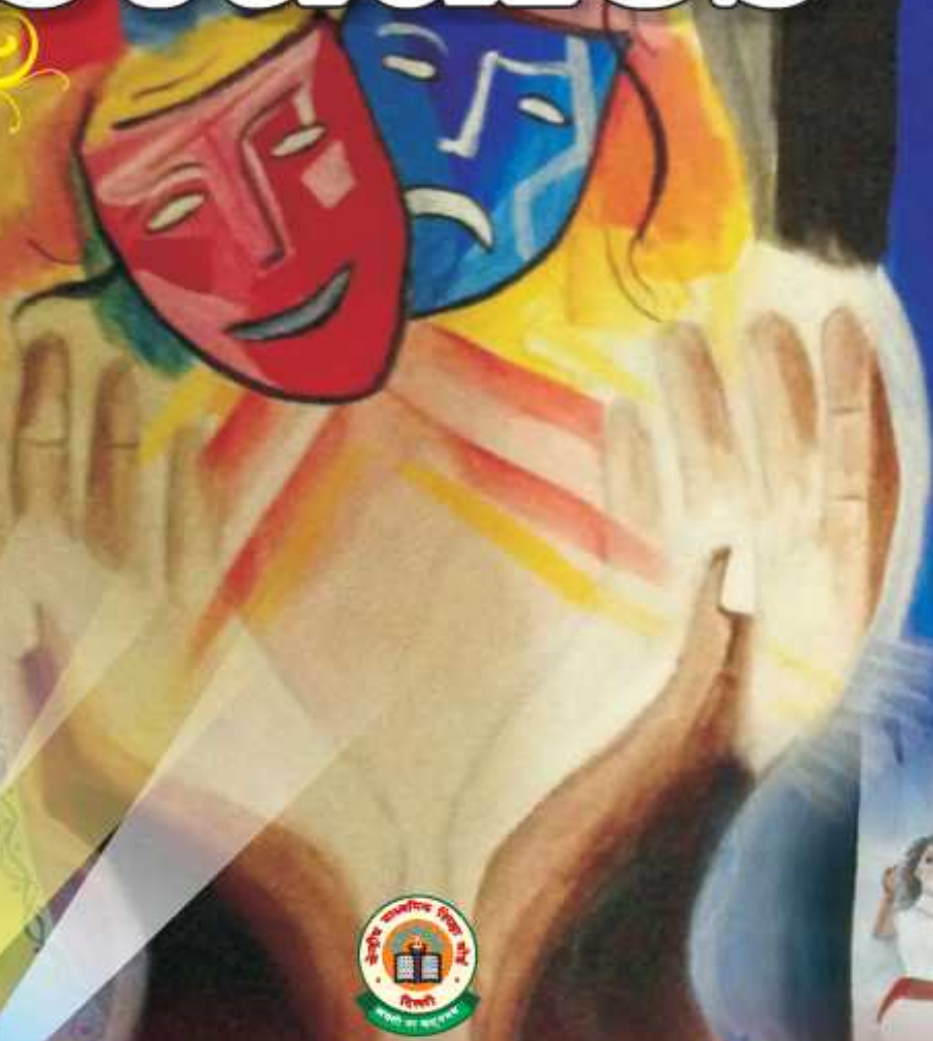


CLASS XII



Theatre Studies



CENTRAL BOARD OF SECONDARY EDUCATION

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 092 India

नया आगाज़

आज समय की माँग पर
आगाज़ नया इक होगा
निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

परिवर्तन नियम जीवन का
नियम अब नया बनेगा
अब परिणामों के भय से
नहीं बालक कोई डरेगा

निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

बदले शिक्षा का स्वरूप
नई खिले आशा की धूप
अब किसी कोमल-से मन पर
कोई बोझ न होगा

निरंतर योग्यता के निर्णय से
परिणाम आकलन होगा।

नई राह पर चलकर मंज़िल को हमें पाना है
इस नए प्रयास को हमने सफल बनाना है
बेहतर शिक्षा से बदले देश, ऐसे इसे अपनाए
शिक्षक, शिक्षा और शिक्षित
बस आगे बढ़ते जाएँ
बस आगे बढ़ते जाएँ
बस आगे बढ़ते जाएँ.....





Theatre Studies

Class-XII



CENTRAL BOARD OF SECONDARY EDUCATION

Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 301 India





Theatre Studies, Class XII

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भारत का संविधान

उद्देशिका

हम, भारत के लोग, भारत को एक सम्पूर्ण प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य बनाने के लिए, तथा उसके समस्त नागरिकों को:

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म

और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए
तथा उन सब में व्यक्ति की गरिमा

और राष्ट्र की एकता और अखंडता
सुनिश्चित करने वाली बंधुता बढ़ाने के लिए

दृढ़संकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई० को एतद्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (च्यालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से " प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य " के स्थान पर प्रतिस्थापित।
2. संविधान (च्यालीसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से " राष्ट्र की एकता " के स्थान पर प्रतिस्थापित।

भाग 4 क

मूल कर्तव्य

51 क. मूल कर्तव्य - भारत के प्रत्येक नागरिक का यह कर्तव्य होगा कि वह -

- (क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;
- (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
- (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
- (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
- (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हो, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;
- (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परिरक्षण करे;
- (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणी मात्र के प्रति दयाभाव रखे;
- (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
- (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
- (ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले;
- (ट) यदि माता-पिता या संरक्षक हैं, छह वर्ष से चौदह वर्ष तक की आयु वाले अपने, यथास्थिति, बालक या प्रतिपाल्य के लिये शिक्षा के अवसर प्रदान करे।

1. संविधान (छ्यासीवां संशोधन) अधिनियम, 2002 की धारा 4 द्वारा प्रतिस्थापित।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a '**SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC**' and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the² unity and integrity of the Nation;

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs. by the Constitution (Forty-Second Amendment) Act, 1976, sec. 2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-Second Amendment) Act, 1976, sec. 2, for "unity of the Nation" (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

FUNDAMENTAL DUTIES

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;
- ¹(k) who is a parent or guardian to provide opportunities for education to his/her child or, as the case may be, ward between age of 6 and 14 years.

1. Subs. by the Constitution (Eighty - Sixth Amendment) Act, 2002



Preface

The CBSE's Theatre Studies curriculum for class XI and XII stands out for its strong dynamism, continuous evolution and development. The word "theatre" as derived from the ancient Greek (theatron-a place for viewing), itself from (theōmai - to see, to watch, to observe). Theatre Studies is an interdisciplinary field, encompassing social, historical, literary and other contexts, as well as semiotics and aesthetics.

The course aims to encourage and engage student through intellectual and physical approaches to explore diverse cultural forms, historical traditions, and contemporary life. The course usually includes both the theoretical aspect of theatre-making and the practical study of stage, theatre technology, dramaturgy and directing. The study of theatre is interdisciplinary in scope and global in perspective. Students are also expected to take courses in cognate disciplines such as History, Philosophy, Anthropology, Political Science, Film, Art, Literature, and Foreign Languages. Theatre claims a rich history and literature and an equally rich repertoire of embodied knowledge and theory. The subject emphasizes the reciprocal relationship between practice and scholarly study, while stressing creative critical thinking.

Theatre Studies is a discipline which is grounded in artistic enquiry, theatre history, culture and performance analysis, and informed by research, practice and reflection. Through a series of academic, practical and professional approaches, the Theatre Studies course provides an enviable experience of both making and reflecting on the significance of theatre today. This combines cutting edge theatre research with the creation and development of new works for the theatre and offers new approaches to the study and interpretation of the wealth of world drama.

The course focuses on areas like the introduction to modern and contemporary Indian theatre, analysis of modern and western theatre, including different writing styles of western play wrights, study of theatre production, management, design, performance and research and also about the acting and practice theory, with different philosophies of eminent theatre personalities.

Theatre Studies also provides students with a firm foundation in the study and practice of theatre arts and helps to meet the demands of the creative and cultural industries. The Course prepares students and open pathways to pursue many professional careers within the field, by focusing on disciplines such as directing, dramaturgy, stage management, play writing, theatre history and theory, film directing, script writing, cinematography, teaching, media, including radio, television, journalism and other forms of advertising.

This book would never have been possible but for the sincere effort, devotion and leadership of Dr. Sadhana Parashar, Professor and Director (Academics, Research, Training & Innovation), CBSE, The National School of Drama, Mr. Sandeep Sethi, Education Officer with his team, the schools that have taken Theatre Studies as a pilot project and stood with us unconditionally and eminent theatre personalities of the country. Any further suggestions are welcome and would be incorporated in the future editions.

Vineet Joshi
Chairman, CBSE





Acknowledgement

Advisory Panel

- ◉ Sh. Vineet Joshi, Chairman, CBSE
- ◉ Dr. Sadhana Parashar, Professor & Director (Academic, Research, Training and Innovation), CBSE

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Cover Page

- ◉ Harshit Anurag, NIFT, Mumbai

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- ◉ Tanessa Puri, R.N. Podar School, Mumbai

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- ◉ Sohila Singh, St. Anselm's Pink City School, Jaipur





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Foreword

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Unit 7 Developing and Documenting the Research Project 135





Theatre Comes Alive

'Coz the world is a stage
Controlled by the conflicts between rationality and rage
Here we come to free the internal bird tied in the roughshod cage

At one moment we play the student- meticulous and merry
The next, we're sons and daughters-
our parent's change
We're a different person, to each role, the other contrary
We're actors, not people, for the person in us, we often bury.

The figment is to be what we want to be
To allow the expression in us to flee
Let's all be ourselves, attempting to agree
And enact the colours of our butterfly lives as if we just found our
tree

Hurling actions to the satirical silences
Creating awareness through our theatrical licenses,
Striving to stage human behaviour and its mental violences

As the skies seem like our thoughts, a little lost,
As the stars shine through, a little embossed,
As the world is dressed on the mantle of its Creator
We shall drape characters to study in the pursuit of 'Theatre'





Unit - 1 *Modern and Contemporary Indian Theatre*

Medieval Indian literature was glorious, but it was an era of devotional poetry, which was a little indifferent to secular representation of life on stage. After the 10th century, Sanskrit drama lost its tenor as no longer strived through symbol and gesture to realize the truth behind human experience. Religious and social taboos against such forms of entertainment was also responsible for the decline of Indian theatre, and, therefore, drama remained in a state of oblivion. However, folk plays continued to entertain the audience.



With the advent of the modern period and the impact of western literature, drama took a new turn and developed as a form of literature. The Parsi theatre, around 1850, started staging plays based on Indian mythology, history and legends. The troupes, were travelling to different parts of the country, and made a tremendous impact on their audience. Agha Hashr (1880-1931) was an important playwright of the Parsi theatre. But Parsi plays were mostly commercial and crude. In fact, modern Indian theatre grew mainly as a reaction to its initial crudity and superficiality. Baratendu Harish Chandra (Hindi), Girish Chandra Ghosh (Bengali), Dwijendra Lal Roy (Bengali), Dina Bandhu Mitra (Bengali, 1829-74), Ranchodhbhai Udayram (Gujarati, 1837-1923), M.M. Pillai (Tamil),

Learning Objectives: The learner would be able to:

- Know about the various personalities who helped in the growth of drama literature.
- Know about the theatre scene after independence
- Know in detail about the contributions of:
 - Bharatendu Harish Chandra
 - Rabindranath Tagore
 - Vijay Tendulkar
 - Mohan Rakesh
 - Dharamveer Bharati
 - Badal Sarkar
 - Girish Karnad
 - Dr. Shankar Shesh
- Know the details of some prominent plays:
 - *Andheri Nagari Chhatrapat Raja*.
 - *Dak Ghar*.
 - *Ghashiram Kotwal*.
 - *Adhe Adhure*.
 - *Andhayug*.
 - *Evam Indrajit*.
 - *Hayavadana*.
- Understand the importance of various art and cultural institutions which played an important role in progress of Indian theatre namely:
 - The Sangeet Natak Academy
 - National School of Drama
 - Zonal Cultural Centers
- Acknowledge the works of major theatre practitioners, who revolutionised Modern Indian the a Theatre Acene.re scene:
 - EbrahimAlkazi
 - Habib Tanvir
 - RatanThiyam
 - K.N.Panikkar
 - B V Karanth
 - Bhanu Bhart
 - D R Ankur

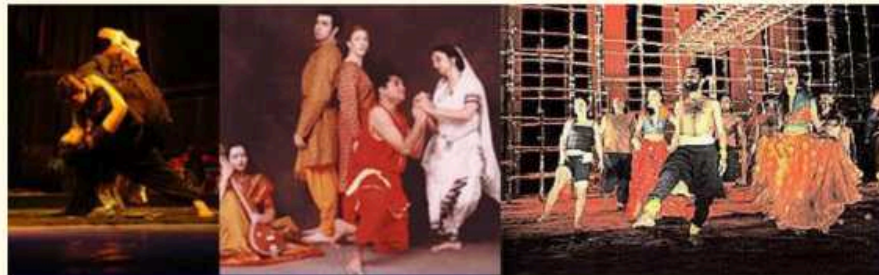




Balvant Padurang Kirloskar (Marathi, 1843-1885) and Rabindra Nath Tagore, delved into Indian folk tradition to create plays to protest against colonialism, social injustice and westernization. Jaishankar Prasad (Hindi) and Adya Rangacharya (Kannada) wrote historical and social plays to highlight the clash between idealism and the harsh realities by which they were surrounded. P.S. Mudaliyar gave Tamil stage respectability and a new direction. But in all, Indian literature before Independence was generally poor in drama. The making of modern theatre became complete only after India achieved independence in 1947.

The Indian Theatre after Independence

After independence, in the fifties, the disillusionment became more vivid because of the pressure of the disintegration of society and a broken relationship with India's past heritage. In 1946, India witnessed the worst bloodbath in the memory of the sub-continent, just before it became independent, after the partition of the country. India's nationalism at that juncture was a nationalism of mourning. At that time, a majority of new writers portrayed a dreadful artificial world, based on the formulas of western modernism. There were experimentalists who were concerned about the inner reality – intellectualism entered the realm of modernity. In a culture like India's, the past does not pass away. It keeps providing paradigms for the present, but the rhythm broke down because of modernistic experimentations.



So, when Mohan Rakesh's *Aadhe Adhure* premiered in Delhi in the late 1960s, the shock waves in the auditorium were palpable. Savitri, the central protagonist of *Aadhe Adhure*, unlike her mythological counterpart after whom she is ironically named, is the modern *grihalaxmi* (housewife). Not only does this restless and dissatisfied middle-aged mother of three grown children break out of the confines of the family home to enter the public space, she also becomes the breadwinner, reducing her unemployed husband to a redundant cipher. With this example play, Mohan Rakesh exploded the myth of the idealized and hallowed institution of the Indian marriage, perpetuated endlessly in novels, paintings or on stage.





The underlying tone of despair in *Aadhe Adhure* seemed to unleash a remarkable spate of plays from the 1960s onwards by playwrights like Vijay Tendulkar, Girish Karnad, Dharmveer Bharti, Badal Sircar, Adya Rangacharya, Mahesh Elkunchwar and Satish Alekar. Influenced by such diverse European and American writers as Henrik Ibsen, Anton Chekhov, Tennessee Williams, Harold Pinter, Samuel Beckett, Albert Camus, Luigi Pirandello and Garcia Lorca, new experiments in playwriting began to emerge. The following are the most notable playwrights who changed the modern and contemporary scene of Indian theatre:

Bhartendu Harish Chandra

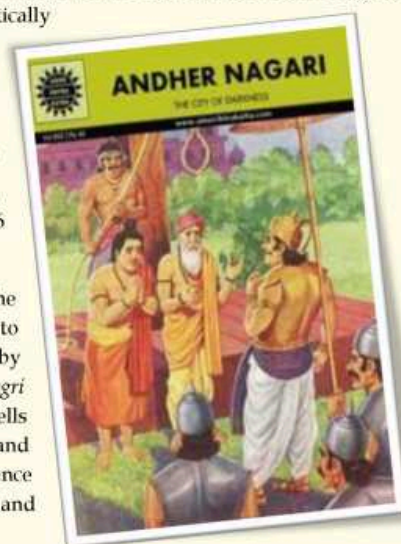
The early development of modern Indian theatre can be traced to the work of Bhartendu Harish Chandra (1850–1885), a theatre actor, director, manager, and playwright based in Varanasi (Banaras), who is also the father of modern Hindi literature as, in his short life of 35 years, he wrote eighteen plays. He always tried to represent India's poverty, sufferings of the people, human need and dependency, cruel exploitation and the middle class confictions through his great writings such as the journalism, several dramas, essays, poetry and short stories. Well-versed in folk theatre styles and oral literary traditions of the region, however his principle influence was the ancient Sanskrit drama, many of which he translated and established a stream of dramaturgy which has run parallel to the development of the Western drama, though he even translated a Shakespearean play. Rooted in the rising tide of Indian nationalism, he is most noted for his politically



Bhartendu Harish Chandra

charged plays like, *Andheri Nagari* (City of Darkness) written in 1881, a clear satire on the British Raj, as it implied that a society, which tolerates a lawless state is doomed to fail, and *Neel Darpan* (Indigo Mirror) on the plight of indigo-plantation workers under the British Raj, which used the Dramatic Performances Act of 1876 to ban many such subversive plays.

Andheri Nagari Chaupat Raja: A boy once seeks the advice of his guru about going to a certain country to seek his living. The guru tells him not to go there by saying one line about that country "*Andheri Nagri Chaupat Raja; Takeh Ser Bhaji, Takeh Ser Khaja*". He tells the boy that there is a fixed price for spinach and dates and everything. The citizens lack intelligence and it is an undesirable place to live. The young and unwise boy goes away.





In this strange land, one day the wall of Kallu's house falls down and a goat of neighborhood gets killed by the falling bricks. The owner of the goat gets angry and files a law suit in the court. In arguing the case before the judge, he claims that his goat was merely falling it's nature and the wrongly constructed wall cause it's death, for which the house owner Kallu is liable. The judge following the strange code of justice asks the house owner why he should not be sentenced to death for the loss of the goat's life. The frightened homeowner uses the defense that, those who constructed the wall are the guilty party and thus the court frees him. The bricklayer is then summoned to the court and he says it is not his fault as he done his job well and the cement must have been of poor quality. The wrath of the judge and his distorted justice then descends on the cement mixer. He is accused of pouring too much water during the mixing. The cement manufacturer admits that it happened, but attributes it to his talk with and greeting of a passing *mullah*. While greeting the mullah, he forgot the mixing ratio of the cement and thus diluted it into a weak cement mixture. The judge calls the *mullah*. The honest man has no excuse and the judge pronounces death by hanging for the convicted *mullah*. The country's legally fixed size noose is brought to hang the guilty offender. Whatever the fault of the *mullah*, he is a god-fearing man who has not committed any sin. He is quite lean. His neck is thin and his head on the small side. The noose kept slipping off his head and neck. The irritated judge then gives a decision that since the circumference of the noose is unalterable by the national code, the only way for justice to be done, is to hang the first person whom the noose fits.

The newly arrived fat boy, feasting on the cheap dates is watching the show. His stout neck fits the noose. He is to be hanged in the public square the next morning. The desperate disciple boy sent an urgent message to his guru. The guru quickly arrives early morning at the public square and causes uproar by insisting that he be hanged instead of his disciple. The judge was taken aback at this strange demand, and, even the mullah suspected something mystery. They kept asking the guru for the reason and he refused. The judge then threatened him that if he refused he would be beheaded. The guru pleaded that he must be hanged. The guru confessed that on this day of the new moon, anyone who is hanged goes straight to heaven. The judge, then insisted since he is the judge, he has to decide who should be hanged. The judge decides 'he' (judge) be hanged himself. In the meantime, the news reaches the king. He changes the scene and directs that his monkey be hanged. The relieved guru and disciple promptly cross the border of the strange kingdom, vowing never to return. The play was translated in English by S S Misri.

Rabindranath Tagore

At twenty, he wrote his first drama-opera: *Valmiki Pratibha* (The Genius of Valmiki). In it, the sage Valmiki overcomes his sins, is blessed, and compiles the epic 'Ramayana.' Through it, Tagore explores a wide range of dramatic styles and emotions, including usage of revamped *kirtans* and adaptation of traditional English and Irish folk melodies as drinking songs. Another play, '*Dak Ghar*' (The Post Office), describes the child, Amal defying his stuffy and puerile confines by ultimately 'fall asleep', hinting at his physical death. A story with borderless





Rabindranath Tagore

appeal—gleaning rave reviews in Europe—Dak Ghar dealt with death as, in Tagore's words, "spiritual freedom" from "the world of hoarded wealth and certified creeds".

Tagore's other works fuse lyrical flow and emotional rhythm into a tight focus on a core idea, a break from prior Bengali drama. Tagore sought "the play of feeling and not of action". In 1890 he released what is regarded as his finest drama: *Visarjan* (Sacrifice). It is an adaptation of *Rajarshi*, an earlier novella of his. "A forthright denunciation of a meaningless and cruel superstitious rite", the Bengali originals feature intricate subplots and prolonged monologues that give way to historical events in seventeenth-century Udaipur. The devout Maharaja of Tripura is pitted against the wicked head priest, Raghupati. His latter dramas were more philosophical and allegorical in nature; these

include *Dak Ghar*. Another is Tagore's *Chandalika* (Untouchable Girl), which was modelled on an ancient Buddhist legend describing how Ananda, the Gautama Buddha's disciple, asks a tribal girl for some water to drink.

In *Rakta Karabi* ("Red" or "Blood Oleanders"), a kleptocrat rules over the residents of Yakshapuri. He and his retainers exploit his subjects—who are benumbed by alcohol and numbered like inventory—by forcing them to mine gold for him. The naive maiden-heroine, Nandini, rallies her subject-compatriots to defeat the greed of the realm's upper class—with the morally roused king's belated help. Skirting the "good-vs-evil" trope, the work pits a vital and joyous *lesemajeste* against the monotonous fealty of the king's varletry, giving rise to an allegorical struggle akin to that found in *Animal Farm* or *Gulliver's Travels*. The original, though prized in Bengal, long failed to spawn a 'free and comprehensible' translation, and its archaic and sonorous didacticism failed to attract interest from abroad. *Chitrangada*, *Chandalika*, and 'Shyama' are other key plays that have dance-drama adaptations, are known as *Nritya Natya*.

Dak Ghar: The story is about Amal, an eight year old boy who is terminally ill but confined indoors by the family physician. His only contact with the outside world is through his window. From there he watches village life, engages papers-by in eager conversation from the vantage of his open window and, fascinated by a new post office visible in the distance, gives his toys to some boys so that he may see them playing from his window, and is promised by the flower-seller's daughter, Sudha, that she will bring him some flowers. From the watchman, he learns that the big building with the flag is His Majesty's new Post Office, and, the watchman suggests, the King himself may send Amal a letter. He develops a fancy that he will receive a letter from the King, an obviously allegorical personage; He makes a new world for himself, by his imagination and insatiable curiosity. The village headman hands Amal a blank sheet of paper, which he claims to be a letter from His Majesty. Amal dreams of being a royal postman himself, delivering the King's messages all around. While he awaits a visit from the King, another doctor comes and orders doors and windows to be opened, so that the stars may shine in. As Amal slowly falls asleep, perhaps to die, Sudha keeps her promise, and brings him some



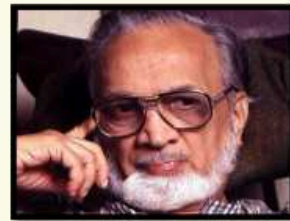


flowers. Amal represents the soul that has received the call of the open road. The play is a poignant tribute to the human spirit that gathers hope, even where there seems to be none. It symbolizes the whole human experience of the uncorrupted soul with its yearning and flights of imagination being trapped in the limitations of the body.



Vijay Tendulkar

Vijay Tendulkar was born on 6 January 1928 in Kolhapur, Maharashtra, where his father held a clerical job and ran a small publishing business. The literary environment at home prompted young Vijay to take up writing. He wrote his first story at age 6. He grew up watching western plays and felt inspired to write plays himself. At age 11, he wrote, directed, and acted in his first play. At age 14, he participated in the



Vijay Tendulkar

Indian freedom movement, leaving his studies.

The latter alienated him from his family and friends. Writing then became his outlet, though most of his early writings were of a personal nature, and not intended for publication.

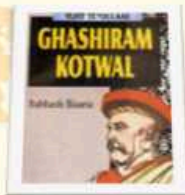
In 1972, Tendulkar wrote the acclaimed play, *Ghashiram Kotwal*, which dealt with political violence. The play is a political satire created as a musical drama set in 18th century Pune. It combined traditional Marathi folk music and drama with contemporary theatre techniques, creating a new paradigm for Marathi theatre. The play demonstrates Tendulkar's deep study of group psychology. '*Ghashiram Kotwal*' remains one of the longest-running plays in the history of Indian theatre.

Ghashiram Kotwal: Ghashiram Kotwal a play by Tendulkar showcased the corruption in the society during the Peshwa regime. His character of Ghashiram is a depiction of the working class in Pune and how the Brahmin supremacy prevalent then lead to the oppression of the lower classes. Tendulkar has subtly shown what power does to men and how they become





inhuman and greedy just to achieve it. The play has a historic context. The story begins with Ghashiram, a Kanauji coming to the city of Pune to try his luck and gain some money from the then rich city. His first appearance is in Bavankhanni, Pune, where he is dancing as a foil to Gulabi, a *lavani* dancer. Beginning as Gulabi's servant, he graduates to becoming the servant of Nana Phadavnis, the antagonist who is the Chancellor of the Peshwa. Initially, Ghashiram is portrayed as an obedient servant to Nana but as time goes by, due to the ill treatment he gets from Nana, he becomes power hungry. He goes to the extent of sacrificing his teen daughter, Lalitagouri, to the old Nana only to secure the respectable post of the Kotwal.



Scenes from the performance of *Ghashiram Kotwal*

Ghashiram who is oppressed initially now becomes the oppressor as power evokes a need for the dominance in him. Tendulkar portrays the evils in the society during the Peshwa rule, corruption, power structure and the ignorance of the masses.

All in all, *Ghashiram Kotwal* is a timeless piece of writing. The issues that are primarily dealt with in the play still remain the same even after so many years. Women still continue to be the ruled ones and the caste conflict has now become the class conflict, where the rich dominate the poor and the cycle continues. It highlights the harsh reality that even when times change, human nature remains the same. Greed for money was, is and will always a part of human nature.

In 2004, he wrote a single-act play, 'His Fifth Woman' his first play in the English language as a sequel to his earlier exploration of the plight of women in '*Sakharam Binder*'. In his writing career spanning more than five decades, Tendulkar has written 27 full-length plays and 25 one-act plays. Several of his plays have proven to be Marathi theatre classics. His plays have been translated and performed in many Indian languages.

By providing insight into major social events and political upheavals during his adult life, Tendulkar became one of the strongest radical political voices in Maharashtra in recent times. While contemporary writers were cautiously exploring the limits of social realism, he jumped into the cauldron of political radicalism and courageously exposed political hegemony of the powerful and the hypocrisies in the Indian social mindset. His powerful expression of human angst has resulted in his simultaneously receiving wide public acclaim and high censure from the orthodox and the politically powerful. Many of Tendulkar's plays derived inspiration from real-life incidents or social upheavals.





PLAY - Silence! The Court is in Session (*Shantata! Court chalu aahe.* - Marathi)

The play has since been translated into 16 languages in India and abroad. The BBC showed its English version, filmed by Satyadev Dubey. Actor-director, Om Shivpuri, directed the Hindi translation of the play as *Khamosh! Adaalat Jaari Hai*. The play had his wife Sudha Shivpuri in the lead role and is considered an important production in the theatre history of India.

Mohan Rakesh

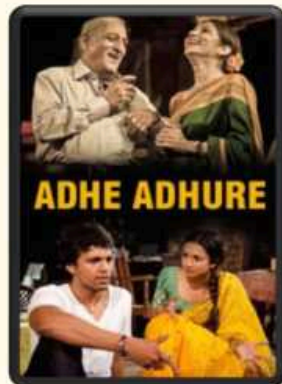
Mohan Rakesh was born as Madan Mohan Guglani on January 8, 1925 in Amritsar, Punjab. His father, a lawyer, died when he was sixteen. He did his M.A. in English and Hindi from Punjab University, Lahore.

He started his career as a teacher, and he taught in two colleges and a school, edited a short story magazine before deciding to write full-time. His play, *Ashadh Ka Ek Din* (One Day in Ashadh) (1958), played a major role in reviving Hindi theatre in 1960s and *Adhe Adhure* (The Incomplete Ones or Halfway House 1959) are highly regarded. His debut play *Ashadh Ka Ek Din* was first performed by a Kolkata-based Hindi theatre group *Anamika*, under director, Shyaman and Jalan (1960) and subsequently by Ebrahim Alkazi at National School of Drama, Delhi in 1962, which established Mohan Rakesh as the first modern Hindi playwright. His plays continue to be performed and receive acclaim worldwide.



Mohan Rakesh

'Leheron Ke Raj Hans' (The Swans of the Waves), the most noted play of Mohan Rakesh, an ancient Buddhist tale on the renunciation of the Buddha, and its after effects on his close family. His struggle over different versions of the play lasted for nearly 20 years, before creating his masterpiece. Prominent Indian directors Om Shivpuri, Shyaman and Jalan, Arvind Gaur and Ram Gopal Bajaj directed this play.



Scenes from *Adhe Adhure*

Mohan Rakesh's three plays *Ashadh Ka Ek Din*, *Laharon Ke Rajhans* and *Adhe Adhure* are famous; they were a rage in the world of theatre. His plays were the first choice of the directors of that time.

Play - *Adhe Adhure*: Mohan Rakesh's *Adhe Adhure* is probably one of the most significant plays to have been written in the Hindi language. Its appearance on the theatre scene in 1968 not only caused a minor sensation, but also gave rise to a new trend in playwriting.

The play is about a five-member family caught in the vicious net of destitution. Unable to come to terms with the situation, they become tearing, ranting sub-humans almost living off each other's misery.

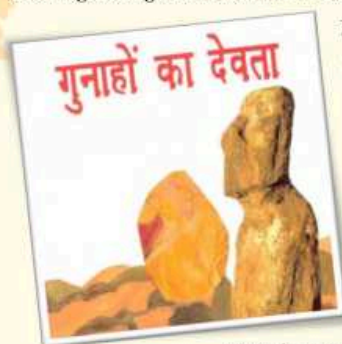




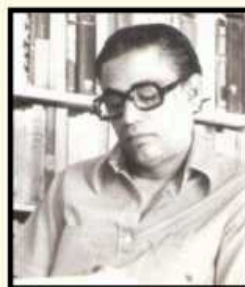
While the treatment of the situation is dramatically powerful, it is the searing language, the use of poignant silences pierced by verbal whip-lashes that is Rakesh's creative contribution. The play has been enacted in many languages besides Hindi. But so overpowering has been the form, that no director has ever attempted a reinterpretation of the content for fear of sacrilege. *Adhe Adhure* is a tragic comedy on the life of middle class people.

Dharmveer Bharati

Dr. Dharamvir Bharati was born in Allahabad on 25 December 1926 was a renowned Hindi poet, author, playwright and a social thinker of India. He did his MA in Hindi from Allahabad University in 1946 and won the Chintamani Ghosh Award for securing the highest marks in Hindi.



He was the Chief-Editor of the popular Hindi weekly magazine *Dharmayug*, from 1960 till his death in 1997. Dr.

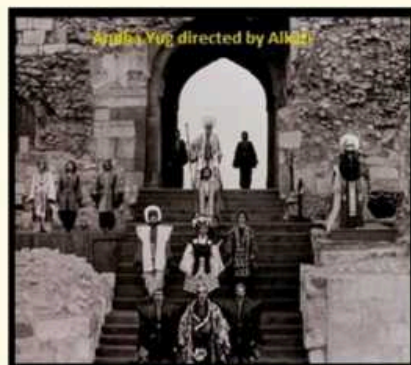


Dharamveer Bharati

Dharamvir Bharati made a deep impact on Hindi literature and is considered as one of the most renowned Hindi poets and writers of India.

Bharati was awarded the Padma Shree for literature in 1972 by the Government of India. His novel *Gunaho Ka*

Devta became a classic. Bharati's *Surajka Satwan Ghoda* is considered a unique experiment in story-telling. *Andha Yug*, a play set in the time immediately after the Mahabharata war, is another classic that is enacted very often by drama groups. He was



Performance of *Andha Yug* at Purana Quila, New Delhi

awarded the Sangeet Natak Akademi Award in playwriting (Hindi) in 1988

Play in Poetry "Andhayug": *Andha Yug* (The Age of Blindness): Poetic play, structured on the events in the Mahabharata, *Andha Yug* focuses on the last day of the Mahabharata war. It is a powerful metaphorical theatrical work, performed by Ebrahim Alkazi, M. K. Raina, Ratan Thiyam, Arvind Gaur, Ram Gopal Bajaj, Mohan Maharishi, Bhanu Bharti and many other Indian theatre directors.

Andha Yug, the play begins on the eighteenth and last day of the Great Mahabharata War, which devastated the kingdom of the Kauravas,





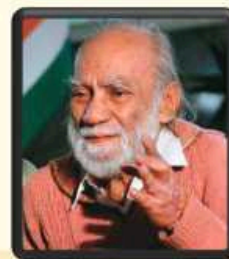
the feuding cousins of the Pandavas. Their capital, the once magnificent city of Hastinapur lay burning, in ruins, the battlefield of Kurukshetra was strewn with corpses, and skies filled with vultures and death lament. Fatalities were on both sides as the cousins killed each other. The survivors were left grieving and enraged as they continued to blame each other for the destruction even divine will, yet no one was willing to view it as a consequence of their own moral choices.

Just as Ashwatthama, son of guru Dronacharya, in one last act of revenge against the Pandavas, releases the ultimate weapon of destruction, the Brahmastra, which promises to annihilate the world, yet no one comes forward to condemn it. Ethics and humanity have been the first casualties of the war. Krishna, who mediated between the cousins prior to war, remains the moral centre of the play. Even in his failure he presents options that are both ethical and just and reminds that the higher or sacred way is always accessible to human beings even in the worst of times. The play ends with the death of Krishna.

Andha Yug highlights the perils of self-enchancement in his anti-war allegory. It explores human capacity for moral action, reconciliation, and goodness in times of atrocity and reveals what happens when individuals succumb to the cruelty and cynicism of a blind, dispirited age. When a ruler, epitomized by a blind Dhritarashtra, both physically and also by his ambition for his son Duryodhana, along with an equally blinded society, fail to recognise its own shadow side and that of their loved ones. It also elaborates on the consequences, when a society fails to step out of the cycle of revenge and instead chooses a redemptive path, which is always available even in worst of scenarios, as shown by Krishna's presence amidst the mindlessness of fellow human beings. It was only when they collectively reject the voice of wisdom that denigration of war step upon them, leading to a large scale bloodshed, hinting at the perils that await a society that turns away from its wisdom and instead succumbs to the logic of the moment that can be easily swayed by emotions. Bharati uses the war of Mahabharat to make an anti-war statement but also raises questions regarding moral uprightness in the wake of Partition-related atrocities, loss of faith and national identity. Some directors have even used it to bring out contemporary issues like the role of diplomacy in the present world.

Badal Sarkar

Badal Sarkar (Badal Sircar, born in 1925) is an influential Indian dramatist and theatre director, most known for his anti-establishment plays during the Naxalite movement in the 1970s. He has written more than fifty plays of which *Ebong Indrajit*, *Basi Khabar*, and *Saari Raat* are well known literary pieces, a pioneering figure in street theatre as well as in experimental and contemporary Bengali theatre with his egalitarian "Third Theatre", he remains one of the most translated Indian play wrights. While working as a town planner in India, England and Nigeria, he entered theatre as an actor, took up direction, but soon started writing plays, starting with comedies.



Badal Sarkar





BadalSarkar did experiments with theatrical environments such as, stage, costumes and presentation and established a new generation of theatre called the "Third Theatre". In Third Theatre approach, he created a direct communication with the audience and emphasized on Expressionist acting along with realism. He started his acting career in 1951, when he acted in his own play, *Bara Trishna*, performed by Chakra, a theatre group.

Eventually, still employed in Nigeria, he wrote his landmark play *Ebang Indrajit* (And Indrajit) in 1963, which was first, published and performed in 1965 and catapulted him into instant fame, as it captured "the lone liness of post-Independence urban youth with dismaying accuracy". He followed them with plays like *Baaki Itihaash* (Remaining History) (1965), *Pralap* (Delirium) (1966), *Tringsha Shatabdi* (Thirtieth Century) (1966), *Pagla Ghoda* (Mad Horse) (1967), *Shesh Naai* (There's No End) (1969), all performed by Sombhu Mitra's Bohuruppee group.

In 1967, he formed the "Shatabdi" Theatre group, and the first production he directed was *Ebang Indrajit* in 1967, a play about three people - Amal, Bimal, Kamal and a loner Indrajit. In the next five years of its existence, the troupe performed several of his plays and had a profound impact on contemporary theatre, especially after 1969 when it started performing plays both indoors and outdoors amidst people, and evolved the *angan manch* (courtyard stage) and inspired by the direct communication techniques of Jatra rural theatre form, to eventually become his "Third Theatre", a protest against prevalent commercial theatre establishment. Often performed in "found" spaces rather than rented theatre halls, without elaborate lighting, costumes or make-up, where the audience was no longer passive, rather participatory. It added a new realism to contemporary dramaturgy, retaining thematic sophistication of socially committed theatre all the while, and thus started a new wave of experimental theatre in India. In 1976, his group Shatabdi, started performing at Surendranath Park (Curzon Park), Kolkata on weekends. These open-air and free performances led to his troupes travelling to nearby villages on other weekends, where it used minimal props and improvised dialogues to involve the audience further into the performance.

Though he continued to hold his job till 1975, as a playwright, he rose to prominence in the 1970s and was one of the leading figures in the revival of street theatre in Bengal. He revolutionized Bengali theatre with his wrath-ridden, anti-establishment plays during the Naxalite Movement.

His plays reflected the atrocities that prevailed in the society, the decayed hierarchical system and were socially enlightening. He is a proponent of the "Third theatre" movement that stood ideologically against the state. The Third Theatre involved street plays, with actors being attired no differently than the audience. Also the formal binding of the proscenium theatre was given up. Sarkar's "*Bhoma*" is an example of a third theatre play, set as always, in an urban background. Starting with *Sagina Mahato*, which marked his advent into arena stage, his subsequent plays, *Michhil* (Juloos), *Bhoma*, *Basi Khobor*, *Spartacus* based on Howard Fast's





historical novel by the same name, were performed in parks, street corners and remote villages with the audience sitting all around.

Sarcar directed his last play in 2003, and after that his movements were restricted after a road accident, but even after eight years, in 2011, he continued performing at play readings and writing new works like adapting William Shakespeare's *Macbeth*. Sarkar was diagnosed with colon cancer in April 2011. He died on 13 May at Kolkata at the age of 85.

Badal Sarcar's *Ecum Indrajit* as a play in the Absurdist Tradition

It is a typical absurd play such as Ionesco's *Amedee* or Beckett's *Waiting for Godot* in that it exemplifies the hollowness and futility of a pseudo-modern existence. The play keeps on echoing that *"our existence is a pointless particle of dust"*. Therefore the play is unconsciously coloured with Satrean Existentialism. The theme is evolved through the dreams, despair and disillusionment of the protagonist Indrajit.

The theme of identity crisis is echoed by the very title *"And Indrajit"*. He is *"...And Indrajit"*, a part of the whole. "He" is described in terms of society, and not in terms of his own existence. He prefers to be called Amal, Kamal or Vimal, and conforms to the dictates of society or the doctrines of tradition. His identity is yet again questioned by his teachers by a mere roll number and He can therefore easily pose as Amal and answer his roll-call.

Therefore, the play is in the absurdist tradition in that, we do not comprehend anything significant, meaningful and traditional in it. Neither does it possess a logical or coherent plot. The inadequacy of language echoes the lack of meaningful human associations. The language verges on word-play and is playful at times. The dialogue becomes purposefully elliptical. Like Pirandello, Sarcar utilizes meta-theatrical techniques of writing a play within the play, and discovering the apt hero for the play. In *Rhinoceros*, Berenger remains the only human on Earth who hasn't turned into a rhinoceros and refrains from conforming like Indrajit. There is no realism, and the play rather portrays a psychological realism, where external conflict reveals internal chaos. There is no concrete characterization. The various characters around appear to be the projection of the protagonist himself.

Girish Karnad

Born on May 19, 1938, in Mathern, Maharashtra, Girish Karnad has become one of India's brightest stars, earning international praise as a playwright, poet, actor, director, critic, and translator. His initial schooling was in Marathi. In Sirsi, Karnataka, he was exposed to travelling theatre groups, Natak Mandalis as his parents were deeply interested in their plays. As a youth, Karnad was an ardent admirer of Yakshagana and the theatre in his village. His family moved to Dharwar in Karnataka when he was 14 years old, where he grew up with his two sisters and niece.



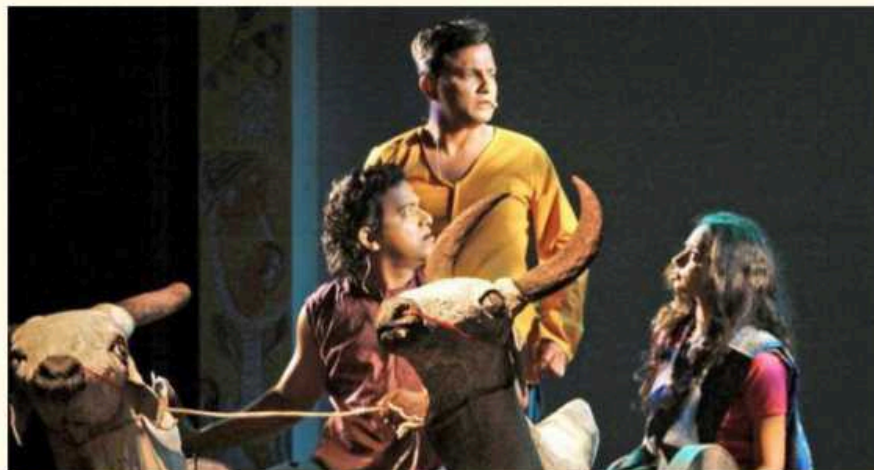


After working with the Oxford University Press, Chennai for seven years (1963–70), he resigned and began writing full-time. Karnad is known as a playwright. His plays, written in Kannada, have been translated into English and some Indian languages.

His first play, *Yayati* (1961) chronicled the adventures of mythical characters from the Mahabharata, was an instant success and was immediately translated and staged in several other Indian languages. His best loved play, however, came three years later. By the time *Tughlaq*, a compelling allegory on the Nehruvian era, was performed by the National School of Drama, Karnad had established himself as one of the most promising playwrights in the country. He soon gave up his post at the Oxford University Press, deciding to focus all of his energies on play.

For four decades, Karnad has continued to compose memorable plays, often using history and mythology to tackle contemporary themes.

Hayavadana: *Hayavadana* is a 1971 play which drew thematic influences from Thomas Mann's 1940 novella 'The Transposed Heads.' Karnad has skillfully adapted the thematic plot to the Indian context, using the eleventh-century book of Indian legends, the *Kathasaritsagara*. The play seeks to question – *where does the 'self' sit: In the mind or in the body?* *Hayavadana*, a man with a horse's head, is trying to seek 'completeness' by fully emerging as a man. He is the offspring of a Celestial Being and a Princess, who seem to loathe his appearance. *Hayavadana* thereby becomes symbolic of a fragmented identity, which is very relevant today. Karnad explores existentialism by intensifying the motif of incompleteness by a broken tusk and a cracked belly – whichever way you look at him he is the embodiment of imperfection, of incompleteness.



Performance of the play *Hayavadana*





By setting an Indian myth or folk tale or even an incident from the Mahabharat or Ramayana in a very contemporary and light manner through traditional Indian Theatre forms, Karnad has made literature easily accessible. He has blended issues such as love and identity with folk culture and his imagination. He provides us with a glimpse of the past as well as its relevance in the understanding of the contemporary world.

Tuglaq: This play presents the story of a monarch who came to throne by murdering his father and brother and ruled over India for about twenty years. In the play he is depicted as a wise and foolish, kind and cruel, impulsive and farsighted emperor in one breath. His two major decisions- shifting of his capital from Delhi to Daultabad and change of currency- backfire and render him and his subjects homeless. In order to prove himself a just and kind emperor sometimes he behaves in an unjust way. He kills some of his associates including his step mother thinking they are traitors to him. At the end he is totally shattered as a ruler. The characters like Aziz, Aazim, the step mother and the Prayer Scene are the dramatic inventions of the playwright designed to match his purpose.

Dr. Shankar Shesh

Dr. Shankar Shesh was born on 2nd of October 1933 in Bilaspur (M.P.). He completed his B.A (Hons.) in 1956 and Ph. D in 1960 from Nagpur University. He completed M.A. with 1st division in 1976 from Mumbai University. He worked on many posts in his life. He was the Investigation Officer in (Aadim Jati Anusandhan Kendra, M.P.) and also worked as a chief officer in Rajbhasha Department of State Bank of India from 1974 to till his death. His article 'Badhka Pani', 'Chandanke Deep' and 'Bandhan Apne-Apne' were awarded by Madhya Pradesh government.

Role of Institutions

The Sangeet Natak Akademi

India's national academy for performing arts like music, dance and drama - is the first national academy of the arts set-up by the Government of India. It was created by Ministry of Education, Government of India, dated 31 May 1952

Since its inception the Akademi has been functioning as the apex body of the performing arts in the country, preserving and promoting the vast intangible heritage of India's diverse culture expressed in the forms of music, dance and drama. In furtherance of its objectives the Akademi coordinates and collaborates with the governments and art academies of different states and Union Territories of the Union of India as also with major cultural institutions in the country. The Akademi establishes and looks after





institutions and projects of national importance in the field of the performing arts. The Akademi Awards are the highest national recognition conferred on eminent artistes.

The Akademi also confers fellowships and scholarships, their numbers being restricted to 30 living recipients. To subsidize the work of institutions engaged in teaching, performing or promoting music, dance, or theatre, the Akademi gives grants-in-aid for research, documentation, and publishing in the performing arts; organizes and subsidizes seminars and conferences of subject specialists; documents and records the performing arts for its audio-visual archive. Comprising of audio/video tapes, photographs and films which is the largest in the country and is extensively drawn upon by the scholars for research on the performing arts.

The Akademi maintains a reference library consisting of books in English, Hindi and some regional languages. The Akademi has a gallery of musical instruments in Rabindra Bhavan, New Delhi, where more than 250 musical instruments are displayed. It also has a documentation unit, which has collected and recorded works of maestros in the field of music, dance and theatre on audio and video to format help researchers in the field and a gallery of musical instruments, and publishes literature on relevant subjects on a small scale.

As the apex body specializing in the performing arts of the country, the Akademi also renders advice and assistance to the Government of India in the task of formulating and implementing policies and programmes in the field. Additionally, the Akademi carries a part of the responsibilities of the state for fostering cultural contacts between various regions in India, and between India and the world.

National School of Drama

The National School of Drama is one of the foremost theatre training institutions in the world and the only one of its kind in India. It was set up by the Sangeet Natak Akademi as one of its constituent units in 1959. In 1975, it became an independent entity and was registered as an autonomous organization, fully financed by the Ministry of Culture, Government of India. Training in the School is highly intensive and is based on a thorough, comprehensive, carefully planned syllabus which covers every aspect of theatre and in which theory is related to practice. As a part of their training, students are required to produce plays which are then performed for the public. The syllabus takes into account the methods of great theatre personalities who have shaped contemporary theatre in all its variety. The systematic study and practical performing experience of Sanskrit drama,





modern Indian drama, traditional Indian theatre forms, Asian drama and western dramatic protocols give the students a solid grounding and a wide perspective in the art of theatre.

Besides its 3-year training programme, the School also explores new vistas in the areas of children's theatre and decentralization of theatre training through workshops under the Extension Programme. The School has two performing wings: the Repertory Company and Theatre-in-Education Company.

The Repertory Company was started in 1964 with four artistes Shri Ramamurthy, Ms. Meena Williams, Ms. Sudha Shivpuri and Shri Om Shivpuri - with the objective of providing a platform where graduates of the school could perform plays professionally. Over the years it has presented works of playwrights and directors who have been associated with it and has evolved into one of NSD's major institutions, working on contemporary and modern plays as well as introducing experimental work on a regular basis. In addition to doing productions, it organizes its own festival, where past and new productions are introduced and staged in summer. NSD's Repertory Company also tours and performs extensively in India and abroad.

The Theatre-In-Education Company (Sanskar Rang Toli) was established in October 16, 1989, and is one of the most important theatre education resource centres in the country. It consists of a group of actor-teachers working with and performing for children. The major focus of the TIE Company is to perform creative, curriculum-based and participatory plays in schools, specially designed and prepared for student of different age groups. The major thrust of the plays is to create an atmosphere that encourages student to raise questions, take decisions and make choices with an awareness of themselves within the larger social context. The TIE Company has done more than 800 performances of 26 plays in Delhi and other parts of the country. More than 5.5 lakh school student, apart from college students, teachers, parents and theatre lovers, have witnessed these plays.

In addition to these two wings, the school also has an active Extension Programme, a publication section and a literary forum named Shruti. The Extension Programme, under which NSD faculty and alumni conduct workshops in various parts of the country, was launched in 1978 and since then has conducted workshops and programmes for adults and children across the country and in Nepal, Sikkim, Laddakh and Bhutan as well. The Traditional Theatre Project, initiated in 1980, has facilitated creative interaction between traditional and contemporary theatre artist on a regular basis. Along with an introduction to theatre, these workshops also seek to develop personality and expand the emotional horizons of the participants.

The publication unit of the National School of Drama is responsible for publishing text books on theatre, arranging for the translation of important books on theatre from English into Hindi and bringing out other important books on theatre.

Zonal Cultural Centres

Zonal Cultural Centres were conceptualized with the aim of projecting cultural kinship which transcends territorial boundaries. The idea is to raise awareness of the local cultures and to





show how these merge into zonal identities and eventually into the rich diversity of India's composite culture. These centres have already established themselves as a premier agency in the field of promotion, preservation and dissemination of culture in the entire country. They are not only promoting performing arts but also making a significant contribution in the associated field of literary and visual arts.

The seven zonal cultural centres were established under this scheme during 1985-86 at Patiala, Kolkata, Thanjavur, Udaipur, Allahabad, Dimapur and Nagpur. From 1993 all the Zonal Cultural Centres have been sending their folk artistes for participation in the Republic Day Folk Dance Festival. This festival is inaugurated by the Hon'ble President of India every year on 24th/25th January at the Talkatora Indoor Stadium. The festival provides a unique opportunity for folk artistes to perform at the national level. A crafts fair is also held in the various zones along with the Republic Day Folk Dance Festival. Master craft persons and artisans from various ZCCs participate in this Fair. The Crafts Fair has been providing a valuable opportunity for crafts persons from different parts of India to exhibit their products as well as their process of manufacturing directly to the customers.

Documentation of various Folk and Tribal Art forms especially those which are rare and on the verge of vanishing, is one of the main thrust areas of the ZCCs. Under the National Cultural Exchange Programme (NCEP), exchange of artists, musicologists, performers and scholars between different regions in the country take place to promote different tribal and folk art forms in different parts of the country, and thus a very useful expression of the concept of unity within diversity of our country.

A scheme of Theatre Rejuvenation has been started to provide an opportunity to students, actors, artists, directors and writers to perform on a common platform and to interact with each other. To promote new talents in the field of music and dance a scheme of Guru Shishya Parampara has been introduced, where masters will be identified in the zone, pupil assigned to them and scholarship provided for the purpose.

The ZCCs also provide promotion and marketing facilities to craftsmen through Shilpgrams. ZCCs have also started a new scheme for recognition and encouragement of young talents in which each ZCC will identify the different performing/folk art forms in their area and select one or two talented artists in each of the fields.

Practitioners of modern Indian theatre

After Independence, in 1947, in their efforts to create an 'Indian' theatre that was different from the Westernized, colonial theatre, Indian theatre practitioners began returning to their 'roots' in classical dance, religious ritual, martial arts, popular entertainment and aesthetic theory. The Theatre of Roots - as this movement was known - was the first conscious effort at creating a body of work for urban audiences combining modern European theatre with traditional Indian performance while maintaining its distinction from both.

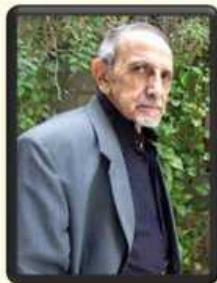




By addressing the politics of aesthetics and by challenging the visual practices, performer spectator relationships, dramaturgical structures and aesthetic goals of colonial performance, the movement offered a strategy for reassessing colonial ideology and culture, and for articulating and defining a newly emerging 'India'. The theatre of Roots presents an in-depth analysis of this movement: its innovations, theories, goals, accomplishments, problems and legacies.

Indian Theatre expands the boundaries of what is usually regarded as "theatre" in order to explore the multiple dimensions of theatrical performance. From rural festivals to contemporary urban theatre, from dramatic rituals and devotional performances to dance-dramas and classical Sanskrit plays, this era is a vivid introduction to the colourful and often surprising world of Indian performance. Besides mapping the vast range of performance traditions, the book presents representative genres, including well-known forms such as Kathakali and Ramleela and little-known performances such as "tamasha", explains the historical background of the theatre form and interprets its dramatic literature, probes its ritual or religious significance, and, where relevant, explores its social and political implications. The most prominent theatre practitioners who revolutionized the Modern Indian theatre scene, include:

Ebrahim Alkazi



EbrahimAlkazi

Ebrahim Alkazi was born on October 18, 1925, near Pune, Maharashtra, a doyen of contemporary theatre in India and one of the country's leading theatre directors. In the immediate post-Independence era, the need for a national theatre was an obsession. If we were to choose an individual who formed the concept of Indian theatre, it would almost certainly be Ebrahim Alkazi.

The Young Alkazi began his theatrical career in the English-language Theatre Group of Sultan "Bobby" Padamsee, a pioneer of the English theatre movement in India. A graduate of the Royal Academy of Dramatic Art, London, he spurned several offers to work in the UK and returned to Mumbai to start his own theatre. When Alkazi initiated his own Theatre Unit in 1954, he began to revolutionize Indian theatre by taking a professional and technically informed approach to all aspects of the craft, from stage management to character delineation to lighting and props. Later, as the Director (1962-77) of the National School of Drama in New Delhi, Alkazi catalyzed its emergence as India's premier theatre training institute. He introduced cutting-edge training methods, academic rigour, technical discipline, and international standards in an attempt to professionalize the already-vibrant Indian theatrical scene.

His fundamental contribution was to devise a methodology of theatre training which has continued after him, and to create a body of actors and directors which transformed the notion of theatre at the grassroot level. It would be no exaggeration that the concept of a professional director was unknown in most parts of India until Alkazi's students began to return home in the





'60s, carrying with them a new sense of expertise and dedication. Alkazi's stands as a flag bearer of the theatrical tradition from the 1950s through the 1970s. Initially, in Bombay and later in Delhi, he developed a good reputation as a director who brought a new sense of realism and purpose to Indian drama, and as a teacher who nurtured some of the leading talents of the era.

Alkazi directed more than 50 plays, including works by celebrated Indian playwrights such as Mahesh Elkunchwar and Girish Karnad and several adaptations of Shakespeare. Among Alkazi's critically acclaimed directorial ventures are Dharamvir Bharati's **Andha Yug** (published 1953; *The Blind Age*), Samuel Beckett's 'Waiting for Godot' (1952), Mohan Rakesh's *Ashadh ka ek din* (1958; *One Day in Ashadha*), and Karnad's *Tughlaq* (1964), the last of which is generally considered to be Alkazi's finest.

For his contribution to Indian arts, Alkazi received several awards, including the Sangeet Natak Akademi Award for Direction (1962) and three Padma awards (which are among India's highest civilian awards): the Padma Shri (1966), for distinguished service; the Padma Bhushan (1991), for distinguished service of high order; and the Padma Vibhushan (2010).

Habib Tanvir

Habib Tanvir was born on 1 September 1923, one of the most popular Indian play wrights, a theatre director and actor. He is the writer of plays such as, Agra Bazar (1954) and Charandas Chor (1975). A pioneer in Urdu, Hindi theatre, he is most known for his work with Chhattisgarhi tribals, at the Naya Theatre, a theatre company he founded in 1959 in Bhopal, and went on to include indigenous performance forms such as Nacha, to create not only a new theatrical language, but also milestones such as Charandas Chor, Gaonka Naam Sasural, Mor Naam Damadand Kamdeo ka Apna Basant Rituka Sapna.



Habib Tanvir

In 1955, Habib moved to England, he trained acting at the Royal Academy of Dramatic Arts (RADA) and in direction at the Bristol Old Vic Theatre School (1956). For the next two years, he travelled through Europe, watching various theatre activities. One of the highlights of this period, was his eight-month stay in Berlin in 1956, during which he got to see several plays of Bertolt Brecht, produced by Berliner Ensemble, just a few months after Brecht's death. This proved to be lasting influence on him, as in the coming years, he was also used local idioms in his plays, to express trans-cultural tales and ideologies. This over the years, gave rise to a 'theatre of roots', which was marked by an utter simplicity in style, presentation and technique, yet remaining eloquent and powerfully experiential.

For him true 'theatre of the people' existed in the villages, which he strived to bring to the urban people, employing both folk performers as actors, alongside urban actors. During his lifetime he won several national and international awards, including the Sangeet Natak Akademi Award in 1969, Padma Shri in 1983, Kalidas Samman 1990, Sangeet Natak Akademi fellowship in 1996, and the Padma Bhushan in 2002; apart from that he had also been nominated to become a





member of the Upper House of Indian Parliament, the Rajya Sabha (1972–1978). His play *Charandas Chor* (Charandas, The Thief) got him the Fringe Firsts Award at Edinburgh International Drama Festival in 1982, and 2007.

In 1954, he worked with Qudsiya Zaidi's Hindustani Theatre in Delhi, and also worked with the Children's Theatre, and authored a number of plays. Later in the same year, he produced his first significant play *Agra Bazar*, based on the works and times of the plebian 18th-century Urdu poet, Nazir Akbarabadi, an older poet in the generation of Mirza Ghalib. In this play, he used local residents and folk artist from Okhla village in Delhi and students of Jamia Millia Islamia, creating a palette never seen before in Indian theatre, a play not staged in a confined space, rather a bazaar, a marketplace. This experience with untrained actors, and folk artist later blossomed with his work with the folk artists of Chhattisgarh.

Habib took to directing full-time in 1958. He produced, *Mittiki Gaadia* post-London play, based on Shudraka's Sanskrit work, *Mrichakatika*, It became his first important production in Chhattisgarh. This was the result of the work he was doing since his return, with six folk actors from Chhattisgarh. This led to the foundation of '*Naya Theatre*' a theatre company he founded in 1959.

In his exploratory phase, 1970–73, he broke free from one more theatre restrictions. He no longer made the folk artistes with whom he had been performing all his plays speak Hindi, and instead switched to Chhattisgarh, a local language, they were more accustomed to. Later, he even started experimenting with 'Pandavani', a folk singing style from the region and temple rituals, making his plays stand out amidst the backdrop of plays which were still using traditional theatre techniques like blocking movements or fixing lights on paper. Soon spontaneity and improvisation became the hallmark of the new style, where the folk artistes were allowed greater freedom of expression.

A further evolution was seen in 1972 with his next venture with Chhattisgarhi Nach style, a play titled '*Gaon Ka Naam Sasural, Mor Naam Damaad*, based on a comic folk tale.

He continued to experiment with the form of his new theatre in the 1960s and 70s. He moved away gradually from scripted and standardised plays towards improvised theatre that allowed more freedom for unschooled folk artists. In 1975, he wrote and directed *Charandas Chor*, the story of a thief who is also a man of his word. Tanvir is best known for this play, a marvellous example of his layered, humanistic vision of the "common man", which immediately created a whole new idiom in modern India theatre; whose highlight was Nach - a chorus that provided commentary through song. The play won him an award at the Edinburgh festival in 1982.

He also had a genius for framing the universal impulse in every story within the hopes and fears of the local context. And so The Good Woman of Schezwan became *Shajapur Ka Shantibai* and Shakespeare's songs in A Midsummer Night's Dream metamorphosed into folk melodies in *Kamdeo Ka Apna, Basant Ritu Ka Sapna*.





His Chhatisgarhi folk troupe, surprised again, with his rendition of Asghar Wajahal's *Jisne Lahore Nahin Dekhya* in 1992. Then in 1993 came, *Kamdeo Ka Apna Basant Ritu Ka Sapna*, Tanvir's Hindi adaptation of Shakespeare's 'A Midsummer Night's Dream'. In 1995, he was invited to the United States by the Chicago Actors Ensemble, where he wrote his only English language play, *The Broken Bridge*. In 2002, he directed, '*Zahareeli Hawa*', a translation of 'Bhopal' by the Canadian-Indian playwright Rahul Varma, based on the Bhopal gas tragedy. During his illustrious career he brought works from all genres to stage, from ancient Sanskrit works by Sudrak, Bhasa, Visakhadatta and Bhavabhuti; to European classics by Shakespeare, Molière and Goldoni; modern masters, Brecht, Garcia, Lorca, Gorky, and Oscar Wilde, Tagore, Asghar Wajahal, Shankar Shesh, Safdar Hashmi, Rahul Varma, stories by Premchand, Stefan Zweig and Vijaydan Detha, apart from an array of Chhattisgarhi folk tales.

Ratan Thiyam

Ratan Thiyam was born on 20 January 1948 is an Indian playwright and theatre director, and the winner of the Sangeet Natak Akademi Award in 1987, one of leading figures of the "Theatre of Roots" movement which started in 1970s. Ratan Thiyam is known for writing and staging plays that use ancient Indian theatre traditions and forms in a contemporary context. A former painter, and proficient in direction, design, script and music, Thiyam is often considered one of leading contemporary theatre gurus.



RatanThiyam

Ratan Thiyam graduated from National School of Drama, New Delhi in 1974. He is also the founder-director of 'Chorus Repertory Theatre', formed on the outskirts of Imphal, Manipur in 1976. He was awarded the Padma Shri by Government of India in 1989. He was awarded the 2012 Sangeet Natak Akademi Fellowship, the highest honour in the performing arts. A son of Manipuri dance master, for a time, Thiyam studied painting before turning to writing. He published his first of six novels in 1961 at the age of 22, wrote poetry and reviews. Writing led him to theatre.

His works profess a deep concern for social welfare and spiritual yearnings in the midst of the political chaos in the modern world. His plays infuse rationalised and multifaceted analysis of myriad perspectives. Using ingenious theatrical stagecraft, his plays are tinged with literary beauty and meaning. Most of Ratan Thiyam's plays are thematically Indianised and are profound plays with universal appeal. Renowned for its disciplined performance practice, spectacular aural and visual aesthetic, and strong thematic explorations, Thiyam's work has placed him in the company of such figures as Suzuki, Brook, and Grotowski.

His works are strongly influenced by Natya Sastra, an Indian theatre style propounded by Bharata during the second century B.C., as also ancient Greek drama, and the Noh theatre of Japan. His approach to theatre has been shaped by years of study under the tutelage of several





major exponents of the traditional Manipuri performing arts. Thiyam is also known for his use of traditional martial arts, of Thang-Ta in his plays, such as in *Urubhangam* (Broken Thigh), of Sanskrit playwright Bhasa itself based on an episode from the epic, the Mahabharata, which along with *Chakravayuh* (Army Formation) is considered one of his finest works. In 1986, he adapted Bertolt Brecht's *Antigone* as *Lengshonnei*, a comment on the personal behaviour of politicians, failing to handle political situation in the state. *Uttar Priyadarshi* (The Final Beatitude), an adaptation of Hindi verse play by playwright and poet Agyeya in 1996, based on a story of redemption of King Ashoka, a man's struggle against his own inner dark side and a plea for peace, knowing its impact on future generation. His play *Andha Yug* (The Blind Age), known for creating an intense and intimate experience, around the epochal theme. His major plays include *Ritusamharam*: The work seeks solace and sanity amidst chaos and violence of today's world.

K. N. Panikker



K. N. Panikker

Kavalam Narayana Panikker born on 28 April 1928, is an Indian playwright, theatre director and poet. He has written over 26 Malayalam plays, many adapted from classical Sanskrit drama and Shakespeare, Panikker is the Founding Director of Sopanam. His theatre is in constant dialogue with folk and classical traditions of Indian theatre as described in Bharat Muni's *Natya Shastra* reflecting contemporary social problems and moral values of the present day society. Most significant part of his theatre idiom is the culmination of living traditions, rituals and practicing art forms with modern sensibilities, which establishes him as the seminal theatre personality of our country.

His plays include *Sakshi* (1964), *Avanavankadamba* (1975), *Ottayan* (1988), *Karimkutty* (1983), *Koyma* (1986), *Arani* (1989), *Theyya Theyyam* (1990), and *Poranadi* (1995). He has directed his own plays as well as the plays of Bhasa (*Madhyama Vyayogam*, *Urubhangam*, and *Karnabharam*) and Kalidasa (*Shakuntalam* and *Vikramorvasiyam*). His awards include the prestigious Kalidas Samman Award for Theatre (1996), the National Award from the Sangeet Natak Akademi for Theatre Direction (1983), the Kerala State Sahitya Akademi Award for the best Malayalam Playwright (1974), the Critic Circle of India Award for Theatre Direction (1982 and 1984), and a Ford Foundation Fellowship. His productions have been presented in Greece, Japan, Austria, the United States, and the former Soviet Union.

B. V. Karanth

Babukodi Venkataramana Karanth was born on 19 September 1928, a renowned theatre personality from India. Throughout his life he was director, actor and musician of modern Indian theatre both in Kannada as well as Hindi, and one of the pioneers of Kannada and Hindi





new wave cinema. Karanth's passion for theatre started at an early age. His first tryst with theatre was when he was in standard III - he acted in *Nanna Gopala*, a play directed by P.K. Narayana.

He was an alumnus of the National School of Drama (1962) and later, its director. He has directed a number of successful plays and award winning Kannada movies. The Government of India honoured him with the Padma Shri.

Karanth directed over a hundred plays, more than half of which were in Kannada with Hindi close behind. He also directed plays in English, Telugu, Malayalam, Punjabi, Urdu, Sanskrit and Gujarati. *Hayavadana* (by Girish Karnad), *Kattale Belaku*, *Huchu Kudure*, *Evam Indrajit*, *Oedipus*, *Sankranti*, *Jokumara Swami*, *Sattavara Neralu*, *Huttava Badidare* and *Gokula Nirgamana* are some of his most popular plays in Kannada. Of the forty or so plays he directed in Hindi, 'Macbeth' (using the traditional Yakshagana dance drama form), 'King Lear,' *Chandrasahsa*, *Hayavadana*, *Ghasiram Kotwal*, *Mrichha Katika*, *Mudra Rakshasa*, and *Malavikagni Mitra* are some of the more popular ones. Karanth also revelled in directing children and directed several children plays like *Panjara Shale*, *Neeli Kudure*, *Heddayana*, *Alilu* 'Ramayana' and 'The Grateful Man'.



B. V. Karanth

In 1974, Karanth started *Be Na Ka* a repertory in Bangalore. *Benaka* was an acronym for *Bengalooru Nagara Kalavidaru*. *Benaka* stages several popular plays like *Hayavadana* all across Karnataka and even overseas. At *Benaka*, Karanth also took a special interest in children's theatre and directed several plays with children. This group has been taken care of by *Prema Karanth*, Karanth's late wife and a noted theatre personality in her own right.

Karanth was largely responsible for starting the New Theatre Movement in Madhya Pradesh. As director of the NSD, at the invitation of the *Bharat Bhavan* in Bhopal, he organised a training-cum-production camp in 1973. In the 1980s, he returned to set up the *Rangmandal* repertory in *Bharat Bhavan*. This was to be the first-ever repertory in the state and he became the main creative spirit behind the now legendary *Bharat Bhavan*.

Rangmandal, for the first time, folk professionals were used for training contemporary actors, and the repertory also included folk performers among its members. Apart from Hindi, plays were also produced in dialects such as *Bundelkhandi*, *Malavi* and *Chhatisgarhi* which created huge ticket-buying audiences for the *Rangmandira*.

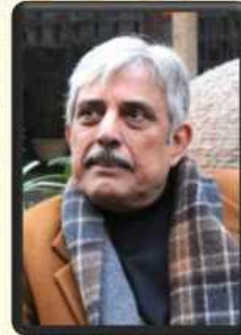
With the integration of *Alarippu* and *National school of Drama-New Delhi*, Karanth had contributed three great plays in Telugu. Collaborated with *Surabhi theatre* of *Andhra Pradesh*, Karanth conducted three workshops respectively '*Bhishma*' in 1996, '*Chandipriya*' in 1997 and '*Basthidevatha Yadamma*'. His dedication led him to spend his time during the workshops in corner villages of *Andhra Pradesh* to bringup the dramas.





Bhanu Bharti

One of the most eminent personalities in the theatre world of India today is Bhanu Bharti, born in Ajmer, Rajasthan in 1947. He is a renowned Indian theatre director and playwright, and the founder-director of AAJ Rangmanda Theatre Group. He graduated from the National School of Drama in 1973, bagging the Best all Round Student and the Best Director awards. Later, he studied at the traditional theatre of Japan, University of Tokyo. He is known for his theatre productions and choreographies with tribal and folk artistes, including *Pashu Gayatri* by K.N. Panikkar, *Kaal Katha* and *Amar Beej* all based on GAVRI, rituals of the Bhil tribe of Mewar region Rajasthan.



Bhanu Bharti

He has over fifty productions to his credit. His major works are: Chandrama Singh Urf Chamku, *Ras Gandharva*, *Azar Ka Khwab*, and *Yamgatha*. His productions like *Pashu Gayatri*, *Kai Katha*, and *Amar Beej* are based on his study of the performances and rituals of the Bheel tribe.

Bhanu Bharti headed the Drama Department of Rajasthan University, Jaipur, from its inception in 1976 till 1978. He has also taught dramatic literature, scenic design, and acting in many renowned institutions, including NSD. He has served as the Director of the Shri Ram Centre for Performing Arts, Delhi, and headed Bharatiya Lok Kala Mandal, Udaipur and worked with Bhil tribesmen of the Gogunda belt near Udaipur. He was also the Chairman of Rajasthan Sangeet Natak Akademi and the Rajasthan Sahitya Akademi.

An artist who is perceptive enough to reveal inner psychological world of characters and the inherent philosophic and mythical undercurrents of drama, Bhanu Bharti had directed a number of plays to provide his view point on many relevant social issues and worked with both rural and urban breed of actors and thus, gave Indian Theatre a new meaning altogether. Bhanu Bharti is now viewed as one of the most innovative directors of his time.

Bhanu has directed more than 70 plays in his theatrical career spanning nearly 40 years. Apart from his deep grounding in various aspects of Indian traditional and contemporary theatre, he joined University of Tokyo to study traditional theatre of Japan. He spent time studying the life and ritualistic art of the Bheel tribe of Mewar region of Rajasthan. In spite of his exposure and exploration and experimentation with theatre traditions of India, Japan and ritualistic theatre of tribals, he has not made any conscious attempt to transplant these diverse forms into his art. He has internalised these forms and styles, from Japanese theatre and assimilated elements like the use of space, the rhythm of performers and the use of silences.

During his stay with tribals, he produced K.N. Panikkar's *Pashu Gayatri*, a Malayalam play, with tribal performers. *Pashu Gayatri* was hailed as an imaginative theatrical piece which is truly Indian in sensibility and content as well as form. After *Pashu Gayatri* Bhanu has remained in





the national focus with his productions like *Chandrama Singhurf Chamku Das*, *Yangatha* and *Aks-Tamasha*. His three productions - *Pashu Gayatri*, *Kaal Katha* and *Amar Beej* - are based on rituals of the Bheel tribe.

Bhanu Bharti is proud, and rightly so, of his work in experimental theatre which he has drawn from various forms and styles of dramatic presentation. This genre of his plays stands testimony to both his capacity for innovation and his skill as a director. He remains unfettered by influences, and bound to no one style, for no style can be complete in itself. So while critics would love to label him, he has escaped their trap. But there is consistency in his thematic content and conviction, in the powerful portrayal of women. In seeking an understanding between urban and rural sensibilities in the creative passion necessary for renewal and discovery in theatre. At A.A.J. Rangmandal, there is a continuous soaking in of the traditional and the ritualistic expressions of the Bheel tribe of the Mewar region of Rajasthan. In addition, its creative dialogue between contemporary and traditional theatre has led Aaj to develop a performance space with a spectacular juxtaposition of urban and tribal actors in productions that have gained repute both in national and international theatre.

D. R. Ankur

Dr. Devendra Raj Ankur, this man of several acts has been a teacher, director, a critic, a playwright and an actor par-excellence. Having created a completely new genre of Modern Indian Theatre called *Kahaani Ka Rangmanch*, he has penned over 400 stories and novels in all Indian languages. He feels that there is nothing in this world better than the thrill of performing live. A recipient of the Sangeet Natak Akademi Award in 2003, his depth of knowledge and breadth of vision is simply immense.



D. R. Ankur

His basic aim was to put the literary text across on stage. He took up stories, novels and autobiographies which are not written in dramatic text and while putting them on text, he did not use a script. The original text became the script. He started this work in 1975 with the Repertory Company of NSD. His first work was called 'Three Texts in Solitude' by Nirmal Varma. It is called *Teen Ekant* in Hindi. This was a new form of theatre where you don't have to adapt. If a text not written for stage, presents a theatrical experience within the structure of its own text without being adapted or transformed into a dramatic adaptation, you get *Kahaani Ka Rangmanch*. It's been 40 years since he started this form of theatre. He has done 400 stories and novels in all the Indian languages.

Adapting novels or literature into plays has always been a regular feature all over the world. But Devendra Raj Ankur has always believed in presenting literature as it is on stage, without adapting it in a conventional play form. He has also been successful in his unique style.





Summary

- Sanskrit drama after the 10th century lost its tenor.
- With the advent of the modern period and the impact of western literature, drama took a new turn and developed as a form of literature.
- In 1946, India witnessed the worst bloodbath in the memory of the sub-continent, just before it became Independent, after the partition of the country.
- In this unit, we have studied about the most notable playwrights who have changed the modern and contemporary theatre scene of Indian theatre;
 - Bhartendu Harish Chandra
 - Rabindranath Tagore
 - Vijay Tendulkar
 - Mohan Rakesh
 - Dharamveer Bharati
 - Badal Sarkar
 - Girish Karnad
 - Dr. Shankar Shesh
- Early development of modern Indian theatre can be traced to the work of Bharatendu Harish Chandra (1850-1885), a theatre actor, director, manager, and playwright based in Varanasi (Banaras), who is also the father of modern Hindi literature as in his short life of 35 years, he wrote eighteen plays. At twenty he wrote his first drama-opera: Valmiki Pratibha (The Genius of Valmiki). In it the sage Valmiki overcomes his sins, is blessed by Saraswati, and compiles the Ramayana.
- Vijay Tendulkar was born on 6 January 1928 in Kolhapur, Maharashtra. He wrote his first story at age six.
- Mohan Rakesh was born as Madan Mohan Guglani on January 8, 1925 in Amritsar, Punjab. He started his career as a teacher, and he taught in two colleges and a school, edited a short story magazine before deciding to write full-time.
- Dr. Dharamvir Bharati was born in Allahabad on 25 December 1926 was a renowned Hindi poet, author, playwright and a social thinker of India.
- Badal Sarkar (BadalSircar, born 1925 is an influential Indian dramatist and theatre director, most known for his anti-establishment plays during the Naxalite movement in the 1970s.
- Born on May 19, 1938, in Matheran, Maharashtra, Girish Karnad has become one of India's brightest shining stars, earning international praise as a playwright, poet, actor, director, critic, and translator. His initial schooling was in Marathi.
- Dr. Shankar Shesh was born on 2nd of October 1933 in Bilaspur (M.P.). He completed his B.A (Hons.) with 1st Division from Nagpur University in 1956 and also Ph. D in 1960 from same University. He completed M.A. with 1st division in 1976 from Mumbai University.





→ The art and culture institutions which played an important role in progress of Indian Theatre:

- The Sangeet Natak Academy
- National School of Drama
- Zonal Cultural Centers

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- 1) Medieval Indian literature was an era of _____.
- 2) Around 1850, the Parsi theatre staged plays based on _____.
- 3) Why did drama remain in a state of oblivion during medieval India?
- 4) Name one important playwright of Parsi theatre.
- 5) State two characteristics of Parsi theatre.
- 6) What promoted the growth of Indian theatre?
- 7) What does Ravindra Nriya Natika comprise of?
- 8) Give three important plays of Mohan Rakesh.
- 9) Which was Mohan Rakesh's debut play?
- 10) Of Which famous magazine was Dr. Dharamveer the Chief Editor?
- 11) What are the awards won by Dr. Bharti?
- 12) What were Badal Sarkar's plays best known for?
- 13) When was the first National academy of the arts set up by the government of India?
- 14) To how many activities does the Sangeet Natak Academy confer the fellowship and scholarship to how many recipients?
- 15) What are the two performing wings of the National School of Drama?
- 16) What is the duration of the training programme offered by NSD?
- 17) Name the literary forum of NSD?
- 18) When did NSD become an independent entity.
- 19) Who formed the concept of Indian theatre?
- 20) Name the writer of "Agra Bazar" and "Charandas Chor".
- 21) Name the Indian playwright and theatre director who won the Sangeet Natak Academy Award in 1987.





- 22) Who is the founding director of Sopanam?
- 23) Name the famous play directed by B.V. Karanth in which he used the traditional Yakshagana dance drama form.
- 24) Name the founder-director of the 'Chorus Repertory Theatre'.
- 25) D.R. Ankur had created a completely new genre of Modern Indian Theatre. What was it called?
- 26) Of which theatre group was Bhanu Bharti is the founder -director?
- 27) What is 'Three Text in Solitude' by Nirmal Varma called in Hindi?
- 28) Who is often considered as one of the leading contemporary theatre gurus?
- 29) Whose theatre productions have been presented in Greece, Japan, Austria and the United States?

Q.2. Answer the following in about 50 words:

- 1) Mention a few prominent Indian playwrights of the pre Independence era and what their work highlighted.
- 2) Describe the Indian drama scene immediately after independence.
- 3) How did Rakesh Mohan's *Adhe Adhure* break the stereotype image of the Indian woman?
- 4) Write a short note on - 'Silence-The Court is in Session', by Vijay Tendulkar.
- 5) Many of Vijay Tendulkar's plays derived inspiration from real life. Do you agree? Why / why not?
- 6) Briefly write about the early years of the career of Mohan Rakesh.
- 7) Write a short note on Dr. Dharamveer Bharti?
- 8) Is it right to say that the plays of Badal Sarkar started a new wave of experimental theatre in Indian theatre. Why/ why not?
- 9) As the apex body specializing in the performing arts of the country, what role does the Sangeet Natak Academy play?
- 10) What does the Theatre-In Education Company focus on?
- 11) How is National Cultural Exchange Programme (NCEP) useful?
- 12) What was the objective behind The Theatre of Roots movement?
- 13) Which is the most significant aspect of K. N. Panikkar's theatre?
- 14) Write a short note on the New Theatre Movement started by Karanth.
- 15) Name the three workshops conducted by Karanth in 1996 and 1997.
- 16) Name the three productions of *Bhanu Bharti* based on rituals of the Bheel tribe.





Q.3. Answer the following in about 75 words:

- 1) Give an insight into the writing of the Father of modern Hindi literature.
- 2) How is the play 'Andheri Nagari Chaupat Raja' a satire on the British Raj?
- 3) The works of Ravindranath infuse lyrical flow and emotional rhythm into a tight focus on a core idea which is a break from prior Bengali drama. Substantiate.
- 4) Vijay Tendulkar's plays portrayed the social evils that existed in the society. Comment with reference to the play *Ghashiram*.
- 5) *Adhedhure* is a tragic comedy on the life of the middle class. Explain.
- 6) Most of Ratan Thiyam's plays are thematically Indianised. Explain.
- 7) Write a short note on Benaka, the repertory started by Karanth.
- 8) How did Bhanu Bharti prove his mettle in experimental theatre?
- 9) What are the objectives of The Sangeet Natak Academy?
- 10) What does the syllabus of the National School of Drama comprise of?
- 11) What is the aim behind the conceptualization of Zonal Cultural Centres?
- 12) What functions has The Repertory Company performed over the years?

Q.4. Answer the following in about 150 words:

- 1) Compare and contrast the theme of the two plays written by Vijay Tendulkar in 1972.
- 2) With reference to the play *Ghashiram* bring out the parallelism in the social evils that existed during the rule of the Peshwas and those that exist in the society of today.
- 3) Analyse how the play *Adhe Adhure* set a new trend in the writing of plays.
- 4) Highlighting the contribution and achievements of Ebrahim Alkazi, justify the statement- "Alkazi-the flag bearer of the theatric tradition from the 1950s, through the 1970s".
- 5) Habib Tanvir had a genius for framing the universal impulse in every story within the hopes and fears of the local context. With reference to his work especially his famous play *Charandas Chor* elaborates on his style of writing.
- 6) What is B.V. Karanth's contribution to modern Indian theatre?
- 7) How has Bhanu Bharti proved that he is one of the most innovative directors of his time?

Activities:

- ➔ Prepare a song from the play *Andher Nagri* with enactment
- ➔ Prepare a scene from the play *Andher Nagri* in different style of play production

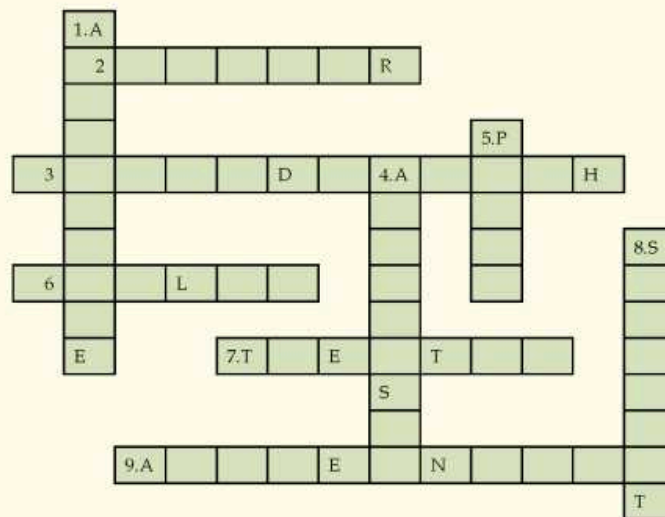




- Discuss the interpretation of *Andher Nagri* in a group discussion
- Read the play *Evam Indrajit*
- Write a note about Maharishi Valmiki
- Script a scene about RabindraNath Tagore
- Arrange a reading of *Dak Ghar*
- Write a note about *Rakt Karbi* and share it with the class.
- Discuss the writing of Vijay Tendulkar. the concept, text and the problems he raised in his plays
- Collect the facts and clippings about Manipuri folk from Chhau
- Collect the clippings about the folk style Gaveri from the Bhil tribe of Mewar, Rajasthan
- What are rituals, make the presentation as a group.
- Create a story and perform it for the class.

Crossword Puzzle - 1

Solve the crossword with the given clues:





Across

2. The play describes the child, Amal defying his stuffy and puerile confines by ultimately 'fall asleep', hinting at his physical death.
3. At twenty, he wrote his first drama-opera: Valmiki Pratibha (first name only)
6. The play presents the story of a monarch, who came to power by murdering his father and brother and ruled over India for 20 years.
7. This word came from Greek word called "Theatron" which means "a watching place" or "a viewing place"
9. Play also called city of darkness by Bhartendu Harish Chandra

Down

1. a tragic comedy on the life of middle class people by Mohan Rakesh
4. an important playwright of the Parsi theatre (1880-1931)
5. The _____ theatre, around 1850, started staging plays based on Indian mythology, history and legends
8. _____ drama after the 10th century lost its tenor





Unit - 2 *Modern and Western Theatre*

Theatre is a collaborative art form that uses live performers to present a story or idea in front of live audiences in a particular place. The well-known theatre director Peter Brook says that, to do a theatre one can need one actor, one space and one audience. Theatre word came from Greek word called "Theatron" which means "a watching place" or "a viewing place". But later, the word 'Theatre' is used as a particular art form. In theatre art form the actors communicates the story through the songs, rhythmic steps, gestures, music, and dance.

The ancient Greek theatre influenced modern western theatre in terms of technology, stock characters, structure and plot of the story. Modernist writers borrowed the concept of *catharsis* from Aristotle's 'Poetics'. Aristotle used the term catharsis to explain the effect of tragedy on audiences. Catharsis means 'purgation and purification'. The scholars have argued about the different use of term catharsis. But most of them agree with 'purgation' and 'purification'. Some scholars argue catharsis as being Intellectual clarification. The scholars draw the modern period in theatre from the late nineteenth century to early twentieth century. Modernism is a conscious practice of art, rejecting the traditional ways of practice and innovating new forms. The modern theatre has its own roots with its literature. Emile Zola was an important contributor to the development of theatrical naturalism.

The history of modern theatre is often seen as with the establishment of Andre Antoine's "Theatre Libre" in 1887. It was a workshop theatre, a stage for new writing and a platform for those works that were rejected by the mainstream practitioners in those days. Antoine opposed the traditional ways of teaching theatre and focused on the naturalistic way of acting and staging plays. Andre Antoine took the works of Emile Zola and presented it in Paris. Realism and naturalism were became significant forms of theatre. The waves of realism and naturalism spread all over the world and it flourished in different countries. The dramatists like Ibsen from Norway, Chekov from Russia, and Strindberg from Sweden are considered the pioneers of naturalistic and realistic drama. Antoine's theatre served as a model for other experimental theatre across Europe. The core element of this theatre practice is to provide an alternative theatre against mainstream theatre.

Learning Objectives: The learner is able to:

- Understand the influence of Greek Theatre on Modern Western Theatre.
- Know about the various personalities who helped in the growth of drama literature.
- Learn about different writing styles of Western playwrights.
- Understand the contributions of:
 - Anton Pavlov Chekov
 - Henrik Ibsen
 - August Strindberg
 - Bernard Shaw
 - Eugene Gladstone O'Neill
 - Eugene Ionesco
 - Samuel Beckett
 - Tom Stoppard





Modernism is closely associated with the idea of the 'avant-garde'. Avant-garde are people or works that push the boundaries of what primarily exists in the cultural realm. The concept of 'avant-garde' is to oppose the cultural values, thinking and to promote innovative ideas, technology, forms and experiments.

The term 'modernism' is applied to various developments in all art's in the late nineteenth and early twentieth century. These developments are happened against realism. The new innovations are emerged in all branches of theatre, including acting, stage design, direction and play writing. Stanislavsky, a Russian director, actor invented a 'method' in acting. This is widely accepted around the world. Later, the techniques of 'method acting' are become popular through film. In Germany Bertolt Brecht brought new dimensions to theatre. With the collaboration of Erwin Piscator, Brecht brought the concept of 'alienation effect' to performances. Brecht primarily rejected the concept of the fourth wall. In which actors were isolated from the audience. The fourth wall is a concept in which actors imagine an imaginary wall between them and audience so that the audience can get an illusion of reality. But Brecht rejected this idea. The 'epic theatre' proposes that the play should not cause the spectator to identify emotionally with the characters or action with the performance, but a play should provoke a rational self-reflection and a critical view of the action on stage. The epic theatre brought many new devices like film clippings, cartoons to the stage. The first major modernist movement in the theatre was 'symbolism'. Edward Gordon Craig introduced symbolic scenery to stage design. Adolphe Appia, on the other hand, brought three dimensional sets on stage and created integrity between actors and design.

The World War I and World War II had a greater impact on the arts. The war effects were represented in theatre performances. The new ideologies were emerged. In that, Existentialism is important. Existentialism explains the existence of human beings. The actual life of the human being is governed by the "true essence". Human beings, through their consciousness, create their own values and meaning to their life. Samuel Beckett and Eugene Ionesco are the important writers in the 'Theatre of Absurd'. 'Waiting for Godot' is one of the well-known plays in the Absurd Theatre.

Antonine Artaud's works were in the 1960s. Artaud believed that the theatre should represent reality and its effect should reach the audience as much as possible. His work 'The Theatre and Its Double' were largely discussed. Artaud formulated his ideas in to a manifesto and named it the 'Theatre of Cruelty'. His focus is to give a sensorial experience to the audience with a combination of design and performance skills.

In the 1970s and 80s the new technology use took place in the theatre. At this time, many directorial works were visually high, non-realistic and director, came into main focus. During this period, the theatre slowly emerged as a performance art. The non-structured events took place, the mixed media materiel such as video and film were used as media for design, juggling, clown and dance movements were used for theatrical performance. The realistic drama remained throughout twentieth century and gave the basis for many non-realistic approaches in the twentieth century.





Anton Pavlov Chekhov

Writer Leo Tolstoy called Chekhov, *an incomparable artist...an artist of life.*

Anton Chekhov was a Russian playwright who is considered as one of the greatest playwrights in realistic plays. As a dramatist, he produced four classical. He is considered as the greatest short story writer in the world. His four classical works are *Seagull*, *Uncle Vanya*, *Three Sisters* and *Cherry Orchard*. These plays were performed all over the world in many languages and directed by renowned directors.



Anton Pavlov Chekhov

Chekhov renounced the theatre after the disastrous reception of *The Seagull* in 1896, but the play was revived to acclaim in 1898 by Stanislavsky's Moscow Art Theatre, which subsequently also produced Chekhov's *Uncle Vanya* and premiered his last two plays, *Three Sisters* and *The Cherry Orchard*. These four works present a challenge to the acting ensemble ^[6] as well as to audiences, because in place of conventional action Chekhov offers a 'Theatre of Mood' and a "submerged life in the text." Chekhov was advised and praised by Dmitry Grigorovich, who was a well-known writer in those days with words such as "A real talent—a talent which places you in the front rank among writers in the new generation."

To understand Chekhov, it is important to understand the philosophy of his knowledge. The characters in Chekhov's plays do not have the ultimate truth. The relative, conditional nature of ideas and opinions, and of stereotypical ways of thinking and behaving; the refusal to regard an individual solution as absolute; and the baselessness of various claims to possession of the 'real truth': these are constants in Chekhov's world. In Chekhov's characters are often, experiences with melancholy and nostalgia.

Chekhov wrote about ordinary events and the relationships in small towns and villages. He used a variety of techniques, including choices of words, pacing and construction of a sentence which all lead to creating his characters and revealing their changing moods. In the letters that Chekhov sent to his writing contemporaries, as well as his family, he often discussed his work and ideas about story craft. His principle of writing is still relevant to this time. In May 10, 1886, his letter to his brother, Alexander, also a writer, Chekhov noted six principles of good writing.

- ➔ Absence of lengthy verbiage of a political-social-economic nature
- ➔ Total objectivity
- ➔ Truthful descriptions of persons and objects
- ➔ Extreme brevity
- ➔ Audacity and originality: flee the stereotype
- ➔ Compassion





Cherry Orchard: *Ranevskaya* returns after five years to her estate to find that it has been heavily mortgaged to pay for her extravagances and that it is to be auctioned. Generous and scatterbrained, she seems incapable of recognizing her desperate situation. Gaev, Ranevskaya's brother, makes some impractical suggestions, but his chief hope lies in an uncertain legacy or a rich marriage for Anya, Mme. Ranevskaya's young daughter. She, in turn, is attracted by the feckless student, Trofimov, and his dreams of social progress. The only apparently feasible proposal comes from Lopakhin, a merchant whose father was once a serf of the Gaev family. He suggests cutting down the famous cherry orchard and dividing the land into plots for summer cottages. The idea of destroying such beauty is rejected as a sacrilege, and with no specific plan in mind for saving the estate, the family drifts aimlessly, but hopefully, towards the day set for the auction. On that very evening, Mme. Ranevskaya gives a party that she can ill afford. In the midst of the festivities, Lopakhin arrives and happily announces that he has acquired the estate and intends to carry out his suggested plan for cutting down the orchard. The estate and the orchard now gone, the family prepares to leave. Lopakhin fails to propose to Varya, Mme. Ranevskaya's adopted daughter, who becomes a housekeeper for others. Forgotten in the confusion is the very old and ailing Firs, the devoted former family serf, and as the sound of an axe rings from the cherry orchard, he lies down, a symbol of the past.

Three Sisters: *Three Sisters* is a play by the Russian author and playwright Anton Chekhov, perhaps partially inspired by the situation of the three Brontë sisters. It was written in 1900 and first performed in 1901 at the Moscow Art Theatre. *Three Sisters* is a naturalistic play about the decay of the privileged class in Russia and the search for meaning in the modern world. It describes the lives and aspirations of the Prozorov family, the three sisters (Olga, Masha, and Irina) and their brother Andrei. They are a family dissatisfied and frustrated with their present existence. The sisters are refined and cultured young women who grew up in urban Moscow; however, for the past eleven years, they have been living in a provincial town.

Moscow is a major symbolic element: the sisters are always dreaming of it and constantly express their desire to return. They identify Moscow with their happiness, and thus to them it represents the perfect life. However, as the play develops, Moscow never materializes and they all see their dreams recede further and further, meaning, it never presents itself and they are forced to seek it out for themselves.

Realism necessitated changes in theatrical architecture. Earlier playhouses were designed to house the elaborate scenery required for melodrama. These enormous spaces forced actors to enlarge gestures to portray characters in larger-than-life dimensions. New theatre spaces provided intimacy so that actors could sit and talk in natural tones necessitated by the scripts. Actors who could speak naturally and no longer needed grand gestures and grimaces.

Henrik Ibsen

Henrik Ibsen is universally known as the Father of Modern Drama as well as the Father of Realism, was born on 20th March, 1828 was a major 19th century Norwegian playwright, poet, theatre director. He is one of the important playwrights in modern theatre. His major works





include *Brand*, *Peer Gynt*, *An Enemy of the people*, *Emperor and Galilean*, *A Doll's House*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *Rosmersholm*, and *The Master Builder*. Among all of his plays *A Doll's House* became the world's most performed play by the early 20th century.

Ibsen is often ranked as one of the truly great playwrights in the European tradition. Richard Horn by describes him as 'a profound poetic dramatist—the best since Shakespeare'. He influenced other playwrights and novelists such as George Bernard Shaw, Oscar Wilde, Arthur Miller, James Joyce and Eugene O'Neill.

The characters in his plays represent his own parents, and his themes often deal with issues of financial difficulty. He always portrayed the darkness of society with conflicts of moral values. A central theme in Ibsen's plays is the "unremitting portrayals of suffering women". Ibsen's sympathy with women came from his understanding of their powerlessness.

Ibsen's provocative dramas stuck a chord as he outraged the old establishment, who considered him dangerous. He left Norway and wrote the majority of his plays in German and Italian. The new generation saw in Ibsen's work a defiant voice that spoke for them. Women also emerged as important voices as characters in the play. He was most influential in portraying social dilemmas. Ibsen claimed that he wished to produce the illusion of reality.

Ibsen largely founded the modern stage by introducing a critical eye and free inquiry into the conditions of life and issues of morality. Some of his major works include playwrights in modern theatre. His major works include *Brand*, *Peer Gynt*, *An Enemy of the people*, *A Doll's House*, *The Wild Duck* and *The Master Builder*. He is considered to be the most frequently performed dramatist in the world after Shakespeare and his famous play, 'A Doll's House' became the world's most performed play by the early 20th century. His plays were considered scandalous to many of his era, where Victorian values of family life and propriety largely held sway in Europe, and any challenge to them was considered outrageous. Ibsen's work examined the realities that lay behind many facades, possessing a revelatory nature that was disquieting to many contemporaries.

A Doll's House (Et dukkehjem, 1879): A three-act psychological and social drama. Nora Helmer is pampered by her complacent husband Torvald, who treats her as an adorable but scatterbrained child. She is actually leading a life bordering on desperation. Seven years previously, she had forged her father's name in order to obtain a secret loan to finance a trip necessary for Torvald's health, since his pride precluded borrowing money. Nora is now pressured by her unscrupulous creditor, Krogstad, an employee in the bank where her husband has become the manager. Krogstad is about to be dismissed by the unsuspecting Torvald, and Nora is in imminent danger of being exposed. When her desperate efforts to forestall the crisis



Henrik Ibsen





fails, Krogstad sends Torvald a letter revealing Nora's forgery. Torvald turns on her viciously, calling her immoral, hypocritical, and unfit to be the mother of his children. His blind, convention-bound reaction to her selfless gesture opens Nora's eyes to her own intolerable position as his wife. Although he later forgives her, to his astonishment, their children, and the artificial dollhouse in which she has been living, determined to seek a life in which her value as a human being, can be realized.



A scene from *A Doll's House*

The Wild Duck (1884) is considered Ibsen's finest work, and it is certainly the most complex. Late in his career, Ibsen started to examine his own thoughts and ideas in play writing. In *Hedda Gabler* (1890) and *The Master Builder* (1892), Ibsen explored psychological conflicts which goes beyond the current conventions. Hedda Gabler is probably Ibsen's most performed play, with the title role regarded, as one of the most, challenging for any actress. Hedda Gabler and *A Doll's House* are both women centric plays. Hedda has similarities like Nora in *A Doll's House* but Hedda is portrayed with much more complexity.

Ibsen had completely redefined the structure of the play with a sense of reality. The issues drawn in his plays with a greater sensibility, has made him the greatest playwright of the 19th century.

August Strindberg

August Strindberg, in full Johan August Strindberg (born Jan. 22, 1849, Stockholm, died May 14, 1912, Stockholm), Swedish playwright, novelist, and short-story writer, who combined psychology and Naturalism in a new kind of European drama that evolved into Expressionist Drama. His chief works include *The Father* (1887), *Miss Julie* (1888), *Creditors* (1888), *A Dream Play* (1902), and *The Ghost Sonata* (1907).

Strindberg's father, Carl Oskar Strindberg, was a bankrupt aristocrat who worked as a steamship agent, and his mother was a former waitress. His childhood was marred by emotional insecurity, poverty, his grandmother's religious fanaticism, and neglect, as he relates in his remarkable autobiography *Tjänstekvinnans son* (1886-87); '*The Son of a Servant*', (1913). He studied intermittently at the University of Uppsala, preparing in turn for the ministry and a career in medicine but never taking a degree. To earn his living, he worked as a free-lance journalist in Stockholm, as well as at other jobs that he almost invariably lost. Meanwhile, he struggled to complete his first important work, the historical drama 'Master Olof' (1872), on the theme of the Swedish Reformation, influenced by Shakespeare and by Henrik Ibsen's 'Brand'.

Strindberg's career spanned four decades, during which time he wrote over 60 plays and more than 30 works of fiction, autobiography, history, cultural analysis and politics. From his earliest work, Strindberg developed forms of dramatic, action, language, and visual composition so





innovative that many were to become technically possible to stage only with the advent of film. He is considered the 'father' of modern Swedish Literature and his *The Red Room* (1879) has frequently been described as the first Swedish novel.

He also wrote more plays, of which '*Lucky Peter's Travels*' (1881) contains the most biting social criticism. In 1883, the year after he published '*Detnyariket*' (The New Kingdom), a withering satire on contemporary Sweden, Strindberg left Stockholm with his family, and for six years, moved restlessly about the Continent.

His new faith, coloured by mysticism, re-created him as a writer. The immediate result was a drama in three parts, '*To Damascus*', in which he depicts himself as *The Stranger*, a wanderer seeking spiritual peace and finding it with another character, *The Lady*, who resembles both Siri and Frida.

By this time, Strindberg had again returned to Sweden, settling first in Lund and then, in 1899, in Stockholm, where he lived until his death. The summers he often spent among his beloved skerries. His view that life is ruled by the 'Powers', punitive but righteous, was reflected in a series of historical plays that he began in 1889. Of these, *Gustav Vasa* is the best, masterly in its firmness of construction, characterization, and its vigorous dialogue. (In 1901, he married the young Norwegian actress, Harriet Bosse; in 1904, they parted).

Yet his last marriage, this 'spring in winter,' as he called it, inspired, among other works, the plays '*The Dance of Death*' and '*A Dream Play*', as well as the charming autobiography *Ensam* (Alone) and some lyrical poems. Renewed bitterness after his parting from his last wife provoked the grotesquely satirical novel *Svarta Fanor* (Black Banners), which attacked the vices and follies of Stockholm's literary coteries, as Strindberg saw them. *Kammarspel* (Chamber Plays), written for the little Intima Theatre, which Strindberg ran for a time with a young producer, August Falck, embody further developments of his dramatic technique: of these, '*The Ghost Sonata*' is the most fantastic, anticipating much in later European drama. His last play, '*The Great Highway*', a symbolic presentation of his own life, appeared in 1909.

The Father (Fadern, 1887): The Captain, a cavalry officer, scientist, and freethinker, lives surrounded by women: his wife Laura, their daughter Bertha, his old nurse Margaret, his mother-in-law, and a governess. The Captain wants to send his daughter away for her education, but Laura is determined to keep her at home. To get her way, she insinuates that Bertha may not be the Captain's child and therefore not legally under his control. By creating an atmosphere of suspicion, in which she is unwittingly abetted by the family doctor, Laura succeeds in forcing her husband to question his own sanity. Driven to distraction by uncertainty and by Laura's machination, he loses his temper, is put into a straitjacket by his nurse, then suffers a stroke and dies.

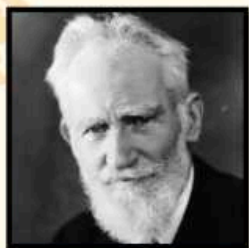
Miss Julie (1888): The major theme of the play is Darwinism, a theory that was a significant influence on the author during his naturalistic period. It isn't explicitly stated in the script, but it is in the preface, where Strindberg describes his two lead characters, Miss Julie and Jean, as vying against each other in an evolutionary "life and death" battle for a survival of the fittest.





The character, Miss Julie, represents the last of an old aristocratic breed about to die out. Whereas Jean represents one who is clambering upwards, and who is more fit to thrive because he is better able to adapt in terms of the "life roles" he can take on. The play contains a variety of themes, partly because Miss Julie's actions are motivated by a range of factors and influences: Her class, her desires and impulsive nature, her father, and the dynamic traumas of her family histories. She is given a number of motivations because the author, in wanting to be naturalistic, realizes that in life people can be motivated in a number of ways, and also because the author is taking a stand against the dominant theatrical idea that says that characters should be written with only one primary motivation.

Bernard Shaw



Bernard Shaw

Bernard Shaw was an Irish playwright born on July 26th 1856, Dublin. Shaw was the only son among three. His father was an unsuccessful merchant; his mother was a singer who taught singing in London. Shaw left school at 14 to work in an estate agent's office. He wrote five novels, several of them published in small socialist magazines. Work as a journalist led to his becoming a music critic for the *Star* in 1888 and for the *World* in 1890. In 1898, Shaw married Charlotte Payne-Townshend, a wealthy, well born Irishwoman. By this time, his plays were beginning to be produced.

Shaw's plays focus on ideas and issues, which represent the society as a mirror. The characterizations in his plays are remarkable with a brilliant command of language. His early plays were published as 'Plays Pleasant, and Unpleasant' (2 vol., 1898). The "unpleasant" plays were 'Widower's Houses' (1892), on slum landlordism; 'The Philanderer' (written 1893, produced 1905); The "pleasant" plays were 'Arms and the Man' (1894), satirizing, romantic attitudes toward love and war; 'Candida' (1893); and 'You Never Can Tell' (in 1895).

In 1897, 'The Devil's Disciple', a play on the American Revolution, was produced with great success in New York city and published in the volume 'Three Plays for Puritans' (1901) along with 'Caesar and Cleopatra' (1899), notable for its realistic, humorous portraits of historical figures, and 'Captain Brass bound's Conversion' (1900).

In early 20th century, Shaw wrote his well known and most popular plays, 'Man and Superman' (1903), 'Major Barbara' (1905), which postulate that poverty is the cause of all evil; and Pygmalion (1913), which satirizes the English class system through the story of a cockney girl's transformation into a lady at the hands of a speech professor. The latter has proved to be Shaw's most successful work—as a play, as a motion picture, and as the basis for the musical and film 'My Fair Lady' (1956; 1964).

Saint Joan (1923): The most regarded play of Shaw; it argues that Joan of Arc, a harbinger of Protestantism and nationalism, had to be killed because the world was not yet ready for her. In





1920, Shaw, much criticized for his anti-war stance, wrote 'Heartbreak House', a play that exposed the spiritual bankruptcy of the generation responsible for World War I.

Bernard Shaw's other plays are 'John Bull's Other Island' (1904), 'The Doctor's Dilemma' (1906), 'Fanny's First Play' (1911), 'Back to Methuselah' (1922), 'The Apple Cart' (1928), 'Too True to Be Good' (1932), 'The Millionairess' (1936), 'In Good King Charles's Golden Days' (1939), and 'Buoyant Billions' (1949).

Shaw collaborated his first work with William Archer, 'Widowers Houses' in 1885, who supplied the structure. Archer decided that Shaw could not write a play, so the project was abandoned. Years later, Shaw tried again and, in 1892, completed the play without collaboration. 'Widowers' Houses, a scathing attack on slumlords, was first performed at London's Royalty Theatre on 9 December 1892. Shaw would later call it one of his worst works, but he had found his medium. His first significant financial success as a playwright came from Richard Mansfield's American production of 'The Devil's Disciple' (1897). He went on to write 63 plays, most of them full-length.

Arms and the Man (1894): A romantic comedy, set in Bulgaria. After a disastrous battle, Bluntschli, a retreating Swiss mercenary serving in the Serbian Army, takes refuge in the bedroom of Raina, the daughter of pretentious Bulgarian family. A practical and experienced Bluntschli carries chocolates into battle instead of bullets; Bluntschli manages to undermine Raina's romantic notions of war and heroism. These ideas are personified in her fiancé, Sergius, the Byronic Bulgarian officer who won the battle as a result of his heroic folly and a quirk of fate. Returning to Raina's home after peace has been signed; Bluntschli helps the incompetent Sergius and Raina's father, Major Petkoff, to demobilize their regiments. Sergius declares that he is going to marry Louka, the servant girl, whereupon Bluntschli declares himself a suitor for Raina's hand. Her parents are hesitant, as he is a poor soldier and she is accustomed to a lavish (by Bulgarian standards) style of living. Bluntschli, however, reveals himself as heir to a fortune, and all ends happily.

Widowers' House (1892): The play comprises three acts. In Act I a poor, but aristocratic young doctor named Harry Trench and his friend William Cokane are vacationing at Remagen on the Rhine. There, they encounter fellow travelers: Mr Sartorius, a self-made businessman, and his daughter Blanche. Harry and Blanche fall in love and become engaged.

Act II opens with everyone back at home in London: Sartorius, is talking to Mr Lickcheese, whom he employs as a rent-collector, reveals himself to be a slumlord. He discharges Lickcheese for dealing too leniently with tenants. Trench and Cokane arrive to visit, but when Trench discovers that Sartorius makes his money by renting slum housing to the poor, he is disgusted and refuses to allow Blanche to accept money from her father after they are married and insists they must live on Harry's small income. They break up over this, after a bitter argument. Sartorius reveals that Trench's income depends on interest from mortgaged tenements and, therefore, is as dirty as the money made by Sartorius, but the lovers do not reconcile: Blanche utterly rejects Harry because of her wounded feelings.





In Act III, Trench, Cokane and Lickcheese return to Sartorius' house to plan a shady business venture (Trench, disillusioned and coarsened by knowing that his income is tainted by its source, no longer takes the moral high-ground). In the final scene, notable for its tension, Harry and Blanche reunite.

The Second Phase of Realism is from 1930 to the 1950, considered the golden age of realist drama, such as those by O'Neill, Lillian Helman, Clifford Odets, Tennessee Williams and Arthur Miller.

Eugene Gladstone O'Neill



Eugene Gladstone O'Neill

Eugene Gladstone O'Neill was an Irish American playwright and Nobel laureate in Literature born on October 16, 1888. He was the son of Irish immigrant actor James O'Neill and Mary Ellen Quinlan. In his plays, the characters struggle to maintain their hopes and aspirations, but ultimately slide into disillusionment and despair.

O'Neill wrote only one well-known comedy 'Ah, Wilderness' nearly all of his other plays involve some degree of tragedy and personal pessimism. O'Neill's plays were written from an intensely personal point of view, deriving directly from the scarring effects of his family's tragic relationships—his mother and father, who loved and tormented each other; his older brother, who loved and corrupted him and died of alcoholism in middle age; and O'Neill himself, caught and torn between

love for and rage at all three.

The first full-length play in which O'Neill successfully evoked the starkness and inevitability of Greek tragedy that he felt in his own life was *Desire under the Elms* (1924). Drawing on Greek themes of infanticide, and fateful retribution, he framed his story in the context of his own family's conflicts. This story of a lustful father, a weak son, and an adulterous wife who

murders her infant son was told with a fine disregard for the conventions of the contemporary Broadway theatre. Because of the sparseness of its style, its avoidance of melodrama, and its total honesty of emotion, the play was acclaimed immediately as a powerful tragedy and has continued to rank among the great American plays of the 20th century.



The Great God Brown featured actor William Harrigan in 1926

The Great God Brown (1926): The play dealt with a major theme that he expressed more effectively in later plays—the conflict between idealism and materialism. Although the play was too metaphysically intricate to





be staged successfully when it was first produced, in 1926, it was significant for its symbolic use of masks and for the experimentation with expressionistic dialogue and action—devices that since have become commonly accepted both on the stage and in motion pictures. In spite of its confusing structure, the play is rich in symbolism and poetry, as well as in daring technique, and it became a forerunner of avant-garde movements in American theatre.

O'Neill's innovative writing continued with 'Strange Interlude'. This play was revolutionary in style and length: when first produced, it opened in late afternoon, broke for a dinner intermission, and ended at the conventional hour. Techniques new to the modern theatre included spoken asides or soliloquies to express the characters' hidden thoughts. The play is the saga of Everywoman, who ritualistically acts out her roles as daughter, wife, mistress, mother, and platonic friend.

The Iceman Cometh (1939): The most complex and perhaps the finest of the O'Neill tragedies, although it did not appear on Broadway until 1946. Laced with subtle religious symbolism, the play is a study of individual's need to cling to his/her hope for a better life, even if he/she must delude himself/herself.

Even in his last writings, O'Neill's youth continued to absorb his attention. The posthumous production of 'Long Day's Journey into Night' (1941-42) brought to light an agonizingly autobiographical play, one of O'Neill's greatest. It is straightforward in style but shattering in its depiction of the agonized relations between father, mother, and two sons. Spanning one day in the life of a family, the play strips away layer after layer from each of the four central figures, revealing the mother as a defeated drug addict, the father as a man frustrated in his career and failed as a husband and father, the older son as a bitter alcoholic, and the younger son as a tubercular, disillusioned youth with only the slenderest chance for physical and spiritual survival.

Until some years after his death in 1953, O'Neill, although respected in the United States, was more highly regarded abroad. Sweden, in particular, always held him in high esteem, partly because of his publicly acknowledged debt to the influence of the Swedish playwright, August Strindberg, whose tragic themes often echo in O'Neill's plays. In 1936, the Swedish Academy gave O'Neill the Nobel Prize for Literature, the first time the award had been conferred on an American playwright.

Beyond the Horizon (1920): It was O'Neill's first full-length work, and the winner of the 1920 Pulitzer Prize for Drama. The play focuses on the portrait of a family, and particularly two brothers, Andrew and Robert. In the first act of the play, Robert is about to go off to sea with their uncle Dick, a sea captain while Andrew looks forward to marrying his sweetheart Ruth and working on the family farm as he starts a family.

O'Neill saw the theatre as a valid forum for the presentation of serious ideas. Imbued with the tragic sense of life, he aimed for a contemporary drama that had its roots in the most powerful of ancient Greek tragedies—a drama that could rise to the emotional heights of Shakespeare. For more than 20 years, both with such masterpieces as *Desire Under the Elms*, *Mourning Becomes*





Electra, and The Iceman Cometh and by his inspiration to other serious dramatists, O'Neill set the pace for the blossoming of the Broadway theatre.

Eugene Ionescu: (Born on November 26th 1909 in Slatina, Romania). Many sources indicate that he was born in 1912. The error is due to vanity on the part of the author. In the early fifties, he had "lied" himself three years younger after having read a statement by the critic, Jacques Lemarchand, who greeted the advent of a new generation of young authors, among them Ionescu and Beckett!



Eugene Ionescu

Eugene returned to Romania in May 1922, together with his sister. He learnt Romanian and attended the college Sfântul Sava (Saint Sava) in Bucharest. 1934 'Nu' (No!) is a collection of critical, protest essays provoked an enormous scandal in the Romanian literary world, by its devastating, subversive attack, perpetrated in a lively and sarcastic style the established values of Romanian literature: Tudor Arghezi, Ion Barbu, Camil Petrescu and Mircea Eliade. This volume received a prize from the Royal Foundations Publishing House, granted by a jury chaired by the literary critic and theorist, Tudor Vianu.

His article 'Vocabulary of Criticism', was published in 'Vremea' in 1938. The same year, he obtained a Romanian state grant to go to Paris to write a thesis (which he never finished) on: "The topic of sin and the topic of death in French poetry since Baudelaire". From 1945 to 1949, he translated the works of Urmoz (1883-1923), a Romanian poet, who was a forerunner of surrealism, the literature of the absurd and the anti-prose. During this period the Ionescu family received financial help from a relative.

In 1948 Ionescu started writing the play that was later to be entitled the 'Bald Prima Donna', and which was performed for the first time on May 11, 1950 at the Théâtre des Noctambules, under the direction of Nicolas Bataille.

1958 was the year of the 'London Controversy' where Ionescu defended his theatre and his vision of the theatre in a virulent polemic with the English critic, Kenneth Tynan from 'The Observer'. On May 8, 1969, he received the Medal of Monaco and in December the Great National Theatre Prize. On the 22th of January 1970, Eugène Ionescu was elected a member of the French Academy, to take over the seat of Jean Paulhan.

December 15, 1982: 'Freshwater' was performed in the George-Pompidou Centre in celebration of the 100th anniversary of Virginia Woolf's birth. Adaptation and direction by Simone Benmussa, with the following actors: Jean-Paul Aron, Florence Delay, Guy Dumur, Viviane Forrester, Eugène and Rodica Ionescu, Alain Jouffroy. On April 21-23, 1983, at the seventh meeting of the American-Romanian Academy of Arts and Sciences, in Davis, California, chaired by Richard Coe, Ionescu was the guest of honor. Other prominent participants were Martin Esslin and Emmanuel Jacquart.





Eugène Ionesco's health was fragile. In February 1984 he was hospitalized and lay in a diabetic coma for two days. In spite of this crisis, later the same year, he travelled to and gave conferences in several European countries and the United States.

On April 16, 1985 Ionesco received two medals: that of Mayenne and that of la Flèche. In May, he received the Monte-Carlo International Prize of Contemporary Art. He was a member of the jury of the Venice Film Biennial. On 22 November he received the T.S. Eliot-Ingersoll-prize in Chicago, in presence of Saul Bellow and Mircea Eliade. He then went to Bern where he took an active part in a meeting in support of human rights.

On February 23, 1987, Théâtre de la Huchette celebrated the thirtieth anniversary of its Ionesco Performance, in the presence of Eugène and Rodica Ionesco and of the actors who, all along the years, had taken turns in playing 'The Bald Prima Donna' and 'The Lesson.'

On November 27, 1992 the Uniwersytet Śląski, Katowice, Poland, gave Eugène Ionesco the title of honorary doctor. The ceremony took place in Paris. Ionesco was a member of the C.I.E.L. (Comité international des écrivains pour la liberté) which militates for the observance of human rights in all countries and for freedom of scientists, writers and artists. Eugène Ionesco died on March 28, 1994 in his residence in Paris. He was buried in the Cemetery of Montparnasse.

The Lesson (La leçon, 1951): A student appears at the Professor's house to be coached for her "total doctorate" examination. As they settle down to work, the meek Professor becomes more and more intense and authoritarian; the Maid warns him to keep calm. After the arithmetic lesson, a strange combination of simple, practical examples and abstract mathematical conceptions, the professor angrily decides that the Student can only hope to pass the "partial doctorate", and against the Maid's warning, proceeds to a philology lesson. Disdaining interruption by the Student, he launches into a pseudo-scholarly compilation of nonsense about the "new-Spanish" languages, growing increasingly excited. When the student punctuates his comments with complaints about a toothache, the Professor loses all patience. Arithmetic leads to philology, and philology leads to crime, she scolds, as, putting on swastikalike armbands, they prepare to dispose of the bodies. As the curtain falls, the Maid is ushering in a new student.

The Bald Soprano or the Bald Prima Donna: Nicolas Bataille directed the premiere on 11 May 1950 at the Théâtre des Noctambules, Paris. Since 1957 it has been in permanent showing at the Théâtre de la Huchette, which received a *Molière d' honneur* for its performances. With a record number of interpretations, it has become one of the most performed plays in France.

The Smiths are a traditional couple from London who have invited another couple, the Martins, over for a visit. They are joined later by the Smiths' maid, Mary, and the local fire chief, who is also Mary's lover. The two families engage in meaningless banter, telling stories and relating nonsensical poems. At one point, Mrs. Martin converses with her husband as if he were a stranger she just met. As the fire chief turns to leave, he mentions "the bald soprano" in passing, which has a very unsettling effect on the others. Mrs. Smith replies that "she always styles her hair the same way." After the Fire Chief's exit, the play devolves into a series of complete non-sequiturs with no resemblance to normal conversation. It ends with the two couples shouting in





unison "It's not that way. It's over here!", right before a blackout occurs. When the lights come back on, the scene starts from the beginning with the Martins reciting the Smiths' lines from the beginning of the play for a while before the curtain closes.

Samuel Beckett

Samuel Beckett is widely regarded as among the most influential writers of the 20th century. He is considered one of the last modernists. As an inspiration to many later writers, he is also sometimes considered one of the first post-modernists. Samuel Beckett was born on Good Friday, 13 April 1906 to William Frank Beckett, a quantity surveyor, and Maria Jones Roe a nurse. Beckett had one older brother, Frank Edward Beckett (born 1902). Beckett attended a local playschool, where he started to learn music, and then moved to Earlsfort House School in the city centre near Harcourt Street. In 1919, Beckett went to Portora Royal School in Enniskillen, County Fermanagh, where Oscar Wilde also studied.



Samuel Beckett

Samuel Beckett moved to Paris in 1926 and met James Joyce. He soon respected the older writer so much that at the age of 23 he wrote an essay defending Joyce's magnum opus '*Ulysses* to' the public. In 1927, one year later, he won his first literary prize for his poem entitled 'Whoroscope'. The essay was about the philosopher, Descartes, meditating on the subject of time and about the transiency of life.

Beckett journeyed through Ireland, France, England, and Germany and continued to write poems and stories. It is likely that he met with many of the tramps and vagabonds who later emerged in his writing, such as the two tramps, Estragon and Vladimir in 'Waiting for Godot'.

Beckett's great success came on January 5, 1953, when 'Waiting for Godot' premiered at the Theatre de Babylone. Although critics labeled the play "the strange little play in which 'nothing happens,'" it gradually became a success as reports of it spread through word of mouth. It eventually ran for four hundred performances at the Theatre de Babylone and was heralded with critical praise from dramatists such as Tennessee Williams, Jean Anouilh, Thornton Wilder, and William Saroyan. Saroyan even remarked that, "It will make it easier for me and everyone else to write freely in the theatre." An interesting production of 'Waiting for Godot' took place when some actors from the San Francisco Actor's Workshop performed the play at the San Quentin penitentiary for over fourteen hundred convicts in 1957. The prisoners immediately identified with both Vladimir and Estragon about the pains of waiting for life to end, and the struggle of the daily existence. The production was perhaps the most successful ever, Beckett's second masterpiece, 'Endgame', premiered on April 3, 1957 at the Royal Court Theatre in London.

All of Beckett's major works were written in French. He believed that French forced him to be more disciplined and to use the language more wisely. However, 'Waiting for Godot' was eventually translated into the English by Beckett himself.





Samuel Beckett also became one of the first absurdist playwrights to win international fame. His works have been translated into over twenty languages. In 1969, he received the Nobel Prize for Literature, one of the few times this century that almost everyone agreed the recipient deserved it. He continued to write until his death in 1989, but towards the end, he remarked that each word seemed to him "an unnecessary stain on silence and nothingness."

Samuel Beckett's first play was *'Eleutheria'* and involved a young man's efforts to cut himself loose from his family and social obligations. This has often been compared to Beckett's own search for freedom. *'Eleutheria'* is a play by Samuel Beckett, written in French in 1947. It was his first completed dramatic endeavour (after an aborted effort about Samuel Johnson). Roger Blin considered staging it in the early 1950s, but opted for *'Waiting for Godot'*, because it was easier to stage. At this point, Beckett suppressed the manuscript. Beckett later recycled the name "*Krap*" (with two Ps) for his play *'Krap's Last Tape'*.

The plot concerns the efforts of a young member of the bourgeoisie, Victor Krap, to cut himself off from society and his family—while at the same time accepting hand-outs from his mother. The title, *'Eleutheria'* is Greek for "liberty". Each act takes place on successive Winter days in Paris.

Waiting for Godot (En attendant Godot, 1953): A tragic-comedy, in two acts, which was the first theatrical success of the theatre of the absurd. At dusk, two tramps, Vladimir and Estragon, who call each other Gogo and Didi, meet near a bare tree on a country road to wait for promised arrival of the elusive Godot. They pass the time in a variety of ways: trying to recall their past, quoting from the Bible, discussing the nearby tree, speculating about Godot, telling jokes, recounting dreams, eating, and urinating. Before nightfall, Pozzso, a capricious master, and Lucky, his brutalized servant, appear briefly. Their relationship as master and slave provides a sharp contrast to the friendly equality of the two come that day, but will surely come the next. In Act II, the tree has grown four or five leaves more, but the state of Gogo and Did has deteriorated. Their memories are even less dependable, and they find less and less to say. They are more conscious of their activities as pastime, or plays. Pozzo and Lucky reappear briefly, the former now blind, the latter dumb. Once more Godot sends word that he cannot come that day. In despair, the tramps make an unsuccessful attempt to hang themselves. Then, as at the end of Act I, they declare their intention of leaving, but they do not move.

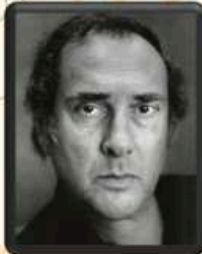


Jeffery Kissoon and Patrick Robinson as Vladimir and Estragon in *Waiting for Godot* at West Yorkshire Playhouse. Photograph: Richard Hubert Smith





Harold Pinter



Harold Pinter

Harold Pinter was a Nobel Prize-winning English playwright. One of the most influential modern British dramatists, his writing career spanned more than 50 years. His best-known plays include 'The Birthday Party' (1957), 'The Homecoming' (1964), and 'Betrayal' (1978), each of which he adapted for the screen. His screenplay adaptations of others' works include 'The Servant' (1963), 'The Go-Between' (1970), 'The French Lieutenant's Woman' (1981), 'The Trial' (1993), and 'Sleuth' (2007). He also directed or acted in radio, stage, television, and film productions of his own and others' works.

Pinter was born and raised in Hackney, east London, and educated at Hackney Downs School. He was a sprinter and a keen cricket player, acting in school plays and writing poetry. He attended the Royal Academy of Dramatic Art, but did not complete the course. Subsequently, he continued training at the Central School of Speech and Drama and worked in repertory theatre in Ireland and England. In 1956, he married actress Merchant and had a son, Daniel, born in 1958. He left Merchant in 1975, and married author, Lady Antonia Fraser, in 1980.



The Room

Pinter's career as a playwright began with a production of 'The Room' in 1957. His second play, 'The Birthday Party', closed after eight performances, but was enthusiastically reviewed by critic Harold Hobson. His early works were described by critics as "comedy of menace". Later plays such as No Man's Land (1975) and Betrayal (1978) became known as "memory plays". He appeared as an actor in productions of his own works on radio and film. He also undertook a number of roles in works by other writers. He directed nearly 50 productions for stage, theatre

and screen. Pinter received the Nobel Prize in Literature in 2005 and the French Légion d'honneur in 2007.

Harold Pinter occupies a position as a modern classic as illustrated by his name entering the language as an adjective used to describe a particular atmosphere and environment in drama: 'Pinteresque'. The Swedish Academy defines characteristics of the Pinteresque in greater detail. Pinter restored theatre to its basic elements: an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretence crumbles. With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution. Pinter's drama was first perceived as a variation of the absurd theatre, but has later more aptly been characterised as 'comedy of menace', a genre where the writer allows us to eavesdrop on the play of domination and submission hidden in the most mundane of conversations. In a typical Pinter





play, we meet people defending themselves against intrusion or their own impulses by entrenching themselves in a reduced and controlled existence. Another principal theme is the volatility and elusiveness of the past.

There are two silences in Herald Pinter plays. One when no word is spoken. The other when perhaps a torrent of language is being employed. This speech is speaking of a language locked beneath it. That is its continual reference. The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, anguished or mocking smoke screen which keeps the other in its place. When true silence falls we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness.

One of the "two silences"—when Pinter's stage directions indicate 'pause' and 'silence' when his characters are not speaking at all—has become a trademark of Pinter's dialogue called the "Pinter pause": "During the 1960s, Pinter became famous—nay, notorious—for his trademark Pinter pause. Actors and directors often find Pinter's "pauses and silences" to be daunting elements of performing his plays.

The Dumb Waiter (1959): In the basement of an old lodging house, two men chat aimlessly about news and sports, and as they nag each other, it becomes evident that they are gunmen waiting for their victim, though still ignorant of his identity. A sense of fear and menace, suggested in the nervous irritability of their chance remarks, is increased when an envelope with a box of matches is slid under the door and when a dumbwaiter goes up and down bearing demands for the sending up of food, demands which the two men frantically, and even farcically, endeavor to fulfill. The tension increases until, at the end, Gus steps out of the room and Ben receives a final order to shoot the first person to come in, Gus re-enters, and Ben levels his revolver at him. All the actions, mingling laughter with a growing terror, are in themselves less important than the general atmosphere of fear enveloping the entire play.

'Betrayal' is a play written by Harold Pinter in 1978. Critically regarded as one of the English playwright's major dramatic works, it features his characteristically economical dialogue, characters' hidden emotions and veiled motivations, and their self-absorbed competitive onepmanship, face-saving, dishonesty, and (self-) deceptions.

Tom Stoppard

Sir Tom Stoppard, original name, Tomas Straussler, (born July 3, 1937, Zlín, Czechoslovakia, now in Czech Republic), whose work is marked by verbal brilliance, ingenious action, and structural dexterity.

He began to write plays in 1960, after moving to London. His first play, 'A Walk on the Water' (1960), was televised in 1963; the stage version, with some additions and the new title 'Enter a Free Man', reached London in 1968.

His play, 'Rosencrantz and Guildenstern Are Dead' (1964–65) was



Tom Stoppard





performed at the Edinburgh Festival in 1966. That same year his only novel, 'Lord Malquist and Mr. Moon', was published. His play was the greater success: it entered the repertory of Britain's National Theatre in 1967 and rapidly became internationally renowned. The irony and brilliance of this work derive from Stoppard's placing two minor characters of Shakespeare's 'Hamlet' into the centre of the dramatic action.

A number of successes followed. Among the most-notable stage plays were 'The Real Inspector Hound' (1968), 'Jumpers' (1972), 'Travesties' (1974), 'Every Good Boy Deserves Favour' (1978), 'Night and Day' (1978), 'Undiscovered Country' (1980, adapted from a play by Arthur Schnitzler), and 'On the Razzle' (1981, adapted from a play by Johann Nestroy). 'The Real Thing' (1982), Stoppard's first romantic comedy, deals with art and reality and features a playwright as a protagonist. 'Arcadia', which juxtaposes 19th-century romanticism and 20th-century "chaos theory" and is set in a Derbyshire country house, premiered in 1993, and 'The Invention of Love', about A.E. Housman, was first staged in 1997. The trilogy 'The Coast of Utopia' (Voyage, Shipwreck, and Salvage), first performed in 2002, explores the lives and debates of a circle of 19th-century Russian émigré intellectuals. 'Rock 'n' Roll' (2006) jumps between England and Czechoslovakia during the period 1968–90.

Stoppard wrote a number of radio plays, including 'In the Native State' (1991), which was reworked as the stage play 'Indian Ink' (1995). He also wrote a number of notable television plays, such as 'Professional Foul' (1977). Among his early screenplays are those for 'The Romantic Englishwoman' (1975), 'Despair' (1978), and 'Brazil' (1985), as well as for a film version (1990) of 'Rosencrantz and Guildenstern Are Dead' that he also directed. In 1999 the screenplay for 'Shakespeare in Love' (1998), co-written by Stoppard and Marc Norman, won an Academy Award. Stoppard also adapted the French screenplay for the English-language film 'Vatel' (2000), about a 17th-century chef, and wrote the screenplay for 'Enigma' (2001), which chronicles the English effort to break the German Enigma code. He later penned scripts for a lavish miniseries (2012) based on novelist Ford Madox Ford's tetralogy 'Parade's End' and for a film adaptation (2012) of Leo Tolstoy's 'Anna Karenina'.

Arcadia (1993): Concerns the relationship between past and present, order and disorder, certainty and uncertainty. It has been praised by many critics as the finest play from one of the most significant contemporary playwrights in the English language.

Arcadia is set in Sidley Park, an English country house in Derbyshire, and takes place in both 1809/1812 and the present day (1993 in the original production). The activities of two modern scholars and the house's current residents are juxtaposed with those of the people who lived there in the earlier period.

In 1809, Thomasina Coverly, the daughter of the house, is a precocious teenager with ideas about mathematics, nature and physics well ahead of her time. She studies with her tutor Septimus Hodge, a friend of Lord Byron (an unseen guest in the house). In the present, writer Hannah Jarvis and literature professor, Bernard Nightingale converge on the house: she is investigating a hermit who once lived on the grounds, he is researching a mysterious chapter in





the life of Byron. As their studies unfold - with the help of Valentine Coverly, a post-graduate student in mathematical biology - the truth about what happened in Thomasina's time is gradually revealed.

Every Good Boy Deserves Favour: A stage play with music by André Previn. It was first performed in 1977. The play criticises the alleged Soviet practice of treating political dissidence as a form of mental illness. The play concerns a dissident, Alexander Ivanov, who is imprisoned in a Soviet mental hospital, from which he will not be released until he admits that his statements against the government were caused by a (non-existent) mental disorder.

In the hospital, he shares a cell with a genuinely disturbed schizophrenic, also called Ivanov, who believes himself to have a symphony under his command. Alexander receives visits from the doctor and from a Colonel in the KGB.

Meanwhile, his son, Sacha, is seen in a school classroom with a teacher who attempts to convince him of the genuineness of his father's illness.

Summary

- Theatre is a collaborative art form that uses live performers to present a story or idea in front of live audiences in a particular place.
- The word 'Theatre' came from the Greek word "Theatron" which means "a watching place" or "a viewing place". But later, the word 'Theatre' is used as a particular art form.
- The ancient Greek theatre influenced modern western theatre in terms of technology, stock characters, structure and plot of the story.
- Catharsis means purgation and purification.
- Modernism is closely associated with the idea of the avant-garde. Avant-garde are people or works that push the boundaries of what primarily exists in the cultural realm. The concept of 'Avant-garde' is to oppose the cultural values, thinking and to promote innovative ideas, technology, forms and experiments.
- The term 'modernism' is applied for various developments in all of other art's in the late nineteenth and early twentieth century.
- Stanislavsky, a Russian director, actor invented a method in acting. This is widely accepted around the world. Later the techniques of 'method acting' became popular through film.
- In Germany, Bertolt Brecht brought new dimensions to theatre. With the collaboration of Erwin Piscator, Bertolt Brecht brought the concept of 'alienation effect' in performances.
- The 'epic theatre' proposes that the play should not cause the spectator to identify emotionally with the characters or action with the performance, but a play should provoke a rational self-reflection and a critical view of the action on the stage.
- The epic theatre brought many new devices like film clippings, cartoons to the stage.
- Edward Gordon Craig introduced 'symbolic scenery' in stage design.
- Adolphe Appia brought three dimensional sets on stage and created integrity between actors and design.
- Anton Chekov was a Russian playwright who is considered to be one of the greatest playwrights of





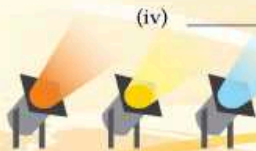
realistic plays. His four classical works are 'Seagull', 'Uncle Vanya', 'Three Sisters', and 'Cherry Orchard'. These plays were performed all over the world in many languages and directed by the renowned directors.

- Chekhov proposed six principles of good writing.
 - Absence of lengthy verbiage of a political-social-economic nature
 - Total objectivity
 - Truthful description of persons and objects
 - Extreme brevity
 - Audacity and originality: flee the stereotype
 - Compassion
- Henrik Ibsen is universally known as "The Father of Modern Drama" as well as "The Father of Realistic Drama".
- August Strindberg, was a Swedish playwright, novelist, and short-story writer, who combined psychology and Naturalism in a new kind of European drama that evolved into Expressionist drama.
- Bernard Shaw was an Irish playwright. He wrote five novels, several of them published in small socialist magazines. Worked as a journalist led to his becoming a music critic for the Star in 1888 and for the World in 1890.
- Eugene Gladstone O'Neill was an Irish American playwright and Nobel laureate in Literature. His poetically titled plays were among the first to introduce into American realism.
- The first full-length play in which O'Neill successfully evoked the starkness and inevitability of Greek tragedy that he felt in his own life was *Desire Under the Elms* (1924).
- Samuel Beckett is widely regarded as among the most influential writers of the 20th century. He is considered one of the last modernists. As an inspiration to many later writers, he is also sometimes considered one of the first post-modernists.
- Harold Pinter was a Nobel Prize-winning English playwright. One of the most influential modern British dramatists, his writing career spanned more than 50 years. His best-known plays include 'The Birthday Party' (1957), 'The Homecoming' (1964), and 'Betrayal' (1978), each of which he adapted for the screen.
- Tom Stoppard, Czech-born British playwright, whose work is marked by verbal brilliance, ingenious action, and structural dexterity.

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- (i) Theatre means _____. (Greek word)
- (ii) Aristotle used the term _____ to explain the effect of tragedy.
- (iii) _____ was an important contributor to the development of theatrical naturalism.
- (iv) _____ introduced symbolic scenery in stage design.





- (v) Name the world's most performed play by Henrick Ibsen.
- (vi) Richard Hornby describes _____ as 'a profound poetic dramatist-the best since Shakespearre'
- (vii) Bernard Shaw's plays focus on _____ and _____ which represent the society as a mirror.
- (viii) Name the only person who won both an Oscar nomination and Noble Prize for Literature. _____
- (ix) O' Neill received the Noble Prize for Literature in _____.
- (x) a) 'The Bald Prima Donna' was written by _____
1) Eugene Ionesco
2) Eugene O' Neill
3) Samuel Beckett
4) Bernard Shaw
- b) This famous playwright was born on a Good Friday _____
1) Bernard Shaw
2) Tom Stoppard
3) Samuel Beckett
4) Harold Pinter
- c) Which of the following is not a work of the playwright Samuel Beckett?
1) 'Eleutheria'
2) 'Waiting for Godot'
3) 'Endgame'
4) 'The Homecoming'
- d) Sir Tom Stoppard was a playwright from
1) Czechosloveakia
2) Scotland
3) Romania
4) Ireland
- e) Eugene Ionescu had his debut as a poet in *Parrot-notes*. True / False
- (xi) The strange little play in which 'nothing happens' is _____.
- (xii) 'Every Good Boy Deserves Favour' was written by _____.
- (xiii) Who translated 'Waiting for Godot' from French to English? _____





Q.2. Answer the following in about 50 words:

- (i) How does ancient greek theatre influence modern western theatre?
- (ii) Explain the concept of 'epic theatre'?
- (iii) What is 'Existentialism'?
- (iv) What changes were brought about by Shaw through his plays?
- (v) How did 'Rosencrantz and Guildenstern are Dead' bring Tom Stoppard international recognition?
- (vi) Describe the two 'silences' in Harold Pinter's plays.
- (vii) Discuss 'Waiting for Godot' as an absurdist play.
- (viii) What do you understand by the term 'Painteresque'?
- (ix) Discuss Eugene Ionesco's contribution to modern western theatre.

Q.3. Answer the following in about 75 words:

- (i) Explain 'Catharsis'.
- (ii) What is the 'Fourth Wall' in theatre?
- (iii) Write a short note on 'Widower's House' written by Bernard Shaw?
- (iv) Discuss Tom Stoppard's contribution to radio and television plays.
- (v) How did Eugene Ionesco's works provoke an enormous scandal in the Romanian Literary World?
- (vi) Write a short note on anyone of Eugene Gladstone O'Neill's plays.
- (vii) 'Pauses and silences' are daunting elements of Pinter's plays. Substantiate.

Q.4. Answer the following in about 150 words:

- (i) What are the six principles of good writing, according to Chekhov?
- (ii) Write a short note on August Strindberg.
- (iii) Discuss Pinter's versatility as successful playwright, an actor and a director.
- (iv) 'Samuel Beckett was an Irish novelist and a playwright well-known for his avante-garde works, peppered with black comedy.' Discuss.

Activities

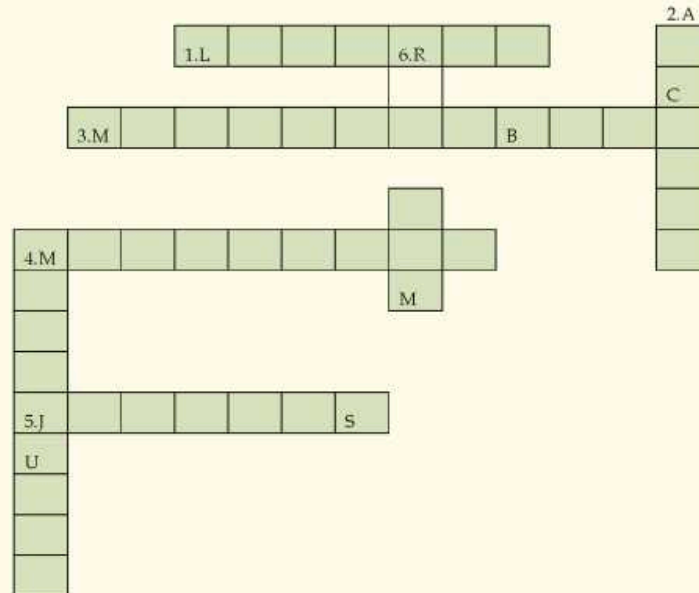
Prepare a chart of Ibsen's plays characters.





Crossword Puzzle - 2

Solve the crossword with the given clues:



Across

1. The title, Eleutheria is Greek for _____
3. A play by Bernard Shaw which postulate that poverty is the cause of all evil
4. A conscious practice of art, rejecting the traditional ways of practice and innovating new forms.
5. Play written by Tom Stoppard in 1972

Down

2. Play by Tom Stoppard set in Sidley Park, an English country house in Derbyshire
4. Written by August Strindberg, the major theme of the play is Darwinism
6. The Second Phase of _____ is from 1930 to the 1950, considered the golden age of realist drama, such as those by O'Neill, Lillian Helman





Unit - 3 Theatre Production, Management and Performance

Producing a play for Theatre is an art. The truth is that Theatre Art is basically practical and as a matter of fact it must be perfect. Such perfection can be the result of instinct, impulse, trial and error combined with an intelligent understanding of the play. However, the best way of learning about play production is to observe it in practice or still better, to work in it.

Learning Objectives: The learner would be able to-

- Understand the importance of theatre production.
- Understand the visual components of theatre.
- Understand the use of various properties in the set by actors.
- Understand the role of a Production Manager.



Indian Theatrical Performances

So, the starting point is the play itself and one must start analyzing and understanding what is happening in the play. This will lead to the understanding of what is being done. The next step is to find out why it is being done. Answer to the second question will lead to the understanding the personal motives of the characters and hence the characterization itself. This is the dynamic area in the play as students will find that they gradually understand the desires and intentions of the characters that lead them to their specific behaviors as they are conditioned by their social milieu.

Visual Components of Theatre

Once we have answers to *what and why*; we should understand how i.e. the *action* on the stage. To





understand the *how* takes a much deeper stance because it involves the manner in which the *how* is being carried out. One must understand its intensity, truth or falseness; its naturalistic or symbolic quality and also the general tone of all the performances. That means, at this stage, we try to consider the visual components of the play which involves settings, costumes, lighting and make-up which are directly controlled by the style of the play. It is here that dance and music is incorporated, if these are part of the production. Hence, the functional design of the performance of a play will essentially depend on what is happening in the play and how it is happening.

It is also true that all the above cannot be comprehended without understanding the elements of theatre from script to the different departments of the art of production.

Theatre existed even before a single play was written. Even at that time, theatre was happening in a specific place; perhaps a clearing in front of caves or elsewhere in a dark starry night around a burning fire, more for keeping wild animals at bay than entertaining the crowd gathered around the burning fire. There was no script, no story and no protagonist. However, it is clear that theatre happens in a particular and a designated place, which in modern times, consists of an auditorium for the viewers and a stage for the action to happen. Now the stage can be any place; a piece of land in the field, a street corner, a rising on the hill side, a raised mound somewhere, in front of a temple or a church or a wooden floor raised to some height, theatre is possible as long as there are actors and audience.

Setting: Depending on the nature of the play and the place selected for its performance, the surroundings of the action i.e. the setting for the play should be designed. The first principle to be understood is that, dramatic art is distinguished from the other arts by its primary dependence upon action. The development of the playwright's intended story, through the figures on the stage, is the main feature. Therefore, the setting should be so designed that, it will concentrate attention on the actors rather than distract it from them. In other words, the setting should be a modest background for the action, rather than a thing of conspicuous beauty or ugliness, that will draw attention to it.

Set/ Scene Design: There are many theories of scene design, as many as there are theatre styles in general. However, there is only one approach and that is to express a play's content and meaning effectively. Some theatre practitioners insist that, the setting must create the specific environment of a play, while others insist that, it must express its soul or



Set Design





spirit. Actually, there should be no conflict between these two points of view. The spirit of the play is generally not separable from its environment. A good play affords very little appeal to the eye and ear, but a very definite appeal to the inner emotions. The spectator is emotionally affected by succeeding incidents of the characters growth; and the effectiveness depends primarily upon continuity of action. It is to this sort of play that the current stage-craft applies. It aims to provide a setting that will not interrupt the all-important action by distracting attention from the players. Its function is unobtrusively to further the effect the playwright intended, to frame the playwright's picture without setting up a counter-attraction, to add a suggestion of atmosphere, of mood, without interrupting the author's dramatic design. In this case, the work of the stage setter is interpretative, rather than creative. Earlier, it was said that nothing should be left to the imagination of the audience, while the new method is to leave everything possible to the imagination.

To achieve a sense of completeness with the greatest economy of means, to conceive the scene as a visual support, against which the actors will stand out clearly, is the best solution for the set designer, who should have an artist's sense of design. The stage-craftsman no longer can be merely a carpenter or a sign painter; he/she must have an artistic insight enough to put no unnecessary detail into his/her decorative composition merely "to fill space." Since every element of a work of art has its positive function, the setting in a sense must strike the keynote of the production.

It is safe to say that four-fifths of the interior scenes in Shakespeare's stage able plays would be more effective if acted against simple undecorated hangings than its distractingly "realistic" settings. It is impossible to depict the atmospheric backgrounds that each spectator has imagined for himself/herself in reading the plays; and only by effacing himself/herself as far as possible and subtly suggesting mood, can the stage-setter mount Shakespeare with any approach to adequate effect. So, we find Gordon Craig's production of 'Hamlet' at the Moscow Art, Theatre with no other scenery than a series of cream-colored screens of varying shapes and sizes, placed in differing combinations and bathed in changing lights, to suggest the various moods and atmospheres. In other words, the designer must be able to understand the dramatic metaphor of the play under production.

The new stage-craft exists in the attempt to fit the method of presentation perfectly to the play. The setting must be an integral part of the play and in harmony with the essential spirit of the entire production; and that it must be unobtrusive and serve to concentrate attention on the action. Above all, construction of the set must be comparatively easy, economical and it must be possible to dismantle and reassemble it easily.

Properties: Another essential element that needs to be given due and intelligent consideration is the properties used in the set or by actors. This aspect is generally ignored. Like actors, properties arranged within the set, act continually. It is not merely a piece of furniture or a wall hanging. It has to have its character and role understood in the context and interpretation of the play by the director. The properties, whether borrowed or hired or specially constructed, should correspond with the period and atmosphere depicted in the play. The director and the designer





must take note of the shape, size, colour and period of the property and also its position within the set. In most of the productions, there is a designated crew to handle properties both for the set, called 'set props' and for the actors, called the 'hand props'.



Set Props



Hand Props

- a) **Lighting:** Even before the advent of electricity, light became an integral part of the play when theatre moved indoors. No technique since the beginning of the theatre has added so much of expressiveness to stage-craft than Lights. Thoughts, inner tensions etc. can be easily accentuated with creative lighting. The light must focus attention on the characters rather than on the set, except, perhaps in the beginning of the play. Also, different acting areas must be intensified or toned down in relation to their importance at a given time or specific situation.



Stage Lighting Equipment

For all purposes, the various elements of light must be used to the full, very much as sound is used in music or line and colour in painting. The basic qualities of light are visibility, intensity, colour, form i.e. change of visibility, intensity and colour. For most purposes, some knowledge of how natural light affects our impression of objects is helpful. Lighting produces design as much as does a set, and can produce a dramatic composition. Lighting is a craft, a science and a specialty that can be mastered only after sufficient study, knowledge and experience. As an art, lighting is a matter of personal interpretation but should be in tune with the interpretation of the director, scenic designer and costume designer. Though it is a highly technical aspect in theatre, yet it is creative in the sense that, after initial discussions with the director about the interpretation and attending the rehearsals, drawing up the ground plan and layout of the equipment, the lighting designer has to start working on achieving the desired dramatic effects with the lights. At the end, it requires a smoothness of





operation, without being obtrusive, it should appear to be an efficient and effective part of the entire production, yet enhancing the beauty and meaning of the play and helping the actors perform better with the best and dramatic illumination.

b) **Costume Design:** Costume Designing is one of the most important departments of theatre production. Along with the script, setting, actors and music, the clothing and various costumes worn in a play have a very important role to fulfill. They can make the characters interesting and believable, sad or funny, good or evil, and they can greatly influence-sometimes at a subconscious level-how the audience sees the characters that wear them. They reflect the time and place in which the character lives, his social standing, his present circumstances and his emotional state. Stage costumes can provide audiences with information about a character's occupation, social status, gender, age, sense of style and tendencies towards conformity or individualism. As well, costumes can reinforce the mood and style of the production, distinguish between major and minor characters, suggest relationships between characters, change an actor's appearance, suggest changes in character development and age, be objects of beauty in their own right. Costume designs also need to include any accessories such as canes, hats, gloves, shoes, jewelry or masks. These costume props add a great deal of visual interest to the overall costume design. They are often the items that truly distinguish one character from another.



Costumes



Costume Enhance Performance





Costumes must be, in one way or the other, part of the general design of the production. They should be in harmony with the style and mood, with settings and lighting. Costumes for a play have to be designed more broadly than for ordinary wear. The shapes, colours and textures that a costume designer chooses make an immediate and powerful visual statement to the audience. Creative collaboration among the costume designer, the director and the set and lighting designers ensures that the costumes are smoothly integrated into the production as a whole.

Costume designers begin their work by reading the script to be produced. If the production is set in a specific historical era, the fashions and trends of this period will need to be researched. To stimulate the flow of ideas at the first meeting with the director and the design team, the costume designer may want to present a few rough costume sketches. It is the costume designer's responsibility to draw up the costume plot. The costume plot is a list or chart that shows which characters appear in each scene, what they are wearing and their overall movement throughout the play. This helps track the specific costume needs of every character. It can also identify any potential costume challenges, such as very quick changes between scenes.

When the director and production team have approved the costume designer's preliminary sketches, she or he can draw up the final costume designs. The final designs are done in full-colour and details. They show the style, silhouette, textures, accessories and unique features of each costume. Designing, however, requires talent, which is largely a matter of sensitivity and insight.

- c) **Accessories:** Accessories are another necessary appendage to the costumes. There could be gloves or a legal paper, a handkerchief or a purse. Costume designer must carefully make note of these items because if forgotten or not made to the form and style or period, these accessories can become troublesome. Wigs and foot wear must also to be taken into account. And if there are period shoes, the problem becomes more serious; not so much with women 'Soot-wear as their costumes are generally long and can cover their feet, but men's foot-wear becomes an issue to be solved intelligently.



Alankara

However, once the costumes, with their identification slips are handed over to the actors, the responsibility of the costume department becomes less heavy only till the costumes are returned after the performance. It is the responsibility of the actor to return his/her costume along with the identification slip and





then carefully stored by the costume department for use in the next performance of the play.

Production Manager



Theatre Masks

Production of a play needs organizing and execution leading to collaboration of all the departments i.e. sets, costumes, lighting and of course actors will not prevail if there is no careful management. So, we need an able manager to manage separate facets of the production. The theatre production manager keeps a production running smoothly by working as a liaison between the cast, crew, and director. He/she verifies theater purchases, organize meetings, and schedule rehearsal times. Theatre production manager also takes extensive notes concerning the director's vision, technical issues, and cast blocking, to verify continuity.

Theatre production managers, sometimes called stage production managers, have a long list of responsibilities during every stage of the production process, from auditions and rehearsals to opening night and post-production. They work closely with directors and other department heads to make important decisions regarding casting, costuming, lighting, and other aspects of theater productions.

Theatre production managers are in charge of the actors. This involves setting up auditions and maintaining a green room as a relaxing place for cast members. Production managers keep accurate blocking notes regarding the position of the actors and props and costumes throughout every scene. These notes are disbursed to the director, technical director, and cast. Theatre production managers also create rehearsal schedules for actors and crew, maintain all contact information, and set up any additional meetings for the cast and production staff.

Keeping the stage and backstage areas organized is an essential task of theatre production managers. Not only must these areas be swept clean prior to rehearsal, they must be cleaned after each day's work. It is also desirable that the production managers possess acting experience along with having worked in different production departments, such as lighting, prop making, or marketing, also might provide the behind-the-scenes experience that directors often require. It is a great responsibility and the person should have keen organizational skills and a positive attitude, and be able to treat everyone in the unit with respect.

Actor: In many areas of an actor's endeavour to play his/her character in the right perspective, he/she is assisted and supported by the set, lighting, costumes and from the script to the final performance, all efforts are made to achieve perfection. But strangely, not much attention is





paid to his/her make-up in most of the productions, at times, even in the professional theatre groups. But it is true that just as perfect costumes can give the actor the 'feel' of a character, make-up can help in projection of the character in terms of age, environment etc. and above all it can give a psychological support to the actor.



Actor Naseeruddin Shah playing the role of George Bernard Shaw and Actor Ratna Pathak-Shah as Patrick in the play 'Dear Liar'

Actor must know his/her visual image in a particular character that will be presented before the audience. The psychological effect of a shadow or a glow can be useful on stage as in life. A simple graying of the hair or a crooked twist to the nose or lip can make a drastic change in the personality.

Make-up: Make-up, though regarded as necessary, its vast possibilities for effectiveness is generally under estimated, and thus not much heed or importance is given to make-up by directors and even actors.

Basically there are two types of make-up: the straight make-up and the character make-up. Straight make-up is generally used to correct the actor's personal skin tone and to make him or her look little more attractive on stage and the objective of character make up is to change completely or partially actor's appearance. It is important for the actor and the director to think right from the reading of the play what they want is desired for make-up for a particular character. It is sort of developing a mental visual image of the look of the character. Most of them ignore the hairdo for a character, except when age has to be shown. But it may be necessary to choose a particular hairstyle, say a center parting etc for accentuating the style of hair a particular character needs. Sometimes, wigs may be required to create a style for a character from a period in history.

Directors and actors should also know how stage lighting, with different colours, can affect the make-up. However, it is not always the most complicated make-up which is the most effective but it is the appropriate make-up that brings out the desired effectiveness. It is also important to know that make-up can be learnt only by practice and experience and not by reading books.





Make-up

Having carefully considered all the elements, the actor should be now fully equipped for the final and effective performance of his/her character in the play. The actor is the most essential figure among those who join together to create theatre because a play is basically expressed through the actor, his/her body, voice and his/her movements and behaviour in a given circumstance of the play.





Performance

Being the most important to the play, an actor must have a wide range of faculties at his/her disposal. Unlike a painter or a musician, an actor doesn't have a brush or a musical instrument, so he must have a special kind of technique which he must find within himself. If the actor finds this technique, or at least the approach to this hidden, mysterious thing residing inside the actor, then perhaps he/she can hope to deliver a reasonably good performance. The fact is that, acting is as much difficult a profession as any other, because an actor has only one instrument to convey to the audience, his/her feelings, emotions and ideas and that is the actor's own body. This is the body that he/she uses everyday for everything in his/her daily life and it is a fact that he doesn't have anything else to play the character in front of the audience. To accomplish this, an actor must develop or learn and master a technique which can help him/her in acting as someone else every evening, on the stage.

An actor is an actor, not in life, but in theatre, because he/she evolves a character with his brilliance, intelligence and acquired technique.

The point is that in real life there is always a stimulus that sets off our reaction. On the stage the stimulus does not exist, or rather is unreal or imagined. Hence, the reactions and behaviour on stage must be created in response to imaginary stimuli. So, he/she must train himself to make these imaginary objects or stimuli real to himself/herself so that they will awaken the proper sensory, emotional response.

Every actor, at least inwardly, should be a director. It means that the actor, who gets a role to play, should be able to see everything around this character. He must be able to see the whole performance or at least should have the capability to anticipate the final presentation of the play. An actor should have an eye which sees more than just his/her own part. No actor can play his/her part in seclusion. It is always in relation to everything around him/her, even the atmosphere in the play. And in order to do that, the actor should be able to imagine everything.



Theatrical Performances





It is the presence of and contact with the actor's body that makes all the elements on the stage become 'live'. The living body of the actor is thus the real creator of the wonderful art of theatre. It is the actor who reconciles with all the elements with his/her brilliance and expertise to bring the atmosphere 'alive'.

It can be comfortably understood that, only the harmonious weaving of all the elements can make theatre an exhilarating and enlivening experience for both the makers as well as the audience.

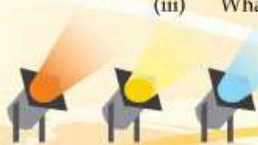
Summary

- Producing a play for theatre is an art.
- Theatre existed even before a single play was written. Even at that time, theatre was happening in a specific place; perhaps a clearing in front of caves or elsewhere in a dark starry night around a burning fire, more for keeping wild animals at bay, than entertaining the crowd gathered around the burning fire. There was no script, no story and no protagonist.
- Depending on the nature of the play and the place selected for its performance, the surroundings of the action i.e., the setting for the play should be designed.
- **Properties:**
 - a) Lighting
 - b) Costume designing
 - c) Accessories
- Theatre production manager keeps a production running smoothly by working as a liaison between the cast, crew, and director.
- Make-up, though regarded as necessary, its vast possibilities of effectiveness is generally underestimated and thus not much heed or importance is given to make-up by directors and even actors.
- **Types**
 - Straight make-up
 - Character make-up
 - An actor is an actor not in life but in theatre because he evolves a character with his brilliance, intelligence and acquired technique.

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- (i) What are the benefits of theatre drama?
- (ii) What are the major roles of art?
- (iii) What are the major areas of specialization?





- (iv) Modify the career options that exist for theatre majors?
- (v) Draw a distinction between arts management and arts administration?

Q.2. Answer the following in about 50 words:

- (i) Interpret the skills and abilities developed through a major in theatre, which opens up a wide range career path.
- (ii) Distinguish between a dramaturge and literary manager.
- (iii) Classify the survey method.
- (iv) How can perfection be attained in Theatre Arts.
- (v) What are the visual components of a play? And on what does the functional design of the performance of a play depend on?
- (vi) What was the purpose of theatre in the earlier times? What is the difference between the theatre in the earlier days and the theatre today?
- (vii) What are the factors to be considered for the setting of a play?
- (viii) At what does a good play aim?
- (ix) Is the work of the stage setter interpretative or creative? Give reasons.
- (x) Why should the stage set designer have an artist's sense of design?
- (xi) What was the flaw in the scenes of Shakespeare's plays? How could it be rectified?
- (xii) What is the new stage craft method of play presentation?
- (xiii) What is the difference between the 'set props' and the 'hand props'? What are the factors to be taken into consideration by the director and the designer with regard to the property?
- (xiv) What role do the costumes in a play fulfil?
- (xv) How costumes are smoothly integrated into a play production.

Q.3. Answer the following in about 75 words:

- (i) Discuss a period of great change within the theatrical culture of the 20th century.
- (ii) Analyze the term "Arts management and 'arts administration' are interchangeable".
- (iii) Apart from costumes, what are the other accessories that costume designers use for greater effect? And why do they use costume?
- (iv) What is a costume prop? What are the benefits of the costume prop?
- (v) Does designing require talent? How designers accentuate the unique features of each costume?





- (vi) Why are accessories the necessary appendages to costumes?
- (vii) What are the two types of make-up? Where are the two varieties of make-up used?
- (viii) What is the factor that is overlooked in the presentation of a character?
- (ix) How can one learn the art of stage makeup?
- (x) Who is the most essential central figure in a play? Why do you think so?
- (xi) What is the difference between an actor, a painter and a musician?
- (xii) How can the actor learn and master the technique of acting?
- (xiii) How can the actor react to his/her surroundings?
- (xiv) How can the actor make the stage come alive?

Q.4. Answer the following in about 150 words:

- (i) What are the visual components of theatre? What is their importance?
- (ii) How are the properties used in a set? Why are they an essential element of theatre?
- (iii) How does a production manager work as a liaison between the cast, crew and director?
- (iv) What skills must an actor must develop to master a technique which can help him/ her in acting?
- (v) Describe the role of a theatre educator and the qualities he/she must possess.
- (vi) Discuss the different aspects of theatre.
- (vii) Critically discuss 'Your ethical values and boundaries, is the aim of research 'work'.
- (viii) Appraise the worth of media in theatre.
- (ix) How can one understand and learn the importance of theatre production?
- (x) What are the visual components of theatre?
- (xi) What is the importance of the use of properties within the set?
- (xii) Though lighting is a highly technical aspect in theatre, how can it still improve?

Q.5. Answer the following in about 250 words:

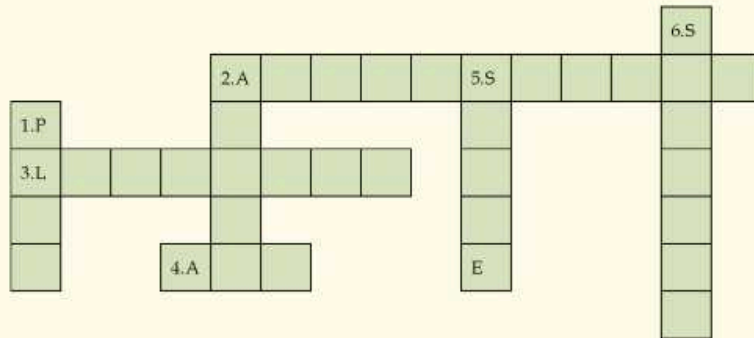
- (i) What are the different facets of production? Why do we need an able manager to manage the separate facets of the production? What are the functions of the Production Managers?
- (ii) Producing a play for theatre is an art. How can perfection be attained in Theatre Arts.





Crossword Puzzle - 3

Solve the crossword with the given clues:



Across

2. appendage to the costumes eg glove, purse, paper etc.
3. it produces design as much as does a set, and can produce a dramatic composition
4. Creative expression

Down

1. Producing a _____ for theatre is an art
2. A person who performs in a theatrical play
5. The place where action happens, actor performs
6. setting should be so designed that, it will concentrate attention on the actors rather than distract it from them





Unit - 4 *Survey of Acting and Practice Theories*

In this unit, we shall cover the different philosophies of **Stanislavsky, Brecht, Meisner, Strasberg** and **Adler** along with their approach towards getting into the skin of the character.

I. Konstantin Stanislavsky (Born in 1863, Moscow): Stanislavsky experienced artistic traditions from both Europe and Asia. Hailing from one of Russia's wealthiest manufacturing families, he lived a privileged youth. He regularly visited plays, ballets, operas and circuses. He expressed adolescent theatrical impulses in a fully equipped theatre, built by his father in 1877 at the family estate, and as he grew up, he often used his wealth to further his talents as an actor and director.

Until the communist revolution, he personally financed many of his most productive artistic experiments. In 1888, he founded the critically, acclaimed theatrical enterprise, the Society of Art and Literature. In 1912, he started the 'First Studio' to develop his system for actor training. Until the age of thirty three, Stanislavsky performed and directed only as an amateur.

His original name was Konstantin Sergeevich Alekseev. He changed his name for stage performances because of social embarrassment and began to act without his family's knowledge under the stage name 'Stanislavsky'.

He began to develop what he called a 'grammar' of acting in 1906 and in 1911. A frustrated Stanislavsky threatened to resign if the company (The Moscow Art Theatre) did not adopt his system as their official working method. After one year Stanislavsky stepped out of the Moscow Art Theatre and created The First Studio in order to work with more willing actors.

Stanislavsky treated theatre-making as a serious endeavour, requiring dedication, discipline and integrity. Throughout his life, he subjected his own acting to a process of rigorous artistic self-analysis and reflection, which identifies him as one of the greatest modern theatre practitioners.

Learning Objectives: The learner would be able to-

- Gain knowledge of Konstantin Stanislavsky, Explain the works and methods of Stanislavsky.
- Gain knowledge of Bertolt Brecht
- Understand the Meisner Technique
- Gain knowledge about Lee Strasberg and Stella Adler



Actors Studio





An Actor Prepares

When the Civil war raged until 1921, food and necessities became scarce and inflation made the rouble worthless, Stanislavsky lost his wealth privileges of his youth. When his son fell ill with tuberculosis, he could not afford treatment.

The Moscow Art Theatre also struggled in post-revolutionary Moscow. Without more profit or governmental subsidy, the theatre could not survive.

Stanislavsky and the Moscow Art Theatre looked to the west and more specifically to America, for financial survival. Thus, the company split into two, Stanislavsky led the most famous actors on tour throughout Europe and

United States. Danchenko kept the theatre open in Moscow. The tour lasted for two years.

Many of the Moscow Art Theatre's talented actors traded their fame for employment in the west as actors, directors and teachers rather than returning to difficult times in the new Soviet Union.

On tour, Stanislavsky turned to writing for personal income. His works *My Life in Art* and *An Actor Prepares* were published in English in the United States. His decision to get his works published abroad undeniably helped to promote the system through the world.

Realism (Stanislavsky's System) - Method Acting: Sense memory is the base on which the greatest part of the work depends. When the senses are trained to recall the things on stage, as they do in life, only then subsequent work can be done with a complete command of realism. An actor must work on his five senses - touch, taste, to hear, to see and to smell.

Stanislavsky's 'System' is a systematic approach to train actors. Areas of study include concentration, voice, physical skills, emotional memory, observation and dramatic analysis.

Emotional Memory: Stanislavsky's system also focused on the development of artistic truth on stage by teaching actors to "experience the past" during performance. Actors were instructed to use their own memories in order to express emotion. Stanislavsky soon observed that some of the actors using or abusing this technique were given to hysteria. He began to search for reliable means to access emotion, eventually emphasizing the actor's use of imagination and belief in the given circumstances of the text rather than his/her private and often painful memories.

Creating the inner character: The actor can begin by a simple and direct character analysis using the awareness of his own instrument to accumulate information about the character which must then be regarded as fact. The actor's own relationship to the inner character





he/she is portraying must be subjective only in how he/she will play the knowledge he/she has found, not what he will play as the character.

Ask yourself honestly: *Who am I? What are my particular likes and dislikes? Do I have a hobby? Am I religious? What is my background? etc.*

Creating the outer character: The outer character of a role is simply the continuation of inner character creation. The actor must remember that in life the underworld figure does not try to be obvious; he/she does not try to act like a gangster. The reverse is also true of the innocent; he/she does not try to behave as one who is naïve.

Too many actors feel that their characters must be made obvious to the audience when, in reality, the reverse is true. How often we leave a performance of 'Othello' and hear the audience remark "Iago certainly looked like a villain". A villain is precisely what Iago should not look like, if he were so obvious, why would Othello not recognize him for what he was? Othello was not a stupid man.

Justification: When we are given physical action to follow through on stage, there must be a purpose for even the simplest of tasks, All stage actions, behaviour and 'business's must have a purpose.

In life, we do not plan our emotional responses. Therefore, it is equally important to learn the art of forgetting the end results of a character's behaviour, thus allowing the results to happen as they do in life.

The simplest stage action must have a purpose designed for its existence.

Sitting in a chair on stage must have a purpose, and with this reason will come the originality and simplicity of the act.

Stanislavsky built his system of justification around one word 'if'.

Sub-text: Thought between the lines which gives an actor strong and correct expressions, sub-text may be of one word or one line or more than that.

Stanislavsky wrote several works, including 'An Actor Prepares, Building a Character, Creating a Role' and his autobiography,

My Life in Art (Autobiography)

Stanislavsky system is based on 'characterization', in which self-assessment, observation and imagination are very important parts.

In self-assessment, one can ask oneself, 'Who Am I?' 'What are my likes and dislikes?', 'my school of thought', 'How do I behave when I am in public place 'or' when I am alone'? etc.

Observation is also necessary; to create a character one must have some base in his/her mind. 'Base' means power of observation which gives an actor different thoughts,





different attitudes to match the character, and the last is the imagination, when the actor has no personal experience or if he/she does not observe any particular incident but the actor wants to perform it, then he/she has to imagine that incident and perform, for example, a death scene. Even observation does not teach one inner pain or thought, so the actor imagines the scene and performs it. For characterization, Stanislavsky advises actors to think more and more about themselves and relate it to the character given in the play, such as:

- Name of the character
- Age
- Language of the character or we can say mother tongue of the character
- Education
- Religion and caste
- Economic status
- Social status
- Country-state area
- Family background
- Physical appearance
- Nature
- Inner thoughts
- Outer look
- Relation with other characters
- The opinion of other characters about the character you are portraying
- Likes/ dislikes/hobbies
- Cultural background (if any)
- Historical background (if any)
- Geographical background (if any)

The Stanislavsky's system or 'method of acting' or realism, is the most popular theory of acting in the 20th century.

II. Bertolt Brecht:

Brechtian Theory: As a dramatist and poet Brecht was the master of social theatre. His work as a dramatist and as a director belonged together.

Brecht and Stanislavsky: Stanislavsky was a great man of the theatre and so was Brecht. Both of them strove for truth on the stage. Stanislavsky, exclusively a director, naturally had a stronger interest in practicing the smallest dramatic details than has Brecht, who is mainly a playwright and must therefore proceed with larger strides. It is also not important to emphasize that Stanislavsky began to develop his system in co-operation with Chekhov during the epoch of naturalism, and that Brecht established his system when he recognized that the theatre must depict the world as something, which can be changed.

"Sometimes it's more important to be human than to have good taste."

Bertolt Brecht: Bertolt Brecht developed a set of theatrical techniques to subvert the emotional manipulations of bourgeois theatre. The Alienation Technique Effect (A-Effect): The aim of this technique, known as the alienation effect, was to make the spectator adopt





an attitude of inquiry and criticism in his/her approach to the incident. The means were artistic. The alienation effect was Brecht's principle of using innovative theatrical techniques to "make the familiar strange" in order to provoke a social-critical audience response.

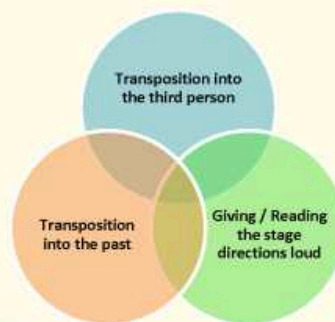
The first condition for the A-Effect's application to this end is that stage and auditorium must serve a space for expressing emotions i.e. everything 'magical'. No 'hypnotic tensions' should be set up. This ruled out any attempt to make the stage convey the flavor of a particular place (a room at evening, a road in the autumn) or to create an atmosphere by relaxing the tempo of the conversation. The audience should not be 'worked up' by a display of temperament or 'swept away' by acting with tautened muscles; in short, no attempt was made to put it in a trance and give it the illusion of watching an ordinary unrehearsed event.

The first condition for that achievement of the A-Effect is that the actor must invest what he has to show with a definite gesture. It is of course necessary to drop the assumption that there is a fourth wall cutting the audience off from the stage and the consequent illusion that the stage action is taking place in reality and without an audience. That being so, it is possible for the actor, in principle, to address the audience directly.

It is a well-known that contact between the audience and stage is normally made on the basis of empathy, an A-Effect is the exact opposite of that which aims at empathy. The actor applying it is bound not to try to bring about the empathy in operation.

The actor does not allow himself/herself to become completely transformed on the stage into the character he/she is portraying. The actor is not 'Lear', 'Harpagon', 'Schweik'; he/she shows them.

Once the idea of total transformation is abandoned, the actor speaks his/her part not as if he/she were improvising it, but like a quotation. In absence of total transformation in the acting, three aids may help to alienate the actions and remarks of the characters being portrayed:





Using the third person and the past tense allows the actor to adopt the right attitude of detachment. Giving / reading the stage directions, a loud in the third person results in a clash between two different tones of voice, alienating the second of them, the text proper. This style of acting is further alienated by taking place on the stage after having already been outlined and announced in words. Transposing it into the past, gives the speaker a standpoint from which he/she can look back at his/her sentence. The sentence too is thereby alienated without the speaker adopting an unreal point of view; unlike the spectator, he/she has read the play right through and is better placed to judge the sentence in accordance with the ending, with its consequences, than the former, who knows less and is more of a stranger to the sentence.

This composite process leads to an alienation of the text in the rehearsals which generally persists in the performance too. As for the emotions, the experimental use of the A-Effect in the Epic Theatre's German productions indicated that this way of acting too can stimulate them, though possibly a different class of emotion is involved from those of the orthodox theatre. A critical attitude on the audience's part is a thoroughly artistic one.

The main advantage of the Epic theatre with its A-effect, intended purely to show the world in such a way that it becomes manageable, is precisely its quality of being natural and earthly, its humour and its renunciation of all the mystical elements that have stuck to the orthodox theatre from the old days.

The new scientific discoveries in the modern times which have brought about far reaching changes in western societies, did not make any significant dent in the field of theatre till Brecht's advent who endeavoured to change the very function of the theatre and converted or transformed it into a product of scientific age in a new 'social space'.

Brecht's theatre was a theatre of the common people. He wanted his spectator to develop an attitude of inquiry, a scientific attitude which can alter the spectators' state of affairs and prepare him/her for a better future.

Epic Theatre: Epic theatre is a modern phenomenon, a break-through that took place in twentieth century German theatre. 'Epic' is originally an Aristotelian term for a form of narrative that is not tied to time. The Epic theatre is very close to the movement known as *Neue Sachlichkeit* (new matter of fact).

Brecht used songs of various genres in the script which demanded recitation and singing capability on the part of the actor. In most epic plays, major characters had to sing. Knowledge of music was a pre-requisite for an epic-actor, which mostly came naturally to him/her being a German and an ardent lover of music.

The Purpose and Function

The theatre of the scientific age is in a position to make dialectics into a source of enjoyment. The unexpectedness of logically progressive developments, the instability of every circumstance, the joke of the contradiction, all these are ways of enjoying the liveliness of





people, things and processes, and they heighten both our capacity for life and our pleasure in it. Every art contributes to the greatest of all arts, the art of living', says Brecht.

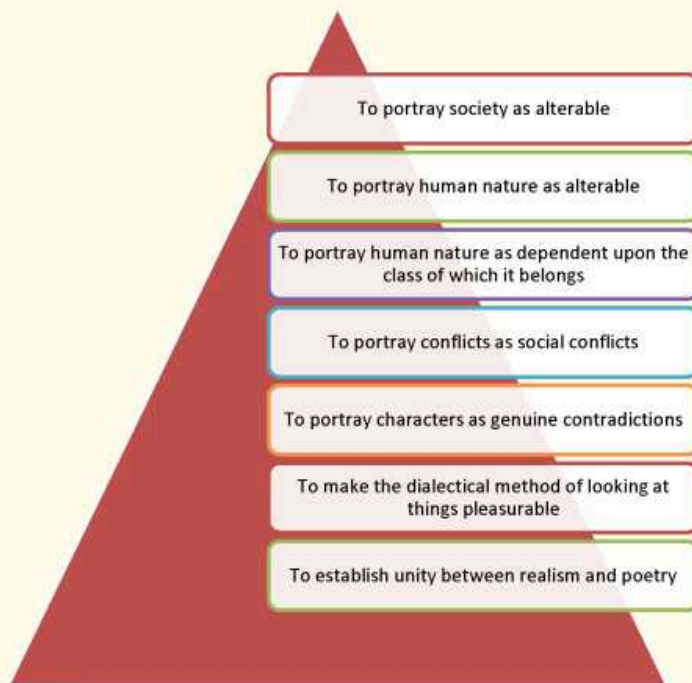
The realistic theatre had designs on the spectators' emotions which tried to prevent them from using their head. The audience was drawn into the plot and made to identify itself with the characters. Such were the means, by which the so called realistic theatre falsified the picture of reality, and the audience was too contentedly hypnotized, to see that it was false.

The form in question could be achieved by a complete change in the purpose of the theatre. The new purpose of the Epic theatre was called 'Pedagogies'.

Brecht completely changed the rehearsal process. To emphasize the narrator's role, the actors, had to read their parts in the third person as if they were telling an already happened incident during the rehearsal.

They were also asked to read stage directions aloud so that they had no chance to create the 'atmosphere' or to feel empathy with the character.

The main objectives of the productions:





Differences of emphasis between the dramatic and the epic theatres

S. No.	Dramatic theatre	Epic theatre
1	Plot	Narrative
2	Implicates the spectator in a stage situation	Turns the spectator into an observer
3	Wears down his/her capacity for action	Arouses his capacity for action
4	Provides him/her with sensations	Forces him to take decisions
5	Experience	Picture of the world
6	The spectator is involved in something suggestive	He is made to face some arguments
7	Instinctive feelings are preserved	Brought to the point of recognition
8	The spectator is in thick of it, shares the experience	The spectator stands outside, studies
9	The human being is taken for granted	The human being is the object of the inquiry
10	Human being is unalterable	Human being is alterable and able to alter
11	Eyes on the finish	Eyes on the course
12	One scene makes another growth	Each scene for itself montage
13	Linear development	In curves
14	Evolutionary determinism	Jumps
15	Human being as a fixed point	Human beings as a process
16	Thought determines emotions of an actor	Social being determines thought and reason

Brecht had to use innovative methods to turn the existing proscenium stage into a non-realistic space, keeping firmly in view the social purpose of his Epic theatre.

Meisner: The Meisner Technique is one of the most popular approaches to acting. Learn how to unleash truthful, emotional performances; let go of self-consciousness; expand acting range; build self-awareness; develop the ability to act moment to moment.



Meisner

Improvisation: Improvisation simulates a scene-like situation. It is a key stage in the Meisner Technique;





teaching how to defeat self-consciousness when alone on stage, how to prepare before your entrance, and how to work with the partner in the moment ; enhancing and developing an actor's emotional and intellectual capacity to create / improvise instinctively.

Improvisation will teach how to work with your partner in order to live truthfully through imaginative scenarios and it will also introduce you to the method of emotional preparation. This will further develop an actor's emotional range and ability to "live truthfully under imaginative circumstances" which is the benchmark for any Meisner - trained actor.

Relationships: This teaches how to add complexities and layers to the improvisation. The Actor will learn the nuances and subtleties available to him/her that moment with his/her partner, and how to set up an improvisation himself. By creating imaginative relationships with his/her partner and finding out how to truthfully get what he wants, he/she will discover the power of using relationships in his/her work. This will expand his/her emotional range further and develop his/her acting skills with more flexibility.

Text Analysis: An actor will also learn how to convert text, seemingly complex and full of options, into readings and performances that are strong, emotionally true and dynamic. The actor will also learn how to prepare himself emotionally for a scene using his imagination.

Character: After text-analysis, the actor will apply improvisation skills to find hidden depth to the character's monologue and his/her dialogues which will enable him/her to play them truthfully and deeply. Thus, he/she will learn how to add 'character' to his/her work. By working on the character, he/she will learn how to apply a sense of truth in his/her performance to different genres and will learn how to add characteristics, such as drunk, physically handicapped, accents whilst still remaining connected to the actor's performance.

Scene Work: Scene work enables the combination of all the skills taught through different ways. The Actor will learn how to play a scene with his partner, rich in emotional colour and full of instinctive choices. He/she will concentrate on a scene, applying text analysis, running improvisations with partner and applying character and emotional preparation.



Lee Strasberg

Lee Strasberg: (Born in Israel, Strasberg: 17th November, 1901- 17th February, 1982.) was an American actor, director, and acting teacher. He is considered as the "Father of method acting in America". He trained several generations of theatre and cinema's most illustrious talents.

He gained reputation with the Theatre Guild of New York and helped form the Group Theatre in New York in 1931. There he created a technique which was known as "the method" or "method acting". His teaching style owed much to the Russian Director, Stanislavsky, whose book 'An Actor Prepares' dealt with the psychology of interpretation in acting.





Teaching methods and philosophy: In describing his teaching philosophy, Strasberg wrote “The two areas of discovery that were of primary importance in my work at the actor’s studio and in my private classes were improvisation and effective memory. By using these techniques, the actor can express the appropriate emotions demanded of the character”. Strasberg expected great discipline as well as great depth of psychological insight from actors.

In life, the stimuli to which we respond are always real. The actor must constantly respond to stimuli that are imaginary, and yet this must happen not only just as it happens in life, but actually more fully and more expressively. Although the actor can do things in life quite easily, when he/she has to do the same thing on stage under fictitious conditions, he/she has difficulty because he is not equipped as a human being merely to act at imitating life. He/she must somehow be able to convince himself/herself of the right aspect of what he is doing in order to do things fully on stage.

Strasberg said that an actor, when preparing for a role, should delve not only into the character’s life in the play, but also, more importantly, into the character’s life before the curtain rises. In rehearsal, the character’s prehistory, perhaps going back to childhood, is discussed and even acted out. The play becomes the climax of the character’s existence.

In 1947, Elia Kazan, Robert Lewis and Cheryl Crawford, who are also members of the Group Theatre, started the Dark Actors Studio as a non-profit workshop for professional and aspiring actors to concentrate on their craft away from the pressures of the commercial theatre. Strasberg assumed leadership of the Studio in 1951 as its artistic director. As a teacher and acting theorist, he revolutionized the American actor.

Stella Adler: (Born on February 10, 1901- December 21, 1992) was an American actor and an acclaimed acting teacher, who founded the Stella Adler Studio of Acting in New York City (1949) and the Stella Adler Academy of Acting in Los Angeles (1985).

The theatre - acting, creating, interpreting - means total involvement, the totality of heart, mind and spirit ... the total development of a human being into the most he can be and in as many directions as he can possibly take.

-Stella Adler



Stella Adler

She began her acting career at the age of four in the play ‘Broken Hearts’ at the Grand Street Theatre on the Lower East Side, as a part of her parents’ Independent Yiddish Art Company. She grew up acting alongside her parents, often playing roles of boys and girls. Her work schedule allowed little time for schooling, but when possible, she studied at public schools and New York University. She made her London debut, at the age of 18, as Naomi in the play *Elisa BenAvia* with her father’s company, in which she appeared for a year before returning to New York. According to Adler, “The ultimate aim of the training is to create an actor who can be responsible for his artistic development and achievement.”





She made her English language debut on Broadway in 1922, as the Butterfly in the play 'The World We Live In' and also spent a season in the vaudeville circuit. In 1922-1923, the renowned Russian actor-director Konstantin Stanislavsky made his only US tour with his Moscow Art Theatre. Adler and many others saw these performances; this had a powerful and lasting impact on her career, as well as the 20th century American Theatre. Adler joined the American Laboratory Theatre in 1925; there, she was introduced to Stanislavsky's theories.



Scene from 'Awake and Sing'



Scene from 'Love on Toast'



Scene from 'On the Waterfront'

In 1934, Adler went to Paris with Harold Clurman and studied intensively with Stanislavsky for five weeks. During this period, she learnt that Stanislavsky had revised his theories, emphasizing that the actor should create by imagination rather than memory. Upon her return, she broke away from Strasberg on the fundamental aspects of Method Acting.

Stella Adler Studio was established in 1941. She also taught at the new school, and the Yale School of Drama, for many years. Adler led the undergraduate drama department at New York University, and became one of America's leading acting teachers. Stella Adler was much more than a teacher. Through her work, she imparted the most valuable kind of information - how to discover the nature of the actor's emotional mechanics and therefore those of others. In her words, "*My ability to bring out the student's talent is somewhere deep inside me, and I must do whatever I need to pull it out.*"

Stanislavsky and Adler

Adler was the only American actor to study with Konstantin Stanislavsky. They both believed that the actor did not have what is required to play a variety of roles already instilled inside them and that extensive research was needed to understand the experiences of characters that have different values, originating from different

*When you play a good man,
Try to find out where he is bad,
And when you play a villain
Try to find where he is good.*

-Stanislavski, 1889





cultures. For instance, if a character talks about horse riding, one needs to know something about horse riding as an actor, otherwise one will be faking. More importantly one must study the values of different people to understand what situations would have meant to people, that in the actors' own culture might mean nothing.

Adler's technique, based on a balanced and pragmatic combination of imagination as well as memory, is hugely credited with introducing the subtle and insightful details and a deep physical embodiment of a character.

Summary

- ➔ Konstantin Stanislavsky, living in Russia, experienced artistic traditions from both Europe and Asia. (Original name Konstantin Sergeevich Alekseev), changed his name for stage performances because of social embarrassment and began to act without his family's knowledge under the stage name 'Stanislavsky'.
- ➔ Stanislavsky's 'System' is systematic approach to train actors. Areas of study include concentration, voice, physical skills, emotional memory, observation and dramatic analysis. Stanislavsky's system or method of acting or realism is the most popular theory of acting in 20th century.
- ➔ Bertolt Brecht grew to maturity as a playwright in the frenetic years of the twenties and early thirties, with such plays as 'Man equals man' 'The Three penny Opera' 'Mahagonny' and 'The Mother'.
- ➔ The alienation technique effect (A-Effect) aims of this technique, known as the alienation effect, was to make the spectator adopt an attitude of inquiry and criticism in his approach to the incident.
- ➔ The Epic theatre is a modern phenomenon, a break-through that took place in twentieth century German theatre. 'Epic' is originally an Aristotelian term for a form of narrative that is not tied to time. Epic theatre is very close to the movement known as Neue Sachlichkeit (new matter of fact).
- ➔ The main objectives of the epic theatre productions are to :
 - portray society as alterable
 - portray human nature as alterable
 - portray human nature as dependent upon the class of which it belongs
 - portray conflicts as social conflicts
 - portray characters as genuine contradictions
 - make the dialectical method of looking at things pleasurable
 - establish unity between realism and poetry.
 - Improvisation simulates a scene-like situation. It is a key stage in the Meisner Technique ; teaching you how to defeat self-consciousness when alone on stage ,





how to prepare before your entrance, and how to work with your partner in the moment; enhancing and developing your emotional and intellectual capacity to create / improvise instinctively.

- Lee Strasberg was an American actor, director, and acting teacher. He is considered the “Father of method acting in America”. He trained several generations of theatre and cinema’s most illustrious talents.
- Stella Adler was an American actress and an acclaimed acting teacher, who founded the Stella Adler Studio of Acting in New York City (1949) and the Stella Adler Academy of acting in Los Angeles (1985).

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- Who started the First studio and for what purpose?
- Who founded the society of Art and Literature? Why was it started?
- What was the original name of Stanislavsky? Why did he change his name?
- Why did Stanislavsky resign from the Moscow Art Theatre?
- Why could not the Moscow Art Theatre survive in the post-revolutionary Moscow?
- Why did Stanislavsky turn to writing from acting? What were his published works?
- Why is it important to learn the art & forgetting the end results of a character’s behavior?
- What is a sub-text?
- Define what ‘Babe’ is?
- What kind of an attitude did Brecht want his spectators to develop for a better response to theatre?
- How would you define ‘pedagogies’?
- What did Lee Strasberg expect from his actors?
- When did Stella Adler begin her acting career and in which play?
- Who is referred to as the master of social theatre?
- Explain the term ‘Sense Memory’.
- Describe the way to creating an ‘inner character’.





- (xvii) Modify Stanislavsky's 'System of Justification'.
- (xviii) Compare Brecht and Stanislavsky as dramatists.

Q.2. Answer the following in about 50 words:

- (i) 'Theatre-making' is a serious endeavour, requiring dedication, discipline. Do you agree? Give reasons.
- (ii) Why is Stanislavsky considered as one of the greatest modern theatre practitioners?
- (iii) What was the impact of the civil war on people? And what was the tragedy that struck Stanislavsky during this period?
- (iv) What did Stanislavsky and the Moscow Art Theatre do for financial survival in post - revolutionary Moscow? Why
- (v) What was Stanislavsky's method acting concept in relation to realism.
- (vi) Comment on Stanislavsky's "system" What were the areas of study in his "study".
- (vii) How did Stanislavsky's system train the actors to "experience the past" during a performance? How did the actors abusing this technique suffer?
- (viii) How can the actor create the 'inner character'?
- (ix) State the aim of "The alienation technique effect (A - Effect)".
- (x) Discuss "three aids" which helps to alienate the actions and remarks of the character.
- (xi) Give the purpose of epic theatre and its function.
- (xii) Construct the benefits of improvisation.
- (xiii) How will an actor add character to his/her performance?

Q.3. Answer the following in about 75 words:

- (i) Record the theatre philosophy of Lee Strasberg.
- (ii) Write about the career of 'Stella Adler'.
- (iii) Discuss the similarities between the methods of Stella Adler and Stanislavsky.
- (iv) Estimate the importance of "The Meinsner Technique", as an approach to acting.
- (v) Investigate the main objectives of the Epic Theatre productions.
- (vi) Analyze the system of 'Justification by' Stanislavsky.
- (vii) Assess 'internal' and 'external' characterization.





Q.4. Answer the following in about 150 words:

- (i) What was Konstantin Stanislavsky's contribution to theatre?
- (ii) The Alienation technique effect by Brecht aims to develop an attitude of enquiry and criticism in spectators. Elaborate
- (iii) Explain what is meant by Meisner technique.
- (iv) Define epic theatre. What are the main objectives of the epic theatre production.
- (v) Lee Strasberg is considered as the "Father of method acting in America". Why do you think this is justify.
- (vi) Write a short note on Stella Adler contribution to theatre.
- (vii) Sketch the background of Bertolt Brecht.
- (viii) Estimate the use of "Three aids", a composite process, which leads to alienation of action and remarks of the characters.
- (ix) "As a teacher and acting theorist, Strasberg revolutionized American actor". Justify.
- (x) Critically assess the observation: "The ultimate aim of the training is to create an actor who can be responsible for his artistic development and achievement.

Q.5. Answer the following in about 150 words:

- (i) Describe the different philosophies of Stanislavsky.
- (ii) Demonstrate the innovative methods used by Brecht to turn the existing proscenium stage into a non - realistic space.
- (iii) Compare and contrast the changes of emphasis between the Dramatic and the Epic theatre.
- (iv) What is Stanislavsky's system of acting based on? What are the important parts of this system?
- (v) What does Stanislavsky advise actors to do regarding characterization in his autobiography 'My Life for Art'?
- (vi) "The Stanislavsky's system or 'method of acting' or realism, is the most popular theory of acting or realism is the most popular theory of acting in the 20th century". Do you agree? Give reasons.
- (vii) How does the use of the third person and the past tense help the actor?
- (viii) According to Brecht 'Every art contributes to the greatest of all arts, the art of Living". Do you agree with this statement? Justify





- (ix) What were the main objectives of the productions of the realistic theatre according to Brecht?

Q.6. Answer the following in about 250 words:

- (i) What were the changes of emphasis between the dramatic and the epic theatre? Mention at least fifteen differences.
- (ii) What role does 'Improvisation' play in the Meisner Technique?
- (iii) What are the essential factors of the Meisner Technique in the development acting skills.

Activity 1:

- a) Explain your process of 'actor training' with the help of different styles.
- b) Explain, in detail, the Brechtian Theory.
- c) Explain the similarities and differences between Stanislavsky's system and Brechtian Theory.

Activity 2: Work on Expression

- a) Settle down in a chair and think about any one situation, for example unsuccessful in business, or studies. Think properly and let the expressions come from within you.
- b) Take a partner with you and sit in front of each other, both of you are friends but different thoughts in your mind, play it, find what happens and who speaks first.
- c) Decide only one word in your mind, and find out how it came out from your expressions if someone is with you on stage. (one word like 'hate' or 'fear' or anyone which gives you many more expressions.)

Activity 3: Acting Improvisations

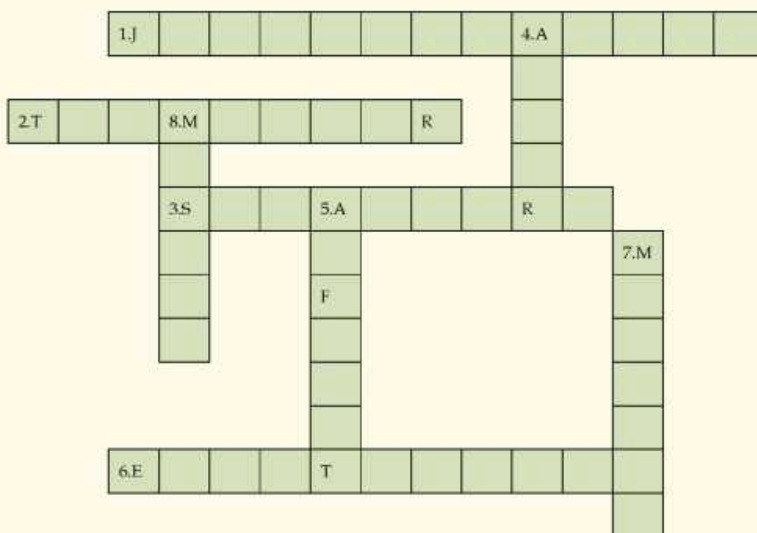
- a) Take a scene from a Brechtian play like 'Three penny opera' Read it and improvise with the help of Alienation Effect.
- b) Discuss one current incident and improvise it in two ways, by two different groups, one by using Stanislavsky System and another by Brechtian Theory. Discuss which improvisation is proper and find out why.





Crossword Puzzle - 4

Solve the crossword with the given clues:



Across

1. Stanislavsky built his system of _____ around one word 'if'
2. written by **Bertolt Brecht**
3. Lee _____ was an American actor, director, and acting teacher
6. It is very close to the movement known as Neue Sachlichkeit (new matter of fact).

Down

4. Last name of the American actor whose English language debut on Broadway in 1922, as the Butterfly in the play 'The World We Live In'
5. The aim of this technique was to make the spectator adopt an attitude of inquiry and criticism in his/her approach to the incident.
7. This technique is one of the most popular approaches to acting. Learn how to unleash truthful, emotional performances etc
8. The place where Stanislavsky was born





Unit - 5 Theatre Production Acting and Directing

Art forms are the product of an individual who dreams, feels, thinks and works alone but the artistic performance of a play that is worthy of the living theatre cannot be accomplished without a team. That is why theatre is a team work. The closeness and sensitive collaborations are needed who make play productions unique among artistic efforts.

Introduction to acting:

There are some important essentials of acting. The student should have the ability for:

1. Relaxation: Physical, mental and be aware of surroundings.
2. Trust: Mutual relationships and seeks out the best in people in the field.
3. Discipline: Staying on the task and getting the job done.
4. Criticism: Coming to grips with it and not take it personally but learn from it.
5. Freedom: Being free from any physical and/or psychological barriers.
6. Preparation: Getting involved, reading, writing, singing, dancing or rehearsing any new style or form of performance.

Learning Objectives: The learner would be able to:

- develop acting skills
- develop directing skills
- use different exercises to control voice and speech during the performance
- able to produce play.
- understand different stages of play production
- perform the work of a theatre director
- use different acting styles
- analyse the character through rehearsals
- improve body language

Mostly in the evenings, the play opens for a stage show for a purpose; to give the audience a few hours of watching and hearing living art. An unsophisticated audience will think of the play as consisting only an actor, action and lines, will concentrate occasionally on the unfolding moments of the ongoing play. They do not have the awareness of the knowledgeable play-goer but on the other hand, sophisticated theatre patrons will have many insights, conscious and subconscious perceptions. They will look for a rich, logical and meaningful expression.

According to Bertolt Brecht, who has written on the epic theatre: *The sensitivity of a director is an important aspect in designing a creative play production? The play productions in school environment should not only prepare for the professional theatre but they should open up a fascinating world where scholars may find opportunities for self-expression and creativity. These opportunities will certainly reveal the world of drama as a great medium for artistic appreciation, entertainment and emotional expression with awareness.*

The play production is the assembling of all aspects of it with creativity and delicate balance of belief, in order to bring the artistic creation of a playwright life. In the form of a script, is not a play, a play is a chunk of a slice, a bit of life; it is an instance or a happening conceived as





human actions by the playwright, with the communicated written script passed to the director for interpretation and to the cast and crew for making into a play. The play production is a meaning of a written message by a creative writer for human action, namely speaking, listening, dancing, loving, hating, fighting, killing, dying, singing, praying, crying, laughing, fearing, and thinking.

Acting: Acting involves two forms of communication: intra scenic (communication between characters) and extra scenic (communication between the characters and the audience). Both intra scenic and extra scenic communication must work in order for the audience to read the semiotic signs of the actor's performance. The characters must have intra-scenic skills - "good chemistry" - in a scene in order for the audience to understand the performance. The actor represents the text of the script as performance signs. Actors bring the text to life through performance and through the personal qualities they may contribute to the narrative of the script. Actors represent the ideas of the text, but also create a new visually dimensioned reality through their performance. However, the actor is judged by giving a convincing and believable performance. The actor's performance is judged by facial expression, emotion, vocabulary, loudness of voice and flexibility of body. The capacity to connect with the character and simultaneously with the other Characters played by different actors in the group is also necessary. The actors' group should be able to communicate and connect to the audience.

To be a good actor one must have a good stamina, endurance, patience, strength, courage, memory, agility, imagination, confidence. A good actor follows routine practice and discovers many things which help in his/her acting. Now days in the fast- paced world of scientific advances, actors still take some time to grow up. Learn as much as you can about the stage and how to use it effectively. One must develop insights into building a role before portraying a character with emotions.

A beginner will require a point where he/she can discover the nature of the subject and involvement. With regular theatre practice, he/she can improve his/her basic vocal and physical requirement of acting, the techniques and a method of creating a role of a character. The motivations are more important for learning and apply the acting techniques.

The Voice and Speech: Everybody's vocal characteristics are the lifetime products of habits and imitation of manners, but if an actor is sincere in improving his/her speech, regular practice will be effective, as sometimes an actor will have effortlessly projecting his/her voice from the stage to the last row of audience. An actor must derive three aspects of voice production:-

1. **Proper breathing**
2. **Relaxed but, controlled muscles**
3. **Opening of the mouth:** First of all check your breathing habit through inhaling and exhaling techniques (breathe in and breathe out), in front of a mirror and then say the alphabets from slow to loud. Simultaneously, pay attention to the part of your body how it moves when you inhale and exhale. If your shoulders and upper chest are rising lightly, you are following the wrong process of breathing.





If the abdomen moves outward during inhalation and inward during exhalation, you are utilizing abdominal breathing correctly. Place your hand on your abdomen near the rib cage, relax and start to take a breath. In this manner your abdominal muscles will control the stream of air. After this process, you will affective in your sound production.

After abdominal breathing in the prone situation, stand up and again, look in a mirror, place yourself in a profile position. Repeat the letters exercise slowly while inhaling eight to ten letters and exhaling in the same manner. Now try to maintain the same abdominal control that you possessed in prone position. Your abdomen will expand with each inhalation and you will feel the abdominal muscles contracting as you vocalize. Maintain control of the air stream by using the abdominal muscles. You must learn to conserve your air supply, control it with your abdominal muscles.

The second critical factor of voice production is the relative tension of the muscles used in vocalization. Clear tones do not stem from a tense throat. In your effort to project without yelling on stage, do not make the common error of contracting your throat muscles and raising your pitch. Within an hour or less, you will be tired, husky and ready to stop and this could cause permanent damage to your vocal mechanism too. For a good sound quality, effective projection and adequate space for the tongue to function effectively, you must increase your awareness of the oral cavity.

To understand whether articulation, pronunciation and phrasing of the words are clear, focus and follow the correct manner of every day conversation. Listening to a recording of your speaking voice is helpful. Develop a sensitive ear so that you actually hear the difference. Articulation is the production of the speech sounds used to form words. Unfortunately most of us develop slovenly articulation habits.

We maintain a tight jaw, lazy lips, tongue action and an improper adjustment of the vocal folds to control the air stream. If you can avoid this and try to remain highly conscious of your training programme, then you can make a significant improvement. Pronunciation is a process of placing sounds in order. It is a second basic factor for an actor. One practical guideline is to listen critically to others and determine their error. Learn how to listen objectively to your own pronunciation and work diligently to improve it. It is much easier to soften the edges of overall precise speech, than to build it gradually to the desired level of excellence.

Symbols of Voice and Speech:



,	:-	Small pause, comma	I (.)	:-	Big pause, full stop
II	:-	Dialogue end	&	:-	Stress on word
	:-	Above to below to above		:-	Below to above to below
	:-	Direct to above		:-	Direct to below
	:-	For anger (to above)		:-	For anger below

Diagram-2





The Body Language: The actor's body is one of the principal means of expression. When we watch a competent, well trained actor- how he/she stands, walks and gestures on the stage, we do not really reflect on the execution of these actions. Emotions, attitude and relationships are revealed through use of the body. Actors must have such control of their bodies that they can produce a desired physical action instantaneously, effortlessly and convincingly. An actor's body must be conditioned to perform unusual as well as routine actions in an unlaboured, convincing manner. As an actor, the manner in which you stand, move and gesture are the impressions that an audience receive.

An actor's job is to choose the physical characteristic that best define his/her role and distinguish it from all the other characters in the play. Select and develop those actions and postures that reveal the character's age, background, emotional structure, motivations and relationships to the play and to the other characters. With this process an actor can make the role relevant and believable. Awareness, relaxation and coordination are the principal guidelines for creating a state of believability.

Stage awareness is the realization that stage acting is just a little bit larger than the life. On the proscenium stage, small actions especially facial and hand gestures must be magnified. They should be meaningful and expressive to the audience. The actor maintains an awareness of his/her stage environment, his/her physical relationship to the other characters and to the audience.



Actors, dancers and singers are coached to relax. Effective and expressive action cannot evolve from tense muscles and an escalating nervous system. Actors learn to control tension for an effortless execution of action.

The actor may already possess a power of coordination and positive movement. The principal objective is to refine them and adjust them for stage use. It is important to remember that, physical development must be practised under the trained qualified teacher and the exercise develops the entire body, not just the legs, biceps and shoulders. An actor never turns his or her back to the audience. The director may require the actor to use it. You must stand in a 45 degree angle on stage. Do not mask any actor and do not be masked from any actor on stage. While standing, the weight should be equally distributed on both feet.

Acting is action and reaction. Reactions means that you are continue acting when you are not moving or speaking. One of the major differences between a good and not so good actor is the ability of the former to remain in character, to react and respond to the action and line of the other characters. Do not make direct eye contact with the audience. If the style of production requires, then the actor should look at the audience. The director gives indications of where, when and how to look at the audience. Direct eye contact destroys the dramatic illusion for the spectator and is a good indication that the actor is not in his/her character. When the actor is





positioned, so the actor looks towards the audience, selects a point on the wall, above the head of the spectators, on which to focus his/her eyes and relate to your environment.

Building a Character: All good actors, professionals and non-professionals seek a common goal—a characterization that the audience will find believable. To achieve the main objective, an actor tries for truthfulness, not only in the action and speech of their characters, but in their interpretation of the playwright's intentions. They work for a balanced production. They labour to portray clearly the emotional, intellectual and physical contents of their characters.

To begin with, the actor has to read the entire play several times. The first reading should be ideally in a single uninterrupted sitting, for enjoyment, and overall impression. The second reading is for understanding the entire play, clarification of the structure, the moods, the language and the ideas, to examine the characters more closely, establishing their relationship, their distinguishing characteristics and their functions in the play. During this reading, try to determine why his/her character is in the play. What is his/her function and contribution? Now the subsequent readings are for intense study of the role. For this phase, the actor should make written note of all the clues the investigation reveals.

The information should be arranged in a working order. The first order contains the physical attributes of the character's age, size, pigmentation, state of health, disabilities, and unusual characteristics of walk, vocal characteristics and changes. A second order of arrangement is environmental. What is the character's economic, family, religious and social relationship? How does the character make a living? What are the conditions of work, play, dreams? In this, examine and analysis carefully examine the playwright's description of the setting. It will reveal environmental factors that are significant to the character's behaviour.

With insight into the physical attributes and environment of the character, the actor is ready to make even more revealing discoveries of intellectual and emotional behaviours. Some of the questions will guide him/her in the vital phase of your analysis like what are the character's thought, attitudes, dreams, aspirations, prejudices, preferences? What is the intellectual level? Emotional stability? How does the character react under certain circumstances? Respond to other characters; is there some sort of pattern or habit of behaviour?

Finally, the actor determines his/her character's function and motivation in the play. To determine the function, establish the reason your character is in the play and the purpose served. To determine motivation, look for the clues that will tell him/her what the desires of the character are. What are the desires of emotions in the play? What force is coming in opposition to the character's real motivation? Now the actors must translate the information into expressive action and meaningful line reading. Then he/she must refine and polish the total characterization, reading it for performance.

During these phases, the actor needs to call upon two vital powers of observation of self and others and concentration. Observe as many as times as circumstances permit, like how do they walk, stand and turn? What is their normal walking pace? Analyze the muscle structure of their face. How do they carry and use their arms and hands? How are their spines and shoulder





attitude different from one's own? Are their facial, bodily or vocal mannerisms applicable to one's character? How do they sit, rise, and lie down? How do they open and close a door? Pick up a coffee mug? Read a newspaper?

'Concentration' refers to many facts of the actor's work. In the creation of a role, concentration provides the major function to help the actor's specific situation. If an actor can concentrate on the identification with his/her character, he/she will find one's acting with a sense of urgency and a sense of truthfulness. It demands sensitivity to language, to what is happening, to the situation. It demands that the actor remain in the scene. Remember, however that no emotion, no matter how truthful, has merit until its impact is felt by an audience. Basic techniques are essential to the effective expression of an emotion.

During the final phase of the work, the actor strives for refinement of all movements, business and gestures, to perfect the timing of all lines, actions and to reinforce the justification for all that you do. Simultaneously theatre works on his/her looks, make-up, costumes, accessories and property also. The fear process is a healthy and normal body function by which increased amount of energy is produced for the purpose of giving the performer better chances for doing well.

Costume Design Work Sheet for Actors

1	Production	2-	Director
3	Date	4-	Time
5	Art Director	6-	Venue
7	Character		
8	Level		
9	Style		
10	Age		
11	Measurement: Height		
	Shoulders		
	Chest		
	Thigh		
	Color		





Work Sheet-1

Make-Up Worksheet for Actors

Production Date

Approved by

Director)

(Associate Director)

Character	Category	Style	Age	Skin Colour	Hair Colour	Special Effects

Work Sheet 2: Every performance is a new experience for each audience. For this reason the actor cannot relax his/her efforts or concentration after starting the performance. The truly motivated actor utilizes performances as an opportunity to learn more about the self, to determine strength, weaknesses and to further refine every facet of acting. If actors are motivated, they will develop even greater powers of concentration and be better prepared for the next acting experience.

Character Analysis by Actors-Discoveries During the Rehearsal:

1. Read the script a few times to get a sense of the character and check pronunciation/unknown words-address questions to the director or the writer.
2. Read it a few times with the concerned scene partner before working with the director to get a sense of the rhythm of the piece-identify/discuss issues.
3. Understand the particulars of the given circumstances (Who am I? Where am I? When am I there? What am I doing? Why am I doing it?) And write them down on the worksheet.
4. Determine: What do I want? Why do I want it? What obstacles must I overcome to get it?
5. Discover what the actor's relationship is to the other characters and how they relate to one another.
6. During rehearsals, work on discovering the physical actions you will use to get what he/she wants and discovers the meaning behind the spoken lines.
7. Write notes (movement, wants and underlying meaning) directly on the script.
8. Collaborate with the director to understand how the characters will move and relate to each other.
9. Work with the director to understand the lines and what is the meaning hidden in the lines (sub-text).
10. Use the director's observations to keep the rhythm of the scene flowing and realistic.
11. Keep fine-tuning the actions and how the lines are used to create a character that fits what is in the script.





The Role of the Director: The director assumes responsibility for everything that happens on the stage before of the audience. The director is the supreme architect of the production, whose main objective is to fulfil the intentions of the playwright. This involves planning the total production, determining the dominant themes and ideas that are to be conveyed, the style of the production and myriad other details. Specifically, in relationship to the actor, the director serves to help him/her with an act of discovery, serves as a sounding board, and an agent in their relationships with other characters. The director is the final decision-maker on all matters of production.

Understand that the actors are only one of the many components of composition the director assigns, the actor must be a flexible element, aware of the director's vantage point. When the director indicates a movement, a bit of business or suggests a different line reading, the actors are responsible for applying the direction without question and without protest, even if one cannot find the justification or if justification is not given. The director will have good reasons for suggestions but may not take time to vocalize them. The actor makes every effort to motivate the direction, if it still does not feel right; he/she discusses the problem with the director.

One's experience in the theatre should be pleasant, as an actor one may be required to work harder, concentrate more intensely and cooperate more selflessly than ever before in ones life. Such involvement, such discipline can be pleasant. The most significant reward for an actor's participation should be the sense of pride. The applause of the audience and the congratulations of friends are only brief reminders of their effort.

Readings on Play Productions: A staged reading is a form of theatre without sets or full costumes. The actors who read from scripts, may be seated, stand in fixed positions or incorporate minimal stage movement. A staged reading of a new play in development is an intermediate phase between cold readings. A narrator reads the stage directions loudly.

The purpose is to gauge the effectiveness of the dialogue, pacing and flow and other dramatic elements that the playwright or director may wish to adjust. Audience feedback contributes to the process. In play-development, staged reading is one of the forms of workshop along with the rehearsed reading. It is an inexpensive way to get a new play in front of an audience. The first feedback for a new play is hearing it read by the actors. The process of play reading consists of primary steps:

Decide the type of Reading: You need to first decide what level of reading is most appropriate, like Developmental or Public. Developmental Readings are appropriate when the actors are in the early stage of developing a play. Typically a developmental reading is not rehearsed, is not open to the public because it is not rehearsed. Public readings are appropriate when there is a well-developed script and need to see it "acted out" and get public feedback in order to make further progress. Mostly actors rehearse the play 8 hours for a full length play. In the beginning, the actors move on stage with a script in hand.





When to start the process: For a developmental (non-public) reading, the process should be started about six weeks before the scheduled performance. For a public reading, notices are placed in publications, the process should start planning about nine weeks before the reading.

Finding actors and director: One can have a script in hand and read with friends in the living room. But if one feels the script is ready to go to the next level, he/she should consider having a group of actors and a director. Auditions are not normally held for a reading. The playwright is responsible for casting the readers. A director may have casting ideas.

Post-play discussion: It is helpful to hold a post-play discussion with the audience. Usually a moderator or the director leads the discussion asking a number of pertinent questions framed by the playwright. The playwright is present, but does not participate in the discussion. The playwright should consider preparing an evaluation sheet that audience members can take home, the required contact details.

Working with a director: If there is a director for the reading, discuss because the director is the only “boss” during rehearsal and the playwright gives feedback to the director privately based on

- ➔ What he/she hopes to get from the reading?
- ➔ Staged versus sit-down reading
- ➔ How the director likes to work with the playwright

During the early stages of development, performers learn by playing. Play in a developmentally appropriate environment inspires to relate oneself to the environment while making sense of the infinite elements uniting internal processes with external influences. Students learn more through plays. They learn about the size, shape, smell, taste, and tactile quality of their world. As they internalize the sensations of the environment, they integrate personal experiences to hypothesize the impossible.

Imaginary play is constant as they relate their hopes and experiences to new sensations. As their minds translate external experiences with personal meaning, they become masters of their environment. The environment may be defined as a continuum between the imaginary and the sensory. Actors elaborate their knowledge and develop their intelligence with constructive relationships. Theatre makes one familiar with the syntax of social knowledge; their worlds are shared with one another to form a social imagination. Here actors comprehend a new experience, they naturally utilize scientific notions of problem-solving and critical-thinking with skills of perspective and interpretation.

The Playwright: The play writer is the only person who is responsible for the starting point of the theatrical event. A playwright works in the branch of literature dealing with the writing and producing of plays for the theatre. The literary composition is written specifically for the stage in play format by the playwright.



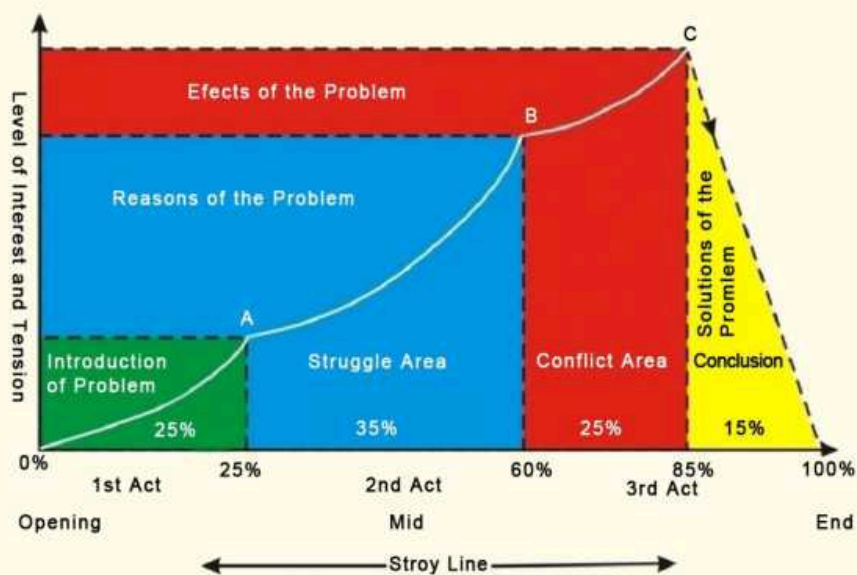


How plays are written at any given time depends on:

1. The intended audience and purpose.
2. The playwright's current views about the human condition.
3. How the playwright perceives the truth around him/her.

A playwright must understand and know the established artistic and theatrical conventions of the theatre. A playwright must appreciate the working procedures, materials and technical aspects of a production, because the script is the starting point of the theatrical production. There are many ways to write a play. Sometimes a playwright starts with an idea. Another playwright may begin with a single character in mind. Some playwrights base their work on spectacle. Plays can be 'tightly structured' or 'episodic'. A playwright re-creates and re-states the human experiences and the universal mirror of mankind. The script is the heart of the theatrical event. It must be respected.

Steps of the Playwright's Work: Playwriting and creating drama for each playwright is distinctively different. Plays can develop out of any combination of starting points and patterns. The processes by which drama is created for each playwright can be varied in the steps used to create the text.





The following list is in a progressive order, but the order can change depending on each playwright's characteristic style and preferences for writing.

1. Coming up with thought/theme/ideas to be expressed through the work.
2. Determining the genre and style of the work
3. Outlining basic action of the work and creating a plot.
4. Establishing the structure of the play and overall framework
5. The development of characters presented in the work.
6. The creation of dialogue and the language of the characters.
7. Creating music: - This can involve the rhythm of the language or actual music composition and the lyrics of the songs.
8. Establishing spectacle: - The visual and environmental elements of the work.
9. Research of subject matter and relevant issues presented in the play.

Choosing a play: Directors spend a great deal of time in choosing a play, because they realize that their judgment will affect the participation of actors, the potential audience and themselves. It is a responsibility not to be taken lightly and only the director can make the final decision. Choosing a play is an endless process for director, because he/she must not only read critically the current output of the play but also continue to broaden their background by reading the dramatic literature of all periods of theatre history.

A good play should provide all theatre participants like actors, audience, technicians and director with an interesting, a worthwhile experience. It should involve all concerned with its emotional and intellectual content. A play should challenge the actors. Public taste cannot be altered overnight, nor can people be forced into changing them. Choosing a play cannot be done in a vacuum. It cannot be done satisfactorily by a group of people. It must be the decision of the director, who is duty bound, honour bound, to fulfil the responsibilities of a worthwhile educational theatre programme. While choosing the plays, a director focuses on various elements of the play:

1. **Elements of Play:** Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by Aristotle. In his work *the Poetics*, Aristotle outlined the six elements of drama in his critical analysis of the classical Greek tragedy *Oedipus Rex* written by the Greek playwright Sophocles, in the fifth century B.C. The six elements as they are outlined involve: - Thought/theme/ideas, action/plot, characters, language, music and spectacle.
 - a) **Thought/theme/ideas:** What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through a dialogue by a character acting as the playwright's voice or it may be the theme is less





obvious and emerges only after some study or thought. E.g., the abstract issues and feelings that grow out of the dramatic action.

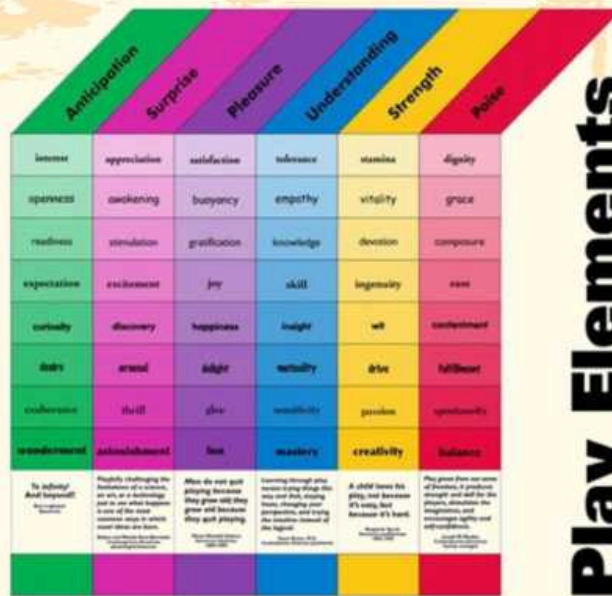
- b) **Action/plot:** The events of a play, the story as opposed to the theme i.e., what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in a conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax and falling action to resolution.
- c) **Characters:** These are the individuals presented in the play that are involved in the pursuing the plot. Each character should have his/her own distinct personality, age, appearance, beliefs, socio-economic background and language.
- d) **Language:** Refers to the word choices made by the playwright and the pronunciation of the actors of the language. Language and dialogue delivered by the characters move the plot and action forward, provides exposition and define the distinct characters. A playwright can create his/her own specific style in relationship to language choices he/she use in establishing character and dialogue.
- e) **Music:** Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as in a musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actors' voices, songs and instrumental music played as underscore in a play.

Music creates patterns and establishes the tempo in the theatre. In the aspects of the musical, the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricists work together with playwrights to strengthen the themes and ideas of the play. Characters' wants and desires can be fortified for the audience through lyrics and music.

- 2. **Style or Form:** The style in the theatre can involve all of the aspects of scenery, costumes and special effects in a production. The visual elements of the play created for the theatrical event and the qualities determined by the playwright that create the world and atmosphere of the play for the audience's eyes.

The genre and form of the play are important aspects. Some playwrights are pure in the choice of genre for a play. They may write strictly tragedy or comedy. Other playwrights tend to mix genres, combining both comedy and tragedy, in one piece of dramatic work.





Play Elements

Diagram-5

3. **Casting:** The majority of directors strive to present the finest quality production through available resources. Their basic ingredient is the group who make up the cast. Therefore, they try to select actors who will be the most suitable for specific roles in a particular play. In other words, they equate demand and supply. As the tryouts proceed, directors constantly review the most significant requirement of each role and evaluate the skills and abilities of those who are trying out. The director's intense study of the script includes a thorough analysis of the characters. There are three distinct ways of casting:
1. Typecasting
 2. Anti-typecasting
 3. Casting by ability

Type casting is only partially used in the educational theatre. It is a primary method in the professional theatre and in most community theatre. It means that actors and roles are matched as perfectly as possible. Typecasting is a director's best insurance for a good production. Anti-type casting is a procedure whereby an actor is cast in a role which is in complete contrast to his or her own personality, background and behaviour patterns. It is a dangerous method and presumes that the director is knowledgeable and qualified in the practice of psycho-therapy. Casting by ability is the foremost method used in educational





theatre. If it is combined with typecasting, directors usually are satisfactorily able to complete the casting of most plays.

4. **The Elements of Drama:** The elements of drama are inclusive of thought, theme, ideas, action or plot, characters, language, music, spectacle and many others. Drama on stage often reflects the life in general or the drama of daily life. Readers of the play need to imagine, not just the feelings or a flow of action, but the action and the characters appearance in a theatre and on a stage before a live audience. There are many elements that make up drama. The theme, plot of the play, the costumes, to the dramatic representation, music, sets, properties, lights, publicity, group management, writer, director, actor and audience are the elements of theatre.
- a) **The Script/text:** This is the starting point of the theatrical performance-the element most often considered as the domain of the playwright in theatre. The playwright's script is the text by which theatre is created. It can be simplistic, as in the 16th century, with the scenarios used by the acting troupes of the Commedia dell' arte or it can be elaborate such as the works of William Shakespeare. The script, scenario or plan is what the director uses as a blue-print to build a production.
 - b) **The Process:** This is the coordination of the creative efforts usually headed up in theatre by the director. It is the pure process by which the playwright's work is brought to realization by the director, actors, designers, technicians, dancers, musicians and any other collaborators that come together on the script or plan.
 - c) **The Product:** This is the end result of the process of work involved. The final product that results from all of the labours coming together to complete the finished work of script or plan in union with all of the collaborators in the process to create the final product. This is what the audience will witness as they sit in the theatre and view the work.
 - d) **The Audience:** Theatre requires an audience. All forms of arts, public is essential. The physical presence of an audience can change a performance, inspire actors and create expectations. Theatre is a living, breathing art form. The presence of live actors on the stage in front of live audiences sets it apart from modern day films and television.
 - e) **Rehearsal Schedule:** Always begin and end rehearsals on time. This not only shows that you are organized but it sets a schedule that the students can plan around. If students know exactly when rehearsals are going to be held, it helps them organize their time. It is important to have a copy of the rehearsal schedule available during auditions. Obviously, it is better for a student to back out of auditioning because of schedule and time conflicts, than to quit the show two or three weeks into rehearsals. A rehearsal schedule can take many shapes; however try to include as much information about each individual rehearsal as possible.





Rehearsal Schedule Chart						
Performance.....			Director			
Time for Rehearsals.....			Month.....		Year.....	
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Audition	Audition	Audition, selection, announcement	Read Play through with entire cast	Read the play	Read the play	Off day
Chorus,	Blocking Leads Group	Blocking Small Group	Blocking Leads and small group	Block Leads and small group	Full Rehearsal	Off day
Chorus	Blocking Leads Group	Blocking Small group	Blocking leads and small group	Full rehearsal	Full rehearsal	Off day
Add Orchestra Rehearsal Act-1	Add orchestra rehearsal Act-1	Add orchestra rehearsal Act-2	Add orchestra rehearsal Act-2	Add orchestra rehearsal Act-3	Add orchestra rehearsal Act-3	Off day
Full Dress Rehearsal	Make-up and Light Rehearsal	Technical Rehearsal	Grand Rehearsal	Perform the Play	Perform the Play	Off day

All cast and crew should check the call board daily in the rehearsal room. Not everyone will be needed at every rehearsal, so it is important that you check which rehearsals you are scheduled for. This schedule is subject to change.

Work Sheet-3

E. Actor's workshop for the chosen play:-

1. Prepare a voice, pronunciation and articulation self-analysis. Have a competent person listen to you speak and read. Take the suggestions given and record them in a note book. Prepare a set of exercises.
2. Secure the use of a film camera. Memorize some lines and develop and practise some movements. Record your acting and watch it.
3. Use a tape recorder for your practice session on voice, articulation and pronunciation. Save your first taped session and compare it with the last session.
4. Develop a specific character using your body only. Select someone to observe your performance.





5. Use the lines from some of the plays you have read.
6. Prepare a physical fitness routine and practise at least one new skill every session.
7. Give fast direction for moving your co-actors on stage by using the terminology for stage space and movement.
8. With two or three co-actors take the stage and move on it, demonstrate your knowledge of talking, giving and sharing the stage.
9. With at least on another co-actor, demonstrate your ability to perform crossing movements.
10. Select a brief scene from the chosen plays. Prepare to perform one of the characters in the scene. Present the scene to your classmates. You might have the teacher be the critic.
11. Build different characters with other students. Have a member of the class describe a make believe situation for the cast you have. Perform the situation extemporaneously.
12. Discuss the question, "Is stage fear normal and desirable?"
13. Create study groups in the class for the conduct of discussions on various portions of the play.
14. View a suitable film or attend a play with your classmates. Discuss the acting skills and techniques observed.
15. Commitment is very important for the success for a play. Discuss.

Important Features of Theatre:

1. **Theatre may have risen from the rituals**
A prescribed procedure to achieve a desired effect
2. **The Meaning of Theatre**
 - (i) The place where it happens
 - (ii) The activity that occurs in the space – made up of 3 elements
 - (a) What is performed?
 - (b) The performance
 - (c) The audience
3. **The Purpose of theatre as an activity:** To entertain, 'Entertain' comes from a Latin word. It means to hold the minds of the audience. Theatre is a shared experience between the
Actor and audience
Actor and critic
Critic and audience
Artist and artist





4. What is in a Play?

1. A play is a structured event performance in front of audience.
2. It has

Beginning: Nothing necessary before it, something must necessarily follow.

Middle: Something must necessarily precede and follow it.

End: Naturally follows the middle, but needs nothing to follow it.

- a) **Dramatic Action:** Change in human relationships is the basis for the plot.
- b) **Protagonist:** The person whose will sustains the dramatic action.
- c) **Antagonist:** The person or forces that oppose the protagonist.
- d) **Three Types of Conflict:**
 1. Person vs. person - Physical
 2. Person vs. Nature (or supernatural)
 3. Person vs. Self, Inner turmoil - Psychological. Best plays have all three types.
- e) **Well-made play structure:**
 1. **Exposition:** Important information the audience and sometimes the characters must learn in order for the play to continue, found at the start and at strategic points throughout the plot.
 2. **Inciting incident:** The moment in the plot when the protagonist's major goal is determined. Example:- Oedipus learns from the oracle that he must find the old king's killer.
 3. **Rising action:** Composed of complications, conflicts that is increasingly serious.
 4. **Climax:** The point at which the protagonist's fate is determined for good or ill.
 5. **Denouement:** Tying up of loose plot ends after the play's climax
- f) **Discovery and Reversal**
 1. Movement from ignorance to knowledge
 2. An unexpected change in a character's fortunes

Six Elements of a Play:

1. **Plot:** Implementation of moral choice becomes dramatic action of the play
2. **Character:** Moral stances/choices of characters
3. **Thought:** All thoughts of characters
4. **Diction:** All words





5. **Music:** All auditory aspects
6. **Spectacle:** All visual aspects

Theatrical Conventions:

1. **Definition: The rules of the game accepted by both audience and performers.**
 - a) **Constantly Changing Nature of Conventions:** Conventions have reflected their societies throughout history.
 - b) **Representational (Realistic) Conventions:** Every effort is made to give the audience, the impression that they are watching life on stage.
 - c) **Presentational (Non-realistic) Conventions:** The performers present the story to the audience, sometimes acknowledging their presence.
 - d) **Modern Theatre Conventions (Eclectic):** As of the 20th century, each play demands a distinctive stage treatment.

The Audience:

a) Audience participation:- The Guaranteed Expectation Principle

The audience attends for two basic reasons:

1. To experience the familiar
2. To experience the unfamiliar

The Guaranteed Expectation Principle [GEP] deals with the audience's relationship with art:

b) What do audiences want?

1. Audiences want what they like.
2. Until they stop liking what they want or, give the audience what they want and they will be happy; the trick is to find what audiences want.
3. The GEP works until it stops working or the audience wants what it likes until it stops liking what it wants. When the saturation points is reached, parody often follows.

c) How is audience response controlled?

1. **Empathy:** Sense of identification with the characters, appeals to your subjective involvement.
2. **Detachment:** Step back from the action to evaluate it, promoting the objective reaction.
3. **Aesthetic distance:** The proper relationship between the art work and the individual experiencing the art that enables the spectator to have the ideal response





to the work. The proper mixture of empathy and detachment leads them to realize that they are watching art.

Common Theatrical Genres:

- a) **Comedy:** Attempts to correct the follies of society by holding them up to ridicule.
- b) **Tragicomedy:** Used to be tragedies that ended happily, now the prevailing tone is co-existence of comedy and seriousness.
- c) **Melodrama:** Dramatizes the basic struggle between good and evil.



Types of dramatic performances

Summary

- ➔ Theatre is a team work.
- ➔ The closeness and sensitive collaborations are needed who make play productions unique among artistic efforts.
- ➔ Some important essentials for acting are:
 - Relaxation
 - Trust
 - Discipline
 - Criticism
 - Freedom





- Preparation

- The play opens for a stage show for a purpose; to give the audience a few hours of watching and hearing living art.
- The play production is the assembling of all aspects of it with creativity and delicate balance of belief, in order to bring the artistic creation of a playwright life
- Acting involves two forms of communication: intrascenic (communication between characters) and extra scenic (communication between the characters and the audience)
- The characters must have intra-scenic skills - "good chemistry" - in a scene in order for the audience to understand the performance.
- Actors bring the text to life through performance and through the personal qualities they may contribute to the narrative of the script
- The actor's performance is judged by facial expression, emotion, vocabulary, loudness of voice and flexibility of body
- To be a good actor one must have a good stamina, endurance, patience, strength, courage, memory, agility, imagination, confidence
- An actor must derive three aspects of voice production:
 - Proper breathing
 - Relaxed but, controlled muscles
 - Opening of the mouth
- The Body Language: The actor's body is one of the principal means of expression. When we watch a competent, well trained actor- how he/she stands, walks and gestures on the stage, we do not really reflect on the execution of these actions.
- As an actor, the manner in which you stand, move and gesture are the impressions that an audience receive.
- An actor's job is to choose the physical characteristic that best define his/her role and distinguish it from all the other characters in the play.
- Awareness, relaxation and coordination are the principal guidelines for creating a state of believability
- Actors, dancers and singers are coached to relax
- Acting is action and reaction
- To achieve the main objective, an actor tries for truthfulness, not only in the action and speech of their characters, but in their interpretation of the playwright's intentions
- 'Concentration' refers to many facts of the actor's work. In the creation of a role, concentration provides the major function to help the actor's specific situation.
- The director is the supreme architect of the production, whose main objective is to fulfil the intentions of the playwright.
- One's experience in the theatre should be pleasant, as an actor one may be required to work harder, concentrate more intensely and cooperate more selflessly than ever before in ones life.





- The purpose is to gauge the effectiveness of the dialogue, pacing and flow and other dramatic elements that the playwright or director may wish to adjust. Audience feedback contributes to the process
- Developmental Readings are appropriate when the actors are in the early stage of developing a play
- The play writer is the only person who is responsible for the starting point of the theatrical event
- Plays can be 'tightly structured' or 'episodic'
- There are three distinct ways of casting:
 - Typecasting
 - Anti-typecasting
 - Casting by ability

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- (i) What essential qualities should be there in a good actor?
- (ii) In addition to voice and speech, what else is one of the principal means of expression?
- (iii) Name the principle guidelines for creating a state of believability?
- (iv) What do you mean by staged reading?
- (v) What do you mean by Anti-type Casting?
- (vi) How can we learn about play production?
- (vii) What does a good play appeal to?
- (viii) Can the spirit of the play be separated from its environment?
- (ix) How was lighting added expressiveness to stage craft?
- (x) What are the basic qualities of light?
- (xi) How does lighting help produce a dramatic composition.
- (xii) What should the costume designs do if the production is set in a specific historical era
- (xiii) Why is it that the men's foot wear is more important to be considered than the women's footwear.
- (xiv) How does make up help character
- (xv) How can the changes be made in the personality of a particular character
- (xvi) What is the difference in the real life stimulus and one on the stage.





Q.2. Answer the following in about 50 words:

- (i) Describe the essential qualities of a good actor?
- (ii) What is body language? What role it plays in the making of an actor?
- (iii) Differentiate between Development reading and Public reading?
- (iv) What are the different ways in which a play can be written?
- (v) Mention the purpose of theatre as an activity?

Q.3. Answer the following in about 75 words:

- (i) Write a short note on building of a character?
- (ii) Discuss in detail the role of a director in the making of a play?
- (iii) Who is a Play writer? What is the role of a play writer in a play?
- (iv) What is theatrical convention? Discuss the various types of theatrical conventions?
- (v) Outline the basic steps involved in the development of drama
- (vi) What is casting? Why casting is important in a play?
- (vii) Illustrate the importance of voice and speech in a play?

Q.4. Answer the following in about 150 words:

- (i) "All good actors, professionals, and non-professionals seek a common goal-a characterization". Elaborate it.
- (ii) Describe the process of play readings in Play Production?
- (iii) "While choosing plays a director focuses on various elements of a play". What are the elements of a play? Discuss each one of them in detail.
- (iv) What is the role of an audience? How is audience response controlled?
- (v) How is an actor crucial in the process of film making?
- (vi) The director is a supreme architect of production. Explain
- (vii) How can the play be an important aspect in theatre?

Q.5. Answer the following in about 250 words:

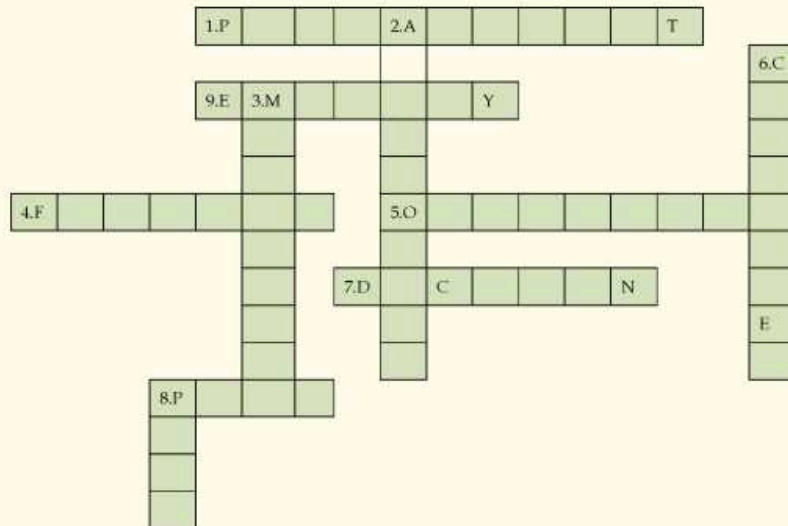
- (i) "To be a good actor you must have a good stamina, endurance, patience, strength, courage, memory, agility, imagination, and confidence." Discuss the various insights one must develop for building a role in a play.
- (ii) "Director is the supreme architect of the production..." Discuss.
- (iii) Describe in detail the various elements of a Drama.





Crossword Puzzle - 5

Solve the crossword with the given clues:



Across

1. The person whose will sustains the dramatic action
4. Being free from any physical and/or psychological barriers
5. A large group of musicians who play together various instruments
7. An element of Play which means all words
8. structured event performance in front of audience
9. Sense of identification with the characters

Down

2. The person or forces that oppose the protagonist
3. Dramatizes the basic struggle between good and evil
6. An entity/ being involved in a story
8. A strategy or gimmick





Unit - 6 Theatre Production and Production Designs

Theatre is not just a medium to express the thoughts and philosophy but it is more than that. It is a vast subject. Theatre includes music, dance, human psychology human anatomy, architecture, designing and physics also. The unit discusses some theatre elements namely audience, space and time. Space is the most essential element for theatre because that is the place where the audience and performers interact, because it is the place where the process of action creation takes place. You may have seen the large sets in films.



An elaborate set Stage

Learning Objectives: The learner would be able to:

- Understand the importance of extra paraphernalia which created by the designer.
- Elaborate on the importance of set design.
- Understand the functions of set designing.
- Understand the importance of different design type of sets.
- Gain knowledge on the elements of set designs.
- Understand the various steps involved in set designing.
- Understand the importance of costume designer.
- Understand the process involved in costume designing.
- Gain knowledge about the history behind stage lights.
- Understand the various uses of lighting techniques.
- Understand the various elements involved in lighting the stage.

A Theatre Set

Theatre space is the area which is occupied by the audience and the actor during the course of a performance and which is characterized by the theatre and the relationship fostered between the two.

It is a place to hear as well as watch. The word 'audience' comes from Latin and it means those 'who hear and see'. Often these places for performing and hearing are referred to as 'the audience up there' and the 'actors down there' occasionally, the places are merged, with actors mingling with and sometimes interacting with the watchers and listeners. The elements of theatre structure consist of (i) on stage (ii) off stage and (iii) auditorium. We also know about the different types of theatre spaces like the (i) proscenium (ii) thrust theatre (iii) theatre in round (iv) black box (v) created or found theatre. We can use all these spaces for our need by



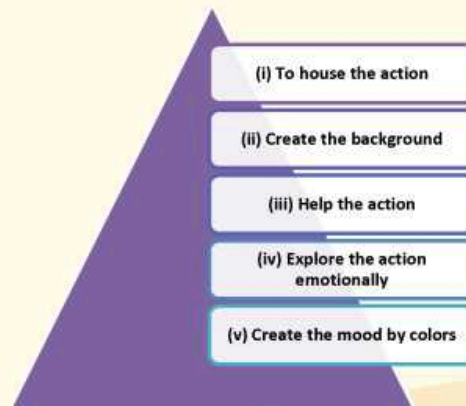


organizing them to create something new using the imagination. We call this set design which makes productions come alive. The playwright knits the story through the characters by creating a play. In the play, there are many actions happening at the different places or we can say, in theatrical language at 'locales' so to create the same atmosphere at the place there is a need of a designer.



What is a Set?

It is the extra paraphernalia which give the space background environment to enact the play. The set design is an important aspect of a play production because it gives the first impression about the play, after the light is flashed. It creates the environment for the action, so that the external paraphernalia which physically cover the action of the play, is called a set. The objectives of a set are:





Designing of a Set: Designing a set depends on intuition, description and observation of the designers. A set creates an illusion of outer world scenic environment to house the action.



A stage performance

The set gives the first impression to the audience about the plays so the scenic design is a very important element of play production. Sets create an anxiety in the audience about what is going to happen. So, it is the responsibility of a set designer who he/she uses his/her imagination to create the atmosphere of the play. It is important to understand the qualities of a good designer because he/she has to create that set, keeping the aesthetics in mind to create a scenic impression. They should possess:

- (i) Vision and imagination
- (ii) Creativity and skills

The set designer must have knowledge about the playwright, work of the director and actors. Working as a creative artist, the set designer, should be talented and must having the knowledge of line, color and form. He/she must be able to make new interpretation and use visual imagination. A designer as a creator should be able to create or use unique material and theatrical techniques.

Functions of Set Designing





The scene designer brings to the production is the visual expression of the playwright's aim. The scene design, like other kinds of creative design, is the creating of a form to fulfill a purpose or function. It is the combined dramatic effect of visual and main interpretation. We can know more about set designing by knowing the form of a play because the form shows the way to know what is the relationship between the visual scenery and the action of the play, with the mood and the story of a play. It is a challenge to a set designer to create the different locales or a single place, because a script has many places in it where the events of the play happen.

1. **Action:** Scenic design gives a visual expression to the playwright's aim. For this, it is necessary that first, the designer examines the action of play and the characters who are involved in it.



Scenic designs complement the stage performance

The action of the play is the force which keeps the momentum of the play and presents it alive. Domestic action is the combination of physical action, visual movement, dialogue and characterization. Characterization creates sympathy and elimination. Through dramatic action, characters present conflict. We combine all the elements of visual impact that scene design create. On the basis of structure, plot, description treatment and interpretation, the designer creates a set.

2. **Reinforcing the Theme:** A play in a written form is just a text but when a group performs the play, it is a live thing. When a designer creates a set for the play then the designer takes the audience to the set place where the dramatic action was takes place. In this manner, a set reinforces the theme of a play, the set and its elements become a part of the action of the play, which is visible along with the minute skillful use of theatrical, musical techniques as seen in farce and musical comedy.
3. **Time and Place:** Dramatic action takes place at a specific time and place which are created by the writer to establish the environment for the dramatic action. A place impresses the audience. A specific time takes the audience into a historical past mentally in the absence of that time and place. Time and space are bound to the total environment for establishing the mood.





In real life, people cannot react repeatedly in a same manner to a situation. They have different ways to express themselves. This is called 'mood'. Sometimes happiness, sometimes sadness and sometimes none. The set design establishes the mood by color, texture, line and shape.

5. **Characterization:** Establishing and portraying of characters, is to have a special relationship with the scenic environment, who are participating in the action or reaction, in favor or against their surroundings. When a setting is the character's reading room, who is staying in the house, all these elements give the basic inspiration to the set designer. In this way, the main object of set designing is to create the space where the characters do the dramatic action in a completely perfect environment. The playwright creates a play by using his/her imagination through a particular instance or story. About this, the playwright has his/her own interpretation. A director chooses a play for a production and for that he has his interpretation.

Elements of Set Design: When one sees any work of art or design, one sees and appreciates the beauty and harmony that it brings to one's visual sense. The wholesome picture is built with small elements that are like the ingredients of a well cooked dish. It is important to understand that the dish started with an empty pan in which gradually, all ingredients were put and cooked. Any work of art or design begins with a bare, clean canvas on which an artist gradually creates shapes, structures or pictures by combining or manipulating elements at his/her disposal. The elements of art can be deconstructed to four basics:

1. **Line:** From straight, horizontal and vertical lines to diagonal, curved and crooked lines, the basic sketch or drawing of any picture is formed by these lines. A line can be defined as a combination of several points, one after another in succession in a given space. It can be used to depict two and three dimensional shapes. These shapes create forms that are part of any picture.
2. **Colour:** Colour is an important element and helps us in identifying various objects and landscapes depicted in a painting. In case of abstract painting, colour can become a defining element, to evoke mood and visual impact. Colour in turn has three properties that define it:

Hue: The colour often defining it in terms of intensity.

Value: The lightness and the darkness of a colour. The value of a colour will change with the addition of Black or white.

Intensity: The brightness and the purity of a colour. A faint or dull colour will have low intensity and a bright or strong colour will have high intensity.

3. **Texture:** Texture is the nature of the surface of any shape or form. It can be rough or smooth, shiny or dull, to depict the visual quality. It is an element of art that defines how





an object or surface looks, creating a feeling, as if that object is being touched or felt. The best way to understand this is to run your palm or fingers over any carpet, mobile phone, table etc. and feel the difference in their textures.

- 4. Shape:** Lines, thick or thin, round or curved come together to define a shape. It is the element of art that defines the height and width, they can be flat or three dimensional, flat etc. Colour and texture provide further detail to that shape. An added element to this can be 'form' which encloses volume as in a sculpture piece or defines height, width and depth as in a cylinder, cube, cone etc. Form can be free flowing in the abstract art. Like the small segments or building blocks which are used to make shapes, any work of art or design, when deconstructed, will reveal these above mentioned elements. These elements are like Atoms and molecules that combine in endless combinations to create designs and patterns. These patterns and designs become more complex with the addition of colour and texture to shapes and lines.

These four elements are manipulated and mixed as the concepts and visualization and then created as works of art. There are at least two elements in a work of art out of the four.

In sculpture, which is a three dimensional form, shape and texture and space becomes important. Space is another allied element which is an add-on part of the basic four elements. With thin and thick lines, by shading any shape, you can create some depth in that picture and bring in perspective to create an illusion of 3- dimensional quality on a 2-dimensional surface.

Besides these elements, some principles that are important in appreciation and practice of art are:

- 1. Balance:** It is important to use elements like line, colour, texture and shape in a combination that creates a sense of equilibrium between them. This visual element can be felt when a work of art creates a sense of stability and provides harmony to the viewer. It can be symmetrical or asymmetrical. Harmony is achieved through use of repetitions and subtle gradual changes within these elements of art in various ways.
- 2. Proportion:** It is an important principle of design that refers to the relationship of various elements to the whole pattern or design and to each other in a given space. The proportion of each element with the other defines the sense of balance and harmony in a work of art.
- 3. Rhythm:** This musical term is also important in visual arts because it defines a visual movement of elements created by repeated or intermittent use. It creates a visual tempo and takes your attention from one section to another with a harmonious swing. This movement is also used as principle of design to create a feeling of action that guides the viewer and his eyes through a work of art. Variety of shapes and colours, a sense of unity





in the placement of elements, emphasis on a particular element, contrast and gradation are some other principles that are manipulated by artists to create new works of art every day.

A designer designs a set using his/her imagination and innovation based on form, style interpretation theatre space and theme of the play. In theatre of Shankar Shesh there are so many conflicts amongst different characters. In the play, there is a locale of graveyard so all the characters sit and talk at different levels. The designer create a set using the middle cut bamboos in different pieces and uses them in different line shapes by crossing each other at the end of different levels. Designer concept means giving different elevations to the levels. All this exercise shows the conflict in symbolic suggestions.

On the basis of these points, a designer can design different types of sets.

1. **Realistic Set:** In this type of set, audience sees the actual space of action they are facing. Designer creates a type of set which gives the actual locale but designer must know this that it should be under the norms of aesthetics because one cannot show all the objects as they are in the nature. There are some limitations of the theatre. In this type, a designer uses the imagination and puts the objects from nature and alters them to be used for the required set.
2. **Naturalistic Set:** A naturalistic set designer cannot use symbols or take liberties to alter natural objects for his/her use. In naturalistic set whatever is seen in nature, is seen on the stage.
3. **Expressionistic Set:** There is no relationship between the expressionistic set and the objects of the environment. It is the mental expression of the main thought of folk theatre or the expression of a character's feeling. This kind of setting expresses emotions or thoughts.
4. **Symbolic Set:** A designer uses the different types of symbols to communicate the message, interpretation and feeling of the play. In this design he/she uses innovative ideas to show the objects of nature by symbols. He/she cannot depict the natural objects. There is no relationship between the symbolism with the actual objects. The designer ensures the success of the play by the use of symbols in the set design.

Set design: As the curtain opens/rises or lights flash in a play, what the audience sees is part of a set design. The scenery, furniture and props on the stage make up the set design. Design can generally be described as an arrangement of elements in a given space. These elements can have lines, colour, textures and shapes. The given space for a play or drama is the stage on which it is to be performed and the walls, furniture, properties and actors become elements. At times, one is forced to take decisions on design, keeping in mind the stage. It is like the size of the canvas of a painting. Certain subjects in themselves demand a bigger canvas. So do some plays. A designer and director would keep this in mind while designing the set of a play.





A set with stage lighting

Set Designer: The set designer's job is to design these physical surroundings to facilitate the action of that play. A good set design will have enough information for the audience to know the concept and approach of the director to that play.

Like a good outfit or clothing, a set has to be functional as well as beautiful. The set is created for the play and needs to help in the movements of actors and overall action as envisaged by the director. It has to enhance the vision of the director by offering creative solutions to blocking or grouping of actors in each scene. Not only the set has to help the movement but it also needs to provide a unconstructive flow of action during the performance. Overall, the set design would set the style and tone of each play as different from any other play.

A good set gives clues, to the time and place of the action of the play. Whether the play is set in any particular historical period or contemporary times will be reflected in the design and décor of the set. The furniture pieces, properties, wall decorations etc. on stage will be selected with an intention of giving the audience sufficient detail to understand the time and place and help the action in the play.

The set will also create the right kind of atmosphere and mood for the play to be received well by the audience. With intelligent use of lines, colours, textures and shapes a designer would create this mood keeping in mind the requirement of the play. Design of the lights too plays an important role in this aspect.





The set may also need to be designed so the backstage areas used by the actors and stage crew are kept out of sight from the audience. This will depend on the effect the director wants to create with the staging and on the type of stage the production uses.

Scenery in a set design maybe the walls, floor arrangement, levels or any kind of backdrop. Stage properties or stage props, are furniture, draperies, decorations that complete the set. They are also conceived with the set design and need to be part of set design.

The text of each play has certain basic requirements of locations, stage properties and costumes that would be needed for the staging of that play. This becomes the basis of designing the set required for any play.

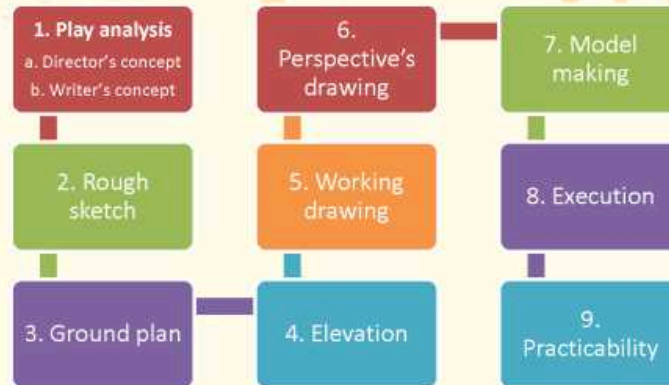
The first step in designing of a play would be to know the requirements of that play. At times the playwright gives a basic description of the set as needed in the play. That is the part of his visualization while he wrote the play. It is not binding or necessary for directors or designers to follow instructions. At times it may not be feasible to follow them due to change in the dimensions of the given stage on which a play is going to be performed. So, irrespective of the given instructions, the designer needs to do a detailed analysis of the play and arrive at his/her own interpretation.

The set designer reads the script several times to find out details and get familiar with the text. He will also make his notes on the basis of his/her impression about the play. He would visualize certain scenes, make some sketches and find a suitable style for the play. But a breakdown will be absolutely necessary to put all the requirements in a table or chart to remember without going back to the script all the time. We do a script breakdown to put our requirements for each scene in order. The breakdown is done afterwards, when the designer is familiar with the play. This breakdown gives him/her information of time, place and action of each scene in a nut shell. This also gives him/her the number of characters in each scene. Detailed requirements of each scene are put in this breakdown, including all special properties, costumes etc. This break down becomes the base for the execution of that play. It will put in a list its specific requirements of scenery, furniture and stage props. The time of the day in the action, placement of scene or location, season such as winter, summer etc., historical period and any set changes called for several scenes in the script are noted. The set designer's intention should be to find out, in detail, all the requirements that may be needed based on the story, dialogue and scene changes in the script. Stage directions given by the playwright are important and should be looked used as additional help, since the playwright is the first to visualize this scene. But the danger in following what the playwright has written as stage direction is that, he/she may have written it with a different stage in mind and the designer doing for another kind of stage play. The designer may also want to change the style of design, keeping in mind the changing trends.





Steps of Set Designing



Planning and Execution: The set designer will collaborate with the writer (if available), director and the other design teams of costume, lighting and sound design. This is important to bring everyone on the same level as the director who would be the creative team leader in the process. The director's interpretation of the play will be the guiding factor for each of these designers. He/she would also discuss the details of the set with director and the team. In the absence of a production designer, as in the western countries, the set, costume and lighting designers work together to ensure the creation of an organic look and feel for the play presentation. An open interaction between the team at the initial stage helps in understanding each other. It also clarifies what each of them thinks about the play and what are the areas where they can come together to enhance the overall quality of the presentation of their play. Theatre being a team effort, requires this collaborative approach to bring out the best in each other.

Each designer will have his/her own method of working. The most essential part of the process is the layout of the stage on which a set is being built. The stage will have a fixed dimension and the skill of the designer is to provide the play with a functional set on that particular stage within its given parameters. On the basis of his breakdown, the set designer knows what is the most used location in the play and that needs to be given primary placement most of the time around the centre of the stage. Then the second most important location and so on and so forth there is no fixed method for this process. Still, this understanding of requirements and needs of the play would be the basis of his/her decision making. This would give him/her clues to sort out his ground plan. The set designer will do a basic ground plan of his/her set on that of the dimensions of the stage and show the walls, stage props, placement of each furniture piece and its sizes etc. A few sketches would be done to visualize the set and put this idea of his ground plan on paper for the team to see. Once the Director and other chief members of the team agree, this design would be finalized. The set designer will now do a detailed floor plan, front, side





and stretched elevations to show details of windows, platforms and doors for his set execution team to follow. He/she will also if required, do a miniature three-dimensional model of the set to show how it will look on stage.

Every play, even if it is done on a bare stage, will have some props, furniture etc. and that would constitute the set design. Like a painting on a canvas, a set can be highly realistic or abstract, or influenced by some new style. It is the designer who is most of the time creating a visual language of the play. The most important thing for a designer to keep in mind is that his set design should be subservient to the play. It is after all done to make the play, its story and scenes come across in full intensity.

Costume Designer: The costume designer is responsible for putting clothes on each character of a play in a play production. Like the set designer, a costume designer helps in visualizing a written text of a play and providing suitable attire to actors that transforms them into the characters they are playing on stage. Unlike a fashion designer, the costume designer of a play deals with specific characters and brings each character to realization onstage.

The basis of costume designing for any play is its subject, period, place, class, caste and community. These details and interpretation of the director gives a play its visual character. The audience understands the occupation of a character, social status, gender, age, its attitude to style of clothing etc. through costumes before that character speaks. The creativity of a costume designer is reflected in his/her choice of colours, shapes, textures for each character and that makes an immediate impact on the audience. The costume designer's colour choices reflect personality, mood or state of mind of a character. The journey of each character within the play can be visually emphasized by progression of a character's costumes throughout a show.

Costume Design should be consistent with overall approach and reinforce the mood and style of the play production. The costume design helps in establishing the changes in a character, its development and the process of transformation within the play. It will indicate relationships between characters, and help in changing the appearance of an actor for a role in a play. It should also help him/her to feel the character, making it possible for him to get under the skin of that role. Besides all this, costumes have to be aesthetically pleasing, functional and comfortable for an actor to perform during the play. This also needs a collaborative effort of the director, set designer and make up person with the costume designer.



Period Costumes

Process: Like the set designer, a costume designer also needs to read a play several times to get familiar with the story, characters and scenes. This gives the designer an idea about theme, period, place, class etc. Then like the set designer, a costume designer will make his/her own





breakdown, putting all requirements and details like number of scenes, characters in each scene required to be costumed (major and minor ones/speaking and non-speaking, number of crowd etc.). It also indicates number of changes required by a character and time given in between those scenes to make changes during the running show.

The setting of the story in a particular period and a historical subject may require research by the designer about fashion and trends of that period. The designer would look into historical details such as archaeological evidences, artifacts, literary sources, pictorial references and documentary accounts to arrive at a definite look for that period.

As a beginning to the collaborative process, a designer would come prepared with some rough sketches or initial ideas to discuss the look of the characters. He/she will have his references ready for the director and other members of the team to see. This is also an appropriate time to check with the director on the exact number of extra characters needing costumes that the director plans to include besides the ones mentioned in the script of the play.

Team: When the team approves initial plans, the costume designer will finalise his sketches and designs. They are called costume plates. The costume plates are presented in colours of each piece of attire and show style of each costume. Textures and unique features of each costume are also depicted in these sketches. At times, designers put small cuttings of the actual cloth they want to use with these plates. Accessories like spectacles, caps jewelry etc. are also shown.



Costumes enhance performance

Another breakdown in addition to the Costume Breakdown can also be made for each character. This character costume Breakdown gives details about the number of changes for each character, their accessories like jewelry, caps, Footwear, Spectacles, Sticks etc. including any special requirement. The subtle details of these accessories depict individual differences of each character and reinforce the elements of socio-economic class, period, culture, religion and region etc. They become elements through which a designer constructs his/her characters. Working closely with set and light designers, the costume designer ensures a harmony of costume colours, textures and other costume elements with set backdrops and lighting patterns.

The costume designer, most of the time is responsible for the execution of his designs. He/she has a team consisting of costume supervisor, costume fabricator, master cutter and tailors etc. He/she will be supported by a wardrobe in-charge and a team responsible for actual costume upkeep and handling during the shows.

The costume supervisor is responsible for supervising the making of costumes of a play. He/she can be from the team of the play production or an assistant of the costume designer to oversee this execution aspect. Like the designer, he will be familiar with the play and its details





of requirements. A non-creative and demanding job, it requires meticulous commitment by the supervisor to get costumes made within the given time and budget, working closely with the fabricating team.

The **costume fabricator** is normally an experienced individual or agency having vast experience of making of costumes with extensive knowledge of fabrics and costume styles. He or she is responsible for setting up of the team required for making of the costumes. From acquisition of the material of costume to hiring numbers of master cutters, tailors etc. are taken care of by him/her.

The **master-cutter** is a tailor, who is proficient in all kinds of cut and designs of clothing. This job is critical because the cuts define the shape and styling of each costume. The master cutter would interact with the designer and understand various designs to be made. The master cutter would then give these cut fabrics to tailors for stitching. Costumes would be tried on by actors before finalizing them. Till then, the fabricator is responsible for making of costumes according to the given designs and has to satisfy the costume designer and the supervisor before handing them over to the wardrobe in-charge.

The **wardrobe in-charge** is a person from the production team of the play. He/She is responsible for the costumes in rehearsals and shows. Keeping them ready for each show, it is the job of the wardrobe supervisor to get the costumes ready by washing, ironing and repairs if needed for shows, continuously ensures smooth running of the shows.

A **costume designer** must bring to his/her work a profound understanding of history, time, and place. This knowledge combined with imagination can create designs that can be satisfyingly functional and accurately historical. Costumes may also be required to depict fantasy and futuristic costumes for a play. Those costumes can be creations of pure fantasy and imagination, but the basis would remain in the script of that play and this element of serving the script remains primary in the creation of good costumes for a play.

Lighting: As it is known, drama is an audio-visual media. The audience can listen to and view what is taking place on the stage. The music, dialogues, thoughts, story and many more art forms can be listened to, but when discussing a drama being reviewed, one cannot think of it without illumination or appropriate lighting because without lights, none of the proceedings can be seen. That is why, stage lighting cannot be segregated from theatrical designing. The whole performance of the play is visible due to stage lighting.

Irwin experimented with lights dividing lights into section so as to illuminate various areas on stage separately introducing sectionalized strip light from above, adding colors to light to symbolize different innovations, blackening the auditorium during performances and many more such path breaking methods. His experiments followed the path leading to art.





Recon cement was the period when people preferred candles to open fires and torches. In this way candles began being used as a source of light in night stage performances wherever they occurred. Most probably as the first step towards the stage light evolution. Following these oil-wick lanterns along with candles began to be used. The oil-wick lanterns required to be trimmed regularly, which required the snuff-boy going on stage during the performance. The term 'foot light' is said to have been derived from these floating oil lamps.

History of Stage Lights: Without dispute, it is accepted that light illumination is mandatory for theatrical performances. Lighting does not mean merely making the stage visible, but in fact, it means using light to enhance the spectacle unfolding on stage. In 1600A.D. theatrical performances were held during daytime.

In the second half of the 19th century the development of science and technology grew and so did the interest in light devices grow proportionately. The question was how can electric lights be used in the theatre? In 1879, the electric light was invented it overlapped with gas lights, as far as its use in theatre was concerned. It was the time when, improvements in stage lighting were being thought about Adolfe Appia (1862-1928) of Switzerland, is also considered to be the father of stage lighting and Gordan Craig, from England, performed revolutionary experiments in the field of stage lighting, infusing it with artistic elements.



Joseph Furten Back (1591-1667) an architect and designer, made an addition of keeping the candles in vertical rows. When performances were held in halls illumination became necessary. This led to an over usage of lamps and candles, the glare of which hurt the eyes of the audience. An Italian designer, Nichola Serbltian (1574-1654) invented a process whereby the source of light was concealed in a cylindrical tube. David Garrick(1717-1779), a famous actor designer, used the spot light by placing it lower than floor level, in a groove. Stopping up towards the stage and step towards the auditorium. He also concealed or masked many of the lights used on stage.

Appia tried to retrieve the 3-dimensional quality of objects lit by 'pouring in' adequate light rays from different angles and directions. He went to such an extent so as to throw out all 2-dimensional components of a scene like the painted curtains at the back and sides. He formalized the background and area adjacent to the acting area by placing 3-dimensional objects like blocks, levels and steps. His controlled blending of light was symphonic in character and because of his own musical background he achieved his purpose. His scene designing over emphasized horizontally yet he could create a balanced variety in light and shade for the first





time. Craig created a blend of light and shade by the use of vertical curtains so that the feel was one of smooth curves. Craig and Appia used colors meaning fully and artistically to make it more aesthetic. In 1879 when Edison wrote Dolls House incidentally Edison invented the Incandescent lamp, which established itself all over the world.

In the 20th Century this lamp was used generally and not only as a spot light prior to world war this light did not contain a strong filament and after the war turn on light emerged as a strong competitor. Even though these lights were safe with the additional advantage of possessing the ability to be operated with varying intensity bright or dim. Around the same time are spot light also come into existence in addition, the reflector light was invented, by Migo Jones, around this time. Furthermore, the foot light was invented by Joseph Furnback. A lot of experiments and new techniques were tried out during 1900 to 1914. As a result the spot light with beam control, was invented. It went on to become an important component of 'stage light'. Balasco invented the "Baley spot light". Around this time itself Balasco experimented with naturalistic approach and opened up some newer approaches to stage lighting, especially, its reproduction. A good e.g. of this can be seen in "Madun Butterfly" where the actors are motionless, during the tradition from a Japanese sunset to sunrise, while light and sound dominate the action on stage (despite the far reaching contributions of Belasco, to stage light techniques, his work was over shadowed by that of Adolf Appia). Balasco though ahead of his time, is the one who spoke about 'potential contribution', he was the first to draw attention towards 'border light' and 'foot light'. He stated that they were diffused and uninteresting but artistic stage lighting can be achieved through specific stage illumination. This led to the inventions of aspect of control equipment as the aspect of controlling the light was imperative. As a furtlerave to this we saw the invention and use of salt water demine, auto transformer (after 1930), Davis demines (after II World War). SCR, Thyestes's Demines. The Thyestes Demines has established its place as the most preferred one. In recent times such an enormous range of lighting and control devices are available that one has to only select and manipulate correctly for complete artistry achievement in stage lighting.

Source of Light: As it is well known there are two main sources of light-natural (Sunlight) and artificial light.

Arrangement: There are two techniques to arrange the light that is used to illuminate the stage.

Shadow Producing Light: The first is form reveling light, or shadow producing because when we cast light on an object its shadow is created on stage this is called specific illumination in theatrical technique it is called 'Key Light'.

Shadowless Light: This is also known as general illumination. This technique is used to light up those positions of an object that have been shaded due to 'key light'. This illuminates the object completely as no shadows are produced. It is also called 'fill in light'.

Properties of Light: Light is electromagnetic radiation (radiant) that has properties of waves. The electromagnetic spectrum can be divided into several bands based on the wavelength. Visible light represents a narrow group of wavelength between about 380nm (nanometer) and 730nm.





Our eyes interpret these wavelengths as different colours. If only a single wavelength or limited range of wavelength is present and other than our eye, they are interpreted as a certain colour. If a single wavelength is present we say that we have mono chromatic light.

Absorption: The periphery or the surface of the object may absorb all the rays of light falling on the object so that we see it as black and matte. In other cases of the light rays, constituted of seven colors, are partly absorbed by the surface and the remaining ones are bounced back. Naturally the eye catches those that strike the eye.

Reflection: Reflection is when light bounces off an object. If the surface is smooth and shiny, like glass, water or polished metal, the light will reflect at the same angle as it hits the surface. This is called specular reflection.

Diffusion reflection is when light hits an object and reflects in lots of different directions. This happens when the surface is rough. Most of the things we can see are because light from a surface reflects off it.

Mixed reflection is a mixture of diffuse and secular reflections. E.g.:- a doorknob, shiny wood etc.

Reflectors: Optical devices which are used to reflect light are called reflectors.

- (1) Spherical reflectors: Spherical reflectors reflect all beams which strike the reflector from or through the centre of curvature back through the centre of curvature. The focal point is at $\frac{1}{2}$ the radius of the sphere.
- (2) Parabolic reflectors: Parabolic reflectors reflect all beams which strike the reflector from or through the focal point out parallel to each other in a beam of light approximately the diameter of the reflector. Examples: - Search lights, torches etc.

Dispersion: The process of splitting of white light into its constituent colors is called dispersion. The dispersion is possible by prism or grating.

Prism: The inverse square law: The inverse square law states that the intensity of light strikes the target at a right angle, varies inversely according to the square of the distance from source.

Electric Circuit: Electric current flows in a closed path called an electric circuit. This electric circuit includes components like resistor, capacitors etc.

Single phase electric circuit: Single phase electric circuit refers to the distribution of alternating current electric power in which all the voltages of supply vary in phase. Single phase distribution is used when loads are mostly lighting and heating with few large electric motors.

Multiphase electric circuits: In multiphase system, circuit conductors carrying multi alternating currents (of the same frequency) which reach their instantaneous peak values at one by one of all circuits of a cycle from each other. Taking one current as reference, the all other currents are delayed in time.





Types of Light

- (i) **Optical Effect Projector:** whenever we see the effects of clouds, rain these artificial natural effect can be projected with this projector. These imaginary looking real effects are projected by a highly powerful projection lamp with two sets of Plano convex lenses called condensing and objective lenses.
- (ii) **Ripple/rain/fire effects:** Such type of effect is seen in a cylinder of diameter 150 mm and 250-400 mm wide which is made of thin iron sheet having cuts accordingly and it is placed in front of a source of light such creates various effects accordingly it is been designed and shaped it has been cut and spinning it with low speed. Irrespective the fact, that if these are cut irregular, horizontally for about 50 mm long and 7 mm wide it produces ripple effect, and with having small holes of 3 mm diameter all around the drum creates the effect of rain drops and cuts of vertical eye shapes produces the fire effect.
- (iii) **Strobe light:** When we dance, the effect of dance is produced in series of rhythmic cut sections of movements such happens due to this light which creates very eye-catching images but the long duration of this image affects eyes of the spectators as well as the performers. It has provided a knob which can be adjusted as required. In this way it has 3 models: 'U' shape tube, single tube and double tube.
- (iv) **Mirror ball:** Whenever a hollow sphere with a small mirror piece and mounted with a low speed motor which is fixed in the stage of a fiber glass it represent a mirror ball and as it rotates, two or more spots having a narrow beam strike it from various directions. Sparks of flashes spread all around and by using different colors from various spots a game of colored flashes can be obtained which is available in 12 inches diameter size.
- (v) **Ultraviolet lamps tubes:** what happen when some lamps are coated with fluorescent powder? This coating activates ultraviolet radiations commonly called a 'Black Lamp'.
- (vi) **Bubble machine:** When a machine creates foam out of the stored liquid inside the reservoir having a rotating motor which throws the liquid towards a rotating aluminum disc which turns them into bubbles. These bubbles are created by this machine and its effect is used for stage performances, disco floors etc.





(vii) **Flood Light:** most common stage light is flood light. A flood light having an ordinary lamp with higher wattage, a reflector and a socket mounted in a small metal enclosure (box) with provision to hold a colour frame in the front. It can pan from right to left or left to right and tilted up and down. There is no provision of controlling the light that spreads from this. Flood light can be used for background lighting, cyclorama blending of acting area and as a general working light. For stage use flood lights available in 150-200,300-500,1000watt lamp sizes and in halogen 500to 1000 watt. Halogen hoods are more suitable for cyclorama lighting.

→ **Dimmers:** When the light is generated by heating a filament the generated light is dependent on the temperature of the filament samely the heating of it can be controlled and regulated by a device called Dimmer which regulates the supply of energy to a lamp.

Light Design:

Elements: With the help of filter circuits, the steady value of the DC current can be achieved.

Objectives of Lighting: When applied in a controlled manner light helps to establish visibility, highlight selected areas create the required environment and create three dimension aspect of actors and objects.

- (A) **Illumination:** Theatre being an audio-visual art has, one of the primary objects of stage light i.e. to provide sufficient (adequate) illumination so that the audience may see the actors and be able to feel the environment easily visibility can be achieved through the installation of various kinds (types) of lightning equipments. Generally, the stage is divided into six or nine parts(down right, down left, down centre, centre left, centre centre, centre right, up left, up centre, upright), according to its dimensions, to design the lighting be used on stage. The visibility of an object depends upon three factors. A distance between the stage and audience, for proper visibility. In different theatres, different levels of illumination are required keeping in mind the distance between the stage and the audience.
- (B) **Integrity of lights falling upon the stage:** The number of lights to be used depends on the size of the stage, while designing the lights. The number of lights needs to be enough to illuminate the whole stage sufficiently, according to size, the number may increase or decrease.
- (C) **Its contrast with the background:** This can be viewed in the context of the distance between the actor-object with the background which it is placed in contrast to them. If the background color matches or is similar to the color worn by the actors then lights of greater utterly are required, whereas, if the color contrast then the object actor is established comparatively easily. For example if there is blue background as 'cyclorama' and the actor is wearing a red costume, then the character can be established easily.





Realistic lighting (plausible effect): If the audience does not perceive any reality in a scene it can safely be said that the lighting was illogical. The audience accepts reality as it is closer to human experiences. This is why if an impression of reality needs to be established in a realistic type play, the lightning should appear to be coming from such a source which is logical and naturally feasible, unless desired otherwise. Today, due to sensitive lightning equipments, it is possible to achieve this. For example, by throwing a beam of light from a spot with a blue colored filter for a dark night, blue-green for moon-light, orange for sunset, with a cut out of bars from a window with the use of color media and help of dimmers. The intensity of light can be controlled resulting in greater flexibility and realistic effects.

Compositional lightning: Selective visibility in this concept is one selected area, where the action takes place, is emphasized upon while the other areas are illuminated to lesser degree. Skillful lightning draws and holds the attention of the audience to that specific area and object that needs to be highlighted the lighting should assist in the proper balancing of the stage picture. It is imperative to achieve a convincing balance between the lighted darkened areas or perhaps the intermixture of dimly lit area. The lightning is usually modified according to the genre of the play and style of presentation of the play. Many times, the attention of the audience needs to be drawn towards certain objects on stage-bookshelves, paintings, sculptures etc that is when lighting is used to emphasize the object while keeping other objects and actors in dim or dark areas. All these properties, when emphasized upon, show the family background, social economic constitution and much more.

Psychological lightning: The lightning plays an important role in establishing the mood of a play. It has been proved through different experiments with stage lightning that light darkness and color values have their own characters and psychological values which establish the mood and spirit of the play. Generally light signifies joy, happiness and life, darkness symbolizes mystery and death. Blue cyclorama gives the effect of a cool atmosphere and red gives a feeling of anger and violence. It is an old formula that light should bright for a comedy and dim for tragedy.

Plastic Quality: It is the revelation of forms in 3-dimension. Theatre is a mobile, 3-dimensional art form. To reveal contours and depth, proper contrast through light and shade needs to be employed. It is possible to use light in varying tones by using it to illuminate the object from different angles. This can be achieved through usage of directional lights (key and fill in) varying their variety, and using contrasting colors from different angles. For e.g., any object, present in a drawing room scene, may be made to appear flat with lights from top from of heights from the back and sides would create a plastic quality(3-dimensional effect) in which the sense of depth can be achieved.



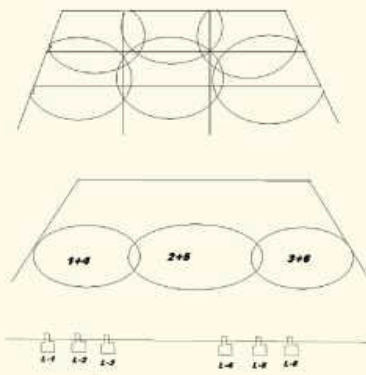


Strip Light: It is a row of mini floods in 6, 9 and 12 compartments which gives soft shadow less light. These strip battens are generally wired in three circuits, to use three colors for mixing. In India only six compartmental strip battens are available in which each holds a reflector and an ordinary bayonet cap holder and lamps which are used for general service are of 60 to 100 watt each and a strip is hung over the stage is called border light. When this strip is used for lighting background, cyclorama of a small stage and for blending of the acting area and when it is used from downstage edge to light the actors from below is called footlight. But nowadays this light is restricted because they create undesirable shadows at the back, but also on the faces of the actors.

Spot Light: It is an instrument which controls the beam of light which varies from size to size which depends upon make and design of the equipment which helps to pinpoint an object, an actor or a portion of the stage.

Lighting the Stage:

A) Acting area: The chief purpose (aim) of the lights is to properly light up the stage. This is the reason why the stage is divided into small portions and each area is individually lit up which gives uniform visibility. At the time of performance, there is light on the whole stage or on a particular area where the action is taking place. The light falling on different areas are coupled and attached to different dimmers. The lights used for illuminating different areas of the stage intersect one another at a particular point. Each area is lit up with the help of at least two lights, one from the left and other from the right. The shadow producing light is known as 'key light' and the other shadow i.e. dim light as 'fill-in light'. The key light represents direct light from the source or as natural and the fill-in light represents the reflection from the surroundings. This creates the 3-D effect of the object which is lit up. The light should always strike the actor from the side not from the front otherwise the 3-D quality will be missing. In order to avoid long shadows behind the actors the light should be fixed at such a high so as to make a 45 degree vertical angle and at 70-90 degree diagonal from the both sides horizontal on the actor or object.



B) Motivational sources: To represent the believable and logical effects of nature on stage through artificial means such as the effect of sun light, moon light, sun rise and sun set the glow in fire place, a light from a table lamp etc. is called motivational light. Various





suggestional effects are achieved through the use of additional equipments. The suggestion of sun light in a box set coming through the window is achieved by a spot light at particular height just behind the window. This spot light should be of 1000 watt with a strong beam. A cut out of bars is put on light frame. For sun light straw and pale amber color filters are used.

- C) **Back ground and cyclorama:** The area behind doors and windows in the set need to be properly illuminated with separate lights. The actor's entry and exit needs to be visible as it is very important for the characters. Flood lights need to be employed to light up above mentioned areas.

'Cyclorama' is an essential part of stage. It is used in different ways for different objectives. It shows depth, mood (With different colors), it is used to project sceneries or to project a desired patterns (the shape of clouds, rain, fire, etc.). A cyclorama flood group is made up of three or more circuits for different colors. The strip of floods is hung up at a distance of at least 6 feet from the cyclorama. The row of ground a flood strengthens the intensity of the cyclorama and helps to create the effect of sun rise and sunset with variation of colors.

- D) **Toning and blending:** Flood and strips battens are generally used to give a soft wash on the stage. It is just like fill-in light over the area. Often we work with a less number of floods in such conditions we obtain visibility through the use of these top lights without losing the specific quality of spot lights.
- E) **Special effects:** Nowadays, so many special effects are invented and added in field of stage lighting. These effects create mood, realistic effect, environment and establish specific stress on any object or an actor.

Summary

- Theatre is not just a medium to express the thoughts and philosophy but it is more than that.
- Theatre includes music, dance, human psychology human anatomy, architecture, designing, physics also.

Theatre space is the area which is occupied by the audience and the actor during the course of a performance and which is characterized by the theatre at relationship fostered between the two.

Set is extra paraphernalia which give the space back ground environment to enact the play.

Designing a set depends on the intuition, description and observation of the designers.

Functions of set design are:

- Action





- Reinforcing the theme
- Time and place
- Establishing the mood
- Characterization

Elements of Set Designs:

- Line
- Color
- Texture
- Shape
- Characterization

Principles:

- Balance
- Proportion
- Rhythm

Different types of set:

- Realistic
- Naturalistic
- Expressionistic
- Symbolic

The set designer's job is to design these physical surroundings to facilitate the action of that play. A good set design will have enough information for the audience to know the concept and approach of the director to that play.

Steps of set designing:

- Play analysis
 - a) Director's concept
 - b) Writer's concept
- Rough sketch
- Ground plan
- Elevation
- Working drawing
- Perspective's drawing
- Model making
- Execution





→ **Practicability**

Costume Designer is responsible for putting clothes on each character of a play in a play production. Like the Set Designer, a Costume designer helps in visualizing a written text of a play and providing suitable attire to actors that transforms them into the characters they are playing on stage.

Types of light:

- Optical effect projector
- Ripple/rain/fire effects
- Strobe light
- Mirror ball
- Ultraviolet lamps tubes
- Bubble machine
- Flood light

Elements of Light Design:

- Illumination
- Integrity of lights falling upon the stage
- Its contrast with the background

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- (i) What do you mean by locals?
- (ii) State the qualities of a good designer who is responsible for creating a Set?
- (iii) Define Scenic design.
- (iv) What is the basis of costume designing for any play?
- (v) Who is the inventor of "Baley Spot Light"?
- (vi) Suggest one of the challenges faced by a set designer.
- (vii) Define domestic action?
- (viii) How is harmony achieved within elements of art?
- (ix) At least how many elements are needed to create work of art?
- (x) How is the work of art created?
- (xi) Mention two types of balance as an element of art.
- (xii) How is rhythm important in visual art?
- (xiii) Define a set design.
- (xiv) What is meant by collaborative approach in theatre?





- (xv) What is the basis of costume designing for a play?
- (xvi) Mention two sources of lights used on stage.
- (xvii) What is absorption?
- (xviii) What is reflection?

Q.2. Answer the following in about 50 words:

- (i) What is expressionistic set?
- (ii) How the costumes help in reflecting a particular era or a character?
- (iii) Compare and contrast the terms key lights and fill in lights?
- (iv) Differentiate between spherical reflectors and parabolic reflectors?
- (v) Mention the utility of Dimmers?
- (vi) Briefly describe the elements of theatre.
- (vii) What are the three properties that define color?
- (viii) Write the basic features of a good set design.
- (ix) What is meant by stage properties or props?
- (x) Draw a line sketch of steps of set designing.
- (xi) Give the importance of costume designer in a play.
- (xii) What are the features of a good costume design?
- (xiii) What are the techniques to rearrange the light to illuminate the stage?
- (xiv) What is meant by shadow less light?
- (xv) Define the properties of light?

Q.3. Answer the following in about 75 words:

- (i) "Set design is an important aspect of play production". Discuss it.
- (ii) Mention the different types of sets in detail.
- (iii) Classify the role of a set designer in making a play realistic.
- (iv) List out the various steps involved in designing a set.
- (v) "The costume designer's color choices reflect personality, mood, or state of mind of a character." Justify.
- (vi) State the role of different people involved in giving shape to a costume, adding hue and color to a character.
- (vii) Compare and contrast the use of Realistic lightning, Compositional lightning and Psychological lightning.
- (viii) What are the qualities of a good set designer?
- (ix) What basics does a designer need to design a set?





- (x) Write short notes on the following:
- Planning and execution of set designing
 - Costume design
 - Costume designer
- (xi) What is the importance of lightning in performance of play?
- (xii) Write short notes on the following:
- Realistic lightning
 - Composition of lightning
 - Psychological lightning
 - Plastic quality
 - Strip light
- (xiii) Define the following in short:
- Dispersion
 - Electric circuit
 - Single phase electric circuit
 - Prism
 - Multiple phase electric circuits

Q.4. Answer the following in about 150 words:

- Define set? What are the objectives of set?
- What are the functions of set designing? Elaborate.
- What are the principles of appreciation and practice of art?
- List some principles that are important in appreciation and practice of art. Elaborate each principle in brief.
- List different types of sets. Describe them in short.
- Who all are the parts of the costume design team? How do they play their respective roles?
- Write the history of stage lights.
- Define reflectors. Differentiate between spherical and parabolic reflectors.
- Define specular reflection, diffusion reflection and mixed reflection.
- Explain the different types of lights in details.
- What are the three elements of light design? Explain.
- Describe the various elements involved in lightning of the stage.
- What are the uses of lightning techniques?
- Write the history behind stage lights.

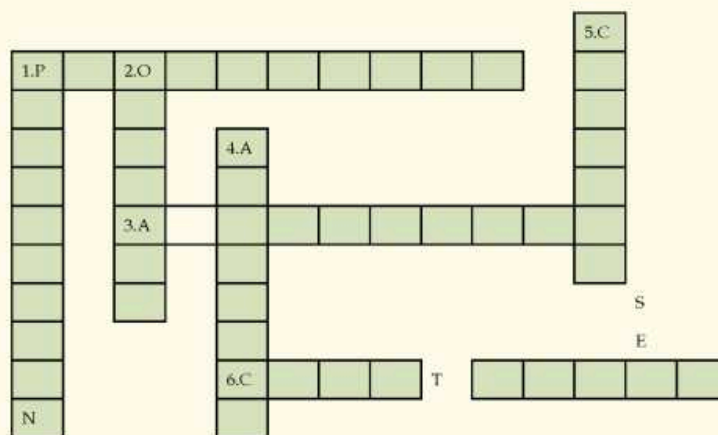




- (xv) "Designing a set depends on the intuition, description and observation of the designers". Discuss.
- (xvi) "A costume designer helps in visualizing a written text of a play....."Elaborate it giving the significance of costumes in building a character and the various techniques used in it.
- (xvii) "Stage lighting cannot be differentiated from other theatrical designing." Emphasize the importance of lighting, types of lights and how is the stage lighted?

Crossword Puzzle - 6

Solve the crossword with the given clues:



Across

1. Type of theatre space
3. A large room for performances
6. Synonym of originality

Down

1. refers to the relationship of various elements to the whole pattern or design and to each other in a given space.
2. taking place in the part of the stage that is visible to the audience
4. comes from Latin and it means those 'who hear and see'
5. An outfit or disguise





Unit - 7 *Developing and Documenting the Research Project*

Art helps to populate and activate an open public space for reflection, expression, empathy, dissent, concern, disagreement, argument, revolution, entertainment and experimentation. Theatre is a means of communication through live performances.

Relevance of Theatre

Theatre or drama helps to unlock the use of imagination, intellect, empathy and courage. Through theatre we can share our ideas, responses and feelings. It carries the potential to challenge, to question and to bring about changes. The need of art is more in the contemporary world because art helps in bonding the boundaries of culture.

Experimental Theatre: A larger section of the theatre scene belongs to the experimental theatre, which derives its energy and motivation from the modern, classical, folk and tribal theatre, which has been with us since the origin of inter-disciplinary theatre. Acting, music, dance, acrobatic movements and gesticulation of emotions are the integral aspects of such theatre. Experimental theatre deals with a lot of negotiations between art and issues that are already inter-disciplinary and related to the spiritual environment. For example social issues of gender, race, class etc.

The idea of using theatre as a research tool stems from the experiences and reflections of the researchers working with theatre groups. The researcher's response to a perceived absence of an ethical approach to the learning of theatre. This not only notifies an absence of an ethical practice, but also reveals widespread thinking about commitment to ethical practice among the practitioners and learners. The researcher's concern has rather been, to identify both the areas of consensus and debate. This helps to create a structure for the ethics of practical participation and professional practice.

The aim of theatre research is to discover the operative value (whether explicit or implicit) and to identify gaps.

Literary reviews provide a critical interrogation by raising questions and provoking discussions. It adds depth to the study of the points of reference and helps to explore further in the concerned work, thereby enriching and enhancing the study itself. Research work collaborates and includes two levels of exploration:-

Learning Objectives: The learner would be able to-

- Understand the meaning of research and its steps
- Conduct research in different aspects of theatre.
- Understand the role of media in theatre.
- Use media as a source for the project.





1. **Gathering Data:** To identify concerns and issues derived from curriculum, its plan and practice.
2. **Reviewing Data:** Their view of data findings with collaborators helps them to reflect on the material from their interviews and workshops, to extrapolate the principles underpinning the project guidelines.

Meaning of Research: The term 'research' has two words 're + search'. 're' means again and 'search' means to find out something new. Research is a process which tackles the facts of fundamental events. 'Theatrical research' refers to process of solving theatrical problem in a systematic and scientific manner, so that one can understand, explain, predict and control human behavior. Theatrical research is:

1. Highly purposeful.
2. Deals with theatrical problems regarding students and teachers as well.
3. Is precise, objective-oriented, scientific and systematic process of investigation.
Attempts to organize data quantitatively and qualitatively, to arrive at statistical inferences.
4. Discovers new facts in new perspective and generates new knowledge.
5. Is based on some philosophical theories.
6. Has an inter-disciplinary approach for solving theatrical problems.

A. Samples of research projects in different aspects of theatre

It is an accepted fact that documentation of the theatre research process is essential. Documentation has two phases. Phase one is the documentation of the events and the facts which are to be repeated during the daily rehearsal process. Phase two of documentation deals with the recording of the whole event to preserve memories for the future. Theatre is a collective endeavor, requiring individual achievement. A single production may bring together the skills of playwrights, performers, designers, and experts in scene construction and lighting. Theatre is one of the most comprehensive of all the arts and also the most challenging and exciting. A theatre studies student emerges as more sensitive, knowledgeable, confident, cooperative and learns the art of sharing with others. Study in the theatre arts offers exposure to creative and dramatic expression primarily in front of live audiences. It involves the study of all types of artistic performance in theater, in educational institutions, on TV and films. Developing and documenting a theatre research project would be innovative, creative and factually enriching.

Examples of research projects in different aspects of theatre:

- 1) Research about the history of a famous auditorium in your neighborhood and understanding it's working.





- 2) Interview a theatre actor to get an in depth knowledge about the acting profession.
- 3) Talking to different folk artists from the students' own state or district. Cataloguing their life journey as folk artists from generation to generation.
- 4) Role of the social movements, social concerns and social events in the street plays of theatre groups in the neighborhood of the school.
- 5) Study of all the theatre spaces in the neighborhood and their activity processes.
- 6) Study of the works of a particular playwright to research on his/her style of writing.
- 7) Research on the process of composing music and choreographing for a play production.
- 8) Researching on the new theatre techniques with technologies like video projections, involvement of computer software technologies for play production, usage of projectors for new effects, camera use for innovative ideas, etc.

The major areas of specialization include acting, directing, theatre history and criticism, playwriting, design of lights, sets, costumes, make-up, properties, publicity, theatre technology, educational studies of theatre and creative drama.

The study of theatre equips a student with a broad range of communication and organizational skills, applicable to many careers, including those in the performing arts.

Theatre develops the ability to concentrate intensely, to listen introspectively, observe keenly, solve problems creatively, think critically, develop a project collaboratively, work independently, work under pressure, meet deadlines, and maintain composure when faced with the unexpected.



Auditorium

Contemporary theatre for Career Making: Theatre has been around since people first gathered together to listen to someone else tell them a story. Now a days the career options available for theatre majors are quite extensive. Here are a few examples of the many job options.

Professional Actor: The most successful actors pay their dues by performing in a variety of situations including local, community and school productions, touring companies, etc. Actors should be articulate, with clear, pleasant speaking voices, be poised and have the ability to perform in front of an audience. Individuals working in any field of entertainment require the ability to deal with rejection which everyone faces at one time or the other in their career.





Playwright: The playwright is responsible for writing the script for a theatrical production. He/she should have excellent writing skills and a good command of language.

Director: A director brings plays to life. He/she coordinates all aspects of the production to give the play a unified look and feel. The director needs to be creative with the ability to guide actors in their speech and physical movements.

Stage Manager: There are many duties involved, including scheduling and planning of rehearsals, making sure that actors report on time, updating the script as and when changes are made, blocking dates for the show and calling cues during the run of the show. A stage manager must know at least a little about everything in the theatre acting, directing, set designing, lighting and costume designing.

Dramaturge and Literary Manager: A dramaturge serves as a researcher, advisor, writer and editor for a production. Some of the more common tasks performed by a dramaturge are analysis of the text or story, research into prior productions and historical context, preparing notes for the director, advising the director and cast and writing the audience guide to the play. A distinction made between a dramaturge and literary manager is that, a dramaturge has duties related to a specific show. A literary manager (resident dramaturge) has ongoing duties with the theatre company, including review and selection of scripts.

Theatre Educator: Theatre teacher instructors coach students in the techniques of acting, directing, playwriting, script analysis and the history of theatre. They help them acquire confidence, speaking skills and sense timing. They encourage students in their work, direct rehearsals and guide them in their roles. At the same time, they instruct students in backstage work including set design, production organization, set building, stage lighting and sound, properties, costuming and makeup. A theatre educator has a teaching certificate in order to teach in public schools. To teach in higher education, it is necessary to have at least a master's degree.

Drama Therapist: A Drama therapist usually works in consultation with a team of medical professionals to treat and rehabilitate people with physical, mental and emotional disabilities. Using the creative processes inherent in drama, therapists conduct individual or group sessions to determine the underlying causes of certain



Actors in training





problems and to help patients achieve therapeutic goals. This type of therapy has proven to be effective in treating a variety of conditions. A master's degree and certification are required.

Graduate programmes in drama therapy prepare students to use drama as a therapeutic tool in working with all clients—children, adolescents and adults. Admission to these graduate programmes usually requires the equivalent of a double major in theatre and psychology or a major in one with considerable coursework in the other. This career requires paid work experience in addition to a clinical internship. Drama therapists must have artistic ability, an understanding and appreciation for theatre, a good sense of humor, patience, tact and the ability to build a rapport with others.

Arts Management: Arts organizations have a number of administrative, business, or management functions. These roles require creativity, understanding and passion for arts as well as skills in a range of areas from finance and marketing to education. Arts management and arts administration are interchangeable terms. A distinction between them is drawn using 'administration' to mean the more bureaucratic, operational side and 'management' to mean the more creative, strategic side of the field. Some of the oldest and most respected programmes train arts administrators.

Job Titles: The skills and abilities developed through a major in theatre serves a wide range of occupations and career paths. It is important to understand that the activities represented by these job titles might be found in business, government, educational institutions, non-profit agencies or arts-related businesses. The following job titles are examples of some of the ways in which theatre majors have applied their skills and abilities: production support services/arts administration/theatre teacher/actor and actress/company manager/development director artist in residence/director/producer/box office manager/arts fund-raiser/ scenic designer/ carpenter/scenic artist/press agent/arts council director/theatre librarian/lighting designer/electrician/business manager/drama therapist/voice-over artist/personal manager/audience relations specialist/coordinator hair and makeup/artist's agent/community arts center director/marketing director/outreach coordinator/costume designer/drapery/booking agent/managing director/ special effects technician/publicist/grants specialist/acting coach/stage manager/literary agent public relations director/dramaturge/property designer/casting director/technical director.

B. Choosing the Scope of the Individual Project

Research is a systematic effort to gain new knowledge in any kind of discipline.

Curiosity and investigation are natural instincts which inspire students to quest to increase their knowledge and truth. After trial and error, students work systematically in the direction of the desired goal. The adjustment and coping with the situation makes them successful in their task. Thereby, they learn something, become wise and prepare their own scientific procedures while performing the same task for the second time.





Aim of Research work

1. Description of methodology used.
2. Ethical values and boundaries.

Research is required in theatre to come up with new theories with the existing theory. Researches on the works of Bharat Manu, Aristotle, Bertolt Brecht, Constant in, Stanislavski, Jerzy, Grotowski etc. have given us theories whose expertise have formed the basis of theatrical research.

Sources of Acquiring Knowledge: Through research in theatre the skill of problem solving is developed. Several methods and sources of acquiring knowledge are used to achieve this:-

1. **Learned Authority:** The researcher may consult a teacher or could use a book, dictionary, encyclopedia, journal or the internet.
2. **Tradition:** Long established customs or practices are popular sources of acquiring knowledge. This is also known as 'tenacity' which implies holding on to a perspective without any consideration of alternatives.
3. **Experience:** Our own prior personal experiences in matters of problem-solving or understanding educational phenomena is the most common, familiar and fundamental source of knowledge.
4. **Scientific Method:** In order to comprehend and accept learning acquired through these sources, the student can use certain approaches:-
 - (a) **Empiricism:** It implies relying on what our senses tell us through a combination of hearing and seeing. Our senses also enable us to compare objects and events.
 - (b) **Rationalism:** It includes mental reflection. It places emphasis on ideas rather than material substances.
 - (c) **Fideism:** It implies the use of our beliefs, emotions with alive reactions.

Fundamental Research: The researches which add new knowledge in the already existing body of knowledge, are called fundamental research. The fundamental research can be further categorized in the following classes:

1. **Experimental Research:** The research which propounds the fundamental principles and law through experimentation are called Experimental Research.
2. **Historical Research:** The research which explores the new facts in order to study the past in a scientific way is called Historical Research.
3. **Philosophical Research:** This research formulates new values and theories. All the theoretical research is based on philosophical researches.





Action Research: The process by which researcher attempts to study a problem scientifically in order to guide, correct and evaluate a decision and action is called Action Research. It is a process for studying problems by researchers to scientifically take decisions for improving their current practices.

Steps of Research:

1. **Selection of a problem:** Generally the problem for research emerges from these following sources:
 - a) Conflict
 - b) Suggestions
 - c) Previous research work
 - d) Limitations
 - e) Theories propounded
 - f) Class rooms and school
 - g) Social change and development
 - h) Consultation
2. **Questions Raised During the Selection of Problem:**
 - a) Is it interesting?
 - b) Is it new?
 - c) Is it significant?
 - d) Is it feasible?
 - e) Do I have the competence?
 - f) Is reasonable data accessible?
 - g) Will I be able to get proper guidance?
 - h) Do I have the necessary financial resources to carry on the study?
 - i) Do I have enough time?
 - j) Do I have enough confidence and determination to pursue the research?
3. **Formulation or Delimiting the Problem:** After evaluation of the problem, the next step is to phrase the topic adequately and state it clearly. This is known as 'formulation' or 'delimitation' of the problem.
4. **Title of the Research:** The title of the research topic must be precise, brief and should reflect the correct relationship among the variables.
Avoid the following errors:
 - a) Reference to a broad area of study.





- b) Narrow down a topic to such an extent that, it becomes insignificant for research purposes
- c) Employ unscientific and biased terms

5. Statement of the Problem: The different ways of stating the problem are:

- a) Posing a question
 - (i) A single question
 - (ii) Several questions
 - (iii) A single question followed by several questions
- b) Making a declarative statement
 - (i) A single declarative statement
 - (ii) A single statement with several phrases
 - (iii) A series of complete statements
 - (iv) A general statement followed by a subordinate statement
 - (v) A statement followed by a re-statement in the form of questions

6. Definition of the Problem: To specify the problem in detail with accuracy. The explanation and comprehension of the term used in problem title is carried out for the following purposes:

- (i) Evaluation
- (ii) Guidance
- (iii) Systematic planning

(a) The Synopsis

- (i) Statement of the problem
- (ii) The justification of the problem
- (iii) Statement of scope
- (iv) A survey of related literature
- (v) An analysis of proposed research procedures
- (vi) Definition of technical terms
- (vii) Research Methods to be applied

(b) Outline of synopsis:

(1) Introduction

- (i) Causes of the problem
- (ii) Formulation of the problem
- (iii) Definition of terms of the problem





- (iv) Aims and objectives of the research
- (v) Range of the problem
- (vi) Speculation of the research

(2) Related Literature:

- (i) Preparation of bibliography of related literature.
- (ii) Critical summary of selected research papers bearing on the problem of research.

(3) Research Process: The research process can be summarized as follows:

Step 1: Identify the Gap in Knowledge: On the basis of experience and observation, the researcher realizes to solve the problem.

Step 2: Identify the Causes: On the basis of experience, observation and a review of related literature, the researcher identifies anxiety as one of the factors that could be associated with the problem.

Step 3: State the Goals: The researcher now states the goals of the study.

Step 4: Formulate Hypotheses: The researcher may state hypotheses or speculation of the problems.

Step 5: Collect Relevant Information: The researcher uses appropriate tools and techniques to measure of the selecting problem and collects data.

Step 6: Test the Hypotheses: Researcher now uses appropriate statistical techniques to verify and test the hypotheses of the study.

Step 7: Interpret the Findings: The researcher interprets the findings in terms of whether the relationship between anxiety and the selected problem is positive or negative.

Step 8: Compare the Findings with Prior researchers' Findings: At this step, the researcher tries to find out whether their conclusions match those of the prior researches or not.

Step 9: Modifying Theory: On the basis of steps 7 and 8, the researcher speculates that anxiety alone cannot influence the selected problem. There could be a third factor which influences the relationship between anxiety and the problem. This third factor could be the study habits of students with a moderate level of anxiety and whether they are motivated enough to study regularly and systematically.

Step 10: Ask New Questions: Studying those habits that influence the selected problem and interacting with each other.





Classification of Research Methods



Illustration-1: Classification of Descriptive Survey



Illustration-2: Classification of Survey Method





Illustration-3:

Chapter Writing: Characters and Format: Chapter writing is an art which enhances the quality of research. The researcher should keep in mind that the scientific arrangement and errorfree flow of technicalities as well as languageshould be proper. The Chapter also reflects the value judgment of the research.

Basically,the researcher arranges them in mosaic-like pattern. Generally, is a practice to present chapter writing in past tense and strictly in third person format.

Guidelines:

- (i) Introductory or theoretical background
- (ii) Review of related literature
- (iii) Methodology or design of research
- (iv) Data collection procedure
- (v) Analysis of data
- (vi) Discussion of results and findings of the study

Bibliography:A list of source materials that are used orconsulted in the preparation of a w ork or that arereferred to in the text.

Appendix: The basic importance of chapter writing is to convey result of the study in detail, and so arranged as to enable each reader to comprehend the data.

Purpose:

- (i) Expansion of knowledge
- (ii) Presenting the conclusion for information
- (iii) Verification of validity

Title Page:- Should be developed in the following format.

<p>Title of The Research</p> <p>Specification of the class and</p> <p>the routine language required for submission</p>	<p>Picture, if required</p>
---	------------------------------------





Year	
Name of Supervisor and Designation	Name of Researcher
Name of the Institution	

Table-1

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List of Figures	(iii)
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(ii) Objectives of the study	...
(iii) Hypothesis of the study	...
(iv) Assumption and Limitation	...
2. Review of Related Literature	...
3. Design of Research	
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(ii) Tools and Techniques	
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Table-2





C. Using Media and Sources for the Project

Theatre is an ancient aesthetic practice in India. Surveying play texts and treatises suggest that theatre existed in the Indian subcontinent since the dawn of civilization.

Twentieth century theatre describes a period of great change within the theatrical culture of the 20th century. There was a widespread challenge to long established rules surrounding theatrical representation, resulting in the development of many new forms of theatre, including modernism, expressionism, impressionism, political theatre and other forms of experimental theatre as well as the continuing development of already established theatrical forms like Naturalism and Realism. Throughout the century, the artistic reputation of theatre improved after being derided throughout the 19th century. However, the growth of other media, especially film, has resulted in a diminished role within culture at large. In light of this change, theatrical artists have been forced to seek new ways to engage with society. The various answers offered in response to this have prompted the transformations that make up its modern history.

Modern Indian theatre, as we know it today, has a legacy that is influenced by and draws inspiration from various sources. But the modern theatre was not introduced in India before the late eighteenth century at a time of the consolidation of the British Empire in various parts of India. It was through the British that Western proscenium style theatre reached India. However, the first indigenous performance with native actors happened in 1795, when a Russian violinist Herasim Stepanovich Lebedeff, staged a Hindi and Bengali mixed-language version of a short play by Paul Jodrell. In the 1830s, under the patronage of the rich native families, we had the first Bengali-language theatre, which was outside the traditional format of indigenous folk performance genres. However, folk traditions, folk theatre and various other performative genres, indigenous to the soil have been available all through.

Role of Media in Theatre

The media plays a very constructive role in today's society by increasing public awareness. It also collects views, information and attitudes towards certain current issues. The media is the most powerful tool of communication in the emerging world and increases awareness. In this decade of knowledge, and awareness, there is a huge role of media. It manifests itself via television, radio, books, magazines and newspapers. Through them we collect some knowledge and information in some way or the other. Without the media, societies would be isolated, from the rest of the world.

What is Media?

Media is one of the most powerful instrument of communication. Many social issues such as poverty, violence, corruption, bribery, suppression of human rights, discrimination, crime, killing in the name of honour are highlighted through media.





Media refers to links such as mass media, broadcast media, print media and the web media. We know that television and radio are considered broadcast media while newspapers, magazines and journals are formatted as print media and internet news as web media. The media is an important source of information through its news segments, entertainment and allows for exchange of our ideas, suggestions and views for related matters.

The news presented to us can be biased and one sided therefore one has to be careful about the accuracy of the facts reported. The term 'media' is derived from 'medium' which means 'carrier' and it denotes a link which is specifically designed to reach large viewers.

The term was first used with the advent of newspapers and magazines. However, with the passage of time, the term broadened by the invention of radio, TV, cinemas and Internet. It is true that media is playing an important role in strengthening the society. Its responsibility is to inform, educate and entertain the people. It helps one to understand the current situation around the world. The media has a strong social and cultural impact. Because of its inherent ability to reach a large number of people, it is widely used to convey messages to build public opinion and awareness. It can be used to educate people at low cost.

Social Awareness through Social Network Media:

Media is a good tool to spread awareness whether it is the political, social or economic field. It also makes us aware of our rights, evils in our society and new happenings around us.

The limitless connectivity has opened a system of interaction and communication, which has made it possible to develop and define social awareness. Everyone wants timely information which can be accessed through the help of social media. There are various types of social networking mediums which can be easily accessed and the user can utilize this information to their personal and professional spheres of life.

Summary

- Theatre is a means of communication through live performances.
- Theatre or drama helps to unlock the use of imagination, intellect, empathy and courage
- Experimental theatre derives its energy and motivation from the modern, classical, folk and tribal theatre, which has been with us since the origin of inter-disciplinary theatre.
- Experimental theatre deals with a lot of negotiations between art and issues that are already inter-disciplinary and related to the spiritual environment.
- Literary reviews provide a critical interrogation by raising questions and provoking discussions
- The review of data findings with collaborators helps them to reflect on the material from their interviews and workshops, to extrapolate the principles underpinning the project guidelines





- Research is a process which tackles the facts of fundamental events
- Theatrical research' refers to process of solving theatrical problem in a systematic and scientific manner, so that one can understand, explain, predict and control human behavior
- Documentation has two phases. Phase one is the documentation of the events and the facts which are to be repeated during the daily rehearsal process. Phase two of documentation deals with the recording of the whole event to preserve memories for the future
- A theatre studies student emerges as more sensitive, knowledgeable, confident, cooperative and learns the art of sharing with others.
- Study in the theatre arts offers exposure to creative and dramatic expression primarily in front of live audiences
- Actors should be articulate, with clear, pleasant speaking voices, be poised and have the ability to perform in front of an audience.
- The playwright is responsible for writing the script for a theatrical production
- A director brings plays to life. He/she coordinates all aspects of the production to give the play a unified look and feel.
- A stage manager must know at least a little about everything in the theatre acting, directing, set designing, lighting and costume designing.
- A dramaturge serves as a researcher, advisor, writer and editor for a production
- A literary manager (resident dramaturge) has ongoing duties with the theatre company, including review and selection of scripts
- Theatre teacher instructors coach students in the techniques of acting, directing, playwriting, script analysis and the history of theatre
- A theatre educator has a teaching certificate in order to teach in public schools. To teach in higher education, it is necessary to have at least a master's degree.
- A Drama therapist usually works in consultation with a team of medical professionals to treat and rehabilitate people with physical, mental and emotional disabilities
- The researches which add new knowledge in the already existing body of knowledge, are called fundamental research
- Steps of Research
 - Selection of a problem
 - Questions Raised during the Selection of Problem
 - Formulation or Delimiting the Problem Title of the Research





1. Statement of the Problem

2. Definition of the Problem:

(a) The Synopsis

(b) Outline of synopsis:

→ Research Process: The research process can be summarized as follows:

Step 1: Identify the Gap in Knowledge:

Step 2: Identify the Causes:

Step 3: State the Goals:

Step 4: Formulate Hypotheses:

Step 5: Collect Relevant Information:

Step 6: Test the Hypotheses:

Step 7: Interpret the Findings:

Step 8: Compare the Findings with Prior researchers' Findings:

Step 9: Modifying Theory:

Step 10: Ask New Questions:

→ The media plays a very constructive role in today's society by increasing public awareness

→ Media is one of the most powerful instrument of communication.

→ Many social issues such as poverty, violence, corruption, bribery, suppression of human rights, discrimination, crime, killing in the name of honour are highlighted through media

→ Media is a good tool to spread awareness whether it is the political, social or economic field. It also makes us aware of our rights, evils in our society and new happenings around us.

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- (i) What is the aim of theatre research?
- (ii) What is the relevance of theatre?
- (iii) What is the importance of literary reviews?
- (iv) What is meant by 'Research'?
- (v) What is meant by 'Theatrical research'?
- (vi) Who is a playwright?





- (vii) What is the role of a director?
- (viii) Who is a 'Drama Therapist' ?
- (ix) What is the aim of research work?
- (x) What is media?
- (xi) How does experimental theatre derives its energy and motivation?
- (xii) What is the aim of research work?
- (xiii) Define action research.
- (xiv) Give definition of problem.
- (xv) Draw a line sketch of classification of research methods.
- (xvi) Draw a line sketch diagram of classification of survey methods.

Q.2. Answer the following in about 50 words:

- (i) 'Gathering data' and 'reviewing data' are the two levels of explorations in research work. Explain these two.
- (ii) Explain the functions performed by a Stage Manager?
- (iii) Differentiate between Dramaturge and Literary Manager.
- (iv) What are the major areas of specialization of theatre study?
- (v) What qualities are enhanced by theatre study?

Q.3. Answer the following in about 75 words:

- (i) Who is Theatre Educator? Explain the role played by him in theater development.
- (ii) Explain the scientific approach of acquiring knowledge.
- (iii) What is the relevance of theatre?
- (iv) Describe in brief about Experimental theatre.
- (v) Describe the two levels of exploration that research work collaborates
- (vi) List the career option in contemporary theatre.
- (vii) Write short notes on-
 - (a) Professional actor
 - (b) Playwright
 - (c) Director
 - (d) Stage manager





- (e) Dramaturge and literary manager
- (f) Theatre educator
- (g) Drama therapist
- (h) Arts management
- (i) Job titles

(viii) What is the scope of individual project in research?

(ix) Describe role of social network media in social awareness.

Q.4. Answer the following in about 150 words:

- (i) It refers to process of solving theatrical problem in a systematic and scientific manner, so that one can understand, explain, predict and control human behavior. Identify the process and state its features.
- (ii) Explain the different Sources of Acquiring Knowledge.
- (iii) Define theatrical research and its features.
- (iv) Why is documentation of the theatre research process essential? Define two phases of documentation.
- (v) What is theatre research project? Give examples of research projects in different aspects of theatre
- (vi) Define chapter writing and its characters and format.
- (vii) Define Media. How does media play a role in theatre?

Q.5. Answer the following in about 250 words:

- (i) What is Fundamental Research? Explain different classes of Fundamental Research.
- (ii) Explain the role of media in theatre.
- (iii) How is Social Awareness created through Social Network Media?
- (iv) Describe the methods and sources of acquiring knowledge.
- (v) Define fundamental Research .Elaborate its various categories.
- (vi) Enlist the steps of research .Describe them in brief.
- (vii) Give the outline of Synopsis. Explain each in brief.

Activities

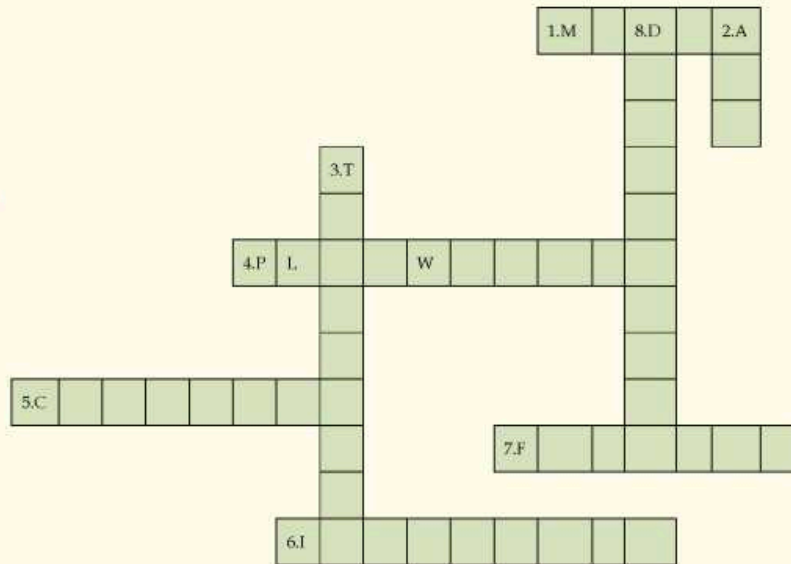
Prepare a chart of Ibsen's plays characters.





Crossword Puzzle - 7

Solve the crossword with the given clues:



Across

1. The _____ plays a very constructive role in today's society by increasing public awareness
4. Person responsible for writing the script for a theatrical production
5. A clash or disagreement
6. A formal meeting for the assessment of an applicant
7. It implies the use of our beliefs, emotions with alive reactions

Down

2. Creative expression
3. Long established customs or practices are popular sources of acquiring knowledge
8. serves as a researcher, advisor, writer and editor for a production







theatron ancient building costumes
 change echoes translates structure
 experiences tragedies
 theatre crane together Greece festival
 community Greek Festival offered character
 Parodos play skene
 Dionysus hero nature connects three
 protagonist situations architecture
 audience
 emotions goat storytelling performing workshop
 tragic orchestra
 releases theatre
 messenger speak illusion
 seats performances performance
 mythology catastrophe
 catheris judges votes
 Parodos Oedipus
 god scores
 flaw originally choral
 religious connect character sacrifice
 connects three
 theatres exposition
 goats



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