



Date :- 25/04/2025

NOTIFICATION

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

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

The Syllabi of B. A. in Dramatics (Third and Fourth Semesters) as per **NATIONAL EDUCATION POLICY – 2020 (2024 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

S.Y.B.A./S.Y.Bcom./S.Y.Bsc.
B.A Honors/ Honors with Research
DRAMATICS

(Major DSC, Minor, SEC, OE & CEP/FP)

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, and 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

S. Y. B. A. Dramatics Course Structure

Semester	Course Module	Credit	Hours/ Week	TH/ PR	Code	Title
III	DSC	4	4	TH	DRA-DSC- 231	ACTING –I
	DSC	2	4	PR	DRA-DSC - 232	PROCESS OF ACTING
	MIN	4	4	TH	DRA-MIN-231	ACTING - I
	MIN	2	4	PR	DRA-MIN-232	PROCESS OF ACTING
	SEC	2	4	PR	DRA-SEC- 231	ELEMENTS OF ACTING
	*OE /GE	2	2	TH	DRA-OE-231	STAGE PERFORMANCE
	#CEP	2	4	PR	DRA-CEP-231	COMMUNITY ENGADGEMANET PROGRAM
IV	DSC	4	4	TH	DRA-DSC-241	ACTING - II
	DSC	2	2	TH	DRA-DSC-242	BASIC OF KHANDESHI FOLK IN IKS
	MIN	4	4	TH	DRA-MIN-241	ACTING – II
	SEC	2	2	TH	DRA-SEC-241	INTRODUCTION TO BHARATMUNIS RAS
	SEC	2	4	PR	DRA-SEC-242	ACTING ON RAS
	OE/GE	2	4	PR	DRA-OE-241	HISTORY OF MARATHI THEATRE
	FP	2	4	PR	DRA-FP-241	FIELD PROJECT

*** For Commerce & Science faculty only**

#CEP & FP guidelines are given on pages 14 to 19 in This Documents

DSC	:	Department-Specific Core course
DSE	:	Department-Specific elective
GE/OE	:	Generic/ Open elective
SEC	:	Skill Enhancement Course
MIN	:	Minor course
CEP	:	Community Engagement Program
FP	:	Filed Project

SEMESTER – III

S.Y.B.A. (DRAMATICS)
SEMESTER – III
DRA-DSC-231 - ACTING - I (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	TYPES OF ACTING • VACHIK ABHINAY • AANGIK ABHINAY • SATVIK ABHINAY • AAHARYA ABHINAY	15
UNIT 2	INTRODUCTION TO ACTING ELEMENTS • PLOT • CHARECTOR • THOUGHT • DICTION	15
UNIT 3	STUDY OF MARATHI ACTORS • DR. KASHINATH GHANEKAR • DR. SHRIRAM LAGU • BALGANDHARV • MOHAN AGHASE	15
UNIT 4	STUDY TO VRUTTI • BHARATI • SATVATI • KAISHIKI • AARBHATI	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Cha. Sanbhaji nagar 2. Adhikari KamalabaiI (1963), <i>Bharatmuni Pranit Natyashastra</i> , Adhikari Prakashan, Pune 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, Pune 5. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i> , Continental Prakashan, Pune	

S.Y.B.A. (DRAMATICS)
SEMESTER – III
DRA-DSC-232 – PROCESS OF ACTING (PR)

CREDIT – 2
MARKS – 50

INT. MARKS – 20
EXT. MARKS – 30

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.	
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UNIT 3	STUDY OF MARATHI ACTOR • DR. KASHINATH GHANEKAR • DR. SHRIRAM LAGU • BALGANDHARAV • MOHAN AGHASE	15
UNIT 4	STUDY TO VRUTTI • BHARATI • SATVATI • KA ISHIKI • AARBHATI	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i>, Parimal Prakashan, Cha. Sanbhaji nagar 2. Adhikari KamalabaiI (1963), <i>Bharatmuni Pranit Natyashastra</i>, Adhikari Prakashan, Pune 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, Pune 5. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i>, Continental Prakashan, Pune	

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

S.Y.B.A. (DRAMATICS)
SEMESTER – III
DRA-MIN-231 - ACTING - I (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.	
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S.Y.B.A. (DRAMATICS)
SEMESTER – III
DRA-MIN-232 – PROCESS OF ACTING (PR)

CREDIT – 2
MARKS – 50

INT. MARKS - 20
EXT. MARKS - 30

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
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JOURNAL

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

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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

S.Y.B.A. (DRAMATICS)
SEMESTER – III
DRA-SEC- 231- ELEMENTS OF ACTING (PR)

CREDIT – 2
MARKS – 50

INT. MARKS – 20
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	SPACE IN THEATRE - SOCIAL SPACE IN THEATRE - EVOLUTION OF SPACE IN THEATRE - SELECTED SPACE IN THEATRE - SPACE BETWEEN DIALOGUE	15
UNIT 2	PAVALION IN THEATRE - PAVILION OF GREEK THEATRE - PAVILION OF SANSKRIT THEATRE - PAVILION OF JAPANESE THEATRE - PABILION OF MARATHI THEATER	15
UNIT 3	STAGE TIME IN THEATRE - PRINCIPLE OF TIME - ELEMENTS OF TIME - TIME - STRUCTURE & TIME MANAGEMENT IN THEATRE - DIFRENT BETWEEN MANGER & MANGEMENT	15
UNIT 4	TIME & SPACE - ACTUAL TIME IN PLAY - DIVISION IN IN PLAY OF TIME & SPACE - DIRECTION OF TIME - DIRECTION OF SPACE	15
Study Resources	1. Naik Rajiv (2003), <i>Khel Natakacha</i> , Akshar Prakashan, Pune 2. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i> , Continental Prakashan, Pune 3 Gupta Bharat (1994), <i>Dramatic Concepts (Greek & Indian)</i> , D. K. Print World, New Delhi 4. Bhat Govind Keshav (1980), <i>Sanskrit Nataka Aani Natakakar</i> , Shri. Vidya Prakashan, Pune 5. Nadakarni Dnyaneshwar (1999), <i>Abhinay</i> , Shri. Vidya Prakashan, Pune	

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

S.Y. Bcom / S.Y.Bsc (DRAMATICS)
SEMESTER – IV
DRA-OE-231- STAGE PERFORMANCE (TH)

CREDIT – 2
MARKS – 50

INT. MARKS – 20
EXT. MARKS – 30

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	TYPES OF ACTING • VACHIK ABHINAY • AANGIK ABHINAY • SATVIK ABHINAY • AAHARYA ABHINAY	08
UNIT 2	INTRODUCTION TO ACTING ELEMENTS • PLOT • CHARACTER • THOUGHT • DICTION	08
UNIT 3	SRUDY OF MARATHI ACTORS • DR. KASHINATH GHANEKAR • DR. SHRIRAM LAGU • BALGANDHARVA • MOHAN AGHASE	08
UNIT 4	STUDY TO VRUTTI • BHARATI • SATVATI • KAISHIKI • AARBHATI	06
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i>, Parimal Prakashan, Cha. Sanbhaji nagar 2. Adhikari KamalabaiI (1963), <i>Bharatmuni Pranit Natyashastra</i>, Adhikari Prakashan, Pune 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, Pune 5. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i>, Continental Prakashan, Pune	

S.Y.B.A. (DRAMATICS)

SEMESTER – III

DRA-CEP-231 - COMMUNITY ENGAGEMENT PROGRAM (PR)

CREDIT – 2

MARKS – 50

HOURS - 60

INT. MARKS – 20

EXT. MARKS – 30

Guidelines for CEP & FP

In alignment with the National Education Policy (NEP) 2020, Moolji Jaitha College (Autonomous), Jalgaon is introducing the Community Engagement Program and Field Project at the undergraduate level. The NEP 2020 emphasizes holistic development, inclusivity, and integrating vocational education with academic learning, aiming to nurture socially responsible individuals. This course fosters a strong connection between education and real-world applications. We believe that experiential learning, community involvement, and fieldwork are essential components of a well-rounded education. These initiatives aim to bridge the gap between theoretical knowledge and practical experience, helping students develop critical thinking, problem-solving skills, and a sense of civic responsibility. Additionally, students will learn about the challenges faced by vulnerable households and appreciate local wisdom and lifestyles.

Inspired by NEP 2020, the Community Engagement Program and Field Project aim to produce knowledgeable, compassionate, and proactive graduates, contributing to a more just, equitable, and sustainable society.

Objectives

- Engage students in activities that foster emotional, social, and intellectual growth, encouraging a well-rounded approach to personal and academic development.
- Provide hands-on experiences that complement classroom learning, enabling students to apply their knowledge in real-world settings and improve the quality of their education through practical applications.
- Develop a sense of responsibility towards the community by encouraging students to actively participate in social and environmental initiatives, and appreciate rural culture, lifestyle, and wisdom.
- Promote teamwork and collaboration among students, educators, and community members to address local issues and challenges, enhancing collaborative problem-solving skills.
- Ensure the program is accessible to all students, regardless of their socio-economic background, while educating them about the status of various agricultural and development programs and the challenges faced by vulnerable households.

Learning Outcomes

After completing this course, students will be able to

- Gain an understanding of rural life, Indian culture and ethos and social realities

- Develop a sense of empathy and bonds of mutuality with the local community
- Appreciate significant contributions of local communities to Indian society and economy
- Learn to value the local knowledge and wisdom of the community
- Identify opportunities for contributing to community's socio-economic improvements

Course Structure: 2 Credits Course (30 hours)

S. No.	Module Title	Module Content	Assignment	Teaching/ Learning Methodology
1	Appreciation of Rural Society	Rural lifestyle, rural society, caste and gender relations, rural values with respect to community, nature and resources, elaboration of “soul of India lies in villages”, rural infrastructure.	Prepare a map (physical, visual or digital) of the village you visited and write an essay about inter-family relations in that village.	– Classroom discussions – Field visit – Assignment Map
2	Understanding rural and local economy and livelihood	Agriculture, farming, land ownership, water management, animal husbandry, non-farm livelihoods and artisans, rural entrepreneurs, rural markets, migrant labour.	Describe your analysis of the rural house hold economy, its challenges and possible pathways to address. Circular economy and migration patterns.	– Field visit – Group discussions in class – Assignment
3	Rural and local Institutions	Traditional rural and community organisations, Self-help Groups, Panchayati raj institutions (Gram Sabha, Gram Panchayat, Standing Committees), Nagarpalikas and municipalities, local civil society, local administration.	How effectively are Panchayati Raj and Urban Local Bodies (ULBs) institutions functioning in the village? What would you suggest to improve their effectiveness? Present a case study (written or audio-visual).	– Classroom – Field visit – Group presentation of assignment

4	Rural and National Development Programmes	History of rural development and current national programmes in India: Sarva Shiksha Abhiyan, Beti Bachao, Beti Padhao, Ayushman Bharat, Swachh Bharat, PM Awaas Yojana, Skill India, Gram Panchayat Decentralised Planning, National Rural Livelihood Mission (NRLM), Mahatma Gandhi National Rural Employment Guarantee Act 2005 (MGNREGA), SHRAM, Jal Jeevan Mission, Scheme of Fund for Regeneration of Traditional Industries (SFURTI), Atma Nirbhar Bharat, etc.	Describe the benefits received and challenges faced in the delivery of one of these programmes in the local community; give suggestions about improving the implementation of the programme for the poor. Special focus on the urban informal sector and migrant households.	– Classroom – Each student selects one program for field visit – Written assignment
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Note: The modules are suggestive in nature and students can opt any one activities for community engagement program and field project based on topic appropriate to their regional community context.

Suggestive Themes for field-based / community engagement activities are listed below:

- Interaction with Self Help Groups (SHGs) women members, and study their functions and challenges; planning for their skill-building and livelihood activities;
- Visit Mahatma Gandhi National. Rural Employment Guarantee Act 2005 (MGNREGS) project sites, interact with beneficiaries and interview functionaries at the work site;
- Field visit to Swachh Bharat project sites, conduct analysis and initiate problem solving measures;
- Conduct Mission Antyodaya surveys to support under Gram Panchayat Development Plan (GPDP);
- Interactive community exercise with local leaders, panchayat functionaries, grass-root officials and local institutions regarding village development plan preparation and resource mobilization;
- Visit Rural Schools/mid-day meal centres, study academic and infrastructural resources, digital divide and gaps;

- Participate in Gram Sabha meetings, and study community participation;
- Associate with Social audit exercises at the Gram Panchayat level, and interact with programme beneficiaries;
- Visit to local Nagarpalika office and review schemes for urban informal workers and migrants;
- Attend Parent Teacher Association meetings, and interview school drop outs;
- Visit local Anganwadi Centre and observe the services being provided;
- Visit local NGOs, civil society organisations and interact with their staff and beneficiaries;
- Organize awareness programmes, health camps, Disability camps and cleanliness camps;
- Conduct soil health test, drinking water analysis, energy use and fuel efficiency surveys and building solar powered village;
- Raise understanding of people's impacts of climate change, building up community's disaster preparedness;
- Organise orientation programmes for farmers regarding organic cultivation, rational use of irrigation and fertilizers, promotion of traditional species of crops and plants and awareness against stubble burning;
- Formation of committees for common property resource management, village pond maintenance and fishing;
- Identifying the small business ideas (handloom, handicraft, khadi, food products, etc.) for rural areas to make the people self-reliant.
- Management curriculum may include aspects of micro-financing in a rural context;
- Chemistry syllabus can have a component of conducting water and soil analysis in surrounding field areas;
- Political science syllabus could include a mapping of local rural governance institutions and their functioning.
- Environment education will include areas such as climate change, pollution, waste management, sanitation, conservation of biological diversity, management of biological resources and biodiversity, forest and wildlife conservation, and sustainable development and living
- Understanding panchayats and constitutional mandate of local governance
- Panchayat administration, Gram Sabha, Mahila Sabha, Gram Panchayat Development Plan (GPDP), local planning of basic services.
- Micro-finance, SHGs, system of savings and credit for local business, linkages to banks, financial inclusion.
- Rural – entrepreneurship, opportunities for small business in local communities, access to financial and technical inputs to new entrepreneurs.
- Renewable energy, access to household and community level solar and bio-mass systems for sustainable energy use.
- Participatory Monitoring and evaluation of socio-economic development programmes, and cost-benefit analysis of project proposals.
- Participatory decentralised planning, Gram Panchayat Development Plan (GPDP), and micro-level data analysis for new investments.
- Urban informal settlements and basic services.
- Migrant workers' livelihood security and social services.

- Hygiene and sanitation, improving health and personal behaviours, locally manageable decentralised systems and awareness against stubble burning.
- Water conservation, traditional practices of storage and harvesting, new systems of distribution and maintenance.
- Women's empowerment, gender inequality at home, community and public spaces, safety of girls and women, access to skills, credit and work opportunities.
- Child security, safety and good parenting, nutrition and health, learning and training for child care.
- Rural Marketing, market research, designing opportunities for rural artisans and crafts, and new products based on demand assessment.
- Community Based Research in Rural Settings, undertaking research that values local knowledge, systematises local practices and tools for replication and scale-up.
- Peri-urban development of informal settlements, mapping and enumeration, design of local solutions.

The field based activities should be conducted using community-based participatory research methodology in partnership with local community institutions and relevant public agencies so that the findings of research are shared with them and they develop ownership of the same.

Teaching and Learning Methods

- An ICT based online/offline module needs to be prepared for self-paced learning by students for one credit which can be supplemented through discussions in the classroom.
- Reading and classroom discussions, Participatory Research Methods and Tools, Community dialogues, Oral history, social and institutional mapping, interactions with elected panchayat leaders and government functionaries, Observation of Gram Sabha, Field visits to various village institutions
- Classroom theory must be linked to the realities of the local field areas.

Implementation Strategy

- **Field Projects:** Students will undertake field projects that address local community needs, such as environmental conservation, public health initiatives, or educational outreach programs. These projects will be guided by faculty and community mentors, ensuring that students receive support and feedback throughout the process.
- **Community Partnerships:** Collaborations with local organizations, NGOs, and government bodies will be established to provide students with diverse opportunities for engagement and learning. These partnerships will also help in identifying areas where students can make a significant impact.
- **Workshops and Training:** Regular workshops and training sessions will be conducted to equip students with the necessary skills and knowledge for effective community engagement. Topics will include project management, communication skills, and leadership development.
- **Assessment and Reflection:** Students will be encouraged to reflect on their experiences through presentations, reports, and discussions. This reflective practice will help them to critically analyze their work and its impact on the community.

Assessment:

- Readings from related literature including e-content and reflections from field visits should be maintained by each student in a Field Diary.
- Participation in Field Visits should be allocated 30% marks; group field project should have 40% of total marks; presentation of field project findings to the community institution should have 30% of total marks.

SEMESTER – IV

S.Y.B.A. (DRAMATICS)
SEMESTER – IV
DRA-DSC-241 - ACTING – II (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	TYPES OF ACTING • CONCENTRATION • OBSERVATION • IMAGINATION • MOVEMENT OF ACTOR	15
UNIT 2	INTRODUCTION TO ACTING ELEMENTS • VOICE • SPEECH • RELATION WITH ANOTHER ACTOR • COMMUNICATION WITH ANOTHER ACTOR	15
UNIT 3	STUDY OF MARATHI ACTOR • LALAN SARANG • G.DI. MADGUDKAR • JAYASHREE GADKAR • BHALAJI PENDHARKAR	15
UNIT 4	STUDY OF BHARATMUNIS ACTRESS • KHANDITA • KALHANTARITA • VIPRALABDHA • ABHISARIKA	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i> , Parimal Prakashan, Cha. Sanbhaji nagar 2. Adhikari KamalabaiI (1963), <i>Bharatmuni Pranit Natyashastra</i> , Adhikari Prakashan, Pune 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, Pune 5. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i> , Continental Prakashan, Pune	

S.Y.B.A. (DRAMATICS)**SEMESTER – IV****DRA-DSC-242- BASIC of Khandeshi Folk Forms (IKS) (TH)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS – 30**

Course Objectives	- To introduce students to important elements & various style of folk theatre. - To understand the stages in development of <i>TAMASHA</i> folk theatre. - To Understand The Literary Elements & Value Of SHAHIRI Folk Theatre. - To Teach The Students The Systematic Form & Structured Of Folk Play.	
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>TAMASHA</i> folk theatre. - Be Familiar with Literary Value & Importance of SHAHIRI Folk Theatre. - Be Familiar with the Systematic Form & Structured Of Folk Play.	
UNIT	CONTENTS	HOURS
UNIT 1	INTRODUCTION TO KHANDESHI FOLK FORM - VAHI GAYAN - TAGATRAV - KINGARI - BHAVANI (SWANG)	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 - SAMBAL - HALAGI - DHOLKI - JHILKARI	06
Study Resources	1. Patil Kisan (2020), <i>Marathi Lok Rangbhumi</i> , Atharv Publication, Jalgaon 2. Karanakal Pushpalata (1997), <i>Khandeshatil Lok Devata Kanabai</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 (1990), <i>Loka Rangabhumi</i> , Godavari Publication, Pune 5. Vhatakar Namadev (2009), <i>Marathiche Lok Natya Tamasha</i> , Ajab Prakashan, Pune	

S.Y.B.A. (DRAMATICS)
SEMESTER – IV
DRA-MIN-241 - ACTING – II (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	TYPES OF ACTING • CONCENTRATION • OBSERVATION • IMAGINATION • MOVEMENT OF ACTOR	15
UNIT 2	INTRODUCTION TO ACTING ELEMENTS • VOICE • SPEECH • RELATION WITH ANOTHER ACTOR • COMMUNICATION WITH ANOTHER ACTOR	15
UNIT 3	STUDY OF MARATHI ACTOR • LALAN SARANG • G.DI. MADGUDKAR • JAYASHREE GADKAR • BHALAJI PENDHARKAR	15
UNIT 4	STUDY OF BHARATMUNIS ACTRESS • KHANDITA • KALHANTARITA • VIPRALABDHA • ABHISARIKA	15
Study Resources	1. Prof. Kelkar Yashwant (1994), <i>Natyashastrachi Olakh</i>, Parimal Prakashan, Cha. Sanbhaji nagar 2. Adhikari KamalabaiI (1963), <i>Bharatmuni Pranit Natyashastra</i>, Adhikari Prakashan, Pune 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, Pune 5. Desai Vasant Shantaram (1956), <i>Nat, Natak & Natakakar</i>, Continental Prakashan, Pune	

S.Y.B.A. (DRAMATICS)
SEMESTER – IV
DRA-SEC-241 - INTRO. OF BHARATMUNIS RAS (TH)

CREDIT – 2
MARKS – 50

INT. MARKS - 20
EXT. MARKS - 30

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	CONTENTS	HOURS
UNIT 1	STUDY OF RAS SUTRA CRITICS - BHAT LOLAT - ACHARYA SHRISHANKU - BHAT NAYAK - ACHARYA ABHINAV GUPT	08
UNIT 2	BASIC STUDY ON BODY OF RAS - STHAYI BHAV - SANCHARI BHAV - ANUBHAV - VIBHAV	08
UNIT 3	WHAT IS ANUBHAV - STUDY OF 8 ANUBHAV - OBJECTIVE OF ANUBHAV - PRINCIPAL OF ANUBHAV - ELEMENT OF ANUBHAV	08
UNIT 4	WHAT IS VIBHAV - AALAMBAN - UDDIPAN - PRINCIPAL & ELEMENTS OF AALAMBAN - PRINCIPAL & ELEMENTS OF UDDIPAN	06
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. Ketakar Godavari (1963), <i>Bharatmuniche Natyashastra</i> , Popular Prakashan, mumbai	

S.Y.B.A. (DRAMATICS)
SEMESTER – IV
DRA-SEC-242 - ACTING ON RAS (PR)

CREDIT – 2
MARKS – 50

INT. MARKS - 20
EXT. MARKS - 30

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	CONTENTS	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. Ketakar Godavari (1963), <i>Bharatmuniche Natyashastra</i> , Popular Prakashan, 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

S.Y.Bcom / S.Y.Bsc (DRAMATICS)**SEMESTER – IV****DRA-OE-241 - HISTORY OF MARATHI THEATRE (PR)****CREDIT – 2****INT. MARKS – 20****MARKS – 50****EXT. MARKS - 30**

Course Objectives	• To Learn About History Of Marathi Theatre. • To Learn The Various Elements & Values Of Theatre Production. • To Do a Comparative Study Of Drama & Other Literary Genres. • To Study The Performing Principals Of Play Through Theatre Production.	
Course Outcomes	Upon Successfully Completing The Course The Students Will... • Be Familiar with Historical Development of Marathi Theatre. • Be Familiar with Various Elements of Theatre Production. • Gain Understanding about Similarities & Differences between Drama & Other Literary Genres. • Gain Understanding Of Per formative & Production Skills Involve in Theatre Play.	
UNIT	CONTENTS	HOURS
UNIT 1	HISTORY OF MARATHI THEATRE • HISTORY OF MARATHI THEATRE – AD 1843 TO 1943 • HISTORY OF MARATHI THEATRE – AD 1943 TO 2000 • THEAROTICAL STUDY OF IMPORTANT PLAYS (<i>EKACH PYALA</i>, <i>GHASHIRAM KOTWAL</i>, <i>WADA CHIREBANDI</i>)	15
UNIT 2	ELEMENTS OF THEATRE PRODUCTION • LITERARY VALUE OF PLAY • PERFORMING VALUE • CONTEPARORY VALUE • VALUE OF PLAY	15
UNIT 3	SIMILARITIES & DIFFERENCES BETWEEN DRAMA & OTHER LITERARY GENRES • STORY • POEM • NOVEL • DRAMA	15
UNIT 4	STUDY OF PLAY THROUGH THEATRE PRODUCTION • <i>SANGEET DEVBABHALI (PRAJAKT DESHMUKH)</i> • <i>GIDHADE (VIJAY TENDULKAR)</i> • <i>AASHADH KA EK DIN (MOHAN RAKESH)</i> • <i>SHANTATA COURT CHALU AAHE (VIJAY TENDULKAR)</i>	15
Study Resources	1. Sau. Limaye Shakuntala (1978), <i>Pauranik Natyasrushti-1880 to 1935</i>, Suparn Prakashn, Pune 2. Davtar Vasant (2003), <i>Tendulakaranchi Natya Pratibha</i>, Prakash Vishwasarav 3. Pathare G. G. (1965), <i>The Marathi Theatre</i>, Popular Prakashan, Pune 4. DR. Lele Yashawant Gangadhar (1956), <i>Marathi Rangabhumicha Itihas Khand-1</i>, Prakashak-Prof. N. K. Gharapure. 5. Banahatti Shri.Na. (1957), <i>Marathi Rangabhumicha Itihas</i>, Vinus Prakashan	

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

S.Y.B.A. (DRAMATICS)
SEMESTER – IV
DRA-FP-241 FIELD PROJECT

CREDIT – 2
MARKS – 50
HOURS - 60

INT. MARKS – 20
EXT. MARKS - 30

Refer to the Guidelines for CEP and FP Given on Page no. 14 to 19 in This Documents

S.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