

One Year Diploma, Theatre and Stage Craft Examination 2014

Model Answer

Subject:- History & Cultural Context      Paper Code:- 409103 Set (1)

Paper -3, SET-1

Answer No-1, Objective type

1. Which is not correctly matched?

**B, Kapila Vatsyayan – Odissi**

2. The major components of theatre include:

D, All of these

3. Ángika Abhinaya is related to,

B, Mudras and body language

4. Satvika Abhinaya is,

D, Balanced state

5. Which of the following statements best describes the way in which lighting, costumes, makeup, sound, props, and scenery interrelate in a unified theatrical production?

C. All of the elements combine to support a single production concept.

6. The significance of "Sita Bongra" is ?

D, Natya Shala

7. The most dramatic changes in Greek theatre architecture were from the Classical to the Hellenistic period.

A. True

8. Theatre, like film, can be experienced the same way over and over again.

B. False

9. According to Peter Brook, theatre occurs when "a man walks across a stage whilst someone else is watching him."

A. True

10. Greek playwrights used the chorus primarily to:

B. comment on the action.

Answer-2

Write a short note

1, Sāttvika Abhinaya

Abhinaya is an inseparable component of Natya, the ancient Indian system of dramaturgy. The principles of Natya have been laid down by Bharata in his exhaustive treatise on the subject known as Natya Shastra which is almost 2000 years old.

Sāttvika Abhinaya is often confused with facial expressions, which belong to Āngika Abhinaya. Sāttvika Abhinaya is the mental message, emotion or image which is communicated with the audience through performing of the inner emotions. The dancer or actor has to use her own experience, something out of which will be authentic, to capture the audience and to elicit an empathetic response.

Examples of Sāttvika Abhinaya are a motionlessness, a perspiration, gooseflesh, a change of the voice, a trembling, a change of the colour, tears and a fainting.

Beauty and art are inter-related concepts which are born out of human psyche. Psyche makes the body living; however, it is not just an abstract principle. It is a function of the body which influences every human activity and determines the course of its action and thought. Psyche, in a way, also emerges through the artistic and cultural developments of a human society.

Answer-2

2, Chorus in Greek Theater

The Greeks were the first to introduce the chorus as a dramatic element. At the beginning of the fifth

Century B.C.E., choruses were made up of approximately fifty actors confined to a space we now call the orchestra pit. Through song and movement, the chorus helped to tell the story of the theatrical piece of which they were a part.

Since its origin in classical Greek theatre, the theatrical device of the chorus has changed and evolved, both in its composition and in its function as a storytelling device.

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Despite the large size of these early choruses, they represented a collective consciousness, or a single body, often wearing masks to create a sense of unification and anonymity.

As time passed, the chorus was reduced to twelve by the Greek playwright Aeschylus, and then raised to fifteen by his successor Sophocles. These smaller choruses took a more active role in storytelling, either by taking on a role in the narrative, or by representing a collective character such as a group of townsfolk or an army.

Throughout Greek plays such as Oedipus Rex, Antigone, and Lysistrata, the chorus functions as a storytelling device by serving as a link between the audience and the piece itself, highlighting important aspects of the scene and projecting and emphasizing the current emotional state of the piece.

The chorus achieves this either through direct narration and explanation, or through analytical commentary or conversation about the events and characters of the play.

Answer-2

3), Proscenium stage:

A proscenium it can be said that it's a "window" that frames the play taking place on 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. 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.

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" (or "Pros" to use a common theatre abbreviation) 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.

Proscenium Arch – With Apron is a segment of the stage which protrudes through and beyond the Proscenium Arch. Traditionally the apron was used by actors to 'break through, the proscenium and directly address the audience (in an "aside" for

example). The apron was also used by comic performers or Master of Ceremonies in Music Hall or Vaudeville productions.

Answer-3

Write a descriptive note on two

1, Angika Abhinaya

'Abhi' is the prefix meaning 'towards' and 'ni (naya)' is the root meaning to carry. So, Abhinaya means to carry towards, i.e. to carry the spectator towards the meaning. Thus, Abhinaya can be called a vehicle of Natya through which the spectator experiences the particular emotions of the dramatic character that is to lead him towards Rasa-ananda - the ultimate bliss which is the aim of Natya.

The above definition of 'Abhinaya' makes it clear that in terms of ancient Indian dramatic theory, Abhinaya does not mean only acting, miming or facial expressions. The term applies to all the related aspects of histrionics which contribute in conveying the poetic content of drama to the spectators. Bharata has defined four major types of Abhinaya, viz., Angika Abhinaya, Vacika Abhinaya, Aharya Abhinaya and Sattvika Abhinaya.

Angika Abhinaya means to convey the meaning through body movements. This involves natural as well as symbolic gestures, postures and movements of the major and minor parts of the body, including the Mukharaga, which are expressions conveyed through the subtle movements of facial muscles. Bharata's description of the usages of body limbs for conveying various meanings is a detailed scientific study of human behaviour.

Answer-3

2. Cyclorama

A cyclorama is a large curtain or wall, often concave, positioned at the back of the stage area. It was popularized in the German theater of the 19th century and continues in common usage today in theaters throughout the world.

As the name implies, it often encircles or partially encloses the stage to form a background.

Cycloramas are often used to create the illusion of a sky onstage. By varying the equipment, intensity, colour and patterns used, a lighting designer can achieve many varied looks. A cyclorama can be front lit or, if it is constructed of translucent and seamless material, backlit directly or indirectly with the addition of a white

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"bounce" drop. To achieve the illusion of extra depth, often desirable if one is re-creating a sky, the cyclorama can be paired with a "sharkstooth scrim" backdrop.

Occasionally, the cyclorama may be painted with a decorative or pictorial scene to fit a specific show; these are generally referred to as backdrops.

Answer-3

### 3. Modern theatre

Modern Indian theatre, as we know it today, has a legacy that is influenced by and draws inspiration from various sources. Modern theatre, or historically, what can be clearly identified as the Western proscenium style of theatre, was not introduced in India before the late eighteenth century at time of the consolidation of the British Empire in various parts of India. It was through the British that Western proscenium style theatre reached Indian shores. However, the first indigenous performance with native actors happened in 1795 when a Russian violinist by the name of Herasim Stepanovich Lebedeff staged a Hindi and Bengali mixed-language version of a short play by Paul Jodrell.

From the 1850s, we begin to see a number of Indian theatre enthusiasts on their own private endeavours staging their own plays, in their respective languages, in the Western proscenium style, not only in Calcutta but also in Bombay, and several parts of North and South India. The most noteworthy fact here is that none of these new efforts came at the cost of the extinction of other, pre-existing folk forms. The folk forms continued to survive in myriad shapes and forms and there was always a direct aesthetic connection between the so-called Western style Indian theatre and the folk forms.

Western style Indian theatre, thus, from its very inception called for a certain kind of active heredity in its aesthetic expressivity, claiming for itself a unique definition that was neither Western nor indigenous, but rather a 'new' form of emergent Indian aesthetic.

Answer-4

Discuss what do you know about the origin of Greek or Sanskrit theatre, write a brief note.

The Greeks' history began around 700 B.C. with festivals honouring their many gods. One god, Dionysus, was honoured with an unusual festival called the City Dionysia. The revelry-filled festival was led by drunken men dressed up in rough goat skins (because goats were thought sexually potent) who would sing and play in choruses to welcome Dionysus. Tribes competed against one another in performances, and the best show would have the honour of winning the contest. Of the four festivals in Athens (each reflecting seasonal changes), plays were only presented at one festival--City Dionysia.

At the early Greek festivals, the actors, directors, and dramatists were all the same person. Later, only three actors could be used in each play. After some time, non-speaking roles were allowed to perform on-stage. Because of the limited number of actors allowed on-stage, the chorus evolved into a very active part of Greek theatre. Though the number of people in the chorus is not clear, the chorus was given as many as one-half the total lines of the play. Music was often played during the chorus' delivery of its lines.

Although few tragedies written from this time actually remain, the themes and accomplishments of Greek tragedy still resonate to contemporary audiences. The term tragedy (tragos and ode) literally means "goat song," after the festival participants' goat-like dancing around sacrificial goats for prizes.

Most Greek tragedies are based on mythology or history and deal with characters' search for the meaning of life and the nature of the gods. Most tragedies that have survived from this period begin with a prologue that gives the audience exposition to the following action. The chorus then introduces a period called the paradox. During this time introductions to characters are made, exposition is given, and a mood is established. The final scene is called the exodus when all the characters as well as the chorus depart.

Ans-4/B

The account of the origin of drama is interesting. Sayana in his commentary on the Rig-Veda interprets this sacrifice as a mental sacrifice (manasa-yajna), one which is performed with in a vedantic frame of mind. It is, perhaps, for this reason that Abhinavagupta, in his commentaries on Natya Sastras and Dhvanyaloka notes the isomorphism of aesthetic problems to those of the philosopher whose concept of sacrifice is of something mental and philosophical in nature.

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It seems evident to us Bharata was influenced by the sacrifice described in the Purusha Sukta because in it the sacrifice and the march of the three worlds seem to be identified with each other. The view expressed by Bharata in the Natya Sastra is echoed by Kalidasa in his play Malavikagnimitra, and Mahendravarman, in his farce, Mattavilasa.

Kalidasa writes **Devanam-idam-amananti munayah kantam kratum caksusam Rudrenedam- Uma- krla- Vyatikare Svango Vibhaktam dvidhal**

Natya is said by the sages to be a sacrifice which affords visual delight (even) to the gods. It is divided by Rudra into two parts in his own body which is united with that of Uma.

This descriptive passage is a panegyric on the great merits of natya, its association with the gods, and its utility as the foremost source and form of recreation for people of varied tastes. Natya can bring about emotional integration among people of diverse tastes.

The comprehensive nature of ancient Indian Theater is reflected in the story of its origin as Narrated by Bharata. In its highest form, Natya incorporates all branches of learning, literature, art, music, dance, history, philosophy, religion and science. There is n knowledge, no fine art, no learning, no skill, no yoga and activity that is not represented in natya. He says (Bharata) here are all the sastras, all the fine arts and actions of diverse nature. Bharata, while describing the origin of natya, combines not only the important elements of the four Vedas and Itihasa (history) for creation of the fifth Veda- natyaveda- but also Aryan and non Aryan elements, symbolically represented as the contribution of Siva and Vishnu.

The science of Dramatic presentation was first taught by Brahma to Bharata. Bharata then produced before Lord Siva the three fold Art of Pure Acting, accompanied by dance, and pure dance, with the help of his troop of Gandharvas (heavenly musicians) and Apsaras ( heavenly damsels) lord Siva was then reminded of his own dance with energetic movements and had it taught to Bharata by Tandu, the leader of his followers. The Risis (Bharata) having learnt the art of Tandava ( male dance) from Tandu, taught it in their turn to men; and Sri Parvati Devi taught the Lasya to Usa the daughter of Bana.

What do you know about Greek, Roman, Medieval and Elizabethan theatre? Explain any two.

**Greek theatre, most developed in Athens, is the root of the Western tradition; theatre is in origin a Greek word. It was part of a broader culture of theatricality and performance in classical Greece that included festivals, religious rituals, politics, law, athletics and gymnastics, music, poetry, weddings, funerals, and *symposia*. Participation in the city-state's many festivals—and attendance at the City Dionysia as an audience member (or even as a participant in the theatrical productions) in particular—was an important part of citizenship. Civic participation also involved the evaluation of the rhetoric of orators evidenced in performances in the law-court or political assembly, both of which were understood as analogous to the theatre and increasingly came to absorb its dramatic vocabulary. The theatre of ancient Greece consisted of three types of drama: tragedy, comedy, and the satyr play.**

Western theatre developed and expanded considerably under the Romans. The Roman historian Livy wrote that the Romans first experienced theatre in the 4th century BC, with a performance by Etruscan actors. Beacham argues that Romans had been familiar with "pre-theatrical practices" for some time before that recorded contact. The theatre of ancient Rome was a thriving and diverse art form, ranging from festival performances of street theatre, nude dancing, and acrobatics, to the staging of Plautus's broadly appealing situation comedies, to the high-style, verbally elaborate tragedies of Seneca. Although Rome had a native tradition of performance, the Hellenization of Roman culture in the 3rd century BC had a profound and energizing effect on Roman theatre and encouraged the development of Latin literature of the highest quality for the stage.

Greek plays tend to have a lot of interaction with the gods, and are based on mythical heroes, such as Agamemnon, Medea, etc. The majority of the tragedies tend to take on elaborate plots, with many twists and turns. For medieval plays you should look into "morality plays". These are often based on religion as well, but with a greater importance placed on good and evil, sin, etc. The Greek plays did not necessarily say whether somebody was evil or not. Medieval plays are more blatant about choosing God and good over Sin and Devil. Also look up Mystery Plays and Miracle plays. Once again these are deeply rooted in religion, but do not involve famous symbolic heroes or gods, but more realistic characters. Hope that makes sense.

The original Globe Theatre was built in 1599 with a thatched roof above the galleries (covering the seats: the yard - where poorer spectators stood - was still open to the



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air). This roof caught fire in 1613 when cannon fired off during a performance of Shakespeare's *Henry VIII* sent sparks into the thatch and the whole theatre burned to the ground. A second Globe was built with a tiled roof, and this was finally demolished in 1644 when all plays had been banned by the Roundhead Parliament during the Civil War. In modern times several replica Globe Theatres have been built around the world, including the new **Shakespeare's Globe Theatre** in London, which was completed in 1997. Although the modern **Globe Theatre** is an inexact imitation of the real Globe - with many of its characteristics based on guesswork, and others altered to pass modern fire regulations and accommodate a modern audience (taller, fatter and expecting more luxurious surroundings than their Elizabethan ancestors) - the design, building and use of the new Globe has given much useful information about how an Elizabethan Theatre works and how it affects the performances of actors who use such a stage.

Although the Globe is the most famous Elizabethan Theatre, and the building which we will concentrate upon, there were many other theatres built during this period - each one different from the others in the way in which it was designed and built.

Q-6

**What is Abhinaya according to Natyasastra? Or explain the structure of Globe theatre.**

Abhinaya is a concept in Indian dance and drama derived from Bharata's *Natya Shastra*. Although now, the word has come to mean 'the art of expression', etymologically it derives from Sanskrit *abhi-* 'towards' + *nii-* 'leading/guide', so literally it means a 'leading towards' (leading the audience towards a sentiment, a *rasa*)

Aside from its clear impact on dramatic tradition, it is used as an integral part of all the Indian classical dance styles, which all feature some kind of mimetic aspect to certain compositions, for example in depictions of daily life or devotional pieces.

The Four Ingredients of Abhinaya[edit]

Abhinaya can further be divided into four categories, as set down by the *Natya Shastra*. [1]

Āṅgika Abhinaya[edit]

This relates to the movement of the body, and how the thing to be expressed is portrayed by movement of the *anga* or limbs, which include facial expressions.

There are different schools of Abhinaya, with the expressions ranging from the grotesque to the understated, from the crude to the refined. Āngika abhinaya forms either Padārtha abhinaya (when the artist delineates each word of the lyrics with gestures and expressions), or Vaakyārtha abhinaya (where the dancer acts out an entire stanza or a sentence).

#### Vāchika Abhinaya

This relates to how expression is carried out through speech. It is obviously therefore more overtly used in drama, but also in music: in how the singer expresses the emotion through his or her singing. Traces of Vāchika Abhinaya are preserved in Kuchipudi and Melattur style of Bharatanatyam where the dancers often mouth the words of the songs to support Padārtha abhinaya. Kerala still has on stage art forms (Naatya) which have Vāchika Abhinaya as a dominant component - Koodiyattam, Nangyar Koothu, Ottan, Seetangan & Parayan - the tree types of Thullal, Mudi yettu are the most popular ones.

#### Āhārya Abhinaya

Another means of representation of the play is indeed the costumes and physical decorations of the actors and the theatre. In dramas, and dance dramas, costume and making are distinguished by the sex, race, sect or class or the social position of the characters, giving the production of the presentation some semblance of reality. The decorations of the stage theatre including lights and accessories are related to the scene of the depiction in which enhances the rasa between the audience and artists also comes under this category.

Aharya Abhinaya is very prominent in kathakali where there are totally different dress and makeup for 4 different characters. For e.g.: The good characters have packha vesham (green makeup) while the demons are evil characters have kati vesham in which the nose is painted red. But in solo dance performances, aharya abhinaya is as a convention.

#### Sāttvika Abhinaya

Sāttvika Abhinaya is often confused with facial expressions, which belong to Āngika Abhinaya. Sāttvika Abhinaya is the mental message, emotion or image which is communicated with the audience through performing of the inner emotions. The dancer or actor has to use her own experience, something out of which will be authentic, to capture the audience and to elicit an empathetic response. Examples

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of Sāttvika Abhinaya are a motionlessness, a perspiration, gooseflesh, a change of the voice, a trembling, a change of the colour, tears and a fainting.

Ans-6/b

Globe Theater

The Globe Theatre was a theatre in London associated with William Shakespeare. It was built in 1599 by Shakespeare's playing company, the Lord Chamberlain's Men, on land owned by Thomas Brend and inherited by his son, Nicholas Brend and grandson Sir Matthew Brend, and was destroyed by fire on 29 June 1613.<sup>[4]</sup> A second Globe Theatre was built on the same site by June 1614 and closed in 1642.<sup>[5]</sup>

A modern reconstruction of the Globe, named "Shakespeare's Globe", opened in 1997 approximately 750 feet (230 m) from the site of the original theatre.<sup>[6]</sup> From 1909, the current Gielgud Theatre was called "Globe Theatre", until it was renamed in 1994.

The theatres fell into two main types, however, the "public" amphitheatre buildings (such as the Theatre, the Globe, the Curtain and the Swan) which were open to the air, and the smaller and more expensive "private" theatres (such as Blackfriars and the Cockpit) which were built to a hall design in enclosed and usually rectangular buildings more like the theatres we know today. The private theatres had a more exclusive audience since they charged considerably more - the cheapest seat in a private theatre cost sixpence, while public theatres like the Globe charged two pence for a seat in the galleries or a single penny to stand in the yard. The adult companies did not start to use the private hall theatres until after Elizabeth's death - which technically puts them beyond our consideration of Elizabethan Theatre - but they were used by the boy companies (made up entirely of child and teenage actors) in Elizabeth's reign and were used by Shakespeare's Company - by this time the King's Men - and other adult companies in the Jacobean period, so we will consider them in passing.

