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Sector: Entertainment

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COMMUNITY COLLEGE (CC)
(Sector - Entertainment - Specialization–Theatre and Stage Craft)
CC/ENT/TSC

S.No.	Certificate Level	Vocational Hours
1.	Level-I	500 hrs
2.	Level-II	800 hrs
3.	Level-III	600 hrs
4.	Level-IV	700 hrs
5.	Level-V	800 hrs

Certificate Level- I

1. Theory and Practice-I

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre and Visual Arts: Development of the Vocabulary of Theatre. Analyze/ study the use of figurative language and imagery in dramatic texts.

Art, Painting and Theater

The stage – its various parts and different types of staging

- proscenium arch theatre,
- central staging,
- street theatre,
- Folk theatre.

2. Creative Expression-I

Creating, Visual Arts, Performing, and Participating in Theatre : Drawing Study of two or three natural and geometric forms in pencil with light and shade from a fixed point of view. Use immediate environment, including family, home and surroundings, as source of ideas. Illustrate own thoughts and feelings visually. Painting Exercises of basic design in variation of linear geometric and Rhythmic shapes in primary and secondary colors to understand designs as organized visual arrangements. Select color according to emotional appeal Basic Acting through drama games and tableaux

Drawing, Exercises in pencil with light and shade and in full colour from a fixed point of view. Geometrical forms of objects like cubes, cones, prisms, cylinders and sphere should be used. Painting, Create art depicting self, family, friends in water and poster colours with colour values.

Demonstrate the use of life surroundings and personal experiences to express ideas and feelings. Invent original and personal imagery from observation and imagination to convey meaning

Basic Acting, basic technique

- Stage positions;
- Body positions used by actors - in relation to the audience and to other actors;

- gestures;
- Movement and approaches; Entering and exiting;
- Handling of properties

3. History and Cultural Context-I

Understanding the Historical Contributions and Cultural Aspect of Theatre : History of Theatre: World Theatre, Greek

4. Aesthetic Value-I

Responding to, Analyzing, and Critiquing Theatrical Experiences with reference to Visual Arts : Students should examine how artists have expressed emotion through use of line, colour and shapes. Students should communicate a variety of emotions using line, shape and values to create form. Discuss art work, painting, prints or slides selected. How do these works show emotion? What emotions do you feel in viewing these works?

Brainstorm on different kinds of emotion. Some emotions discussed before the students begin: Happy, sad, angry, confused, lonely, excited, etc. Discuss how line weight and types of line can convey an emotion.

Demonstrate a couple of ways to show emotions through use of line, shape, colour and values. (Instruct them not to draw any hearts, smiling faces, volcanoes, tear drops, etc. This enables them to think more on their line weight and colour.)

Appreciate ancient Greek drama through study of plays by Sophocles, Euripides and Aristophanes:

Where were Greek tragedies staged? What did the stage look like? What kinds of props and scenery were used? When during the year were plays performed? When during the day? Who performed in them? What costumes did they wear? Who came to the plays? How did they behave? What were they looking for entertainment, knowledge, enlightenment? What kinds of issues were addressed in plays?

What was the playwright's role in the performance? Explore use of Masks in Indian Dance Drama.

5. Connection interactions and Applications-I

Connecting and Applying What Is Learned in Theatre, to other Art Forms and Subject Areas and to Careers: Learning a craft –Using Paper
tear/patch and paste/collage using glue, waste paper, tissue, cardboard)

- Strip-weaving, rolling
- Decorative chains
- Origami

- Papier mache
- Stenciling
- explore the media freely

Using Clay:

- coiling,
- pinching,
- free modeling
- making types of toys and decorative patterns
- throwing on wheel

visit professional potter for demonstration Firing Glazing

6. Project-I

Collage and mosaic work with a variety of coloured papers and coloured printed pictures/ photographs from magazines and newspapers.

Make a work of art in 2D or 3D depicting different emotions. Using methods learnt in craft class.

Learn the importance of mask in Greek theater Integrate in the execution:

Design and construct masks that show exaggeration of features; build up features using papier maché mash; enhance features with tints and shades; embellish mask to add character. Make clay masks,

Make masks to portray individuality (Refer and connect with learning in Life Skills),
Put on a scene with masks.

7. Life-skills education taught through drama and arts-I

:Understanding Emotions

- Student should be able to:
- discuss emotions;
- utilize a large emotional vocabulary;
- recognise emotions in oneself and others;
- recount occasions when they experience a range of emotions;
- understand display rules;
- recognise the shifting nature of emotions;
- Recognise the simultaneity of emotional experience.

Understanding the ‘Self’ using drama:

- Understanding Emotions and sharing them
- Remembering good times
- Trust activities
- Expression of feelings
- Positive feedback activities
- Risk taking exercise
- Thinking positively
- Positive feed back

- Taking risk
- Making friends

Trusting one another

Certificate Level- II

1. Theory and Practice-II

The stage – its various parts and different types of staging (continued):

- Proscenium arch theatre
- Thrust theatre
- End Stage
- Flexible theatre
- Profile theatres
- Arena theatre
- street theatre
- folk theatre
- Japanese theatre

Study the Box Set

Focus on: demands of the script, demands of the stage and/or acting space sight lines – effect, elevations – understanding the purpose, for example, to show actors effectively, decorative detail, depth and breadth of stage – effect, wing space, effect and location of lighting instruments,

The stage – Different types of stage- proscenium arch theatre, central staging, street theatre, folk theatre, puppetry and their effect on technical aspects of a production.

Identify connections, similarities and differences between the visual arts and other disciplines.

Describe ways the art elements and design principles interrelate within all arts disciplines and theatre (set designing in particular).

Stage Craft

2. Creative Expression-II

- Interpret the environment through art
- Accept other's work and ideas as unique expression of themselves
- Develop an awareness of art as an a vocation

Drawing

- Studies on the basis of exercises done in class X with two or three objects and drapery for background.
- Exercises in pencil with light and shade and in full colour from a fixed point of view.

Painting

- Imaginative painting based on subjects from Life and or Nature observed in the students 'world', in water and poster colours with colour values.

Basic Acting

- Basic technique
- Stage positions;
- Body positions used by actors - in relation to the audience and to other actors,
- Turns and gestures,
- Movement and approaches, Entering and exiting,
- Handling of properties,
- Body, voice and role.

Use of the stage and emphasis through set design;

- Positions,
- Compositions and movement,
- Blocking and its relation to the composition.

Use props or furniture to create an environment for drama and create a character with use of masks;

Explain their choices for setting, characters, and other artistic elements

Develop an awareness of art as a profession-

Understand, compare and evaluate the varied responses to specific artworks.

Using images from cultures from around the world as source material for interpretation and other research material (including material obtained from the Internet) appropriately and extensively the students should prepare theatrical set designs:

- different ages
- various sections of the stage
- props and mechanisms

Create observational studies in abstractions, and/ symbolic representations of real world subjects using a range of conventional and non-conventional tools, material and mediums.

Using Perform character-based improvisations, pantomimes, or monologues, using voice, blocking, and gesture to enhance meaning.

3. History and Cultural Context-II

History of Theatre: Greek, Roman, English and Italian Renaissance

Understand the different types of Theater architecture.

Identify and describe Greek, Roman, Medieval, Elizabethan

Compare and contrast stagecraft of two types of e.g. theater Elizabethan and Greek

Identify and explain how technology has changed world theatre (paying greater attention to Modern theatre), e.g., how stage has progressed from primitive dance/drama, skene of 465BC to first curtain of the Greco-Roman, the *pageant wagons* of Medieval Period to Globe Theatre to Modern Theatre turning from very generalized stages to very realistic and naturalistic Theatre to the introduction of Cyclorama to digital light.

4. Aesthetic Value:

Have the class watch a play "Behind the Scenes". Then discuss the work of a set designer.

Ask students: Who does a set designer discuss sets with? Why? What do set designers do before setting to work? How do drawings help them? What are the issues they must think about during the creative process of designing? What sources can they use for inspiration and research?

Once students have a solid understanding of how a set designer goes about creating a set, divide the class into groups of three to five students and give each group copies of a scene from a well-known or familiar play (each group should have a unique scene). Tell the groups that they will use cardboard boxes and markers, fabrics, and clay to create diorama (*a 3D representation of a scene*) models of a set for their scene. Then they will share with the class

Before creating their models tell students to make sure they understand their scene before they begin creating the models. Have them make sketches or drawings of possible set ideas so that everyone in the group agrees. Each student should participate in discussing the scene, presenting the models to the class, and creating the model (either by drawing sketches, researching period architecture or furnishings, or creating pieces for the final set, or all tasks). When students have decided on the appearance of the final sets, give them a cardboard box and let them use the creative supplies to create it. Allow enough time to work in class or as a homework assignment.

Distribute a copy of a scene from a play and have volunteers read parts aloud. Then discuss the scene. Ask students: What is taking place in this scene? Who is in it? Do we know when it is taking place, such as during a particular time in history, during the day? What is the setting? Is it a particular kind of room or building? What should a set look like? Why? Talk about the props that might be included and discuss some reference tools students might use to research ideas for a set.

Have the students to bring in props from a play they were in or from home or pictures of theatrical sets to discuss with the class. For a prop, have them prepare a short presentation on what the prop is and its function in the performance. For pictures of a production, have them prepare a short presentation on the set's appearance and why it was designed that way. Students accurately identified several considerations of set designers; clearly described and used the set-designing process (discussions, research, drawings, then models); and created unique, creative, and well-crafted set models that accurately and appropriately reflected their scene

To develop an awareness of illusions on stage.

Consider:

- the different types of plays and their locale
- demands of the script for various plays
- interpretation of the director
- desired results

styles of sets (realistic sets, suggested sets, period sets).

To build model sets. Divide students into groups of 2-4. Students will create a working model of one style of set:

a. realistic set - construct box set

5. Connection interactions and Applications-II :

Working with cane: Making;

- Mats
- Screen
- Framework
- 3-D objects

Working with fabric:

- Learn about handloom and khadi
- Block printing
- Patchwork
- Drapery

6. Project-II

Two investigations /studies/researches that convey the student's interpretation of a play. The study should include the following:

- Empirical or concrete
- Measurements of architectural elements of Greek Theatre
- Machinery used in Greek theatre, Pictorial representations of Greek, Roman, English and Italian Renaissance theatre.
- Subjective (work should be personal and emotional representations);

Images/graphics of different kinds of theatre e.g. Greek theatre, Elizabethan Theatre scenery, pageant wagons, Kabuki plays.

Critical Analysis – Portfolio of Theatre Criticism. This project comprises four reviews of live theatre performances attended during the HSC course/ years 11 and 12.

7. Life-skills education through drama and arts-II

Empathy

- training in interpersonal perception and empathetic responding
- recognising different emotive states in themselves and others and how to respond to others
- focusing on similarities between one's self and others
- understanding emotions and focusing on one's own feelings
- focusing on the similarities between our self and others
- imagining others' feelings and imagining the point of view of an animal, plant and inanimate object.
- modelling empathetic behaviour

focusing the students' attention on the lives and achievements of famous empathetic persons

Creative Thinking and Critical Thinking

Identify problems.

Analyze the cause and scope of the problems.

The most important thing is to never stop questioning (ask “why,” “how,” and “what if” questions rather than “who,” “where,” and “how” questions)

Brainstorm a variety of solutions.

Evaluate the proposed solutions.

Come to consensus on the most viable approach.

Implement the solution. Evaluate its effects.

Recognize the constructive role of failure as a part of the creative process.

Certificate Level- III

1. Theory and Practice-III

Understand construction techniques related to set design

Consider:

- different types of plays and their locale demands of the script for various plays interpretation of the director,
- desired effect ,
- styles of sets (realistic sets, suggested sets, period sets).

Diary Writing

2. Creative Expression-III

Basics of set design, stage construction. Students will learn how to:

- build a flat,
- create a functional design, and
- be aware of the concept of colour and lighting.

Students will design a set for the assigned unit-set play. Prepare a ground plan and a detailed model for a class production or from text/play.

- Consider:
 - the different types of plays and their locale,
 - demands of the script for various plays,
 - interpretation of the director,
 - desired effect,
 - styles of sets (realistic sets, suggested sets, period sets)
- set construction
- creating a rough draft of script interpretation.
- present fundamental skills in representing technical ideas through sketching, drafting, and model-making

Model making:

To build model sets. Divide students into groups of 2-4. Students will create a working model of one style of set:

- a. realistic set - construct box set
- b. suggested set - outdoor scene, street scene or forest scene
- c. period set – Sanskrit Theatre, Greek, or Modern.

Explore entrepreneurial activities related to set construction and design. The students organize a set construction team to design and construct sets for a variety of productions in the community and in other schools, (e.g., school variety show or fashion shows, graduation, cultural functions, religious performance/themes and band concerts).

To review safety practices related to set design and construction. Discuss safety practices when handling tools and equipment for building and decorating sets.

3. History and Cultural Context-III

Sanskrit Theatre

4. Aesthetic Value-III

Recognise the importance of intentions, research, experimentation and innovation within their design practices

5. Connection interactions and Applications-III

First Aid - An understanding of Health and Safety is an essential part of the technical training.

Carpentry:

- Scenic Carpentry:
- Construction of stage sets and scenic elements

Flat Construction: Considered the following:

- framing a basic 4x8 flat
- framing a door flat
- framing a window flat
- covering a flat
- anchoring and combining flats to create a box set
- safety

6. Computer-I : With the aid of a computer, students could expand their preliminary sketches and model sets into a fully developed design

7. Project-III : Students will design a set for the assigned play. This project includes the development of a three-dimensional model, plans and supporting materials based on one of the plays studied – Sanskrit theatre

8. Life-skills through drama and arts-III

- Understanding Emotions
- Understanding ‘Self’
- Skills of Empathy
- Creative and Critical Thinking

Certificate Level- IV

1. Theory and Practice-IV

Relate set design to other aspects of theatre craft e.g. lighting, costumes, sound or props.

Show an awareness of stage shape and the problems of sight-lines for the audience.

Students should be familiar with the key elements and basic concepts intrinsic to study of theatre and drama including:

- dramatic conventions,
- theatrical traditions,
- tension, rhythm, space, movement, sound, time, symbol, mood, pace, pause and atmosphere, character/ role, actor and audience relationship;

The nature and characteristics of theatre through the ages:

- structure, plot, language, the use of spectacle,
- dramatic form,
- the social, cultural and political contexts of some plays,
- symbolic meaning and themes of individual plays.

Lighting Design

Electrical theory and projection

Diary writing- This includes the production of a narrative of their own learning as they develop a sense of their vocation

2. Creative expression-IV

Set Construction:

Learn the fundamentals of Costume and Lighting design.

Students should be introduced to different aspects of production and performance including:

- the preparation, interpretation and direction of play texts;
- direction, dramaturgy, design, technical operation, stage management
- improvisation, role play,
- various acting techniques;
- awareness of audience and the relationship between performer and audience;
- lighting, sound, set design, make-up, costume, masks, properties, choreography/ stage movement, dramatic sequence
- Understanding of the general principles of the planning, preparation, and organization of the technical aspects of theatrical presentation

To plan, create and discuss a complete set design for a multi-set play or musical.

Prepare floor plans, elevations and a model for a multi-set play or musical. Include the rationale and explanations.

Considerations include: demands of the play , demands of the theatre , drawing to scale , floor plans ,elevations , 3-dimensional design , multiple set play design , colour theory establishing the atmosphere and develop an awareness of illusions on stage.

Construct a piece of stage scenery. Various types of scenery are divided into two groups: two dimensional and three dimensional. (the students in groups to construct scenery construction.)

As an example of two dimensional scenery construction, students may construct the following: standard wooden flat (4 x 8) door flat or window flat , flat with profile edges; e.g., bush or tree.

As an example of three-dimensional scenery construction, students may construct: tressel frame platform ,slanted platform or ramp ,stairs with at least three steps ,rock form , column or tree trunk

3. History and Cultural Context-IV

Contemporary Indian Theatre

Structural elements and conventions used Ancient/ Sanskrit Theatre and Contemporary Indian Theatre as a formal basis for Set design

4. Aesthetic Value-IV

Subjective and emotional responses to design (eg the role of sight, touch, sound, smell and lighting), the interaction of different design elements, and passive and active design, cultural traditions in design, how precedent and conventions play a role in design and attitudes to designing, cultural models of design such as evolution, imposition, analysis and problem-solving, and design for design's sake

5. Connection interactions and Applications-IV

The interaction and limits of chosen materials and techniques

Properties: creation of hand, set props for a production

Students should learn to create and maintain a safe working environment and recognise ways to solve specific issues. Clarify the importance of Occupational Health and Safety and the characteristics of a safe working environment in their developing practice. Physical hazards could involve manual handling, light, overuse injuries, electricity, machinery and fire.

Portfolio: students should begin making their portfolio which should have:

- class work
- work carried out during internship(with bona fide references)
- records of photographs, sketches, notes, models, digital images, plans, diagrams etc and other research documented in process of designing and making .

The Portfolio should also demonstrate evidence of:

- knowledgeable and personal explorations within the class and without the class.
- insightful documentation, analysis, organisation and perceptive observations, expressions and insights relevant to aim
- wide-ranging experimentation with ideas, concepts, materials, techniques and processes,
- in-depth evaluation, review and fine-tuning,
- inquiry of the practice of other interrelated practitioners to enlighten and enhance the students's own work (such as the work done by interior designer, painters, graphic artist and so on), and
- an understanding of cultural/political/personal context within which the work was created.

6. Computer-II

Computer aided project in drawing and digital imagery

7. Project-IV

Carpentry Continued: Set dressings

- Set Properties
- Make/ design adjustable furniture involving functionality and the signification of an identity, mood or location
- Lighting: This project includes lighting plans and supporting materials based on one of the texts listed on text list.

8. Life-skills through drama and arts-IV

Effective Communication skills

- Understanding how communications work
- Gaining active listening and responding skills
- Seeing things from other points of view
- Managing your assumption more effectively
- Understanding your own strengths
- How others may see you
- understanding body language
- Increasing confidence
- Difficult people or situations
- Producing a narrative of their own learning

Internship on public performances – theatre skills is developed through practical "hands-on" learning. Students must work with set crew for theatrical production as laboratory.

Certificate Level- V

1. Theory and practice-V

- Scene painting
- Sound design and technology
- Demonstrate how theatrical space is used in relation to both performers and audience
- Demonstrate a practical approach to set design showing an awareness of budget and safety factors
- Stage Carpentry: rigging and running of scenery on the stage
- Diary Writing

2. Creative expression-V

Set Construction:

Learn the particulars of Set Designing, Lighting and Sound design. Students should be introduced to different aspects of production and performance including:

- the preparation, interpretation and direction of play texts,
- direction, dramaturgy, design, technical operation, stage management
- improvisation, role play,
- various acting techniques,
- awareness of audience and the relationship between performer and audience,
- lighting, sound, set design, make-up, costume, masks, properties, choreography/ stage movement, dramatic sequence,
- understanding of the general principles of the planning, preparation and organization of the technical aspects of theatrical presentation

To plan, create and discuss a complete set design for a multi-set play using the concept of simultaneous setting and /or contemporary design incorporating computer-generated 2D images or 3D environments into their designs.

- Paying attention to lighting, sound, set design, make-up, costume, masks, properties, choreography/ stage movement, dramatic sequence
- Structural elements and conventions used in interior design such as lighting, spatial relationships, ornamentation and surface qualities and decoration
- Interpretations of interior design to evoke feelings and status,
- How the manipulation of light and space have an impact on emotions.

Understanding of the fundamentals of specialized technology and theory as it applies to the theatre, including colour, electricity, acoustics, and design theory. To develop an awareness of illusions on stage.

Post-modern approaches used in contemporary set designs, such as the ambiguity of interior and exterior constructions, the breaking up of solid walls, and ambiguous and changing spaces

Create models of sets for specific scenes from different plays.

(To build model sets. Divide students into groups of 2-4. Students will create a working model of one style of set:

- a. realistic set - construct box set
- b. suggested set - outdoor scene, street scene or forest scene
- c. period set - Greek, Medieval, Elizabethan, Restoration or Modern.)

3. History and Cultural Context-V

History of Theatre –Modern to Present

Post-modern approaches used in contemporary set-design and the effect of postmodernism on how designers use designs of the past and the concept of originality in design.

4. Aesthetic Value-V

Describe the process a set designer goes through in creating a set (discussions, research, drawings, and then models).

This includes the production of a narrative of their own learning as they develop a sense of their vocation.

5. Connection interactions and Applications-V

To decorate a piece of stage scenery. In order to make elements of a set look as if they belong to the play, scenic artists use paint. Develop an awareness of various kinds of scenic paint and colour. Students could choose one element of the set: wall, furniture, rock, floor, or a tree and make it look like it belongs in the play. Using colour and texture techniques create a finished product.

Discuss set decoration including: making and mixing set paints painting techniques brush, roller, sponge, stenciling, textured surfaces (stippling), papier maché, spattering, ragging on/off, smooching, special effects ,

Update portfolio

6. Computer-III

Computer Aided Drafting and Design (CADD): the technologies necessary to work in larger professional theatre facilities

7. Project-V

Understand, assess and plan a distinctive visualization. Conceiving, designing and presenting an original set design in detail with measurements and equipments:

- multimedia work of historical or modern content and digital media design in the process of set designing.
- rotating multimedia stages
- the 'tatami deck' and the 'sand cliff deck'
- theatre production staged on water
- moving audience platforms

Internship on public performances as theatre skills is developed through practical "hands-on" learning. Students must work with set crew for theatrical production as laboratory.