



Regulations and Programme Structure
M.A in Performing Arts (Theatre Arts)
(I to IV Semesters)

Master Degree Programme under Choice Based Credit System

(Framed under section 43(1)(i) of KFU Act.2011)

With effect from 2018-19

(Draft copy approved by the Finance Committee, Academic Council and Syndicate of the University, in their meetings held on 22nd October, 2018 and 11th June 2018 and 22nd October, 2018 respectively)

Regulations

Regulations Governing Post-Graduate Programme M.A in Performing Arts (Theatre Arts) in the Department of M.A in Performing Arts under the Faculty of Social Sciences under Choice Based Credit System

(Framed under Section 43(1)(i) of the K.F.U Act. 2011)

1.0 Title

The Regulations shall be called “Regulations Governing the Post-Graduate Programme M.A in Performing Arts in the Department of M.A in Performing Arts under the Faculty of Social Sciences under the Choice Based Credit System” in Karnataka Folklore University, Gotagodi.

2.0 Commencement

These Regulations shall come into force from the date assented to by His Excellency the Chancellor.

3.0 Definitions

a In these Regulations, unless otherwise provided:

“Academic Council” means Academic Council of the University constituted according to the Karnataka Folklore University Act. 2011.

b “**Choice Based Credit System (CBCS)**” The CBCS provides choice for students to select from the prescribed courses (core, elective, soft core etc. courses).

c “Board of Studies” means P.G. Board of Studies of the University, Adhoc/Combined and Steering Committees of Diploma Programmes in the discipline/subjects concerned.

d “**Board of Examiars (BoE)**” means **P G Board of Examiars (BoE)** panel of examiners who does all the examination related activities such as evaluation, question paper setting, viva-voca examination etc. This panel of eximaers should be indentified and approved by BoS.

e “Compulsory Course” means fundamental paper, which the student admitted to a particular Post-Graduate Programme, should successfully complete to receive the Post Graduate Degree in the concerned subject.

f “**Course**” Usually referred to, as ‘papers’ is a component of a programme. All courses need not carry the same weight. The courses should define learning objectives and learning outcomes. A course may be designed to comprise lectures/ tutorials/laboratory work/ field work/ project work/ vocational training/viva/ seminars/term papers / assignments / presentations/ self-study etc. or a combination of some of these.

g “**Course Weightage**” means number of credits assigned to a particular course.

- h** “**Credit**” means the unit by which the course work is measured. One Credit means one hour of teaching work or two hours of practical work per week. As regards the marks for the course, 1 Credit is equal to 25 marks, 2 Credits are equal to 50 marks, 3 Credits are equal to 75 marks and 4 Credits are equal to 100 marks.
- i** “**Cumulative Grade Point Average (CGPA)**” refers to the cumulative Grade Point Averages weighted across all the semesters and is carried forward from first semester to subsequent semesters.
- j** “**Degree**” means Post-Graduate Degree.
- k** “**Grade**” is an index to indicate the performance of a student in the selected course. These Grades are arrived at by converting marks scored in each course by the candidate in both Internal Assessment and Semester-end Examinations.
- l** “**Transcript or Grade Card or Certificate**” Based on the grades earned, a grade certificate shall be issued to all the registered students after every semester. The grade certificate will display the course details (code, title, number of credits, grade secured).
- m** “**Semester Grade Point Average (SGPA)**” is a measure of performance of work done in a semester. It is ratio of total credit points secured by a student in various courses registered in a semester and the total course credits taken during that semester.
- n** “**General Elective Course (GEC)**” means a paper offered by a department to the students of other Departments.
- o** “**Post Graduate Programme**” means semesterised Master’s Degree Programme excluding P.G. Diploma, under CBCS.
- p** “**Specialization course**” means advanced paper offered by a Department that a student of that Department can opt as a special course.
- q** “**Student**” means the student admitted to programmes under (k)
- r** “**University**” means Karnataka Folklore University, Gotagodi.

4.0 Minimum Eligibility for Admission

A candidate, who has successfully completed Bachelor’s Degree programme or any other Degree programme of this University or of any other University recognized as equivalent thereto by this University, shall be eligible for admission to the post Graduates Programmes provided the candidate also satisfies the conditions like the minimum percentage of marks and other eligibility conditions as prescribed by the University from time to time.

Admission shall be as per Government of Karnataka reservation policy and the directions issued in this regard from time to time.

5.0 Duration of the Programme

Unless otherwise provided, the duration of study for the Post-Graduate Degree Programme shall extend over a period of two consecutive academic years, each academic year comprising two semesters, and each semester comprising sixteen weeks with a minimum of ninety working days.

However, the students, who discontinue the programme after one or more semesters due to extraordinary circumstances, are allowed to continue and complete the programme with due approval from the Registrar subjected to double the duration of the programme and full fill other conditions like minimum attendance etc. Further with clear recommendation from the department council.. Candidates shall not register for any other regular course other than Diploma and Certificate courses being offered on the campus during the duration of P.G. Programme.

- 5.1 However if students fails to continue 2nd Semester or fails to fulfil 75% attendance he/she may take this semester immediately after completion of fourth semester by paying full fees.

6.0 Medium of Instruction and Evaluation

The medium of instruction for all programmes except languages shall be normally in English. However, the students may write the examinations in Kannada if so provided by the concerned Board of Studies.

7.0 Programme Structure

- 7.1 The students of Post-Graduate Programme shall study the courses as may be approved by the concerned Board of Studies (BoS), Faculty and the Academic Council of the University from time to time subject to minimum and maximum credits as outlined in these regulations.

7.2 The BOS of the concerned department shall prepare programme structure, syllabus and question paper pattern. The suggestive pattern of matrix for two years master's programme is presented in **Appendix A**.

- 7.3 The category of courses which shall be included in the programme structure and their descriptions are given in the following Table:

Sl. No.	Category of Course	Description
1	Disciplines Specific Core (DSC)Course	DSC courses aim to cover the basics that a student is expected to imbibe in that particular discipline. They provide fundamental knowledge and expertise to produce competent, creative graduates with a strong scientific, technical and academic acumen.

2	Discipline Specific Elective (DSE) Course	DSE Course is a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or enables an exposure to some other discipline/ subject/domain or which nurtures the candidate's proficiency/skill.
3	Generic Elective Course (GEC)	GEC is a course to be chosen from an unrelated discipline/ Subject, with an intention to seek exposure beyond discipline/s of choice. The purpose of GEC is to offer the students the option to explore disciplines of interest beyond the choices they make in core and discipline specific elective courses.
4	Skill Enhancement Course (SEC)	SEC is a Course to promote skills pertaining to a particular field of study. The purpose of these courses is to provide students life-skills in hands-on mode so as to increase their employability/ Self-employment. The objective is to integrate discipline related skills in a holistic manner with general education.
5	Research Project (RP)	Project work is a special course involving application of knowledge in solving / analyzing / exploring a real life situation / difficult problem/ data analysis. Project Work has the intention to provide research competencies. It enables to acquire special/ advanced knowledge through support study.
6	Internship (IP)	<p>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.</p> <p>Note: Assessment pattern shall be decided by the BoS of the concerned discipline from time to time.</p> <p>[Internship is offered in Programmes wherever necessary]</p>

7.4 No minimum mark is prescribed for internal assessment.

7.5 Internal assessment marks once awarded will hold good even if a candidate reappears for the examination.

7.6 Credit for a course will be fixed by the BoS of the concerned department. However, it should be minimum of 2 credits and maximum of 4 credits for a particular course within the respective programme.

7.7 There shall be three components of teaching-learning viz., Lecture, Tutorial and Practical/Field Work. A course shall have Lecture (L) or Tutorial(T) or Practical/Field work component or the combination of

any two or all the three components. The instruction pattern of the course is indicated as L: T: P. The credits of the course shall be the sum of credits allotted for L, T and P components.

7.6 The Number of seats per elective paper is as per the facility and infrastructure available in the department/campus/affiliated college. However, there should be minimum of 10 students per elective or any other conditions as prescribed by the University from time to time.

8.0 Attendance:

8.1 For the programme, calculation of attendance shall not be done at aggregate level for whole semester. Each course shall be taken as a unit for the purpose of calculating attendance. A student requires a minimum of 75% of attendance for each course to be eligible for the Semester End Examination (SEE).

8.2 In case of a candidate who represents his/her institution/university/state/nation in Sports/NCC /NSS/Cultural or any Official activities with shortage of attendance, up to a maximum of 15 working days in a semester may be condoned, based on the prior permission and recommendation of the Chairperson of the Department in the University / Director/Special Officer/Coordinator of PG Centre / Principal of the College.

8.3 A candidate who does not satisfy the requirement of attendance shall not be eligible to take examination of the concerned course and he/she shall repeat that course when offered with the current syllabus of course(s). This facility shall be available only for TWO times in the entire course of duration.

8.4 The Chairperson of the Department in the University / Director/Special Officer/Coordinator PG Centres / Principal of the College shall send the list of such students with shortage of attendance immediately after the last working day of the semester to the Registrar (Evaluation). The Registrar (Evaluation) shall not include the course(s) in the Examination Hall Ticket where there is a shortage of attendance.

9.0 Miscellaneous:

9.1 Students are required to take active part in the research / survey programmes arranged by the department.

9.2 Students are required to learn Typing, shorthand and Computer applications.

9.3 A student shall be considered to have satisfied the required attendance for each course if he / she has attended minimum 75% of the total number of instructional hours during the semester.

9.4 There is no provision for condoning shortage of attendance.

9.5 The students who do not satisfy the prescribed requirement of attendance shall not be eligible for the ensuing examination. Such candidates may seek a fresh admission.

9.6 Such of the candidates who have participated in State / National level Sports, NSS, NCC, Cultural activities and other related activities as stipulated under the existing regulations shall be considered for giving attendance for actual number of days utilized in such activities (including travel days) subject to the production of certificates from the relevant authorities within two weeks after the event.

9.7. Student should take GEC subject offered by the other department as an Open Elective subject. However, there should be minimum of 10 students per elective.

10.0 Examination

10.1. Assessment and evaluation processes happen in a continuous mode. However, for reporting purposes, a course assessment is divided into 3 discrete components identified as C1, C2, and C3. The components C1 and C2 are based on Continuous Internal Assessment (CIA) and C3 is based on Semester-End Examination (SEE).

10.2 There shall be an examination at the end of each semester conducted by the University.

10.3 Unless otherwise provided, there shall be semester-end examination of 2/3 hours duration for 50/80 marks;

10.4 Every student shall register for each semester-end examination as per the University Notification by submitting duly completed application form through the proper channel and shall also pay the fees prescribed.

10.5 The Office of the Registrar shall allot the Register Number to the candidate at the in the beginning of the 1st semester, after receiving course registration list from the Chairman of the Department. That will be the Register Number of the candidate for all subsequent appearances and semester-end examinations.

10.6 The Answer scripts shall be in the safe custody of the University for a maximum period of one year from the date of announcement of results. These shall be disposed off after one year.

10.7 The programme under CBCS is a fully carry-over system. A candidate reappearing for either the odd or even semester examinations shall be permitted to take examinations as and when they are conducted (even semester examination in even semester and odd semester examination in odd semester).

10.8 Candidates who have failed, remained absent or opted for improvement in any course / courses shall appear for such course / courses in the two immediate successive examinations that are conducted with subjected to minimum of 75% attendance. However, in the case of the candidate appearing for improvement of their marks, the marks secured in the previous examination shall be retained, if the same is higher.

10.9 Candidates who desire to challenge the marks awarded to them, in the odd (first and third) semester-end examination, may do so by submitting an application along with the prescribed fees to the Registrar (Evaluation) within 15 days from the announcement of results.

11.0 Evaluation

11.1 Each Course shall have two evaluation components – Continuous Internal Assessment (CIA) and the Semester End Exams (SEE).

- 11.2 The CIA component in a course shall carry 20% /30% / 50% and the Semester End Examination shall carry 80% /80% / 50% respectively. However, in case of project work, the distribution of marks for Internal Assessment and Examination shall be left to the discretion of the concerned BOS.
- 11.3 Each course shall be taken as a unit for the purpose of calculating attendance. A student shall be considered to have put in the required attendance for the course, if he / she have attended minimum 75% of the total number of instructional hours during the semester.
- 11.4 Continues Internal Assessment (CIA) shall be based on written tests / assignments / seminars and / or any other instructional activity as specified by the concerned Board of Studies from time to time. However, IA components can be referred as below;

Outline for Continuous Internal Assessment activities:

The Internal Assessment activity can be classified as C1 and C2. The session test should be conducted as per the university calendar of events. The semester end examination can be called as C3. Continuous Internal Assessment (CIA) activities for C1 and C2 of a 4-credit course shall be as under;

For courses of 04 Credits:

Activities	C1	C2	Total Marks
Session test	10 Marks	10 Marks	20 Marks
Seminars/Presentations/Activity	05 Marks	--	05 Marks
Case Study/Assignment/Field work	--	05 Marks	05 Marks
TOTAL	15 Marks	15 Marks	30 Marks

For courses of 02 Credits:

Activities	C1	C2	Total Marks
Session test	05 Marks	05 Marks	10 Marks
Seminars/Presentations/Activity	05 Marks	--	05 Marks
Case Study/Assignment/Field work	--	05 Marks	05 Marks
TOTAL	10 Marks	10 Marks	20 Marks

For C3 (semester end examination) question paper pattern is as per the recommendation of concerned Board of Studies (BoS).

- 11.5 The IA marks list shall be notified on the Department Notice Board as and when the individual IA components are completed and the consolidated list shall be submitted to the Office of the Registrar Evaluation before the commencement of semester-end examination, or as directed by the University.
- 11.6 The tests shall be written in a separately designated book which shall be open for inspection, after evaluation.
- 11.7 There is no provision for seeking improvement of Internal Assessment marks.
- 11.8 The IA records, pertaining to Semester Examination, shall be preserved by the department / Centres / Colleges for a period of one year from the date of semester examination. These records may be called by the University or a body constituted by the University as and when deemed necessary.

- 11.9 The dissertation / project work evaluation and viva-voce shall be conducted by an internal and external examiner, appointed by Chairperson, BoE chosen from the panel of examiners approved by the concerned BoS.

12.0 Semester-end Examination (C3)

- 12.1 There shall be a Board of Examiners to set, scrutinize and approve question papers. These examiners are appointed by Chairperson, BoE chosen from the panel of examiners approved by the concerned BoS.

- 12.2 The BOE shall scrutinize the question papers submitted in two sets by the Papers setters and submit the same to the office to the Registrar (Evaluation).

- 12.3 The office of the Registrar Evaluation shall dispatch the question papers to the Departments/ P.G Centres/ Collages who shall conduct the Examinations according to the Schedule announced by the University.

- 12.4 Registrar (Evaluation) shall appoint a full-time course teacher as an internal senior supervisor and if required one external senior supervisor who shall conduct the examinations.

Each answer script (theory) of the odd semester-end examination (first and third semester) shall be a single valuation and each answer script (theory) of even semester semester-end examination (second and fourth semester) shall be assessed by two examiners (one internal and another external). The marks awarded to that answer script/project work shall be the average of these two evaluations. If the difference in marks between two evaluation exceeds 20% of the maximum marks, such a script shall be assessed by third examiner. The marks allotted by the third examiner shall be averaged with nearer awarded of the evaluations.

Provided that in case the number of answer scripts to be referred to the third examiner in a course exceeds minimum of 20% of the total number of scripts, at the even semester-end examinations, such answer scripts shall be valued by the Board of Examiners on the date to be notified by the Chairperson of the Board of Examiners and the marks awarded by the Board shall be final.

- 12.5 Wherever dissertation / project work is prescribed in the even semesters of a programme, the same shall be evaluated by both internal and external examiners. The evaluation shall be as prescribed by the concerned Board of Studies.

- 12.6 In case of programmes with practical examination details of maximum marks, credits or duration may vary from Department to Department as specified by the concerned Board of Studies.

- 12.7 The Office of the Registrar Evaluation shall process and announce the results.

13.0 Submission and Evaluation of Project / Dissertation:

- 13.1 The candidate has to submit the project / dissertation within the time frame as prescribed by the Board of Studies

- 13.2 The responsibility of allocating the project work including the topic of the project, duration and the time for the field work etc., shall be decided by the beginning of the commencement of the semester.

The Project work titles should be in line with aims and objectives of the folklore university

13.3 Right from the initial stage of defining the problem, the candidate has to submit the progress reports periodically and also present his/her progress in the form seminar in addition to regular discussion with guide.

13.4 The components of evaluation of the project/dissertation are as follows;

C1: periodic progress of the project work (15%) or (15 marks)

C2: Results of work and draft report (15%) or (15 marks)

C3: Final Project Evaluation (50%) or (50 marks)

Final viva – voce (20%) or (20 marks)

The marks of report evaluation and viva-voce examination pattern shall be decided by the Board of Studies

14.0 Maximum duration for completion of the Programme

14.1 A candidate admitted to a post graduate programme shall complete it within a period, which is double the duration of the programme from the date of admission.

14.2 Whenever the syllabus is revised, the candidate reappearing shall be allowed for the examinations only according to the new syllabus.

15.0 Declaration of Results

15.1 The minimum for a pass in each course shall be 40% of the total marks including both the IA and the semester-end examinations. Further, the candidate shall obtain at least 40% of the marks in the semester-end examination. There is no minimum for the IA marks.

15.2 Candidates shall secure a minimum of 50% in aggregate in all course of a programme in each semester to successfully complete the programme.

15.3 Candidates shall earn the prescribed number of credits for the programme to qualify for the PG Degree.

15.4 For the purpose of announcing the results, the aggregate of the marks secured by a candidate in all the semester examinations shall be taken into account. However, Ranks shall not be awarded in case the candidate has not successfully completed each of the semesters in first attempt or has not completed the programme in the stipulated time (vide Regulation 5) or had applied for improvement of results.

16.0 Award of Grace Marks

16.1. A candidate shall be eligible to a maximum of 5 grace marks, provided the candidate: a) appears for the entire examination b) he/she has failed in only one paper and c) gets the minimum prescribed marks in the paper and aggregate for passing by such gracing. This is applicable only in the last (final) semester examination of the programme.

16.2. Grace Marks awarded for making up of deficiency in a paper/s of a semester, shall be deducted first from out of the component/s of the same paper which has no minimum for pass. After such deduction

the balance of a grace marks, if any, shall be deducted equally (as far as possible) from the marks obtained in other paper/s of that semester, in the order of their appearance, without affecting the result (pass etc) of the candidate.

- 16.3. Grace marks awarded as per 16.1 for passing a paper and the corresponding marks deducted as per 16.2 to be shown only in the ledger and not in the statement of marks. However, grace marks awarded for declaration of grade as per 14.2 shall be indicated in the statement of marks.

17.0 Award of Ranks

- 17.1 For the purpose of announcing the results, the aggregate of the marks secured by a candidate in all the semester examinations shall be taken into account. However, Ranks shall not be awarded in case the candidate has not successfully completed each of the semesters in first attempt or has not completed the programme in the stipulated time (vide Regulation 5) or had applied for improvement of results.

17.2 Marks, Credit Points, Grade Points, Grades and Grade Point Average

- 17.3 The grade points and the grade letters to candidates in each course shall awarded as follows:

Percentage of Marks	Grade Points	Grade Letter
75 and above, up to 100.00%	7.50 to 10.00	A
60 and above but less than 75%	6.00 and above but less than 07.5%	B
50 and above but less than 60%	5.00 and above but less than 6.0	C
40 and above but less than 50%	4.00 and above but less than 05.00	D
Less than 40.00%	Less than 4.00	E

- 17.4 Credit Point (CP): The Credit Point for each course shall be calculated by multiplying the grade point obtained by the credit of course.
- 17.5 The award of Grade Point Average (GPA) for any student is based on the performance in the whole semester. The student is awarded Grade Point Average for each semester based on the Total Credit Points obtained and the total number of credits opted for. The GPA is calculated by dividing the total credit points earned by the student in all the courses by the total number of credits of those courses of the semester.
- 17.6 The Cumulative Grade Point Average (CGPA) shall be calculated by dividing the total number of credit points in all the semesters by the total number of credits in all the semesters. The CGPA to date shall be calculated by dividing the total number of credit points in all semesters to date by the total number of credits in all the semesters to date.

CGPA for the I Semester=

Sum of the CP of the I Semester ÷ Sum of the credits of the I Semester

CGPA for the II Semester =

Sum of the CP of the I Sem. ÷ Sum of the CP of II Sem. ÷ Sum of the credits of the I Semester ÷ II Semester

CGPA for the III and IV Semesters shall be computed accordingly.

17.7 The Grade Card at each semester examination shall indicate the course opted by the student, the credit for the course chosen by the student, the credit points obtained in each course, the grade letter and the grade point average. No class shall be awarded for each semester and the same would only be awarded at the end of all the semesters based on Cumulative Grade Point Average.

17.8 Class shall be awarded to the successful candidates based on the Cumulative Grade Point Average (CGPA) as specified below:

Cumulative Grade Point Average (CGPA)	Class to be awarded
7.5 to 10.0	First class with Distinction
6.0 and above but below 7.5	First Class
5.0 and above but below 6.0	Second Class

18.0 Miscellaneous

- a Notwithstanding anything contained in these regulations, the semester system at post-Graduate level is hereby repealed.
- b The provisions of any order, Rules or Regulations in force shall be inapplicable to the extent of its inconsistency with these Regulation.
- c The University shall issue such orders, instructions, procedures and prescribe such format as it may deem fit to implement the provisions of this Regulations.
- d The procedural details may be given by the University from time to time.
- e Any unforeseen problems / difficulties may be resolved by the Vice Chancellor, whose decision in the matter shall be final.

Illustrative Model:

Grade Card

Programme: (Faculty of Humanities)

Name of the candidate:

Semester: I

Seat No:

Month & Year:

Course	Course code no	Credits	Max Marks	Mark Obtained	Semester Grade Point	Credit Points
DSC						
• Course-I		04	100	60	6.00	24.00
• Course-II		04	100	74	7.40	29.60
• Course-III		04	100	43	4.30	17.20
DSE						
• Course-I		04	100	60	6.00	24.00
• Course-II		04	100	74	7.40	29.60
GEC						
• Course-I		04	100	60	6.00	24.00
Total		24	600	341		136.40

GPA for I Semester = Total no. of CP ÷ Total no. of Credits = 136.40/24.00 = 5.68

CGPA for I Semester = GPA = 5.68

Calculation of CGPA for II, III and the Final Semester

$$\text{CGPA for II Sem} = \frac{\text{CP (ISem)} + \text{CP (II Sem)}}{\text{Credits (I Sem)} + \text{Credits (II Sem)}}$$

$$\text{CGPA for III Sem} = \frac{\text{CP (ISem)} + \text{CP (II Sem)} + \text{CP (III Sem)}}{\text{Credits (I Sem)} + \text{Credits (II Sem)} + \text{Credits (III Sem)}}$$

$$\text{CGPA for the programme} = \frac{\text{CP (ISem)} + \text{CP (II Sem)} + \text{CP (III Sem)} + \text{CP (IV Sem)}}{\text{Credits (I Sem)} + \text{Credits (II Sem)} + \text{Credits (III Sem)} + \text{Credits (IV Sem)}}$$

(*CP: Credit Points)

I. Suggestive pattern of matrix for two years Masters programme

Distribution of Courses/Papers in Postgraduate Programme I to IV Semester as per Choice Based Credit System (CBCS) Proposed for PG Programme

I-SEMESTER

Semester	Category	Subject	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
FIRST	DSC1		Course 1	30	80	100	4	-	-	4	3
	DSC2		Course 2	30	80	100	4	-	-	4	3
	DSC3		Course 3	30	80	100	4	-	-	4	3
	DSC4		Course 4	30	80	100	4	-	-	4	3
	DSC5		Course 5	30	80	100	4	-	-	4	3
	DSE1		A. Elective Course 6	30	80	100	4	-	-	4	3
	B. Elective Course 6										
Total Marks and Credits for I Semester						600				24	

* Student shall opt for any one course i.e A/B

II-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
SECOND	DSC6		Course 1	30	80	100	4	-	-	4	3
	DSC7		Course 2	30	80	100	4	-	-	4	3
	DSC8		Course 3	30	80	100	4	-	-	4	3
	DSC9		Course 4	30	80	100	4	-	-	4	3
	DSE 2		A) Elective Course 5	30	80	100	4	-	-	4	3
			B) Elective Course 5								
	GEC1		A) Generic Elective Course 6	30	80	100	4	-	-	4	3
			B) Generic Elective Course 6								
	Total Marks and Credits for II Semester						600				24

* Student shall opt for any one course i.e A/B

III-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
Third	DSC10		Course 1	30	80	100	4	-	-	4	3
	DSC11		Course 2	30	80	100	4	-	-	4	3
	DSC12		Course 3	30	80	100	4	-	-	4	3
	DSE3		A. Elective Course 4	30	80	100	4	-	-	4	3
			B. Elective Course 4								
	DSE4		A. Elective Course 5	30	80	100	4	-	-	4	3
			B. Elective Course 5								
	GEC2		A) Generic Elective Course 6	30	80	100	4	-	-	4	3
		B) Generic Elective Course 6									
Total Marks and Credits for II Semester						600				24	

* Student shall opt for any one course i.e A/B

IV-SEMESTER

Semester No.	Category	Subject code	Title of the Paper	Marks			Teaching hours/week			Credit	Duration of exams (Hrs)
				IA	Sem. Exam	Total	L	T	P		
Fourth	DSC13		Course 1	30	80	100	4	-	-	4	3
	DSC14		Course 2	30	80	100	4	-	-	4	3
	DSC15		Course 3	30	80	100	4	-	-	4	3
	DSC16		Course 3	30	80						
	DSE5		A. Elective Course 5	30	80	100	4	-	-	4	3
			B. Elective Course 5								
	RP-1		Dissertation (Course 6)	30	80	100	4	-	-	4	3
Total Credits for Fourth Semester						600				24	

*** Student shall opt for any one course i.e A/B**

EXAMPLE FOR PROGRAMMES Distribution of Courses/Papers in Postgraduate Programme I to IV Semester as per Choice Based Credit System (CBCS) Proposed for PG Programme in Performing Arts (Theatre Arts)

SEMESTER I

Paper No.	Title of the Paper	Credit Hours	Teaching Hrs. per Week	Marks		Scheme of Examination	
				Written Exam.	Internal Assessment	Total	Examination Duration
DSC1	Theory : Folk Theatre Forms of India	4	4	80	30	100	3 Hours
DSC2	Theory : Indian Theatre	4	4	80	30	100	3 Hours
DSC3	Practical : Body Movement, Physical Exercise and Voice	4	4	80	30	100	3 Hours
DSC4	Practical : Acting-(1)	4	4	80	30	100	3 Hours
DSC5	Theory: Introduction to Folklore	4	4	80	30	100	3 Hours
Soft core any One							
DSE1	A) Karnataka Theatre (Theory)	4	4	80	30	100	3 Hours
	B) Speech and Music (Practical)						
Total Marks and Credits for I Semester		24	24	480	120	600	-

* Student shall opt for any one course i.e A/B

SEMESTER II

Paper No.	Title of the Paper	Credit Hours	Teaching Hrs. per Week	Marks		Scheme of Examination	
				Written Exam.	Internal Assessment	Total	Examination Duration
DSC6	Theory : Western Theatre	4	4	80	30	100	3 Hours
DSC7	Theory :Contemporary Play wrights of Karnataka	4	4	80	30	100	3 Hours
DSC8	Practical Acting (2)	4	4	80	30	100	3 Hours
DSC9	Practical :Contemporary Acting Skills	4	4	80	30	100	3 Hours
Soft core any One							
DSE2	A) Folk Songs (Practical)	4	4	80	30	100	3 Hours
	B) Study of Varieties of indian Music (Theory)						
GEC any One							
GEC1	Drama/Theatre Music	4	4	80	30	100	3 Hours
Total Marks and Credits for II Semester		24	24	480	120	600	-

* Student shall opt for any one course i.e A/B

SEMESTER III

Paper No.	Title of the Paper	Credit Hours	Teaching Hrs. per Week	Marks		Scheme of Examination	
				Written Exam.	Internal Assessment	Total	Examination Duration
DSC10	Asian Theatre	4	4	80	30	100	3 Hours
DSC11	Children's Theatre	4	4	80	30	100	3 Hours
DSC12	Street Theatre	4	4	80	30	100	3 Hours
Soft core (any One)							
DSE3	A) Theatre Technology, Set Property and Mask Making	4	4	80	30	100	3 Hours
	B) Greek Theatre (Theory)						
Soft core (any One)							
DSE4	A) Lighting Designing	4	4	80	30	100	3 Hours
	B) An art form of Folk Theatre- Doddata						
GEC any One							
GEC2	Performing Arts and Society (Theory and Practical)	4	4	80	30	100	3 Hours
Total Marks and Credits for III Semester		24	24	480	120	600	-

* Student shall opt for any one course i.e A/B

IV Semester

Paper No.	Title of the Paper	Credit Hours	Teaching Hrs. per Week	Marks		Scheme of Examination	
				Written Exam.	Internal Assessment	Total	Examination Duration
DSC13	Creative Writing and Play Analysis	4	4	80	30	100	3 Hours
DSC14	Theatre of Architecture	4	4	80	30	100	3 Hours
DSC15	Major Play Production	4	4	80	30	100	3 Hours
DSC16	Class room Production	4	4	80	30	100	3 Hours
Soft core (any One)							
DSE5	A) Aesthetics of Theatre	4	4	80	30	100	3 Hours
	B) Folk Dance						
RP-1	Research Project (Dissertation)	4	** Guiding two students equal to one hour of teaching per week	80 (Dissertation work and viva voce)	30	100	-
Total Credits for Fourth Semester		24	24	480	120	600	-
Total Number of Credits : I-IV Semester		96	96	1920	480	2400	

* Student shall opt for any one course i.e A/B

Drama 1st Semester

DSC1: (Theory) FOLK THEATRE FORMS OF INDIAN

Unit 1: Origin and Development of Folk Theatre.

Unit 2: Relationship between Rituals and folk theatre.

Unit 3: Indian Folk forms:

Jatra, Bhavai, Nautanki, Ramaleela, Kodyattam, Bhagavath mela, Burra katha, Thamasha, Yakshagana & Dooddata.

Unit 4: Usage of folk forms in the contemporary stages.

Unit 5: Folk forms and technology:

Music, Make-up, Costume, Folk stage, Living status of and economic condition folk artists, Present folk theatre stages and status, Folk Museum, Folk Literature, Folk Theatre and Education.

DSC2- (Theory) INDIAN THEATRE

Unit 1: Origin and Development of Ancient Indian Theatre:

Indus Valley civilization Art,
Buddhism period Art, Religion,
Social concept (Caste concept),
System of Family, Marriage, relationship, Employments
Dravidian Culture and theatre Painting, Sculpture

Unit 2: Natyashastra: Natyothpathi, Poorvarnga, Rasa, Bhava, Abhinaya

Unit 3: Dhanajaya's Dhasharopaka.

Unit 4: Origin and development of Sanskrit theatre.

Unit 5: Sanskrit play writers:

Aswagosh, Bhasa, Kalidasa, Sudraka, Harsh, Vishakhadatta, Bhavabhuti.

DSC 3- (Practical) BODY MOVEMENT, PHYSICAL EXERCISE AND VOICE

Unit: 1. Introduction/Proposal

1. Interpretation of body movement, physical exercise and voice
2. gestures, pictures, natural sounds, artificial sounds
3. Sounds of animals and birds and their behaviour
4. Understanding and exercising body language

Unit: 2: Exercises in easy use of tongue

1. Purpose of easy use of tongue
2. Use of different types of languages
Regional (Patterns of different regions) Social (Patterns of language use of different classes of people) Historical (Patterns of Halagannada, Nadugannada and Hosagannada)
3. Linguistic forms used in different contexts
(Dialogue, speeches, interview etc.)
4. Diversity of language use in different genres
(Activity, Participation, Storytelling, Narration, Poetry Recitation etc.)

Unit: 3 : Use of Voice

1. Origin and use of sound
2. Basic elements of voice (volume, intonation, rhythm etc.)
3. Factors responsible for sound production (brain, nose, throat, larynx, waves etc.)
4. Practices to maintain voice

Unit: 4 : Use of Voice in Stage

1. Method and form of use of voice on stage
2. Breathing Practices: (Raising voice, lowering voice, whispering, yawning, sneezing etc.)
3. Fluctuations of voice (fluctuations of voice, songs etc.)
4. to rule Laughing, roaring, grunting etc

Unit: 5 : Body and Motion

1. Meaning and definition of body movement
2. Purpose and nature of body movement
3. Yoga practice and dances, doddavarase, wrestling, kolata etc
4. Body and language communication

DCS: 4: (Practical) ACTING

Unit 1: Definition of Acting

Unit 2: Responsibilities of an actor tools of an actor character analysis

Unit 3: Observation aspects, Stage presence, Concentration, conviction, confidence, energy and Directionality

Unit 4: Stylized acting with reference to historical and mythological plays

Mime:

Conventional, occupational and pantomime

Mono acting

Different types of characters

Unit 5: Stage Presence:

Completeness (Gesture, Posture, Movement)

Interaction: Eye contact and actor, reaction with co-artist, relating to other elements of performance (set, property, costume, composition and light)

DSC 5: (Theory) INTRODUCTION TO FOLKLORE

Unit 1: What is Folklore- Who are Folk – Nature Scope and Importance of The Subject- items in the Lore- History of The Term- The Nineteenth Century Definitions-Twentieth Century Definitions- Advanced Definitions- The Term Folklore in Indian Languages- The Context of Folklore in India- Folklore as at once art and science. (20 hours)

Unit 2: History of Folkloristics - The Beginnings of the Study- The Finnish School – Folklore Research In India – Colonial Period- Post Colonial Period- Folklore Research in South India- Folklore Research in Karnataka. Folklore Studies in Universities. (20 hours)

Unit 3: Folklore- Basic Concepts – Context- Performance- The Discussion on : ‘Folklore is Artistic Communication in Small Groups’- Folklore Genres. (20 hours)

Unit 4: Introduction to Performance Theories – Theories on textual narratives – Theories on Performing Arts – Theories on appreciation Performer – Aridence etc

Unit 5: Comparative Study on Classical Art, Folk Art and Popular Art.

DSE 1(A)- (Theory) KARNATAKA THEATRE

Unit 1: Origin and Development of Karnataka folk Theatre.

Unit 2: Karnataka folk Theatre forms:

Yakshagana, Thalamaddale , Modalapaya bayalata

Doddaata, Sannata

Shri Krishna parijatha, Gombeyatagalu

Unit 3: Origin and development of Professional Theatre.

Unit 4: Major theatre companies.

Unit 5: Origen and development of Amateur Theatre:

The role of theatre troupes

The role of theatre Directors

The role of technical aspects

DSE (B)- (Practical) Speech and Music

Unit: 1 : Introduction/ Proposal

1. Interpretation of speech and music
2. Purpose of speech and music
3. Nature of speech and music
4. Use of speech and music

Unit: 2 : Forms of Speech

1. Conversations, conversation patterns etc
2. Slurred speech, high pitched speech, low pitched speech, etc
3. Chants, Parakus etc.
4. Rhetorical patterns,

Unit: 3 : Use of speech on stage

1. speech patterns

2. Taking a breath from the navel and speaking, speaking according to the character etc
3. Emphasizing, pausing in the middle of speech, maintaining the pace of speech etc
4. Practice of vowel consonants, use of diminutives, use of accents etc

Unit: 4 : What is Music?

1. Definition of music
2. The nature of music
3. Purpose of use of music
4. Benefits of using music

Unit: 5 : Use of Music in Stage

1. Purpose of use of music in theatre
2. Benefits of using music on stage
3. Importance of rhythm in stage
4. Linguistic communication and music on stage

Drama 2nd Semester

DSC 6- (Theory) WESTERN THEATRE

Unit 1: Introduction to folk theatre:

Unit 2: origin and development of Roman Theatre:

Study of Roman plays wrights

Platus

Terens

Seneka

Unit 3: Medieval theatre:

Classicalism

Elizabethan

Neo classical theatre

Unit 4: Commedia dell arte

Illusion theatre

Realism

Naturalism

Unit 5: Germinal play wrights:

Ibsen, Anton Chekhov, Bretolt Brecht

DSC 7- (Theory) CONTEMPORARY PLAY WRIGHTS OF KARNATAKA

Unit 1: Contemporary play wrights:

T.P. Kailasam, Samsa, Sri Ranga, G.B. Joshi, Grish Karnad

Chandrashekara kambara Dravidian Culture and theatre

Unit 2: P. Lankesh

H.S. Shivaprakash

Chandra shekar patil

Prasanna

Prabhushankar

K.V.Akshara

Unit 3: Contemporary play wrights interpretation context about :

Ethic

Religion

Culture

Socio

Unit 4: Directors interpretation with examples

Unit 5: Contemporary play wrights appropriation to the present cultural and

technical values.

DSC 8 – (Practical) Acting - 2

Unit 1: Acting Deference Types of Plays

Unit 2: Concept as explain in Natyashasthra: Four Types of Acting

Unit 3: Abhinaya in folk and Classical art forms

Unit 4: Lokadharmi, Nityadarmi, Abhinaya Dramatization of short stories and poems

Unit 5: Realistic, stylized and contemporary acting (Stanislavski style, Brecht, Mayarhold, Grotowsky)

DSC 9 - (Practical) CONTEMPORARY ACTING SKILLS

Unit 1: Definition of Acting:

Responsibilities of actor tools of an actor character analysis.

Unit 2: Observations aspects, Stage presence, concentration, conviction, Confidence, energy and directionality

Unit 3: Concept as explain in Natyashastra: Four types of Acting
Abhinaya in folk and classical art forms.

Unit 4: Mono acting:

Different types of characters.

Unit 5: Stage presence:

Completeness (gesture, posture, movement)

Interaction: Eye contact and actor, reaction with co-artists, relating to other elements of performance (set, property, costume, composition and lights)

DSE 2 - (A) (Practical) FOLK SONGS

Unit 1: Characteristics of features of folksongs:

Difference between folksongs and Classical songs with examples.

Unit 2 : Classification Folksongs: with examples

Shramada Hadugalu, BeesuvaHadugalu, Kuttuva Hadugalu Sobane Hadugalu, Suragi Hadugalu, Suggi Hadugalu, Kolata Padagalu etc.,

Unit 3: Folk Songs of Traditions of Karnataka

Unit 4: Practicals:

Mailaraling songs,
Manteswamy songs,
Male Mahadeshwara songs
Lavani
Gee gee padagalu,
Jogi padagalu,
Dollina padagalu,
Moharam padagalu,
Kamsale padagalu.

Unit 5: Poetic story songs:

folk theatre Oriented songs.

DSE B) (Theory) Study of Varieties of Indian Music

Unit-1: Karnatic

Unit-2: Hindusthani Music

Unit-3: Folk Music

Unit-4: Light Music

Unit-5: Theatre Music

GEC 1: (Theory and Practical) Elective Paper**Drama/Theatre Music**

Unit-1: Introduction of Theatre Music Origin and Development of theatre music

Unit-2: Folk Theatre Music

Unit-3: Professional Theatre Music

Unit-4: Contemporary Theatre Music B.V.Karantha's

Unit-5: Practical Knowledge of Music instruments: indian and Western

Drama 3rd Semester

DSC 10- (Theory) Asian Theatre

Unit 1: Introduction to folk theatre:

Unit 2 : origin and development of Roman Theatre:

Study of Roman plays wrights

Platus

Terens

Seneka

Unit 3: Medieval theatre:

Classicalism

Elizabethan

Neo classical theatre

Unit 4: Commedia dell arte

Illusion theatre

Realism

Naturalism

Unit 5: Germinal play wrights:

Ibsen, Anton Chekhov, Bretolt Brecht

DSC 11- (Theory) CHILDREN'S THEATRE:

Unit 1: Origin and development and its scope,

Children play wrights and plays

Unit 2: Major characteristics of Children's play

Unit 3: Modern technology and children's theatre

Unit 4: Children' theatre and Education

Unit 5: children' theatre in India and abroad

DSC 12 – (Practical) STREET FOLK THEATRE

Unit 1: Introduction to folk street theatre

Unit 2: Major street theatre forms in Karnataka

1. Bahuroopi Veshagararu
2. Hagarana

3. Anjaneya Vesha
4. Dombarata
5. Kolebasava
6. Durumurugi
7. Karadi Kunita
8. Kelike

Unit 3: Back ground of folk street theatre Artist

Educational conditions, Social States, Economic states

Unit 4: Street theatre performing Techniques

How to attract the peoples, How to prepare in back stage, costumes, properties, makeup, story and theme

Unit 5: Contemporary street theatre:

Street theatre India and Karnataka

The concept of Peoples theatre

Theatre for the people

Invisible theatre demonstration and rallies

Theatre as an instrument for social change

Community theatre

DSE 3 - (Practical) THEATRE TECHNOLOGY, SET, PROPERTY AND MASK MAKING

Unit 1: Functions of set purpose of stage setting:

Technical terms pertaining to stage

Drawing Ground plan-cross section plan and Elevation plans,

Relation between set and light

The importance of Hand and set properties in play production

Different types of production the property models

Unit 2 : Different type of stage setting:

Realistic

Symbolic

Expressionistic

Formalistic

Unit 3: Making hand and set properties for a given play using raw materials.

Preparing hand and set properties for a periodical and a social plays.

Unit 4: origin and development of Masks:

Usage of mask in ritualistic theatre and contemporary theatre (Indian context)

Unit 5: Art of mask making,

Paper pulp mask making,

Plaster of parries mask making,
Plastic mask making, Rubber mask making,
The technique involved in mask making.

DSE B) – (Theory) GREEK THEATRE

Unit 1: origin and development of Greek Theatre

Unit 2: Study of Greek Play wrights

Aeschylus
Sophocles
Euripides
Aristophanes

Unit 3: Study of Greek plays:

Tragedy
Comedy
Shatair
Mime plays

Unit 4: Study of Greek performing stages.

Unit 5: Study of Greek play techniques

DSE 14 – (Practical) LIGHTING DESIGN, COSTUME DESIGN AND MAKE-UP

Unit 1: Origin and development of lighting:

Purpose of lighting, Principal of lighting design
Primary colors and combination of secondary colors
Relationship between light and costume
Relationship between light make-up and set

Unit 2: Different types of lights (Gadgets) knowledge:

Controllable properties
Interpretation of lighting
Management of lighting
Making a cue sheet for different plays
Semiotics of stage light
Famous lighting designers in Karnataka, India

Unit 3: Origin and development of Make-up:

Theatre make-up:

Straight, Character, Sculpture, Mosaic
Color symbolism and character analysis
Make-up and lighting, Make-up and Costume
Difference between T.V, Cinema and Theatre Make-up

Unit 4: Origin and development of costume:

Folk, mythological, historical, social, contemporary

Unit 5: Principle of costume design and costume

Preparation of costume

Concept of colors-line-texture, color symbolism

Costume and lights, Costume and set

DSE B) (Practical) An art form of Folk Theatre- Doddata

Unit 1: Rangapuje and Purvaranga

Unit 2: Music Instruments

Unit 3: Body Movement

Unit 4: Voice Modulation

Unit 5: Costume Designing

GEC 2: (Theory and Practical) Performing Arts and Society

Unit-1: Bharatha's Natyashashtra

Unit-2: Nruthya

Nritta

Navarasas

(Basics)

Unit-3: Indian Theatre/Folk, Professional-Armature

Unit-4: Karnataka Theatre Folk, Professional-Armature

Unit-5: Drama Practical

Drama 4th Semester

DSC 13 – (Theory) CREATIVE WRITING AND PLAY ANALYSIS

Unit 1: The basic concept of play writing

Development of theme, plot, characters, dialogue etc..

Unit 2 : Influence of tradition and contemporary society

The dramatic action and conflict

Unit 3: Scenes structure and acts Structure of an one act play

Unit 4: Analysis of plays by famous play wrights (any four)

Unit 5: Introduction to the theories of play weighting from Aristotle to modern times

DSC 14 - (Theory) THEATRE ARCHITECTURE

Unit 1: Development of stages in theatre architecture from Arena to proscenium

Unit 2 : Greek theatre Architecture:

Ampi architecture, Epidaurus architecture

Unit 3: Roman Theatre architecture:

Circus Maximus, coliseum

Unit 4: Elizabethan theatre architecture:

Globe, Fortuner, Swan, Black fairs

Unit 5: Indian theatre:

Bharatha's natya gruha –trasya, vikrusta and chaturasra

Kothambalum

DSC 15: - (Practical) MAJOR PLAY PRODUCTION

Unit 1: Mythological plays

Unit 2: Folk plays

Unit 3: Historical plays

Unit 4: Social plays

Unit 5: Modern plays

(All the students participation in play production is mandatory)

DSC 16 - (Practical) CLASS ROOM PRODUCTIONS

Unit 1: Each student is required to take the entire responsibility of direction a play using his/her juniors in the department of student from other department of college he/her should direct and production a play of minimum 30 mints duration.

Unit 2: Each student should prepare a directors copy with all the details which Would be assessed at the time of Examination.

Unit 3: Each student should prepare a set model of the play, which he/she produced as a part of curriculum.

Unit 4: Each student should be prepare a costume design copy with all the details which would be assessed at the time of Examination.

Unit 5: Each student should be preparing a lighting design and queue sheet copy with all the details which would be assessed at the time of Examination.

DSE 5 (A) (Theory) Aesthetics of Theatre

Unit 1: Aesthetics of Indian theatre

Unit 2: Folk and Classical Theatre

Unit 3: History of Asian Theatre and Architecture

Unit 4: Aesthetics of western theatre

Unit 5: History of western theatre architecture

DSE (B) (Practical) FOLK DANCE (OEC)

Unit 1: General Introduction to Folk Dance traditions in India - major styles and forms – in different Indian religions.

Unit 2: Folk dance traditions of Karnataka- major Genres and Styles

Unit 3: A survey of the major folk dancers, groups and festivals

Unit 4: Practicals:

The following forms may be studied, rehearsed two Folk Dances performed under the expert performer.

They are:

Veeragase, Dollukunitha, Kamsale, Alavi Hejje, Kolata

RP 1 - PROJECT WORK / DISSERTATION (FOLK ORIENTED)

Unit 1: Methods of field investigation and its important in theatre arts

Unit 2: Field work of different areas and levels (theatre Arts)

Unit 3: Collection of field data sampling methods and preparation of questionnaires.

Unit 4: Data input processing representation, analysis, interpretation and Report

Writing;

1. Field study tour is a part of IV semester, study tour is compulsory and to be conducted between end of the III semester and in the beginning of the IV semester for a duration of one weeks. Study tour report submission is compulsory.
2. Viva-voice based on dissertation and study tour report.

Reference:

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

ಪರಾಮರ್ಶನ ಗ್ರಂಥಗಳು:

1. ನಾಟ್ಯಶಾಸ್ತ್ರ: ಅನುವಾದ ಶ್ರೀರಂಗ
2. ಭಾರತೀಯ ರಂಗಭೂಮಿ: ಶ್ರೀ ರಂಗ
3. ಸಂಸ್ಕೃತ ನಾಟಕ: ಎ.ಆರ್. ಕೃಷ್ಣಶಾಸ್ತ್ರಿ
4. ದಶರೂಪಕ: ಅನುವಾದ, ಕೆ.ವಿ. ಸುಬ್ಬಣ್ಣ
5. ರಂಗದಲ್ಲಿ ಅಂತರಂಗ: ಕೆ.ವಿ. ಸುಬ್ಬಣ್ಣ
6. ಆಧುನಿಕ ಕನ್ನಡ ನಾಟಕಗಳು: ಕೆ. ಮರಳಸಿದ್ದಪ್ಪ
7. ಪ್ರಾಚೀನ ಭಾರತೀಯ ನಾಟಕ: ಅನುವಾದ ಅಣ್ಣಯ್ಯಗೌಡ ಹೆಚ್.ಹೆಚ್.
8. ಕನ್ನಡ ನಾಟಕ ಕಲೆ: ಅ.ನ.ಕೃ
9. ನವಕರ್ನಾಟಕ ಕೈಪಿಡಿ ರಂಗಭೂಮಿ: ಎನ್. ಎಸ್. ವೆಂಕಟರಾಮ್
10. ಗ್ರೀಕ್ ರಂಗಭೂಮಿ: ಎಲ್.ಎಸ್. ಶೇಷಗಿರಿರಾವ್
11. ಕನ್ನಡ ನಾಟಕ ಪರಂಪರೆ ಮತ್ತು ಪ್ರಯೋಗ: ಜಿ.ಎಸ್. ಶಿವರುದ್ರಪ್ಪ
12. ಭಾರತೀಯ ಕಾವ್ಯ ಮೀಮಾಂಸೆ: ತೀ.ನಂ. ಶ್ರೀಕಂಠಯ್ಯ
13. ದಕ್ಷಿಣ ಕರ್ನಾಟಕ ಜಾನಪದ ರಂಗಭೂಮಿ: ಡಿ.ಕೆ. ರಾಜೇಂದ್ರ
14. ವೃತ್ತಿ ರಂಗದರ್ಶನ: ಹೆಚ್.ಕೆ. ರಂಗನಾಥ್
15. ಜಾನಪದ ಕಲೆಗಳ ಬದುಕು: ಕೆ.ಎಸ್. ಉಪಧ್ಯಾಯ
16. ರಂಗಪ್ರಪಂಚ: ಕೆ.ವಿ ಅಕ್ಷರ
17. ಕನ್ನಡ ರಂಗಭೂಮಿ: ಬಿ.ವಿ. ವೈಕುಂಠರಾಜು
18. ರಂಗಪ್ರಯೋಗ: ಕೆ.ವಿ. ಅಕ್ಷರ
19. ಕರ್ನಾಟಕ ಜಾನಪದ ರಂಗಭೂಮಿ: ಎಮ್.ಟಿ. ದೂಪದ
20. ಪಾಶ್ಚಾತ್ಯ ಗಂಭೀರ ನಾಟಕಗಳು: ಎಸ್.ವಿ. ರಂಗಣ್ಣ
21. ಕನ್ನಡ ನಾಟಕ: ಯಾಜಮಾನ್ಯ ಸಂಕತನ
22. ವೃತ್ತಿರಂಗಸಂಸ್ಕೃತಿ: ದೇವದಾಸ ಕಳಸದ
23. ಸೌಂದರ್ಯ ಸಮೀಕ್ಷೆ: ಜಿ.ಎಸ್. ಶಿವರುದ್ರಪ್ಪ
24. ಕನ್ನಡ ನಾಟಕ ಸಮೀಕ್ಷೆ: ಕೆ. ಮರಳ ಸಿದ್ದಪ್ಪ
25. ಕರ್ನಾಟಕ ಜನಪದ ಕಲೆಗಳ ಕೋಶ: ಸಂಪಾದಕ. ಹಿ.ಚಿ. ಬೋರಲಿಂಗಯ್ಯ
26. ಕನ್ನಡ ಹವ್ಯಾಸಿ ರಂಗಭೂಮಿ-ಒಂದು ಅಧ್ಯಯನ: ಡಾ.ಜಿ.ಎ. ಹಡಗಲಿ
27. ಶತಮಾನದ ನಾಟಕ: ಸಂಪಾದಕ. ಕೆ. ಮರಳಸಿದ್ದಪ್ಪ
28. ಬೀದಿ ರಂಗಭೂಮಿ: ಡಾ. ವಿ. ನಾಗೇಶ್ ಬೆಟ್ಟಾಕೋಟೆ
29. ಭಾರತೀಯ ಕಲಾ ದರ್ಶನ: ಸಂಪಾದಕರು ಅ.ನ.ಕೃ
30. ಯಕ್ಷಗಾನ ಆಹಾರ್ಯ: ಮೋಹನ್ ಕುಂಟಾರ್
31. ಕರ್ನಾಟಕ ದಲಿತ ಜಾನಪದ ಸಂಗೀತ: ಬಾನಂದೂರ್ ಕೆಂಪಯ್ಯ
32. ಯಕ್ಷಗಾನ ತಾಳಮದ್ದಲೆ: ಮಾದವ ಪರಾಜೆ
33. ಪುಸ್ತಕ ಪ್ರೀತಿ: ಟಿ.ಪಿ. ಅಶೋಕ
34. ರಂಗದಲ್ಲಿ ಅಂತರಂಗ: ಅನುವಾದ ಕೆ. ವಿ. ಸುಬ್ಬಣ್ಣ
35. ರಂಗಕಾಯಕ: ಕೆ. ರಾಮಕೃಷ್ಣಯ್ಯ
36. ಪುತಿನ ಸಂಚಯ: ಪ್ರ. ಸಂ: ಪ್ರಧಾನ್ ಗುರುದತ್
37. ಕುವೆಂಪು ಸಮಗ್ರ ನಾಟಕ: ಸಂ: ಕೆ.ಸಿ. ಶಿವಾರೆಡ್ಡಿ

38. ಗಿರೀಶ್ ಕಾರ್ನಾಡ್ ಸಮಗ್ರ ನಾಟಕ: ಗಿರೀಶ್ ಕಾರ್ನಾಡ
39. ನಟನೆಯ ಪಾಠಗಳು: ಪ್ರಸನ್ನ
40. ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ ವಿಕಾಸ: ಹೆಚ್.ಕೆ. ರಾಮನಾಥ್
41. ಕರ್ನಾಟಕ ರಂಗಭೂಮಿ: ಕೆ.ವಿ ಆಚಾರ್
42. ಕಲಾಪ್ರಪಂಚ: ಕೆ. ಶಿವರಾಮಕಾರಂತ
43. ಸಾಹಿತಿ, ಸಾಹಿತ್ಯ ವಿಮರ್ಶೆ: ಪಿ. ಲಂಕೇಶ್
44. ಪ್ರಸಾಧನ ನೀವೂ ಕಲಿಯಿರಿ: ರಾಮಕೃಷ್ಣ ಕನ್ನಪ್ಪಾಡಿ, ಯು ವಸಂತಕುಮಾರ್ ಶಣೈ
45. ಪ್ರಸಾಧನಕಲೆ: ಬಿ.ಎನ್. ನಾಣಿ
46. ಕರ್ನಾಟಕದ ವೃತ್ತಿ ಗಾಯಕ ಪರಂಪರೆ: ಜಿ.ಶಂ.ಪ