

One Year Diploma, Theatre and Stage Craft Examination 2014

Model Answer

Subject:- Theory and Practice of Theatre and Stage Craft Paper Code:- 409101 Set(2)

Paper-1-2

1. Miniature painting is made on?  
(D) Handmade paper
2. Which is the best Painting style of Pahadi School?  
(C) Kangra School
3. Whose name is mainly known in the history of Modern art which is influenced by European art?  
(D) Raja Ravi Verma
4. Which one of the following dances involves solo performance?  
(A) Bharatanatyam
5. Guru Birju Maharaj is a maestro of which of the following Classical dance forms?  
(B) Kathak
6. Who among the following is a famous santoor player?  
(D) Shiv Kumar Sharma
7. Which among the following is a folk dance of India?  
(C) Garba
8. Which of the following is a popular folk form of Maharashtra?  
(A) Tamasha
9. Kathak is the principal classical dance of :  
(C) Northern India
10. Which among the following is the folk dance popular during the harvest season in Punjab?  
(B) Bhangra

Write a short note on any two of the following

Answer-No-2

1, Proscenium Arch Theatre

Basic Configuration for a Proscenium Arch Theatre shows that the Audience faces the stage. "Wings" sit by the left and right sides of the stages, used to store scenery, effects and act as waiting areas for actor.

A proscenium it can be said that it's a "window" that frames the play taking place on the stage. Anything that is not meant to be seen is simply placed outside the "window" created by the proscenium arch, either in the wings or in the fly space above the stage.

This type of stage, gives everyone in the audience a good view because the performers need only focus on one direction rather than continually moving around the stage to give a good view from all sides.

The Proscenium Arch was the most common form of theatre building in the 18th, 19th and 20th centuries. The "Arch" acts like a picture frame through which the action can be seen.

The term "Proscenium Arch" is also now used to describe any staging configuration in which the audience faces the stage straight-on regardless of whether or not there is a physical "arch".

Most theatres built from the 1950s onwards have an "open arch" which is essentially an undecorated aperture in a wall.

Answer No2.

2, Thrust theatre

The acting area extends into the audience area the performance may be viewed from more than one direction.

Shakespeare built a thrust stage for his plays. In doing so, he copied the ancient Greek theater that had the stage thrust out into the audience. This creates a sense of intimacy between the actors and the audience, who are all essentially in the same room.

A thrust stage extends out to the audience on three sides. The actors enter and exit at the back of the stage but at times through audience aisles. The thrust stage creates greater intimacy with the audience than does the proscenium theater. Set designers, however, must see that scenery and props don't block stage views from any of the three sections of audience. A stage left desk, for example, could block the view of stage right action.

Barnaby Kay, a Royal Shakespearean actor said, "To perform on a thrust stage is an absolute thrill -- you feel so connected to the audience, surrounded and supported during the performance. When the audience is no more than 15 meters away you feel like you are carrying them with you through the story, they are easier to draw in."

Thrust stages are also used as the runway for fashion shows.

Answer no-2.

3, End Stage

A theatre in which the audience seating and stage occupy the **same architectural** space, with the stage at one end and the audience seated in front facing the stage. End stage extends out to the audience only on front side. The actors enter and exit at the back of the stage. The End stage like a thrust stage creates greater intimacy with the audience than does the proscenium theater.

An End stage is the same as the Thrust stage but in this case the audience is located only on the front of the stage and doesn't extend around it. "Backstage" is behind the background wall. There is no real wing space to the sides, although there may be entrances there. An example of a modern end is a music hall, where the background walls surround the playing space on three sides. Like a thrust stage, scenery primarily background.

Example: Almeida theatre – Islington, London – 1983/86' – Arch. Burrell Foley Fischer

Answer-No-3

Write a descriptive note on any two of the following

## 1, Japanese theatre

For nearly 400 years, Kabuki theatre has been a popular form of entertainment in Japan. An eclectic theatre incorporating several traditions of Japanese drama, Kabuki evolved into a unique theatrical form in which performers clothed in stylized costumes danced, sang, and acted in historical and domestic dramas. So interwoven are the different performance arts within Kabuki that in modern Japanese the word is written with three characters: ka, bu, and ki, which refer to "song," "dance," and the "skill" of the actors.

The kabuki stage features a projection called a hanamichi- literally, flower path), a walkway which extends into the audience and via which dramatic entrances and exits are made. Okuni also performed on a hanamichi stage with her entourage. The stage is used not only as a walkway or path to get to and from the main stage, but important scenes are also played on the stage.

A number of stage tricks, including actors' rapid appearance and disappearance, employ these innovations. The term keren, often translated playing to the gallery, is sometimes used as a catch-all for these tricks.

## 2, Folk theatre

The folk theatre persisted as popular entertainment for less sophisticated audience to which the Sanskrit theatre did not cater. Each region has its own particular variety. The forms are essentially alike but are known under different names in different regions. Such is the case with nautanki, khayal, manch, & bhagat all of which are variants of svang.

There are two other important regional genres which share the basic form with those discussed above. They are Jatra & Bhavai. Bhavai is Gujrati folk theatre, which dates back to the 14th century. It, consists of a series of play lets of varying lengths & on a variety of themes, which are performed through acting, dancing & singing. Jatra has its home in Bengal but is also performed in Bihar & Orissa.

It is an open-air performance in which the main musical instrument is the khol, a deep-toned drum more suitable for open-air performances. It has been described as "sacred opera". Traditionally all roles are played by male actors. Recently some women actresses have been included in jatra troupes.

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Today these forms continue to attract large audiences in some locations, especially in small towns. Modern theatre has been drawing from these age old forms.

### 3, Street theatre

The dynamic and mobile nature of street theatre, makes it possible to go to people where theatre is not accessible to the majority like streets, markets, slums, villages, schools, office complexes, parks, residential areas.

What street theatre aims at is towards sensitising masses to social issues, enrolling them in the process of social change and promoting peace and harmony. It does not necessarily provide answers to the issues raised, but tries to analyse the problems. Using humour it gives satire on current problems/issues. It never has a limited repeat audience. With participants sitting at the same level as the audience, it shuns hierarchy. The unpolished performance gives it power to reach people. The shows are not ticketed, as the aim is not to earn money but convey the message by reaching out to people. Rather, the audience is asked for contributions. Using participants' imagination extensively, the script emerges out of a series of discussions.

This not so popular form of media has a strong urge to break the system. It is often considered agitation propaganda against status quo. It raises a voice against harmful traditions like dowry, caste system, female foeticide etc.

Street theatre is trying hard to retain itself in modern India. Popular media like Hindi cinema and cable TV is entertainment media, which by and large, produce a decadent and reactionary culture. Street theatre not only promotes a democratic, secular, and rational consciousness among the people but also provides robust entertainment without any cost. It is very close to reality. What is important is that it serves a social cause.

### Answer-No-4

What is Design? Explain the basic elements of design, shape, size, line, colour and texture.

Design is a visual perception, we perceive through our mental projections. We express our conception of thoughts in the form of design, in which we perceive the meaning of our existence. It includes everything.

The elements are components or parts which can be isolated and defined in any visual design or work of art.

### Elements of Design

A design is a visual plan. Everything you can see has a design. When you describe something you see, you use words that tell about the lines, shapes, colours, textures, and spaces.

Line, shape, colour, texture, and space are the basic elements of design.

The elements of design are important to every designer. If you understand the design elements, you will be more successful.

### Line

Lines can be horizontal, vertical, dotted, zig-zag, curved, straight, diagonal, bold, or fine. Lines can show direction, lead the eye, outline an object, divide a space, and communicate a feeling or emotion.

### Shape

Shapes are made by connecting lines. Circle, square, triangle, and freeform are words used to identify shapes. Look at the objects around you and describe their basic shapes. Are they one shape, or are they a combination of many shapes? After doing this several times, you will begin to understand what shape really is. Line creates two dimensional or flat shapes. When shapes are three dimensional, we call them forms. A circle is a shape; a ball is a form. A square is a shape; a cube is a form. A drawing is a flat shape; a sculpture is a three-dimensional form.

### Colour

Colour is described with the words hue, value, and intensity. Hue refers to the name of the colour—red or blue, for example. Value tells the lightness or darkness of a hue. Intensity refers to the brightness or dullness of a hue. You can use a colour wheel and learn how colours work together in the publication.

### Texture

Texture is the surface quality of an item. It's how something feels when touched or looks like it would feel if touched. Sandpaper is rough. Velvet is smooth. A drawing

of a tree stump could show rough outer bark and a smooth inner surface. Search for ways to add texture to your projects. Texture adds variety and interest.

Answer No-5

Introduce Greek Theater as you understand its style and content in your own words with the example of plays.

The first prize in a competition for tragedy was awarded to Thespis. The Roman writer Horace, writing 500 years later, believed that Thespis, who won the competition, had developed theatre while travelling with a cart that he used as a stage in any open area where an audience could gather. Such portable stages were used for centuries in the performance of variety entertainments.

The 12th-century Byzantine encyclopaedia known as the Suda indicates that the earliest theatre in Athens was built in its market square (agora) and used temporary wooden stands (ikria) for seating and a cleared area of the market for a stage. Athenians moved their theatre from the market square to a precinct dedicated to the god Dionysus on the southeast slope of the Acropolis. It is likely that it at first followed the straight-line form of the theatre in the agora, but gradually the **seating** benches were laid out in sections in the shape of wedges that formed a polygon around part of the northern half of the stage, giving it a thrust stage configuration.

At the beginning of the Hellenistic Age, that the house in the Theatre of Dionysus was built, It is not clear whether the Theatre of Dionysus established this form of theatre architecture or was merely following a trend established elsewhere, but this was to become the basic model for theatres for the next 500 years. The most complete existing example of this kind of stone structure is the theatre at Epidaurus, across the Saronikós (Saronic) Gulf from Athens. Epidaurus was a healing sanctuary in the countryside. The theatre, which could hold 12,000 to 14,000 people, is noted to this day for its almost perfect acoustics and for the circle outline that occupies the lower two-thirds of its U-shaped orchestra. But there is no evidence that plays were performed at Epidaurus, and this theatre may well have been designed for the presentation of some form of healing ceremony.

Aeschylus is attributed with the introducing the second actor to the stage. Only a few of Aeschylus' plays have survived but they include The Persians and the Oresteia trilogy. Another Greek playwright was Sophocles, and only seven of his tragedies--including the still-popular Antigone, Electra, and Oedipus Rex--have survived. Sophocles won twenty-four contests for his plays.

Euripedes was another prolific playwright who is believed to have written 90 plays, 18 of which have survived, including Medea, Hercules and The Trojan Women. He was often criticized for the way he questioned traditional values on stage.

Comedy was also an important part of ancient Greek theatre. No one is quite sure of the origins of comedy, but it is said that they derived from imitation. All comedies of note during this time are by Aristophanes.

Aristophanes, who competed in the major Athenian festivals, wrote 40 plays, 11 of which survived--including the most controversial piece of literature to come from ancient Greece, Lysistrata, a humorous tale about a strong woman who leads a female coalition to end war in Greece. Although only 33 tragedies and 11 comedies remain from such a creative period, the Greeks were responsible for the birth of drama in the Western world.

Answer -No-6

Write a brief critical note on Bidesia as a traditional folk form of Bihar.

The play Bidesia has primarily five characters, namely Bidesi, Batohi, Sundari, Randi, and Devar. The play is named after the central character Bidesi, who represents the predicament of young village men, who are forced to migrate to foreign lands (bidesh) in search for better living. His wife, Sundari is a simple woman, devoted to her husband. When in bidesh, her husband meets and falls in love with another woman, typified as 'randi', referring to her socially unacceptable position. Batohi is a wise man of the village, one who is travelling frequently, and so is a man of the world. He is the messenger who goes to town carrying the wife's message. Another character is referred to as 'devar', a young man, who, in the absence of Sundari's husband, tries to come close to her and exploit her sexually. Besides, there are other minor characters like Bidesi's friend, samaji, and some village people. The Sutradhar comes after the mangalacharan, and introduces the prologue, which is mainly in song mode.

The songs are set to folk rhythms like jatsari, lorikayan, sorathi, and verse forms like kabitta and chaubola.

Bhikhari Thakur interpreted Bidesia, as "a person who has left his home and his dependents to earn his livelihood in far-off places like Dhaka, Calcutta (now Kolkata) etc. And does not come back to his native village and settles permanently there and also gets married, forgets his family, wife and children etc, leaves them to live in



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misery or remain suffering emotionally, physically financially, bear all the physical, Mental and sexual tortures whole life". This was a severe problem in U.P and Bihar at that time. Bhikhari Thakur saw this problem and observed this minutely. Bhikhari Thakur was a great Bhojpuri poet, singer, music composer and actor. He took this problem and made a theme of his one of the Naach. In the opening scene of his every play performance the narrator comes on stage and tells or informs the audience that he is going to show them a 'Bidesia Ka Naach or Bidesia Ka Tamasha' or 'Beti Bechvaa Ka Naach or Tamasha' These opening lines are spoken in his every written play.

Satish Anand started his research. Conceptualized the form and finalized its Format. Evolved a new Theatrical Idiom for Modern Indian Theatre 'BIDESIA' based on Lesser-Known Traditional Theatrical Folk Forms of Bihar, In 1984 Satish Anand had evolved a new theatre idiom 'BIDESIA STYLE' for Modern Indian theatre by using indigenous traditional folk theatre elements of Bihar.

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