

**DR. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY,
AURANGABAD.**



CIRCULAR NO.SU/INTERDISCIPLINARY/SYLL./B.VOC./34/2018.

It is hereby inform to all concerned that, on recommendation of the Dean, Faculty of Interdisciplinary, the Hon'ble Vice-Chancellor has **accepted the following curriculum under B.Voc. Programme viz: Certificate, Diploma, Advanced Diploma and B.Voc. Degree** in his emergency powers under Section-12[7] of the Maharashtra Public Universities Act, 2016 on behalf of the Academic Council as appended herewith:

Sr.No.	Name of the Syllabus
1.	B.Voc. Rural Health Care and Sanitation
2.	B.Voc. Theatre & Stage Craft
3.	Advanced Diploma in Acting Under B.Voc. Programme (Two year)
4.	B.Voc. Broadcasting and Journalism

This is effective from the Academic Year 2018-19 and Onwards under the Faculty of Interdisciplinary

This curriculum are also available on the University website www.bamu.ac.in.

All concerned are requested to note the contents of the circular and bring notice to the students, teachers and staff for their information and necessary action.

University campus,
Aurangabad-431 004.

Ref. No.SU/B.voc./Curri./2018/

Date: 18.09.2018 21269-21708

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**Deputy Registrar,
Academic [Syllabus]
Section.**

Copy forwarded with compliments to :-

- 1] **The Principals, affiliated concerned Colleges, Dr. Babasaheb Ambedkar Marathwada University.**
- 2] **The Director, University Network & Information Centre, UNIC, with a request to upload the curriculum along with this Circular on University Website.**

Copy to :-

- 1] The Director, Board of Examinations & Evaluation, Dr.BAMU, A'bad
- 2] **The Concerned Section Officer, Examination Branch,**
- 3] The Section Officer, [Eligibility Unit],
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- 5] **The Programmer [Computer Unit-2] Examinations,**
- 6] The In-charge, [E-Suvidha Kendra],
- 7] The Public Relation Officer,
- 8] The Record Keeper,

-***-

M.S.P. Mandal's
Deogiri College, Aurangabad

Bachelor of vocational course

**B.VOC. Theatre &
Stage Craft**

3 Year degree course

**Syllabus designed by
Kishore V. Shirsath**

Curriculum structure : B.VOC. (Theatre & Stage Craft)
First Year

S.N	Paper No.	Paper Title	No. of credits	Scheme of teaching	Scheme of evaluation				
					Theory /practical marks	Univ. exam duration (in hours)	Total marks		
				Theory/p ractical per week (in hours)					
Semester - I					Th		Pr		
					C A	U A			
1	ATS - I	History Of Theatre	4	8		50		2	50
2	ATS – II	Acting	4	8		50		2	50
3	ATS – III	Theatre techniques(stage craft)	4	8		50		2	50
4	ATS - IV	Acting (practical)	2	4			50	3	50
5	ATS - V	Practical	2	4			50	3	50
		Total	16	32					250
Semester - II					Th		Pr		
					C A	U A			
6	ATS – VI	History Of Theatre	4	8		50		2	50
7	ATS – VII	Acting	4	8		50		2	50
8	ATS – VIII	Theatre techniques(stage craft)	4	8		50		2	50
9	ATS – IX	Acting (practical)	2	4			50	3	50
10	ATS - X	Practical	2	4			50	3	50
		Total	16	32					250

Curriculum structure : B.VOC. (Theatre & Stage Craft)
Second Year

S.N .	Paper No.	Paper Title	No. of credits	Scheme of teaching	Scheme of evaluation				
				Theory/p ractical per week (in hours)	Theory /practical marks		Univ. exam duration (in hours)	Total marks	
Semester - III					Th C U A A		Pr		
1	ATS - XI	Indian Theatre	4	8		50	2	50	
2	ATS – XII	Folk Theatre Of Maharashtra	4	8		50	2	50	
3	ATS – XIII	Acting Theory	4	8		50	2	50	
4	ATS - XIV	Practical	2	4			50	3	
5	ATS - XV	Practical(Classroom Production)	2	4			50	3	
		Total	16	32				250	
Semester - IV					Th C U A A		Pr		
6	ATS – XVI	Indian Theatre	4	8		50	2	50	
7	ATS – XVII	Folk Theatre Of Maharashtra	4	8		50	2	50	
8	ATS – XVIII	Acting Theory	4	8		50	2	50	
9	ATS – XIX	Acting Practical	2	4			50	3	
10	ATS - XX	Practical(Classroom Production)	2	4			50	3	
		Total	16	32				250	

Curriculum structure : B.VOC. (Theatre & Stage Craft)
Third Year

S.N	Paper No.	Paper Title	No. of credits	Scheme of teaching	Scheme of evaluation			
				Theory/practical per week (in hours)	Theory /practical marks	Univ. exam duration (in hours)	Total marks	
Semester - V					Th C A U A	Pr		
1	ATS - XXI	History Of Marathi Theatre	4	8		50	2	50
2	ATS - XXII	Bharatmuni's Natyashastra and acting theory	4	8		50	2	50
3	ATS - XXIII	Stage Craft	4	8		50	2	50
4	ATS - XXIV	Practical	2	4		50	3	50
5	ATS - XXV	Practical	2	4		50	3	50
		Total	16	32				250
Semester - VI					Th C A U A	Pr		
6	ATS - XXVI	History Of Marathi Theatre	4	8		50	2	50
7	ATS - XXVII	Bharatmuni's Natyashastra and acting theory	4	8		50	2	50
8	ATS - XXVIII	Stage Craft	4	8		50	2	50
9	ATS - XXIX	Practical	2	4		50	3	50
10	ATS - XXX	Practical	2	4		50	3	50
		Total	16	32				250

B. VOC. THEATRE & STAGE CRAFT
First Year (Semester-I)

Paper- I. History of theatre
(Theory- 50 marks, = Total 50 marks)

1) Introduction of Theatre and Drama

- a) Definition of Drama
- b) Definition of Theatre
- c) Drama and other art forms – Music-Dance-Fine Art.

2) Origin of Sanskrit Theatre

- a) Nature of Sanskrit Theatre
- b) Elements of Sanskrit Theatre
- c) Silent Features of Sanskrit Drama – Nandi, Prastavana, Bharatvakya

3) Introduction of Regional Theatre.

- a) History of Regional Theatre
- b) Contribution of Regional Theatre for Indian Theatre
- c) Growth of Regional Theatre

4) Introduction of Folk Theatre in Maharashtra

- a) Concept of Folk Theatre
- b) Folk Literature and Folk Theatre
- c) Folk Theatre : Study & Presentation

THEATRE & STAGE CRAFT

First Year (Semester-I)

Paper II. Acting

(Theory- 50marks, = Total 50 marks)

1) Basic concept of Acting

- a) Definition of acting
- b) What is acting ? being or doing .
- c) Types of Acting
- d) Actor and Acting
- e) Actors place in theatre

2) Tools of An Actor

- a) Requirement of an actor- concentration, observation, imagination.
- b) Body as a tool
- c) Types of bodies
- d) Gesture
- e) Posture
- f) Voice as a tool
- g) Mechanism of voice production
- h) Speech
- i) Pitch
- j) Tone
- k) Volume
- l) Stress
- m) Pause

THEATRE & STAGE CRAFT
First Year (Semester-I)
Paper III . Theatre Techniques(STAGE CRAFT)
(Theory- 50 marks = Total 50 marks)

1) Introduction of theatre techniques

- a) Techniques and theater
- b) Importance of techniques

2) Scenic design

- a) Introduction of scenic design
- b) Elements of scenic design
- c) Types scenic design
- d) Fundamental s of costume design

3) costume design

- a) Introduction of costume design
- b) Importance of costume design
- c) Elements of costume design
- d) Fundamentals of costume design
- e) Preparation of cotume design

4) Make up

- a) Introduction of make up
- b) Importance of make up
- c) Elements of make up
- d) Fundamental of make up
- e) Introduction of makeup material and its application

5) Light design

- a) Introduction of light design
- b) Importance of light design
- c) Color theory
- d) Equipments & its operation

6) Background Music

- a) Introduction background music
- b) Importance background music
- c) Emotions and background music

THEATRE & STAGE CRAFT

First Year (Semester-I)

Paper IV Acting (practical (Practical-Total 50 marks)

1) Introduction of body movement

- a) Movement and body

2) Movements

- a) Types of movements
- b) Vertical movement
- c) Horizontal movement
- d) Cross movement
- e) Semi circle movement
- f) Zigzag movement

3) Types of body

- a) Endomorph
- b) Mesomorph
- c) Ectomorph

4) Yoga and exercise

- a) Sinh mudra
- b) Bhungasan
- c) Padmasan
- d) Vajrasan
- e) Mayurasana
- g) Shirshasan
- h) Shavasan etc.

5) Svarnyan

- a) Swara and vyanjanas
- b) Phonetics
- c) Pause
- d) Stress
- e) Speech
- f) Pitch
- g) Tone
- h) Volume

B. VOC. THEATRE & STAGE CRAFT
First Year (Semester-I)

Paper- V. Practical
(Practical-50 marks = Total 50 marks)

No of Lectures	Units	Title
10	I	Recitation of shlokas & Poems Rendering Verse Rhythmic Prose, Poetry
10	II	Voice and Speech Production Direction Stress, Pouse, Pitch, Tense, Volume Quality
10	III	Mime, Movements, Walking
10	IV	Introduction of Light equipment handling lighting equipment, introduction of makeup

B. VOC. THEATRE & STAGE CRAFT

First Year (Semester-II)

Paper- VI. History of Theatre
(Theory- 50 marks, = Total 50 marks)

1) Basic concept of theatre

- a) What is theatre ?
- b) Origin of theatre.
- c) Difference between theatre and drama.

2) Eastern theatre

- a) Japanese theatre
- b) Chinese theatre
- c) Indian theatre
- d) Russian theatre

3) Western theatre

- a) Greek theatre
- b) Roman theatre
- c) Elizabethan theatre
- d) Shakespearian theatre

4) Indian contemporary theatre

- b) Marathi theatre
- b) Bangali theatre
- c) Hindi theatre
- d) Kanada theatre
- e) Gujrati theatre

B. VOC. THEATRE & STAGE CRAFT
First Year (Semester-II)

Paper- VII. Acting

(Theory- 50 marks = Total 50 marks)

- 1) Voice Culture**
 - a) Voice modulation
 - b) Speech
 - c) Story Telling
- 2) Tools of an actor**
 - a) Body as a tool
 - b) Voice as a tool
- 3) Mechanism of Voice Production**
- 4) Actor and Acting**
- 5) Preparation for Acting**

B. VOC. THEATRE & STAGE CRAFT
First Year (Semester-II)

Paper- VIII. Theatre Techniques (stage craft)
(Theory- 50 marks, = Total 50 marks)

- 1) Stage Geography**
 - a) Elavation
 - b) Ground plan
- 2) Development of Light Techniques**
 - a) Fundamentals of Lights design
 - b) Elements of Light design
- 3) History of Scenic Design**
 - a) Fundamentals of scenic design
 - b) Preparation of scenic design
- 4) Make – up**
 - a) Types of Make-up
 - b) Make-up kit as a magic box
- 5) Costume Design**
 - a) History of costume design
 - b) Importance of colour theory

B. VOC. THEATRE & STAGE CRAFT**First Year (Semester-II)****Paper- IX. Acting Practical****(Practical-50 marks = Total 50 marks)**

No of Lectures	Units	Title
10	I	Creating a Role Analysis
10	II	Role Characterization
10	III	Basic tools of an actor voice as a tool
10	IV	Body as a tool necessity and training

B. VOC. THEATRE & STAGE CRAFT
First Year (Semester-II)
Paper X. Practical
(Practical- = Total 50 marks)

Classroom production (One classroom production each semester)

1) Analysis of the play

- a) Theme b) Plot c) Story d) Characterization e) Conflict f) Climax
g) Contemporary value

2) Scale model

- a) Scale model making b) Plane flats c) Door flats d) Window flats e) Ramps
f) Levels g) Stair

3) Light plan

- a) Lighting area b) Light grouping c) Color and lights d) Lighting equipments
e) Cue sheet

4) Background music

- a) Arranging equipments b) Music collections & selection c) Music and theatrical
impact d) Music cue sheet e) Operating

5) Costume design

- a) Costume plate
b) Costume for various types of play
c) Preparation of costume design

6) Production file

- a) Play analysis
b) Interpretation
c) Movement plan
d) Light plan cue sheet
e) Music cue sheet
f) Costume plate

B. VOC. THEATRE & STAGE CRAFT**Second Year (Semester-III)****Paper XI. Indian Theatre****(Theory 50 marks, – Total 50 marks)****1) Marathi theatre**

- a) History of Marathi theatre & development
- b) Musical Marathi theatre
- c) Various trends in Marathi theatre
- d) Modern & contemporary Marathi theatre
- e) Marathi dramatist and plays

2) Sanskrit theatre

- a) Origin of Sanskrit theatre
- b) Development of Sanskrit theatre
- c) Bharata's natyashastra
- d) Sanskrit period theatre architecture
- e) Sanskrit dramatist
- f) Sanskrit plays

3) Bengali theatre

- a) History of Bengali theatre
- b) Development of Bengali theatre
- c) Contemporary Bengali theatre
- d) Bengali dramatist and plays
- e) Various trends on Bengali theatre

4) Kanada theatre

- a) History of Kanada theatre
- b) Myths and Kanada theatre
- c) Great masters of Kanada theatre
- d) Various trends on Kanada theatre

5) Hindi theatre

- a) History of Hindi theatre
- b) Development of Hindi theatre
- c) Various trends on Hindi theatre
- d) Hindi dramatist
- e) Great masters of Hindi theatre

B. VOC. THEATRE & STAGE CRAFT

Second Year (Semester-III)

Paper XII. Folk theatre of Maharashtra

(Theory 50 marks, – Total 50 marks)

1) Basic knowledge of folk theatre

- a) Folk and folklore b) Vidhi and folk theatre c) Folk arts and society

2) Bharud

- a) Definition and meaning of Bharud b) Structure, c) Style of presentation,
d) Types of Bharud e) Contribution of sant Eknath f) Bharud and society

3) Kirtan

- a) Structure, b) Style of presentation, c) Types of Kirtan d) Contribution of saints

4) Tamasha

- a) Definition and meaning of Tamasha b) Structure, c) Style of presentation,
d) Types of Tamasha e) Gan, gavalan, lavni, batavani, vag

5) Songa

- a) Definition and meaning of Songa b) Structure, c) Style of presentation

6) Gondhal

- a) Definition and meaning of Gondhal b) Structure, c) Style of presentation

7) Dashavtaar

- a) Definition and meaning of Dashavtaar
b) Structure,
c) Style of presentation

8) Lahlit

- a) Definition and meaning of Lahlit
b) Structure,
c) Style of presentation

9) Jagran

- a) Definition and meaning of Jagran
b) Structure,
c) Style of presentation

10) Dandar

- a) Definition and meaning of Gondhal
b) Structure,
c) Style of presentation

B. VOC. THEATRE & STAGE CRAFT

Second Year (Semester-III)

Paper XIII . Acting Theory

(Theory 50 marks– Total 50 marks)

1) Bharatmuni

- a) Natyashastra
- b) Aangik abhinay
- c) Vachik abhinay
- d) Satvik abhinay
- e) Aaharya abhinay
- f) Rasasiddhant

2) Stanislavski

- a) Method school of Acting
- b) Psycotechniques
- c) Elements of Psycotechniques
- d) Contribution of Stanislavski in contemporary world theatre

3) Meyerhold

- a) bio-mechanics theory
- b) style of play direction

4) Badal Sarkar

- a) Aangan rangmanch
- b) Street play

5) Rattann Thiyam

- a) Style of presentation
- b) Theory of bio mechanics and Thiyam

6) Utpal Dutta

- a) Theatre and movement
- b) Utpal Dutta and street play

B. VOC. THEATRE & STAGE CRAFT
Second Year (Semester-III)
Paper XIV . Practical
(Practical – Total 50 Marks)

1) Movements

- a) Types of movements
- b) Practice of various movements
- c) Exercise and movements

2) Voice

- a) Voice production
- b) Recitation of shlokas
- c) Poems
- d) Dialogue

3) Space

- a) Theatre and space
- b) Use of given space
- c) Space and time
- d) Unity of space time and action

B. VOC. THEATRE & STAGE CRAFT
Second Year (Semester-III)
Paper XV . Practical (Classroom production)
(Practical – total 50 marks)

1) Classroom production

- A) Implementation of various acting theories in play production
- B) One classroom production in each semester
- C) Production script

B. VOC. THEATRE & STAGE CRAFT
Second Year (Semester-IV)
Paper XVI . Indian Theatre
(Theory 50 marks,- Total 50 marks)

1) A study of Marathi Theatre (1843 to 1920)

2) Types of Play

- a) Comedy
- b) Tragedy
- c) Tragic Comedy
- d) Farce
- e) Melodrama absurd

3) Indian Folk Theatre

- a) Tamasha
- b) Jatra
- c) Bhavai
- d) Nautanki
- e) Ramleela
- f) Yakshagana

4) A study of Two Plays

- a) Nagmandalam by Girish Karnad
- b) Pahije Jatiche by Vijay Tendulkar

5) Study of Musical Marathi Theatre

B. VOC. THEATRE & STAGE CRAFT
Second Year (Semester-IV)
Paper XVII . Folk Theatre of Maharashtra
(Theory 50 marks,— Total 50 marks)

- 1) Difference between modern Marathi Theatre and Folk theatre
- 2) Detail Study of following Marathi Folk Plays
 - a) Gadhavache Lagna by Haribhau Vadgaonkar
 - b) Vichha mazi puri kara by Vasant Sabnis
- 3) Study of Traditional Artist in Maharashtra
 - a) Patthe Bapurao
 - b) Dada Indurikar
 - c) Rajaram Bapu Gondhali
 - d) Vitthabai Mang
 - e) Shahir Babasaheb Deshmukh
 - f) Shahir Annabhau Deshmukh
 - g) Satyapal Maharaj
- 4) Folk Literature of Folk Theatre
- 5) Contribution of Folk Theatre for Indian Theatre

B. VOC. THEATRE & STAGE CRAFT
Second Year (Semester-IV)
Paper XVIII . Acting Theory
(Theory 50 marks,– Total 50 marks)

- 1) Fundamental of Acting
- 2) Study of Yoga
- 3) Interpretation and Planning of Acting
- 4) Study of Great Actors
 - a) Shriram Lagoo
 - b) Vikram Ghokhale
 - c) Nasiruddin Shaha
 - d) Om Puri
 - e) Smita Patil
- 5) Acting Techniques

B. VOC. THEATRE & STAGE CRAFT

Second Year (Semester-IV)

Paper- XIX. Acting Practical
(Practical-50 marks = Total 50 marks)

No of Lectures	Units	Title
10	I	Voice Production, Projection, Stress, Pouse, Volume tone
10	II	Mime in detail
10	III	Stage Business and Various Tech. in details
10	IV	Rhythmic prose and Poetry

B. VOC. THEATRE & STAGE CRAFT
Second Year (Semester-IV)
Paper XX . Practical (Classroom Production)
(Practical 50 marks)

1) Interpretation of Drama

2) Production script

3) Analysis of Play

B. VOC. THEATRE & STAGE CRAFT

Third Year (Semester-V)

Paper XXI. History of Marathi theatre (Theory 50 marks, – Total 50 marks)

- 1) Origin of Marathi theatre**
 - a) Introduction of Marathi theatre
 - b) Tanjavari Marathi plays
 - c) Aakhyan natak
- 2) Modern Marathi theatre**
 - a) Mahatma phule – Trutiy ratn
 - b) Vishnudas bhawe – Sita swanyavar
- 3) Marathi theatre in british era**
 - a) Translated Marathi plays
 - b) Impact of Ibsen
 - c) Bookish Marathi plays
- 4) Contemporary Marathi theatre**
 - a) Amateur theatre
 - b) Experimental theatre
 - c) Professional theatre
 - d) Commercial theatre
- 5) Contribution of various Marathi drama and one act play competitions**
 - a) Maharashtra state level drama competition
 - b) Labor welfare board drama competition
 - c) Bende one act play competition
 - d) Janiva, savai purushottam , p.l.deshpande, sakal, Vodafone and other one act play competitions

B. VOC. THEATRE & STAGE CRAFT**Third Year (Semester-V)****Paper XXII. Bharat Muni's Natyashastra and Acting Theory****(Theory 50 marks,– Total 50 marks)****1) Natyashastra**

- a) Origin of natya
- b) Development of natya
- c) Shatsahastra sanhita
- d) Natsutra
- e) Natya prayog vidnyan
- f) Riti vichar

2) Nayak / Nayika

- a) Four types nayak
- b) Asht nayika

3) Rasasiddhant

- a) Nav rasa
- b) Process of Rasanirmitee
- c) Importance of rasa in performing art

4) Abhinay siddhanta (Acting theory)

- a) Aangik abhinaya
- b) Vachik abhinaya
- c) Satwik abhinay
- d) Aaharya abhinaya

B. VOC. THEATRE & STAGE CRAFT**Third Year (Semester-V)****Paper XXIII. Stage Craft****(Theory 50 marks, – Total 50 marks)****1) Greek theatre**

a) Arena theatre

2) Roman theatre**3) Eastern theatre****4) Sanskrit theatre**

- a) Vikrusht natyagruha – jeshtha, madhyama , kanishtha
- b) Chaturastra natyagruha - jeshtha, madhyama , kanishtha
- c) Trystra natyagruha - jeshtha, madhyama , kanishtha

5) Marathi theatre

- a) Open air theatre
- b) Close door theatre
- c) Tamboo theatre
- d) Parada theatre

B. VOC. THEATRE & STAGE CRAFT**Third Year (Semester-V)****Paper XXIV. Practical****(Practical– total 50 marks)**

- 1) Basics of Acting**
- 2) Style of acting**
- 3) Set designing**
 - a) Scale model making
 - b) Practice of set design
- 4) Costume designing for a play**
 - a) Costume plates making
 - b) Practice of costume design
- 5) Music operation**
 - a) Music for improve impact
 - b) Bhav and rasa pariposh by music
 - c) Practice of music operating
- 6) Light design**
 - a) Various light equipments and its operation
 - b) Light plan and cue sheet making
 - c) Practice of light operating
- 7) Make up**
 - a) Various types of make up
 - b) Plane makeup
 - c) Character make up
 - d) Plastic make up

B. VOC. THEATRE & STAGE CRAFT
Third Year (Semester-V)
Paper XXV. Practical
(Practical– total 50 marks)

1) Classroom production

2) Project

- a) Play writing
- b) Set designing
- c) New style of make up
- d) New possibilities in theatre
- e) Challenges of theatre

B. VOC. THEATRE & STAGE CRAFT**Third Year (Semester-VI)****Paper XXVI. History of Marathi Theatre****(Theory 50 marks,– Total 50 marks)**

- 1) Study of Marathi Theatre (1920 to 2000)**
- 2) Study of Marathi Dramatist**
 - a) Mahesh Elkunchavar
 - b) Vijay Tendulkar
 - c) Satish Alekar
 - d) Sanjay Pawar
 - e) Shaffat Khan
- 3) Modern Trends in Marathi Theatre**
 - a) Dalit Theatre
 - b) Street Play
- 4) Marathi Theatre and Media**
- 5) A Study of Following prescribed plays**
 - a) Shantata Kort Chalu Aahe by Vijay Tendulkar
 - b) Vata Palvata by Datta Bhagat

B. VOC. THEATRE & STAGE CRAFT
Third Year (Semester-VI)
Paper XXVII. Bharatmunis Natyshastra and Acting Theory
(Theory 50 marks,– Total 50 marks)

1) Types of Vrutties by Bhartmuni

2) Detail Study of Following Sanskrit Plays

- a) Malati Madhav by Bhavabhuti
- b) Veni Sanhar by Bhatta Narayan

3) Types of Sanskrit Theatre

4) Different types of Make-up and Costumes in Sanskrit Plays

5) Study of Dasha Rupaka.

B. VOC. THEATRE STUDY AND ACTING

Third Year (Semester-VI)

Paper XXVIII. Production & Direction

(Theory 50 marks,– Total 50 marks)

- 1) Elements of Play – Production**
- 2) Styles of Play – Production**
- 3) Director : Definitions, Role and Responsibilities**
- 4) Study of Great Directors**
 - a) Vishnudas Bhare
 - b) Annasaheb Kirloskar
 - c) Damu Kenkre
 - d) Vijay Mehta
 - e) Jabbar Patel
 - f) Vaman Kendre
 - g) Chandrakant Kulkarni
- 5) Co-relation between director and technicians**
- 6) Five Fundamentals of Direction**

B. VOC. THEATRE & STAGE CRAFT**Third Year (Semester-VI)****Paper- XXIX. Production & Direction Practical****(Practical-50 marks = Total 50 marks)**

No of Lectures	Units	Title
10	I	Selection of play, selection of Artist
10	II	Rehearsal's Time Table
10	III	Blocking, Polishing Composition
10	IV	Direction & Theater Management

B. VOC. THEATRE & STAGE CRAFT
Third Year (Semester-VI)
Paper XXX. Practical (Classroom Production)
(Practical 50 marks)

- 1) Computer application for set design
- 2) Computer application for Light plan
- 3) Computer application for Background Music
- 4) Production file
- 5) Project Book