

40. THEATRE STUDIES

(Code No. 078)

(2016-17)

Rationale

All children play. Throughout the world, in all cultures, children play. Throughout recorded history, children have played. In playing, children learn instinctively; they do not need a teacher. Children's natural capacities and capabilities in playing are what the drama/theatre teachers in schools exploit and extend in their programmes of study. Just as prehistoric communal rituals and celebrations are the roots of contemporary theatre, so early childhood play is the root that the teacher nurtures and helps to bring flower in the teenagers' independent creative work in theatre studies: as actor, director, writer, designer, technician and critic. It is a journey that moves from illiteracy and oral traditions to the literacy and sophisticated communications of modernity; to the understanding that theatre studies open up a wide choice of worthy career options.

In a sense, theatre's syllabus can be put in one word- life. There is no aspect of life, no topic that theatre will not attempt to come to terms with and render creatively. In fact, it becomes the site for many other 'subjects' to be brought together, enabling students to see the links and connections between different areas of knowledge. Theatre is participatory and democratic in its methodologies, requiring even teachers to participate in its activities along with the children and to foster a more intimate relationship with them than a regular classroom teacher usually has. There are no easy answers to many of the problems that are confronted in a drama class, and students are expected to hold and express a variety of opinions on any given topic, and to seek their own solutions to problems.

SYLLABUS CLASS-XI (2016-17)

S. No	Unit	Marks	Periods
1.	Introduction to Theatre	15	10
2.	Dramatic Forms and Styles		10
3.	Theatre Architecture		10
4.	History of Indian Theatre	45	20
5.	Indian Folk and Street Theatre		20
6.	Survey of Asian Theatre		10
7.	History of Western Theatre		20
8.	Indian Theatre to Films	10	20
	Project Work and Activities	30	120
	Total	100	240

Unit-1: Introduction to Theatre

10 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none">Theory: What is theatre? Why is theatre relevant to life today?	After going through this unit, the student/ learner would be able to:

	<ul style="list-style-type: none"> ● To tell the meaning and origin of the word 'Theatre' ● Enlist the reasons for existence of theatre ● Understand the relevance of theatre ● Understand the nature of theatre
<ul style="list-style-type: none"> ● Theory: Components of theatre - space, time, audience, performance 	<ul style="list-style-type: none"> ● Enumerate the features and components of theatre ● Explain the elements of theatre ● Explain the various types of performance spaces
<ul style="list-style-type: none"> ● Activity: Reading and analysis of a one-act play for theme, plot, structure and characterisation 	
<ul style="list-style-type: none"> ● Activity: Acting exercises for body and movement 	
<ul style="list-style-type: none"> ● Activity: Acting exercises for voice and speech 	
<ul style="list-style-type: none"> ● Activity: Creating a performance of a story based on student's own experiences 	
<ul style="list-style-type: none"> ● Activity: Student journals and video record of activities 	

Unit-2: Dramatic Forms and Styles

10 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> ● Theory: Forms and Styles of Theatre - Comedy and Tragedy; Solo performance, Mime, Melodrama, Musical theatre, Realism, Symbolism, Ballet and Dance, Street theatre, Folk theatre, etc 	<p>After going through this unit, the student/ learner would be able to:</p> <ul style="list-style-type: none"> ● Gain knowledge about the forms and their history and development ● Distinguish between dramatic and non-dramatic theatre ● Understand various styles of theatre. ● Understand the difference between various styles of theatre, their origin and history ● Read independently various dramatic texts with a clear understanding of their forms and styles.
<ul style="list-style-type: none"> ● Activity: Viewing films or videos to identify and discuss theatrical styles 	
<ul style="list-style-type: none"> ● Activity: Student journals and video record of activities 	

Unit-3: Theatre Architecture

10 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> ● Theory: Space and storytelling 	<p>After going through this unit, the student/ learner would be able to:</p> <ul style="list-style-type: none"> ● Understand the basic elements of theatre structure
<ul style="list-style-type: none"> ● Theory: Survey of historical and contemporary theatre architecture 	<ul style="list-style-type: none"> ● Explain historical and contemporary theatre architecture

<ul style="list-style-type: none"> Activity: Identify spaces in school and surroundings similar to particular theatre architectural styles 	
---	--

Unit-4: History of Indian Theatre

20 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> Theory: Rituals and myths from regions of India 	<p>After going through this unit, the student/ learner would be able to:</p> <ul style="list-style-type: none"> Understand Bharat Muni's mythology about drama Understand the establishment of the Indradhwaj (Jarjar)
<ul style="list-style-type: none"> Theory: The Natya Shastra, Nav Ras and foundation of Indian theatre 	<ul style="list-style-type: none"> Write in detail about natyashastra Understand the meaning of navras
<ul style="list-style-type: none"> Theory: Sanskrit Writers and Plays -Uru Bhangram, Mattavilas 	<ul style="list-style-type: none"> Explain in detail about Sanskrit writers and plays
<ul style="list-style-type: none"> Theory: Classical Indian Theatre - Kathakali, Yakshgaan (anyone) 	<ul style="list-style-type: none"> Understand the various forms of classical Indian theatre
<ul style="list-style-type: none"> Activity: Expressing the Nav Ras 	
<ul style="list-style-type: none"> Activity: Identify and perform a ritual from the student's home region 	
<ul style="list-style-type: none"> Activity: Student journals and video record of activities 	

Unit-5: Indian Folk and Street Theatre

20 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> Theory: Regional folk theatre - Jatra (Bengal & Odisha), Tamaasha (Maharashtra), Swang (Haryana), Nautanki (U.P.), Chau (Odisha, West Bengal, Jharkhand), Bhand Pather (Kashmir), Bhavai (Gujarat), Dashavatar (Goa), Krishnattam (Kerala), Mobile Theatre (Aasam), Surbhi (Andhra Pradesh)- To select only one for detailed study (preferably of their own state) 	<p>After going through this unit, the student/ learner would be able to:</p> <ul style="list-style-type: none"> Understand the origin of street theatre Explain in detail about various forms <ul style="list-style-type: none"> ➤ Koodiyattam ➤ Jatra ➤ Tamasha ➤ Swang(dance drama) ➤ Nautanki ➤ Bhand Pather ➤ Nagal of Punjab ➤ The ustad and jamoora format ➤ Bhavai ➤ Dashavatar ➤ Khayal ➤ Ramlila ➤ Raslila

	<ul style="list-style-type: none"> ➤ Therukoothu ➤ Yakshagana ➤ Chhau ➤ Turra-kalgi ➤ Veedhi-natakam ➤ Burrakatha ➤ Kuchipudi ➤ Kuravanji ➤ Ankia nat ➤ Palas and daskathias ➤ Puppets <ul style="list-style-type: none"> ● Understand the tradition of mobile theatre in Assam
● Theory: Influence of Folk Theatre on Street Theatre	● Enlist the influence of folk theatre with street theatre
● Theory: Street Theatre as agitational propaganda and social education	● Understand the relevance of street theatre in social education
● Theory: Role of theatre in the Indian freedom struggle,	● Enumerate the role of theatre in freedom movement
<ul style="list-style-type: none"> ● Activity: Create and perform street theatre plays based on current issues <ul style="list-style-type: none"> ➤ Collaborative playwriting ➤ Using music and vernacular language ➤ Engaging and influencing an audience 	
● Activity: Student journals and video record of activities	

Unit-6: Survey of Asian Theatre- To select only one for detailed study

10 Periods

Contents	Learning Outcomes
● Theory: Japanese - Noh and Kabuki	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> ● Understand Japanese-Noh theatre ● Understand kabuki theatre
● Theory: Chinese -Beijing Opera	● Understand Peking theatre
● Theory: Indonesian Wayang Kulit - influence of Indian culture	<ul style="list-style-type: none"> ● Understand Indonesian Wayang Xulit theatre ● Understand the influence Indonesian Wayang Xulit theatre had on Indian culture
● Activity: Viewing Asian theatre live or on video	
● Activity: Student journals and video record of activities	

Unit7: History of Western Theatre - A brief study of the following**20 Periods**

Contents	Learning Outcomes
<ul style="list-style-type: none"> Theory: Classical Greek and Roman Drama - Sophocles and Aeschylus 	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> Understand classical Greek drama Understand the relevance of classical Roman drama
<ul style="list-style-type: none"> Theory: Shakespeare and Elizabethan Drama 	<ul style="list-style-type: none"> Write in detail about Shakespeare and Elizabethan drama Write in detail about Shakespeare and other contemporaries
<ul style="list-style-type: none"> Theory: Italian Commedia Dell'Arte and French Farce 	<ul style="list-style-type: none"> Enlist the various play writers in these era
<ul style="list-style-type: none"> Activity: Reading plays and performances of a short scene or monologue 	
<ul style="list-style-type: none"> Activity: Student journals and video record of activities 	

Unit-8: Indian Theatre to Films**20 Periods**

Contents	Learning Outcomes
<ul style="list-style-type: none"> Theory: Parsi theatre as basis for Hindi films 	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> Understand the history and designing of Parsi theatre Understand the invention of camera Enlist Parsi theatre's influence on Indian films Understand the impact of Parsi Theatre music on India Talkies Understand the influence of Parsee play story line on films
<ul style="list-style-type: none"> Theory: Sanskrit and classical stories and characters in Indian films 	<ul style="list-style-type: none"> Differentiate between theatre and film Understand the history of Sanskrit plays
<ul style="list-style-type: none"> Activity: Reading a Parsi play and scene script from related film 	
<ul style="list-style-type: none"> Activity: Make an Indian film scene from Parsi, Sanskrit or folk theatre story 	
<ul style="list-style-type: none"> Activity: Student journals and video record of activities 	

PROJECT WORK & ACTIVITIES**120 Periods****Education through Theatre Project for class XI**

The students have to choose any four tasks out of the following five tasks:

- A Nukkad Natak or a play, selected and presented by the students.
- A journal, written by the student on the assignment taken up by him/ her in the play or Nukkad Natak
- The students need to watch a local play and write their review about the play.
- The students need to research on a folk artist/ writer and write a brief review.
- The students can present any academic topic in a play form, from senior secondary subjects, using theatre techniques.

QUESTION PAPER DESIGN 2016-17

Theatre Studies (Code No. 078)

CLASS-XI

TIME: 3 Hours

Max. Marks: 70

S. No.	Typology of Questions	learning outcomes & testing skills	Very Short Answer (VSA) (1 Mark)	Short Answer -I (SA-I) (2 Marks)	Long Answer 1 (LA-1) (3 Marks)	Long Answer 2 (LA-2) (4 Marks)	Essay Type (6 Marks)	Total Marks	% Weig htag e
01	Remembering- (Knowledge based Simple recall questions, to know specific facts, terms, concepts, principles, or theories, Identify, define, or recite, information)	reasoning analytical skills critical skills	2	1	2	1	-	14	20%
02	Understanding- (Comprehension - to be familiar with meaning and to understand conceptually, interpret, compare, contrast, explain, paraphrase, or interpret information)		1	1	1	1	-	10	14%
03	Application (Use abstract information in concrete situation, to apply knowledge to new situations, Use given content to interpret a situation, provide an example, or solve a problem)		1	2	1	-	2	20	29%
04	High Order Thinking Skills (Analysis & Synthesis- Classify, compare, contrast, or differentiate between different pieces of information, Organize and/or integrate unique pieces of information from a variety of sources)		1	1	2	-	1	15	21%
05	Evaluation - (Appraise, judge, and/or justify the value or worth of a decision or outcome, or to predict outcomes based on values)		-	-	1	2(1 VALUE BASED)	-	11	16%
	Total- Project = 30		5X1=5	5×2=10	7×3=21	4X4=16	3x6=18	70(24) (project) (30)	100%
	Estimated Time(in minutes)		5 min	15 min	42 min	48 min	55 min	165 min + 15 min. for revision	

SYLLABUS
CLASS-XII (2016-17)

S. No	Unit	Marks	Periods
1	Modern and Contemporary Indian Theatre	25	15
2	Modern and Western Theatre		15
3	Theatre Production - Management and Performance	20	20
4	Survey of Acting - Theory and Practise		10
5	Theatre Production - Acting and Directing	25	20
6	Theatre Production - Theatre Architecture and Production Design		20
7	Developing and Documenting the Research Project		20
	Individual Research Project	30	120
	Total	100	240

Unit-1: Modern and Contemporary Indian Theatre

15 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> Theory: Survey of major modern and contemporary styles and works in Hindi / English <ul style="list-style-type: none"> ➤ Rabindranath Tagore, Bhartendu Harishchandra ➤ Vijay Tendulkar, Mohan Rakesh, Dharmveer Bharti, Badal Sarkar, Shankar Shesh, Girish Karnad, Chandrashekhar Kambar <p>The student can identify and study one text (one play) of the above mentioned playwrights</p> 	<p>After going through this unit, the student/ learner would be able to:</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> ➤ Bhartendu Harishchandra ➤ Rabindranath Tagore ➤ Vijay Tendulkar ➤ Mohan Rakesh ➤ Dharmveer Bharti ➤ Badal Sarkar ➤ Shankar Shesh ➤ Girish Karnad Know the details of some prominent plays <ul style="list-style-type: none"> ➤ Andheri Nagari Chaupat Raja ➤ Dak Ghar ➤ Ghashiram Katwal ➤ Adhe Adhure ➤ Andhayug ➤ Evam Indrajit ➤ Hayavadana
<ul style="list-style-type: none"> Theory: Review of Indian theatre organisations - NSD, Sangeet Natak Academy, Zonal Cultural Centres 	<ul style="list-style-type: none"> Understand the importance of various art and cultural institutions which played an important role in progress of Indian Theatre namely:

	<ul style="list-style-type: none"> ➤ Sangeet Natak Academy ➤ National School of Drama ➤ Zonal Cultural Centers
<ul style="list-style-type: none"> ● Theory: Practitioners of modern Indian Theatre 	<ul style="list-style-type: none"> ● Acknowledge the works of major theatre practitioners, who revolutionized Modern Indian Theatre scene: <ul style="list-style-type: none"> ➤ Ebrahim Alkazi ➤ Habib Tanvir ➤ Ratan Thiyam ➤ K.N.Panikkar ➤ B.V.Karant ➤ Bhanu Bhart ➤ D R Ankur
<ul style="list-style-type: none"> ● Activity: Critical analysis of any one play of the above 	
<ul style="list-style-type: none"> ● Activity: Collaborative scene work from selected scripts 	

Unit-2: Modern and Western Theatre

15 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> ● Theory: Survey of major contemporary style and works in English or English translation <ul style="list-style-type: none"> ➤ Chekov, Ibsen, Strindberg, Shaw, O'Neill, Ionesco, Beckett, Pinter, Stoppard The student can identify and study one text of the Playwrights mentioned 	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> ● 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: <ul style="list-style-type: none"> ➤ Anton Pavlov Chekov ➤ Henrik Ibsen ➤ August Strindberg ➤ Bernard Shaw ➤ Eugene Gladstone O'Neill ➤ Eugene Ionesco ➤ Samuel Beckett ➤ Tom Stoppard
<ul style="list-style-type: none"> ● Activity: Critical analysis of any one play of the above 	
<ul style="list-style-type: none"> ● Activity: Acting - collaborative scene work from selected scripts 	

Unit-3: Theatre Production - Management and Performance

20 Periods

Contents	Learning Outcomes
<ul style="list-style-type: none"> ● Theory: Readings on Theatre management and 	After going through this unit, the student/ learner

marketing	would be able to: <ul style="list-style-type: none"> • 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
• Activity: Organising the venue for the chosen play	
• Activity: Rehearsals of the chosen play	
• Activity: Multiple performances of the chosen play	
• Activity: Student journals and video record of activities	

Unit-4: Survey of Acting Theory and Practice

10 Periods

Contents	Learning Outcomes
• Theory: Reading Stanislavsky, Strasberg	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> • 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
• Activity: Acting exercises and improvisations	
• Activity: Acting exercises for expression	
• Activity: Acting improvisations	

Unit-5: Theatre Production - Acting and Directing

20 Periods

Contents	Learning Outcomes
• Theory: Readings on play production	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> • 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

● Activity: Choosing a play - considering language, style, characters, story	
● Activity: Casting a play	
● Activity: Actors' workshop for the chosen play	
● Activity: Student journals and video record of activities	

Unit-6: Theatre Production - Theatre Architectures and Production Design 20 Periods

Contents	Learning Outcomes
● Theory: History of theatre architecture	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> ● Understand the importance of extra paraphernalia which created by the designer
● Theory: Readings on production design - color theory, sets, costumes, lighting, sound design	<ul style="list-style-type: none"> ● Elaborate on the importance of set design ● Understand the functions of set designing ● Understand the importance of different design types 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
● Activity: designing sets, costumes, lighting and sound for the chosen play	
● Activity: rehearsals of the chosen play incorporating production design	
● Activity: Student journals and video record of activities	

Unit-7: Developing and Documenting the Research Project 20 Periods

Contents	Learning Outcomes
● Examples of research projects in different aspects of theatre	After going through this unit, the student/ learner would be able to: <ul style="list-style-type: none"> ● Understand the meaning of research and its steps
● Choosing the scope of the individual project	<ul style="list-style-type: none"> ● Conduct research in different aspects of theatre

<ul style="list-style-type: none"> Using media and sources for the project 	<ul style="list-style-type: none"> Understand the role of media in theatre Use media as a source for the project.
---	---

Individual Research Project

120 Periods

- Written and/or multimedia project involving one aspect of theatre or film
- May be comparative or interpretative
- May also be creative, i.e., writing a full-length play, devising a solo performance based on texts, designing costumes based on research, etc.
- Project includes a demonstration based on the research

MINIMUM QUALIFICATION FOR TEACHERS

Theatre Studies

A) Masters Degree in Theatre as subject.

OR

Masters Degree in any stream with 1 year Diploma in Theatre from a recognised University.

OR

Graduation in any stream with 3 years Diploma from National School of Drama/ Any Government recognised Institute.

OR

Graduation in any stream with 2 years Diploma in TIE from National School of Drama (NSD).

OR

Graduation in any stream with 6 years experience in T. I. E. Co. of National School of Drama (NSD)

Education through Theatre Project

Practical Examination for class XI

Students opting for theatre in class XI will have to appear for a practical evaluation for 30 Marks. They will be evaluated on the basis following aspects:

Term I

a) A Nukkad Natak or a play, selected and presented by the students on any one of the following topics:

- | | |
|--|---|
| <ul style="list-style-type: none"> Say 'no' to drugs Eye / Blood donation Child labour Female Foeticide Child Abuse | <ul style="list-style-type: none"> Anti-tobacco Save Earth Road Safety Save Water Go Green/ Save Environment |
|--|---|

The students could also adapt and reframe an existing text that deals with children's lives like 'The Red Elephant', 'Rani aur Pintu', 'Kitabon mein Hulchul', 'Deewar', 'Hello to myself', 'Sab kuch Chakachak' (Productions of T.I.E. Company of N.S.D.) or any such play that stimulates new ideas.

The students should make a report and elaborate on the topic chosen for the play and the reason for selection a particular theme/topic, research about the issue, language of the play, message, music and rhythm, the

process of writing the script of the play, features of the social issue that are raised or highlighted in the play, street elements, how the play was conceived, interpreted and presented. Most importantly it should be designed for four sided audience and it must be interactive.

Mention the number of shows held, the reaction of the audience, evidences. There should not be more than 10 students. If there are more than 10 students then more groups can be made and the topics should be different for each group.

- b) A journal, written by the student on the assignment taken up by him/her in the play or Nukkad Natak. The students, in their journal, should clearly mention their roles in the play/ Nukkad Natak. The roles could be of an actor, dress designer, script writer, director, production manager, props handler etc.

Rubrics for 1 st Term		
S. No.	Particulars	Marks
1.	A Nukkad Natak or play	15
2.	A journal	15
	Total	30

Term II

- a) The students need to watch a local play and write their review about the play.

The students should write a brief note on why they liked the play, local flavour in the play, theme or subject dealt, audience's reaction, performance, folk elements, stage, lighting etc.

- b) The students need to research on a folk artist/ writer and write a brief review.

Elaborate on the form of the folk and its main elements, subject or theme taken up by the artist or writer, audience's reaction and their participation during performance, history of that regional folk, specific elements of the folk that are prevalent in modern theatre, costume and properties of that form, roles of females in that form from the beginning till today etc.

- c) The students can present any academic topic in a play form, from senior secondary subjects, using theatre techniques.

The students, in their report, should elaborate on the topic chosen for the production and the reason for selecting a particular theme/topic, the process of writing the script of the production. The technicality and the concept of the chosen subject should not be compromised while using theatre techniques. How the subject and its problem was tackled and interpreted. The focus should not divert from the description part to only visual impact.

Rubrics for 2 nd Term		
S. No.	Particulars	Marks
1.	Writing a review about the play	10
2.	Research on a folk artist	10
3.	Academics in play	10
	Total	30

Practical Examination for class 12

Students opting for theatre studies will have to appear for a practical evaluation for 30 marks. They will be evaluated on the basis following aspects:

A. Production of Play: (10 marks)

Students of Theatre Studies are required to prepare a play which will be evaluated by the external examiner. The play can be a one act play or a three-act play (if the number of students appearing in the final practical examination is high). The students are divided into groups. Each batch will enact a one-act play or a single act from a three act play. A one-act play is a play that has only one act, as distinct from plays that occur over several acts. One-act plays may consist of one or more scenes.

The play can be developed from a 'bound script' or it can be an improvisation. 'Bound script' means a script which is already written. An 'improvised' play is one which is prepared by the students themselves by doing improvisations on any chosen topic. In each group, there will be a team leader/director and a stage manager. The team leader delegates tasks to all the members. The stage manager supervises rehearsal timings, based on the availability of actors and coordinates among actors, crew and the director. A stage manager is one who has the overall responsibility for stage management and the smooth execution of a production. Stage management may be performed by an individual in small productions; if the number of students is high, there can be a team of stage managers and one or more assistant stage managers.

The team leader and the team are assessed on the following aspects of the play production:

- i. **Preparation or improvisation:** Write a paragraph (200-250 words) about the play, its forms and style, message/interpretation/analysis of the key characters of the play and the relevance. If something has already been written about the playwright and the work, from where actors observe the characters, visit the source/place where they can get a better idea about the characters that are going to perform.
- ii. **Costume:** Costume is the distinctive style of dress of particular people, class, or period. A costume can be a particular style of clothing worn to portray the wearer as a character or type of character other than their regular persona, during performance.

In combination with other aspects, theatrical costumes can help actors portray the characters' age, gender, profession, social class, personality, ethnicity, and even information about the historical period/era, geographic location and time of day, as well as the season or weather of the theatrical performance. Often, stylized theatrical costumes exaggerate some particular aspect of a character; for example, 'Harlequin' and 'Pantaloone' in the Commedia dell'arte.

- iii. **Make-up:** 'Theatrical make-up' refers to makeup that is used to assist in creating the appearance of the characters portrayed during a theatre production. This term can also be defined as the way the manner in which something or someone is composed.
 - The make-up sketch of a character
 - His/her face skin quality
 - The kind of role that an actor wants and material to be used
 - After applying make-up, draw a sketch of the character
 - Comparative sketches: with and without make-up

- iv. **Set:** The set designer produces a scale model, scale drawings, paints elevations (a scale painting supplied to the scenic painter of each element that requires painting), researches about props, textures, and so on. Scale drawings typically include a ground plan, elevation, and section of the complete set, as well as more detailed drawings of individual scenic elements which, in theatrical productions, may be static, flown, or built into scenery wagons. Models and paint elevations are frequently hand-produced, though in recent years, many production designers and most commercial theatres have begun producing scale drawings with the aid of computer drafting programs, such as AutoCAD or Vector works.

The focus areas are:

- Set designing
 - Interpretation of the play
 - Director's conception of form and style of the play
 - The different sketches of making a set, such as the rough sketch, ground plan, elevation drawings and model-making
 - Drafting a brief note (200 words)
 - Practicability
- v. **Stage Lighting:** Stage lighting is the craft of lighting as it applies to the production of theatre, dance, opera and other performance arts. Several different types of stage lighting instruments are used in this discipline. In addition to basic lighting, modern stage lighting can also include special effects, such as lasers and fog machines. People who work on stage lighting are commonly referred to as lighting technicians.

Quality of lighting

- Intensity
 - Colour
 - Direction
 - Focus, position, and hanging
 - Lighting professionals
 - Lighting designer
 - Various positions
 - Lighting equipment
 - Lighting instruments
 - Sketching a lighting plan, write about the key and filling lights, zone making colour schemes, special effects and making a cue sheet.
- vi. **Property:** A property, commonly shortened to 'prop' is an object used on stage or on screen by actors during a performance or screen production. In practical terms, a prop is considered to be anything movable or portable on a stage or a set, distinct from the actors, scenery, costumes and electrical

equipment. Consumable food items appearing in the production are also considered properties. Props can be of following types:

- Set props
- Hand props
- Consumable prop and non-consumable props.
- Making props- their drawings, props list.

vii. Sound and Music: Areas of focus:

- Need for music.
- Kind of music
- Use of live or recorded music
- Make a music cue sheet
- Songs that are live or recorded

Brochure Design: Areas of focus:

- Need for a brochure
- Focus of Design
- Which message do they want to highlight in the brochure.
- The colour scheme
- Information/being incorporated
- Method of collecting information

A brochure is a flyer, pamphlet or leaflet that is used to pass information about something. Brochure is advertising material mainly used to introduce a company or organization and inform about products and/or services to a target audience. Brochures are distributed by radio, handed personally or placed in brochure racks. They may be considered as grey literature. They are usually available near centres of tourist attraction.

The most common types of single-sheet brochures are the bi-fold (a single sheet printed on both sides and folded into halves) and the tri-fold (the same, but folded into thirds). A bi-fold brochure results in four panels (two panels on each side), while a tri-fold results in six panels (three panels on each side).

‘Booklet’ brochures are made of multiple sheets most often saddle stitched, stapled on the creased edge, or perfectly bound like a paperback book, and results in eight or more panels.

Brochures are often printed using four-color process on thick, glossy paper to give an initial impression of quality. For businesses, we may print small quantities of brochures on a computer printer or on a digital printer, but offset printing turns out higher quantities at a lower cost. Compared to a flyer or a handbill, a brochure usually uses higher quality paper, more colours, and folded

Acting Theory or Direction Style to be used by students

- Information about acting theory a brief note.
- What they like, giving reasons.
- Acting theory they using in their production? Why?
- Usefulness in the play to express ideas, emotions etc.

- Direction styles. How many styles and forms and which style they are using. Why
- The helpfulness of the style to communicate the interpretation of the theme
- Students satisfaction with the style that is being used to communicate the message
- Types of problems that the production of the play raises? Give reasons.

Marketing Strategy (Hypothetical): Areas of focus:

- The budget for the production (a sheet to be made)
- The target audience
- Companies who are the sponsors
- The cost of each ticket
- Sponsorship - How they go about it
- The relationship between the target audience and the sponsors

The students have to prepare a hypothetical marketing strategy where they plan for advertising the play, fix a date and venue for the show, determine the price of the ticket based on the seating capacity of the auditorium, plans to reach out and motivate to the maximum audience to watch the play.

The team leader/Director will be judged on the basis of the quality of direction, his/her acumen to cast the actors in a particular role and ability to lead a team of actors and backstage crew, ensuring that all the team members get sufficient opportunity to display their acting skills. Other members of the team are judged by their performance in the production/play and the various tasks they perform during the production. Emphasis shall be on team coordination.

Others can be assessed on the following aspects:

Projection: Speaks in such a way that lines are clearly understood.

Expression: Expressive in the delivery of dialogues - bring life to the character

Memorization: Learning lines from the script and hits all cues and is on time for entrances and exits.

Understanding of back stage work: Understand the basics of acting and arrangement of properties to be used.

Commitment: Being focused and collaborative.

Skill/hard work: Bring together dedication and thereby, uniqueness to the characters.

B. Project File: (10 marks)

A project file is a document describing a specific action, event or project. They have a clear beginning and conclusion. Students are required to prepare a project file which highlights their role in the production, their general view about the production, their experience and what they have learnt by participating in the production. Details of all aspects of production should be included in the project file.

List of items to be included:

- A list of back stage workers
- Details about the playwright

- A sample brochure
- Summary of the play
- The ground plan of the set
- Cue chart for lighting
- A copy of the marketing strategy (hypothetical)
- List of properties
- Costume list
- A list of characters
- A description of the student's experience during the production (200-250 words)

C. Conducting a Session: (5 marks)

Each student conducts a short session for his/her batch mates. The topics of the session may range from but not restricted to vocal exercises, acting exercises, on the spot improvisations. The topics for the session are assigned by the External Examiner. Students will be evaluated on the basis of their leadership qualities, teamwork and presence of mind.

Vocal Exercises: A vocal warm-up is a series of exercises that prepare the voice for singing, acting, or other use.

Purposely changing the voice pitch undoubtedly stretches the muscles and vocal warm-ups help the singer feel prepared and comfortable. Physical whole-body warm-ups also help prepare a singer to perform. Muscles all over the body are used when singing (the diaphragm being one of the most obvious). Stretches of the abdomen, back, neck, and shoulders are important to avoid stress, which influences the sound of the voice.

Acting Exercises: Acting exercises are the key to success for an actor. They keep the mind and body sharp even during those times when one is not performing.

Teachers can demonstrate few **acting exercises** to be used to sharpen the skills. These exercises can be practised in class to prepare students for exercising practical performance. They may be simple theatre games, or more complex.

Viva: (5 marks)

Students face a viva where the External Examiner asks the student questions related to his/her various roles in the production, areas covered in Project File and the session he/she has conducted. The Examiner will evaluate students' level of understanding.

Rubrics		
S. No.	Particulars	Marks
1.	Production of Play	10
2.	Project File	10
3.	Conduct of Session	5
4.	Viva	5
	Total	30

QUESTION PAPER DESIGN 2016-17

Theatre Studies (Code No. 078)

TIME: 3 Hour

CLASS-XII

Max. Marks: 70

S. No	Typology of Questions	learning outcomes & testing skills	Very Short Answer (VSA) (1 Mark)	Short Answer -I (SA-I) (2 Marks)	Long Answer 1 (LA-1) (3 Marks)	Long Answer 2 (LA-2) (4 Marks)	Essay Type (6 Marks)	Total Marks	% Weigh tage
01	Remembering- (Knowledge based simple recall questions, to know specific facts, terms, concepts, principles, or theories, Identify, define, or recite, information)	reasoning analytical skills critical skills	2	1	2	1	-	14	20%
02	Understanding- (Comprehension - to be familiar with meaning and to understand conceptually, interpret, compare, contrast, explain, paraphrase, or interpret information)		1	1	1	1	-	10	14%
03	Application (Use abstract information in concrete situation, to apply knowledge to new situations, use given content to interpret a situation, provide an example, or solve a problem)		1	2	1	-	2	20	29%
04	High Order Thinking Skills (Analysis & Synthesis- Classify, compare, contrast, or differentiate between different pieces of information, Organize and/or integrate unique pieces of information from a variety of sources)		1	1	2	-	1	15	21%
05	Evaluation - (Appraise, judge, and/or justify the value or worth of a decision or outcome, or to predict outcomes based on values)		-	-	1	2(1 VALUE BASED)	-	11	16%
	Total- Project= 30		5X1=5	5×2=10	7×3=21	4X4=16	3x6=18	70(24) (project) (30)	100%
	Estimated Time(in minutes)		5 min	15 min	42 min	48 min	55 min	165 min + 15 min. for revision	