation Criteria for Students by the Supervisor and Mentor:

1. Student Diary (15 marks): Review the student's diary to understand their reflections, insights gained, and self-assessment of their performance during the Internship / OJT.

2. Final Report (15 marks): Evaluate the quality and comprehensiveness of the student's final report, including the clarity of their achievements and contributions.

3. Presentation of Student in Viva Voce (30 marks): Evaluate the responses given by the student to the questions asked by the faculty in the Viva Voce.

Evaluation Criteria for Final Viva Voce:

1. Presentation Skills

2. Knowledge of the Internship / OJT Project

3. Practical Application and Work Experience

4. Problem-Solving and Critical Thinking

5. Communication and Professionalism

SEMESTER – VI

T.Y.B.A. (DRAMATICS)
SEMESTER – VI
DRA-DSC-361- STAGE GEOGRAPHY (TH)

CREDIT – 2
MARKS – 50

INT. MARKS – 20
EXT. MARKS – 30

Course Objectives	• Giving a Thorough Introduction about Nature & Genres of Stage Geography. • To Teach The Students The Elements Stage. • To Study Some Of The Most Prominent Key Forms Of Stage. • To Practice & Understand The Role Of Drama Stage.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Stage Property. • To Gain Understanding Regarding The Fundamental Elements Of Stage. • Be Familiar with Various Important Stage of Drama. • Understand & Practice On Stage.	
UNIT	CONTENTS	HOURS
UNIT 1	STAGE • DOWN STAGE • UP STAGE • PARTS OF STAGE • ORCHESTRA	08
UNIT 2	ELEMENTS OF STAGE • ZALAR • BATTERN • WINGS • CURTAIN	08
UNIT 3	CURTAIN • BLACK CURTAIN • BLUE CURTAIN • PAINT CLOTH • SPYCHLORAMA	08
UNIT 4	THEATER • AUDIENCE HALL • GREEN ROOM • PROCENIUM ARCH • RANG PALLAV	06
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 2. Prof. Aapate Va. Shi. (1989), <i>Natya Vyavahar</i> , Shriram Book Agency,Pune 3. Limaye Bapu (1998), <i>BaKhar Nepathyachi- Uvach-3</i> , Rangbhumi Vangamay Prakashan, Kalyan, Mumbai 4. Kalelakar Na. Go.(1990), <i>Dhvani Vichar</i> , (Mauj Prakashan Gruh, Goregav, Mumbai 5. Prof. Bramhe Mo. Da.(1964), <i>Marathi Natya Tantra</i> , Suvichar Prakashan Mandal, Pune 6. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i> , Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)

SEMESTER – VI

DRA-DSC-362 – THEATRICAL STYLES & SET DESIGN - I (TH)

CREDIT – 4

INT. MARKS – 40

MARKS – 100

EXT. MARKS - 60

Course Objectives	• Giving a Thorough Introduction about Nature & Genres of Stage Geography. • To Teach The Students The Elements Stage. • To Study Some Of The Most Prominent Key Forms Of Stage. • To Practice & Understand The Role Of Drama Stage.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Stage Property. • To Gain Understanding Regarding The Fundamental Elements Of Stage. • Be Familiar with Various Important Stage of Drama. • Understand & Practice On Stage.	
UNIT	CONTENTS	HOURS
UNIT 1	INTRODUCTION Of DRAMA STYLES - REALISTIC • NATURALISM • REALISM • SIMPLIFIED REALISM • IMPRESHISM	15
UNIT 2	INTRODUCTION Of DRAMA STYLES – NON REALISTIC • CLASSISM • NEO- CLASSISM • STYLISM • THEATRICALIZM	15
UNIT 3	TYPES OF SETS • UNIT SET • MINIMUM SET • BOOK SET • CURTAIN SET	15
UNIT 4	TYPES OF STAGE PROPERTY • SCENE PROPS • HAND PROPS • SOUND PROPS • VISUAL PROPS	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i>, Parimal Prakashan, Aurangabad 2. Prof. Aapate Va. Shi. (1989), <i>Natya Vyavahar</i>, Shriram Book Agency, Pune 3. Kalelakar Na. Go. (1990), <i>Dhvani Vichar</i>, (Mauj Prakashan Gruh, Goregav, Mumbai) 4. Prof. Bramhe Mo. Da. (1964), <i>Marathi Natya Tantra</i>, Suvichar Prakashan Mandal, Pune 5. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i>, Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)

SEMESTER – VI

DRA-DSC-363 – FUNDAMENTALS OF DIRECTION – II (TH)

CREDIT – 4

INT. MARKS – 40

MARKS – 100

EXT. MARKS - 60

Course Objectives	- To Introduce The Students To Fundamental Regarding Space & Pavilion Of Selective Theatres. - To Understand The Importance Of Principals, Elements & Structure Of Stage Timing. - To understand the role Of Time Break in Theatre Play. - To Study The Nature Of Time & Space & It's Division & Direction In Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... - Be Familiar with the Elements of Space & Pavilion of Various Theatres. - Be Familiar With Time Management, Stage Timing & Its Principal. - Gain Understanding Regarding the Importance of Time Break In Theatre. - Learn The Co-relation & Mechanism Of Time & Space In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	HISTORY OF DIRECTORS CONCEPT - SANSKRIT THEATRE - MARATHI THEATRE - GREEK THEATRE - EUROPE THEATRE	08
UNIT 2	DIRECTORS RECORD - REASONS FOR THE CHOICE OF PLAY - PROBLEM WITH THE PLAY PRODUCTION OF THE PLAY - INTERPRETATION OF PLAY - BLOCKING	08
UNIT 3	RECORDS OF TECHNICAL ORGANIZERS - SET DESIGN - LIGHTS DESIGN - MUSIC DESIGN - COSTUME & MAKE UP DESIGN	08
UNIT 4	RELATIONS BETWEEN TECHNICIAN & DIRECTOR - SET DESIGNER - LIGHTS DESIGNER - MUSIC DESIGNER - COSTUME & MAKE UP DESIGNER	06
Study Resources	1. Naik Rajiv (2003), <i>Khel Natakacha</i> , Akshar Prakashan 2. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 3. Dr. Deshpande V. B.(1988), <i>Maza Natya Lekhan/Digdarshanacha Pravas</i> , Unmesha Prakashan, Pune 4. Adya Rangacharya (1971), <i>The Indian Theatre</i> , India Book House, Mumbai	

T.Y.B.A. (DRAMATICS)**SEMESTER – VI****DRA-DSC-364 – PRACTICING IN DIRECTION – II (TH)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS - 30**

Course Objectives	- To Introduce The Students To Fundamental Regarding Space & Pavilion Of Selective Theatres. - To Understand The Importance Of Principals, Elements & Structure Of Stage Timing. - To understand the role Of Time Break in Theatre Play. - To Study The Nature Of Time & Space & It's Division & Direction In Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... - Be Familiar with the Elements of Space & Pavilion of Various Theatres. - Be Familiar With Time Management, Stage Timing & Its Principal. - Gain Understanding Regarding the Importance of Time Break In Theatre. - Learn The Co-relation & Mechanism Of Time & Space In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	HISTORY OF DIRECTORS CONCEPT - SANSKRIT THEATRE - MARATHI THEATRE - GREEK THEATRE - EUROPE THEATRE	08
UNIT 2	DIRECTORS RECORD - REASONS FOR THE CHOICE OF PLAY - PROBLEM WITH THE PLAY PRODUCTION OF THE PLAY - INTERPRETATION OF PLAY - BLOCKING	08
UNIT 3	RECORDS OF TECHNICAL ORGANIZERS - SET DESIGN - LIGHTS DESIGN - MUSIC DESIGN - COSTUME & MAKE UP DESIGN	08
UNIT 4	RELATIONS BETWEEN TECHNICIAN & DIRECTOR - SET DESIGNER - LIGHTS DESIGNER - MUSIC DESIGNER - COSTUME & MAKE UP DESIGNER	06
Study Resources	1. Dr. Deshpande V. B.(1988), <i>Maza Natya Lekhan/Digdarshanacha Pravas</i> , Unmesha Prakashan, Pune 2. Nadkarni Dnyaneshwar (1967), <i>New Directions in the Marathi Theatre</i> , Maharashtra Infon Center, New Delhi 3. Prof. Joshi A.M. (1980), <i>Bhartiy Lok Natya</i> , Vishvakarma Sahityalay, Pune 4. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i> , Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)**SEMESTER – VI****DRA-DSC-365- PROFESSION OF DRAMA (PR)****CREDIT – 2**
MARKS – 50**INT. MARKS - 20**
EXT. MARKS - 30

Course Objectives	- To Introduce The Students To Fundamental Of Profession Of Drama. - To Understand The Importance Of Acting In Profession. - To understand the role Of Theatre Profession. - To Study The Nature Of Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... - Be Familiar with the Students Intrest In Theatre. - Be Familiar With Time Management Of Students Carrier. - Gain Understanding Regarding the Importance of Personality Developments. - Learn The Co-relation & Mechanism Of Time In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	PROFESSIONAL WRITING VALUES :- VADA CHIREBANDI - CONTAMPARORY VALUES - LITERARY VALUES OF HUMAN EMOTIONS - PRESENTATION VALUES - EXPERIMENTAL VALUES	15
UNIT 2	PROFESSIONAL DIRECTOR WORKS :- VADA CHIREBANDI - STUDY OF THE SCRIPT - SELECTION OF ACTORS - CREATIVE DIRECTOR MIND - AUDIENCE AFFINITY FOR PROFESSIONAL DRAMA	15
UNIT 3	PROFESSIONAL ACTORS WORKS :- VADA CHIREBANDI - MOTHER (AAI) - BHASKAR - SISTER-IN-LAW (VAHINI) - SUDHIR	15
UNIT 4	PROFESSIONAL TECHNICS WORKS :- VADA CHIREBANDI - SET - LIGHT - MUSIC - COSTUME & MAKE UP	15
Study Resources	1. Dalavi Prashant (2017), <i>DAYAD, Varasa Vada Trayicha</i> , Jigisha Creation, Mumbai 2. Dr. Deshpande V. B. (1988), <i>Maza Natya Lekhan/Digdarshanacha Pravas</i> , Unmesha Prakashan, Pune 3. Nadkarni Dnyaneshwar (1967), <i>New Directions in the Marathi Theatre</i> , Maharashtra Infon Center, New Delhi 4. Rangacharya Adya (1971), <i>The Indian Theatre</i> , India Book House, Mumbai	

JOURNAL

The students are expected to write Journal practical for writing in journal

1. **Title:**
2. **Aim:**
3. **Method/Theory:**
4. **Material Required:**
5. **Procedure:**
6. **Deliverable:**
 - a. **Discussion / Description / Charts / Presentations / Diagrams / Models / Audio / Audio-visual**
 - b. **Observations & Findings:**
 - c. **Conclusion:**

Examination and Evaluation

Sr. No.	Particulars	Internal Marks	External Marks	Total
1	Journal	8	12	20
2	Departmental Participation in Drama Creation	8	12	20
3	Viva Vocal & Presentation	4	6	10

T.Y.B.A. (DRAMATICS)
SEMESTER – VI
DRA-DSC-361-A – CREATIVE WRITING (TH)
A course from SWAYAM

CREDIT – 4
MARKS – 100

INT. MARKS – 40
EXT. MARKS - 60

Course Objectives	• To Introduce the Students to Fundamental Regarding introduction of writing. • To Understand the Importance of Principals, Elements & Structure Of writing. • To understand the role Of Time Break in write Play. • To Study The Nature Of Time & Space & It's Division & Direction In Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Be Familiar with the Elements of Space & Pavilion of Various writing styles. • Be Familiar with Time Management, writing & Its Principal. • Gain Understanding Regarding the Importance of poetry in Theatre. • Learn The Co-relation & Mechanism Of short short story In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	WEEK - 1 • CREATIVE WRITING AN INTRODUCTION • FUNDAMENTAL OF CREATIVE WRITING • ASSIGNMENT – 1 • MCQ - QUIZ	15
UNIT 2	WEEK - 2 • STRUCTURE OF WRITING • FORM OF NARRATION • ASSIGNMENT – 2 • MCQ - QUIZ	15
UNIT 3	WEEK - 3 • WRITING POETRY • WRITING SHORT STORY • ASSIGNMENT – 3 • MCQ - QUIZ	15
UNIT 4	WEEK - 4 • WRITING PLAY • COMPONENT PART OF PLAY • ASSIGNMENT – 4 • MCQ - QUIZ	15
Study Resources	1. BASED ON SWAYAM 2. Link - https://onlinecourses.swayam2.ac.in/nou25-hs29/	

T.Y.B.A. (DRAMATICS)**SEMESTER – VI****DRA-DSC-361-B – MANAGEMENT OF DRAMA (TH)****CREDIT – 4****INT. MARKS – 40****MARKS – 100****EXT. MARKS - 60**

Course Objectives	- To Introduce The Students To Fundamental Regarding Space & Pavilion Of Selective Theatres. - To Understand The Importance Of Principals, Elements & Structure Of Stage Timing. - To understand the role Of Time Break in Theatre Play. - To Study The Nature Of Time & Space & It's Division & Direction In Theatre Play.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... - Be Familiar with the Elements of Space & Pavilion of Various Theatres. - Be Familiar With Time Management, Stage Timing & Its Principal. - Gain Understanding Regarding the Importance of Time Break In Theatre. - Learn The Co-relation & Mechanism Of Time & Space In Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	PLAY PRODUCTION MANAGEMENT - FORMAT OF MANAGEMENT - APPERANCE OF MANAGEMENT - MANAGEMENT OF PLAY PRODUCTION - QUALITY MANAGEMANT	15
UNIT 2	PRE-PLAY MANAGEMENT - PRACTICE HALL MANAGEMANT - DAILY PRACTICES MANAGEMANT - TECHNICAL PRACTICES MANAGEMANT - GRANT REHERSAL MANAGEMANT	15
UNIT 3	SHOW MANAGEMANT - SCRIPT CENSOR & OTHER LICENSES - THEATRE BOOKING & ADVERTISEMENT - TRAVEL & FOOD MANAGEMENT - MONEY MANAGEMANT	15
UNIT 4	MANAGER WORK METHOD - CLEVERLY & DESCIPLINE WORK - MAINTEN ALL RECORDS - ORGANIZING ALL CONVENIENCE - HEAD OF PRODUCTION FOR THE PLAY	15
Study Resources	1.. Naik Rajiv (2003), <i>Khel Natakacha</i> , Akshar Prakashan 2. Bagachi Subroto, <i>Vikri Kaushalya</i> , My Mirror Publishing House 3. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Aurangabad 4. Dr. Deshpande V. B. (1988), <i>Maza Natya Lekhan/ Digdarshanacha Pravas</i> , Unmesha Prakashan, Pune 5. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i> , Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)**SEMESTER – VI****DRA-VSC-361 – THEATRICAL STYLES & SET DESIGN - II (TH)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS - 30**

Course Objectives	• Giving a Thorough Introduction about Nature & Genres of Stage Geography. • To Teach The Students The Elements Stage. • To Study Some Of The Most Prominent Key Forms Of Stage. • To Practice & Understand The Role Of Drama Stage.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Gain Knowledge about the Introduction Stage Property. • To Gain Understanding Regarding The Fundamental Elements Of Stage. • Be Familiar with Various Important Stage of Drama. • Understand & Practice On Stage.	
UNIT	CONTENTS	HOURS
UNIT 1	FEATURES OF STAGE-SPACE • DIMENSIONS/SIZE • SHAPE • COLOUR • TEXTURE & DENSITY	08
UNIT 2	STAGE SPACE • IMITATED & CREATED SPACE • MOBILE & STATIC SPACE • ELEVATION & PERSPECTIVE • IN & OUT OF FRAME	08
UNIT 3	TYPES OF SETS • NETURAL SET • REPRESENTATIONAL SET • SUGGESTIVE SET • SYMBOLIC SET	08
UNIT 4	SPACE IN DRAMA PLAY - PLACES • HALL, BEDROOM, ROAD, • GARDEN, OFFICE, FORESTS • PALACE, COURT ROOM • SOME OTHER PLACES	06
Study Resources	1. Prof. Aapate Va. Shi. (1989), <i>Natya Vyavahar</i> , Shriram Book Agency,Pune 2. Limaye Bapu (1998), <i>BaKhar Nepathyachi</i> , Uvach-3, Rangbhumi Vangamay Prakashan, Kalyan, Mumbai 3. Kalelakar Na. Go.(1990), <i>Dhvani Vichar</i> , (Mauj Prakashan Gruh, Goregav, Mumbai 4. Prof. Bramhe Mo. Da.(1964), <i>Marathi Natya Tantra</i> , Suvichar Prakashan Mandal, Pune 5. Desai Vasant Shantaram - <i>MaKhamalicha Padada</i> 6. Sawant Kru. Ra. (1996), <i>Pashchatya Rangbhumicha Abhyas</i> , Majestic Prakashan, Goregav, Mumbai	

T.Y.B.A. (DRAMATICS)
SEMESTER – VI
DRA-VSC-362- DRAMA PRACTICESS

CREDIT – 2
MARKS – 50

INT. MARKS – 20
EXT. MARKS - 30

Course Objectives	• To introduce students to important elements & various theatre. • To understand the stages in theatre. • To Understand The Literary Elements & Value Of Stage • To Teach the Students the Systematic Form & Structured auditorium.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Be familiar with various types of folk theatre & their elements. • Be familiar with historical & developmental knowledge of <i>theater</i>. • Be Familiar with Literary Value & Importance of Theatre. • Be Familiar with the Systematic Form & Structure of stage.	
UNIT	TOPIC PERTICULAR	HOURS
UNIT 1	PREAPARATION OF DRAMA COMPETITION	15
UNIT 2	SERVEY OF DRAMA COMPETITION	15
UNIT 3	DATA COLLECTION OF DRAMA COMPETITION	15
UNIT 4	PRESENTATION OF FIELD PROJECT	15

T.Y.B.A. (DRAMATICS)
Constitution of Board of Studies in Dramatics

The name and the Designation of the persons nominated are as given below.

Sr. No.	Composition	Name of The Teacher
1	Head of the Department Concerned (Chairman)	Prof. Hemant P. Patil M. J. College, Jalgaon
2	The Entire Faculty of each specialization.	Prof. Vaibhav P. Mavale M. J. College, Jalgaon
3	Two subject experts from outside the Parent University to be nominated by the Academic Council.	1) Prof. Dr. Kishor Shirasat SBS Arts & Commerce College, Aurangabad 2) Prof. Dr. Sanjay Todakar Shivaji University, Kolhapur
4	One expert to be nominated by V-C from a panel of six recommended by the college principal.	Prof. Niraj Borase Devagiri College, Aurangabad
5	One Representative from industry/corporate sector/allied area relating to placement.	Mr. Sachin Goswami, Wetcloud Production, Mumbai
6	One graduate meritorious alumnus to be nominated by the principal. The Chairman, Board of Studies, may with the approval of the Principal of the college, co-opt: (a) Expert from outside the college whenever special courses of studies are to be formulated. (b) Other members of staff of the same faculty.	Mr. Shubham Belasare