

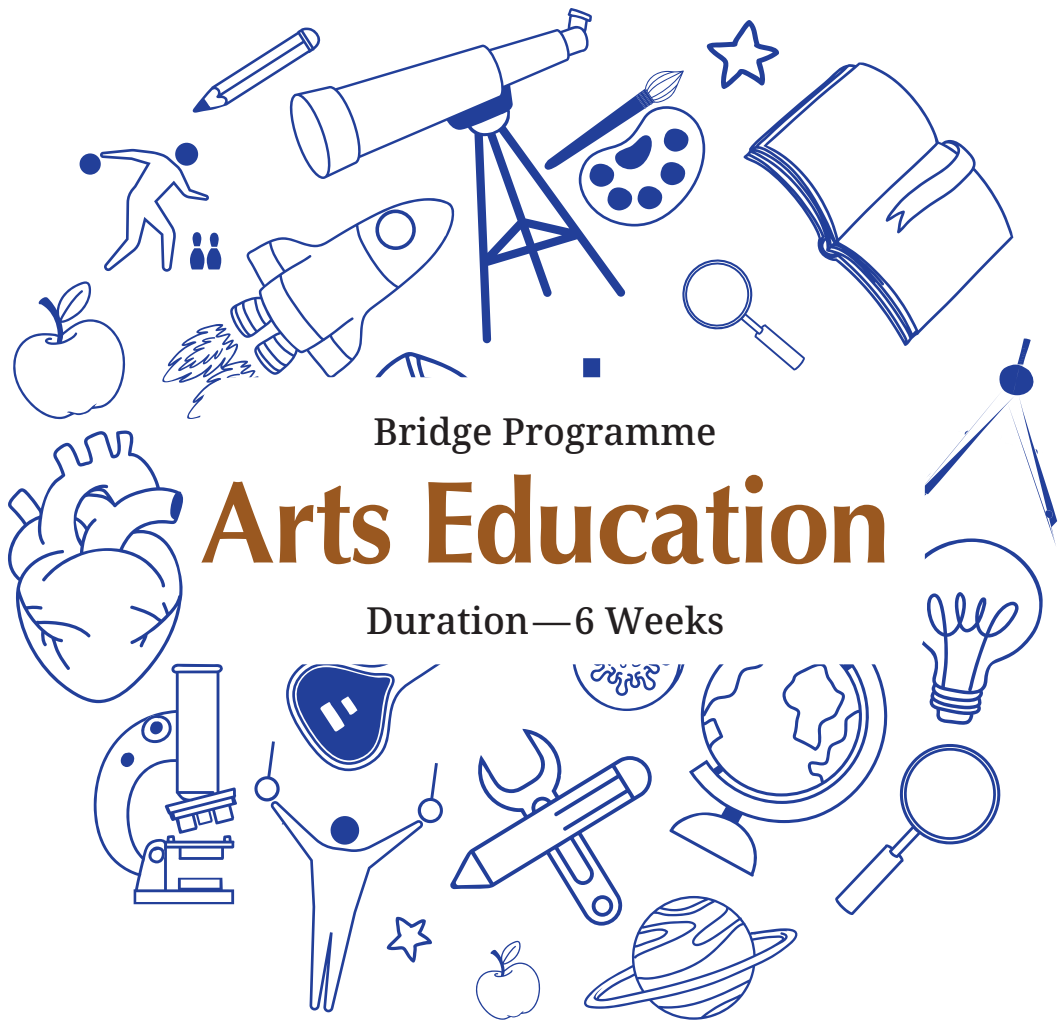
# Bridge Programme

# ARTS EDUCATION

GRADE 8



Duration — 6 Weeks



Bridge Programme

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Duration—6 Weeks

GRADE 8

**ARTS EDUCATION**  
**BRIDGE PROGRAMME FOR GRADE 8**

**First Edition**

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Research and Training, 2025**

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## From the Director's Desk

Dear Students and Teachers,

The National Council of Educational Research and Training (NCERT) welcomes all students stepping into Grade 8, the culminating year of the Middle Stage. This grade marks a significant transition, as we align our educational practices with the transformative vision of the National Education Policy (NEP) 2020 and the National Curriculum Framework for School Education (NCF-SE) 2023.

Our commitment is to provide a learning experience that is joyful, innovative, and deeply rooted in Indian ethos. The new syllabus and teaching-learning material are designed for experiential, discovery-based, and inquiry-driven learning, making education a truly enriching journey. However, we know that our students are transitioning from the old curriculum which differs from this new approach. To bridge this gap and ensure a smooth and effective transition, we have developed a comprehensive six-week Bridge Programme across all subject areas, including Arts Education.

This Bridge Programme is designed to prepare students for the innovative pedagogical approaches and content that await them in Grade 8. It provides detailed guidelines for teachers and engaging activities for students, ensuring a holistic development. As Grade 8 serves as a bridge to the Secondary Stage, it is vital for laying a strong foundation for future learning.

We believe that after successfully completing this Bridge Programme, students will be well-equipped to fully appreciate and benefit from the new textbooks and other teaching-learning material. I earnestly urge all teachers to embrace the spirit of NEP 2020, fostering a culturally rooted, experiential education that resonates with the ethos of *Vasudhaiva Kutumbakam* — “The world is one family.” This is the first step in our journey, and together, we can demonstrate to the entire education fraternity the power of collaboration and teamwork in delivering quality education to every student.

Let us embark on this journey with dedication and enthusiasm, ensuring that every student experiences the joy of learning and achieves their full potential.

DINESH PRASAD SAKLANI  
*Director*

National Council of Educational Research and Training



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# THE CONSTITUTION OF INDIA

## PREAMBLE

**WE, THE PEOPLE OF INDIA**, having solemnly resolved to constitute India into a <sup>1</sup>**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

**JUSTICE**, social, economic and political;

**LIBERTY** of thought, expression, belief, faith and worship;

**EQUALITY** of status and of opportunity; and to promote among them all

**FRATERNITY** assuring the dignity of the individual and the <sup>2</sup>[unity and integrity of the Nation];

**IN OUR CONSTITUENT ASSEMBLY** this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

# Arts Education

## Bridge Programme for Grade 8

Duration—6 Weeks

### Context

The National Education Policy (NEP-2020), the National Curriculum Framework for Foundational Stage (NCF-FS, 2022) and the National Curriculum Framework for School Education (NCF-SE, 2023) provide a roadmap for education in India. For the first time, Arts Education has been introduced as a compulsory curricular area from Grade 3 to 12. At the foundation stage, Arts Education is integrated with other curricular areas. Consequently, significant efforts are required to help students at different stages catch up with the curricular goals established for this stage.

To achieve curricular goals, NCERT is developing syllabi and textbooks for all grades in a phased manner. In Arts Education, NCERT developed textbooks for Grades 3 and 6 in 2024, which will be implemented nationwide from April 2025. Additionally, syllabi and textbooks for Grades 4–5 and Grades 7–8 are currently being developed and will be introduced in the 2025–26 academic year.

Since students in Grade 6–7 will be introduced to the basic elements of each discipline in Arts Education, Grade 8 students—who have not had structured exposure to these concepts in previous years—may experience a curricular gap. This Bridge Programme aims to help them develop an understanding of fundamental artistic concepts and practices that they may have missed.

To ensure a smooth transition to the new curriculum, a six-week Bridge Programme has been designed for Grade 8 learners marking the final year of the Middle stage. The curriculum before NEP-2020 was based on a constructivist approach where competency

development was not a primary focus. However, NEP-2020 emphasises competency-based education and teaching-learning materials, including textbooks, which are currently being developed.

The Bridge Programme is designed as a fun-filled, interactive series of games and activities to help students:

- Enjoy and engage with learning.
- Interact freely and overcome inhibitions.
- Collaborate with peers and teachers.
- Develop teamwork and create problem-solving skills.
- Understand the importance of arts in their lives through experiential learning.

This programme aims to create an interactive and playful classroom environment, allowing teachers and students to transition smoothly into the new syllabus, textbooks and pedagogical approach.

By incorporating experiential and activity-based learning, this Bridge Programme will pave the way for an effective and engaging introduction to the new Arts Education curriculum in Grade 8.

## Teachers' Section

### Introduction

This section provides an overview of the Bridge Programme, outlining its Curricular Goals (CGs) and the competencies expected at the stage. It also highlights the subject-specific transformation in Arts Education, as envisioned in the National Curriculum Framework for School Education (NCF-SE, 2023).

### A brief introduction to Arts Education (NCF-SE, 2023)

The Arts can broadly be classified into the Visual and Performing Arts. These encompass a wide range of genres including traditional, classical, folk, popular and contemporary styles of creative expression.

Visual and Performing Arts include:

- Visual Arts: Drawing, painting, crafts (including local and living traditions), digital art.

- Performing Art: Storytelling, puppetry, dramatics, music, dance, movement.

## Curricular Goals (CGs)

CG–1: Develops openness to explore and express themselves through various art forms.

CG–2: Applies their imagination and creativity to explore alternative ideas through the arts.

CG–3: Understands and applies artistic elements, processes and techniques.

CG–4: Acquaints themselves with a range of aesthetic sensibilities in regional Arts and cultural practices.

Art Education in schools should provide all students with adequate opportunities to openly express their ideas and feelings through a variety of art forms.

- Learning basic techniques and building a vocabulary of each discipline in arts is essential.
- The Indian knowledge system is rich with diverse art forms making it crucial for students to recognise these traditions, understand their historical significance and learn associated techniques.
- The multiple avenues of art are interesting as they lead the way for multiple approaches to comprehend a particular concept. Students should learn through experience to understand them.
- Arts are intra-related and also integrated with other curricular areas. Comprehending the same adds value to learning.

## Competencies

- Art is a medium of understanding through which we make aesthetic sense of our experiences as it comprises a vast range of creative activities carried out by people in all cultures and societies.
- Engagement with art, also builds our capacities for being creative across subjects and develops cultural sensibilities.
- When students create artwork together and work collaboratively, they recognise one another's strengths and develop deeper connections with the world around them.

- Learning basic techniques and presentation in arts allows students to engage and participate meaningfully in our culture.
- Arts involve the physical, emotional, aesthetic and intellectual parts of ourselves.
- When people work with arts, they not only create artwork but also enjoy the experience of viewing and responding to many forms of cultural expression.
- Learning different forms of art also helps contribute to the student's general well-being and integrated development.
- Arts Education inculcates values like empathy, sensitivity, sense of belonging, appreciation of others' work, collaborations, the inclusivity aspect, etc. (NCF-SE: Part A – 1. 4. 3, Pg. 59; Chapter 6: Art Education – Part C, Pg. 353)

## Subject-Specific Approaches for Transformation

### Visual Arts

1. Visualising shapes in human figures and drawing.
2. Understanding proportions of the human body and drawing.
3. Building a picture based on local festivals, traditions, culture and everyday events.
4. Human figure through three-dimensional explorations.
5. Sourcing and using everyday materials for collage, colour and assemblage.
6. Display and review of artwork.

### Music

1. Introduction of terminologies.
2. Exploring the elements of a popular song and a study of its background.
3. Recognising Lok Sangeet (Vocal and Musical Instruments).
4. Understanding the tenets and style of both Hindustani and Carnatic Music.

5. Exploring the connection of Music to other forms of art like painting, dance and theatre.
6. Creating Musical storytelling by observing paintings.
7. The importance of production and presentation—plan, prepare and perform.

## Dance

1. Body in motion—Body Bends and Postures (Practical).
2. Simple terminologies of the above actions.
3. Recreating postures, using different parts of the body by observing sculptures in heritage monuments. (Resources—Visit to a monument in the nearby area for observation, textbook, internet, any other book etc.)
4. Create rhythmic movements of phenomena in the natural environment (for example: rivers, wind, trees, etc.) using hand gestures and foot movements.
5. Exploring different types of hand gestures practised in any of the dance forms.
6. Understanding *Rasabhinaya*.
7. Practising different varieties of foot movements systematically.
8. Exploring movements and expressions in *Lok Nritya*.
9. Introduction to *Natya*-based storytelling systems.
10. Exploring the stages of choreography, followed by presentations.

## Theatre

1. Brief history of *Natyashastra*.
2. Definitions and important terminologies.
3. *Angika Abhinaya*:
  - Exercises related to the body.
  - Physical Activities that give control over body movements.
  - Expressing through body movements.

4. *Vachika Abhinay*:
  - Activities related to voice and toning of voice.
  - Activity related to clarity of speech.
5. *Ahaarya Abhinay*:
  - Set design, props and external elements that enhance a play.
6. *Sathvika Abhinay*:
  - Emotions, expressions and communication techniques.

## Bridge Programme Weekly-Plan

Suggested timetable with the name or title of activities, topics, or concepts.

### Week-wise timetable in Arts Education

(NCF-SE-Part A: Table 4.4 (iv) Pg. 137)

#### Visual Arts – VA, Music – M, Dance – D, Theatre – T

*(The first digit of every art form conveys the art form in the timetable)*

Week	Time Available in Hours	Mon	Tues	Wed	Thurs	Fri	Sat
Week 1	40 Minutes each		Arts-VA		Arts-M		
			Arts-T		Arts-D		
Week 2	40 Minutes each		Arts-VA		Arts-M		*Arts Display and presentation
			Arts-T		Arts-D		
Week 3	40 Minutes each		Arts-VA		Arts-M		
			Arts-T		Arts-D		
Week 4	40 Minutes each		Arts-VA		Arts-M		*Arts Display and presentation
			Arts-T		Arts-D		
Week 5	40 Minutes each		Arts-VA		Arts-M		
			Arts-T		Arts-D		
Week 6	4 hrs. 40 minutes		Arts-VA		Arts-M		*Arts Display and presentation
			Arts-T		Arts-D		

*\*Consolidated presentation of music, dance, theatre and Visual art to be planned for the assembly on the last day.*

The assembly is an important platform for students as presenters and audiences. Presentations can be made of creative expressions of students through the skills they learn in designated periods allotted. The audience in these assemblies gets a chance to observe, appreciate and critique.

## Pedagogy and Assessment

### How to conduct the Bridge Programme activities and assess the outcomes

The Bridge Programme is designed to prepare students academically and skill-wise for understanding the basic tenets of the curriculum being followed in different disciplines of Arts Education. Since the goal is to ensure a seamless progression from the Bridge Programme to the main curriculum:

- The content developed in different forms of art aims to provide a picture of the syllabus followed in Grade 7.
- Key components in all art forms have been given along with activities for practice in classes. The teacher has to facilitate students' skill development through workshops and orientation activities.
- It will require developing creativity in arts and a higher level of self-motivation.
- It would be a great support if resource persons or artists were invited to disciplines where there is no teacher for the specific art form.
- It is understood transitioning from an open-unstructured environment to a structured standard curriculum can be difficult for some students. Hence, the teacher has to implement flexible and differing teaching styles, assessment methods or greater academic independence.
- As Arts is all about experiencing, analysing, creating, recreating and continuous engagement it has the potential to resolve issues. The process is important and not the final product should be a mantra of the teacher.



- In all the efforts of the teacher, tracking progress through regular assessments, check-ins, regular guided support and feedback sessions ensures the students' progress.

## Linkage with New Textbooks

Transition from the Bridge Programme to new textbooks.

As the textbook for Grade 8 truly begins the structured academic journey of students in Arts Education building upon what they learn in the Bridge Programme this exercise is extremely important.

### Activity-wise Timetable

Art Subject	Competencies to be achieved	Activity outline	Week
Visual Arts	<b>C-1.1</b> Expresses confidently their personal and everyday life experiences through various Visual Art forms.	<b>VA1: Figure drawing using geometrical shapes</b> <ul style="list-style-type: none"> <li>• Observe people around you.</li> <li>• Visualise basic geometric shapes in the body.</li> <li>• Draw the body using these shapes.</li> <li>• Add facial features, details of limbs, clothes and accessories.</li> </ul>	1
	<b>C-1.1</b> Expresses confidently their personal and everyday life experiences through various Visual Art forms.	<b>VA2: Proportions of the human figure</b> <ul style="list-style-type: none"> <li>• Measure your head using the span of your hand from the top to the chin.</li> <li>• Use the same span to measure other parts of the body and note the proportions in relation to the head.</li> <li>• One shoulder to the other (could be between 1.5 to 2 spans):               <ol style="list-style-type: none"> <li>Length of your arms.</li> <li>Distance from neck to navel.</li> <li>Length of your legs.</li> <li>Width of your waist.</li> <li>Width of your hips.</li> <li>Length of your hands and feet.</li> </ol> </li> <li>• Draw a standing figure starting from the head.</li> </ul>	2

		<ul style="list-style-type: none"> <li>• Draw the other parts of the body in proportion to the head (based on your measurements).</li> <li>• Add facial features, clothes and accessories.</li> <li>• Carefully store your artwork to be continued in the next period.</li> </ul>	
<b>C-1.1</b>	Expresses confidently their personal and everyday life experiences through various Visual Art forms.	<b>VA3: Create an outdoor scene around the figure</b> <ul style="list-style-type: none"> <li>• Continue working on your artwork with the standing figure.</li> <li>• Imagine a busy space around the figure like a festival, street, market, mela, etc.</li> <li>• Add objects, people, trees, plants, animals.</li> <li>• Draw some of these appearing close by and some others in the distance.</li> <li>• Add movement and emotions.</li> <li>• Gather a variety of materials to collage and colour for the next period.</li> </ul>	3
<b>C-3.1</b>	Demonstrates care and makes informed choices while using various materials, tools and techniques in the Visual Arts.	<b>VA4: Complete the artwork</b> <ul style="list-style-type: none"> <li>• Sit in groups to share the materials you have gathered.</li> <li>• Decide which parts you will collage and how small or big your pieces for collage will be.</li> <li>• Collage and add colour to your work by paying attention to the details.</li> </ul>	4
<b>C-3.2</b>	Refines ideas and techniques of visual expression from the stage of planning to the final presentation and reviews the entire process.	<ul style="list-style-type: none"> <li>• Colour the background and add finishing touches to complete your artwork.</li> <li>• Put away the materials you have used and clear your work space.</li> </ul>	

	<p><b>C–3.1</b> Demonstrates care and makes informed choices while using various materials, tools and techniques in the Visual Arts.</p> <p><b>C–3.2</b> Refines ideas and techniques of visual expression from the stage of planning to the final presentation and reviews the entire process.</p>	<p><b>VA5: Make a three-dimensional figure</b></p> <ul style="list-style-type: none"> <li>• Materials you can use: clay, paper, cloth or recycles cartons, bottles, etc.</li> <li>• Construct a human figure from your imagination using the materials you have chosen.</li> <li>• The figure can be shown in any position or posture (standing, sitting, bending, moving, etc.)</li> </ul>	5
	<p><b>C–3.2</b> Refines ideas and techniques of visual expression from the stage of planning to the final presentation and reviews the entire process.</p>	<p><b>VA6: Class Display</b></p> <ul style="list-style-type: none"> <li>• Give a title to both your artworks.</li> <li>• Work in groups and arrange your artworks as a class display.</li> <li>• Have a discussion and appreciate each other's ideas and efforts.</li> </ul>	6
<b>Music</b>	<p><b>C–2.2</b></p> <ul style="list-style-type: none"> <li>• Through simply acquiring knowledge of various forms in Music to developing technical skills that introduce vocabulary in Music and terminologies in Indian Classical Music.</li> </ul> <p><b>C–2.1</b></p> <ul style="list-style-type: none"> <li>• Understanding the importance of preparation i.e. riyaz or rehearsals for achieving age appropriate levels of learning.</li> </ul> <p><b>C–2.2</b></p> <ul style="list-style-type: none"> <li>• Writing the notation system prevalent in Music</li> <li>• Learning the art of documentation in Music.</li> </ul> <p><b>C–4.2</b></p> <ul style="list-style-type: none"> <li>• Emphasizing on the aspects of Indian Knowledge system through storytelling, picture reading, chanting, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Learning two compositions, singing them and presentation to an audience.</li> <li>• Terminologies of classical music or the vocabulary of musical words have to be introduced simultaneously.</li> </ul>	1
		<ul style="list-style-type: none"> <li>• Plan a presentation.</li> <li>• Workout a plan according to the song.</li> <li>• Visualise a presentation.</li> <li>• Prepare production details.</li> <li>• Integrate movement, Visual Arts and Theatre.</li> </ul>	2
		<p>Exploring and documenting details of compositions for an understanding of what type of planning is required for the production of songs.</p>	3

	<p><b>C-1.2</b></p> <ul style="list-style-type: none"> <li>• Interdisciplinary learning by integrating different forms of art and other curricular areas.</li> </ul> <p><b>C-4.2</b></p> <ul style="list-style-type: none"> <li>• Awareness of society and the talent of the common people.</li> </ul> <p><b>C-4.2</b></p> <ul style="list-style-type: none"> <li>• Association with the society through art forms.</li> </ul> <p><b>C-1.2</b></p> <ul style="list-style-type: none"> <li>• Move away from rote learning and encourage a more engaging and interactive approach to learning.</li> </ul>	<ul style="list-style-type: none"> <li>• Exploring stories from ancient books (granth) prevalent in our country. Enactment and use of shlokas to relive the ancient times.</li> <li>• Terminologies of classical music or the vocabulary of musical words have to be introduced simultaneously.</li> </ul>	4
		<ul style="list-style-type: none"> <li>• Music emotions and creativity.</li> <li>• Listen to different types of songs and try to analyse the emotions, thoughts that are an essential element of Music.</li> </ul>	5
		Creativity and storytelling — Understanding a painting through Music.	6
<b>Dance</b>	<p><b>C-1.1</b></p> <ul style="list-style-type: none"> <li>• Expresses confidently their personal and everyday life experiences through a variety of Dance and Movement activities.</li> </ul> <p><b>C-1.2</b></p> <ul style="list-style-type: none"> <li>• Demonstrates flexibility in the process of collaboratively developing Dance and Movement Practices.</li> </ul> <p><b>C-2.2</b></p> <ul style="list-style-type: none"> <li>• Connects elements of Dance or movement, mudras, gestures and postures with personal experiences, emotions and imaginations.</li> </ul>	Basic body movements and postural expression.	1
		Dynamic movements and rhythmic expression.	2
		Non-verbal communication through gestures and mudras.	3
		Emotional expression — bhava and navarasa.	4
		Dance techniques and traditions — adavus, nritya, nritya and natya	5
	<p><b>C-4.2</b></p> <ul style="list-style-type: none"> <li>• Describes the life and work of a few local dancers and movement artists in their region and across India.</li> </ul>	Narrative dance and dance-theatre performance (Natya) Dynamic movements and rhythmic expression	

	<p><b>C-4.2</b></p> <ul style="list-style-type: none"> <li>• Demonstrates familiarity with various local and regional forms of Dance and Movement Describes some of the movements that characterise local Dance forms and draws connections with the local environment and culture.</li> </ul> <p><b>C-2.2</b></p> <ul style="list-style-type: none"> <li>• Reworks ideas and expressions used in Dance and Movement from the stage of planning to final performance, and reviews the entire process.</li> </ul>		6
<b>Theatre</b>	<p><b>C-1.1</b></p> <ul style="list-style-type: none"> <li>• Develops confidence to explore, depict, and celebrate human experience through the Arts.</li> </ul> <p><b>C-1.2</b></p> <ul style="list-style-type: none"> <li>• Exercises their imagination and creativity freely in the Arts.</li> </ul> <p><b>C-2.2</b></p> <ul style="list-style-type: none"> <li>• Explores basic processes, materials, and techniques in the Arts.</li> </ul> <p><b>C-4.1</b></p> <ul style="list-style-type: none"> <li>• Explores beauty in their surroundings, and develops an interest in a variety of local Art forms and cultural practices.</li> </ul>	Animal walk Mirror Game	1
		Freeze and justify Tableau Voice culturing Activities.	2
		Navarasa, tongue twisters pitch, tone speed and intonations.	3
		property making and costume designing	4
		puppet making and set designing.	5
		Emotional corners, characterisation, scene building.	6

## Student's Section

Experience each activity in the 6 weeks in school and you will be able to appreciate the different elements in each discipline of art. Practise them during holidays in your funtime and note down all your thoughts about “How did you like the experience?” “What are the local arts you did not note previously which are practised in your vicinity”.

### Details of the Activity

#### VA1: Figure Drawing using Geometrical Shapes

- Observe people around you.
- Visualise basic geometric shapes in the body.
- Draw the body using these shapes.
- Add facial features, details of limbs, clothes and accessories.

#### Learning Outcomes

- Draws the human body using geometric shapes.

#### Assessment

- Observation
- Visualisation

#### VA2: Proportions of the Human Figure

- Measure your head using the span of your hand from the top to the chin.
- Use the same span to measure other parts of the body and note the proportions in relation to the head:
  - One shoulder to the other (could be between 1.5 to 2 spans)
  - Length of your arms
  - Distance from neck to navel
  - Length of your legs
  - Width of your waist
  - Width of your hips
  - Length of your hands and feet
- Draw a standing figure starting from the head.

- Draw the other parts of the body in proportion to the head (based on your measurements).
- Add facial features, clothes and accessories.
- Carefully store your artwork to be continued in the next period.

### Learning Outcomes

- Observes the proportion of the human body in relation to the head.
- Applies proportions while draws the human figure.

### Assessment

- Observation
- Measurement

### VA3: Create an Outdoor Scene around the Figure

- Continue working on your artwork with the standing figure.
- Imagine a busy space around the figure like a festival, market, mela, etc.
- Add objects, people, trees, plants, animals.
- Draw some of these appearing close by and some others in the distance.
- Gather a variety of materials to collage and colour for the next period.

### Learning Outcomes

- Depicts scenes from their own life experiences.
- Depicts spatial depth and distance in their picture by varying the size of objects, people and other pictorial elements.
- Creates a composition by arranging different elements for a scene.

### Assessment

- Compositional arrangement

## VA4: Complete the Artwork

- Sit in groups to share the materials you have gathered.
- Decide which parts you will collage and how small or big your pieces for collage will be.
- Collage and add colour to your work by paying attention to the details.
- Colour the background and add finishing touches to complete your artwork.
- Put away the materials you have used and clear your work space.

### Learning Outcomes

- Selects appropriate materials and tools for collage and colouring.
- Uses materials and tools with care and shares them with peers.

### Assessment

- Imagination
- Collaboration
- Control over tools and techniques

## VA5: Make a Three-dimensional Figure

- Materials you can use: clay, paper, cloth or recycles cartons, bottles, etc.
- Construct a human figure from your imagination using the materials you have chosen.
- The figure can be shown in any position or posture (standing, sitting, bending, moving, etc.)

### Learning Outcomes

- Visualises a human figure in three-dimensional form.
- Depicts the figure in various positions and postures.
- Selects appropriate materials and tools for three-dimensional work.



### Assessment

- Creative use of materials and methods.
- Control over tools and techniques.

### VA6: Class Display

- Give a title to both your artworks.
- Work in groups and arrange your artworks as a class display.
- Have a discussion and appreciate each other's ideas and efforts.

### Learning Outcomes

- Reflects on ideas and gives titles to artwork.
- Participates in arranging and displaying artwork.
- Shares observations, appreciates and responds to artworks.

### Assessment

- Appropriate use of vocabulary for the title.
- Collaboration
- Sensitivity towards others.

## Music

### Details of the Activity

#### M1: Basic Elements — *Swar, Laya*

- We all love to sing film or popular songs that we hear all around us. Select any two songs, for example, a good film song, folk song, regional song, devotional music or any other.
- Learn the tune, lyrics and rhythmic structure of the songs. Let the whole class practise and sing it several times.
- Write the lyrics. Clap with the rhythm and try to understand the beat or tala composition.
- If you have any instruments in your class use it as an accompaniment or some of you can practise playing the song on it.

- As you have 5 periods of Music this should be completed in a weeks time and you may present it in the school assembly or on any other occasion.
- Let the teacher introduce some terminologies while the students learn the song like aadhar swar, the notes in Indian Music, arohan, avarohan, the notes used in the two compositions, etc.

### Learning Outcomes

- Analysis of songs—lyrics, theme, unique tune, rhythmic pattern.
- Presentation skills.
- Awareness of technical terms.

### Assessment

- Skills of presentations
- Understanding technical terms
- Interest level

## M2: Performance

Performing Arts like music, dance and theatre, often have performance as a goal and there are many small steps that lead to a successful performance. It is helpful to remember that for a successful performance, there is more than just singing and playing and even if you don't want to be on stage, you are contributing.

### Part A: Plan

Like most activities, the planning phase is the most important one while putting a performance together. Follow all the steps in the planning stage to think about your final performance.

### Create a Song List

Work with your teacher to make a list of songs that could be used for the performance. Everyone can contribute songs they know, which are suitable for the performance. You can choose songs from anywhere but remember:

- Words to be meaningful
- Relevant Theme
- Melodious and rhythmic

## Activity 1: Visualise a Performance

To begin planning, think of the following:

- Where will it be?
- When will it be?
- How long will it be?
- Who will be your audience?
- Will there be a theme and/or a title for the performance?
- Is this performance for a particular event or occasion?
- Is there anything you have seen in another performance that you liked and would like to try?

### Prepare—Rehearsal and Feedback

- Once you choose your song or set of songs, practise it multiple times.
- If you have many people playing different roles in the performance, see how all of you can work well together.
- If you are a vocalist, think of the lyrics of the song and what kind of emotions and story you are trying to convey.
- If you are an instrumentalist, think about how you can play with dynamics and feelings. When is your line the main line, and when are you supporting someone else?
- Find musical parts for all the performers. See how each person is using their strengths to make the performance better. If you do not have instruments, see how else you can support the performance. Sometimes, you can even use a stick to keep the beat.
- When you are ready perform it for your teacher or a friend and get feedback—what was good and what do you need to work on before your final performance?
- Make a note of the feedback you have received and make a practice plan.

## Production, Promotion and Support

For a successful performance, there is a lot more that needs to be done.

- How can you design the stage in a way that is relevant to your theme?
- Are light and sound equipment required?
- How can you best use the performance space?
- Do you require any props?
- Would you need an anchor to announce and engage the audience?
- Are chairs needed for the audience?
- Integrate elements of Drama, Visual Arts and Movement or Dance.

As you learn songs, practise them try to plan as above every week and you will know how all the above points play a big role in presentations  
Learning Outcomes:

- Steps of planning for production.
- Use of props, stage décor, use of space, handling sound system (if available).
- Integration techniques.

## Assessment

- Skills of presentations
- Innovative thinking
- Interest level

### M3: Exploring Songs

Make 2 groups and give musical names to each group. As students have learnt to sing 2 songs. It is time to document some specifics of the song. Fill in this template for each of them and discuss similarities and differences with your classmates.

- Title of the Song
- Year of Release:
  - Theme
  - Form/ Style/ Genre

- Artist(s)
- Composer
- Lyricist
- Notes used in the composition
- Musical elements — voice, instruments, pitch, tempo
  - Has the song been sung in a male voice or a female voice or is it a duet?
  - What are the instruments you can hear?
  - What is the tempo of this song? Is it fast or slow? Does it change a lot during the song?
  - Is it mostly in a high pitch, a medium pitch or a low pitch? Does it change during the song?
- Let us think further and analyse — Mood, emotions (rasa), theme:
  - What is the mood of the song?
  - What do you like about the song?
  - If you changed some elements of the song, would the mood change? How would you like to change the song?
  - Is the arrangement heavy (with lots of instruments and beats)? Or light?
- Let the 2 groups discuss among themselves and get mutual feedback and points for analysis.

### Learning Outcomes

- Recognising notes.
- Understanding the pitch which is best to present a song.
- Role of musical instruments in any composition.
- Emotions, theme in all compositions.

### Assessment

- Art of documentations and comprehension
- Presentation skills of project
- Interest level

#### M4: Listen to this Story which will Connect you to the Ancient Books (the Vedas) Documented in India

Singing and chanting together is a practice that goes back several centuries. Let us step back in time for a glimpse into the Vedic Era.

The year was approximately 850 BCE, a time imbued with deep spiritual and musical traditions. As the first rays of dawn painted the horizon, a group of musicians, known as Ritwij, assembled to begin the morning rituals. These musicians, guardians of sacred hymns, sang verses from the *Samaveda* and *Samsamhita*, texts that formed the cornerstone of Vedic ceremonies. Facing east, the direction of the rising sun—an eternal symbol of divinity and renewal—the Ritwij divided themselves into distinct roles. Each role contributed to the intricately structured and harmonious nature of Vedic chanting.

- *Prastota*: Initiated the chant with the *Prastav* (introduction of the composition).
- *Udgatha*: Led the primary section, the *Udgeeth*, forming the core of the recitation.
- *Pratiharta*: Sang the *Pratihaar*, which was singing the core of the recitation in different patterns
- *Updrav*: Performed the connective musical interlude, i.e., the instruments and the rhythmic interpretations
- *Nidhan*: The concluding section, sung in unison by all groups, creating a profound and unified culmination.
- At the centre of this intricate performance stood the *Upgayak* who provided the foundational tonal base, a steady, resonant sound akin to “Hoooo”. This sustained tone served as the *aadhar swar* or base note.

The morning ritual was far more than a musical exercise; it was a spiritual offering, a harmonious bridge between humanity and divinity. The symphony of voices and the disciplined roles of the Ritwij exemplified the Vedic pursuit of unity in diversity, reflecting the profound connection between sound, spirituality and nature.

## Note for the Teacher

If you know any other story from the *Vedas*, *Upanishads* or any other important ancient book (*granth*), you can relate the story and do a similar kind of activity

### Activity 2: Chant *shlokas* in a group

You have read the above activity. now practise the same in your classroom and see the outcome. Form groups — (i) *Prastota* (ii) *Udgatha* (iii) *Pratiharta* (iv) *Updhrav* (v) *Upagayak*

Imagine yourself living during the Vedic period. Chant the *shlokas* in a similar fashion along with your class.

1. नमः सवित्रे जगदेकचक्षुषेजगत् प्रसूतिः स्थिति नाश हेतवे ।

*Namah savitre jagadekchakshushe, jagatprasuti sthiti naasha hetave*

Meaning: My salutation to the sun god, eye of the world, the cause for our existence and sustenance.

2. ॐ असतो मा सद्गमय । तमसो मा ज्योतिर्गमय । मृत्योर्मा अमृतं गमय ।  
ॐ शान्तिः शान्तिः शान्तिः ॥

*Asato maa sadgamaya tamaso maa jyotirgamaya*

*Mrityormaa amritam gamaya Om Shanti Shanti Shantihi*

Meaning: lead me from false to the truth, darkness to light, from death to immortality.

## Learning Outcomes

- Enactment of musical stories.
- Chanting shlokas — pronunciation and musicality.
- Presentation

## Assessment

- Skills of presentation
- Interest level

## M5: Music, Emotions and Creativity

Let us continue this journey of learning various forms of music and the rasa they express.

### Devotional Music

We all pray in different ways. Music is also a way for people to express the emotion of devotion. People often come together in groups and sing devotional songs, in different styles of singing, using a variety of words, tunes and rhythms. Let us understand how the words, tune and rhythm come together when we sing a devotional song. Learn any devotional Music, any language, any faith.

Make a small project on the words, the belief, style of singing, the rhythm associated with the same and present it through a proper platform.

### Active Listening

Active Listening is a term used when you listen to something carefully and try to understand it. Listening is very important in music. The more you listen to a wide range of music, the more you start to pick up on different styles, structures and techniques that you might not notice at first. It opens up your ear to different genres, rhythms or even nuances in production that you wouldn't have recognised otherwise.

- Actively listen to a folk or tribal.
- Explore how the lyric and the tune tell a story.
- What are the moods and emotions of the lyrics and the tune?
- Now try the same activity with a piece of instrumental music (tune should be folk or tribal).
- What are the differences you notice in the mood and emotions?

Make a small project on the words, the belief, style of singing, the rhythm associated with the same and present it through a proper platform.

### Learning Outcomes

- Interest in learning a variety of songs in diverse India.
- Understanding the pitch which is best to present a song.
- Understanding the critical nuances of any composition.



- Emotions theme in all compositions.
- Role of musical instruments.

### Assessment

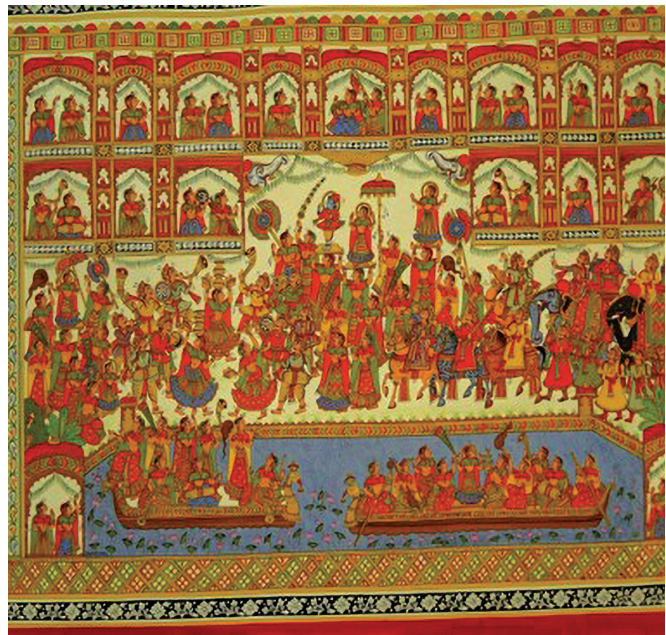
- Comprehension level
- Presentation skills of project
- Interest level

## M6: Creativity and Storytelling

### Understanding a Painting through Music

Look at the picture as follows:

- Observe it carefully. Based on the style of this painting, can you identify the state or region where this painting is from?
- Create two lines which will describe the plates one by one. It can be in your native language. The lines should be rhythmic, easy to sing with few words —
- For example: *“Dekho Dekho sakhi dwar pe  
suj sanwar kay kaun khada”*
- Sing it in groups and observe the next plate.
- Keep creating lines according to visual images and sing the whole composition.
- You can work in groups. As you keep creating lines and sing them with a particular tune and rhythm both, you will find the exercise interesting. Document and record the whole story and you will be able to understand how words and music collaborate to create emotions.



### Note to the Teacher

- This painting is provided as a reference.
- You can select any painting of your choice or from your region.
- In the activity, use music as a way to explore the themes in the painting.
- Try to see some ragamala paintings exhibited in various museums.

### Musical Narrative

- Choose an event from your History book. Here are some choices:
  - Chandragupta Maurya and Kautilya (Mudrarakshasa).
  - Story of Prabhavati Gupta
  - Story of Chandragupta II Vikramaditya and his nine jewels
  - Story of Prithviraj Chauhan
- Write a paragraph that describes the event.
- Draw a picture to illustrate the event.
- Now describe the scene in a language of your choice in a few lines.
- Sing the lines you have written in a tune of your choice. Wonderful! This is how musicals and musical storytelling is created.
- There are many such forms of musical storytelling in India including Powada, Kaavad Katha, Alha-Udal and others. You can research and read more about these.
- Connect this activity with the other art forms that you have been learning, and share your experience.

### Note to the Teacher

“Art-integration is a cross-curricular pedagogical approach that utilises various aspects and forms of art and culture as the basis for learning of concepts across subjects. As a part of the thrust on experiential learning, art-integrated education will be embedded in classroom transactions not only for creating joyful classrooms, but also for imbibing the Indian ethos through integration of Indian art and culture in the teaching and learning process at every level. This art-

integrated approach will strengthen the linkages between education and culture.” [NEP 2020, 4.7]

Plan this session as per the above directive. Let it be a collaboration with the History lesson, so that the students imbibe the artistic traditions prevalent in the country and link it with other curricular areas.

### Activity 3: Musical Narrative

- Choose an event from your History book. Here are some choices:
  - Chandragupta Maurya and Kautilya (Mudrarakshasa)
  - Story of Prabhavati Gupta
  - Story of Chandragupta II Vikramaditya and his nine jewels
  - Story of Prithviraj Chauhan
- Write a paragraph that describes the event.
- Draw a picture to illustrate the event.
- Now describe the scene in a language of your choice in a few lines.
- Sing the lines you have written in a tune of your choice. Wonderful! This is how musicals and musical storytelling is created.
- There are many such forms of musical storytelling in India including Powada, Kaavad Katha, Alha-Udal and others. You can research and read more about these.
- Connect this activity with the other art forms that you have been learning, and share your experience.

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This art-integrated approach will strengthen the linkages between education and culture.” [NEP 2020, 4.7]

Plan this session as per the above directive. Let it be a collaboration with the History lesson, so that the students imbibe the artistic traditions prevalent in the country and link it with other curricular areas.

### Learning Outcomes

- Understanding the relationship of visual art and music.
- Connecting chapters in curricular area to music.
- Presentation and innovative thinking.
- Role of musical instruments.

### Assessment

- Comprehension level
- Presentation skills of project
- Interest level

## Dance

### Details of the Activity

#### D1: Basic Body Movements and Postural Expression

#### Fundamentals of Posture and Body Movement

Basic movement patterns, classification of body bends and replicating heritage-inspired postures.

- Practising routine body movements and identifying body bends and their classification.

#### Expressive Movement and Posture Exploration

Routine body movements and expressing emotions through body postures.

- Expressing emotions through body (enacting happiness, anger, laughter through body movements).
- Creating body postures using the torso (Upper and Lower)

### Heritage-Inspired Body Dynamics

Everyday body movements alongside the study and recreation of traditional dance postures.

- Recreating body postures as depicted in the sculptures of dancers present in heritage monuments.

## D2: Dynamic Movements and Rhythmic Expression

### Expressive Footwork and Movement

Exploration of diverse footwork and body movements in sync with various rhythms.

- Practising footworks and body movements in different talas or rhythm.
- Experimenting with different types of body movements and footworks. Strong and forceful movements, and tender and graceful movements.

### Movement Exploration: Rhythm and Nature

Incorporates the idea of imitating natural elements and animals through forceful, tender and rhythmic movements.

- Applying these movements to depict different situations and phenomena. (Soft Drizzle, Torrential Downpour, Gentle Breeze, Tempestuous Storm, etc.)
- Imitating movements of birds and animals using rhythmic body movements.

## D3: Non-Verbal Communication through Gestures and *Mudras*

### Communicating through Gestures and *Mudras*

(Use of finger, face and body language along with traditional hand mudras to convey meaning)

- Communicating through non-verbal finger, face and body language.

Teacher will provide different sentences expressing different emotions. Students will read the sentences given to them and practise expressing them through their fingers, face and body gestures. The game can be repeated by using only facial gestures or only finger movements.

### Expressive Gestures: Face, Finger and Body Language

Study and practise of micro-expressions and body gestures in communication.

- Exploring the possibilities of creating different signs and their meanings using hastamudras.
- The teacher demonstrates different hastamudras and the children try to depict all the possible expressions they can create using that mudra. Ten different hastamudras can be demonstrated by the teacher.
- The same activity can be repeated by using both the hands.

### Exploring *Hastamudras* and Non-Verbal Expression

Understanding, practising and identifying traditional hand gestures as seen in heritage monuments.

- Understanding *hastamudras* through visual charts of *samyukta* and *asamyukta hasta* charts.
- Identifying *hastamudras* in pictures of historical sculptures of dancers present in heritage monuments.

## D4: Emotional Expression—*Bhava* and *Navarasa*

### Introducing *Rasas*

Recalling and enacting various emotional states using the Indian concept of *Navarasa*.

- Introduction to the concept of *Bhava* and *Rasa* by actively recalling emotional states experienced by the students in their daily lives. (For example, Energetic and vibrant mood experienced in the morning, experiencing fear before examination, feeling of joy after receiving favourite lunch, etc.)
- Enacting different *bhavas* and experience of their associated *rasas* through group activity.

## Note to the Teacher

Teacher creates sets of nine slips containing statements which reflect the nine emotional states. Each student receives a slip each and performs the dialogue while expressing the emotional state present in it.

Here are nine sentences, each reflecting one of the nine emotional states (*navarasa*):

1. *Sringara* (Love): Ravi smiled as he gently gave a flower to his friend, feeling warm and happy inside.
2. *Hāsya* (Laughter): Maya giggled so hard at the silly puppet show that she almost fell off her chair.
3. *Karuṇa* (Compassion): Tara sat beside the hurt puppy and softly whispered, don't worry, little one, I'll help you.
4. *Raudra* (Anger): Arjun clenched his fists when he saw someone being mean to his friend and decided to speak up.
5. *Vīra* (Courage): Meera stood tall on stage, her heart was brave and strong, as she spoke for what was right.
6. *Bhayānaka* (Fear): The old, creaky door slowly opened and Kiran held his breath, hoping it was just the wind.
7. *Bībhatsa* (Disgust): Aakash wrinkled up his nose at the rotten fruit and quickly stepped away from the awful smell.
8. *Adbhuta* (Wonder): Neha's eyes went wide as she watched the magician pull a rainbow scarf from his hat.
9. *Śānta* (Peace): After the rain, Priya sat on the grass, listening to the birds sing in the cool, quiet air.

## Exploring Rasa Visually

Understanding and performing the nine emotional states through group activities and visual cues.

- Teacher concludes the session by explaining the terminologies of the nine emotional states.
- Learning through visual cues: Teacher shows emojis of nine emotional states and the learners recognise and identify each emoji according to their corresponding *rasa*.
- Learners will collect and make a scrapbook of artworks on Navarasa made by great artists in their region or state.

## D5: Dance Techniques and Traditions—*Adavus*, *Nritta*, *Nritya* and *Natya*

### Exploring *Adavus* and Pure Dance (*Nritta*) Forms

Exploring the technical aspects of dance, including rhythmic footwork, geometrical body movements and pure dance expressions.

1. Practise a variety of footworks (*adavus*) in different rhythms and tempo.
2. Practising footworks and body bends by combining them with jumps and spins.

### Rhythmic Precision: *Adavus* or *Nritta* and Folk Dance Traditions

Exploration of diverse classical and regional dance styles.

- Explaining the term *Nritta* (pure dance), identifying different geometrical shapes created by the body while in motion during *Nritta*.
- Identifying and cataloging folk dance traditions (*Loka Nritya*) of different states and recording their unique features.

## D6: Narrative Dance and Theatrical Performance (*Natya*)

### Narrative Dance: Exploring *Natya* and Storytelling Traditions

Introduction to various Indian storytelling traditions and differentiating between dance (*Nritya*) and theatrical performance (*Natya*).

- Introduction to different types of storytelling traditions of India. (*Harikatha*, *Kathaprasanga*, *Kathakali*, *Yakshagana*, *Ankiya Bhaona*, *Bhagvatarmela*, *Kuchupudi*, etc.)
- Identifying and differentiating between *Natya* and *Nritya* traditions among the above performing art forms.

### From Script to Stage: Integrative Performance

Combining choreography, improvisation, props, and stage techniques to deliver a cohesive narrative performance.

- Examination of the different choreographic stages in creating a *Natya*.



- Carrying out scene-wise plot analysis of the narrative story.
- Exploration of movement and turning movements into dance phrases.
- Music selection and its impact on the performance.
- Experimenting with improvisation during the performance.
- Exploring props, make-up and costumes and carrying out dress rehearsals.
- Practising and performing a complete *Natya* performance in front of a live audience.

## Theatre

### Details of the Activity

#### T1: *Angika* Activities

#### Animal Walk

All of you love animals and birds right? Have you ever imagined how it would be to live the life of your favourite animal or bird? How it would be, to walk in the forest, hunt for your food and sleep under the branches or in a cave. This fun activity lets you do all that and more. You even get to interact with other animals in the forest.

#### Instructions and Preparatory Exercises

Think of your favourite animal or a bird and walk randomly in the room. When the teacher claps, you freeze in the position of the animal or bird you were thinking. Alternatively, All of you stand with ample distance between each other. The teacher picks a chit and calls out an animal and all of you walk like that. Sounds like fun?

#### Basic (Individual activity)

Assume you are an animal but don't announce it to class. Imitate body movements of that animal. The speed of their walk, eating food, sleeping and other behaviour has to be similar to the animal. Your friends have to guess what you are. For example, a sloth is very slow and a dog is relatively faster.

## Mirror Game

The most interesting part of this game is that there are no actual mirrors. You will become mirrors and behave like one.

All of you have to stand in pairs, facing each other. One will be chosen to be a mirror, the other will be chosen to be a human. Whatever action the human does, the mirror imitates. Sometimes the roles will switch.

Remember that you cannot touch each other. All actions have to be done with one-arm distance from each other.

### Basic instructiona

Stand in a stationary position as per instruction. The human can move hands and legs, make actions like sitting and standing. Switch roles after sometime.

Expressions, along with movements. If possible, simple props can also be added. For example – Actions of brushing teeth, packing school bags, Statue game and Tableau.

If you notice, some of you (playing the mirror) probably made a mistake of raising your right hand when the human raised their right hand. Though you are imitating them correctly, a mirror always does the opposite. What is on your left is the mirror's right. This concept is called **Symmetry**. Symmetry is when both sides look the same when a line is drawn in the middle.

## Walk of Wonder

Requirements: Empty classroom or hall. No obstructions or sharp objects. All children stand in a circle for the instructions to be given.

### Basic Instructions

All of you have to walk in the room randomly. Do not follow the same path or do not go in circles.

Do not stop till instructed to do so. Do not touch others or step on their feet. Listen attentively and follow the instructions as we go.

### Instructions

- I will give you constant instructions on the speed of walking.
- Speed '5' is your normal speed of walking. Speed '1' slowest. Speed '10' fastest (no running).

- START. “Walk in the room at ‘5’... Walk at ‘8’ ... Walk at ‘3’ (and so on with a gap of about 20–25 seconds between each change).

After practised for about 4–5 minutes (or when the teacher senses that the children are in the right rhythm)

“Walk like you are walking on thorns”, “Walk as if the floor is slippery due to oil spillage”, “Walk like you are on soft cotton” and so on

The teacher can add more such situations, for example:

- (1) “Walk like you are barefoot on ice (10 seconds) now there is a cold wind blowing (10 seconds) you don’t have warm clothes except a muffler (10 seconds) the strong wind blows it away.
- (2) “Walk like you are in a hurry to go home (10 seconds). It is almost dark and you are alone on the road (10 seconds). You hear someone is following you, but you are scared to look back (10 seconds). You realise you have lost your way (10 seconds) (some of these sentences could be repeated to build the emotion.). You continue to walk as you are too scared to stop, there is no one else on the road to ask for help, except the footsteps behind you that are following, you walk and walk and now you are tired and thirsty, but you can’t stop! Suddenly you notice a familiar shop that is very near your house, you are so relieved and rush to reach the safety of your home”.

### Freeze and Justify

**Basic instructions** — Walk randomly till the teacher claps. When the teacher claps, you freeze to become a statue. The Teacher will select one child at a time, the others need to guess the intended action of the selected child. Later the child shares the real intended action. The teacher chooses the next child.

Make your guesses as creative, funny and interesting as possible. There is no correct or wrong answer.

**Gesture.** Assume different gestures and freeze when the teacher claps. For example – hand on chin (thinking), asking ‘What?’ by using only hands.

### Group Structures

**Requirement:** Hall or Classroom. Children are divided into groups of 5–6 depending on the strength.

**Basic Instructions:** You will get a scene or a keyword from me. You can discuss and plan for 3 minutes. Then you with your group take different positions and depict the scene.

Do not take complicated positions that might hurt you. Remember, everyone's position is equally important to depict the whole theme. No talking allowed!

**Level 1 – Basic:** 'Classroom', 'Cricket', 'Bus', etc. can be given, the students need to assume the positions (The teacher can add more keywords).

'CAVE' 'SHIP', 'WAR'.

Now the students need to plan their positions and stand in 'attention position'. When the teacher claps, the students need to take the positions that will depict the keyword and do one action related to their position.

### Learning Outcomes

- Develops better control over body movements, improving overall agility and stability.
- Enhances muscle strength and flexibility, reducing the risk of injuries.
- Helps in understanding body positioning and movement in space.
- Improves fine and gross motor skills, aiding in precision and efficiency of movements.
- Encourages self-expression through movement, enhancing creativity and confidence.

## T2: Vachika Activities

Tongue Twisters, pitch, tone, speed and intonations. Voice culturing Activities.

### Vachika Activities

Tongue twisters are phrases that have similar sounds which make it hard to pronounce. But the more you practise, the easier it gets and your pronunciation becomes better.

For example – She sells sea shells on the sea shore

Red lorry yellow lorry,

Peter piper picked a peck of pickled peppers,

A peck of pickled peppers Peter Piper picked, If Peter Piper picked a peck of pickled peppers, Where's the peck of pickled peppers Peter Piper picked?,

And so on....

Do you know any tongue twisters from your local dialect? Please share them with your friends and learn more.

### **Pitch**

Pitch is the degree of either how low or how high your voice sounds. And changing the pitch is essential to change the emotion of the dialogues you say. Try talking in different pitches and explore what impact it has on your expression and meaning.

### **Tone**

What is the tone you carry while talking? Tone refers to the general emotion of the things you say, are you talking with joy? Or are you implying sadness in a dialogue? You can explore various tones with the various Rasas.

### **Speed**

What is the pace in which you are talking? And what is the pacing between two words you say? Does the dialogue require a slow paced or a fast paced delivery? Exploring the various speeds at which you say the tongue twisters can show you the range of emotions you can express.

### **Intonations**

Intonations are the stresses we give while talking to add importance to specific words. We generally stress on a word that we feel is important while talking. You can practise by stressing each word of the tongue twister and then multiple words to see how the meaning changes.

All of you are familiar with tongue twisters. Come lets practise them. Practising these simple phrases helps in mastering control over your speech, which is a very important aspect of theatre.

### Basic instructions

Children pick a tongue twister and practise it until they are very comfortable to say it continuously with ease for at least 10 times.

Children pick a tongue twister and stress on different words each time they repeat the phrase. First time they stress on the first word, the second time the second word, the third time the third word and so on. Next they vary the speed, gradually increasing and decreasing, increasing and decreasing quickly and other combinations with speed and intonations.

### Learning outcomes

- Improved vocal control and modulation.
- Enhanced speech clarity and articulation.
- Increased confidence in speaking.
- Greater ability to express emotions and intent.
- Awareness of tone's impact on communication.

### T3: Ahaarya Activities

Property making and puppet making, costume designing, set designing. Theory about theatre music and stage lighting.

### Sathvika Activities

*Navarasa*

*Rasa* are emotions that flow.

There are basically 8 *Rasas* we experience in our daily life and they are:

1. *Shringara* — Love
2. *Hasya* — Happiness
3. *Karuna* — Sorrow
4. *Raudra* — Anger
5. *Veera* — Valour
6. *Adbhuta* — Wonder
7. *Bhayanaka* — Fear

## 8. *Bheebatsya* — Disgust.

Later on, a 9th state of mind — *Shantha* was added to the list as a *Rasa* as actors act as though they are at peace and then flow back into other states of emotions.

Explore these *Rasas* and see how well you can express these emotions.

### Emotional Corner

Every corner of the room is assigned different emotions and anyone who stands in that corner has to express that emotion — in speech, facial expression and body language. Placards or posters can be placed at different places to identify emotions. It starts with all children standing in the centre of the room. A trial round is played to understand better.

### Trial Round

The placards are placed in the room as shown.

Children in the centre, ready to go!

### Instructions

Each of you take turns to go to an emotion of your choice, say one or two lines that depict that feeling and act it out as well.

**For Example:** One child choose *Veera*. Stands in its place. Depicts it in Voice, expression and action. The next child chooses a different emotion, stands in its place, depicts it in voice, expression action and so on.

Now we come to the actual part. Since we are all familiar with the various emotions, let us start working on specific details of each emotion. Just as the example given on page — Anger has been shown three levels.

Similarly pick another emotion and discuss in class about its various levels, and make placards accordingly. You can even add a fourth level if you can identify it. Here is another example —

### Emotion: Happiness

#### Levels

1. Immediate Gratification – you get to eat your favourite ice cream.

- 2: Personal Achievement – you won a prize in a difficult competition.
- 3: Help and Connection – you help your friend with notes as he was ill.
- 4: Ultimate Good – you donate books and clothes to a nearby orphanage.

Now, with new names to the corners, everyone can stand in the centre and play the game with speech, action and expression for these levels. Repeat the same for each emotion.

You can try doing it without voice. It will help in focusing on expression and body language or skip action to focus only on voice and expression. All variations with all emotions can be explored in class.

### **Note to the Teacher**

It is important to have a discussion among the children regarding the levels of each emotion. The children have to think and arrive at the different levels each time. It may not be same for every batch or class. Each group of children can arrive at different names and levels. There is no correct or wrong answer here.

The teacher is advised not to give the names of variable intensities to children, but only help and support them in arriving at the final names of levels.

It would be highly beneficial to ask each child to write down the three or four levels of emotion — as they perceive. Each child would have their experience that would determine this. It is important to have every child think on their own (for better self-awareness) and actively participate in the group (for peer validation).

### **Learning Outcomes**

- Learners will identify and describe the role of sets, properties and external factors in creating a compelling theatrical performance.
- Learners will apply basic design principles to construct or visualise a stage set that enhances the play's theme and mood.
- Learners will analyse how stage properties (props) contribute to character development, plot progression and audience engagement.



- Learners will evaluate how external factors, such as lighting, sound, costumes and venue influence the overall effectiveness of a performance.
- Learners will demonstrate teamwork and creative problem-solving in designing and arranging stage elements to support a theatrical production.
- Learners will assess and adjust set designs and props to fit different performance spaces and audience perspectives.

#### T4: Characterisation

Characterisation is the process of analysing the character which the actors need to portray. It involves, identifying the physical qualities like age, gender, strong or weak, etc.

Emotional qualities like — expressive, talkative or silent, shy, brave, fearful, arrogant, etc.

Intellectual qualities like — intelligent, innocent, cunning, etc.

Profession — A king, doctor, soldier, artist, etc.

Once you have identified these basic qualities of a character, you can start applying all the activities we have explore above to, talk like that character, walk like that character and finally act like that character.

#### Scene building

A scene is part of a play. Many scenes make an act and many acts make a complete play.

Let us first learn how to build scenes and then build a play.

Can scenes be built individually by various groups and then be combined into a play or is theatre very concrete when it comes to building ideas? Theatre is a very flexible form of art that encourages multiple pathways. Come let's explore the collaborative approach to play building.

#### Basic Instructions

Students are divided into teams of 5–10. The story and theme is discussed and each team has to divide the play into scenes and later combine all the scenes to present a play.

**Requirement:** An empty room. Chits with themes and stories.

### **Basic**

Each team has to select which part of the story they will create the scene, for example, if the story is Sundara Khanda in Ramayana, the different scenes will be as follows — Jambavantha reminding Lord Hanuman his powers,

Lord Hanuman becoming a giant and leaping towards Lanka,  
the three Battles he fights on his journey.

Meeting Seetha Matha,

getting caught by Indrajith,

encounter with Ravana,

Lord Hanuman's tail set on fire,

burning down of Lanka.

Hanumans return and meeting Rama.

### **Note to the Teacher**

The scenes can be enacted as simply as needed as long as the story is being presented.

### **Advanced**

Now students need to come up with imaginary stories depending on the themes they get through picking up chits. The chits will have different themes like comedy, mystery, tragedy, ancient history, etc.

Each individual team should come up with short stories and later combine all the stories and edit it to make a whole play.

### **Learning Outcomes**

- Learners will recognise and interpret different emotions and their impact on human behaviour and interactions.
- Learners will develop the ability to use facial expressions, body language and voice modulation to convey emotions effectively.
- Learners will demonstrate verbal and non-verbal communication skills to express thoughts, feelings and intentions clearly.

- Learners will analyse and respond appropriately to the emotions of others, fostering empathy and emotional intelligence.
- Learners will apply expressive techniques to enhance character portrayal in theatrical or real-life communication.
- Learners will adjust their communication approach based on different audiences, contexts and cultural sensitivities.



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