# B.VOC. THEATRE & TELEVISION

## SEMESTER-I

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* Hindi & English will be taught with B.Voc. Hospitality Management.
B.VOC-THEATRE AND TELEVISION

{Part - I Semester - I}
(2016-19)

PAPER - I  HISTORY OF THEATRE AND TELEVISION

Maximum Marks: 100
Theory: 80 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 16 marks each.

SECTION – A

- Introduction to Natyashastra – its chapters and parts
- History, Origin and Development of Natyashastra

SECTION--B

- Study and Discuss “Aashad Ka Ek Din” by Mohan Rakesh
- Study and Discuss “Mithi Ki Gaddhi” by Shudrak

SECTION--C

- History of Indian Television
- Development and Growth of Indian Television

SECTION-D

- Study of serial Hum log
- TV as a medium of communication
- Study of technological development in TV

RECOMMENDED BOOKS

PAPER - II

ACTING - THEORY

Maximum Marks: 100
Theory: 50 Marks
Int. Asst: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A

• Introduction of Abhinaya according to Natyashastra

• Angika, Vachika, Sattvika, Aharya

SECTION – B

• Theory of Western Acting by Aristotle poetics: Drama- Comedy, Tragedy and Satire Plays

• Lyric and Epic poetry
SECTION --C

- Discuss “Aashad ka ek din” by Mohan Rakesh and “Mithi Ki Gadhhi” by Shudrak with special reference to its Acting style and study of characters.

SECTION-D

- Introduction to basic difference in Theatre acting and TV acting
- Biographies of leading actors who switched from Theatre to TV – Shabana Azmi, Dilip Kumar, Sulekha Sikri and A.K. Hangal

PRACTICALS Max Marks—30

- Learning of Acting, Walking, Turning, Adjustment, Entry, Exit on Stage
  - Preparing pieces of characterization from given Plays

RECOMMENDED BOOKS

- Anjala Maharishi (Dr.), a Comparative Study of Brechtian and Classical Indian Theatre, N.S.D., New Delhi, 2000.
- Mahesh Anand and Devendra Raj Ankur (Edited), Rangmanch ke Siddhant Rajkamal Prakashan, New Delhi, 2008
- Prakash Syal (Dr.) and Navnindra Behl (Dr), Abhinai Kala, Publication Bureau, Punjabi University, Patiala, 1994

PAPER - III DIRECTION - THEORY

Maximum Marks: 100
Theory: 50 Marks
Int. Asst: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A

- Fundamentals of Direction: Interpretations, blocking, composition, picturization
- Role of Actor and Director
SECTION – B

- **Script Analysis**, Interpretation with reference to the Plays:
  “Aashad ka ek din” by Mohan Rakesh and “Mithi Ki Gadhhi” by Shudrak

SECTION C

- Introduction of visualization
- Different approaches to visualization - TV and Ad films.
- Study of stages of Production- Pre, Production stage and Post production

SECTION–D

- Study of eminent Directors-Girish Karnad, Ibrahim Elkazi, Nadira Babbar

PRACTICALS

- To interpret and block the given scene.

RECOMMENDED BOOKS

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student has to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A
- Architecture – Brief introduction of stages according to Natyashastra
- Stage parts - Rangapitha, Rangasirsa, Nepathyagriyha, Mattavarni, Sitting arrangement, Doors and Roofs

SECTION – B
- Lighting - Introduction to lighting
- Types of lighting
- Basic usage of lighting

SECTION – C
- Costume - Introduction about costumes
- Types of costumes
- Costumes according to different time period

SECTION-D
- Make-Up - Introduction to Make up
- Basic Make-up material used in theatre
- Realistic /Non realistic Make-up

Practical

- Study of Lighting/ Architecture
- Study of Make-up/Costume

Books Prescribed:
2. The Concept of Indian Theatre by C. Brynzki.
3. The Oxford Companion to India Theatre.
4. Rang Manch by Balwant Gargi.

{Part - I Semester -II}
(2016-19)

Paper VI HISTORY OF THEATRE AND TELEVISION--Theory

MaximumMarks:100
Theory:80 Marks
Int.Assessment:20Marks

INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 16 marks each.

SECTION-A
- Analytical study of play Caucasian chalk circle by “Bertolt Bretch”
- Analytical study of play Paseena- Paseena by “Vijay Tendulkar”

SECTION-B
- Defining India Folk Forms with special reference to----Nautanki, Jatra ,Tamasha, Sang (Ragini),Bhand,Bhayai

SECTION-C
- TV formats for various serials
- Study of different Development and growth of Indian Serials

SECTION-D
- Detailed study of Writers- Bhavbhutti, Kalidas, Mohan Rakesh, Gulzaar and Bhisham Sahni
PAPER - VII ACTING {THEORY}

Maximum Marks: 100
Theory: 50 Marks

Internal Assessment: 20 Marks

INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A
• Detailed study of Navrasa
• Interrelation between Bhava and Rasa

SECTION – B
• Theory of Catharsis by Aristotle – Catharsis before tragedy
• Catharsis taken as a medical term

SECTION – C
• Critically analyse the characters and their acting style with reference to Paseena- Paseena by “Vijay Tendulkar”
Aashad ka ek din by “Mohan Rakesh”

SECTION-D
• Study of serial--- Ramayana
• Study of serial--Yeh jo hai Zindagi

PRACTICALS

Max marks--30

• Study of Navarasa
• Prepare pieces of characterization from given plays
RECOMMENDED BOOKS

- Anjala Maharishi (Dr.), A Comparative Study of Brechtian and Classical Indian Theatre,
- National School of Drama, New Delhi, 2002.
- Bhartendu (Dr.), Natyashastra Men Angika Abhinaya, Vishvabharati Research Institute,
- Gyanpur (Varanasi) U.P. India, 1990.

PAPER - VIII DIRECTION (Theory)
Maximum Marks: 100
Theory: 50 Marks
Int.Assessment20Marks

INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A
- Direction with approach of Realistic aspect by “Bertolt Bretch”
- Introduction to the concept of Epic Theatre
- Introduction to the Theory of Alienation

SECTION – B
- Direction with approach of Non-Realistic aspect by “Stanislavisky”
- Introduction to Method Acting and its techniques
- Preparing a character for role
- Building a Character and Creating a role

SECTION – C
- Introduction to Scene and Shot Division, Types of shots
- Study of angle and frame, Camera movement
SECTION-D

- Introduction to Direction formats in theatre – Budget, Financing, Resources, Script, Audience
- Small situational Improvisations

PRACTICALS

Max marks-30

- Improvise scene with realistic/non-realistic approach
- Small video shoot of minimum 10 minutes

RECOMMENDED BOOKS


PAPER - IX STAGE CRAFT (Theory)

Maximum Marks: 100
Theory: 50 Marks
Internal Assessment: 20

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.
SECTION-A
- Architecture Design according to Natyashastra- Vikrista, Caturasra and Tryasra

SECTION-B
- Architecture design of Greek, Globe, Arena and Prosenium type of stage

SECTION-C
- Importance of light
- Types of Theatre Lighting
- Special effects given by lighting these days

SECTION-D
- Difference between Theatre and TV lighting
- Types of TV lighting
- Types of Lenses used

Practicals: Max marks--30
- Study of Vikrista, Caturasra and Tryasra
- Making of design of Greek, Globe, Arena and Prosenium type of stage

Books Prescribed:
1. Costume by Roshan Alkazi.
2. Stage Make-up by Richard Corson.
4. Folk Theatre of India by Balwant Gargi.

{Part - II Semester -III}
(2016-19)

Paper XI LITERATURE OF THEATRE --Theory
INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 16 marks each.

SECTION A:
- Bengali Theatre-Introduction to Bengali theatre
- Growth and development of Bengali theatre
- Famous eminent personalities

SECTION B:
- Marathi Theatre- Introduction to Marathi theatre
- Growth and development of Marathi theatre
- Famous eminent personalities

SECTION-C
- Hindi Theatre-- Introduction to Hindi theatre
- Growth and development of Hindi theatre
- Famous eminent personalities

SECTION-D
- Punjabi Theatre- Introduction to Punjabi theatre
- Growth and development of Punjabi theatre
- Famous eminent personalities

Books Prescribed:
- The Concept of Indian Theatre by C. Brynzki.
- The Oxford Companion to India Theatre.
- Rang Manch by Balwant Gargi.
- Playwrights at the Centre. Marathi Theatre from 1843 to Present. Shanta Gokhale.

PAPER-XII ACTING--THEATRE {THEORY}
INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A
- Introduction to Stanislavsky
- Historical, Aesthetic and Ideological background aspect of Stanislavsky

SECTION – B
- Introduction to Method Acting- Units & Objectives, Action & Super objective, Magic If, Analysis of text, Imagination, Truth & Belief, Subtext

SECTION – C
- Method Acting- Motivation, Concentration, Relaxation, Communion, Adaptation, Tempo-Rhythm, Physical Apparatus

SECTION-D
- Detailed study of Khamosh Adalat Jari by “Vijay Tendulkar”
- Detailed study of Cherry ki Bagiya by “Anton Chekhov”

PRACTICALS
Max marks-30
- Enactment of with Method acting techniques
- Prepare pieces of characterization from given plays.

RECOMMENDED BOOKS
- Anjala Maharishi (Dr.), A Comparative Study of Brechtian and Classical Indian Theatre,
- National School of Drama, New Delhi, 2002.
- Bhartendu (Dr.), Natyashastra Men Angika Abhinaya, Vishvabharati Research Institute,
- Gyanpur (Varanasi) U.P. India, 1990.
PAPER - XIII DIRECTION – THEATRE (Theory)

Maximum Marks: 100
Theory: 50 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Students have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION – A
- Detailed study of Production Process-Idea & Concept, Script Selection, Casting, Audience, Location/Space

SECTION – B
- Rehearsal for Performance – Actor Handling, Understanding of the body, Physical & Psychological expression

SECTION – C
- Scene Work - Making & Presentation

SECTION-D
- Play Production-On –Stage, Off Stage

PRACTICALS Max marks-30
- Preparing the short script according to the syllabus

RECOMMENDED BOOKS
PAPER - XIV STAGE CRAFT (Theory)

Maximum Marks: 100 marks
Theory: 50 Marks
Internal Assessment: 20 marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION –A

- Principles & Fundamentals of Design- Balance, Rhythm, Contrast, Unity, Composition, Emphasis

SECTION B

- Study of Paintings
- Study of Sculptures
- Study of Theatre Productions
- Study of T.V Films

SECTION C

- Property Making- Preparing Headgear
- Preparing Swords of various designs

SECTION-D

- Introduction to Theatre Design- Set, Light, Costume, Make-Up, Property, Creating Home image

PRACTICALS MAX MARKS: 30

- Study of Design
- Property making
• Theatre Design

RECOMMENDED BOOKS


• A Gospel for Modern Theatre, Appia, Adolphe theatre Art Monthly 368/1930.


{Part - II Semester - IV}

(2016-17)

Paper XV LITERATURE OF TELEVISION--Theory

Maximum Marks: 100
Theory: 80 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 16 marks each.
SECTION A
- Fundamentals of TV Writing - Writing with reference to Fiction Writing
- Story & Plot, Theme Idea
- Narrative & Language

SECTION – B
- Fundamentals of TV Writing - Writing with reference to Non Fiction Writing
- Story & Plot, Theme & Idea
- Narrative & Language

SECTION C
- Elements of Script writing - Structure & Structural element
- Character, action & Situation

SECTION D
- Idea & Research - Idea source, Research finding & their utilization
- Research Points, What to say/Express
- Idea Flow/ Through line

Reference books
- Breyer – Johnson: Making a television programme.
- B.S.Bhatia: TV for Education and Development.
- S.P. Singh: Now the headlines: S.P. Singh.

PAPER-XVI ACTING {THEORY}

INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION A
- Introduction to Bertolt Bretch
- Historical, Ideological & Aesthetic Background of Bretch

SECTION B
• Introduction to Acting style of Bretch
• Theory of Epic
• Theory of Alienation

SECTION –C

• Detailed study & differentiate in the acting styles of – Aristotle, Stanislavsky, Bretch

SECTION-D

• Basic Principles of acting
• Briefing about compering & announcing for various programmes

Practical

Marks: 30
Improvisations, Role Playing, Alienation, Working with Objects with reference to Bertolt Bretch

Books Prescribed:

1. Brecht on Brecht by J. Willet.
3. Towards a Poor Theatre by J. Grotowski. Published by Methuen reprinted in 1978, 1980

PAPER - XVII DIRECTION - TELEVISION (Theory)

Maximum Marks: 100
Theory: 50Marks
Int. Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION –A

• Production Process-Introduction to Production process with reference to Budget & Financing
• Idea & Concept
• Casting, viewers, Location

SECTION B

• Rehearsal to final Performance – Actor handling, Understanding of body, Physical & Psychological

SECTION –C

• Introduction to script writing & its element
• Types of Script
• Director & Actor Script

SECTION-D
• Planning & Execution
• Role of Director
• Responsibilities of Director

PRACTICALS

• Directing one small scene in any regional language

RECOMMENDED READINGS


PAPER - XVIII

STAGE CRAFT (Theory)

Maximum Marks: 100
Theory: 50 Marks
Int. Assessment: 20 Marks

INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION –A
- Experiments to set Design- Paper Work
- Model making
- Presentation of small set layout of any play

SECTION –B
- Experiment Architecture with reference to Greek Stage
- Roman Stage
- Globe Stage
- Proscenium Stage

SECTION-C
- Make-up- Realistic & Fantasy
- POP Mask

SECTION-D
- Design Process- Collaboration with design team
- Development of Idea, Development of concept
- Finding Metaphor & Unity

PRACTICAL Max Marks—30
- Ground plan of Globe, Greek & Prosenium
- Preparing small set layout

RECOMMENDED BOOKS
• A Gospel for Modern Theatre, Appia, Adolphe theatre Art Monthly 368/1930.


(Part - III Semester -V)

(2016-19)

Paper XIX LITERATURE OF TELEVISION--Theory

Maximum Marks: 100
Theory: 80 Marks
Int. Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 16 marks each.

SECTION -A

• Planning of Script- Sequencing, Planning Tool
• Beat sheet of script
• Scene wise summary writing
SECTION -B

- Writing Development- Tips for developing writing skills
- Action Development
- Character Development

SECTION -C

- Writing Development – Situation Development
- Dialogue Development

SECTION-D

- Penning it down- Syntax, Format of Writing
- The First draft & Review

BOOKS PRESCRIBED

3. Anjala Maharishi (Dr.): A Comparative Study of Brechtian and Classical Indian Theatre, National School of Drama, New Delhi 2000.
INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION A
- Detailed study of Body Language
- Facial expression, Body movement

SECTION B
- Practice of Speech Modulation & Pronunciation
- Pitch, Tempo, Pause, Diction, Clarity

SECTION-C
- Detailed study of Texture of voice
- Detailed study of Types of Voice
- Detailed study of Action Reaction

SECTION-D
- Building a Character
- Acting Styles of Famous actors
- Differentiate in Tragedy and Comedy acting

Practicals Max marks—30
- Study of Ramayana with reference to style of acting & study of any 2 characters

RECOMMENDED BOOKS
- Anjala Maharishi (Dr.), A Comparative Study of Brechtian and Classical Indian Theatre,
- National School of Drama, New Delhi, 2002.
- Bharttendu (Dr.), Natyashastra Men Angika Abhinaya, Vishvabharati Research Institute,
INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION -A

- Theatre and Television---A comparative study
- Appreciation of TV Programme
- Audience
- Characterization
- Dialogues / Performances

SECTION –B

- Shooting Tips for TV Programmes- Planning, Execution, Management

SECTION –C

Study of Eminent TV Directors with reference to

- Buniyaad “Ramesh Sippy & Jyoti Sarup”
- Humlog- P.Kumar Vasudev
- Ramayana- Ramanand Sagar

SECTION-D

- Introduction to studio works
- Multi camera
- Single
- Editing
- Dubbing

PRACTICAL

Maximum Marks-30
- Shoot small scene with multi camera set up

RECOMMENDED READINGS


PAPER - XXII STAGE CRAFT (Theory)

Maximum Marks: 100
Theory: 50 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION –A
- Concept Of Lighting- Introduction to lighting
- Lighting equipment used in television
- Principles of reflection & refraction
- Absorption of Light

SECTION B
Costume-Introduction to costume Designing
Costume Plates & Execution
Costume designing for particular actor for a show/ Programme

SECTION –C
• Make-Up-Introduction to make-up material for TV
• Normal & Straight make-up
• Fantasy & Stylised make-up
• Realistic make-up with reference to particular actor with costume design

SECTION-D
• Designer- Introduction t various designers with their roles & responsibilities with reference to particular show/Programme
• Set , Costume, Lighting

Practicals

• Designing lighting for any small scene from “Ashaad ka ek din ”

by Mohan Rakesh

RECOMMENDED BOOKS


• A Gospel for Modern Theatre,Appia, Adolphe theatre Art Monthly 368/1930.


• Teach Yourself,Charles; the English: 206/1947. Carpentry, Hayward: Universities press Ltd.


INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 16 marks each.

SECTION A

• Origin of Classical Indian theatre
• Introduction to Sanskrit Drama
• Importance of Prakaran in Classical Drama

SECTION B

• Dasharupaka Vidhaan- Importance of Dasharupaka in Classical Indian Theatre
• Concept of Nataka in Dasharupaka Vidhaan

SECTION C

• Jerzy Grotowski - Innovations of Experimental Theatre
• Theatre laboratory of Grotowski
• Poor Theatre

SECTION D

• Briefing for few ISM's- Realism, Absurdism & Existentialism
3. Anjala Maharishi (Dr.): A Comparative Study of Brechtian and Classical Indian Theatre, National School of Drama, New Delhi 2000.

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**Paper XXIV**

**ACTING- THEATRE (Theory)**

Maximum Marks: 100
Theory: 50 Marks
Internal Assessment: 20 Marks

**INSTRUCTIONS**

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

**SECTION A**
• Introduction to Physical theatre by Meyerhold

SECTION B
• Detailing of Biomechanics with reference to actor training & growth
• Study of acting Theory of Biomechanics

SECTION-C
• Conventions & Acting style of Mirza Galib with reference to Naseeruddin Shah

SECTION-D
• Detailed study of Tragedy, Comedy and Mime
• Differentiate among - tragedy, Comedy & Mime

PRACTICAL
• Improvise scene to differentiate among --tragedy, Comedy & Mime

BOOKS PRESCRIBED

7. Balwant Gargi : Rangmanch, Navyug Publisher Delhi.
PAPER - XXV DIRECTION-THEATRE (Theory)

Maximum Marks: 100
Theory: 50Marks
Internal Assessment: 20 Marks

INSTRUCTIONS
The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION A
- Detailed study of the process of Indian Folk Theatre- Script, Audience ,Language, Costume, Presentation style
- Presentation on any two local folk forms of North India

SECTION B
- Procedure of Play-Production
- First Reading, Blocking
- Polishing, Technical Rehearsals

SECTION C
- Script Direction- Adaptation of Script & its elements
- Characteristics of good Script
- Basic steps of writing good script

SECTION-D
- Detailed study of these production with Direction view point – Gagan da mama Bajyo by “ Piyush Mishra”
- Adhe –Adhure by “Mohan Rakesh”

Practicals—

To interpret and block scenes from given productions
Procedure of play direction and characterization of characters

Recommended Books:
- Satish Kumar Verma, Punjabi Sahit Da Itihas, Punjabi Academy
PAPER - XXVI  STAGE CRAFT (Theory)

Maximum Marks: 100
Theory: 50 Marks
Internal Assessment: 20 Marks

INSTRUCTIONS

The question paper will consist of four sections A, B, C and D. Student have to attempt any 5 questions selecting one from each unit. Question 1 is compulsory for all. All questions are of 10 marks each.

SECTION –A
- Ground Plan of Play-Production Design- With reference to eminent theatre directors Mohan Rakesh, Vijay Tendulkar, Balwant Gargi

SECTION -B
Scenic design- With reference to any one play ------
- Ashaad ka ek din
- Loha kutt
- Paseena- Paseena

SECTION- C
Costume Design- With reference to any one play ------
- Ashaad ka ek din
- Loha kutt
- Paseena- Paseena, You have to design a costume for particular Scene characters among these plays

SECTION- D
Make-Up Design - With reference to any one play-----
- Ashaad ka ek din
- Loha kutt
• Paseena- Paseena, You have to design a Make-up for particular characters of the scene among these plays

Practicals- Max marks-30

• Design ---Make-up, Costume and set for any one play

Recommended books-