

## 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:

- Say no to drugs
- Eye / Blood donation
- Child Labour
- Female Foeticide
- Child Abuse
- 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', 'Hellow 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 selecting 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 <sup>st</sup> Term		
S. No.	Particulars	Marks
1.	A Nukkad Natak or play	15
2.	A journal	15
	<b>Total</b>	<b>30</b>

#### 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 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.

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

### **Practical Examination for class 12**

Students opting for theatre 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 by them. 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 theater 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 and prop 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?
- What is 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
	<b>Total</b>	<b>30</b>