



Unit - 5 Theatre Production Acting and Directing

Art forms are the product of an individual who dreams, feels, thinks and works alone but the artistic performance of a play that is worthy of the living theatre cannot be accomplished without a team. That is why theatre is a team work. The closeness and sensitive collaborations are needed who make play productions unique among artistic efforts.

Introduction to acting:

There are some important essentials of acting. The student should have the ability for:

1. Relaxation: Physical, mental and be aware of surroundings.
2. Trust: Mutual relationships and seeks out the best in people in the field.
3. Discipline: Staying on the task and getting the job done.
4. Criticism: Coming to grips with it and not take it personally but learn from it.
5. Freedom: Being free from any physical and/or psychological barriers.
6. Preparation: Getting involved, reading, writing, singing, dancing or rehearsing any new style or form of performance.

Learning Objectives: The learner would be able to:

- 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

Mostly in the evenings, the play opens for a stage show for a purpose; to give the audience a few hours of watching and hearing living art. An unsophisticated audience will think of the play as consisting only an actor, action and lines, will concentrate occasionally on the unfolding moments of the ongoing play. They do not have the awareness of the knowledgeable play-goer but on the other hand, sophisticated theatre patrons will have many insights, conscious and subconscious perceptions. They will look for a rich, logical and meaningful expression.

According to Bertolt Brecht, who has written on the epic theatre: *The sensitivity of a director is an important aspect in designing a creative play production? The play productions in school environment should not only prepare for the professional theatre but they should open up a fascinating world where scholars may find opportunities for self-expression and creativity. These opportunities will certainly reveal the world of drama as a great medium for artistic appreciation, entertainment and emotional expression with awareness.*

The play production is the assembling of all aspects of it with creativity and delicate balance of belief, in order to bring the artistic creation of a playwright life. In the form of a script, is not a play, a play is a chunk of a slice, a bit of life; it is an instance or a happening conceived as





human actions by the playwright, with the communicated written script passed to the director for interpretation and to the cast and crew for making into a play. The play production is a meaning of a written message by a creative writer for human action, namely speaking, listening, dancing, loving, hating, fighting, killing, dying, singing, praying, crying, laughing, fearing, and thinking.

Acting: Acting involves two forms of communication: intra scenic (communication between characters) and extra scenic (communication between the characters and the audience). Both intra scenic and extra scenic communication must work in order for the audience to read the semiotic signs of the actor's performance. The characters must have intra-scenic skills – “good chemistry” – in a scene in order for the audience to understand the performance. The actor represents the text of the script as performance signs. Actors bring the text to life through performance and through the personal qualities they may contribute to the narrative of the script. Actors represent the ideas of the text, but also create a new visually dimensioned reality through their performance. However, the actor is judged by giving a convincing and believable performance. The actor's performance is judged by facial expression, emotion, vocabulary, loudness of voice and flexibility of body. The capacity to connect with the character and simultaneously with the other Characters played by different actors in the group is also necessary. The actors' group should be able to communicate and connect to the audience.

To be a good actor one must have a good stamina, endurance, patience, strength, courage, memory, agility, imagination, confidence. A good actor follows routine practice and discovers many things which help in his/her acting. Now days in the fast- paced world of scientific advances, actors still take some time to grow up. Learn as much as you can about the stage and how to use it effectively. One must develop insights into building a role before portraying a character with emotions.

A beginner will require a point where he/she can discover the nature of the subject and involvement. With regular theatre practice, he/she can improve his/her basic vocal and physical requirement of acting, the techniques and a method of creating a role of a character. The motivations are more important for learning and apply the acting techniques.

The Voice and Speech: Everybody's vocal characteristics are the lifetime products of habits and imitation of manners, but if an actor is sincere in improving his/her speech, regular practice will be effective, as sometimes an actor will have effortlessly projecting his/her voice from the stage to the last row of audience. An actor must derive three aspects of voice production:-

1. **Proper breathing**
2. **Relaxed but, controlled muscles**
3. **Opening of the mouth:** First of all check your breathing habit through inhaling and exhaling techniques (breathe in and breathe out), in front of a mirror and then say the alphabets from slow to loud. Simultaneously, pay attention to the part of your body how it moves when you inhale and exhale. If your shoulders and upper chest are risings lightly, you are following the wrong process of breathing.





If the abdomen moves outward during inhalation and inward during exhalation, you are utilizing abdominal breathing correctly. Place your hand on your abdomen near the rib cage, relax and start to take a breath. In this manner your abdominal muscles will control the stream of air. After this process, you will be effective in your sound production.

After abdominal breathing in the prone situation, stand up and again, look in a mirror, place yourself in a profile position. Repeat the letters exercise slowly while inhaling eight to ten letters and exhaling in the same manner. Now try to maintain the same abdominal control that you possessed in prone position. Your abdomen will expand with each inhalation and you will feel the abdominal muscles contracting as you vocalize. Maintain control of the air stream by using the abdominal muscles. You must learn to conserve your air supply, control it with your abdominal muscles.

The second critical factor of voice production is the relative tension of the muscles used in vocalization. Clear tones do not stem from a tense throat. In your effort to project without yelling on stage, do not make the common error of contracting your throat muscles and raising your pitch. Within an hour or less, you will be tired, husky and ready to stop and this could cause permanent damage to your vocal mechanism too. For a good sound quality, effective projection and adequate space for the tongue to function effectively, you must increase your awareness of the oral cavity.

To understand whether articulation, pronunciation and phrasing of the words are clear, focus and follow the correct manner of every day conversation. Listening to a recording of your speaking voice is helpful. Develop a sensitive ear so that you actually hear the difference. Articulation is the production of the speech sounds used to form words. Unfortunately most of us develop slovenly articulation habits.

We maintain a tight jaw, lazy lips, tongue action and an improper adjustment of the vocal folds to control the air stream. If you can avoid this and try to remain highly conscious of your training programme, then you can make a significant improvement. Pronunciation is a process of placing sounds in order. It is a second basic factor for an actor. One practical guideline is to listen critically to others and determine their error. Learn how to listen objectively to your own pronunciation and work diligently to improve it. It is much easier to soften the edges of overall precise speech, than to build it gradually to the desired level of excellence.

Symbols of Voice and Speech:

,	:-	Small pause, comma	I (.)	:-	Big pause, full stop
II	:-	Dialogue end	&	:-	Stress on word
↶	:-	Above to below to above	↷	:-	Below to above to below
↗	:-	Direct to above	↘	:-	Direct to below
↑	:-	For anger (to above)	↓	:-	For anger below

Diagram-2

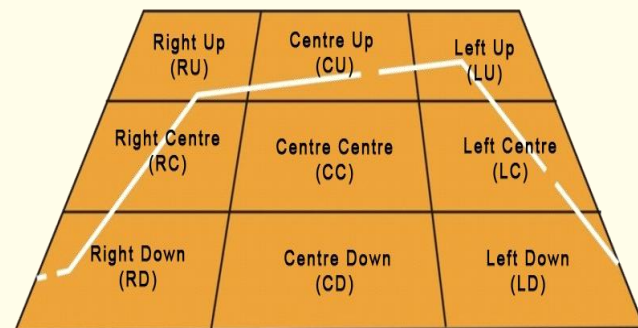




The Body Language: The actor's body is one of the principal means of expression. When we watch a competent, well trained actor- how he/she stands, walks and gestures on the stage, we do not really reflect on the execution of these actions. Emotions, attitude and relationships are revealed through use of the body. Actors must have such control of their bodies that they can produce a desired physical action instantaneously, effortlessly and convincingly. An actor's body must be conditioned to perform unusual as well as routine actions in an unlaboured, convincing manner. As an actor, the manner in which you stand, move and gesture are the impressions that an audience receive.

An actor's job is to choose the physical characteristic that best define his/her role and distinguish it from all the other characters in the play. Select and develop those actions and postures that reveal the character's age, background, emotional structure, motivations and relationships to the play and to the other characters. With this process an actor can make the role relevance and believable. Awareness, relaxation and coordination are the principal guidelines for creating a state of believability.

Stage awareness is the realization that stage acting is just a little bit larger than the life. On the proscenium stage, small actions especially facial and hand gestures must be magnified. They should be meaningful and expressive to the audience. The actor maintains an awareness of his/her stage environment, his/her physical relationship to the other characters and to the audience.



Actors, dancers and singers are coached to relax. Effective and expressive action cannot evolve from tense muscles and an escalating nervous system. Actors learn to control tension for an effortless execution of action.

The actor may already possess a power of coordination and positive movement. The principal objective is to refine them and adjust them for stage use. It is important to remember that, physical development must be practised under the trained qualified teacher and the exercise develops the entire body, not just the legs, biceps and shoulders. An actor never turns his or her back to the audience. The director may require the actor to use it. You must stand in a 45 degree angle on stage. Do not mask any actor and do not be masked from any actor on stage. While standing, the weight should be equally distributed on both feet.

Acting is action and reaction. Reactions means that you are continue acting when you are not moving or speaking. One of the major differences between a good and not so good actor is the ability of the former to remain in character, to react and respond to the action and line of the other characters. Do not make direct eye contact with the audience. If the style of production requires, then the actor should look at the audience. The director gives indications of where, when and how to look at the audience. Direct eye contact destroys the dramatic illusion for the spectator and is a good indication that the actor is not in his/her character. When the actor is





positioned, so the actor looks towards the audience, selects a point on the wall, above the head of the spectators, on which to focus his/her eyes and relate to your environment.

Building a Character: All good actors, professionals and non-professionals seek a common goal—a characterization that the audience will find believable. To achieve the main objective, an actor tries for truthfulness, not only in the action and speech of their characters, but in their interpretation of the playwright's intentions. They work for a balanced production. They labour to portray clearly the emotional, intellectual and physical contents of their characters.

To begin with, the actor has to read the entire play several times. The first reading should be ideally in a single uninterrupted sitting, for enjoyment, and overall impression. The second reading is for understanding the entire play, clarification of the structure, the moods, the language and the ideas, to examine the characters more closely, establishing their relationship, their distinguishing characteristics and their functions in the play. During this reading, try to determine why his/her character is in the play. What is his/ her function and contribution? Now the subsequent readings are for intense study of the role. For this phase, the actor should make written note of all the clues the investigation reveals.

The information should be arranged in a working order. The first order contains the physical attributes of the character's age, size, pigmentation, state of health, disabilities, and unusual characteristics of walk, vocal characteristics and changes. A second order of arrangement is environmental. What is the character's economic, family, religious and social relationship? How does the character make a living? What are the conditions of work, play, dreams? In this, examine and analysis carefully examine the playwright's description of the setting. It will reveal environmental factors that are significant to the character's behaviour.

With insight into the physical attributes and environment of the character, the actor is ready to make even more revealing discoveries of intellectual and emotional behaviours. Some of the questions will guide him/her in the vital phase of your analysis like what are the character's thought, attitudes, dreams, aspirations, prejudices, preferences? What is the intellectual level? Emotional stability? How does the character react under certain circumstances? Respond to other characters; is there some sort of pattern or habit of behaviour?

Finally, the actor determines his/her character's function and motivation in the play. To determine the function, establish the reason your character is in the play and the purpose served. To determine motivation, look for the clues that will tell him/her what the desires of the character are. What are the desires of emotions in the play? What force is coming in opposition to the character's real motivation? Now the actors must translate the information into expressive action and meaningful line reading. Then he/she must refine and polish the total characterization, reading it for performance.

During these phases, the actor needs to call upon two vital powers of observation of self and others and concentration. Observe as many as times as circumstances permit, like how do they walk, stand and turn? What is their normal walking pace? Analyze the muscle structure of their face. How do they carry and use their arms and hands? How are their spines and shoulder





attitude different from one's own? Are their facial, bodily or vocal mannerisms applicable to one's character? How do they sit, rise, and lie down? How do they open and close a door? Pick up a coffee mug? Read a newspaper?

'Concentration' refers to many facts of the actor's work. In the creation of a role, concentration provides the major function to help the actor's specific situation. If an actor can concentrate on the identification with his/her character, he/she will find one's acting with a sense of urgency and a sense of truthfulness. It demands sensitivity to language, to what is happening, to the situation. It demands that the actor remain in the scene. Remember, however that no emotion, no matter how truthful, has merit until its impact is felt by an audience. Basic techniques are essential to the effective expression of an emotion.

During the final phase of the work, the actor strives for refinement of all movements, business and gestures, to perfect the timing of all lines, actions and to reinforce the justification for all that you do. Simultaneously theatre works on his/her looks, make-up, costumes, accessories and property also. The fear process is a healthy and normal body function by which increased amount of energy is produced for the purpose of giving the performer better chances for doing well.

Costume Design Work Sheet for Actors

1	Production	2-	Director
3	Date	4-	Time
5	Art Director	6-	Venue
7	Character		
8	Level		
9	Style		
10	Age		
11	Measurement: Height		
	Shoulders		
	Chest		
	Thigh		
	Color		



Work Sheet-1

Make-Up Worksheet for Actors

Production Date

Approved by

Director)

(Associate Director)

Character	Category	Style	Age	Skin Colour	Hair Colour	Special Effects

Work Sheet 2: Every performance is a new experience for each audience. For this reason the actor cannot relax his/her efforts or concentration after starting the performance. The truly motivated actor utilizes performances as an opportunity to learn more about the self, to determine strength, weaknesses and to further refine every facet of acting. If actors are motivated, they will develop even greater powers of concentration and be better prepared for the next acting experience.

Character Analysis by Actors-Discoveries During the Rehearsal:

1. Read the script a few times to get a sense of the character and check pronunciation/unknown words-address questions to the director or the writer.
2. Read it a few times with the concerned scene partner before working with the director to get a sense of the rhythm of the piece-identify/discuss issues.
3. Understand the particulars of the given circumstances (Who am I? Where am I? When am I there? What am I doing? Why am I doing it?) And write them down on the worksheet.
4. Determine: What do I want? Why do I want it? What obstacles must I overcome to get it?
5. Discover what the actor's relationship is to the other characters and how they relate to one another.
6. During rehearsals, work on discovering the physical actions you will use to get what he/she wants and discovers the meaning behind the spoken lines.
7. Write notes (movement, wants and underlying meaning) directly on the script.
8. Collaborate with the director to understand how the characters will move and relate to each other.
9. Work with the director to understand the lines and what is the meaning hidden in the lines (sub-text).
10. Use the director's observations to keep the rhythm of the scene flowing and realistic.
11. Keep fine-tuning the actions and how the lines are used to create a character that fits what is in the script.





The Role of the Director: The director assumes responsibility for everything that happens on the stage before of the audience. The director is the supreme architect of the production, whose main objective is to fulfil the intentions of the playwright. This involves planning the total production, determining the dominant themes and ideas that are to be conveyed, the style of the production and myriad other details. Specifically, in relationship to the actor, the director serves to help him/her with an act of discovery, serves as a sounding board, and an agent in their relationships with other characters. The director is the final decision-maker on all matters of production.

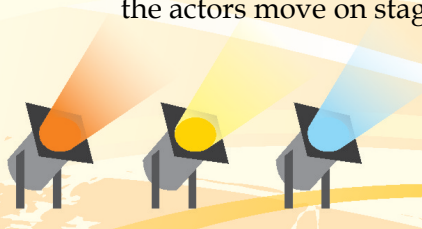
Understand that the actors are only one of the many components of composition the director assigns, the actor must be a flexible element, aware of the director's vantage point. When the director indicates a movement, a bit of business or suggests a different line reading, the actors are responsible for applying the direction without question and without protest, even if one cannot find the justification or if justification is not given. The director will have good reasons for suggestions but may not take time to vocalize them. The actor makes every effort to motivate the direction, if it still does not feel right; he/she discusses the problem with the director.

One's experience in the theatre should be pleasant, as an actor one may be required to work harder, concentrate more intensely and cooperate more selflessly than ever before in ones life. Such involvement, such discipline can be pleasant. The most significant reward for an actor's participation should be the sense of pride. The applause of the audience and the congratulations of friends are only brief reminders of their effort.

Readings on Play Productions: A staged reading is a form of theatre without sets or full costumes. The actors who read from scripts, may be seated, stand in fixed positions or incorporate minimal stage movement. A staged reading of a new play in development is an intermediate phase between cold readings. A narrator reads the stage directions loudly.

The purpose is to gauge the effectiveness of the dialogue, pacing and flow and other dramatic elements that the playwright or director may wish to adjust. Audience feedback contributes to the process. In play-development, staged reading is one of the forms of workshop along with the rehearsed reading. It is an inexpensive way to get a new play in front of an audience. The first feedback for a new play is hearing it read by the actors. The process of play reading consists of primary steps:

Decide the type of Reading: You need to first decide what level of reading is most appropriate, like Developmental or Public. Developmental Readings are appropriate when the actors are in the early stage of developing a play. Typically a developmental reading is not rehearsed, is not open to the public because it is not rehearsed. Public readings are appropriate when there is a well-developed script and need to see it "acted out" and get public feedback in order to make further progress. Mostly actors rehearse the play 8 hours for a full length play. In the beginning, the actors move on stage with a script in hand.





When to start the process: For a developmental (non-public) reading, the process should be started about six weeks before the scheduled performance. For a public reading, notices are placed in publications, the process should start planning about nine weeks before the reading.

Finding actors and director: One can have a script in hand and read with friends in the living room. But if one feels the script is ready to go to the next level, he/she should consider having a group of actors and a director. Auditions are not normally held for a reading. The playwright is responsible for casting the readers. A director may have casting ideas.

Post-play discussion: It is helpful to hold a post-play discussion with the audience. Usually a moderator or the director leads the discussion asking a number of pertinent questions framed by the playwright. The playwright is present, but does not participate in the discussion. The playwright should consider preparing an evaluation sheet that audience members can take home, the required contact details.

Working with a director: If there is a director for the reading, discuss because the director is the only “boss” during rehearsal and the playwright gives feedback to the director privately based on

- ➔ What he/she hopes to get from the reading?
- ➔ Staged versus sit-down reading
- ➔ How the director likes to work with the playwright

During the early stages of development, performers learn by playing. Play in a developmentally appropriate environment inspires to relate oneself to the environment while making sense of the infinite elements uniting internal processes with external influences. Students learn more through plays. They learn about the size, shape, smell, taste, and tactile quality of their world. As they internalize the sensations of the environment, they integrate personal experiences to hypothesize the impossible.

Imaginary play is constant as they relate their hopes and experiences to new sensations. As their minds translate external experiences with personal meaning, they become masters of their environment. The environment may be defined as a continuum between the imaginary and the sensory. Actors elaborate their knowledge and develop their intelligence with constructive relationships. Theatre makes one familiar with the syntax of social knowledge; their worlds are shared with one another to form a social imagination. Here actors comprehend a new experience, they naturally utilize scientific notions of problem-solving and critical-thinking with skills of perspective and interpretation.

The Playwright: The play writer is the only person who is responsible for the starting point of the theatrical event. A playwright works in the branch of literature dealing with the writing and producing of plays for the theatre. The literary composition is written specifically for the stage in play format by the playwright.



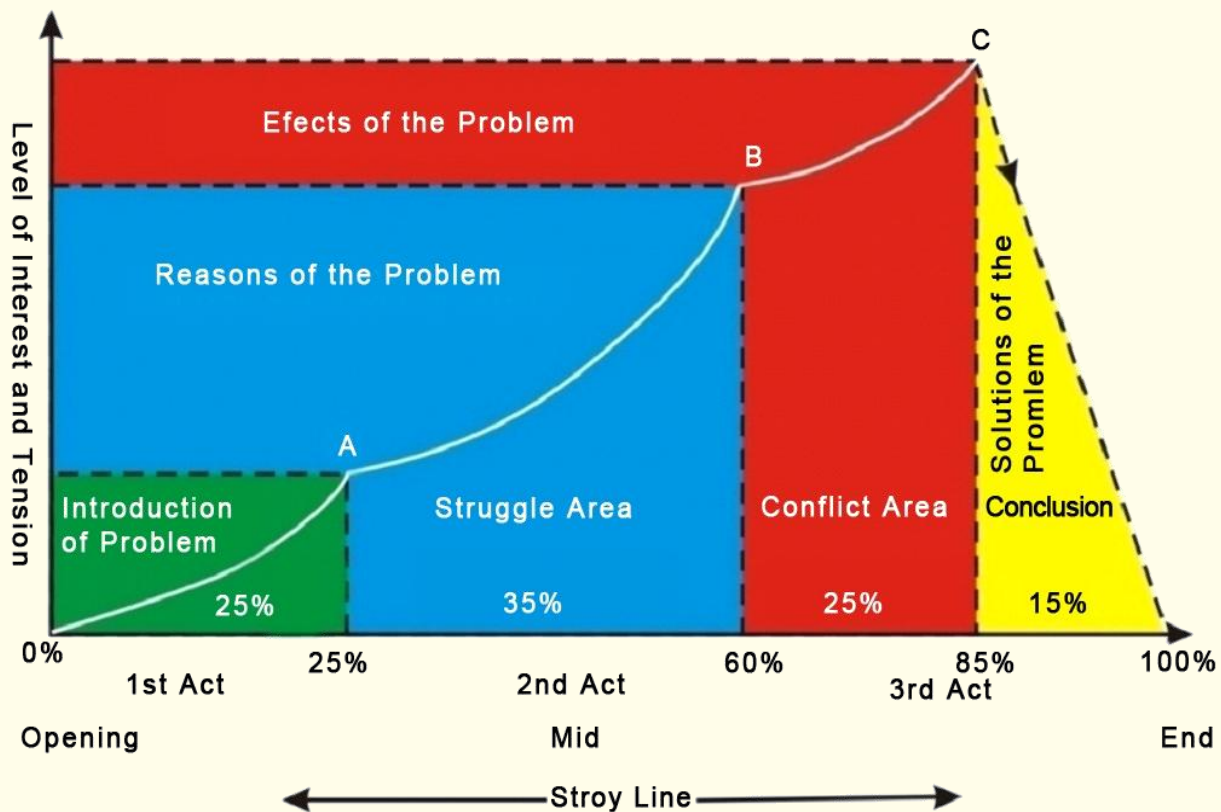


How plays are written at any given time depends on:

1. The intended audience and purpose.
2. The playwright's current views about the human condition.
3. How the playwright perceives the truth around him/her.

A playwright must understand and know the established artistic and theatrical conventions of the theatre. A playwright must appreciate the working procedures, materials and technical aspects of a production, because the script is the starting point of the theatrical production. There are many ways to write a play. Sometimes a playwright starts with an idea. Another playwright may begin with a single character in mind. Some playwrights base their work on spectacle. Plays can be 'tightly structured' or 'episodic'. A playwright re-creates and re-states the human experiences and the universal mirror of mankind. The script is the heart of the theatrical event. It must be respected.

Steps of the Playwright's Work: Playwriting and creating drama for each playwright is distinctively different. Plays can develop out of any combination of starting points and patterns. The processes by which drama is created for each playwright can be varied in the steps used to create the text.





The following list is in a progressive order, but the order can change depending on each playwright's characteristic style and preferences for writing.

1. Coming up with thought/theme/ideas to be expressed through the work.
2. Determining the genre and style of the work
3. Outlining basic action of the work and creating a plot.
4. Establishing the structure of the play and overall framework
5. The development of characters presented in the work.
6. The creation of dialogue and the language of the characters.
7. Creating music: - This can involve the rhythm of the language or actual music composition and the lyrics of the songs.
8. Establishing spectacle: - The visual and environmental elements of the work.
9. Research of subject matter and relevant issues presented in the play.

Choosing a play: Directors spend a great deal of time in choosing a play, because they realize that their judgment will affect the participation of actors, the potential audience and themselves. It is a responsibility not to be taken lightly and only the director can make the final decision. Choosing a play is an endless process for director, because he/she must not only read critically the current output of the play but also continue to broaden their background by reading the dramatic literature of all periods of theatre history.

A good play should provide all theatre participants like actors, audience, technicians and director with an interesting, a worthwhile experience. It should involve all concerned with its emotional and intellectual content. A play should challenge the actors. Public taste cannot be altered overnight, nor can people be forced into changing them. Choosing a play cannot be done in a vacuum. It cannot be done satisfactorily by a group of people. It must be the decision of the director, who is duty bound, honour bound, to fulfil the responsibilities of a worthwhile educational theatre programme. While choosing the plays, a director focuses on various elements of the play:

1. **Elements of Play:** Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by Aristotle. In his work *the Poetics*, Aristotle outlined the six elements of drama in his critical analysis of the classical Greek tragedy *Oedipus Rex* written by the Greek playwright Sophocles, in the fifth century B.C. The six elements as they are outlined involve: - Thought/theme/ideas, action/plot, characters, language, music and spectacle.
 - a) **Thought/theme/ideas:** What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through a dialogue by a character acting as the playwright's voice or it may be the theme is less





obvious and emerges only after some study or thought. E.g., the abstract issues and feelings that grow out of the dramatic action.

- b) **Action/plot:** The events of a play, the story as opposed to the theme i.e., what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in a conflict that has a pattern of movement. The action and movement in the play begins from the initial entanglement, through rising action, climax and falling action to resolution.
- c) **Characters:** These are the individuals presented in the play that are involved in the pursuing the plot. Each character should have his/her own distinct personality, age, appearance, beliefs, socio-economic background and language.
- d) **Language:** Refers to the word choices made by the playwright and the pronunciation of the actors of the language. Language and dialogue delivered by the characters move the plot and action forward, provides exposition and define the distinct characters. A playwright can create his/her own specific style in relationship to language choices he/she use in establishing character and dialogue.
- e) **Music:** Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as in a musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actors' voices, songs and instrumental music played as underscore in a play.

Music creates patterns and establishes the tempo in the theatre. In the aspects of the musical, the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricists work together with playwrights to strengthen the themes and ideas of the play. Characters' wants and desires can be fortified for the audience through lyrics and music.

- 2. **Style or Form:** The style in the theatre can involve all of the aspects of scenery, costumes and special effects in a production. The visual elements of the play created for the theatrical event and the qualities determined by the playwright that create the world and atmosphere of the play for the audience's eyes.

The genre and form of the play are important aspects. Some playwrights are pure in the choice of genre for a play. They may write strictly tragedy or comedy. Other playwrights tend to mix genres, combining both comedy and tragedy, in one piece of dramatic work.



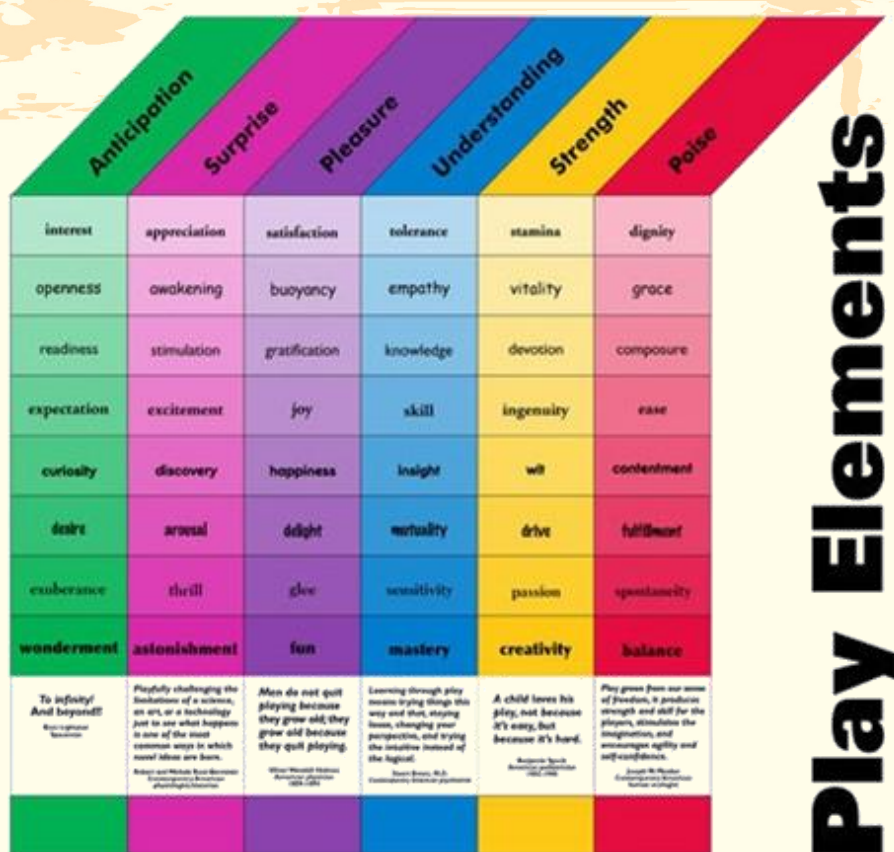


Diagram-5

3. **Casting:** The majority of directors strive to present the finest quality production through available resources. Their basic ingredient is the group who make up the cast. Therefore, they try to select actors who will be the most suitable for specific roles in a particular play. In other words, they equate demand and supply. As the tryouts proceed, directors constantly review the most significant requirement of each role and evaluate the skills and abilities of those who are trying out. The director's intense study of the script includes a thorough analysis of the characters. There are three distinct ways of casting:

1. Typecasting
2. Anti-typecasting
3. Casting by ability

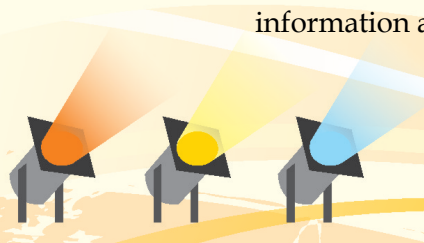
Type casting is only partially used in the educational theatre. It is a primary method in the professional theatre and in most community theatre. It means that actors and roles are matched as perfectly as possible. Typecasting is a director's best insurance for a good production. Anti-type casting is a procedure whereby an actor is cast in a role which is in complete contrast to his or her own personality, background and behaviour patterns. It is a dangerous method and presumes that the director is knowledgeable and qualified in the practice of psycho-therapy. Casting by ability is the foremost method used in educational





theatre. If it is combined with typecasting, directors usually are satisfactorily able to complete the casting of most plays.

4. **The Elements of Drama:** The elements of drama are inclusive of thought, theme, ideas, action or plot, characters, language, music, spectacle and many others. Drama on stage often reflects the life in general or the drama of daily life. Readers of the play need to imagine, not just the feelings or a flow of action, but the action and the characters appearance in a theatre and on a stage before a live audience. There are many elements that make up drama. The theme, plot of the play, the costumes, to the dramatic representation, music, sets, properties, lights, publicity, group management, writer, director, actor and audience are the elements of theatre.
- a) **The Script/text:** This is the starting point of the theatrical performance-the element most often considered as the domain of the playwright in theatre. The playwright's script is the text by which theatre is created. It can be simplistic, as in the 16th century, with the scenarios used by the acting troupes of the Commedia dell' arte or it can be elaborate such as the works of William Shakespeare. The script, scenario or plan is what the director uses as a blue-print to build a production.
 - b) **The Process:** This is the coordination of the creative efforts usually headed up in theatre by the director. It is the pure process by which the playwright's work is brought to realization by the director, actors, designers, technicians, dancers, musicians and any other collaborators that come together on the script or plan.
 - c) **The Product:** This is the end result of the process of work involved. The final product that results from all of the labours coming together to complete the finished work of script or plan in union with all of the collaborators in the process to create the final product. This is what the audience will witness as they sit in the theatre and view the work.
 - d) **The Audience:** Theatre requires an audience. All forms of arts, public is essential. The physical presence of an audience can change a performance, inspire actors and create expectations. Theatre is a living, breathing art form. The presence of live actors on the stage in front of live audiences sets it apart from modern day films and television.
 - e) **Rehearsal Schedule:** Always begin and end rehearsals on time. This not only shows that you are organized but it sets a schedule that the students can plan around. If students know exactly when rehearsals are going to be held, it helps them organize their time. It is important to have a copy of the rehearsal schedule available during auditions. Obviously, it is better for a student to back out of auditioning because of schedule and time conflicts, than to quit the show two or three weeks into rehearsals. A rehearsal schedule can take many shapes; however try to include as much information about each individual rehearsal as possible.





Rehearsal Schedule Chart						
Performance.....			Director			
Time for Rehearsals.....			Month.....		Year.....	
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Audition	Audition	Audition, selection, announcement	Read Play through with entire cast	Read the play	Read the play	Off day
Chorus,	Blocking Leads Group	Blocking Small Group	Blocking Leads and small group	Block Leads and small group	Full Rehearsal	Off day
Chorus	Blocking Leads Group	Blocking Small group	Blocking leads and small group	Full rehearsal	Full rehearsal	Off day
Add Orchestra Rehearsal Act-1	Add orchestra rehearsal Act-1	Add orchestra rehearsal Act-2	Add orchestra rehearsal Act-2	Add orchestra rehearsal Act-3	Add orchestra rehearsal Act-3	Off day
Full Dress Rehearsal	Make-up and Light Rehearsal	Technical Rehearsal	Grand Rehearsal	Perform the Play	Perform the Play	Off day
All cast and crew should check the call board daily in the rehearsal room. Not everyone will be needed at every rehearsal, so it is important that you check which rehearsals you are scheduled for. This schedule is subject to change.						

Work Sheet-3

E. Actor's workshop for the chosen play:-

1. Prepare a voice, pronunciation and articulation self-analysis. Have a competent person listen to you speak and read. Take the suggestions given and record them in a note book. Prepare a set of exercises.
2. Secure the use of a film camera. Memorize some lines and develop and practise some movements. Record your acting and watch it.
3. Use a tape recorder for your practice session on voice, articulation and pronunciation. Save your first taped session and compare it with the last session.
4. Develop a specific character using your body only. Select someone to observe your performance.





5. Use the lines from some of the plays you have read.
6. Prepare a physical fitness routine and practise at least one new skill every session.
7. Give fast direction for moving your co-actors on stage by using the terminology for stage space and movement.
8. With two or three co-actors take the stage and move on it, demonstrate your knowledge of talking, giving and sharing the stage.
9. With at least on another co-actor, demonstrate your ability to perform crossing movements.
10. Select a brief scene from the chosen plays. Prepare to perform one of the characters in the scene. Present the scene to your classmates. You might have the teacher be the critic.
11. Build different characters with other students. Have a member of the class describe a make believe situation for the cast you have. Perform the situation extemporaneously.
12. Discuss the question, "Is stage fear normal and desirable?"
13. Create study groups in the class for the conduct of discussions on various portions of the play.
14. View a suitable film or attend a play with your classmates. Discuss the acting skills and techniques observed.
15. Commitment is very important for the success for a play. Discuss.

Important Features of Theatre:

1. **Theatre may have risen from the rituals**
A prescribed procedure to achieve a desired effect
2. **The Meaning of Theatre**
 - (i) The place where it happens
 - (ii) The activity that occurs in the space – made up of 3 elements
 - (a) What is performed?
 - (b) The performance
 - (c) The audience
3. **The Purpose of theatre as an activity:** To entertain, 'Entertain' comes from a Latin word. It means to hold the minds of the audience. Theatre is a shared experience between the
Actor and audience
Actor and critic
Critic and audience
Artist and artist





4. What is in a Play?

1. A play is a structured event performance in front of audience.
2. It has

Beginning: Nothing necessary before it, something must necessarily follow.

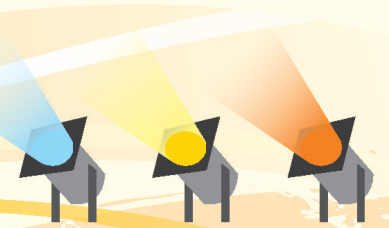
Middle: Something must necessarily precede and follow it.

End: Naturally follows the middle, but needs nothing to follow it.

- a) **Dramatic Action:** Change in human relationships is the basis for the plot.
- b) **Protagonist:** The person whose will sustains the dramatic action.
- c) **Antagonist:** The person or forces that oppose the protagonist.
- d) **Three Types of Conflict:**
 1. Person vs. person - Physical
 2. Person vs. Nature (or supernatural)
 3. Person vs. Self, Inner turmoil – Psychological. Best plays have all three types.
- e) **Well-made play structure:**
 1. **Exposition:** Important information the audience and sometimes the characters must learn in order for the play to continue, found at the start and at strategic points throughout the plot.
 2. **Inciting incident:** The moment in the plot when the protagonist's major goal is determined. Example:- Oedipus learns from the oracle that he must find the old king's killer.
 3. **Rising action:** Composed of complications, conflicts that is increasingly serious.
 4. **Climax:** The point at which the protagonist's fate is determined for good or ill.
 5. **Denouement:** Tying up of loose plot ends after the play's climax
- f) **Discovery and Reversal**
 1. Movement from ignorance to knowledge
 2. An unexpected change in a character's fortunes

Six Elements of a Play:

1. **Plot:** Implementation of moral choice becomes dramatic action of the play
2. **Character:** Moral stances/choices of characters
3. **Thought:** All thoughts of characters
4. **Diction:** All words





5. **Music:** All auditory aspects
6. **Spectacle:** All visual aspects

Theatrical Conventions:

1. **Definition: The rules of the game accepted by both audience and performers.**
 - a) **Constantly Changing Nature of Conventions:** Conventions have reflected their societies throughout history.
 - b) **Representational (Realistic) Conventions:** Every effort is made to give the audience, the impression that they are watching life on stage.
 - c) **Presentational (Non-realistic) Conventions:** The performers present the story to the audience, sometimes acknowledging their presence.
 - d) **Modern Theatre Conventions (Eclectic):** As of the 20th century, each play demands a distinctive stage treatment.

The Audience:

a) Audience participation:- The Guaranteed Expectation Principle

The audience attends for two basic reasons:

1. To experience the familiar
2. To experience the unfamiliar

The Guaranteed Expectation Principle [GEP] deals with the audience's relationship with art:

b) What do audiences want?

1. Audiences want what they like.
2. Until they stop liking what they want or, give the audience what they want and they will be happy; the trick is to find what audiences want.
3. The GEP works until it stops working or the audience wants what it likes until it stops liking what it wants. When the saturation point is reached, parody often follows.

c) How is audience response controlled?

1. **Empathy:** Sense of identification with the characters, appeals to your subjective involvement.
2. **Detachment:** Step back from the action to evaluate it, promoting the objective reaction.
3. **Aesthetic distance:** The proper relationship between the art work and the individual experiencing the art that enables the spectator to have the ideal response





to the work. The proper mixture of empathy and detachment leads them to realize that they are watching art.

Common Theatrical Genres:

- a) **Comedy:** Attempts to correct the follies of society by holding them up to ridicule.
- b) **Tragicomedy:** Used to be tragedies that ended happily, now the prevailing tone is co-existence of comedy and seriousness.
- c) **Melodrama:** Dramatizes the basic struggle between good and evil.



Types of dramatic performances

Summary

- ➔ Theatre is a team work.
- ➔ The closeness and sensitive collaborations are needed who make play productions unique among artistic efforts.
- ➔ Some important essentials for acting are:
 - Relaxation
 - Trust
 - Discipline
 - Criticism
 - Freedom





- Preparation

- ➔ The play opens for a stage show for a purpose; to give the audience a few hours of watching and hearing living art.
- ➔ The play production is the assembling of all aspects of it with creativity and delicate balance of belief, in order to bring the artistic creation of a playwright life
- ➔ Acting involves two forms of communication: intrascenic (communication between characters) and extra scenic (communication between the characters and the audience)
- ➔ The characters must have intra-scenic skills – “good chemistry” – in a scene in order for the audience to understand the performance.
- ➔ Actors bring the text to life through performance and through the personal qualities they may contribute to the narrative of the script
- ➔ The actor’s performance is judged by facial expression, emotion, vocabulary, loudness of voice and flexibility of body
- ➔ To be a good actor one must have a good stamina, endurance, patience, strength, courage, memory, agility, imagination, confidence
- ➔ An actor must derive three aspects of voice production:
 - Proper breathing
 - Relaxed but, controlled muscles
 - Opening of the mouth
- ➔ The Body Language: The actor’s body is one of the principal means of expression. When we watch a competent, well trained actor- how he/she stands, walks and gestures on the stage, we do not really reflect on the execution of these actions.
- ➔ As an actor, the manner in which you stand, move and gesture are the impressions that an audience receive.
- ➔ An actor’s job is to choose the physical characteristic that best define his/her role and distinguish it from all the other characters in the play.
- ➔ Awareness, relaxation and coordination are the principal guidelines for creating a state of believability
- ➔ Actors, dancers and singers are coached to relax
- ➔ Acting is action and reaction
- ➔ To achieve the main objective, an actor tries for truthfulness, not only in the action and speech of their characters, but in their interpretation of the playwright’s intentions
- ➔ ‘Concentration’ refers to many facts of the actor’s work. In the creation of a role, concentration provides the major function to help the actor’s specific situation.
- ➔ The director is the supreme architect of the production, whose main objective is to fulfil the intentions of the playwright.
- ➔ One’s experience in the theatre should be pleasant, as an actor one may be required to work harder, concentrate more intensely and cooperate more selflessly than ever before in ones life.





- ➔ The purpose is to gauge the effectiveness of the dialogue, pacing and flow and other dramatic elements that the playwright or director may wish to adjust. Audience feedback contributes to the process
- ➔ Developmental Readings are appropriate when the actors are in the early stage of developing a play
- ➔ The play writer is the only person who is responsible for the starting point of the theatrical event
- ➔ Plays can be 'tightly structured' or 'episodic'
- ➔ There are three distinct ways of casting:
 - Typecasting
 - Anti-typecasting
 - Casting by ability

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- (i) What essential qualities should be there in a good actor?
- (ii) In addition to voice and speech, what else is one of the principal means of expression?
- (iii) Name the principle guidelines for creating a state of believability?
- (iv) What do you mean by staged reading?
- (v) What do you mean by Anti-type Casting?
- (vi) How can we learn about play production?
- (vii) What does a good play appeal to?
- (viii) Can the spirit of the play be separated from its environment?
- (ix) How was lighting added expressiveness to stage craft?
- (x) What are the basic qualities of light?
- (xi) How does lighting help produce a dramatic composition.
- (xii) What should the costume designs do if the production is set in a specific historical era
- (xiii) Why is it that the men's foot wear is more important to be considered than the women's footwear.
- (xiv) How does make up help character
- (xv) How can the changes be made in the personality of a particular character
- (xvi) What is the difference in the real life stimulus and one on the stage.





Q.2. Answer the following in about 50 words:

- (i) Describe the essential qualities of a good actor?
- (ii) What is body language? What role it plays in the making of an actor?
- (iii) Differentiate between Development reading and Public reading?
- (iv) What are the different ways in which a play can be written?
- (v) Mention the purpose of theatre as an activity?

Q.3. Answer the following in about 75 words:

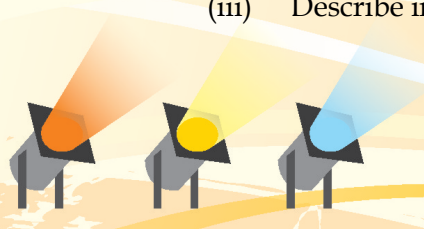
- (i) Write a short note on building of a character?
- (ii) Discuss in detail the role of a director in the making of a play?
- (iii) Who is a Play writer? What is the role of a play writer in a play?
- (iv) What is theatrical convention? Discuss the various types of theatrical conventions?
- (v) Outline the basic steps involved in the development of drama
- (vi) What is casting? Why casting is important in a play?
- (vii) Illustrate the importance of voice and speech in a play?

Q.4. Answer the following in about 150 words:

- (i) "All good actors, professionals, and non-professionals seek a common goal-a characterization". Elaborate it.
- (ii) Describe the process of play readings in Play Production?
- (iii) "While choosing plays a director focuses on various elements of a play". What are the elements of a play? Discuss each one of them in detail.
- (iv) What is the role of an audience? How is audience response controlled?
- (v) How is an actor crucial in the process of film making?
- (vi) The director is a supreme architect of production. Explain
- (vii) How can the play be an important aspect in theatre?

Q.5. Answer the following in about 250 words:

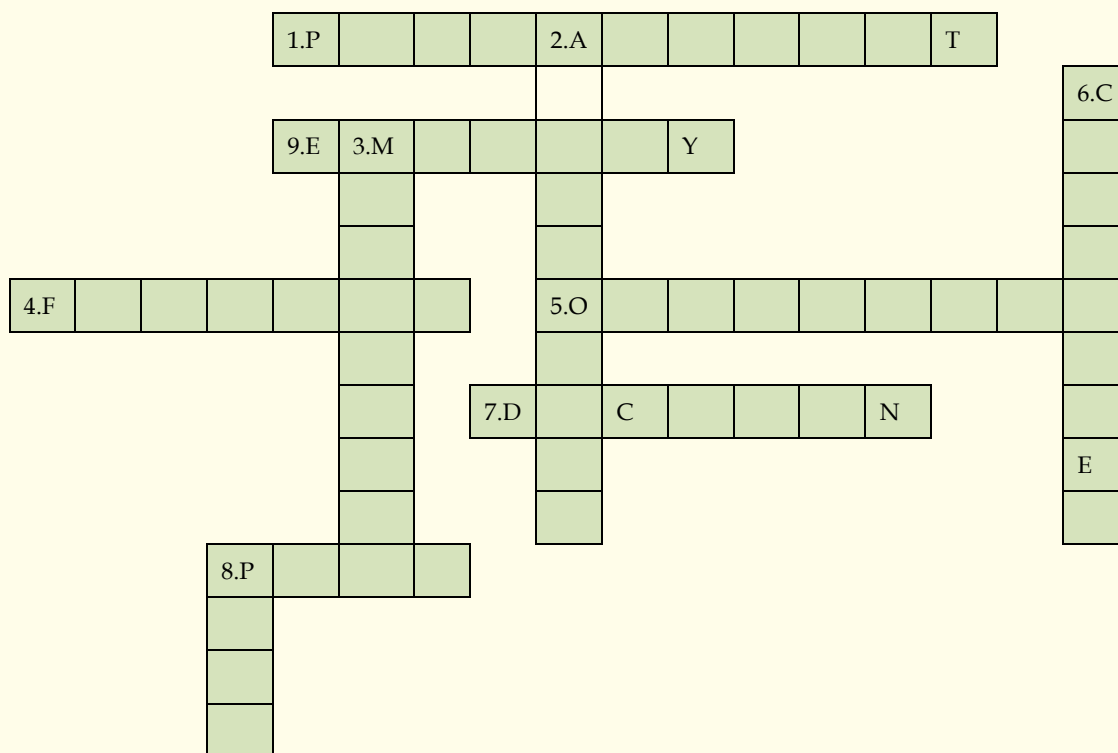
- (i) "To be a good actor you must have a good stamina, endurance, patience, strength, courage, memory, agility, imagination, and confidence." Discuss the various insights one must develop for building a role in a play.
- (ii) "Director is the supreme architect of the production..." Discuss.
- (iii) Describe in detail the various elements of a Drama.





Crossword Puzzle - 5

Solve the crossword with the given clues:



Across

1. The person whose will sustains the dramatic action
4. Being free from any physical and/or psychological barriers
5. A large group of musicians who play together various instruments
7. An element of Play which means all words
8. structured event performance in front of audience
9. Sense of identification with the characters

Down

2. The person or forces that oppose the protagonist
3. Dramatizes the basic struggle between good and evil
6. An entity/ being involved in a story
8. A strategy or gimmick

