

One Year Diploma, Theatre and Stage Craft Examination 2014

Model Answer

Subject:- Creative Expression Paper Code:- Code-409102

Set(1)

Paper 2, Set-1

Answer No. 1,

1. Creativity

a. Origination of new thing

2. Imagination

b. Ability of forming new images

3. Visual Thinking

a. Thinking through visual processing

4. Aesthetics

b. Philosophy dealing with nature of art

5. Brochure is

a. pamphlet

6. Which of the following techniques most effectively creates suspense in a play?

c. establishing a sense of conflict in the beginning of a play

7. A skilled actor's primary purpose for dividing a scene into individual beats is to:

a. discover moments where the intentions of the character change.

3. An actor typically alters the pitch of spoken dialogue to:

D. vary emotional intensity and convey a different feeling.

9. Technique of

"Psychological Gesture" requires an actor to:

A. convert a character's mental state into physical action.

10. Which of the following qualities of light can a designer control in a theatrical production?

B. visibility, focus, and mood

D. distribution, intensity, movement, and colour

Correct Response: B and D.

Answer- 2

Write a short note on

1, Improvisation

Improvisation is a state of being and creating action without pre-planning. This can be when an individual or group is acting, dancing, singing, playing musical instruments, talking, creating artworks, problem solving, or reacting in the moment and in response to the stimulus of one's immediate environment and inner feelings. This can result in the invention of new thought patterns, new practices, new structures or symbols, and/or new ways to act.

Improvisation can be thought of as an "on the spot" or "off the cuff" spontaneous moment of sudden inventiveness that can just come to mind, body and spirit as an inspiration. No preparation or training is needed. However, improvisation in any life or art form can occur more often if it is practiced as a way of encouraging creative behaviour. That practice includes learning to use one's intuition, as well as learning a technical understanding of the necessary skills and concerns within the domain in which one is improvising.

The simple act of speaking requires a good deal of improvisation because the mind is addressing its own thought and creating its unrehearsed delivery in words, sounds and gestures, forming unpredictable statements that feed back into the thought process (the performer as listener), creating an enriched process that is not unlike instantaneous composition [with a given set or repertoire of elements].

Answer-2-

2, Theater as a powerful medium of social change

Theater is a way of communication and expression for people and communities to share their experiences, generate conversation, and enable new insights. Theatre can be an opportunity to ask questions, share experiences, and build connections with audience.

Theatre is an ideal instrument to **Witness** our **collective consciousness**. It is also an excellent tool for education. Theatre as a reflection of our **existence is being** used to promote, educate, motivate and move people to action regarding social developments and issues. Theatre is a very powerful medium of social change.

Like the aim of street theatre is to shock the viewers into social awareness. 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.

Mr. Satish Anand introduced Street Theatre in Bihar during J.P Movement in 1975. Kala Sangam first time presented its Street Theatre, 'Badal Sircar, s Julooos' under the direction of Satish Anand. Production of Kala Sangam on street corner, parks and road sides created a history in Patna. Kala Sangam had presented 108 shows of Julooos in Patna and outside Bihar. Large number of audience used to assemble at performing corners and enjoyed the performances. Success of the Julooos created large number of theatre audience in Patna.

Answer-2-

3. What is research?

Research comprises "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications. The primary purposes of basic research (as opposed to applied research) are documentation, discovery, interpretation, or the research and development (R&D) of methods and systems for the advancement of human knowledge.

Artistic research

The controversial trend of artistic teaching becoming more academics-oriented is leading to artistic research being accepted as the primary mode of enquiry in art as in the case of other disciplines.

One of the characteristics of artistic research is that it must accept subjectivity as opposed to the classical scientific methods. As such, it is similar to the social sciences in using qualitative research and inter-subjectivity as tools to apply measurement and critical analysis.

Artistic research has been defined as-

"Artistic research is to investigate and test with the purpose of gaining knowledge within and for our artistic disciplines. It is based on artistic practices, methods and criticality. Through presented documentation, the insights gained shall be placed in a context."

Artistic research aims to enhance knowledge and understanding with presentation of the arts.

Answer-3,

Write a descriptive note on any of two

1. Nautanki

Nautanki, a folk theatre, has been an immensely popular performing art in Bihar. One such Nautanki popular in the Bhojpur and Magadh regions of Bihar is 'Rani Reshma—Chuharmal ka Khela'. The love story of an upper caste aristocratic lady **Reshma and a lower caste hero Chuharmal** represents defiance and resistance **from below to the caste-feudal domination**. The lower caste people of Magahi and Bhojpuri regions of Bihar recite it as a folk ballad and perform it as a nautanki. For the lower castes particularly the Dusadhs, it is a story of their glorious past and the rich tradition of their community. But the Bhumihars receive it as a conscious attempt by the lower castes to insult them. Melas (fairs) are held in the name of Chuharmal every year for 2-3days in the month of April in this region. People come here to worship the hero. The first harvest is offered to Chuharmal. The people not only worship the hero but also indulge in festivities during the fair. They beat the danka (a large drum) and some of them sing, dance and play Gadaka. The festivity and rituals continually revive the memory of Chuharmal.

Different versions of the story have been reproduced over time, in which Chuharmal, the hero, is represented differently, as a romantic hero or as a social bandit, as a popular nationalist acting against the British or as a hero of the under-class who challenges upper-caste, landlord authority.

Answer-3,

2. Realism

Theatrical realism was a general movement in 19th-century theatre from the time period of 1870-1960 that developed a set of dramatic and theatrical conventions with the aim of bringing a greater fidelity of real life to texts and performances. Part of a broader artistic movement, it shared many stylistic choices with naturalism, including a focus on everyday (middle-class) drama, ordinary speech, and dull settings. Realism and naturalism diverge chiefly on the degree of choice that characters have: while naturalism believes in the overall strength of external forces over internal decisions, realism asserts the power of the individual to choose (see A Doll's House).

In Realism characters are believable, everyday types costumes are authentic. The realist movement in the theatre and subsequent performance style have greatly influenced 20th century theatre and cinema and its effects are still being felt today triggered by Stanislavski's system of realistic acting at the turn of the 20th century.

The realist dramatists Henrik Ibsen and August Strindberg in Scandinavia and Anton Chekhov and Maksim Gorky in Russia, among others, rejected the complex and artificial plotting of the well-made play and instead treated themes and conflicts belonging to a real, contemporary society. They dispensed with poetic language and extravagant diction, instead using action and dialogue that looked and sounded like everyday behaviour and speech.

Answer-3,

3. The elements of design

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 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.

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.

Elements of Design

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.

Answer-4.

Write a brief note on Self-awareness, do you agree that "Awareness is a mental event".

What is self awareness, self is a reflection of free will, which is active in universal consciousness, which is active as the power of will to create the universe and same time having a pure knowledge of this activity, and the knowledge of activity is awareness, to know, to witness the event in time and space.

The self Images reside in a reflection of our limited intellect. Our perception of time in space is a curvature, where we experience our existence. it's all about the awareness of our consciousness, in which our sensory perception experience the

Model Answer

Subject:- Creative Expression

Paper Code:- Code-409102

Set(1)

inner and outer worlds. Absolutely awareness is a mantle event, which we perceive on the basis of intensity, we are aware because of our mental wavelength is parallel and connected to our consciousness. Senses and innate perceptive abilities depend on the interplay of cognition and re-cognition, actions and reactions, sounds and images: our conscious world is full of sounds and images.

Self awareness is all about how we understand the play of our consciousness, about its characteristics, its functions in perceiving the meaning of our life, broadly we know everything through our consciousness and time is the most internal and important factor leading the world of experience.

Even in ordinary life, we are not aware of all things, but divide the world into separate objects and events. This division is, of course, useful and necessary to cope with our everyday environment, but is not a fundamental feature or reality.

How we can expand our awareness?

Think about a magic if, and Blake's Auguries of innocence sums up with many of the fruits of imaginative thinking with personal concentration and absorption.

To see a world in a grain of sand,
and heaven in a wild flower,
hold infinity in the palm of your hand,
and Eternity in an hour'

Eternity is here, in and around, timeless and free from every thought. We live in and move and have our being in affectionate awareness, grace and joyous ease.

"We are an expression of infinite life which had no beginning and shall never come to an end" so that, through awareness of our unity with all that exists, being free of limitation or ignorance, we may know how to be, and what it is that we are, we negotiate our lives, until we realize the eternal.

Answer-5,

How theatre as a vocational training can help in developing multiple skills?

Continuity of Ego is a myth, life is like an atom that is constantly braking up and taking new shapes, same as the unit mind is making new thoughts every second and reacting according to his instincts.

Hence we pass on knowledge learning should be an intuitive not imitative. Knowing intuitively in actions and reactions ensures the quality of knowledge and it expands the wavelengths of our mind.

Students who participate in a strong theatre program build a broad base of theatre content knowledge and skills. When theatre curricula are implemented with a variety of **appropriate instructional methods**, all learners have an opportunity to develop to their highest potential despite differences in learning rates and prior knowledge and skills. Additionally, theatre students develop capabilities in all of the following areas:

- Critical and creative thinking
- Problem solving
- Communication
- **Individual and collaborative planning and implementation**
- **Historical and cultural understanding**
- Self- and social-awareness
- Research skills.

Students refine their communication skills and gain a deeper understanding of the history and practice of theatre as an art form. The following activities reflect the mission of educational theatre: · Children and adolescents develop concepts about themselves, human relationships, and the environment by participating in role-playing.

Students of dramatic literature sharpen critical thinking skills by exploring the motivations of characters' actions, analyzing emotional responses to situations, and interpreting playwrights' intents.

Students who design and construct scenery, props, lighting, and makeup learn to interpret the ideas of others and to apply their interpretations to new works.

Students explore and communicate how a dramatic presentation relates to a particular time, place, and culture.

Students become critical consumers of media through careful evaluation of performances in a variety of media.

Skills and knowledge are the driving forces of economic growth and social development of any country. They have become even more important given the increasing pace of globalization and technological changes provide both challenges that is taking place in the world. Countries with higher and better levels of skills adjust more effectively to the challenges and opportunities of globalization.

Answer-6,

Explain the basic elements in method acting, how imagination, observation and emotional memory can help in characterization?

Method acting: an acting style in which the ideal of a "true" (or "real") moment or impulse is valued most highly; the actors try to feel the emotions of the character so that the actors' choices and the characters' would be as one---i.e. inevitable.

When Lee Strasberg defined what is popularly known as Method Acting he used a simple declarative sentence: "Method acting is what all actors have always done whenever they acted well."

'The Method' is derived from 'The System' by Konstantin Stanislavsky, and further developed by Lee Strasberg. The Method "trains actors to use their imagination, senses and emotions to conceive of characters with unique and original behaviour, creating performances grounded in the human truth of the moment".

About Stanislavsky system:

The Stanislavski System is not an abstraction; it is an activity and a practice. It is a working method for working actors. It is a system because it is coherent, logical - systematic. The System is not a theoretical construct, it is a process. The texts of Stanislavski which we possess are a guide to that process and an invitation to experience it directly, personally and creatively.

THE EXERCISE

The student begins with a coffee cup as his first exercise.

The idea is to find a simple coffee cup at home, fill it with coffee or your favourite morning drink, and explore every sensory aspect of the cup in minute detail every day for at least fifteen minutes. Let your mind ask the questions, and your senses provide the answers. When you have done this, you are to recreate the cup without actually having the real cup as a reference. If the exercise is successful, you will actually "see", "touch", "taste", "smell" and "hear" the cup and the coffee, as though

it were there right in front of you. Your senses will faithfully recreate the cup and drink for you.

NOTE: There is no rushing through this exercise. The more time you take to explore, the better the exercise will serve you in your work as an actor. When you **recreate the "imaginary" cup**, it should not be pantomime, but an actual sensory **exploration. You will find sensory elements of the cup appearing and disappearing** as you work. This is normal.

The idea is to keep your concentration 100% focused on what you are doing. Oh, by the way, developing concentration is one of the side benefits of this exercise. Because the bottom line is, if the actor has not developed extremely strong powers of concentration, **nothing he learns or attempts to do with his work will succeed.**

For the actor, the powers of concentration and observation are much more highly developed than for his non-actor counterpart. It's our job to **study humankind and the world it lives in, and to bring the results of that observation to our work in a realistic way.** For us, that's the "art" of acting.