



केन्द्रीय माध्यमिक शिक्षा बोर्ड



(मानव संसाधन विकास मंत्रालय, भारत सरकार, के अधीन एक स्वायत्त संगठन)

शिक्षा सदन, 17, इन्स्टिट्यूशनल क्षेत्र, राउज एवेन्यु, दिल्ली-110002.

CENTRAL BOARD OF SECONDARY EDUCATION

(An Autonomous Organization under the Union Ministry of Human Resource Development, Govt. of India)
"Shiksha Sadan", 17, Institutional Area, Rouse Avenue, Delhi-110002

CBSE/DIR(ART&I)/TS/2013

Dated : 22.4.2013

Circular No: Acad-26/2013

All Heads of Institutions
Affiliated to the Board

Subject: Introduction of Theatre Studies (subject code 078) as a new course for classes XI-XII from session 2013-2014 Reg.

Dear Principal,

Theatre is one of the strongest mediums of expression we have and the fact that it is as old as mankind, and has manifested itself in countless forms all over the world, suggests that it is an extremely wondrous art form. The Natya Shastra says "*theatre is a gift from the gods for mankind's education and entertainment*". People everywhere have an unrelenting fascination for the stories that are represented in theatre spaces. Theatre can also play an important role in reinforcing and furthering the learning of other academic subjects which are taught in conventional ways. It concretizes issues that would otherwise remain abstract and difficult for children to grasp. It puts life back into bookish learning. Students derive many important benefits from their participation in theatre activities. It is a journey that moves from illiteracy and oral traditions to the literacy and sophisticated communications of modernity to the understanding that opens up a wide choice of worthy career options.

The subject Theatre Studies is being introduced as a pilot course on first come first serve basis to CBSE affiliated schools in class XI from the current academic session 2013-2014. It can be offered as an elective subject with any combination of three other electives and a language. It will have a 70 marks theory paper with 30 marks for case study based project and viva voce.

Objective

The Theatre Studies elective aims to create students who are self-reliant, independent and creative thinkers with a positive attitude.

Some of the salient features of this course are:

1. Students will be exposed to a wide range of theatrical forms and genres; especially those of their immediate cultural region, and also of the larger national and international contexts.
2. Students will obtain an understanding of how theatre has evolved from earliest times to the present day, and what social purposes it served, particularly in the periods marked by significant developments in its form and/or content.
3. Students will have learning experiences in the complete range of theatre skills: performing, directing, designing, writing, fabrication (masks, costumes, props, stage settings), productions work (planning, budgeting, printing, publicity) and would have the option to ultimately specialize in one or more of them.
4. The students will be encouraged to experiment in different ways of responding to and performing drama; whether scripted drama, drama devised by the students themselves, or drama derived from other stimuli (photographs, paintings, music, poetry, stories, newspapers, television, films, and real-life events).
5. The students will avail various techniques which will help them in analysis of real-life problems and issues, and with aim to find solutions.
6. Students will be taught how to respond critically to written texts and both live and recorded performances from a variety of cultures, genres and styles.
7. The planned progression of students through its key stages will be monitored, recorded and assessed by Theatre Studies teachers. A key element for the Secondary levels is the students' own journals, a regular written and video record of their progress and activities.

It is brought to the notice of all Heads of the schools interested in taking up this course in their respective schools/institutions to express their willingness by filling in the attached proforma (Annexure A). The filled in proforma along with a bank draft* of the requisite amount in favour of **Secretary, Central Board of Secondary Education, Delhi**, payable at Delhi may be sent to **Director (Academic, Research, Training and Innovation) CBSE Shiksha Sadan, 17-Rouse Avenue, New Delhi - 110002** on or before 15th May, 2013.

In case of any queries related to this subject, you may contact Mr. Sandeep Sethi, (Education Officer) on telephone number -011-23217128 or email at touchsandeep.sethi@gmail.com.

SI No.	Type of the School*	Fee
1.	Independent within the country	INR 3,000/-
2.	Overseas Independent Schools	INR 10,000/-

Sadhana Parashar

(Dr. Sadhana Parashar)

Professor & Director (Academic, Research, Training and Innovation)

Copy to the respective Heads of Directorates, Organizations and Institutions as indicated below with a request to disseminate the information to all the schools under their jurisdiction:

1. The Commissioner, Kendriya Vidyalaya Sangathan, 18-Institutional Area, Shaheed Jeet Singh Marg, New Delhi- 110016.
2. The Commissioner, Navodaya Vidyalaya Samiti, A-28, Kailash Colony, New Delhi.
3. The Director of Education, Directorate of Education, Govt. of NCT of Delhi, Old Secretariat, Delhi- 110054.
4. The Director of Public Instructions (Schools), Union Territory Secretariat, Sector-9, Chandigarh- 160017.
5. The Director of Education, Govt. of Sikkim, Gangtok, Sikkim- 737101.
6. The Director of School Education, Govt. of Arunachal Pradesh, Itanagar-791111
7. The Director of Education, Govt. of A&N Islands, Port Blair- 744101.
8. The Director of Education, S.I.E., CBSE Cell, VIP Road, Junglee Ghat, P.O. 744103, A&N Islands.
9. The Secretary, Central Tibetan School Administration, ESS Plaza, Community Centre, Sector 3, Rohini, Delhi- 110085
10. All the Regional Officers of CBSE with the request to send this circular to all the Heads of the affiliated schools of the Board in their respective regions.
11. The Education Officers/ AEOs of the Academic Branch, CBSE.
12. The Research Officer (Technology) with the request to put this circular on the CBSE website.
13. The Library and Information Officer, CBSE.
14. E.O. to Chairman, CBSE
15. DO/ PA to Secretary, CBSE
16. PA to CE, CBSE
17. PA to Director (Acad.)
18. PA to HOD (AIEEE)
19. PA to HOD (Edusat)
20. PRO, CBSE.
21. PS to Chairman, CBSE
22. PS to Secretary, CBSE
23. SO to CE, CBSE
24. PS to Director (Special Exams)
25. PA to Professor & Director (Academics, Research, Training & Innovation)

THEATRE STUDIES
Code No.: 078

(PROFORMA)

• **SCHOOL INSTITUTION DETAILS:**

Name of the School	
CBSE Affiliation No.	Senior Secondary since:
Name of Trust/Society/Managing Committee	
Name of the Principal/Head	
Contact Address of the Principal/Head	
Postal Address of the School	
City	State
Pin Code	Telephone with STD
Mobile	Fax
Email	Website

• **SENIOR SECONDARY ENROLLMENT DETAILS**

(Academic Session 2013-2014)

Class XI	
No. of Sections	No. of Students
Class XII	
No. of Section	No. of Students

• **TEACHING STAFF SPECIFICATIONS** (Refer Annexure "B")
(For the course Theatre Studies)

S. No.	Name of Teacher	Educational Qualification	Teaching Experience (No. of years)
1.			
2.			
3.			
4.			

ADDITIONAL INFORMATION RELEVANT TO THE SCHOOL/INSTITUTION'S
REASON FOR OPTING FOR THE PILOT COURSE

AUTHORISATION

I, (Name) _____, (Principal/Head of Institution) of (Name of School) _____ hereby declare that all the information furnished in this Proforma are true and correct to my knowledge. I also undertake that if our school is selected for the aforesaid Pilot course in 'Legal Studies', it will abide by the rules, regulation, confidentiality, co-operation and guidelines conveyed by CBSE from time to time.

I am submitting bank draft number _____ of amount _____ dated _____ drawn on bank _____ in favour of Secretary, Central Board of Secondary Education, Delhi, payable at Delhi.

Signature:

Name:

Day/ Month/ Year

THEATRE STUDIES

Code no.: 078

Rationale

All children play. Throughout the world, in all cultures, children play. Throughout recorded history, children have played. In playing, children learn instinctively; they do not need a teacher. Amongst the many forms of play, dramatic play is especially rich in learning opportunities. Children's natural capacities and capabilities in playing are what the Drama/Theatre teachers in schools exploit and extend in their programmes of study. Just as prehistoric communal rituals and celebrations are the roots of contemporary theatre, so early childhood play is the root that the teacher nurtures and helps bring to flower in the teenagers' independent creative work in theatre studies: as actor, director, writer, designer, technician and critic. It is a journey that moves from illiteracy and oral traditions to the literacy and sophisticated communications of modernity; to the understanding that theatre studies open up a wide choice of worthy career options.

In a sense, theatre's syllabus can be put in one word- life. There is no aspect of life, no topic that theatre will not attempt to come to terms with and render creatively. In fact, it becomes the site for many other 'subjects' to be brought together, enabling students to see the links and connections between different areas of knowledge. Theatre is participatory and democratic in its methodologies, requiring teachers too to participate in its activities along with the children and to foster a more intimate relationship with them than a regular classroom teacher usually has. There are no easy answers to many of the problems that are confronted in a Drama class, and students are expected to hold and express a variety of opinions on any given topic, and to seek their own solutions to problems.

**SYLLABUS
CLASS XI**

S. No	Unit	Marks	Periods
1	Introduction to Theatre	15	5
2	Dramatic Forms and Styles		5
3	Theatre Architecture		5
4	History of Indian Theatre	35	15
5	Indian Folk and Street Theatre		20
6	Survey of Asian Theatre		10
7	History of Western Theatre		20
8	Indian Theatre to Films	20	20
9	Application of Theatre in Academics		20
	PROJECT WORK& ACTIVITIES	30	120
	Total	100	240

Unit 1: Introduction to Theatre

05 Periods

- Theory: What is theatre? Why is theatre relevant to life today?
- Theory: Components of theatre – space, time, audience, performance
- Activity: Reading and analysis of a one-act play for theme, plot, structure and characterisation
- Activity: Acting exercises for body and movement
- Activity: Acting exercises for voice and speech
- Activity: Creating a performance of a story based on student’s own experiences
- Activity: Student Journals and video record of activities

Unit 2: Dramatic Forms and Styles

05 Periods

- Theory: Forms and Styles of Theatre - Comedy and Tragedy; Solo performance, Mime, Melodrama, Musical theatre, Realism, Symbolism, Ballet and Dance, Street theatre, Folk theatre, etc.
- Activity: Viewing films or videos to identify and discuss theatrical styles
- Activity: Student Journals and video record of activities

Unit 3: Theatre Architecture

05 Periods

- Theory: Space and storytelling
- Theory: Survey of historical and contemporary theatre architecture
- Activity: Identify spaces in school and surroundings similar to particular theatre architectural styles

Unit 4: History of Indian Theatre

15 Periods

- Theory: Rituals and myths from regions of India
- Theory: The Natya Shastra, Nav Ras and foundation of Indian theatre
- Theory: Sanskrit Writers and Plays –Uru Bhangram, Mattavilas

- Theory: Classical Indian Theatre – Kathakali, Yakshgaan
- Activity: Expressing the Nav Ras
- Activity: Identify and perform a ritual from the student’s home region
- Activity: Student Journals and video record of activities

Unit 5: Indian Folk and Street Theatre

20 periods

- Theory: Regional folk theatre – Jatra (Bengal & Odisha), Tamaasha (Maharashtra), Swang (Haryana), Nautanki (U.P.), Chau (Manipur), Bhand Pather (Kashmir), Bhavai (Gujarat), Dashavatar (Goa), Krishnattam (Kerala), Mobile Theatre (Aasam), Surbhi (Andhra Pradesh)
- Theory: Influence of Folk Theatre on Street Theatre
- Theory: Street Theatre as agitational propaganda and social education
- Theory: Role of theatre in the Indian freedom struggle,
- Activity: Create and perform street theatre plays based on current issues
 - Collaborative playwriting
 - Using music and vernacular language
 - Engaging and influencing an audience
- Activity: Student Journals and video record of activities

Unit 6: Survey of Asian Theatre

10 Periods

- Theory: Japanese - Noh and Kabuki
- Theory: Chinese -Beijing Opera
- Theory: Indonesian Wayang Kulit – influence of Indian culture
- Activity: Viewing Asian theatre live or on video
- Activity: Student Journals and video record of activities

Unit 7: History of Western Theatre

20 Periods

- Theory: Classical Greek and Roman Drama – Sophocles and Aeschylus
- Theory: Shakespeare and Elizabethan Drama
- Theory: Italian Commedia Dell’Arte and French farce
- Activity: Reading plays and performances of a short scene or monologue
- Activity: Student Journals and video record of activities

Unit 8: Indian Theatre to Films

20 Periods

- Theory: Parsi theatre as basis for Hindi films
- Theory: Sanskrit and classical stories and characters in Indian films
- Activity: Reading a Parsi play and scene script from related film
- Activity: Make an Indian film scene from Parsi, Sanskrit or folk theatre story
- Activity: Student Journals and video record of activities

Unit 9: Application of Theatre in Academics**20 Periods**

- Activity: Creating a play script from textbook of any academic subject
- Activity: Making the audience understand an academic subject differently
- Activity: Collaborative writing, preparation and performance
- Activity: Student Journals and video record of activities

PROJECT WORK& ACTIVITIES**120 Periods**

- Portfolio of activities
 - Student's journal including videos
 - Attend theatre performances and write reviews
 - Write a paper on a playwright, director or actor
 - Research careers in Theatre and Film
- Practical (Choose one)
 - Study and performance of a folk form in the immediate cultural region
 - Create a short play to perform for younger children
 - Character study project in play or video form
 - Choose a play from a list of 4 and answer a series of detailed questions on theme, plot, structure, characterisation and other aspects

CLASS XII

S. No	Unit	Marks	Periods
1	Modern Indian Theatre	25	15
2	Modern Western Theatre		15
3	Developing and Documenting the Research Project	15	10
4	Survey of Acting Theory and Practise		20
5	Theatre Production – Acting and Directing	30	20
6	Theatre Production – Theatre Architecture & Production Design		20
7	Theatre Production – Management and Performance		20
	Individual Research Project	30	120
	Total	100	240

Unit 1: Modern Indian Theatre**15 Periods**

- Theory: Survey of major modern and contemporary styles and works in Hindi / English
 - Vijay Tendulkar, Mohan Rakesh, Dharmveer Bharti, Badal Sarkhar, Shankar Shesh, Girish Karnad, Chandrashekhar Kambar
 - Rabindranath Tagore, Bhartendu Harishchandra
- Theory: Review of Indian theatre organisations – NSD, Sangeet Natak Academy, zonal cultural centres
- Theory: Practitioners of modern Indian Theatre

- Activity: Critical analysis of any one play of the above
- Activity: Collaborative scene work from selected scripts

Unit 2: Modern Western Theatre

15 Periods

- Theory: Survey of major contemporary style and works in English or English translation
 - Chekov, Ibsen, Strindberg, Shaw, O'Neill, Ionesco, Beckett, Pinter, Stoppard
- Activity: Critical analysis of any one play of the above
- Activity: Acting - collaborative scene work from selected scripts

Unit 3: Developing and Documenting the Research Project

10 Periods

- Examples of research projects in different aspects of theatre
- Choosing the scope of the individual project
- Using media and sources for the project

Unit 4: Survey of Acting Theory and Practice

20 Periods

- Theory: Reading from Stanislavsky, Brecht, Meisner, Strasberg, Adler
- Activity: Acting exercises and improvisations
- Activity: Acting exercises for expression
- Activity: Acting improvisations
-

Unit 5: Theatre Production – Acting and Directing

20 Periods

- Theory: Readings on play production
- Activity: Choosing a play – considering language, style, characters, story
- Activity: Casting a play
- Activity: Actors' workshop for the chosen play
- Activity: Student Journals and video record of activities

Unit 6: Theatre Production - Production Design

20 Periods

- Theory: History of theatre architecture
- Theory: Readings on production design – color theory, sets, costumes, lighting, sound design
- Activity: designing sets, costumes, lighting and sound for the chosen play
- Activity: rehearsals of the chosen play incorporating production design
- Activity: Student Journals and video record of activities

Unit 7: Theatre Production – Management and Performance**20 Periods**

- Theory: Readings on Theatre management and marketing
- Activity: Organising the venue for the chosen play
- Activity: Rehearsals of the chosen play
- Activity: Multiple performances of the chosen play
- Activity: Student Journals and video record of activities

Individual Research Project**120 Periods**

- Written and/or multimedia project involving one aspect of theatre or film
- May be comparative or interpretive
- May also be creative, i.e., writing a full-length play, devising a solo performance based on texts, designing costumes based on research, etc.
- Project includes a demonstration based on the research

MINIMUM QUALIFICATION FOR TEACHERS**Theatre Studies**

A) Masters Degree in Theatre as subject.

OR

Masters Degree in any stream with 1 year Diploma in Theatre from a recognised University.

OR

Graduation in any stream with 3 years Diploma from National School of Drama/ Any Government recognised Institute.

OR

Graduation in any stream with 2 years Diploma in TIE from NSD.

OR

Graduation in any stream with 6 years experience in T. I. E. Co. of NSD.