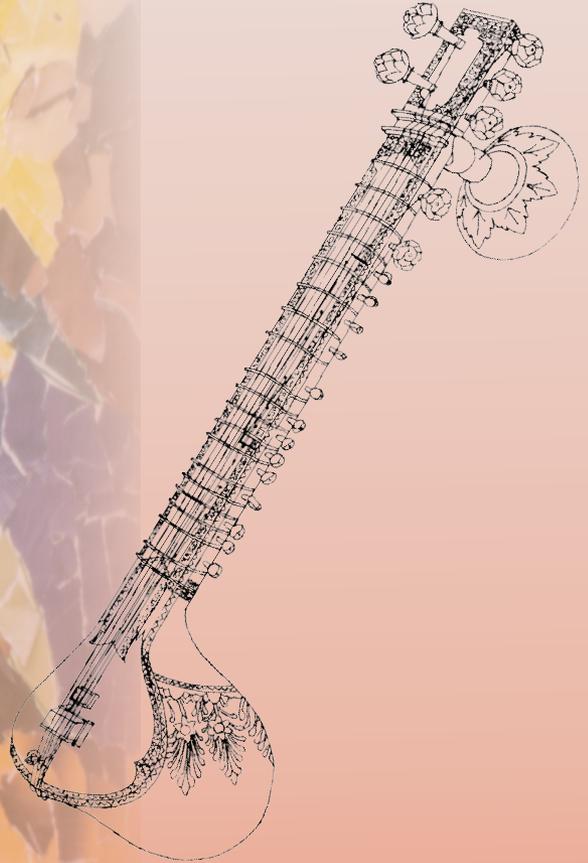
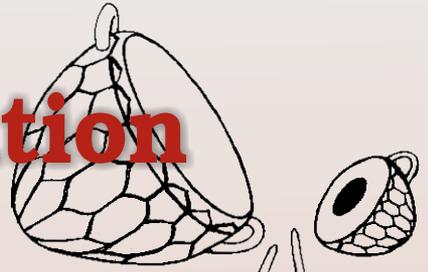


# Art Education

Teachers' Handbook for Class VI





एक कदम स्वच्छता की ओर

# ART EDUCATION

## Teacher's Handbook for Class VI

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्  
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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## Foreword

In the current socio-economic state of transformation in the society, education has also acquired a global perspective. During the last few decades, children have come face-to-face with lots of cross-cultural activities through different media, creating a conflict between the ideas and values of the advanced world and their own traditions. This conflict can be minimised with a sound understanding of their own cultural traditions, which would enable the younger generation to understand and respect their nation and its heritage. Art Education is not only what a child does in the classroom as a part of an activity; it also includes awareness about the rich heritage of Indian art, culture and traditions which the children of our country should be well aware of and proud of since they are the future of the nation.

Art Education has been one of the subjects in the school curriculum for a long time and its syllabus has been revised from time-to-time. The *National Curriculum Framework for School Education* – 2000 (NCFSE – 2000) emphasises on the integration of arts and understanding of cultural heritage to reinforce understanding of and appreciation for each other.

The multidisciplinary subject of Art Education is an activity based subject, which is directly related to the creative faculty of mind. Each child has imagination for visualising things. Art cannot be put within a framework as it is a continuous process which stays with people throughout their lives and manifests itself in different ways from time-to-time. In the present education system, Art Education plays the role of helping children develop their creative expression.

The concerned age group at the Upper Primary Stage has a very high level of creative imagination and hence the students' potential should be tapped at the earliest. Art Education also enables them to attain finer aesthetic sensibilities.

There are no prescribed textbooks in Art Education at the Upper Primary Stage, though the subject demands effective

instructions for activities both inside and outside the classroom. This handbook is intended to guide the teacher through different methodologies, approaches and activities. The handbook also offers flexibility and gives autonomy to the teacher to go beyond suggested activities and take initiatives to impart Art Education effectively. The handbook is divided into two sections. Section I deals with the Visual Arts and Section II discusses the Performing Arts of Music and Theatre. A bibliography is also provided for convenience.

I am thankful to the subject experts and teachers for their participation in the workshops during the process of developing the handbook. I sincerely appreciate the efforts of the authors for their contributions in bringing out the publication. I hope that the teachers of Art Education at Upper Primary Stage will be benefitted by this work. However, comments and suggestions for the improvement of the book will be most welcome.

**J.S. RAJPUT**  
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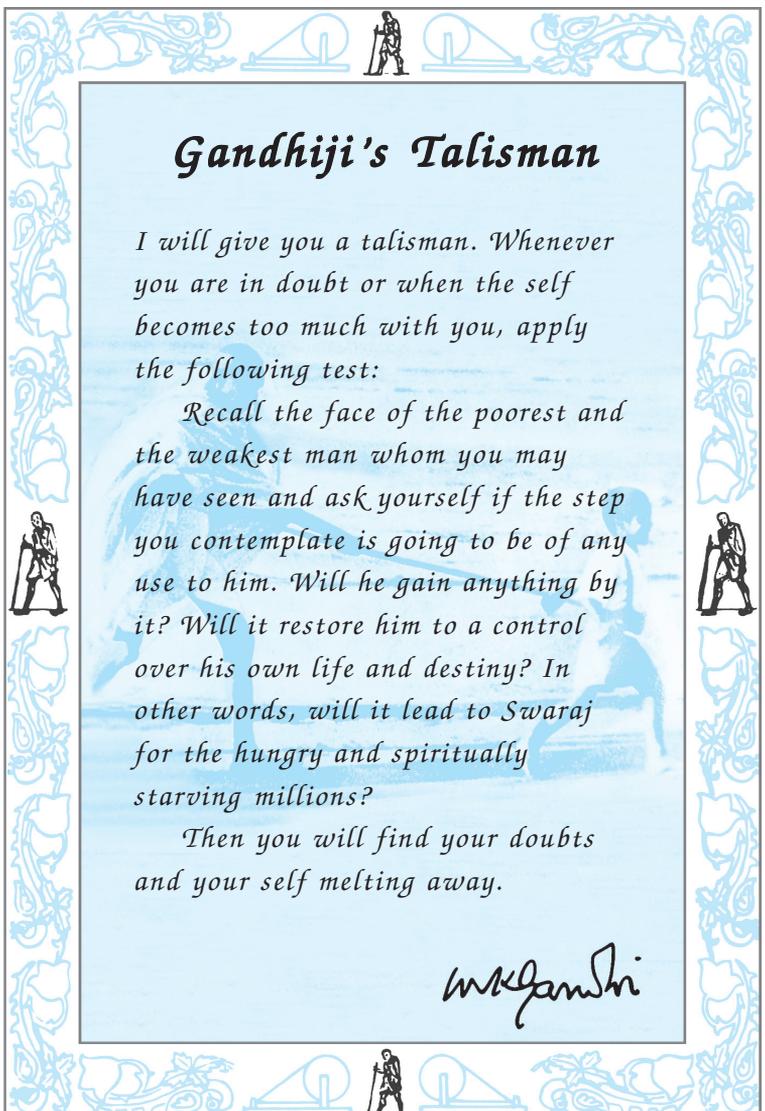
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## ***Gandhiji's Talisman***

*I will give you a talisman. Whenever you are in doubt or when the self becomes too much with you, apply the following test:*

*Recall the face of the poorest and the weakest man whom you may have seen and ask yourself if the step you contemplate is going to be of any use to him. Will he gain anything by it? Will it restore him to a control over his own life and destiny? In other words, will it lead to Swaraj for the hungry and spiritually starving millions?*

*Then you will find your doubts and your self melting away.*

*M.K. Gandhi*

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# CONSTITUTION OF INDIA

## Part IV A

### Fundamental Duties of Citizens

#### ARTICLE 51A

Fundamental Duties – It shall be the duty of every citizen of India —

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement.



## **Introduction**

It has been felt for long that school education ought to have an integrated approach to different issues of social, cultural, economic and technological concerns to promote ideals in society. In modern education, along with the core subjects like science and humanities, Art Education is equally necessary for an integrated development of the learners. Teaching of art not only help them gain proficiency in handicrafts and make colourful pictures but also develop certain qualities, which will make them good citizens and create a sense of social responsibility and beauty in different aspects of life. Art education provides students an opportunity to look into the past and have a vision of the future. There are numerous functions of art education, these include development of sensitivity towards aesthetic appreciation, creativity, conservation of one's heritage and environment, possession of refined taste in day-to-day life be it the attire, interior of working place or home or outside surroundings. Art education has the potential to diffuse violence through creativity. According to Tolstoy, "Art alone will end violence". In one form or the other, art is always present around us. We can create awareness among the pupil about art. Art education is necessary for a healthy and prosperous society.

The approach to teaching art education varies at different stages of school education. In the primary stage, children can copy efficiently but their imagination starts manifesting in creative work only at the upper primary stage. Exploration of their surroundings and reasoning also begin at this stage due to expansion of their mental abilities. At this stage they start expressing their imagination and personal experiences in form of arts as their thinking faculty starts developing. Students should be encouraged to show their creativity. They should also be introduced to new techniques and media at this stage.



This handbook is based on the research and a thorough study of the needs of the learners' in today's educational and social set up. According to the *National Curriculum Framework for School Education – 2000* (NCFSE – 2000), **study of arts and understanding of cultural heritage may go side-by-side and reinforce appreciation and understanding for one another.** This is in concurrence with the Constitution of India, Chapter IV A, Article 51 A, which elaborates the Fundamental Duties of Citizens — 'It shall be the duty of every citizen of India – to value and preserve the rich heritage of our composite culture.' Imparting art education can provide the most satisfying medium of creative expression which has to be given due importance in the best interest of the society.

This Teachers' handbook has been prepared for the teachers of the upper primary stage who are teaching the visual and performing arts to Class VI. The following are the **Objectives** of the handbook:

- To enable learners to **appreciate** different art forms and distinguish them.
- To develop an **insight** towards sensibility and aesthetic appreciation.
- To integrate the **knowledge of art** with daily life and also with other subjects.
- To make learners more **creative**.
- To make learners **conscious** of rich cultural heritage of the nation.
- To make them understand **cultural diversity** by recognising different traditional art forms prevalent in the country.

### **About the Handbook**

This handbook has been designed in such a way that after reading it, the teacher who is teaching art education at the upper primary stage can teach different topics and sub-topics to the learners with ease. The teacher should



remember that this is only a guide for them. Innovative ideas regarding methodology of teaching and approaches will have to be expanded by them. This book is meant for all the teachers of art education including visual and performing arts. The handbook contains numerous examples of Activities (to be performed by the teacher) along with illustrations. The teacher, however, is free to **evolve new activities** according to the topics and resources available in their schools. The teacher is also advised to refer to all the parts of the handbook for adopting an effective **integrated approach** towards the subject.

The Handbook equips the art education teacher for teaching the subject in an integrated manner. The subject includes visual as well as performing arts. At the upper primary stage, the visual arts has both, two dimensional as well as three dimensional art, explaining some of the theoretical concepts, which have been imbibed within the course and associated activities. Art education, as a subject requires knowledge, understanding, skill and application which are integrated within us. Therefore, the activities for students consist of activities in classroom as well as out of classroom. Out of classroom activities include application of whatever has been taught in the classroom and exploring more in the surrounding environment, compiling them and sharing them with all within the school.

Performing arts include music and theatre. While vocal music has been a subject in many schools, community singing is also an on going practise. At the same time another important aspect, whose significance was realised is instrumental music. Introduction of musical instruments played in different parts of the country, their salient features and some of the famous artists associated with the instruments must be known to the students attending Class VI. Theatre has been introduced as an effective medium of education. Though teaching with the role-play and drama has been in practice as schools involve theatre activities in their various functions/activities, there is a need for an integrated and methodical approach to teach and create interest in the subject.



The first chapter of the handbook deals with the methodology of teaching art education, approaches for teaching different concepts, organising different activities and evaluation of artwork. The book is further divided into two sections; the first section deals with the **Visual Arts** while the second section consists of **Performing Arts**.

In the Section-I, Chapter 2 guides the teacher about the materials and medium required for the students. Students have been already using, some of the materials, while a few things may be new to them. There may be schools, which are located in an area where all the material may not be available. In such cases, the teacher can suggest alternatives also. Chapter 3 consists of elements and principles of visual arts. This is the right stage for the students to know about the theory of different elements of art while practising it. The content of this chapter is elaborated through various activities in the next two chapters of two or three dimensional art works. In Chapter 6, outside classroom activities have been suggested. While some activities have been elaborated, the teachers are free to develop more such activities depending upon the socio-economic status of the students and the resources available in the region. Chapter 7 comprise of Glossary of words and terms used in different art forms with their description, definition and examples. Though due care have been taken to put in maximum words, teachers are suggested to take up more terms (as commonly used) and explain them to students.

In the Section-II of the handbook, Chapters deal with the teaching of performing arts which includes vocal and instrumental music and the theory of music and drama as an effective tool of the teaching-learning process. In the schools where facilities of teaching instrumental music is not available, music teacher is suggested to atleast impart knowledge about different types of instruments.

In Chapter 8 and 9, theory of vocal music and terms used in music have been introduced, which can be taught to the students at this stage. Chapter 10 deals with the introduction of Musical instruments, their classification



and features. In Chapter 11, suggestions for the teacher has been given in the form of suggestive activities. In Chapters 12, 13 and 14 and introduction of theatre traditions in India, theatre as a part of curriculum, and activities related with the theatre have been narrated. At the end of the handbook, there is a Bibliography giving the list of books which the teacher may refer to or buy for the school library. It would be beneficial for the students if these books were made available to them during art education classes.

The handbook contains a number of illustrations, figures, charts, photographs etc., in support of the text for which the Council is thankful to Director, National School of Drama, New Delhi and Principal, Mother's International School, New Delhi, for making available the photographs. The Council also acknowledges Nilesh Raste, Asutosh Saran, Asit Patanaik, Suchita Raut and Meenakshi Bharti Kasliwal for providing photographs and illustrations for the Handbook.



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## **FORM TO BE FILLED IN BY ART EDUCATION TEACHER**

The teacher of Art Education, using this Handbook is requested to fill in this form. This will provide a first hand feedback of this Handbook and help the authors in modifying the same in future editions. The form can be sent at the following address:

*The Head, Department of Education in Social Sciences and Humanities, NCERT, Sri Arbindo Marg, New Delhi-110016*

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2. Designation: \_\_\_\_\_

3. Name of School: \_\_\_\_\_

4. Address for Correspondence : \_\_\_\_\_

\_\_\_\_\_

5. Telephone No.: (O) \_\_\_\_\_ (R) \_\_\_\_\_

6. Name of the Book: \_\_\_\_\_

7. Did you have any difficulties in understanding the language of the Handbook Yes/No

\_\_\_\_\_

8. In case you found any difficulties in comprehending the contents, kindly mention the page number, chapter number and content:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

9. Did you find any of the activities unsuitable for practice? If yes, suggest alternatives:

\_\_\_\_\_

\_\_\_\_\_

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10. Are the illustrations provided along with the text clear?

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11. Suggestions for activities, content and illustrations:

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To  
The Head,  
Department of Education in Social Sciences and Humanities,  
NCERT, Shri Aurobindo Marg,  
New Delhi - 110016



# Chapter 1

## TEACHING METHODOLOGY



- 1.1 *Teaching Methodology*
- 1.2 *Qualities expected in Art Education Teachers*
- 1.3 *Limitations of Art Education Teacher*
- 1.4 *Time Allocation*
- 1.5 *Classroom Organisation*
- 1.6 *Use of Information Technology in Art Education Teaching*
- 1.7 *Relating Art to the General Curriculum*
- 1.8 *Assessment*



### 1.1 Teaching Methodology

The teaching methodology especially in art education is of utmost importance at this stage due to the nature of the subject. Although methodology of teaching has been integrated in all the chapters, some of the features are mentioned here. At this stage, there are various requirements of the teacher as well as students. The teacher plays very important role in dissemination of knowledge and facilitates between management of the school and the students. The teacher should keep in mind



that this is an activity-based subject and requires skills that make students conscious of their surroundings. Though the teaching methodology of every component of art education may vary, certain guidelines for the teacher are described here.

- As far as possible, the teacher should give the activities enlisted in the chapters to students, which may be performed in groups. **Working in groups** enables students to develop a feeling of cooperation among them, share available resources and lessen burden on their parents. Group work also brings students of diverse nature together. At times, the teacher may pool the resources and bring the material to the class and students can share them under their supervision. This will avoid wastage.
- The teacher should be particular that most of the **activities are performed in school** itself rather than giving them as homework. This will reduce the chances of parents helping their wards which may dilute the purpose of art education.
- The teacher should take care of the **socio-economic** and **cultural background** of students when assignments are given to them. Activities and assignments must be adopted from the curriculum so that the student feels comfortable and enjoys doing them.
- The teacher should **teach effectively in classroom** and assimilate all facts regarding a particular topic in a simple language. Since there is no textbook on the subject, classroom teaching should be effective and the teacher should give class notes only when it is essential.
- The teacher should **prepare** well in advance. This will save time and help them to decide about the approach to be followed.
- Art teacher should inform students well in advance about **materials** to be brought for the class, either a month ahead or at least one week before the activities have to



be taken up. It has been observed that students are under tremendous pressure to complete the activities at home or to get the material. This must be avoided to make activities an enjoyable experience.

### 1.1.1 Teaching in Classroom

Though teaching visual and performing arts inside the classroom has limited implications and more relevance in the outside world, some of the concepts and theories have to be taught inside the classrooms. A list of activities is given in Sections I and II of this Handbook. Classroom teaching and instructions have to be very effective especially in absence of a prescribed textbook. Classroom teaching should be conducted in groups and the emphasis should be laid on; **a) integrated and interactive approach, b) local traditions, and c) concepts related to daily life of the pupil.** In all chapters, methodology of classroom teaching has been integrated.

### 1.1.2 Outside Classroom Activities

Students are learning all the time whether they are inside the classroom or outside. As an art teacher, a major part of the teacher's role is to harness the curiosity, physical energy, and mental level of students in class and channelise these into learning activities. In art education, there are large-scale possibilities for outside classroom activities, which include field visits, attending exhibitions, plays, concerts, etc. Some of the effective channels include, **field visits, thematic activities and games for learning.**

### 1.1.3 Displaying Students' Art

Last but not the least, the responsibility of the art and music teacher is to display or present students' works either in the form of an exhibition of art works produced in the classroom or through the production of a play or musical choir. Since art is appreciated through visual activity and emotional sensitivity, exhibiting it is a necessary part of the activities undertaken in any art project. Students enjoy



creating an art activity, completing it and sharing it with others. Displaying their works fulfils their need to share their experience and desire for recognition. Exhibiting students works during the annual exhibitions has been a convention in most of the schools.

Several educational benefits may be achieved as a result of effective display techniques. It is, therefore, essential to discuss some of the most important aspects of presenting students' works. These include the problem of selecting pieces for display, the techniques and media involved in display and the appropriate teaching methods.

### **Displaying Student's Art Works**

Displaying students' art is an effective teaching device. The teacher has to take care of certain facts before arranging the display.

- The exhibits may be grouped according to **topics** or **themes**.



*1.1 Displayed works of students in art room*



- Displaying of students art develops a positive attitude in pupil towards the school.
- When young students see their artistic efforts on display among those of their fellows, they get the feeling of belongingness. This increases the desire for subsequent participation.
- Displaying students' art has a decorative value in the classrooms, halls or corridors.
- Much of the artwork of students has high decorative quality. This quickly changes the character of the school building. Often bold and colourful, the work lends attractiveness and an intimate feeling even to the most austere surroundings, in older school buildings. Even the most delightful interior architecture of modern schools can be improved by a judicious display of students' art work.
- Probably the first question in the teacher's mind is how to choose the work for exhibition. The criteria for selection should be both pedagogical and aesthetic. Although students will take interest in works of others, they will also be interested in their own works and be proud of them. Every student in a class, during the school term should have some work for display. Since space is often limited in the classrooms, pupils cannot expect their works to appear frequently. They, however, should be assured that the chances of having their work displayed are equal to those of others. It encourages them to participate more actively in all displays that appear on the classroom walls.

#### 1.1.4 Performing Arts

In performing arts, the teacher may organise programmes like skits, dramas, songs based on different themes, folk songs etc., for assembly, choir, festivals, celebration of national days, teacher's day, children's day etc. While



organising such programmes, the teacher should keep in mind following points:

- Every student should get an opportunity to perform in one or the other programmes. If a student is good he/she should be encouraged but at the same time other students should be brought out of their shell. Small opportunities may bring out hidden talents, help students to overcome their shyness and develop their personality.
- Responsibility of the teacher increases while organising such functions for which he/she should take the help of other teachers. The language teacher can help them in developing script or correcting it for adaptations.
- They should also keep in mind that every teacher is an important part of the school activity and at individual level they all either celebrate these occasions or have passed through a phase where they were a part of it. Every teacher may be good in one art form or the other owing to their regular involvement in various activities (in school or in personal life) and through teaching various subjects.



## 1.2 Celebrations in school



## 1.2 Qualities Expected in Art Education Teachers

The profile of an art teacher in the school has been visualised as dynamic and versatile. An art teacher shares a very personal and special relationship with the students and they should strive to maintain it. While an art teacher is an integral part of various school activities, he/she should also take due care of the growth of their own subject as well. There are certain desirable qualities to be an effective teacher. Some of the qualities are:

- The teacher should be an active and a well-aware person.
- He/She should be affectionate, helpful and friendly with students and at the same time firm but polite.
- He/She should work with students and enjoy their company rather give instructions only.
- He/She should involve teachers of other subjects too for explaining concepts, whenever required.
- He/She should have good organising, managing and planning abilities.
- He/She should be able to use different methods and approaches to keep the pupils' attention and interest in the subject.
- He/She should give as many examples as possible.
- He/She should be a good listener and be patient.
- He/She must improve teaching methods and should master the subject.
- He/She should be able to motivate and inspire the students.
- He/She should enter the class well prepared.
- He/She should be tactful in dealing with the authorities.
- He/She must have knowledge of the behaviour and psyche of the children.
- Methods and techniques of teaching-learning.
- He/She must have up-to-date knowledge of all the areas of art education.
- He/She should be ready to improve the teaching techniques.



### 1.2.2 An Effective Art Teacher

To be an effective art education teacher, he/she should be able to,

- feel, think and act according to the children,
- express his/her point of view clearly,
- understand problems of students,
- be ready to help at any time,
- be hardworking and friendly,
- treat all pupils equally.

### 1.3 Limitations of Art Education Teacher

Though every art and music teacher is devoted to the assigned work, be it teaching or decorating the stage for school functions or rehearse for the dance and drama performance, they do face difficulty in achieving desired results. At times the school management may not be as enthusiastic and supportive of the development of these subjects due to excessive curriculum load and also the pressure of parents, and thus, ignore art education subjects. It is for the art teacher to become assertive and request them to provide necessary facilities. At times, art teachers are not taken seriously by teachers of other subjects. Art teachers should keep this in mind that every subject has same element of art embedded in it and the teachers of other subjects will need help of art teachers at some point of time or the other. Art teacher should always cooperate with other subject teachers and at the same time take help from them in art education classes. Art teacher should take initiatives in participatory activities of the school and put their best efforts in creating interest in the subject among students.

The art and music teacher may gradually develop the resources with the help of the students, community and the authority. The teacher can collect art prints brought by the students each year or collect the materials left after



the class and store them. Some of the students may volunteer to bring in extra material such as plastic containers, boxes etc., from home and contribute, which should be welcomed. At the same time, the teacher should not impose the similar burden on all the children.

#### **1.4 Time Allocation**

Usually schools allocate block periods every week for art education in the upper primary stage. One period is not sufficient for the art activities, as it takes time to spread the work and wind up all the paraphernalia. In case the school does not allot block periods, art teacher may pursue the matter with the authority to allocate at least two block periods per week for art education.

#### **1.5 Classroom Organisation**

In an ideal situation, schools should have rooms especially allocated for art activities, whether for visual or performing arts. Activities performed relevant to art education subjects need space where students can spread their work, sit at ease and interact with the teacher easily. In the following part of the chapter, some guidelines have been provided to set up music and art rooms.

##### **1.5.1 Creating an Effective Physical Classroom Environment**

A perfect environment for an art room is just not there. It has to be planned and worked out. Some time is to be given for establishment. Behind this planning is the art teacher who makes this possible.

The teacher's influence can be traced everywhere like in the layout of the room, in the smooth running of the groups of students, in the corners of the classroom where an interest is building up i.e., collection of stones or objects from nature, display of artworks etc.

Above all, the teacher's influence lies in the attitude to determine whether he/she has been able to encourage his/her students towards art education. It is the teacher



who brings the class to the threshold of imaginative and practical adventure and helps them to discover their creativity and concern for students to find their own interests and strengths in the world of art.

### 1.5.2 The Working Arrangement

A carefully planned, fully stocked, and well-equipped art room contributes more effectively in art teaching.

Some schools have separate art department as art departments require several rooms. Some even have separate exhibition halls, display areas or rooms. On the other hand, in some of the schools, classrooms are converted into art rooms during the allotted art periods. If there is a separate art room, a variety of processes can be managed in the room, often at the same time. The teacher can plan this by equipping parts of the room for different activities — a clay area, a carving area, a printmaking area and so on. In order to conduct an art class successfully the teacher must often plan alterations and additions to the basic classroom that has been provided.

Every teacher knows that a safe, clean, comfortable and attractive classroom can stimulate learning. But setting up the physical environment for art in the classrooms may be difficult, especially in older buildings with crowded classrooms and insufficient space for storing material and instruments. One can make the most of the environment in classroom by carefully considering the needs of oneself as well as students.

Primarily, the things to consider when organising the classroom are **cleanliness**, **light** and **temperature**. Although one may not have complete control over some of these elements, they may try to make or suggest improvements as necessary. A room with ample light, maybe in the northern or northeast parts of the school but never towards the interior corners of the school should be selected. Students may be encouraged to make the classroom space their own, decorate it and take the responsibility for maintaining the room.



**Here are some easy, cost-effective methods to make the art room inspiring, inviting and effective for all:**

- The teacher should also think about the cultural background of students while dressing up the walls. They may represent their diversity on posters or on bulletin boards.
- A section of the bulletin board may be designated for students' artworks.
- The teacher should make sure that each student's work is displayed.
- Interesting and attractive visual aids, such as bulletin boards and posters, are key components of an effective classroom. Wall decorations should be colourful, appealing and relevant to the current class work. They should be rotated and changed frequently.



**1.3** *Art room arrangement*

### **1.5.3 Storage Space**

An important consideration in any art room is a proper place for storage. The classroom should have as much



storage space as possible, for tools and materials. Schools may purchase some of the materials or else pool the resources and keep the material like boards, tools, buckets, tubs etc., in the art room. Arranging and handling of materials may be taught within the classroom as the teacher can take help of students.

- Schools may purchase and store crayons, scissors, glue, paper bands, stickers, tape, pencils, coloured pencils, pens, beads, and other small items in different containers.
- Cardboard, cardboard boxes in various sizes, plastic containers, plastic baskets etc., may either be purchased or collected.
- Plastic storage jars of various sizes to store paints may also be collected.

#### **1.5.4 Physical Arrangement of Art Room**

Number of students should be limited and manageable. This permits the teacher to pay personal attention to every student. If the class is large, it is advisable to divide them in different groups. This will enable the teacher to supervise them group-wise. The physical arrangements in a classroom for any particular subject are dictated by the activities to be carried out.

- Since all art activities require lot of paraphernalia and freedom of space, it is always better to have either big tables with stools where the students can sit in groups of ten to fifteen and share the ideas and materials or the sitting arrangement in an art room should be on the floor, which can be covered with a mat. The regular class desks often have limited space and less freedom.
- Before an art session takes place, the teacher must arrange the supplies if provided by the school. As every experienced art teacher knows, a class of eager students descends on art supplies erratically. Things disappear fast! The teacher has to make adequate



**1.4** *Sitting arrangement in the art room*

preparations so that the supplies are abundant and easily obtainable.

- The teacher must often select the supplies that the students require from a storage area. Many supplies come in bulk and should be arranged in convenient units before being put where the students can most easily reach them.
- Certain activities, such as wood sculpture or linoleum-block printing, demand a special surface on which the material may be cut. Regular use will roughen the surface and become unsuitable for drawing and painting and other activities. Therefore, drawing boards are necessary.
- After the students have completed their task, their unfinished and completed work will create more accommodation problems. The unfinished work may be wet, and a place must be found where it can be dried before being stored away. The finished work, both two as well as three-dimensional – must be displayed. Hence drying space, storage space, and display boards and shelves must be provided.



*1.5 Sitting arrangement on floor provides lot of space*

**In summary, a classroom in which art is taught requires physical provisions for the following operations:**

- storing equipment and supplies,
- preparing current supplies for the class,
- setting out the supplies for current work,
- drying unfinished or completed work,
- storing unfinished work,
- displaying work.

The furniture required for these operations include the following:

- A cupboard with some adjustable shelves, the latter at least 8 inches wide for small items and other shelves at least 18 inches wide for larger items. The outer dimensions of the cupboard may be determined by the floor and wall space available.
- Two tables, preferably at least 5 feet long and 30 inches wide, one to be used largely by the teacher in arranging



and displaying supplies and the other by the students' group work.

- A sink with running water taps in one corner or with a stand for water buckets. In case there is no sink, arrangement should be made outside the classroom where the buckets of water may be kept.
- A drying shelf near a window or a source of heat. The shelf should be about 12 inches wide or as long as space permits.

### 1.5.5 Music Room

The arrangements in the music room should be done on similar lines. In an ideal situation, schools should have a separate room for music where the musical instruments such as Tabla, Sitar, Tanpura etc., may be kept. The room can also be used for theatrical practice as well as dance. Since singing produces higher volume of sound, especially when the group is singing or playing instruments, it requires either a sound proof room or should be located in one corner of the building. The sitting arrangement has to be on the floor to accommodate the whole class.

## 1.6 Use of Information Technology in Art Education Teaching

Many art teachers do not use computers in their teaching. Computers, unlike clay, pigment and charcoal seem foreign to them. No longer, knowledge of complex computer languages is required to use a computer. Qualitative elements of the visual arts, such as colour, pattern, shape and line have pushed quantitative computer command codes into hiding. Though some of the art teachers are hesitant with computers, those machines have learned to speak the art educators' language. *The art teacher is suggested to use computers and Internet for enhancing skills and knowledge base.*

### 1.6.1 Ease of Use

All current models of personal computers are plug and play. One can turn the machine on and the user is greeted with



group of icons, small colour symbols representing various software that is pre-installed in the machine. A graphics-outfitted computer will have one or more icons for its graphic arts applications. With a click of the mouse, a painting or drawing appears on the screen with new icons depicting a variety of art media choices: charcoal, ink, oil, spray paint, pastel, and watercolour. Simply by clicking the mouse on the appropriate icon (to choose the medium), the cursor becomes a paintbrush, spray can or any other tool instantly.

### 1.6.2 Versatility

A colour laser print of a computer-generated oil painting can look indistinguishable from a book or magazine reproduction of an actual oil painting. Creative possibilities of computer art go far beyond merely imitating traditional media. Without formal instruction, one can quickly create surprisingly satisfying images. Though, with any medium, expert knowledge counts for a lot. Studying the graphics software manual allows mastery of the technical procedures that allow even more control of the software.

### 1.6.3 Relevance

Throughout history, artists have always worked in the latest media. Many artists in past were not appreciated in their own times for embracing new media and styles. To refuse the use of computers in art education is to increase the probability that the students will be left behind. Embracing new media is not a rejection of the old. It is a meaningful expansion of one's creative expression. The use of computers in school by art teacher will increase his/her interaction with teachers of other subjects.

### 1.6.4 Art Education and the Internet

Through the World Wide Web, the teacher can gain instant access to thousands of Internet sites that can assist professional development. Typing **art lessons** into the search-box of any web browser, the screen will be filled with a long list of point and click titles that lead to Web sites full of art lessons. The teacher can ask questions



regarding lessons via the instant text communication possible with electronic mail. Many museums have placed their whole collections on the Web. CDs containing works of art are also available. Class may also have an interactive, electronic mail conversation with an artist in any part of the world, wherever the facility is available.

### 1.6.5 An Experimental Medium

Artistic experimentation can be increased greatly with a computer, primarily because it is virtually impossible to ruin a computer-crafted artwork. Limitless copies can be saved with a keystroke at each point on the creative path. This allows the teacher to explore various other creative options that otherwise would not have been possible. There is also a key that allows to undo whatever change has been made to the work. Digital image capture allows the easy mix of photography, video, drawing and painting on a computer. Scanners make possible the incorporation of any existing image into current computer image, to be transformed in a desired way. While there are sorts of art objects that cannot be created on a computer, it is unrivalled as a tool for two-dimensional visual experimentation.



**1.6** *Students working on computers*



## 1.7 Relating Art to the General Curriculum

Most of the activities tend to be based purely around the subject and the concept only. Art is interwoven in almost all the subjects, consciously or otherwise. Hence, it is advisable that the teacher co-relate art with other subjects.

- Art, like language is a great way to express creative expressions and communication across the curriculum.
- Art is particularly effective because it creates a situation where students are able to experiment, create and interpret, discovering their inner-self and getting an awareness of the world.
- It has been well-documented that students' learning is most effective, not when subjects are dissected, but when they are combined.

The main benefits of constructing a teaching plan that is based on art and integrated across a variety of subjects is that it leads students to a broader understanding of a topic. Specifically, it provides more varied aspects that can enhance the student's interest and can create further opportunities for development.

- Art is very adaptable in other subjects too and one should aim to place art within a broader context so that art, music, dance and drama can have the same status like any other subject.

### 1.7.1 Relationships within Arts

#### (i) Visual Arts

*Graphic Improvisation:* This is a group activity where a student can start by drawing something out of his imagination and passes it to other student who in turn can add something more to it and it is then passed on to the third student. By the time the last student adds something, an image or a composition takes shape. For example, the first student draws a circle and other students add one more features to it. At the end it takes the shape of a face.



*Musical Improvisation:* With the help of music teacher, art teacher can play pieces of music that have a variety of rhythms, tones, and tempo. Students can listen to it while drawing what they hear. They may be encouraged to use different colours, lines, patterns, drawings, and shapes to express the difference in the music. This improvisation helps in building flexibility, fluency and imagination.

*Word Images:* Teacher can call out words or sounds with strong emotional overtones, and pupils can respond or improvise with drawings or quick sketches.

### **(ii) Drama**

*Situational Improvisation:* The drama, art and music teachers can make groups of students and ask them to enact certain scenes from plays, or situations like market scenes or railway station or episodes from the lives of famous people. The rest of the class can observe and then draw or paint their visualisation of the setting. This will help art students to further develop themselves for stage set painting, costume and makeup and prop designing for school plays and cultural activities.

### **(iii) Languages**

The language teachers can encourage students to correlate their lessons with art. Language and visual arts and theatre have a very strong connection. Stories and poems from chapters can become the basis of pictorial or three-dimensional expression. It can be a successful follow-up of strong written skill as a correlated activity. Students can also create a theatre and design puppets based on the literary sources.

### **(iv) Social Sciences**

In social sciences, students can begin with their immediate environment and gradually expand their knowledge to the broader aspects of the world. To develop interest, teacher can help them by correlating it artistically using educational forms of art such as murals, charts, maps, graphs, drawings



and sculptures. These could be related to history, geography and civics. Students can also prepare songs from different regions in different languages or even create costumes from different parts of the world as an additional exercise.

### (v) Science

Natural specimens of foliage or branches of trees or stones and pebbles make interesting subjects for art students and also help them in science projects. A science corner with samples of fossils, bones, shells and plants can make interesting subjects for drawing too.

Though strange but true, mathematics is closely related to drawing and music. As soon as the students are capable of using measured lines, proportions etc., mathematics enters into the artwork. Activities such as building model houses, constructing puppet stages lead them to this correlation with mathematics.

The work will require devotion of more than one period at a time to the subject. Subjects like mechanical drawing, photography or computer art will require the provision of additional periods in the timetable. The concept of perspective can be best taught in collaboration of science and mathematics teachers along with the art teacher. Rhythm can be taught by physics teacher and so on.

### 1.8 Assessment

The evaluation system for different stages of schooling differs from one school to another, one board to another. But by and large, the schools and examination boards prefer **direct grading system** for assessment of co-curriculum subjects. Evaluation needs to be integrated with the process of teaching and learning — greater the integration of the two, better will be the results. Evaluation is a process of collecting, analysing and interpreting evidences of students' progress and achievement in cognitive as well as non-cognitive areas of learning. Evaluation of art work is a part of the ongoing teaching process. It is a primary means of



determining what has been taught and how much students have learnt. Art education requires assessment throughout the year and examination cannot be of utmost importance, as in the case of cognitive learning. Though art education is one of the curricular subjects, it is treated as a co-curricular subject. According to the NCFSE–2000, one of the major anomalies in the present evaluation system in school education is that it focuses only on cognitive learning outcomes and completely ignores the non-cognitive aspects, which are a vital component of human development.

In art education, it is difficult to assess all the competencies of knowledge, understanding, application and skills which otherwise can be judged in other subjects by the standards of answers. An art education teacher needs to evaluate student's works during the class, through periodical assessments, examinations and tests. At the same time it is also important for them to give more weightage to the continuous and comprehensive assessment where cognitive, non-cognitive and psychomotor capacities of students will be given equal importance. Some guidelines have been provided here, which may be helpful for the teacher in assessing students at this stage in visual as well as performing arts.

### 1.8.1 Why Assess?

There is a necessity to assess whatever has been taught during the academic session. Assessment is important and the art education teacher should do it carefully. Through assessment, **progress** and **development** of learners, and scope of further improvement in teaching and learning can also be evaluated. Assessment helps in evaluating the continuity in learners' works. The teacher should keep a record of activities, compare the works with the students peer group, keep track of whether the students have grasped what all they have learnt etc. It also helps the art education teacher to decide on the activities that can be discontinued or added, and relevant topics to teach. The **objectives** of the assessment programme are to achieve the goals and objectives of the curriculum and to



judge whether the objectives of the curriculum have been achieved or not. The teacher will have to do assessment of the process and product both.

### 1.8.2 What to Assess?

In art education there are different aspects, which have to be assessed. There are two things that the teacher need to assess, first, the **process** of learning and second the **product** or the outcome of the learning process. Both are equally important. During classroom lessons, the teacher will be teaching the concept or theory along with the practical, simultaneously. In art education, which has both visual and performing arts, learning has skills which are more applied than theoretical. To apply the skills, students at this stage should be taught in such a way that their understanding of whatever knowledge they have gained, should be applied. In art education curriculum, whatever has to be taught, all the four competencies (knowledge, understanding, skills and application) are integrated and they will be assessed jointly.

During the process of learning, all aspects, including strengths and weaknesses of the learner, the learning conditions, the socio-economic background of the student, the level of understanding and grasp of the subject, imagination and creativity are to be judged. The result of the process will be a creation and the work should be assessed keeping the whole process in mind.

### 1.8.3 How to Assess?

In the process of assessment, the art education teacher will have to observe students at every stage of the learning process. **Observation** is the most effective and significant **tool** of assessment for the art education teacher. Through observation he/she can collect information, which in turn becomes evidence for his/her assessment. This pool of information through observation, listing, watching etc., can be further analysed. At this stage the art education teacher, depending upon situation, can select whether to take **qualitative** method or **quantitative** method. Usually, in



art education subjects, qualitative method is adopted for direct grading.

#### 1.8.4 When to Assess?

The process of assessment is **continuous** and **integral** to the teaching-learning process and due to this, most of the value of assessment takes place while the programme is going on, although summative assessment is equally important. Since observation is the most effective tool of the process of assessment, teacher will have to closely observe each learner. The schools at this stage follow certain system of evaluation, hence it becomes necessary for art education teachers to do periodical assessment. Usually, the periodical assessment in art education takes place during the terminal, half-yearly and final examinations during one academic session, whereas for curricular subjects the assessment may also be conducted for unit or monthly tests. However, it is more important to discuss at this stage, how much weightage should be given to which activity? If we look at the terminal and half-yearly examinations, 75% of the weightage may be given to whatever has been produced during that period and 25% of the weightage may be given for the process. For the final examinations, the weightage may be given to, classwork portfolio presentation, scrapbook, outside the classroom activities, social behaviour etc.

#### Frequency of Assessment and Weightage

Frequency of Assessment	Examinations	Classroom activities Portfolio, Scrap Book	Behavioural Attributes
Weekly	-	5%	2%
Monthly	-	5%	2%
Terminal	10%	-	2%
Half-yearly	20%	-	2%
Final examination	40%	10%	2%
Full academic session	70%	20%	10%



### 1.8.5 Rating Scales for Assessment

Rating scales help the teacher to assess effectively whatever has been done by students within and out of class activity during a particular period. The teacher can use a three-point scale along with its indicator, which has been provided for assessment. This rating scale can be used periodically by visual art teacher for assessing the works of the students. Each of the indicator is important for an overall development of students and all the indicators should be assessed.

<b>Indicators for Assessment in Visual Arts</b>	<b>C 1 Mediocre</b>	<b>B 2 Average</b>	<b>A 3 Outstanding</b>
Creativity, expression, presentation, application of acquired skills, originality etc.			
Clarity of the concept and grasp			
Experimenting with media			
Social behaviour, neatness in work			

In the performing arts, e.g., music and theatre, the indicators may vary slightly.

<b>Indicators for Assessment in Performing Arts</b>	<b>C 1 Mediocre</b>	<b>B 2 Average</b>	<b>A 3 Outstanding</b>
Grasping of knowledge			
Expression, presentation, originality in ideas, application of skills			
Behaviour attitudinal aspects			
Experimentation			

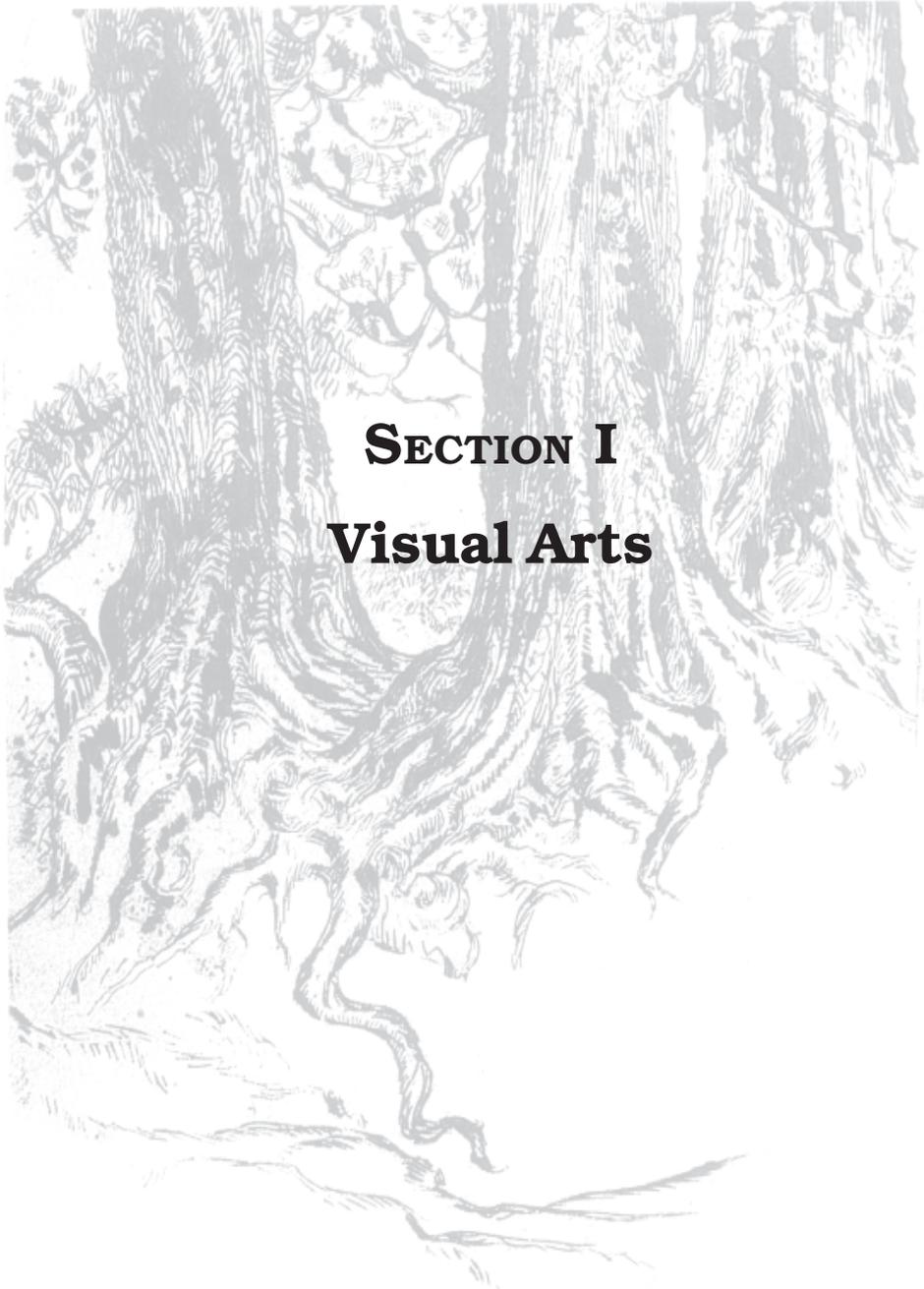


### **1.8.6 Reporting – the Final Statement**

Reporting is the final outcome of the assessment and it is quite important as it reflects the opinion on the performance of students. Reporting should be done after going through all the stages mentioned above. The teacher should first decide the goals beforehand which the students should achieve, what they should produce, the indicators and scale of rating etc.

### **1.8.7 Self-Assessment by the Teacher**

At this stage, we usually talk about assessment of students, but it is all the more important that the teacher should also do self assessment. Self assessment or self appraisal by the teachers help them in understanding the scope of improvement in this process. Specially in a subject like art education where an art teacher or music or theatre teacher has to interact with the children at an individual level and the programme is interactive rather than instructive. The popularity of the teacher depends upon his/her method of teaching, the content he/she teaches, his/her active participation, his/her interactive approach etc. Self assessment makes the teacher accountable and helps in identifying his/her strengths and weaknesses and also of the student's and the system. The self-assessment is necessary for the growth of his/her own professional self and also the knowledge he/she imparts upon the students. This will help him/her in bringing out the desirable changes in the learning environment, wherever required, depending upon the local variations



**SECTION I**  
**Visual Arts**



## Chapter 2

# MATERIALS AND TOOLS



- 2.1 *Essential Material*
- 2.2 *Locally available Material*
- 2.3 *Materials for Art History*
- 2.4 *Material for Safety*



At this stage of schooling, students try to experiment with new and different tools in art subjects. Hence, teachers' duty should be to encourage them and provide the right direction to try out their ideas. The teacher should give a list of materials to be used at the commencement of session so that students are equipped in advance. Another method, which the teacher can follow may be an easier one in which they can tell students about the activities to be conducted during the month so that the students are able to buy



and collect material beforehand. Although every teacher may have preferences and each art project will require unique materials there are some common material, basic to most creative art environments.

Availability in plenty of media and means is not everything for constructive art. The teacher should refer to and explain new experiences and efforts to students while dealing with new materials and tools, because in art, awareness and continuity is always necessary as it creates a bridge between viewer and art. Awareness comes by using media and means. Students require tools for constructive expression. While selecting tools and material, the teacher should keep in mind the economic factor of students and the availability of material. A thoughtful teacher, with little money can provide necessary means to students. For arts, required materials can be collected or made by students. Students can also pool their resources and collect material.

Material required during the session can be divided into two categories:

- Essential Material,
- Locally Available Material

### **2.1 Essential Material**

- Sketchbook, drawing sheet, card sheets of different colours, cardboard, hard board, brown paper, cloth, etc.
- Pencil: H B, 2 B, 4 B, 6 B, chalk, charcoal, geometry box.
- Colours: poster colours, crayons, sketch pen.
- Brushes: sebal hair round brush no. 1,3,5,8; flat brush No. 4, 8
- Colour palette, mug, cotton cloth, newspaper, colourful magazines, adhesive, scissors, blade etc.
- For three-dimensional forms: clay, plaster of Paris.



## 2.2 Locally Available Material

At times all the material may not be available everywhere. The teacher will have to look for alternatives. In case some of the material is not available in the market, either a demand can be raised with the school management or the local suppliers or students can bring substitutes. If a particular type of paper cannot be obtained, similar paper may be used. The ranges of products available in bigger cities are usually wider and the opportunity should be utilised. In rural areas the range is limited and low cost.

## 2.3 Materials for Art History

- Art prints,
- Affordable art prints are an important component of any art room,
- Art history books,
- The teacher can make art history sheets. This will help students to learn about the artists and their artwork,
- Videos and films on art history,
- Internet access,
- Children learn about other cultures through art related projects,
- Slides and projector,
- Overhead transparencies,
- Art history software.

***Note:** The art teacher may procure the prints, cards, slides etc. on art works, artists, monuments and historical paintings and sculptures from Lalit Kala Academy, Archaeological Survey of India, state museums etc., (See bibliography for details).*

## 2.4 Material for Safety

There are some of the safety measures that every school should take care of and equip the art rooms with them.



## Materials and Tools

- Goggles (eye protection wear),
- Gloves,
- Masks,
- Safety guidelines for each school in the art department should be made available to all teachers.

***Note:** Some equipment like projector, magnifying glasses or other audio-visual aids can be shared among various departments and the art teacher will have to reserve it if required.*



## Chapter 3

# ELEMENTS OF ART



- 3.1 *Line*
- 3.2 *Colour*
- 3.3 *Form*
- 3.4 *Texture*
- 3.5 *Space*



While teaching or planning art-teaching activities, elements and principles of art should be kept in mind. The teacher should incorporate knowledge of elements of art and explain them to the students while teaching different activities. Though there are several principles and elements of art, for which students at this stage (Class VI) should develop an understanding for, a few of them have been discussed. Elements like balance and rhythm will be taken up for class VII.

### 3.1 Line

Definition of line is taught in geometry. By extending this knowledge, types of line can be taught like – straight line, curved line, vertical line, horizontal line, angular line etc. Artist takes advantage of merits



**3.1** *A Bundi Painting showing effects of line*  
 (Courtesy: Indian Painting – Doughlas Barrette and Basil Gray)

of line in his picture. Shine and brightness of line indicates clarity and closeness; dim and medium line indicates tenderness, softness and distance; unclear, and broken line indicates weakness, and long distance etc.

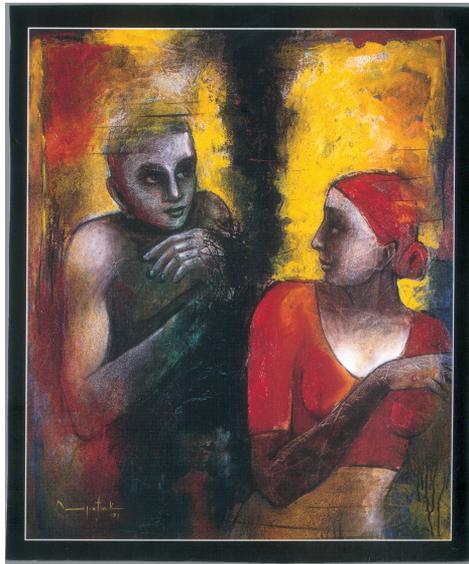


### Activity

The teacher can illustrate different types of lines either by drawing them or by showing students the works of different artists who have used lines in their works.

### 3.2 Colour

Students are aware of seven colours of a rainbow as taught in science. Importance of colours in environmental science, their effects and how they are visible to us etc., are some of the questions that need to be referred. The difference between colours can be explained through a colour wheel. The teacher should explain the students about the traditional colour extracts from minerals, vegetables and rocks and their use in the traditional art forms, which have continued even in modern times. Traditional practice of using dyes by textile printers and weavers is still in use.



**3.2** Using colours in a composition  
(A painting by Asit Patnaik)



**Primary colours:** Colours, which cannot be prepared by mixing of basic colours, such as red, yellow and blue are primary colours. They are pure and have their own existence.

**Secondary colours:** Colours obtained by mixing basic colours are known as secondary colours.

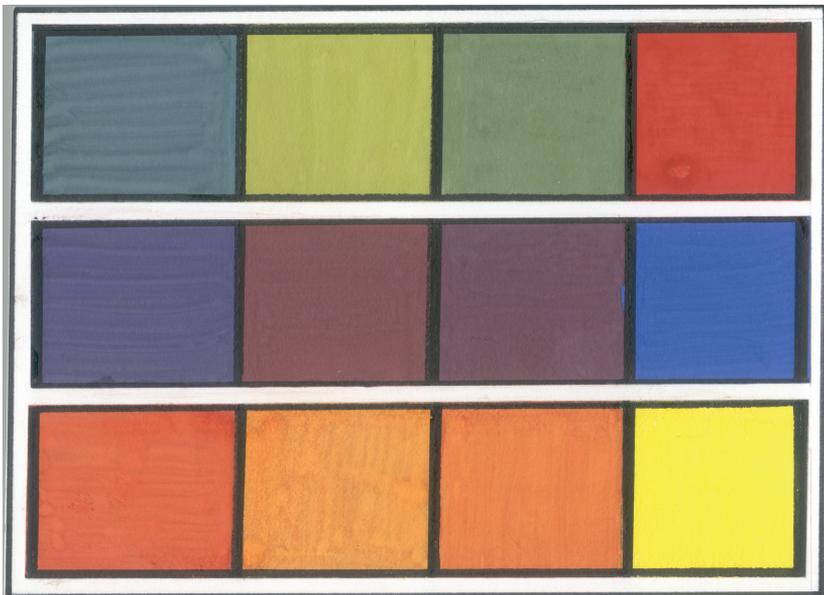
Red + Blue = Violet

Yellow + Blue = Green

Yellow + Red = Orange

**Analogous colours:** The colours, which consist of colours of a particular range, are analogous colours e.g., yellow, yellow orange and orange. In this group, every colour consists of yellow.

**Complementary colours:** Any two primary colours make secondary colours and rest of the main colour are each others' opposite or complementary colours e.g., green is complementary of red, orange of blue, yellow of violet.

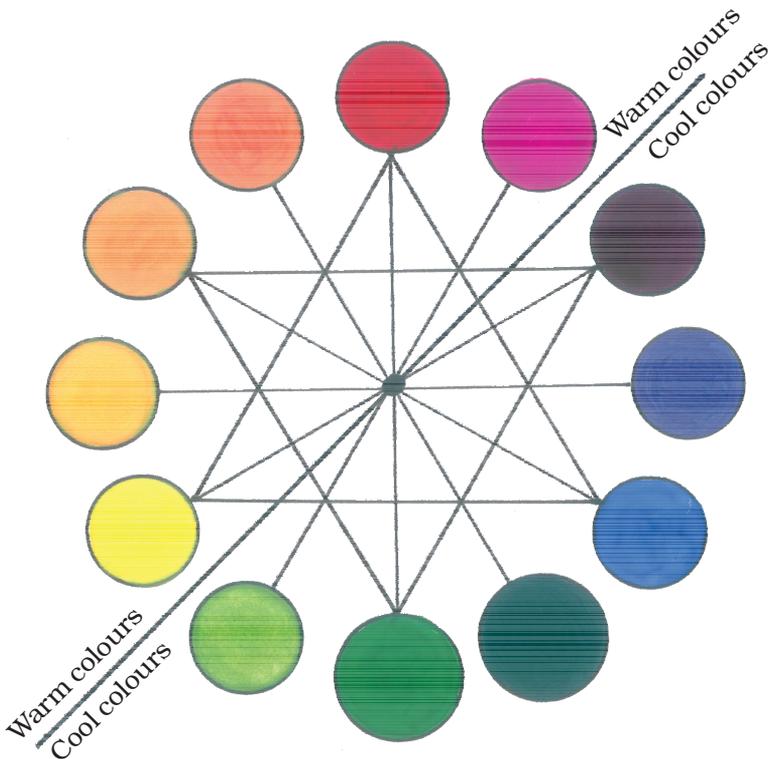


**3.3** Colour Chart



**Monochromatic colours:** Different grades of one colour are called monochromatic colours e.g., blue, light blue and dark blue.

**Effect of colours:** Colours have emotional effect, and have the power to evoke feelings with infinite velocity. While using colours in painting, special importance should be given to representation of value. Effect of colours can be divided into two categories (i) warm and (ii) cool. Warm colours are those having high rays velocity, which are close to that of fire and sun and the eyes have difficulty in looking at them, e.g., red, yellow, orange. Colours, which are related to vegetation, mountains, water and sky which soothe our eyes are known as cool colours. Blue, green etc., are examples of this.



### 3.4 Warm and Cool colours



### Activity

A - Primary Colours

B - Secondary Colours (made by mixing two primaries).

C - Tertiary Colours (made by mixing neighbouring primary and secondary colours).

Students can understand the concept of different colours by undertaking the following activities:

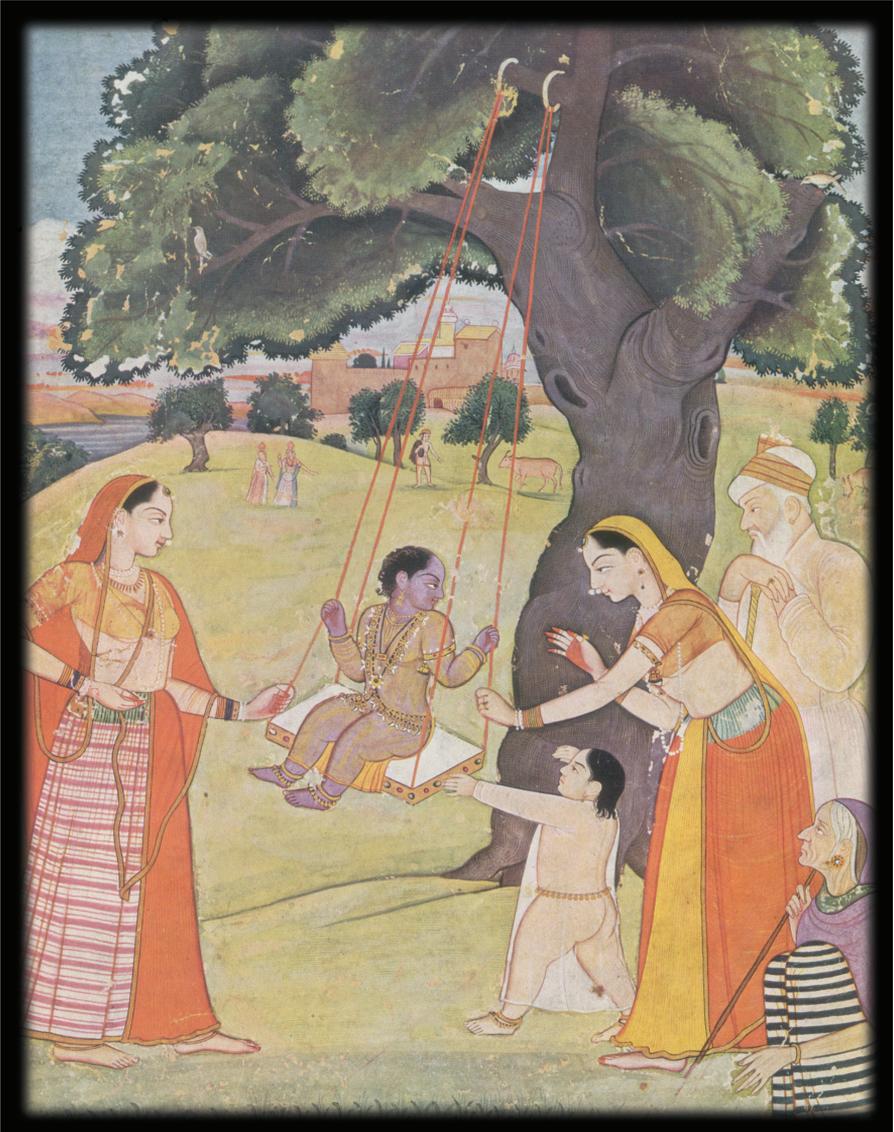
- By making colour charts,
- By studying colours in nature and watching them change,
- By making some compositions and designs like book, tree, lamp, ball, geometrical designs like circle, angular, square, triangular, human and animal figures etc.
- Students may be given an assignment to collect examples of natural colours used in dyes to make clothes or inquire about the technique of making colours from their elders at home or community. In a group they can make colours and bring to school for using them in printing.

### 3.3 Form

Drawing any design on the surface creates form. Painted surface is divided into active and supportive forms. Generally, figure of an object is known as form. Form can be divided into- symmetrical and non-symmetrical. Symmetrical shape or half part of form is opposite of the other part, as in a circle, cube, rectangular, glass etc. Symmetrical form is uninteresting, having lesser mental creativity. In non-symmetrical form the other part is different, like in a kettle. Though it is difficult to create balance in such shapes, it is very interesting. Like line and colour, form also has different effects. For example, rectangular shape indicates strength, stability and unity,



triangular shape gives a permanence, security and evolution, oval shape has grace, charm, perpetuation and creativeness and circular shape provides fullness, charm, motion, immensity and equality.



**3.5** *Forms in Pahari miniature composition*  
(Courtesy : Indian Painting)



### Activity

By giving students the above information they should be encouraged to create forms. To further elaborate and explain to them, some examples like difference between the leaves of mango and guava, difference between shape of pomegranate and apple, can be given by drawing their sketches. The teacher can also explain effects of shapes by showing composition of master artists and analysing them.

Sheets can be cut in the size of a greeting card. Students can make composition of various shapes i.e., square, circle, rectangle etc., using colour paper. After discussing among themselves, students can decide the place for sticking colour paper (strips or card). To make cards more interesting, sketch pens may be used. This activity will impart the knowledge of form as well as colour and space – the other two main elements. Besides greeting cards, the activity can be done on paper.

### 3.4 Texture

The surface quality of any object can be termed as texture. The texture can be known or felt either by touching or watching. Smoothness of an apple and roughness of pineapple can be experienced through eyes. Thus, surface can be felt not only by touching but also by viewing the object. This visual effect is termed as texture. In art, two – dimensional and three-dimensional surface can be made interesting through various textures. To introduce students to various textured surfaces, experiments can be done. Texture can be divided into three categories i.e., **found**: this includes all those surfaces which are natural or man-made e.g., softness of leaves, hardness of tree trunk, softness of velvet cloth and roughness of Khadi etc.; **copied**: by copied texture, three-dimensional surface can be made on two-dimensional surface. These will be examples of visual



texture; **Created:** texture created through various tools and means in three dimensional are forms.



**3.6** *Texture created with pencil by Nandlal Bose*

### Activity

Students can do experiments of copied and created textures by applying thick colours, by mixing fevicol in the colour and scratching it with comb, finger or any



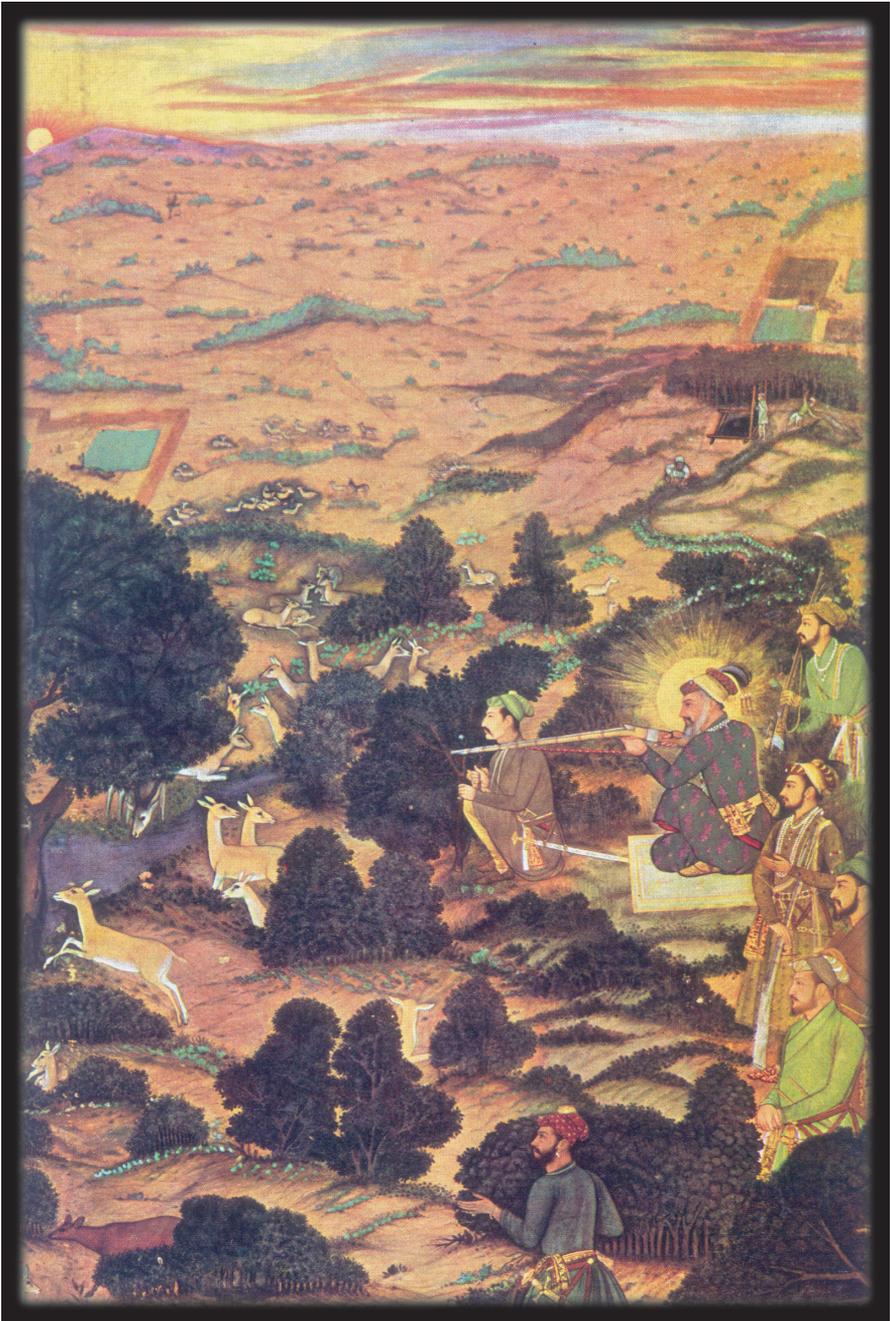
pointed object. In paintings, three-dimensional effect of light can be created with different textures. By making the surface of sculpture rough and slippery, it can be made interesting. It also provides a balance to the sculpture. The teacher may show or demonstrate examples of different textures in surrounding areas.

### 3.5 Space

The place where artist creates forms is known as space. Space is created in two and three-dimensional forms. Three-dimensional pictures or sculpture occupy space in open environment whereas two-dimensional form requires a frame. Within the frame, created forms and its surroundings are interrelated. Picture can attain beauty due to space and form adjustment. To understand better, students can experiment by standing in front of a mirror and watching the entire space, coming closer to the mirror they can watch the adjustment of space and form. For three-dimensional picture and sculptures, square space is not required. Sculpture is an undivided part of space from all sides, which can be seen from all the sides. While painting on two-dimensional surface, similar attention should be paid on visual effect in three-dimensional forms. In all the visual arts, space and form should be adjusted correctly.

#### Activity

Students can be shown examples of space in two and three-dimensional works. They may be asked to incorporate all the elements taught in this chapter while doing activities given in the next chapter. At this juncture, the teacher may introduce the mural paintings of Ajanta, miniature paintings of Rajasthan and Pahari schools, works of contemporary painters and sculptors and through the analysis of these works they may explain the elements of art to the students.



**3.7** A Miniature painting showing space  
(Courtesy : Indian Painting)



## Chapter 4

# TWO DIMENSIONAL ART FORMS



- 4.1 *Drawing*
- 4.2 *Sketching*
- 4.3 *Stencil Work*
- 4.4 *Painting*
- 4.5 *Design*
- 4.6 *Printing*
- 4.7 *Collage*

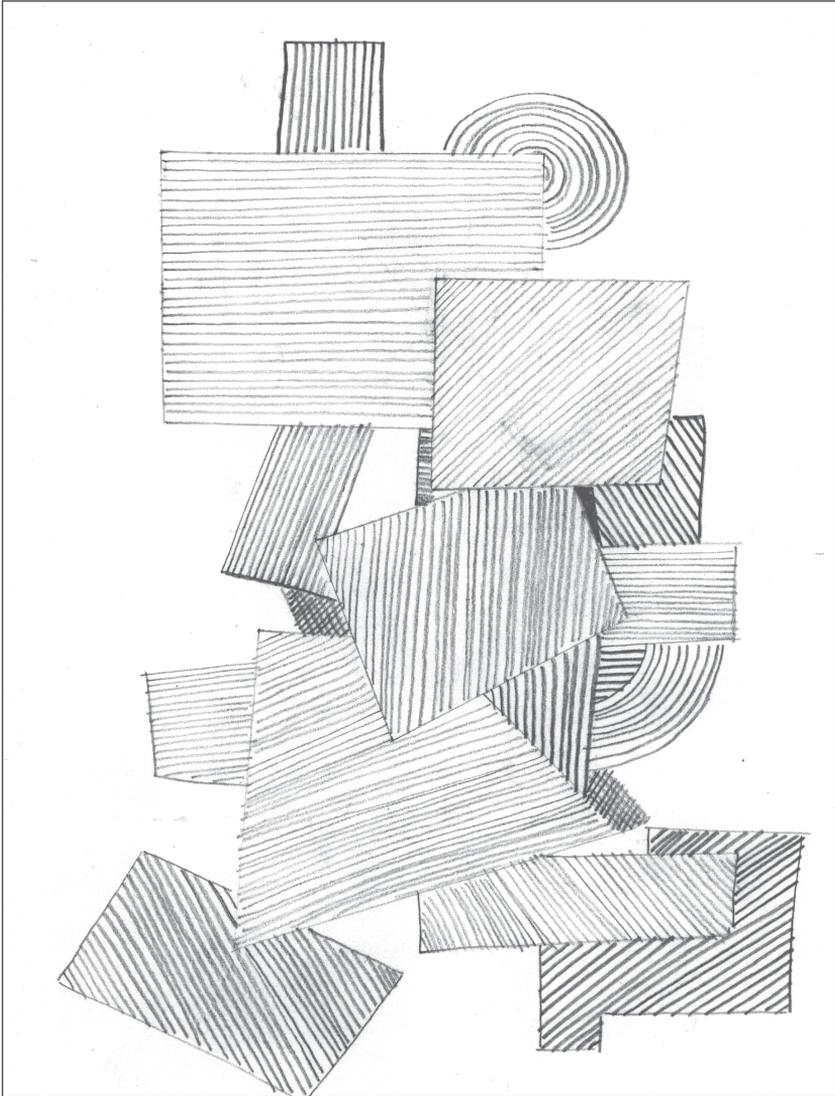


Creation of two-dimensional art forms based on the elements of art is possible through various methods. Line drawing, sketching, stencils, picture-planning, still life composition, blocks, collage etc., are some of the processes, which students would enjoy performing. To encourage creativity of students, basic information on the subject and methods is necessary. Information regarding activities to create two-dimensional forms detailed in this chapter will be helpful for the teacher in teaching these activities.



### 4.1 Drawing

The word drawing means to draw a symbol on any background with the help of a brush, pencil, pen or any other medium. The tool that is used for drawing and the method of handling them, makes the drawing meaningful.



4.1 Drawing with pencil



This process helps in developing drawing. Line has already been discussed in the previous chapter. Drawing is coordination of mind, eyes and hands, of what we think imagine or see. It is necessary for students to practice regularly to achieve perfection in drawing.

### Activity

- After the study of drawing different lines, similar exercise can be undertaken with various forms. This includes geometrical forms and free hand drawing. With the help of geometrical forms various fruits, flowers and vegetables can be made. Mango, apple, papaya, pineapple, pomegranate, orange, brinjal, tomato, lotus, sunflower and other items like football, lamp, flowerpot, human portrait, animals, birds etc., are some of the objects which can be sketched.
- Students can be asked to draw square, rectangle, circle, sphere, leaf, etc., on any ordinary plain paper. In each form, types of line; straight, curve, perpendicular or diagonals may be drawn. Directions of these lines can be from top to bottom, left to right, right to left and so on. Now, above-mentioned shapes may be completely filled in by these lines. After completing this exercise, students may be asked to draw an imaginary picture also. This exercise should be repeated according to the ability of the student. They should be encouraged to do this exercise in their spare time.

## 4.2 Sketching

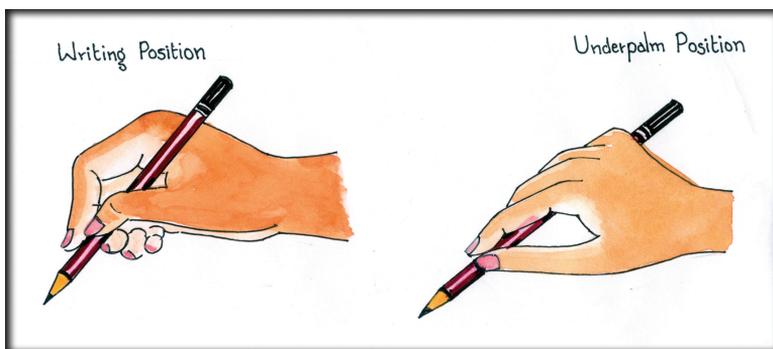
Forms drawn with forceful lines are known as sketching. At times it is not possible for students to go out of the premises, in that case subject for sketching can be located inside the classroom also. Sketching can be made more



interesting by making students sit outside the classroom. Students should be allowed to take their art-material and sit outside the classroom for sketching. The instructions for sketching should be given in advance so that it can be accomplished within the time limit.

### Activity

- General instructions for handling of pencil should also be given to the students. Generally, students sketch by holding the pencil in the writing position, which is not the correct method. They should be made aware of the **under palm position**. They are used for drawing by keeping their palm on the surface, which does not help in drawing the lines independently. Therefore, they should be taught and encouraged to sketch without any support i.e., without keeping their palm on the surface (4.2).
- In the beginning, form with minimum lines can be made and gradually their details can be developed prominently.
- With the help of a viewfinder a subject or landscape can be selected. To make a viewfinder, a hard paper or any card of 5" × 7" inches can be taken. A window of 2" × 1.5" inches can be made

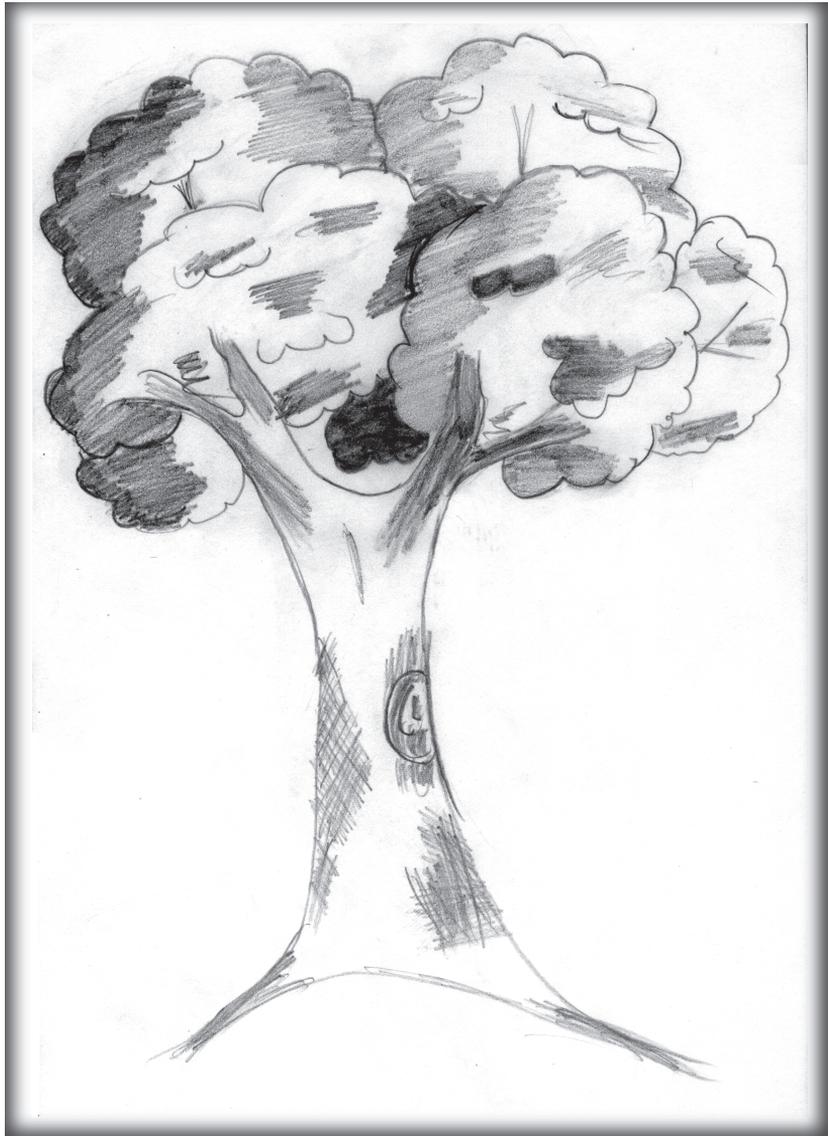


4.2 Writing and Sketching positions



in the centre. By closing one eye and seeing through the window, many types of landscapes can be visualised that could be drawn. This process can be repeated.

- Knowledge of perspectives should also be given to the students simultaneously. The teacher can explain the concept that the object nearer to the eyes is darker and larger whereas distant objects are lighter and smaller. The examples like rail tracks or a building can be given and explained to the students. The art teacher may take the help of mathematics teacher to explain this concept.
- The subjects for sketching can be best taken from nature or immediate surroundings e.g., trees in the premises, plants, school playground, building etc. Similarly, for in-house sketching, subjects like house, people, surroundings, garden, playground etc., may be taken. Students should be encouraged to find subjects of drawing in their home, garden, surrounding, or so.
- While sketching, effect of light and shadow on object should also be studied by students. Same spot or object may be sketched at different times of the day i.e., morning, noon, evening or night as it will have different effects of light. The teacher may also explain this concept. A tree at different times of the day will give different shadow effects. The process will be helpful in giving the students the knowledge of light and shadow. The art teacher may take help of physics teacher to explain this concept.
- While sketching, proximity to environment creates awareness towards nature among students. They should be encouraged to study the objects from nature. This way they gain knowledge about the local names, scientific names, usage, variety of birds, trees and plants – their leaves, fruits,



#### **4.3** *Sketching a tree*

flowers etc. The art teacher may take help of Biology teacher to explain the concept. Taking subjects from nature would enhance the skills of drawing diagrams of Biology among students.



### 4.3 Stencil Work

Drawing made with this method is very easy and attractive. Generally, students who are weak in sketching and drawing can be encouraged to work with this method.

#### Activity

For making the stencil, a hard paper (old invitation cards or drawing sheet or used X-ray film) can be taken. The outline of any subject/object can be drawn on this using a pen or sketch pen. The edges of stencil should be with less curves so that there is no difficulty in cutting it. The students should cut the shape by using paper cutter under the supervision of the teacher.

For filling up colours in the stencil, different methods can be adopted. The stencil may be placed on the sheet and fixed with pins. Painting can be done with the help of a flat brush or a textured cloth which may be soaked in the colour and pressed slowly on the exposed parts of the stencil. It can also be done by spraying colours using a toothbrush. For this, toothbrush can be dipped in the colour and with the help of thumb and three fingers it should be held in such a way that the index finger is independent. The colour can be sprayed by using fingers.

Stencil can be used for making black and white pictures also. The lead of the pencil can be converted into powder and applied with cotton. Cotton can be placed on the cutting and slowly moved in a circular motion. The effect of shade and light can be given by using little or more pressure.



#### 4.4 Painting

Drawings made on any surface, either in black and white or in colour, formed by different configurations are generally known as paintings. Students should be given information about different artists, styles and media through books,



**4.4** *Traditional painting from Western India*  
(Courtesy : Indian Painting)

art galleries, and other available sources. The teacher should provide information about the traditional, folk and modern paintings, which would be helpful in developing the skills and creativity among students. They should also be able to draw and paint objects, landscapes or a combination of the two. During this exercise, the presence of the teacher should be more like a guide and facilitator rather than an instructor. It is the responsibility of a teacher to provide and explain the basic knowledge of the nature of medium and techniques to the students and inspire them to experiments.



### 4.4.1 Composition

Expressing a subject with different lines, forms and colours in a systematic way is known as composition. Subjects for compositions may be taken from the surroundings and objects used in daily routine, arranged for the purpose. In painting, lines, forms, colours etc., should be properly used.



4.5 *Composition in Crayon*

#### Activity

To select a subject for composition, interest of the students must be kept in mind. The selection of subjects should be made simple for drawing assignments. In the beginning, objects of daily routine like a glass, cup, lamp, book, inkpot etc., may be chosen. While selecting the subject, teacher should discuss it with students, as they may have creative ideas and view-points. Similarly, subjects like fruit plate, vegetable basket, study table, my house, my family, garden etc., may also interest students. Festivals and celebrations too are interesting topics for compositions. Copying from



other paintings or books should be strictly discouraged. Instead, they should be encouraged to draw how they celebrate festivals. *Mandana*, *Rangoli*, *Alpana* etc., may also be given as an assignment to promote originality. Groups of students can be formed and asked to paint *swastik*, gods and goddesses, animals and birds. The paintings may also be made and exhibited. Different shapes can be prepared on a hard paper by using a rope as it is made on *Mandana*. They can be coloured with chalk powder, green or yellow soil etc. A cotton cloth may be pasted on the cardboard and the wall decoration or *Alpana* can be made on it with dark colours as it is done on the wall or floor.

Poster colours may also be used for making paintings. Colours can be selected according to the topic and individual perception. The teacher can give examples of how to paint different seasons, e.g., humidity and hotness in summers may be shown by using more of yellow and red, rainy season by more use of green and blue. Various colours can be mixed for making compositions. Gum, fevicol, egg etc., can also be mixed with poster colours and used for waterproof and shine. Crayons, oil paints, pastel colours and wax colours may also be used in compositions.

#### 4.4.2 Still life

Still life painting can be defined as painting or drawing an object or a group of objects which are arranged with shades and light effect. Sketching real objects and to feel their three dimensional form through colours, lines, texture, shade and light, can be learned by still life painting.



### Activity

For this classroom activity, the teacher must arrange the objects at the eye-level of the students. If possible, light should be emitted from one direction, that would help the students to learn about shade and light. Another important aspect, which should be kept in mind, is that the objects used should not be very complicated in their shape and colour. Simple shapes should be used. Concepts of geometrical shapes like sphere, cone, pyramid, cylinder etc., which the students learn in mathematics, can be taught with special reference. Similarly, the concept of perspective can also be explained. Various forms of objects from different angles should be drawn. Cylinder, box, flowerpot, containers, bucket, kettle, jug etc., may be kept for this type of drawing. At the beginning, 4B and 6B pencils should be used to practice shade and light. Later, poster colours, and oil pastel colours can also be used as per students' interest.

### 4.5 Design

Design enjoys importance in every aspect of our life, be it socio-cultural or religious life. Therefore, the teacher should teach students its importance and guide them to form new patterns as well as appreciate the traditional designs.

### Activity

In our country, almost every state has its own tradition of ornamental designs in the form of floor or wall decorations. The teacher should tell students about different traditions prevalent in their own community or family and explain their importance on particular festivals or ceremonies, the legend behind them, etc. Floor decoration is known by different names. It is known as *Alpana* in Bengal, in Bihar as *Aripan*, in



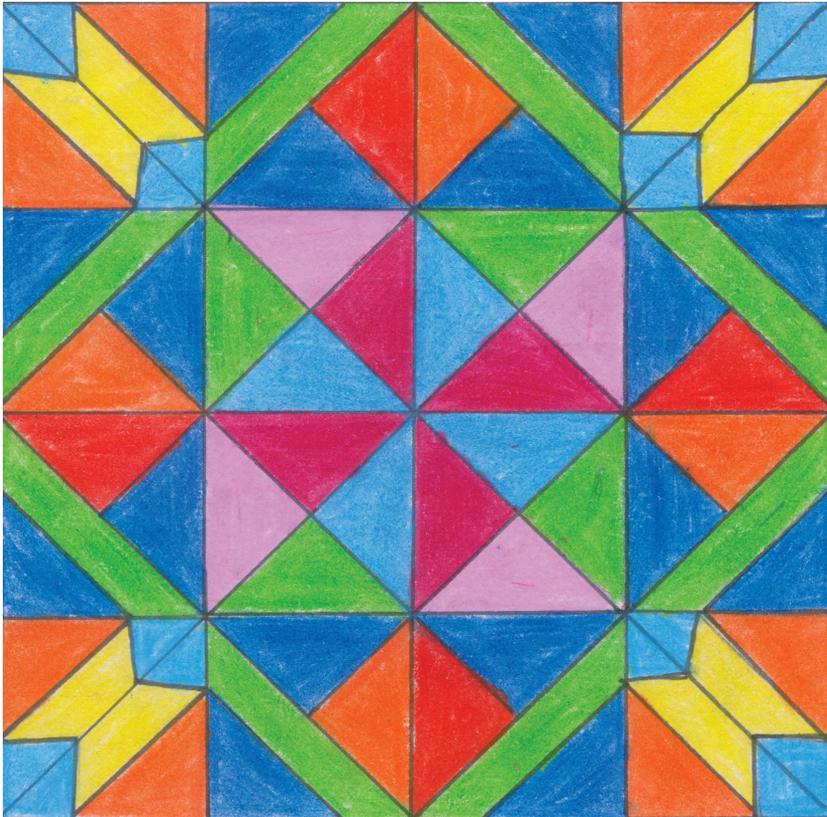
**4.6** Rangoli competition in a school

Orissa as *Jhuniti*, in Rajasthan and Madhya Pradesh as *Mandna*, in Gujarat as *Salhiya*, in Maharashtra as *Rangoli*, and *Muggu* in Andhra Pradesh, *Rangoli* and *Kolam* in Karnatak, Tamil Nadu and Kerala. In Uttar Pradesh it is known by two names – *Chowkpurna* or *Aripan*. Besides the floor decoration, every state has a unique type of wall decoration. Students can make ornamental designs from natural surroundings as well as traditional patterns. Decorative designs can be made by using the new motifs, which are prepared with the help of different kinds of flowers, leaves etc. These ornamental designs can be prepared and put on wall, floor or any other place for decoration.



Ornamental designs can also be prepared for the fan, purse, clothes, carpet etc.

Students should also be encouraged to make geometrical designs which can be symmetrical or non-symmetrical. Designs can be made more attractive through beautiful colour combinations. Students can also prepare the design by seeing the traditional art. It's not necessary that the design should be made on paper, it can also be made on pots, pitchers, different shapes of mud containers etc. On different occasions designs can be made on door, wall, stage or ground. These designs can be decorated by sand of different colours, lime, sand, charcoal powder, flowers, leaves, petals etc.



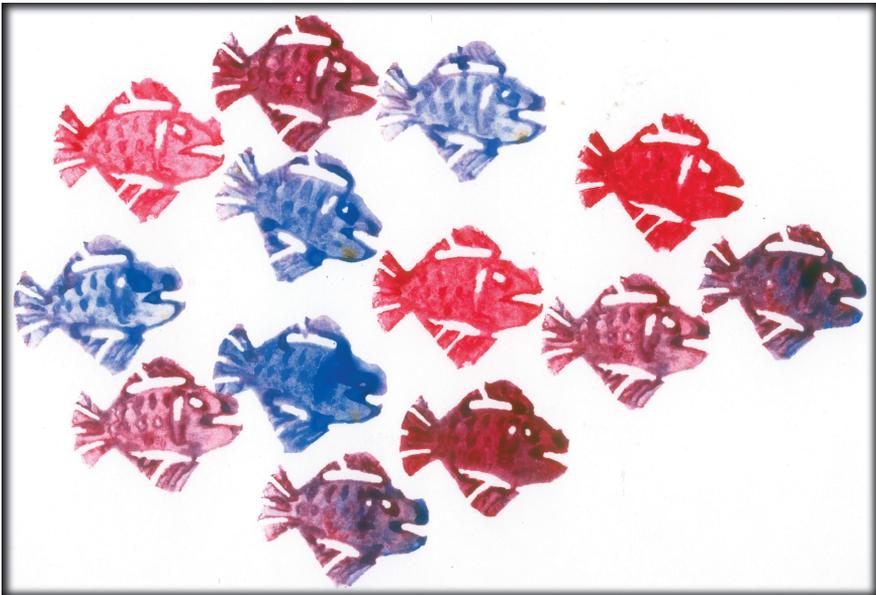
**4.7** Design with geometrical shapes



People from different countries have different traditions and have their own symbols of animal, fruit, flower, tree etc. that can be seen in their decorative designs, e.g., Chinese have dragon, bamboo trees, Japanese have cherry in their paintings, Egyptians have papyrus and Romans have leaves of grapes and groups of fruits etc. Similarly in Indian designs, motifs of lotus, mango, mango leaves, leaves of peepal, coconut etc., are mostly available. Beautiful compositions of lotus are found in traditional Indian art. The teacher can give an introduction of designs in Ajanta fresco and traditional designs to students.

#### 4.6 Printing

Printing field is very large. Besides the means available in nature, science has also helped inventions in this field. Printing is an inseparable part in one's life.



4.8 Printing of pattern.



### Activity

The teacher should try to enhance students' knowledge of printing of books and newspaper as well. The teacher should discuss about various types of printing with students and also encourage them to get more information, like, where we use printing in our daily routine? Which means are used for artistic printing etc. and inspire them to search for new possibilities.

Printing can be started by using fingers, thumb and palm. In rural areas, hand prints (*Thapa*) on walls are used on special occasions, which has been given importance in the Indian culture and tradition. In a colour mixing plate or a dish, colours like watercolours, coloured ink, *mehendi*, *alta*, *geru*, or different colours of mud, can be mixed in water. Proper surface as medium can be selected, like a paper or thin cloth, brown paper, wall etc. for watercolours. Dipping thumb, finger or palm in the colour, and printing them on the surface and repeating this in the desired composition may be experimented by students. The process can be made more interesting by using different colours. Groups of students can be formed to make this activity simple. Various shapes and sizes will bring life. With this printing process, different designs of animals, birds, human figures etc., can be made.

Blocks are made by engraving on a piece of softwood. Colour can be taken in the plate or with the help of sponge and applied on the plain surface by pressing the block. Similarly, blocks can also be made by cutting vegetables like potato, ladyfinger or onion in different shapes.

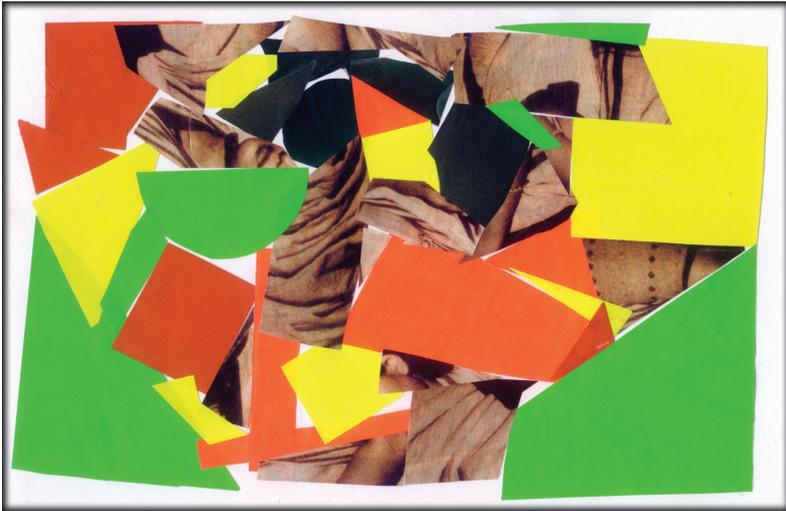
### 4.7 Collage

Collages are prepared after pasting paper, coloured pages from magazines, newspaper, cloth, wool, feather and objects with different textures on any surface.



### Activity

First, students may be asked to collect different materials. For bigger collage, students may be divided in groups. The composition, according to the subject can be prepared in advance on paper, cloth, hardboard or any other surface, which is selected as base. Wool or thick thread, dipped in an adhesive should be applied for pasting pieces of paper or cloth of different shapes for creating different forms. While pasting this material, students can consult the teacher about colour scheme and if necessary, poster colours can be used in some places. Paper can be cut with hand or scissors.



**4.9** *Collage with paper.*



## Chapter 5

# THREE DIMENSIONAL ART FORMS



- 5.1 *Clay Modelling*
- 5.2 *Mobile Sculptures*
- 5.3 *Mask Making*
- 5.4 *Paper Sculpture*



The teacher should encourage students for taking up activities of three-dimensional work in art and create different forms. Their experiences should also be shared during discussions, which helps in their mental development. Clay, plaster of Paris, wire, wax, soap, blocks of wood, dry twigs, card board, paper, stones etc., are helpful in making three dimensional art works.

### 5.1 Clay Modelling

During early childhood, children have a habit of playing with sand, soil or with dough, making



animals and birds. On sand, they make sand castle, human figures, birds and animals etc. It familiarises them with three-dimensional effects. Similarly, different objects may be created with clay modelling which is prepared with clay kneaded with water.



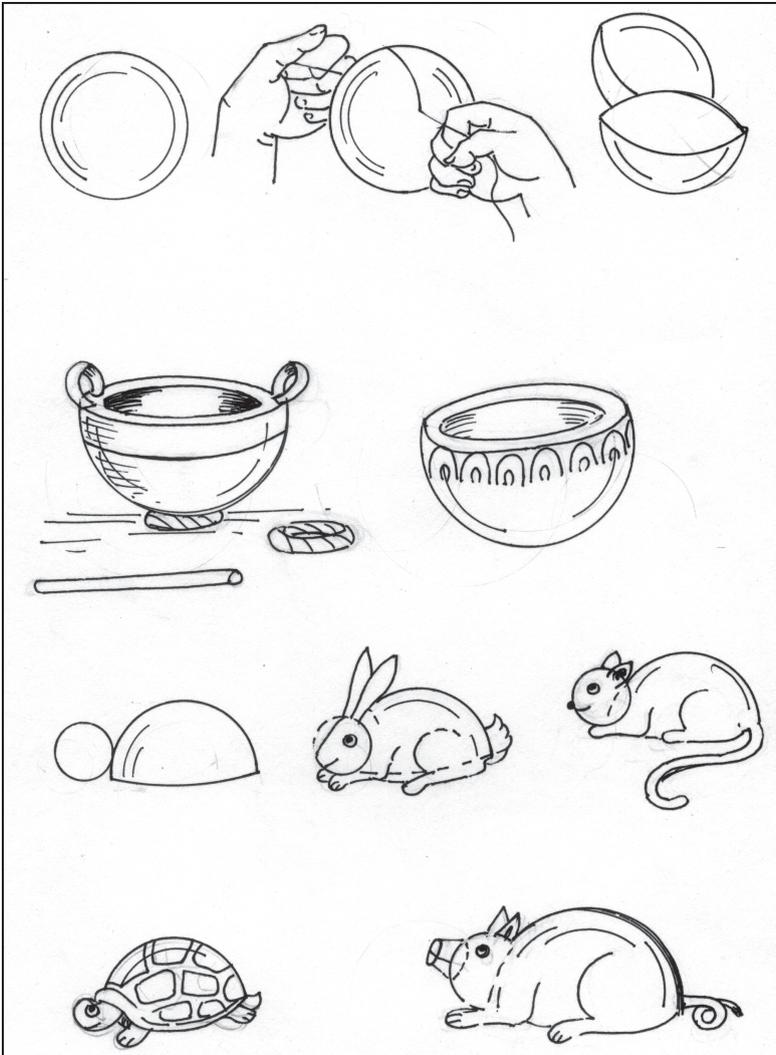
**5.1** *Clay modelling workshop*

### Activity

After selecting a topic, students should be allowed to prepare the models independently. Students can use clay to prepare models of fruits like apple, mango, pomegranate, vegetables like pumpkin, potato, cauliflower, onion, human figures, animals and birds. The teacher should introduce originality with various textures by using knife, pointed tools, empty refill, pen without refill, back portion of sketch pen etc. To find new shapes, experiments can also be done like, students can be asked to take clay in their hands and carve on it by pressing through their palm and figures.



By using the roller, students can make plain surface from the dough of clay. Using a tool any texture can be made. Amazing sculptures, containers, toys etc., can be made by cutting clay into different shapes and attaching them in various combinations and forms.



**5.2** Preparing objects from clay



To make rounded figures, dough of clay may be taken and rolled between hands in circular motion. This way many amazing figures can be made. If we cut the cylinder of clay in the middle with a thread, we get two semi-circular forms. Small cups or utensils can also be made with this technique.

A small sharp or flat twig or fingers can also be used for giving shape to the figure. To decorate the edge of cup or containers, a twig or pencil can be used by pressing it slowly. Clay utensils can also be decorated by using colour beads.

Clay balls can be used for making animal figures. A ball can be used for head and a half cylinder for the body. The half cylinder can be fixed on ball and legs, tail and ears can be stuck separately.

Natural objects such as stones of different shapes, branches, leaves, shells etc., should be made with texture. Clay is a soft medium and can be moulded into any form of choice. Hard objects mentioned above are pressed in wet clay to prepare mould and by filling it with wax or with plaster of Paris, the figure can be obtained. Similarly, by making frame of clay and filling it with plaster of Paris, desired figure can be obtained. When it dries it can be carved by a pointed tool in any shape.

## 5.2 Mobile Sculptures

Mobile refers to a moving three-dimensional form or sculpture. Pieces of old tin boxes, paper, cloth, threads, wire, wood, card board etc. can be selected for making mobile sculpture. While making such sculpture, balance is of utmost importance. Student must have the knowledge of balance through science. Three dimensional objects of paper can be made by tying them to the thread. The lantern used in Diwali is a good example of the same. Students can make lanterns of different shapes. By fixing wires on a



wooden block, many figures can be balanced on it. Puppets made of bright and vibrant colours, existing in folk art of Rajasthan and Gujarat, may inspire students. As the students clearly understand what puppets are, but the thought of making it perhaps may not have struck their mind, the teacher must encourage them to make puppets.

### Activity

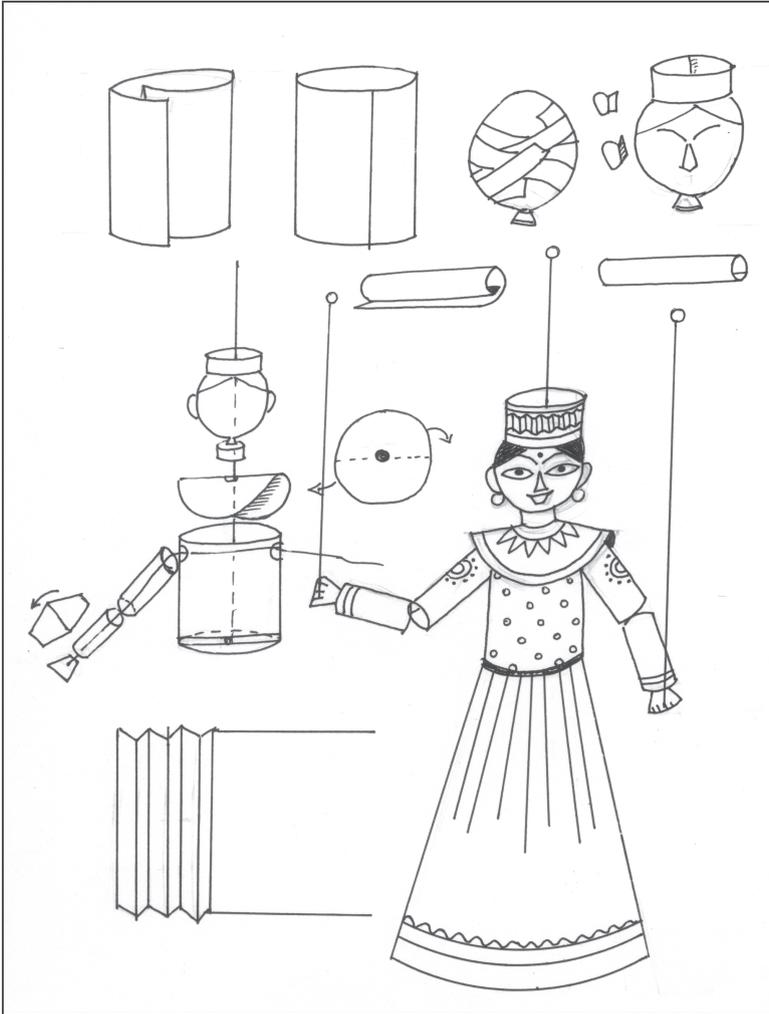
Puppets can be made by blocks of wood, bamboo sticks, coloured cloth, paper, thread etc. Hard rolls of paper can be made by pasting several layers of papers. Size of roll for body should be thick and long, for hands four small and thin rolls and for legs, four medium size rolls should be prepared.

To make the face, take a small inflated balloon and paste several layers of paper on it. When layers are dry, release air from balloon. Join head, body, hands and legs with the help of small wooden blocks and thread in such a way that they can freely move. Eyes, lips, hair etc., can be painted and for nose, a triangle of paper may be stuck. Hands, legs and body may be decorated by painting them or by sticking colour paper. Clothes can be made by applying starch on cotton cloth. Hands and legs can be tied with thin thread and fixed with small wire rings so that students can fix their fingers in those rings and make their hand made puppets dance. Different characters can be taken from book. Different groups of students can choose their characters and present a programs on stage, if possible.

This activity will introduce students to various methods like selection of story, comparing and conducting the show, stage decoration, dress designing etc. Various human figures or figures of birds and animals can be made with the help of



colour paper or cloth, which can be moved with the help of thread or wooden stick. Two similar figures can be stuck on both the sides of the stick. The stick can be kept between the palms and rotated like a churner to move the figures.



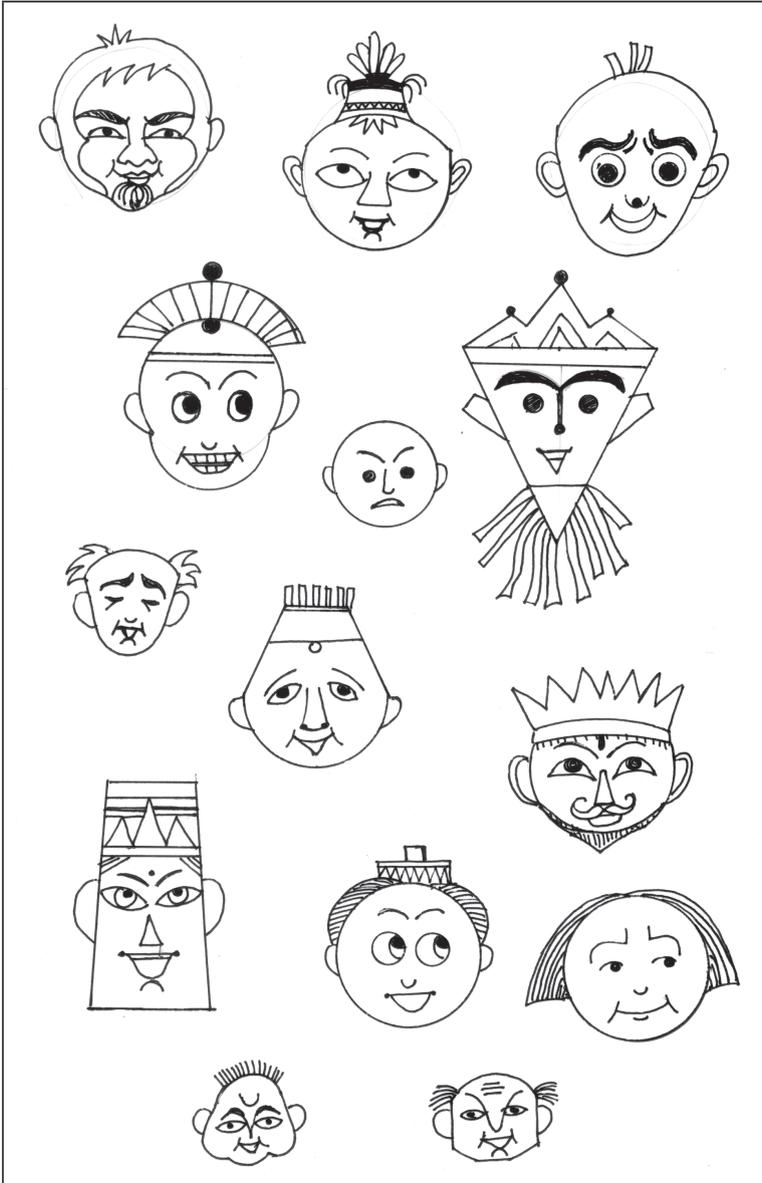
**5.3** Steps of preparing puppet

### 5.3 Mask Making

In various cultural programmes of the schools, masks are required, therefore, the teacher should encourage students



for making different masks. Various media can be used for making the masks like paper, newspaper, clay, cardboard, paper bag, thread, wire, balloon, etc. To stick it, dough can be used.



**5.4** Making different types of masks



### Activity

A bowl can be kept upside down and paper is stuck on it as required and removed after drying. It will give a shape to it. For nose and eyes, holes may be cut and fixed by folding a paper into a triangle. Now, with the help of colours minute details can be drawn on it. To make the shape of the face, a balloon can also be of help. A paper bag with cuttings of colour paper can also be used and nose and eyes may be formed with a cut. This way various types of masks can be made.

Students should be given information about the masks used in various folk and regional dances, the story behind them, meanings of symbols and their various forms, colour etc. This will create interest for traditional art forms among the students.

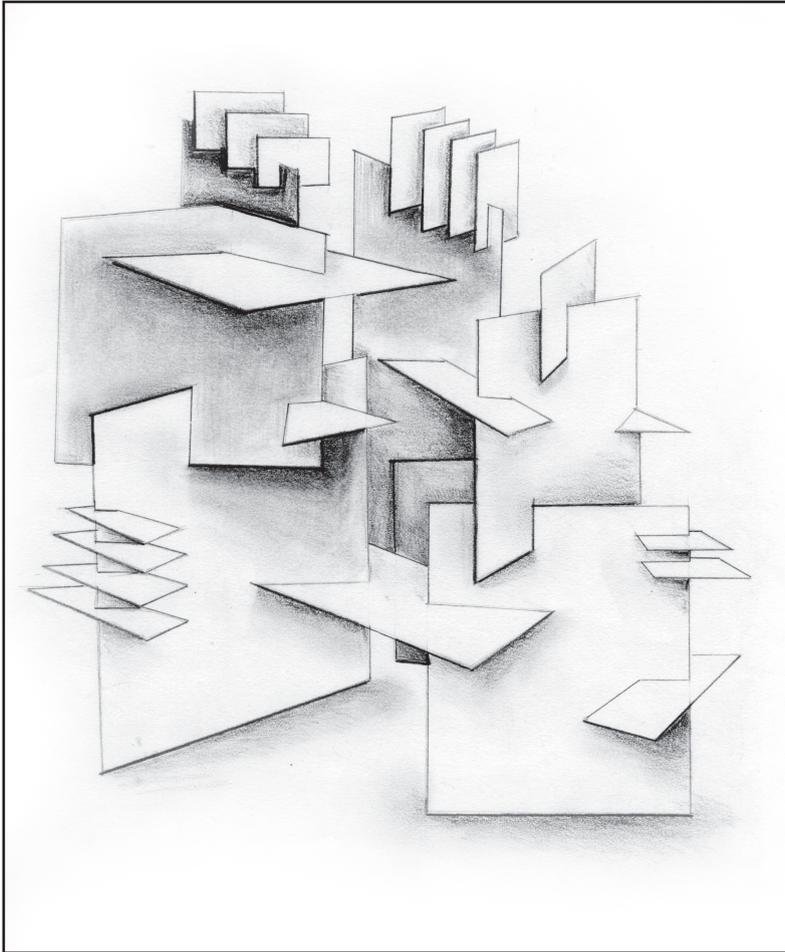
Masks can also be made by *papier mâché* by dipping paper and clay in water and making it's dough. Shape can be given as desired. This can also be painted after it dries. Birds and animal masks can also be made similarly.

## 5.4 Paper Sculpture

To prepare three-dimensional figures paper is an easy means, which is easily available and has a high degree of flexibility. While sitting in a classroom, various paper sculptures can be made by students. Three-dimensional figures can be made by folding thick paper. The concept of line and volume can be explained to the students which has been formed in paper sculptures.

### Activity

Various shapes can be cut from thick papers or cardboard and fixed in such a way that they form geometrical shapes. Such forms are used in



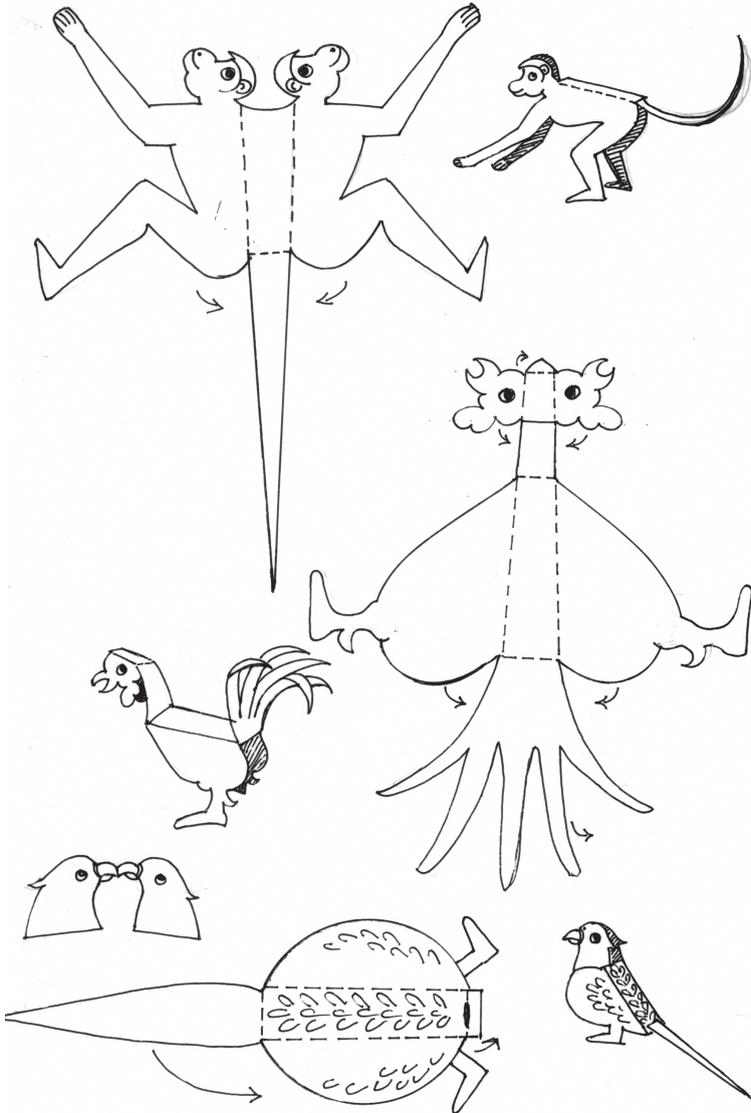
**5.5** *A paper sculpture*

*Vastushastra* and the teacher should encourage students to collect information about *Vastushastra* and discuss about various ancient and modern architectural forms.

The teacher can also ask students to make sculptures with the help of newspaper, balloon, clay, coloured papers etc., according to their imagination. As per the desired shape, air can be filled in the balloon. Small bits of newspaper can be stuck on a



balloon with the help of adhesive. It should be fully covered. After drying, it may be covered with colour paper. Air can be taken out from the balloon with any pointed tool. As per the requirement of the



**5.6** Different animal figures of paper



subject, various shapes can be cut and stuck. This will be a simple method of three-dimensional activity which students will do easily with interest.

By tracing different shapes, cutting them and by keeping them together, standing sculptures of birds and animals can be prepared. This activity relating to birds and animals will also be very interesting. These can be created as shown in the figure.



## Chapter 6

# OUTSIDE CLASSROOM ACTIVITIES



- 6.1 *Field Visits*
- 6.2 *Themes for Active learning*
- 6.3 *Celebration of National Days*
- 6.4 *Holidays and Special Days*
- 6.5 *Celebration of Festivals in Class*
- 6.6 *Outdoor Sketching*
- 6.7 *Artistic Materials in Newspapers and Magazines*
- 6.8 *Nearness to Environment*
- 6.9 *Workshop*
- 6.10 *Exhibition*
- 6.11 *Visit to a Monument or a Religious Place*
- 6.12 *Museum*
- 6.13 *Zoo*
- 6.14 *Fairs and Festival*
- 6.15 *Profile of Artists*



Development of skills among students is not possible inside the four walls of a classroom. Therefore, the teacher should give them a chance by taking them in open surroundings. Students should get an opportunity to understand new medium, subjects and techniques. They have a great instinct of doing their practical independently. Socio-cultural and religious background of the students give their creativity a new dimension. Therefore, the teacher should encourage them for various creative activities outside the



classroom. It is a tough job to handle children as they are of very active nature, which can take their mind off their target. Therefore, teacher will have to work very consciously.

### 6.1 Field Visits

For the field visits, children may be taken to the school garden, a public place like a community park, a museum, a monument, a craft fair, a science museum, a local fair, a pond or any other location to observe different activities. They may be taken to an art exhibition or a musical concert, to interact with artists. Children may be taken to these places in **groups**, depending on the nature of visit and capacity of students. They may be given group or individual assignments to document their experiences in visual and performing art forms.

The teacher has to identify opportunities for field visits within a short distance from the school and discuss with the authorities and other teachers on different aspects of the visits.

### 6.2 Themes for Active Learning

When we engage children in learning activities that revolves around a particular topic or project, in several phases, we often engage them in thematic activities. Thematic activities offer opportunities for appropriate, and maximum use of skills and intellect to bring together different facts, to research and explore and to achieve goals. Some of the examples of **thematic activities** are, learning about local environment, studying leaves, flowers, insects and other materials from immediate environment etc.

### 6.3 Celebration of National Days

The teacher may prepare his/her class for the celebration of the national days, like Republic Day, Independence Day etc. First, the class may be invited to list everything they know about the date and events related to historic occasion and discuss its importance. Then, the teacher may guide small groups in researching historic characters and events in textbooks and discuss them with adults in their families and neighbourhoods. The groups may write and rehearse



short historic scenes based on their research. They may paint posters, placards or invitation cards. On the day of performance, children bring special clothes and other items that were used in olden times and talk about them i.e., how they were made and how they were worn or used. Then the groups may perform these scenes. In the process, it may be observed that each teacher;

- sets the stage for learning, by reading a story or inviting students to talk about what they already know,
- guides students in learning process, by creating opportunities for research,
- asks the children to create something based on their learning.

There are different ways of designing thematic activities. They may span entire school session involving activities like growing of plants or observing birds. The activity may be as brief as a day like a field visit to a local painter etc., writing and illustrating reports.

#### **6.4 Holidays and Special Days**

Festivals, rituals, holidays, other special days, such as birthdays of national leaders or anniversaries of historical events are important occasions. Students can be asked to study about the special days, their history and importance. They can be asked to interview family and community members about the significance of the day and about their memories of celebrations in the past. The customs and traditions of their celebrations will encourage students to know about their heritage.

#### **6.5 Celebration of Festivals in Class**

Students love to learn folk dances, eat traditional food and wear traditional costumes, which tie them directly to their heritage, culture and traditions. Celebration of festivals in the class, with songs, dances and food, dramatisation of events, artistic decoration of classrooms with the help of the teacher and painting posters, placards, invitation cards and



design memento, may be included in the list of activities for the students. These can be celebrated with the community, parents, other staff members and school children.

### **6.6 Outdoor Sketching**

Sketching while sitting outside classroom is a fruitful activity for students. Taking students outside classroom or school premises for sketching is a very challenging job for a teacher. The activities should be planned properly. Therefore, before taking students out, they should be instructed properly regarding their conduct and the objectives of the activity. In school premises, trees, plants or any part of school building can be sketched. Depiction of trees, plants or landscapes can be made attractive through watercolours, pastel colours, pencil colours or can be shaded with pencil.

Besides school premises, students can be inspired to sketch the scenes surrounding a house, as seen through garden or terrace or window. It will build their confidence, which will be of use at times. While at picnic, travel or tour, students can keep their sketch book, paper, pencil, pen, colours etc., with them. This way, their viewpoint and creativity about nature and surrounding will get new direction. His/her knowledge in social sciences and geometry will increase. For example, if a student gets an opportunity to travel in north India and sketch, then he will pay more attention to mountains, trees, plants of the region, houses, festivals and the inhabitants that reside in the area. This will introduce him to their culture and society.

Therefore, by keeping in mind, students' mental and psychological development as goal, the teacher should encourage outdoor sketching.

### **6.7 Artistic Materials in Newspapers and Magazines**

Information regarding various artists, modern art, ancient history of art and artistic activities in different parts of the world can be collected through newspaper and magazines by students.



Merely sitting in an art class and sketching is not the objective of art education. Therefore, collecting information of various things is an important activity. The teacher should impart upon students the knowledge of media and the means through which they can collect information on art. The teacher can decide upon a timetable for a week or a month and ask students to collect materials in groups and discuss them in class or in assembly as per the set timetable. If possible, photographs, prints etc., related to the subject can be shown to students.

### **6.8 Proximity to Environment**

Proximity to nature is an important mode to develop interest in arts among students. Nature's proximity makes students refined and pure. A student may be near to the environment but it is also necessary to make him artistically aware of the proximity. We experience, feel and see rain, summer, autumn, spring, and winter seasons. Teacher should encourage the students to judge what they see and then draw it on paper. There is a necessity to throw light on different aspects of nature – like science teacher does on scientific aspects, art teacher should highlight artistic and aesthetic aspects of nature to the students.

To develop artistic viewpoint of students, the teacher should take them on tours and picnics. Here, students can take advantage of proximity to both nature as well as teacher. Here, teacher can make them familiar with nature's beauty and demonstrate them the art of landscape sketching. Students may collect natural objects like coloured stones, dry leaves, flowers, conch, oyster etc., for using them in different creative activities.

### **6.9 Workshop**

Creative workshops are organised by various societies in cities, towns and villages. The teacher should maintain contacts with these institutions so as to keep receiving information of such workshops. He/She should regularly take



students to these workshops. In the workshop, students should be introduced to artists, their techniques of working, etc. Students should also be encouraged to prepare questionnaires to interview the artists and gather information. In the class, discussions must take place so that other students also become aware of the aforesaid aspects.

Besides, workshops may be arranged in the school, in which artists, students from various classes and schools get an opportunity to work together for creative arts. Through this activity, the students will gain and exchange the application of new colours, forms, techniques that will inspire their creative instincts. Local artists of nearby areas should be invited for discussions related to art. If possible, students must be taken to the studio or the house of artists to get first hand information.

### **6.10 Exhibition**

Students should be taken to exhibitions. It is an opportunity to expose them to modern and traditional forms of art. While discussing the exhibited works, students become aware of different art forms, their origin, technique of preparation etc.

Exhibitions may be organised in schools as well, may be on foundation days, annual functions, national festivals or on any other occasion. Students may select their topics accordingly, and make two-dimensional or three-dimensional objects of art. Panels can be made by thermo Coll, brown paper or colour papers. Block painting can be done for invitation cards. These can be made by different groups of students. In art room also teacher should make arrangements for hanging paintings on walls, which can be periodically changed on rotation basis.

### **6.11 Visit to a Monument or a Religious Place**

Participation in religious functions and cultural programmes will help in enhancing the knowledge of students about art. Religious customs, decoration and vision of Indian culture will be advantageous for an overall development of students.



Generally, ancient religious places, rare pictures, art and sculptures are appropriate examples for students to collect artistic and historic information. Projects, charts can be made in groups and exhibited in school, which can be useful for other students also.

### **6.12 Museum**

Students should also visit museums. Information regarding man, animals and birds, culture, art, science, etc., from prehistoric to modern times can be found in museums. Field of creativity while visiting a museum is vast and has a utility and co-relation with all the subjects. Therefore, the teacher should introduce the students to these places by arranging regular visits. Students may carry their sketchbook and make rapid sketches in museums.

### **6.13 Zoo**

Arranging picnic to a zoo is an exciting experience for students. Seeing animals, exchanging information about them, making sketches and compositions, develop a sense of appreciation among the students. Students should keenly observe the animals in the zoo i.e., the way the animals turn, move their legs, head, body etc. Similarly, the tail, feather of a bird should be observed and drawn. The teacher should keep an eye when students paint animals or birds.

### **6.14 Fairs and Festivals**

Awareness about fairs and festivals may generate curiosity about the socio-cultural aspects of day-to-day life among students. Therefore, an art teacher should make them aware of this. To sketch colourful scenery of fairs while based on memory is a popular practice. During the fairs and festivals, various artistic objects of handicrafts associated with the occasion are available. Students can observe them keenly, or sometimes collect them and make use of these objects in various activities of art education. Many festivals are celebrated in our country, which fill the surroundings with happiness and colours. As previously mentioned, students,



should be familiar with *rangoli*, *mandane*, *toran* etc. Many new artistic things like lamp decoration, pot decoration, *toran* from various materials, sky lamp and cards may be prepared by them in festivals.

In schools, various programmes related to art should be arranged like debates or competitions on these subjects. Similarly speeches should also be organised. Quiz related to arts can be conducted in class or school assembly. Students should be included in decoration activities. Generally, students involved in the on stage cultural programmes come on the podium for prizes or parent's applause. The ones involved in back stage decorations are generally neglected. Therefore, some arrangement should be made so that the latter are also encouraged. At the end, the teacher must encourage the whole class to take part.

### 6.15 Profile of Artists

At this stage, student should be given information regarding contemporary artists. The teacher can show reproductions of the works of artists working in different medium, emphasise on their technique, content, style, etc. They can also highlight the life of the artists, their achievements and contribution in the field of art. It may not be necessary that the artist should be only of national or international distinction. Folk artists, artists or artisans in a particular area may also be taken into consideration. The teacher may decide upon taking up an artist, collect information on his works, contributions, life, reviews of his exhibitions, etc., and devote a session on explaining these in the classroom. The teacher can also give an assignment to students for preparing a write-up on an artist from the community. In every region of the country, local, folk or tribal artists are engaged in practising art, whose profile may also be included for this activity. Students can either work in a group or individually. They can visit the artists, see their works, observe them working, talk to them and prepare a write-up alongwith illustrations, photographs, prints, etc., from old newspapers, magazines and catalogues.



## Chapter 7

# TERMINOLOGIES OF VISUAL ARTS

There are different terms used in visual arts, some of which are common and some unusual. Here, some terminologies are given for the teacher as reference, which they may introduce to students at this stage. However, the teacher can add other terms, which may be introduced to the students.

- **Abstract:** In a work of art, when artist tries to express in non-figurative forms, the work is usually known as abstract. *Teacher can show some prints of the artists who have worked in abstract.*
- **Air Brush:** A precision spray gun attached to an electric air compressor (or other means of air pressure), or any device to spray paints, dyes or inks. For explaining the technique of spray painting to students, *the teacher may ask students to visit an automobile painter or they can demonstrate it in class.*
- **Acrylics or Acrylic Plastics:** A range of rigid, lightweight plastics, used commonly in the form of sheets or rods.



Acrylics are also in their liquid state for casting or coating purposes. Acrylics may be made transparent, translucent, or opaque, and are available in a wide range of colours. *The teacher may give examples of acrylic material popular in the region, used in objects of day-to-day life.*

- **Adhesives:** Substances, like glue, paste or cement, which cause adhesion, or stickiness, applied on clean, dry surface. *Most of the students use one or more type of adhesive while doing art and craft work in school or at home. Glue or gum is one of the most common adhesives used by students.*
- **Aerial View:** Having a bird's eye-view at a great height. *The teacher can give examples of bird's eye view as seen from an airplane or from a mountain peak or from the rooftop of a high rise building.*
- **Aesthetic Experience or Esthetics Experience:** Experience of intrinsic features of things or events traditionally recognised as worthy of a refined taste and reflection, such as literal, visual, and expressive qualities. *The teacher can show some of the reproductions from artworks, explain beauty and the concept of beautiful. At the same time they may also give students examples of beauty and its appreciation in the immediate environment.*
- **Applied Arts:** The form of art concerned with making objects with functional purposes, for which aesthetic concerns are significant. Applied arts may include architecture, interior design, design of manufactured items, ceramics, metal work, jewellery, textiles, glass, furniture, graphics, musical instruments and many more objects. Commercial arts may be considered as a branch of applied art. Applied arts are usually contrasted with the fine arts, which provide an aesthetic experience. Most of the applied arts might also be described as design. Distinction between applied and fine arts did not emerge distinctly until the time of



Industrial Revolution (about 1775-1875). *The teacher may show advertisements, explain concepts of design in wears and clothes and also give assignments to collect different examples of design and application of art from their day-to-day life.*

- **Appliqué:** A design made by stitching pieces of coloured fabric onto a larger piece of cloth. Appliqué is used for wall hangings and as decoration on clothing, quilts and pillows. *Some of the students may be having objects of appliqué work, which they can bring and show it to the whole class. The teacher can discuss the motif and colours of the object. The teacher can inform the class about traditions of appliqué work in different regions of the country, like Gujarat and Orissa.*
- **Appreciate, Appreciation and Appreciable:** To perceive the quality, values etc., and to be fully aware of or sensitive towards a person, a subject or a thing. Synonyms: acknowledge, apprehend, detect, discern, discover, identify, know, note, notice, observe, pick out, realise, recognise, and sense. Art appreciation is the introduction to the basic principles of visual literacy – especially the means to analyse form without reference to subject matter, symbolism or the historical context – to general audience for the purpose of enhancing their appreciation of works of art. *This is similar to the aesthetic experience and the teacher may assimilate the two of them.*
- **Archaeology:** The scientific study of material remains or evidence, such as burials, architecture, tools and pottery from past cultures is archaeology. Archaeologists are trained to undertake field expeditions to excavate material in ruins, deserts, jungles, and so on. They locate, excavate, prepare a catalogue, analyse, and conserve their findings, many of which are displayed in museums. *The teacher can show students, pictures of the monuments and artifacts from their own social studies book. Help of history teacher may also be taken to explain the concepts.*



- **Assemblage Sculpture:** A three-dimensional composition made of various materials, such as discovered objects, paper, wood, textiles etc. *Students will be making three-dimensional objects and while taking up the activity, the teacher can explain the process of making assemblage sculpture.*
- **Background:** Part of picture or scene that appears to be distant from the viewer, close to horizon, is background. This is opposite of the foreground. Between background and foreground, is the middle ground. *The teacher should explain it while teaching compositions.*
- **Batik:** A method of dyeing cloth, involving application of removable wax to repel the dye on various parts where dye is not desired. *Batik originated in Indonesia, where it is still popular. Since Batik is a very commonly used medium of textile printing, the teacher can bring a cloth of batik or ask students to bring it from home. In some parts of the country, batik is commercially produced and marketed.*
- **Bird's-eye View:** see aerial view.
- **Blend:** To merge colours applied to a surface, whether with a brush, crayon, colour pencil or any other medium. *While teaching colour theory, composition or design, the teacher can explain the concept by demonstrating the blending of colours.*
- **Block Printing:** Printing methods in which a block of wood, linoleum or some other material's surface is carved so that an image can be printed from it. Uncarved areas receiving ink, which transfers to another surface when the block is pressed against it. *While teaching design, the teacher shall be taking up the activity of printing and then they can explain this.*
- **Bond Paper:** A good quality paper used for drawing and sketching.
- **Calligraphy:** Careful hand-anchor, or the decorative arts of lettering in an anchor, using brush or pens. *The teacher*



*can demonstrate some examples of calligraphy and give assignments to students to make invitation or greeting cards using calligraphy.*

- **Canvas:** Commonly used as a support for oil painting, canvas is a heavy, woven fabric made of flax or cotton. Its surface is especially prepared for painting by priming with a ground. For painting, a piece of canvas is stretched tightly by stapling or tucking it to a stretcher frame. *The teacher can also give examples of different usages of canvas, such as bags, tents etc., along with their use as a surface for oil painting. If possible, they can also show oil paintings to students.*
- **Card or Cardboard:** A stiff paper which may be of any thickness, typically made of pressed paper pulp or adhered sheets of paper. Sometimes cards are made from plastics or PVC. Cardboard too, has many uses. For example, it is employed as a material in making two and three-dimensional works and as a surface for mounting other works. *Students at this stage are quite familiar with the multi-purpose use of cards. They may be asked to make cards.*
- **Cartography and Cartographer:** Cartography is sketching of maps, and a cartographer is a person who sketches maps. In ancient times, maps were often decorated with fanciful beasts and monsters instead of accurate details about places. French mapmakers of the 18<sup>th</sup>-19<sup>th</sup> centuries encouraged the use of more scientific methods in the art which they called cartography.
- **Cartoon:** A kind of drawing, which makes people think, be angry, laugh, or otherwise feel amused. Cartoons are often accompanied by a caption. A cartoon usually have simple lines, uses basic colours, and tells a story in one or a series of pictures called frames or panels. *All students are familiar with cartoons through television or comics. They may be encouraged to make cartoons.*



- **Cartridge Paper:** A British term for inexpensive paper. These may be of any weight or finish. Such paper is unlikely to be of archival quality, because it is probably not acid-free. Cartridge paper is typically used for sketches, like newsprint. *Usually students use cartridge paper for painting and drawing.*
- **Carving:** The technique of cutting and abrading the surface of a block of material including clay, chalk, plaster, soft salt blocks, artificial sandstone, soap, and wax to shape it into a particular form. These are among materials appropriate for carving in schools. Wood and stone carvings have a long tradition in most parts of the world.
- **CD-ROM:** CD-ROM is an acronym, which stands for Compact Disc Read-only Memory. A form of write-once, disc-based, random-access data storage, usually mass-produced and distributed as a publication, compatible on computers. *The teacher can tell students about CD-ROM and ask them to discuss its features with their computer teacher.*
- **Cellophane:** A thin, flexible, transparent acetate film, available in sheets and rolls. It is made from cellulose, generally obtained from wood pulp. *Since students of this age group are familiar with the cellophane paper, used for wrapping gifts etc., the teacher can tell them about it so that they can co-relate cellophane with regular use.*
- **Charcoal:** Compressed burned wood used for drawing. *The teacher can show charcoal sticks to students and draw some objects with it.*
- **Clay:** Wet mud in ceramics, clay is the basic material usually referring to mixture of ingredients. The most common use of ceramic clay is making earthenware (terracotta is an example), stonewares and porcelain. Also, a hardening or non-hardening material having consistency similar to clay is often called modelling clay or plasticine. *Students at this stage are usually acquainted with clay modelling, as they have been making simple pots or objects.*



- **Collage:** A composition, which is made by pasting pieces of papers, newspapers, photographs, clothes, strings and different textured material. *Collage is included as one of the activities in the syllabus.*
- **Colour Circle (spectrum):** When sunlight falls on a many sided prism, the colours break up, that is refraction occurs and rays of seven colours are formed. Often called rainbow colours i.e., **vibgyor** - violet, indigo, blue, green, yellow, orange, red, arranged in a circle form a colour circle. *Students may conduct experiment in the classroom by bringing a prism and also draw it. Similarly they can also make a landscape with a rainbow.*
- **Colour Harmony/Colour Scheme:** Relationship among colours is known as colour harmony or colour scheme, which is of three types; a) contrast or complementary (viz., red against green) b) analogous harmony such as violet, red, and orange, all share red colour, c) monochromatic harmony is tonal variation of same colour. *The teacher can show some of the examples of colour schemes and their importance in real life situations.*
- **Cool Colours:** Colours often associated with water, sky, spring, and foliage suggest coolness. These are the colours, which contain shades of blue and green and appear on one side of the colour opposite the warm colours. *The teacher can show some of the examples of colour schemes and their importance in real life situations.*
- **Construction Paper:** A fairly stiff paper available in various colours, and useful for tempera painting, collage, and paper sculpture. Its colours fade easily.
- **Contemporary:** Current, belonging to the same period of time. Usually referring to our present time, but can refer to being current with any specified time. *By telling names and showing works of some of the contemporary artists, the teacher can explain the term.*



- **Contour:** The outline and other visible edges of a mass, figure or object. *Contours can be shown in objects while sketching or making objects.*
- **Contrast:** A large difference between two things the term is usually applied in art forms, for example, hot and cold, green and red, light and shadow. *Thus, a painting might have bright colour, which contrast with dull colours, or angular shapes with rounded shapes. Applied this way, contrast can excite, emphasise and direct attention to points of interest. This can be explained in works of different artists.*
- **Copy:** A guided imitation, replica, reproduction, or duplication of an original work of art, usually produced in the same medium.
- **Craft:** Technical skill, manual dexterity. Manual activities performed by artisans or craft persons, a specific group of techniques, practised by artists in fine art. Crafts are usually associated with traditional practices and in Indian context, every region has different craft traditions. *The teacher can ask each of the student to bring a piece of some craft object from home, as every household has some of the craft items like, pottery, basketry, weaving, metal etc.*
- **Crayon:** Traditionally, any drawing material made in stick form, including chalk, pastel, conte crayons, charcoal, etc. is known as crayon. For children, the term invariably refers to wax crayon colours made of paraffin, and marketed under various trade names, available in various sizes and shapes, possibly water soluble, usually wrapped in paper. *This is one of the first mediums that the child starts using very early.*
- **Cursive:** Cursive writing is written with joined alphabets/characters. This writing is usually practiced by the students. *The teacher can explain cursive writing with examples and tell students to use this technique of writing while making cards or posters.*
- **Cutout:** In art, a piece of paper cut into a shape and arranged with other such forms to form designs, pictures or pattern is called a cutout.



- **Decorative Arts:** Serving to adorn or embellish; ornamental. A term used for ceramics, enamels, furniture, glass, jewellery, metalwork and textiles, especially when used for interior decoration. Sometimes designated as *minor arts* to distinguish them from the *major arts* of architecture, sculpture, painting and graphic arts.
- **Design:** The organisation or composition of a work; the skilled arrangement of its parts. An effective design is one in which the elements of art and principles of design have been combined to achieve an overall sense of unity. Also, the production of attractive and well-crafted functional objects is a design. Subcategories of design arts include: architecture, bonsai, fashion design, furniture design, graphic design, Ikebana design, industrial design, interior design, landscape architecture, stagecraft, textile design, web page design etc. *Children can be given an assignment to make some designs for textiles, furniture etc.*
- **Diagonal:** Having a slanted direction. Any straight edge or line that is neither horizontal nor vertical is diagonal.
- **Diagram:** A sketch, drawing, outline, or plan designed to demonstrate or explain how a thing works, or to clarify the relationship between the parts of a form. *Usually students draw diagram in other subjects and are familiar with the form.*
- **Drawing:** The art of representing or delineating an idea, emotion or object by drawing line, tone or colour. In other words, drawing is the direct means of expressing beauty of form.
- **Dry Brush:** Applying relatively dry inks or water paints lightly over a surface, creating an area of broken colour.
- **Earth Colours:** Pigments, such as yellow ochre and amber, that are obtained by mining; usually metal oxides.



- **Easel:** An upright frame for the stable display or support of a painter's canvas or panel. Most contemporary easels are lightweight, three legged and can be folded for storage. An easel painting is one that is small enough to fit on an easel.
- **Egg Tempera:** A watercolor medium used for permanent, fine works.
- **Elegance:** Refinement, grace and beauty. Tasteful opulence in form, decoration or presentation. Restraint and grace of style.
- **Elements of Art** or **Elements of Design:** Basic components used by an artist while producing works of art. Those elements are colour, volume, line, shape, form, texture and space. Elements of art are among the literal qualities found in any artwork.
- **Elevation:** In architecture and drawing, a scale drawing of the side, front or rear of a structure. A geometric projection of a building on a plane perpendicular to the horizontal; a vertical projection.
- **Emboss:** To create a raised design or relief on a flat *surface*, usually of metal, by pressing or hammering a design into its reverse side.
- **Emulsifier:** A substance that stabilizes an emulsion, in particular a food additive used to stabilize an emulsion.
- **Emulsion:** A fine dispersion of minute droplets of one liquid in another in which it is not soluble. A light sensitive coating for photographic films and plates, containing crystals of a silver compound dispersed in a medium such as gelatin. A paint used typically for walls consisting of pigment bound in a synthetic resin which forms an emulsion with water is emulsion paint.
- **Exhibit** and **Exhibition:** A show arranged for display of a piece or a collection of objects.
- **Fiber:** Thread, yarn or fabric, used for weaving. The materials used to produce a fiber may be natural (cotton, flax, wool, silk, grasses, etc.) or synthetic (nylon, rayon, polyester, etc.)



- **Fiberglass:** A light and durable material consisting of plastic resin which has been reinforced with glass fibre. Sometimes called spun glass.
- **Figurative:** Describes artwork representing forms of human beings, animals or objects.
- **Finish:** Something that concludes, completes or perfects, especially the last coating or treatment of a surface or the surface texture resulting from such a coating or treatment. Also, a material used in finishing or surfacing and the point at which an artist decides to stop working on an artwork.
- **Firing:** A process of applying heat to make hard pottery in an ovenlike enclosure called kiln.
- **Flat:** Quality of a smooth, even, broad surface; a surface without curvature; especially a horizontal one. Also, lacking variety in tint or standing, uniform.
- **Fluorescent Colours:** Also called day-glow colours or neon colours. Fluorescent colours are usually bright, made of clean material, which can be much brighter than conventional colours. They contain certain dyes and resins that produce colours far brighter than traditional pigments that have the unique effect of glowing under ultraviolet or black light. Fluorescent colours are exceptionally bright under specified conditions, including indoor lighting, low light outdoors and in limited visibility areas. They grab the attention of observers. Fluorescent colours are widely used to get attention, focus attention on an object, warn people of a potentially hazardous situation, get an object, person or situation noticed, etc. They are commonly used for traffic cones, detergent packaging, tennis balls, fishing lures, etc., and can be found in a wide range of media, including oil and acrylic, inks, dyes, markers, crayons, etc. *The teacher may give examples of fluorescent and neon road signs.*
- **Focus:** A point of convergence, such as the point at which rays of light converge in an optical system or from which they diverge; is called focal point. It creates



a clear image. *The teacher can explain this by giving example of camera, which has a lens to focus light at a point.*

- **Foreground:** Area of a picture, often at the bottom, that appears to be closest to the viewer. Also, it shows priority to one aspect of a thing over another. *Along with background, the teacher can explain foreground while making composition in the class.*
- **Foreshortening:** A way of representing a subject or an object so that it conveys the illusion of depth and it seems to go back into space. The success of foreshortening often depends upon a point of view or perspective in which the sizes of near and remote parts of a subject contrast conspicuously.
- **Form:** In visual arts, form is the shape which is also one of the six elements of art. *The teacher while teaching elements of art can explain it.*
- **Freelance and Freelancer:** A freelancer is an artist, a graphic artist or designer who sells his or her works to different clients without any long-term commitment to any one of them.
- **Free Standing Sculpture:** A sculpture that stands freely and have space on all the sides. They usually are installed in big buildings. *The teacher can show the pictures of Indian or Greco-Roman sculptures in classrooms.*
- **Fresco:** The art of painting on the surface of plaster. It is a technique of mural painting.
- **Frontal:** The head-on view of a person or object.
- **Frottage:** The technique or process of taking a rubbing with crayon on a piece of paper placed over an uneven object or an image. Also plainly referred to as rubbing. Such impressions are usually made from textured objects as leaves, wood, wire screen, gravestones etc. *Students may be asked to do frottage of different textures in the classroom. Every child can bring an object and all of them can try to make something.*



- **Geometrical Pattern:** Based on geometrical shapes, they are made into a pattern or design. *Though students are familiar with the term and style, they can try new patterns in the class.*
- **Glaze:** A term used in ceramics to describe a thin coating of minerals which produce a glossy transparent or coloured coating on ceramic wares. Applied either by brushing, dipping, or spraying, it is fixed by firing the ceramic ware in a kiln. This makes the surface smooth, shiny and waterproof. Also a glaze can be a thin, translucent or transparent coat over a painting, sometimes meant simply to protect the paint underneath, but more often to add a veil of brilliance to an area of a picture.
- **Glue:** An adhesive. Also see adhesive.
- **Gradation:** A gradual, smoothly nuanced, step-by-step change from dark to light values or from large to small shapes, or from rough to smooth textures, or from one colour to another. *Students can take up an activity in the class to try gradation of colour, shape and texture.*
- **Graffiti:** A drawing or an inscription made on a wall or other surface, which can be seen by the public. Although, it is sometimes mistaken for vandalism, defacing of public or private property, it may also be regarded as a form of creativity or art. *It is a means to develop wittiness and sarcasm in individuals. Making graffiti, like cartoons, may be an enjoyable experience.*
- **Graphic Arts:** Those expressions of art produced by printing from various kinds of blocks, plates or type as etching, dry point, lithography, wood and linoleaume block printing, offset letter press and all other forms of printing. *If possible, the teacher can show a graphic print in the classroom through demonstration.*
- **Interior Design:** Planning and realisation of the layout, furnishing and decoration of an architectural interior. Sometimes called interior decoration. *Importance of interior decoration and its effects, in home, office, restaurant, hotel etc. may be conveyed to students. They may be explained its utility in the daily life.*



- **Intermediate Colours:** Also known as tertiary colours, they are produced by mixing unequal amounts of two primary colours. For example, adding red to the combination of red and yellow will produce the intermediate colour of red-orange. Intermediate colours are located between the primary and secondary on a colour wheel (see colour wheel chart). Other intermediate colours are orange-yellow, yellow-green, green-blue, blue-violet, and violet-red (also known as purple). *The teacher will be taking up the exercise of colour theory in detail.*
- **Kiln:** Special oven or furnace that can reach very high temperatures and is used to bake or fire clay. Kilns may be functional through electricity, gas, or wood. *Students may be asked to visit a potter in the neighbourhood. If possible they may be taken to a potter or artist making pottery and shown the process.*
- **Line:** Outline of any form drawn by the use of brush, colour, pencil, crayon, etc. Line can also be engraved on metal plates, wood blocks, etc. Line can exist by itself without representing any form and appreciated for grace, flow and other kinds of expressiveness. Line is the earliest means evolved by human beings for creative expression. Line is also one of the six elements of art. *While teaching the elements of art, this would be taken up as the first exercise. Students will be taught about different types of lines. Line drawing is a very effective medium of expression and many artists either in colour or pencil have adopted it in past. Their works may be shown to students.*
- **Lithograph:** This is a printing process based on the fact that oil and water are immiscible. It originated in Solnhofen, Germany where in 1798, Alois Senefelder used a greasy crayon to draw on a smooth limestone surface, then covered it with water followed by ink. Ink would only stick to the surface where the greasy crayon had drawn marks. Paper could then be pressed on this



surface and a print made of the drawing. The process was soon refined and rapidly became a favourite printing method of artists. *It was used by the famous artists such as Goya, Daumier, Géricault, Delacroix, Degas, Munch, Toulouse-Lautrec. In the twentieth century it has been used by well-known painters Picasso and Miro. Prints from a book may be shown as an example.*

- **Mass:** All forms in a painting or group of forms or coloured space or forms made by light and shade. *While doing compositions, students can be told about mass in forms with the help of light, shade and colour.*
- **Memory Drawing:** Representing an image on the surface from memory. *Students can do the exercise of memory drawing. They may be taken to a spot and shown a view from different angles, later on they may be asked to draw and paint it from their memory.*
- **Modelling:** To create a form by any medium like – pencil, chalk, clay etc.
- **Monochrome:** Use of graded shades and tints of one colour. *Making a composition or graffiti or cartoon in shade of a single colour may bring interest among students.*
- **Mosaic:** The painting or form, made by the setting of pieces of coloured glass and stones. *Floors done in mosaic can be given as an example and students can create designs, especially in geometrical shapes for their designing exercise.*
- **Mural Painting:** Paintings made on a wall, using different medium. It is usually a part of the architecture. *Students may be asked to find out either on their own whether they have seen a mural or can find out one. The teacher should tell them about the tradition of mural art from the times of Ajanta. In rural areas it is a thriving tradition. In many houses and public buildings, murals are a part of interior decoration.*
- **Palette:** A board on which colours are mixed.
- **Pattern:** Decorative designs or forms.
- **Perspective:** The art of drawing solid objects on a two-



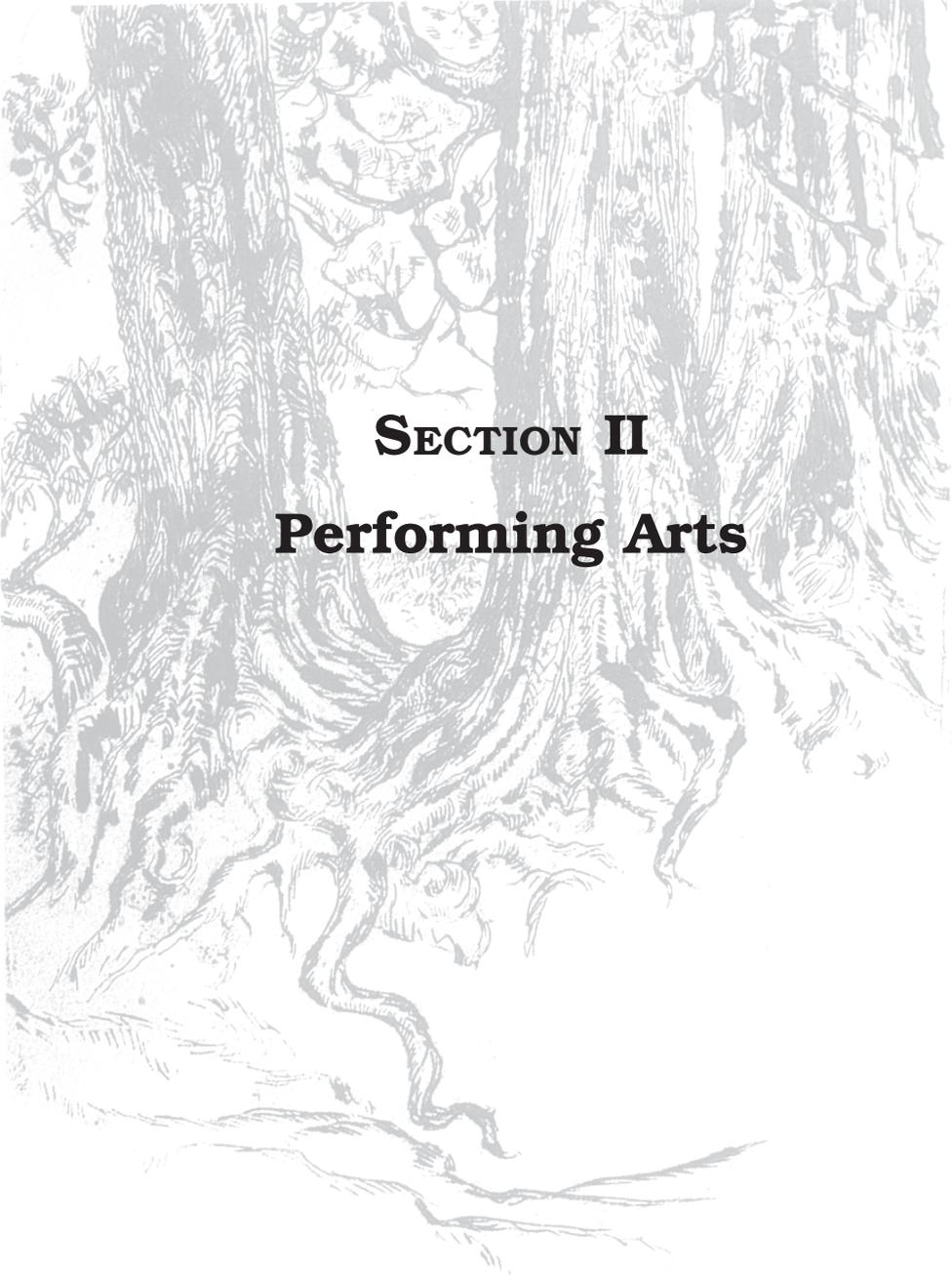
dimensional surface so as to give the right impression of their height, width, depth and position in relation to each other when viewed from a particular point. Also called projective geometry in engineering and used in architectural drawings. *The teacher can give some real life examples to explain the concept and students can discuss it with the mathematics teacher.*

- **Plastic or Visual Arts:** Creative form of art, which relates to eyes, like painting, sculpture or handicraft.
- **Poster Colour:** Opaque colours that are generally used in poster and design making. *The medium will be introduced at this level.*
- **Sculpture:** Art of three-dimensional image making using wood, stones, plaster of Paris, metal or any other object. *Students may be informed about sculptures and the related traditions in different parts of the world.*
- **Sketch:** Form that is made rapidly with pen or pencil or charcoal. It can be complete in itself or a pre-imagination for a painting. *Students at this level will be doing sketching exercises.*
- **Stencil:** This is a mechanical means of applying patterns with paint or pencil. The stencil itself is a cutout of paper, cardboard, metal or other firm material in such a way that paint may be put into the areas left open. Stencil is also used in making patterns. *Since students use stencils in other subjects too, they may be encouraged to make their own stencils.*
- **Still Life:** A subject of drawing objects that are non-living, like box, flowerpot, flowers, fruits etc. *Students will be doing still-life and the elements of art such as line, light and shade, form and relative space may be explained to them through still life.*
- **Terracotta:** Also called baked clay or baked earth, which is usually reddish-brown in colour. It has got excellent flexibility and moulding qualities, hence it is used by potters and sculptors and is used in manufacturing of roof tiles. Pots and objects are made in clay and then



baked in the kiln then are called terracotta. *The teacher can tell students about the technique and common example like earthen pots used for keeping water etc.*

- **Texture:** The feel, appearance or consistency of a surface shown in two or three dimensional art forms. *It is one of the six elements of art and should be taught by giving as many examples.*
- **Tint:** Property of a colour that refers to its intensity. When a colour is lighter than it is in its pure form, it is said to be a tint of that colour. *It can be better explained with examples of tinted glass used in windows and screen of cars or buildings.*
- **Wash:** The technique of painting by transparent colours.
- **Wood Engraving and Woodcut:** A relief printing technique where a block of wood is incised with a special tool to create the printing surface. Only hard wood is used, such as box wood or red maple. The drawing is transferred to the surface and then chisling is performed. Wood is cut longitudinally from tree so the grains run through the length of the block. The block is cut and then inked with a dabber. Paper is then placed on the block and run through a press or rubbed over by a bowl or a large spoon. This art form was developed in Europe during the 14<sup>th</sup> century.



**SECTION II**  
**Performing Arts**



## Chapter 8

# TRADITION OF VOCAL MUSIC IN INDIA



### 8.1 *Music: a Definition*



#### Introduction

Since ancient times, the stream of Indian Music has been flowing continuously. Music has had a significant place in the oldest scripture of Rig Veda and the three forms of music namely vocal, instrumental and dance were in their fully developed forms during the Vedic period. The hymns of the Veda called *Richa* when composed were known as *Stotra*. Among the four Vedas, the Sam Veda is considered to be the most important one and Lord Krishna himself says in Gita, “I am Samveda among the Vedas”. Among later texts, Bharata’s *Natyashastra* indisputably occupies the highest position as a basic manual and dissertation of music. Though, principally devoted to theatre, it contains



elaborate description of basic rules of music in its chapters.

During late medieval period, the British entered India as traders and later gained control over the whole country. With an aim to rule over India for a long time, they introduced a system of education, which led to disorientation of every educated Indian from his own country, religion, culture and language. After the failure of struggle for independence in 1857, clouds of despair hung over the country for a long time. It was only at the end of 19<sup>th</sup> and beginning of 20<sup>th</sup> century that a new awakening emerged. In the field of music, the credit for its revitalisation goes to late Pt. Vishnu Digambar Paluskar and late Pt. Vishnu Narayan Bhatkhande.

They brought music to the masses after releasing it from the clutches of palaces and courts. They struggled lifelong to remove ignorance towards music to restore its grace in the society. In 1901, they established Gandharva Mahavidayala in Lahore, which was a revolutionary step towards this direction.

India attained freedom from the British rule in 1947. The government of India extended full support and encouragement to promotion and popularisation of music in the country. The establishment of the Sangeet Natak Academy was an important step towards achieving this objective. Programmes of classical, light and folk music, lessons in music and all India competitions in music were broadcast and telecast throughout the country by All India Radio and Doordarshan. Connoisseurs and lovers of music were able to watch their favourite artists and their programmes sitting at homes.

Today, not only in India, but also all over the world, Indian music has earned a prestigious and coveted position. Indian music was probably heard and appreciated in Europe only in 1933 when Pt. Onkar Nath Thakur toured France, Belgium, Italy, Germany and England. Before this, the enriched and developed status of Indian Music was beyond the imagination of musicians and music lovers of these places.



### 8.1 Music: a Definition

Man's attraction towards anything beautiful is natural. Music is nothing but beauty of sound. Music pervades deeply into the inner soul of mankind and refers to its values and culture. Sound becomes beautiful when it is disciplined. Classical music is principally a disciplined sound. On the other hand, simple expression of the feelings of the heart in a disciplined rhythm is folk music, which has been flowing incessantly since time immemorial. But, today as a result of invasion of western civilisation in the country, the lure of additional liberty has given rise to a tendency to ignore this disciplined approach. This impact has converted music to mere **noise** with a low value of survival. Modernisation as a continuous process of development tends to oppose tradition in a manner that it has replaced it as a parallel tradition. Industrialisation has brought about the narrowing of emotive elements in human beings, which is necessary for appreciation of beauty. **Thus, we can define music as an expression of fine feelings of the heart through *naad* and tempo (rhythm).**

In fact, it is only music, which like a cool stream of water can provide relief to the parched souls of mankind. In the modern age, prevalent music in the country can be classified mainly into three categories:

- Classical Music
- Light Music
- Folk Music

Earlier, only one type of classical music was popular all over India. In due course of time, it slowly bifurcated into two streams: Carnatic style of music developed in the southern parts of India, while the Hindustani style of music gained prevalence in the eastern, western and northern parts of the country. Basic rules of the two streams, however, are common. Both have recognised seven notes

and twenty-two *shrutis*. Essential elements of *raga* and *taala* are important components in both the styles. Due to various reasons, development of both the styles became segregated. Today, both styles are well developed and a mutual exchange between them is taking place.



*Swami Haridas, Akbar and Tansen in a Miniature Painting  
(Courtesy: National Museum, New Delhi)*



## Chapter 9

# MUSICOLOGY AND TERMS USED IN MUSIC

*Geetam Vadyam तथा नृत्यं त्रयं संगीतमुच्यते*

*गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते*

– *Sangeet Ratnakar*

Music (*sangeet*) is a composition of singing, playing of instruments and dancing. However, singing is the main part as *sangeet* means *sam* + *geet* i.e., song sung in a proper manner. Hence, the importance of lyrics in a song is comparatively lesser than tempo and *naad*. A classical singer through expansion of *naad* and tempo can hold the audience spellbound for hours while lyrics of a song can be read out in a few minutes. In fact, subtle feelings which do not find expression through language can be effectively expressed through *naad*. The language of *naad* begins where the spoken or written language ends. In this chapter, basic theory of music has been elaborated which may be taught to the students through practical demonstration.



**Naad:** All that is audible to the ear is known as sound. Sweet and melodious sounds are called *naad*. They are infinite in number. **A sound which is sweet to the ears and contains vibrations at regular intervals is called *naad*.** There are two types of *naad*:

1. *Anaahat naad* (अनाहत नाद)                      2. *Aahat naad* (आहत नाद)
1. *Anaahat naad*: This type of *naad* is produced without any base and is normally inaudible to the ears. It is also known as *anahad* (अनहद) *naad*, *sooksham* (सूक्ष्म) *naad*, *gupt* (गुप्त) *naad*, *yog* (योग) *naad* and *swayambhu* (स्वयंभु) *naad*. Just as buzz of air is heard incessantly even after inserting our fingers into the ears, such a *naad* is called *anaahat naad*.
2. *Aahat naad*: This type of *naad* is produced when something is struck with another object. There can be three ways by which this type of *naad* can be produced:
  - (a) By striking an object with another object, for example the sound produced by striking the *Tabla* with the hand.
  - (b) By rubbing two objects with one another, as rubbing the bow on strings of violin.
  - (c) By blowing air into an instrument, like in a flute, *shehnai* or *been*.

### Activity

The teacher can show pictures of instruments, like *tabla*, *violin*, *shehnai*, *been*, flute etc., and explain production of *naad* with the help of cassette or by demonstration.

There are 3 basic characteristics of *Naad*:

1. **Magnitude of *naad***: A *naad*, which is produced gently and is audible to nearby people only, is a short *naad* and when the same is produced forcefully and loudly and is heard by people even at a distance, it is long *naad*.



### Activity

The teacher can demonstrate this process in the class by singing gently and loudly, the same thing.

2. Timber (जाति) of *naad*: When a particular sound can be recognised only by hearing it without looking at the source of its origin, this is known as timber (जाति) of *naad*.

### Activity

Students may be asked to recognise voices of different well-known singers with the help of audio cassettes and also vehicular sounds like that of a scooter or a car.

3. Pitch of *naad*: Each *naad* is higher or lower in pitch than the other; for example *Re* is higher than *Sa* or *Sa* is lower than *Re*.

### Activity

In class, the teacher can demonstrate this concept by playing on harmonium the low and high pitch of *Sa* and *Re*.

**Shruti:** Fine sounds (*naad*), recognisable by listening through the ears and useful in music are called *shruti*. They are 22 in number.

*Nityam geetopayogitwambhigyewampyut*

*Lakshe proktam suparyaptam sangeet shruti lakshanam.*

- Abhinav Raag Manjari

नित्यं गीतोपयोगित्वमभिज्ञेत्वम्प्युत ।

लक्षे प्रोक्तं सुपर्याप्तं संगीत श्रुति लक्षणम् ॥

- अभिनव राग मंजरी

In ancient scriptures, *shruti* has been divided into *swara* in the following sequence:

	Sa	Re	Ga	Ma	Pa	Dha	Ni
Analysis of <i>Shruti</i>	4	3	2	4	4	3	2
	सा	रे	ग	म	प	ध	नि

**Swara:** Seven main sounds (*naad*) useful in music are known as *swara*. There are infinite sounds in the world but all of them are not *swara*. According to Sangeet Ratnakar, the meaning of *swara* is sound in a group of *shruti*, which appears in intervals and regardless of any accompanying reason, is pleasant to the listeners. In spoken language, **a realised and regularised sound is called *swara***. This sound (*swara*) is useful in music, sounds sweet to the ears and is soothing to mind and soul.

Types of *Swara*:

1. *Shuddh Swara* : Sa Re Ga Ma Pa Dha Ni
2. *Komal Swara* : Re Ga Dha Ni
3. *Tivra Swara* : Ma
4. *Achal Swara* : Sa Pa

The seven *swara* in music are Sa, Re, Ga, Ma, Pa, Dha, Ni. The full names of these are:

Sa	-	Shadaj
Re	-	Rishabh
Ga	-	Gandhar
Ma	-	Madhyam
Pa	-	Pancham
Dha	-	Dhaivat
Ni	-	Nishad

In both vocal and instrumental music, Sa of Shadaj, Re of Rishabh, Ga of Gandhar, Ma for Madhyam, Pa of Pancham, Dha of Dhaivat and Ni of Nishad are used.

It has been observed that the sound of *aa* is audible at the end of Sa and this is known as *swara*. Similarly, the sound of *ae* at the end of Re and *i* at the end Ni are known



as *swara*. Thus, *aa*, *ae* and *i* are *swara*. Because of this, the classical singers while singing the *raga* use *aa* in the *taan* (expansion of the *raga*).

Two forms of *swara*:

1. *Shuddha* (as they are)
2. *Vikrit* (distorted)

**Arrangement of shruti in the sequence of 4, 3, 2, 4, 4, 3, 2 is called shuddh swara.** When *shuddh swara* changes its place to upper or lower position or pitch, it is called *vikrit swara*. Of these, *Sa* and *Pa* never change positions, only *Ma* elevates to upper position and is known as *tivra vikrit*. *Re*, *Ga*, *Dha*, *Ni*, move to a lower position and are consequently known as *komal vikrit*. Therefore, of the seven notes, *Sa* and *Pa* are *achal swara*, *Re*, *Ga*, *Dha*, *Ni* are *komal swara* and *Ma* is *tivra swara*. Thus, in a *saptak*, there are altogether seven *shuddh*, four *komal* and one *tivra swara*. They are twelve in number and are represented as follows:

1. <i>Shadaj</i>	<i>Sa</i>	<i>Achal</i>
2. <i>Rishabh</i>	<i>Re</i>	<i>Komal</i>
3. <i>Rishabh</i>	<i>Re</i>	<i>Shuddh</i>
4. <i>Gandhar</i>	<i>Ga</i>	<i>Komal</i>
5. <i>Gandhar</i>	<i>Ga</i>	<i>Shuddh</i>
6. <i>Madhyam</i>	<i>Ma</i>	<i>Shuddh</i>
7. <i>Madhaym</i>	<i>Ma</i>	<i>Tivra</i>
8. <i>Pancham</i>	<i>Pa</i>	<i>Achal</i>
9. <i>Dhaivat</i>	<i>Dha</i>	<i>Komal</i>
10. <i>Dhaivat</i>	<i>Dha</i>	<i>Shuddh</i>
11. <i>Nishad</i>	<i>Ni</i>	<i>Komal</i>
12. <i>Nishad</i>	<i>Ni</i>	<i>Shuddh</i>

**Saptak:** When the seven notes or *swara* are sung in a sequence, they are called *saptak* e.g., *Sa Re Ga Ma Pa Dha Ni*. There are three types of *saptaka* namely:

1. *Mandra (lower) Saptak*
2. *Madhya (medium) Saptak*
3. *Taar (higher) Saptak*

**Mandra Saptak:** A sound which does not strain our throat while talking and singing is called a normal sound. The notes twice below the normal sound are called *mandra saptaka*. A dot is laid down below each *swara* to highlight the lower *saptaka* as in *Sa Re Ga Ma Pa Dha Ni*.

**Madhya Saptak:** When the sound of the *swara* is higher than *mandra saptaka* and lower than *taar saptaka*, means neither high nor low is called *madhya saptaka*. No signs are laid down for these – *Sa Re Ga Ma Pa Dha Ni*.

**Taar Saptak:** When the sound of the *swara* is elevated twice than *madhya saptaka*, it is called *taar saptak*. A dot is laid down above these *swara*. As in *Sa Re Ga Ma Pa Dha Ni*.

**Aaroh:** When the movement of *swara* is from lower to higher like in *Sa Re Ga Ma Pa Dha Ni* in a sequence, and in ascending order, it is called *aaroh*. *Aaroh* is similar as climbing up a ladder.

**Avroh:** In Sanskrit, *avroh* means descending. When the flow of *swara* is from higher to lower position or it is in descending order as *Sa Ni Dha Pa Ma Ga Re Sa* it is called *avroh*. This is similar to climbing down a ladder.

### Activity

These concepts can be demonstrated in the classroom using pictures of a harmonium or a ladder.

**Alankar:** *Alankar* means, to decorate, to adorn or to grace. Some combinations of systematic *varna* are called *alankar*. It is also known as *palta*. There is a sequence in it, which divides these notes into four *varnas* i.e., *sthayi*, *aarohi*, *avrohi* and *sanchari*.



### Activity

Teacher can teach *alankar* in the classroom e.g., in *taal Keharwa* – *alankar* of two *swara*.

An *alankar* in *taal Keharwa*:

Sign of Taal	X				O			
Maatra	1	2	3	4	5	6	7	8
Swara	Sa	Sa	Re	Re	Re	Re	Ga	Ga
	Ga	Ga	Ma	Ma	Ma	Ma	Pa	Pa
Avroh	Pa	Pa	Dha	Dha	Dha	Dha	Ni	Ni
	Ni	Ni	Sā	Sā	Sā	Sā	Re	Re
	Re	Re	Sā	Sā	Sā	Sā	Ni	Ni
	Ni	Ni	Dha	Dha	Dha	Dha	Pa	Pa
	Pa	Pa	Ma	Ma	Ma	Ma	Ga	Ga
	Ga	Ga	Re	Re	Re	Re	Sa	sa

An *alankar* in *taal Dadra*:

Sign of Taal	X			O		
Maatra	1	2	3	4	5	6
Aaroh	Sa	Re	Sa	Re	Ga	Re
	Ga	Ma	Ga	Ma	Pa	Ma
	Pa	Dha	Pa	Dha	Ni	Dha
Avroh	Ni	Sā	Ni	Sā	Re	Sā
	Sā	Re	Sā	Ni	Sā	Ni
	Dha	Ni	Dha	Pa	Dha	Pa
	Ma	Pa	Ma	Ga	Ma	Ga
	Re	Ga	Re	Sa	Re	Sa



*Alankar* of two *swara* in *Kaherwa taal*:

*Sa Re Re Sa, Re Ga Ga Re.....*

*Sa Re Sa Re, Re Ga Re Ga.....*

*Sa Ga Re Ma, Ga Pa Ma Dha*

*Alankar* of three *swara* in *Dadra taal*:

*Sa Re Ga, Re Ga Ma, Ga Ma Pa, Ma Pa Dha.....*

*Sa Ga Re, Re Ma Ga, Ga Pa Ma, Ma Dha Pa.....*

*Alankar* of three *swara* in *Kaherwa taal*:

*Sa Sa Re Ga, Re Re Ga Ma, Ga Ga Ma Pa, Ma Ma Pa dha,--*

*Re Ga Sa Sa, Ga Ma Re S, Ma Pa Ga Sa, Pa Dha Ga Ma Sa,--*

*Sa Re Sa Re, Sa Re Ga Ga, Re Ga Re Ga, Re Ga Ma Ma,--*

After practicing the above-cited *alankar* in *shuddha swara*, the students will have to practice these *alankar* in all the ten *thaat*.

**Pakad:** There is a specific combination of different *swara* in each *raga*, by which it can be recognised when someone is singing, such a combination is called *pakad* of that particular *raga*.

**Aalaap:** Elaboration of *swara* with its *vaadi* and *samvaadi* and depiction of specific *swara* of a *raga* and decorating it with *varna*, *alankar* etc., is called *aalaap* of that particular *raga*.

**Taan:** Elaboration of *swara* of a *raga* in slow or fast rhythm is called *taan*. The basic difference between *aalaap* and *taan* is only of tempo – *aalaap* is characterised by slow tempo whereas *taan* is characterised by fast tempo at regular intervals. *Taan* is highly creative, hence need more practice.

**Shthayi:** This is the first part of the *Chhota Khayal* of a *bandish*. Singer starts singing with *Sa* of *madhya saptaka* and gradually increases or decreases it in *mandra* or *madhya saptaka*.

**Antara:** The second part of a *bandish* is called *antara*. In *antara* most of the beats of *aalaap* start with *Ga*, *Ma* or *Pa*. Notes of *madhya saptaka* are elaborated in *Shadaj (Sa)* and other *swara* of *taar saptak*.



### **Raga:**

“Yoayam dhwanivisheshastu swara varna vibhushitah,  
Ranjako janchittanam sa ragah kathito buddhai.”

योऽयं ध्वनिविशेषस्तु स्वर वर्ण विभूषितः।

रंजको जनचित्तानां स रागः कथितो बुद्धैः॥

This means, **a particular combination of sounds that is embellished with swara or varna and can overwhelm the souls of the listeners is called Raga.**

*Raga* occupies a very important place in Indian music. Cheerfulness or the capacity to cheer or please the heart is the most important characteristic feature of the *Raga*. A specific melodious composition of *swara* is called *raga*. Specific means, definite or fixed, and in Indian classical music, one cannot use notes other than the fixed or pre determined ones. There are different *Raga* for definite expressions of sentiments and feelings i.e., *Bhairavi* for devotion or *bhakti*, *Khamaj* for *adornment*, *Todi* for *sadness* etc. All *raga* have a specific time at which they are sung as per tradition, for example:

<i>Bhairavi</i> and <i>Ramkali</i>	– Morning
<i>Sarang</i>	– At noon
<i>Multan</i>	– In the afternoon
<i>Shri</i>	– At sunset
<i>Malkaus</i>	– At midnight
<i>Lalit</i>	– At dawn
<i>Basant Bahar</i>	– In springtime
<i>Megh Malhaar</i>	– In rainy reason

**Taal:** Like *raga*, *taal* too occupies a very important place in Indian music. *Taal* has a similar place in music as meter has in verse. **The accounting of time in music is called Taal.**

**Laya:** Normal speed of time in *taal* is called *laya* or tempo. *Laya* is of three kinds namely;

- (i) *Vilambit* or *slow speed*
- (ii) *Madhya* or *medium speed*
- (iii) *Drut* or *fast speed*.



### Activity

Teacher can explain *taal* in the classroom by comparing it with the swinging pendulum of a clock or simply a man walking at his normal speed. The students can count up to 8 and return back to 1 respectively.

**Thaat:** In Hindustani music, *shruti* originates from *naad*, *swara* from *shruti* and *saptaka* from *swara*. *Thaat* originates from the 12 *shuddh* and *vikrit swara* of the *saptaka*. The serialised combination of 7 notes of *saptaka* is called *thaat* and *raga* originates from these.

**Mela:** “*Melah swarasamooahah syadragvyanjanshaktimaan*”  
 मेलः स्वरसमूहः स्याद्रागव्यंजनशक्तिमान् ।

This defines *mela* as a group of *swara* that can produce a *raga*.

**Sam:** **Sam is the *maatra* with which a *taal* begins.** In other words, the first *matra* of the *taal* is known as *sam*.

**Khaali** After *sam*, *khaali* is at the second place in a *taal*. It falls approximately in the middle of *maatra*. For example, out of 16 *maatra* in *teen taal*, *khali* is at the ninth position, which is at the middle.

**Maatra:** **Maatra is the unit for measuring tempo.** A *taal* originates from combination of *maatra* e.g., *taal Dadra* has 6 *maatra*.

**Vaadi:** **A dominant *swara* in a *raga*, used more than all the other *swara*.** The *vaadi swara* is most frequently used in singing as well as playing of instruments.

**Samvaadi:** **The second most used *swara* in a *raga* is called *samvaadi swara*.** While *vaadi swara* is the king in the *raga*, *samvaadi* earns only the position of a minister.

**Vivadi:** The note which is not used in some *ragas* is known as *Vivadi*. *Vivadi* is also known as *Vilom*. For example in *Raga Bhopali ma* and *ni* are *vivadi swara*.



**Swarmalika:** A melodious composition of various *swara* of a *raga* bound in a *taal* is called *swarmalika*. It has two parts — *sthayi* and *antara* and can be sung in various *taal* e.g. *teen taal*, *jhap taal*, *ek taal* etc.

**Khayaal:** *Khayaal* is a Persian word meaning idea or imagination. Generally, when a singer with the help of his imagination and practice renders a song embellished with *aalaap*, *taan*, *taal* etc., it is called *Khayaal*.

There are 2 types of *khayaal*:

1. *Vilambit Khayaal*: This is sung in *vilambit tempo* and it has two parts; *sthayi* and *antara*.
2. *Drut Khayaal*: It is sung in *madhya* (medium) tempo or *drut* (fast) tempo. This also has two parts; *sthayi* and *antara*.

**Lakshan Geet:** A song in which the characteristics of the *raga* like *swara*, *vadi*, *samvadi*, time, and *jati* are described, is called *lakshan geet* of that particular *raga*. It has two parts — *sthayi* and *antara* and it is sung in *madhya* (medium) tempo (लय), *teen taal* and *drut taal*.

**Folk Songs:** Folk song is equated to a waterfall, falling freely from the mountains, free from the complex bindings of *alankara*, *ras*, *maatras* etc., it sports from the folk singer's throat and feelings of his heart in the form of a song. They have simple, but melodious tunes and tempo. Folk tunes are natural. God gifted qualities of folk tunes occupy very specific significance in the *dhun*, *taal* and lyrics of the music. Though these songs are simple, they are catchy and spontaneous. Folk songs express various sentiments like *bhakti* or devotion, *sringar*, *karuna* etc. They are very popular and prevalent. An attractive depiction of the villager's hope, despair, comforts, expectations, festivals, marriage and birth, sowing and harvesting, rain and spring is found in folk songs of different regions.

**Bhajan:** Songs, sung in praise or devotion of God are called *Bhajan*. Lyrics as well as expressions are of prime importance in *Bhajan*. Most of the *Bhajan* are sung in *Dadra*, *Kaharva*,

*Teen Taal* and *Roopak Taal*. The most common *raga* in which they are sung includes *Bhairavi*, *Piloo*, *Khamaj*, *Maand* and *Kafi*. Many of the *Bhajan* of Surdas, Meerabai, Tulsī Das, Kabirdas etc. are famous and popularly sung even today.

## **Raag Bhopali**

### **Introduction**

*Doha: Aarohi avrohi main sur mani kinhai tyag,  
Dha ga samvadi vadi tei, kahat bhupali raag.  
Thaat - Kalyan*

*Jati - Audav – Audva*

*Vaadi - Gandhara (ga)*

*Samvaadi - Dhaivata (dha)*

*Time - First part of night (evening)*

*Aaroh - Sa Re Ga Pa Dha Sa*

*Aavroh - Sa Dha Pa Ga Re Sa*

*Pakad- Ga, Re Sa Dha Sa Re Ga, Pa Ga, Dha Pa Ga, Re Sa*

*Vivadi - ma, ni*

### **Chhota Khayal**

*Teen Taal*

### **Sthayi**

*Gaiye ganpati jag vandan  
Shankar suvan bhavani Nandan.*

### **Antara**

*Siddhi sadan gaj vadan vinayaka  
Kripa sindhu sundar sab layak.*

### **Sthayi**

Sȧ s Dha Pa	Ga Re Sa Re	Ga - Pa Ga	Dha Pa Ga -
Ga s i ye	ga na pa ti	ja ga va an	da n s s
Ga - Ga Re	Ga Pa Dha Sȧ	Dha Sȧ Sȧ -	Dha Sȧ Dha Pa
Sh an k ar	su va na bha	va s ni s	nan s da n
0	3	X	2



### Antara

Ga - Pa Dha	Sā Sā Sā Sā	Sā Re Gā Re	Sa - Re Sā
Si dhi sa s	da n ga ja	va da na vi	na ya k -
Dha Sa - Dha	- Pa Pa -	Dha Sā Dha Pa	Ga Re Sa Sa
Kri pa s sin	s dhu su n	da r sa b	la s ya k
O	3	X	2

### Taan

Sing after Ganpati from Sam

X					2					
1	Sare	Sare	Gare	Sare	Gapa	Dhapa	Gare	Sas		
2	Sare	Sare	Gare	Gapa	Dhasa	Dhapa	Gare	Sas		
3	Sare	Gapa	Dhasā	Regā	Resā	Dhapa	Gare	Sās		
4	Sare	Gapa	Dhadha	Paga	Rega	Padha	Sasa	Dhapa		
	Gapa	Dhasā	Rere	Sadha	Padha	Sare	Gagā	Resā		
	Rere	Sadha	Sasā	Dhapa	Dhadha	Papa	Gare	Sas		

### Rag Yaman

Introduction

Thaat - Kalyan

Jati - Sampuran

Vaadi - Gandhara (ga)

Samvaadi - Nishada (ni)

Time - first part of night (evening)

Aaroh - Ni Re Ga Ma Pa Dha Ni Sa

Aavroh - Sa Ni Dha Pa Ma Ga Re Sa

Pakad - Ni Re Ga Re, Sa, Pa Ma Ga, Re Sa

## **Chhota Khayal**

Teen Taal

### **Sthayi**

*Sadashiva bhajmana nisdin  
Ridha sidha dayak vinat sahayak  
Nahak bhatkat phirat anavarat*

### **Antara**

*Shankara bhola parvati raman  
Sittan ponaga bhushan anupam  
Kahe na sumirat bhatkat tu phirat*

### **Sthayi**

Ni Dha Sa Pa	Ma Pa Ga Ma	Pa s s s	Pa Ma Ga Re
Sa da sa shi	v bha ja ma	na s s s	ni sa din n
Sa Re Ga Re	Ga Ma Pa dha	Pa Ma Ga Re	Ga Re Sa Sa
Ri dha si dha	d s ya k	vi na t sa	ha ya k s
Ni Re Ga Ma	Pa Dha Ni Sa	Re Sa Ni Dha	Pa Ma Ga Ma
Na s ha k	bha ta ka t	phi ra t a	na va ra t
0	3	X	2

### **Antara**

Pa Ga Pa Dh Pa	Sa - Sa -	Sa Re Ga Re	Sa Ni Dha Pa
Shan ka s r s	bho s la s	pa s r va	ti ra ma n
Ga Re - Sa Ni	Dha Pa Ni Dha	Pa Ma Ga Re	Ga Re Sa Sa
Si t - ta n	po s na ga	bhoo s sha n	a nu pa m
Sa Re - Ga Ma	Pa Ga Ni Sa	Re Sa Ni Dha	Pa Ma Ga Ma
Ka s s he na	su mi ra t	bha t ka t	tu phi ra t



### Taan

1	NiRe	GaMa	PaDha	NiSa	NiDha	PaMa	GaRe	SaS
2	PaMa	GaMa	PaDha	NiSa	NiDha	PaMa	GaRe	SaS
3	GaMa	PaDha	NiSa	ReSa	NiDha	PaMa	GaRe	SaS
4	GaMa	PaDha	NiSa	ReGa	ReSa	Nidha	PaMa	GaMa
5	SaNi	DhaPa	MaGa	ReSa	NiRe	GaMa	PaDha	NiSa
6	NiNi	DhaPa	MaGa	ReSa	NiRe	GaMa	PaDha	NiSa
7	ReSa	NiDha	PaMa	GaRe	GaMa	PaDha	NiSa	ReGa
8	ReSa	NiDha	PaMa	GaMa	PaMa	GaMa	GaRe	SaS

The teacher can also teach *taal* along with *matra* and division.

### Teen Taal

Maatra - 16

Division- 4

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	Dha	Dhi	Dhi	Dhaa	Dhaa	Dhi	Dhi	Dhaa	Dhaa	Te	Te	Ta	Ta	Dhi	Dhi	Dhaa
Sign	X				2				0				3			

Taali – On 1,5, 13

Khaali – On 9

Mostly this *taal* is being used in singing of *Khayal*, dancing and playing of instrument.

### Taal Dadra

Matra – 6

Division – 2

Matra	1	2	3	4	5	6
Bol	Dha	Dhee	Na	Dha	Tee	Na
Sign	X			0		



*Taali* – on 1

*Khaai* – on 4

Mostly this *taal* is used in light music of *bhajan*, *kirtan*, *ghazal*, *qawwali*, *kajri*, etc.

### **Taal Kaherwa**

<i>Matra</i>	1	2	3	4	5	6	7	8
Opening Words	<i>Dhaa</i>	<i>Ge</i>	<i>Na</i>	<i>Tee</i>	<i>Na</i>	<i>Ka</i>	<i>Dhee</i>	<i>Na</i>
Sign	<i>X</i>				<i>0</i>			

*Taali* – on 1

*Khaali* – on 5

### **Bhajan (Tulsidas)**

*Thumak Chalat Ramchandra, Bajat Paijaniya.*

- i) *Kilaki- Kilaki uthat dhaya, Girat bhumi latpataya, Dhaya mat god let, Dashrathki Raniya.*
- ii) *Vidrum se arun adhar, bolat mukh madhur madhur Subhag nasika mein charu latkat latkaniya*
- iii) *Tulsidas ati anand, dekhike mukharbindu Raghubar chhabi ke saman, Raghubar chhabi Banya*

### **Bhajan (Meera)**

*Payo ji maine, Ram ratan dhan payo.*

- i) *Vastu amolak di mere satguru Kirpa kar apnayo.*
- ii) *Janam-janam ki poonji payee Jag mein sabhi khovayo.*
- iii) *Meera ke prabhu giridhar nagar Harakh harakh jas gayo.*



### **Vandematram**

(Bankim Chandra Chattopadhyaya)

*Vandematram, Vandematram!!*  
*Sujlam suphlam malyaj sheetlam*  
*Shasya shyamlam Matram,*  
*Vandematram*  
*Shubra-Jyotsnapulkityamineim,*  
*Phulla-Kusumit-Drum-Dal*  
*Shobhnim Suhasinim Sumadhura Bhasinim,*  
*Sukhdam, Vardam, Matram*  
*Vandematram, Vandematram*

### **National Anthem**

(Gurudev Rabindra Nath Tagore)

*Jana gana mana adhinayak jai he*  
*Bharat bhagya vidhata*  
*Punjab, Sindhu, Gujrat, Maratha*  
*Dravid Utkal Banga,*  
*Vindhya Himachal Yamuna Ganga*  
*Uchchhaljaladhi tarang*  
*Tav subh name jage*  
*Tav subh ashish mange*  
*Gahe tav jai gatha*  
*Jan gan mangal dayak jai he,*  
*Bharat bhagya vidhata*  
*Jaihe, Jaihe, Jaihe,*  
*Jai, Jai, Jai, Jaihe!*

## Notation of Vande Matram

**Tal: Kaharava**

**Sthayi**

	x		o		x		o		x		o			
Sa	re	-ma	pama	pa	-	-	-	ma	pa	-ni	s̄ani	s̄asa	-	-
Va	nde	sma	st	ram	s	s	s	Va	nde	sm	sta	ram	s	s
S̄are	n̄is	dhapa	-pa	padha	ma	gare	-re	repa	mama	gare	-ga	Sa	-	-
Suja	las	ss	sm	Sufa	la	ss	sm	mal	yaj	shees	sta	la	s	s
sa	rema	pama	pa	-pa	nidha	pa	-	ma	pa	-ni	s̄ani	s̄a	-	-
sha	syashya	Sma	lam	Sma	sta	ram	s	Van	de	sma	sta	ram	s	s
ma	pa	ni	ni	nini	s̄ani	s̄a	-ni	s̄a	-	ni	nini	s̄ani	s̄a	s̄are
shu	bhra	jyo	tsna	pul	Kit	ya	Smi	nim	s	phu	llaku	sumi	ta	drum
	s̄a	dha												
n̄idh	n̄idh	pa	-	rere	maga	re	-	reni	dhani	dhapa	-dha	pa	-	mapa
shos	sbhi	nim	s	suha	ssi	nim	s	suma	dhur	bhas	sshi	nim	s	sukh
nini	ni	-ni	s̄ani	s̄a	-	ma	pa	-ni	s̄ani	s̄a	-	-	-	ma
var	dam	sma	sta	ram	s	Van	de	sma	sta	ram	s	s	s	Van
-ni	s̄ani	s̄a	-	-	-	-	-							
sma	sta	ram	s	s	s!!									





### Notation of National Anthem

Sare	gaga	gaga	gaga	ga	gaga	rega	ma
Jana	gana	mana	adhi	na	yaka	jaya	he
Ga	gaga	re	rere	nire	sa	—	sa
Bha	rata	bha	gyavi	dha-	ta	—	pun
Pa	papa	-pa	papa	pa	paṁa	paṁa	pa
Ja	basin	-dhu	guja	ra	tama	ra-	tha
Ma	mama	ma	maga	rema	ga	—	—
Dra	vida	ut	kala	ban-	ga	—	—
Ga	gaga	ga	gare	papa	pama	ma	ma
Vin	dhyahi	ma	chala	yamu	na	gan	ga
Ga	gaga	rere	rere	nire	sa	—	—
U	chch	ja	dhi	ran	ga	—	—
	hala	la	ta				
Gaga	gaga	ga	ga	rega	ma	—	—
Tava	subha	na	me	ja-	ge	—	—
Gama	papa	pa	maga	rema	ga	—	—
Tava	subha	a	`sisa	ma-	ge	—	—
Ga	ga	rere	rere	nire	sa	—	—
Ga	he	tava	jaya	ga	tha	—	—
Papa	papa	pa	paṁa	pa	papa	madha	pa
Jana	gana	man	gala	da	yaka	jaya	he
Ma	mama	ga	gaga	rema	ga	—	nini
Bha	ra	bha	gyavi	dha-	ta	—	jaya

• Sa └─┘	—	-o └─┘	nidha └─┘		ni └─┘	—	-o └─┘	papa └─┘
He	—	-o	jaya		he	—	-o	jaya
Dha	—	—	o		sasa └─┘	rere └─┘	gaga └─┘	rega └─┘
he └─┘	— └─┘	— └─┘	o └─┘		jaya	jaya	jaya	jaya
Ma └─┘	— └─┘	— └─┘	— └─┘					
He	—	—	—					

### **Jhanda Geet**

*Vijayivishwa tiranga pyara, Jhanda ooncha rahe humara,*

- i) *Sada shakti sarsane wala, Prem sudha barsane wala,  
Veeron ko harshane wala, Matribhumi ka tan-man sara.*
- ii) *Iski shaan na jane paye, Chahe jaan bhale hi jaye,  
Vishwa vijay karke dikhlao, Tab hove pran purna humara.*
- iii) *Aao pyare veeron aao, Desh dharm par bali bali jao,  
Ek saath sab milkar gao, Pyara bharat desh humara.*

### **Patriotic Song**

*He janambhumi bharat, he karmabhumi bharat,  
He vandaneeya bharat, abhinandaneeya bharat,  
Jeevan suman chadha kar aradhana karenge,  
Teri janam janam bhar hum vandana karenge,*

*Mahima pradhan too, gauravnidhan too hai,  
Too pran hai hamari, janani saman too hai,  
Tere liye jiyenge, tere liye marenge  
Tere liye janam bhar, hum sadhna karenge,*

*Iska mukut himalaya jag jagmaga raha hai,  
Sagar se ratan ki anjali chada raha hai,  
Yeh desh hai humara, lalkar kar kahenge,  
Is desh ke bina hum, jeevit nahin rahenge,*



*Jo sanskriti abhi tak garimamayee bani hai,  
Jiska vishal mandir aadarsh ka dhani hai,  
Uski vijay dhwaja le, hum vishwa mein chalenge,  
Sanskriti surbhi banakar, har kunj mein bharenge.*

### **Folk Song (U.P.)**

*Ghir ghir aayee re badareeya kari kari re,  
Sawan barse, bhadon barse, barse charo maas,  
Baras baras ke duniya bhije, bhije hai bihari,*

*Chatak bole, koyal bole, mor jhoom kar nache  
Aur papiha, pee-pee bole, piya ko pukare,*

*Barkha ki ritu aayee suhani, sub mil mangal gayen  
Piya hamare gaye bideswa, chede hain batmare.*

**Note:** The teacher can also teach songs collected and published by NCERT in different regional languages other than these songs. Name of the publication is 'Aao mil kar gayen'.

- (i) Sare jahan se achchha,
- (ii) Hind desh ke niwasi,
- (iii) Aiyee mati re,
- (iv) Aatta uthavu.



## Chapter 10

# TRADITION OF INSTRUMENTAL MUSIC IN INDIA



*10.1 Introduction*

*10.2 Objectives*

*10.3 Classification of Instruments*



### 10.1 Introduction

A musical instrument is one that can produce sound or can be made to produce sound. In other words, a device capable of emitting sound is called a **musical instrument**. The question is what kind of sound it produces? Simple and straight answer is that a device that produces sounds that are as melodious as the music that we create while singing. According to this definition, first,



instrument is the human body itself. That is why human throat has been termed as *Daivi Veena* in the ancient texts, because the throat is a creation of the God whereas man has created all other instruments and because the sonorous sound first comes out of the throat, which is located in human body. Besides this, man can produce variety of sounds by clapping, tapping his feet, slapping various parts of his body etc. Possibly, man expressed his joy and enthusiasm through gestures such as hopping and clapping before the dawn of civilization. Gradually man created instruments by collecting various objects that could produce sounds that he liked, such as the dried twigs and sticks, seeds and seed pods, teeth, bones, nails, horns, hooves and such other parts of dead animals. They sometimes wore them around the neck and arms like a garland or sometimes tied these strings around the waist or feet while dancing. Probably, the bells we tie around our ankles in present times, while dancing, originated from these primitive instruments.

With the development of various cultures, musical instruments also began to look and sound better. The earthen pots used for storing of water, cooking and granaries were crafted and used as musical instruments. Best example of this is the common earthen pitcher called *Matka*. *Matka* is generally used for storing water and grains and for cooking as well. Instruments resembling *Matka* can be found in music of various regions. They may vary in size and may be made of various metals or clay but their shape will resemble *Matka*.

## 10.2 Objectives

At this stage of schooling, the music teacher must teach the students about various instruments played by the musicians in classical music and rural traditions in India. The objectives of imparting knowledge about musical instruments are:



- To make students **aware** of various types of instruments.
- To make students **familiar** with the **forms and sounds** of different instruments, so that they can clearly **recognise** the instruments and can **differentiate** between them.
- Though it is very difficult that all children learn playing one or more instruments, they should **know** about various instruments and **appreciate listening** to the music.

### 10.3 Classification of Musical Instruments

Man later learnt to shape woods and metals and used this knowledge to produce instruments. This led to a more fine tuned and melodious sounding instruments. Based on his knowledge of shaping and carving woods and metals, it became necessary to classify them in different classes. Thus, the musical instruments were classified into four categories viz., **Ghan**, **Avnaddh**, **Sushir** and **Tat**. i.e., idiophonics, membranophonics, aerophonics and chordophonics.

#### 10.3.1 Idiophonic Instruments (*Ghan Vadya*)

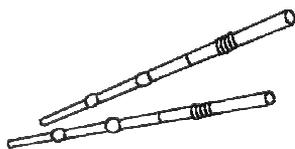
Idiophonic instruments are made with wood, metal or clay. They are used by striking them against each other as in case of *Manjira* and *Jhanji*, or by striking them with a wooden stick or a hammer as in case of *Ghadial*. Bells of various sizes have pellets of stone or metals inside them to produce sounds on movement. A pendulum is hung inside the dome of *Ghanta*, *Ghanti* and *Tikore*, which produces sound by striking against the metallic wall. While various types of pitchers are prominent earthen instruments, the wooden instruments made with different shapes of sticks and batons, or by sticking cymbals on pairs of flat wooden strips are most prominent. *Jaltarang* and *Kashtha Tarang* also fall under this category. Cups of *Jaltarang* are made of china clay or porcelain and are tuned to different notes of the octave by filling water in them. Here is the description of some of the *Ghan* instruments that we see in our daily



lives and the teacher should tell the children about their features at this stage.

### **Dandia**

*Dandia* consists of a pair of thick and cylindrical wooden sticks that are about a foot long. These are made on a lathe out of solid wood. This instrument is held in the hands while dancing in groups while they strike the



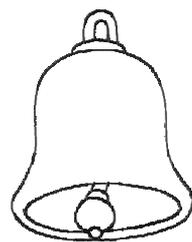
**10.1** *Dandia*

sticks against each other's on rhythm of music. Best example of this can be seen in *Garba* dance of Gujarat, also referred as *Dandia*. Among some of the tribes of Rajasthan, similar sticks are also used for the *Gair* and *Gindad* dance performed on *Holi* festival. Sometimes long sticks made of bamboo or other flexible woods are also used instead of the *Dandia* in these dances.

The *Dandia* sticks are often decorated with bright colours and sometimes small bells are tied at the ends of these sticks, which produce the ringing sounds when the *Dandia* are struck. *Dandia* is actually synonym of clap. *Dandia* sticks are also used in group dances of Tamil Nadu, Andhra Pradesh, Kerala etc., apart from Gujarat and Rajasthan.

### **Ghanta, Ghanti, Tikore**

*Ghanta* is an ancient *Ghan* instrument, seen in places of worship of different religions around the world. Large bells are used in abundance in the churches and cathedrals. Besides this accounts of large cast gongs in Assyria, small bells in Greece and in Hebrew culture and the use of giant bronze gongs in China are found in the literature even before Christ. In India the bells and gongs



**10.2** *Ghanta*

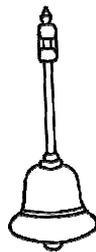
are hung in the temples, which the devotees play while entering the temples. The quality of these bells is judged from the duration of resonance after the bell is struck. While

bells have been associated with religious practices since ancient times, they have also been used to announce time. The largest and heaviest bell (**Ghanta**) of the world is placed in Kremlin palace in Moscow, Russia. This was built in 1734 and weighed 180 tons. It has been estimated that it took 25 men to pull its pendulum with a rope.

In our country bells were used in strings tied around the necks of elephants going to battlefields since ancient times, and were called *Virghant*. *Bigul* and drums were played along with these bells to produce sounds to instill enthusiasm in the hearts of warriors.

### **Ghanti**

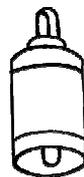
Small bells with pendulums primarily used for ritual prayers are called *Ghanti*. These are slightly different in their construction from the gongs. There is a handle in the upper part to facilitate its grip. Generally handles of these bells are decorated with beautiful motifs or holy figurines.



10.3 Ghanti

### **Tikore**

The special type bells hung around the neck of cows and bulls is known as *Tikore*. This is shaped like a cylinder or rolling pin i.e., having same radius of its upper and lower part. Since it is made of a different metal and shape its sound is lower than the sound of the *Ghanta*. Also, the sound vibrations do not last long. Shepherds all over India tie *Tikore* around the necks of their livestock, which helps them in locating the animals easily.



10.4 Tikore

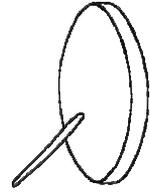
### **Thali, Jhalar, Ghadiyal**

These are circular *Ghan vadya* and are mostly played while offering prayers or singing the *Aarti*. *Thali* is never played independently. It is usually played along with *Dhol*, *Maadal*, *Duff*, *Dholak* and other such instruments. *Thali* is specially



played in folk dances of Rajasthan and its neighbouring regions.

*Thali* occupies an important place among the instruments, which are played on auspicious occasions. It also has a special place in orchestra of the *Jogis* of Dungarpur area in Rajasthan. Small *Dhol*, *Kundi* and two *Shehnais* are also played in this orchestra apart from the *Thali*. This orchestra is known as the *Paanch Pada* and it leads the social, religious and auspicious processions.

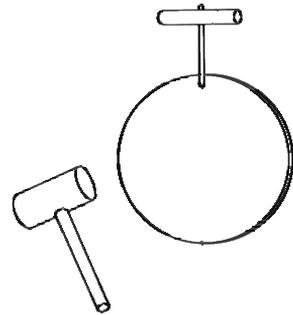


**10.5** *Thali*

A cord is passed through a hole drilled in rim of the *Thali* to serve as a grip. The player hangs the *Thali* in his left thumb and strikes it with a short stick held in right hand thereby producing a loud sound.

### **Jhalar**

*Jhalar* also has a round shape. Main difference between *Thali* and *Jhalar* is that *Thali* has a uniformed rim whereas *Jhalar* is just a flat disc. *Jhalar* is usually found in temples only. It is played along with huge drums in morning and evening prayers in temples. The player hangs *Jhalar* in his left thumb with the help of a cord that is passed through a hole on one end of the disc or he can hang it on a stand. By striking it with a wooden mallet with his right hand he produces a loud sound.



**10.6** *Jhalar*

### **Ghadiyal**

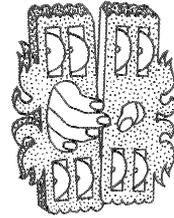
*Ghadiyal* has been connected with devices to inform time to common people. Before the clocks were installed in commonplace, *Ghadiyal* used to be hung in the village squares, courts, towns and ramparts of forts, to inform the time to the public. In the courts of villages and towns,



*Ghadiyal* used to be hung on a tree or a stand. Time was checked by a water or sand clock instead of a mechanical clock. Even now in work places like factories, religious places and schools *Ghadiyal* are still used for announcing time/periods and end of the day.

### **Khadtal**

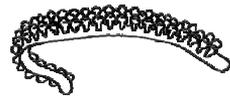
Instruments like *Khadtal*, *Chimta*, *Jhanjh*, *Manjira* are invariably used while singing, *Bhajan* or *Kirtan*, the devotional songs. Different versions of these instruments, varying in shapes, sizes or names, can be found throughout the country. This produces a combined sound of wood and cymbals that sounds very sweet. *Khadtal* is also used in folk dances and folk music besides temple songs.



**10.7** *Khadtal*

### **Ghungru**

*Ghungru* is an important *Ghan* instrument used mainly for dance. Dancers tie them around their ankles. At every strike of the dancer's foot a charming jingling sound is produced. Sometimes folk singers and instrumentalists tie these jingling bells around their arms so that the rhythmic jingling sound is produced when they play *Ektara* or other instruments. Similarly, players of *Sarangi* and other bowed instruments tie *Ghungru* on their bow. When they move the bow, sound of *Ghungru* is also heard besides mellifluous tones. *Ghungru* are also used for decorating animals or folk art objects.



**10.8** *Ghungru*

### **Matka**

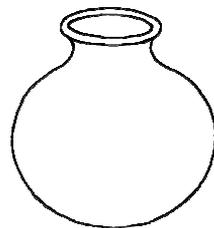
*Matka* or *Ghat* has been a musical instrument besides being a utility in kitchen since ancient times. Countless small and large versions of *Matka* are found in folk music all over the country. Some call it *Matka* or *Ghat*. It is known as *Ghatam* in South India, *Ghumat* in Goa and *Noot* in Kashmir. This is always made with clay. Sometimes its mouth is



open and occasionally it is covered with leather. Small *Matka* is called *Matki*.

*Matka* or *matki* are used in folk music. Usually it is played by striking or slapping with both hands. Occasionally, it is also played with some pointed piece of metal to produce rhythmic patterns. *Matka* or *Matki* have been used as folk instruments in

every part of the country. In the Carnatic classical musical system *Matka* is called *Ghatam*. In Gujarat, *Matka* made of metal is called *Bhaand* and is used by traditional storytellers.



**10.9** *Matka*

### 10.3.2 Membranophonic Instruments (*Avanaddh Vadya*)

Instruments whose mouth is covered with leather and the sound it produced by striking leather with hands or any other device, are called Membranophonic instruments or *Avanaddh vadya*. Leather covering is the main cause of sound in these instruments. Sometimes they are also referred as *Anaddh vadya* in ancient texts. We can trace the development of these instruments from the period when man began to craft objects out of clay and wood. After felling the trees and pecking the wood out of it, it was easy to obtain a shell. By tying leather on both its open ends, a *Dhol* could be easily made. This kind of earthen or wooden *membranophonic* instruments can still be found in use with some tribal and rural communities.

In almost all the ancient cultures, *Dhol* especially has commanded a symbolic and iconic importance. In India, *Damru* has been associated with Lord Shiva from the *Pauranic* period. It is also believed that Shiva's *Damru* produced the first celestial sound — *Naad Brahm*. *Pakhawaj* is Ganesha's favourite instrument.

On close examination of *Avanaddh vadya*, we find greater variations. On the basis of their shapes, we can divide them in six main categories:

- **Instruments shaped like *Damru*:** These instruments are covered with leather on both sides and their middle



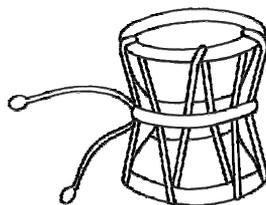
portion is very narrow. They can also be termed as hourglass shaped instruments.

- **Cylindrical instruments:** These instruments are cylindrical in shape, i.e., both the faces have same diameter and the middle portion is also of same diameter e.g. *Dhol*.
- **Bottle shaped instruments:** These instruments have both faces of same diameter and the middle part is slightly larger in diameter e.g., *Pakhawaj*.
- **Cone shaped instruments:** These have one side much wider than the other side of the body, e.g., *Khol* of Bengal.
- **Single faced bowl shaped instruments:** They are called kettledrums in English, e.g., *Nagada*, *Tasha* etc.
- **Rimmed instruments:** These instruments have leather bound on their side/s with a wood or metal hoop.

Apart from these, all other instruments are either combined versions of any two types of these instruments or are very uncommon and unique. Almost all the *membranophonic* instruments of the world can be classified in these six categories mentioned above. *Avanaddh vadya* have great significance in our daily lives. From time immemorial, *avanaddh vadya* have been used in temples, on auspicious occasions, for declaring the time and also for announcing official edicts.

### *Damru*

*Damru* is a small and ancient instrument found in almost all parts of the country. This can sometimes be small enough to fit in one hand of street performer (also known as *madari*) who uses the instrument for his street shows with a monkey or a bear. This instrument is also very popular amongst the Buddhists from Tibet and its neighbouring regions and is used widely in their religious ceremonies.



**10.10** *Damru*



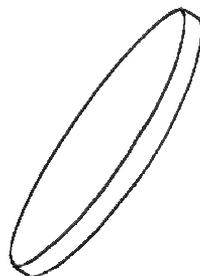
### ***Duff, Dufli, Khanjari***

*Duff, dufli, khanjari* and other such instruments have a very simple construction. Endless versions of these instruments, varying in sizes, are found all over the country. This instrument can have a diameter varying from six inches to a meter. An instrument with a very large diameter is known as *duff, chung, ghera* etc., whereas one with a medium or small diameter is known as *dufli*. These

instruments are a variety of frame drums. Sometimes pairs of small disks (*jhanjh*) are fitted in equidistant holes in the frame of small *dufli*. The instrument created like this is known as a *khanjari*. The playing techniques of all these instruments are as varied as their shapes and sizes. Usually the bigger instruments are made to rest on left arm and shoulder and are played with right arm. Sometimes a small wooden stick is used to create a variety of beautiful patterns of sound and rhythm. This instrument is sometimes made to stand on the ground and played with two wooden sticks and sometimes two people play it together.

*Duff* is played in Rajasthan and Uttar Pradesh and in other regions on occasion of *Holi*. Since the *dufli* is a small instrument, it is played with both hands. *Khanjari* is a variation of *dufli* in which small discs are fitted on a frame. Its playing technique is also slightly different. It is played either by simply moving it or by striking it against different parts of the body. It is an important instrument of nomadic tribes played in most of their folk dances. Instruments resembling *khanjari* are considered as gypsy instrument and are used by wandering tribes in many other countries besides India.

Instrument called *Khajira* or *Ganjira* is used in Carnatic music. This is an instrument of the same class but is used



**10.11** *Duff*

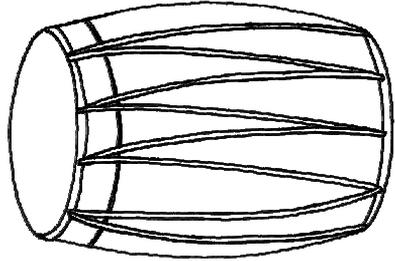


**10.12** *Khanjari*

widely in south Indian classical music, because of its quality of sound and improved playing technique.

### ***Dhol, Dholak, Nagara***

All of us are familiar with *dhol*. This is a *taal vadya* or accompanying instrument and is found all over the country in various sizes. *Dholak* and *dhol* are the main accompanying instruments for providing tempo and rhythm in folk music. *Dhol* is also considered



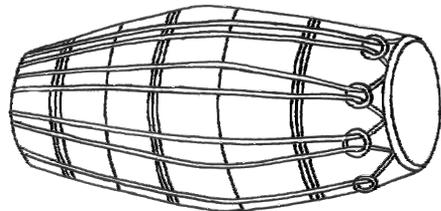
**10.13** *Dhol*

as an auspicious instrument. During the festivals, players usually offer ritual prayer to the *dhol* before starting to play it. In Bengal it is called *Dhak*. This instrument is inextricably involved with *Durgapooja*. Similarly, the *dhol* in Punjab is used in the Punjabi songs and *Bhangra* dances. *Dhol* is extremely popular in Himachal Pradesh also. There are folk songs in the praise of the *dhol*. In *Nati* folk theatre of Himachal Pradesh, *dhol* is the leader of orchestra. In Rajasthan, about fifteen to twenty different varieties of *dhol* are in vogue, which are played with different types of vocal music and dances.

Left face of *dhol* has a lower pitch and it is identified as male, while the right side has higher pitch and is called female. The female face is used more than the male face. In many villages of Rajasthan and Himachal Pradesh the *dhol* is used even today to inform people collectively of any impending dangers.

### ***Dholak***

*Dholak* is a cylindrical bifacial instrument. In folk music, *dholak* is the most important rhythm instrument next only to *dhol*. This is an ancient instrument. Until the



**10.14** *Dholak*

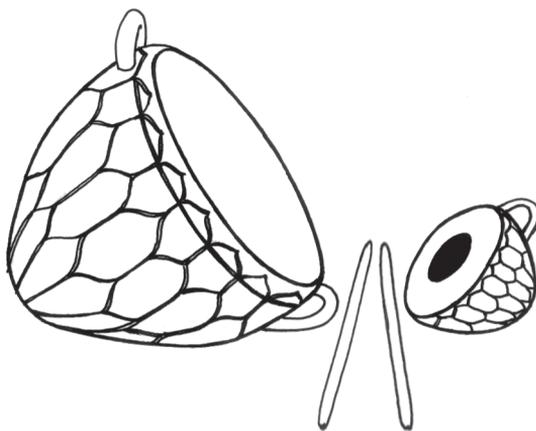


medieval period *dholak* was quite popular in classical music also. Present day *dholak* is purely a folk instrument. This is popular in the whole country with minor changes in its structure. In Rajasthan, Punjab, Uttar Pradesh, Madhya Pradesh and Himachal Pradesh *dholak* is practically identical.

### **Nagara**

This is an extremely ancient instrument. *Dundubhi*, *Nishan*, *Dhaunsa*, *Nakkara*, *Tambaki*, *Damama* etc., are all instruments of same sub-class. Generally they only differ in size but have resembling shapes. Practically all of them have two pieces of which the larger is called male and the smaller female. *Nagara* comprises both the pieces together. If a ball or lemon is cut in the middle, it will look like a *nagara*. When *nagara* is very large it can also be played as a single piece. This is done by striking it with two tapered sticks that are usually about eighteen inches long.

When *nagara* and *jheel* (the small sized *nagara* which is also called *nagari*) are played together, player plays difficult and beautiful rhythmic patterns with slender sticks of wood. *Nagara* player is known as *nagarchi*. *Nagara* enjoys a special place in the folk



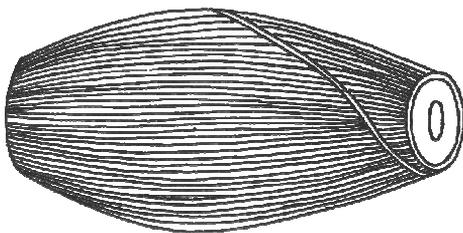
**10.15** *Nagara*

drama and street theatre (*nautanki*) of Rajasthan and Uttar Pradesh. In Rajasthan, a type of huge *nagara* is called *Bam* and it has to be carried on a wooden cart. *Nagara* is an auspicious instrument and is played on social functions, weddings, etc. If *shehnai* or a similar instrument is played

along with it, then such an orchestra is called *Naubat*. In the medieval period, a special place called *nakkhar-khana* existed in palaces where the *nagaras*, *shehnai* and other such instruments were stored. It is said that Emperor Akbar had the biggest ever *nakkhar khana*. While playing the *nagara*, player places both *nags* in a slightly tilted position so that they face each other. There have been many great *nagara* players in our country who have entertained the public with brilliant performances.

### ***Khol***

This instrument is shaped like a cone. It is mostly played along with the *padavali keertan* in the north-eastern states of India. It is also used in folk music of this region. It is very popular

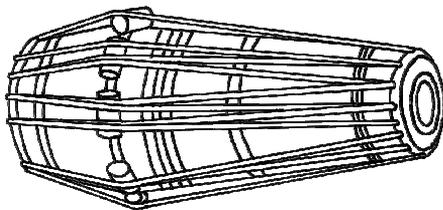


**10.16** *Khol*

especially in Bengal, Assam, and Orissa. *Khol* is made of terracotta. It is considered to be an auspicious instrument in the north-eastern states, where it is played along with *keertans* or devotional songs and is properly known as *Shree Khol*. *Khol* is usually played in the standing position though it may sometimes be played in the sitting position as well. When *khol* player plays it in the standing position, he usually dances along with it.

### ***Pakhawaj***

This is a north Indian classical music instrument. The body of the *Pakhawaj* is broad on one side that is shaped like a Barley seed. *Pakhawaj* is played as an accompanying instrument with the *dhrupad* and



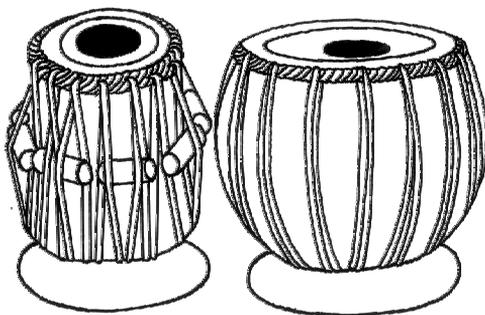
**10.17** *Pakhawaj*



*dhamar* styles of singing, *Rudra veena* recitals and *kathak* dance. The tradition of *pakhawaj* playing is still alive in temples. Player of *pakhawaj* keeps it either in front of him or in his lap and plays it with both his hands. India has had *Pakhawaj* players of great caliber. In the modern times, Padmshree Pt. Purushottam Dasji and Pt. Dalchand Sharma are *pakhawaj* players of great repute.

### Tabla

*Tabla* is the most popular accompanying instrument in the north Indian classical music. It has two components (*nags*), *Dayan* (the right one) and the *Bayan* (the left one). *Dayan*, played with the right hand, is made of wood whereas

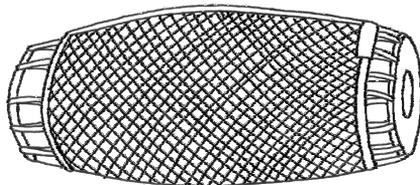


10.18 *Tabla*

*bayan*, played with the left hand, is made of bronze, copper, iron or clay. Striking at different parts of left and right faces with the fingers and palms can produce different sounds. The tabla player sits on the ground and keeps the *tabla* in front of him while playing. *Bol* of *pakhawaj*, *nagara* and *dholak* can be produced on the *tabla*. Pt. Kishan Maharaj and Ustad Zakir Hussain are world renowned maestros of *tabla*.

### Mridangam

This is an important rhythm instrument of South India. *Mridangam* accompanies all three-dance, vocal as well as instrumental music recitals in the Carnatic tradition of music. This too is a bifacial drum like *pakhawaj*. There have been countless renowned players of *mridangam* who



10.19 *Mridangam*



have greatly contributed to popularising this instrument the world over. Shree Umalayapuram Shivraman is a great, world-renowned *mridangam* maestro of modern times.

### **Tavil**

*Tavil* is used in Carnatic music ensembles. This is a cylindrical bifacial drum. Thus, both its faces are of the same diameter. *Tavil* is an ideal accompanying instrument for *Nagaswaram*, which is a wind instrument, as the latter also has a very high sound output. There have been very great *tavil* players in Carnatic music tradition.

### **10.2.3 Aerophonic Instruments (Sushir Vadya)**

Making a whistling sound with the cap of a fountain pen or a bottle, a sharp sound from a folded leaf, sound of a horn from rolled paper, are sounds children have played while playing games since time immemorial. The roots of the development of a majority of the *Aerophonic* instruments lie hidden somewhere behind these games. All instruments in which sound is produced by blowing air into them are called *Sushir* or wind instruments. In some of these instruments, holes are provided for desired sound/tune with the help of fingers. Some of these instruments have a mouth-piece in place of the blowing hole and some have a provision for mechanical contraption like reed and also have fingering holes. Besides these, there are also instruments in which the air is blown with bellows. The best example of such an instrument is harmonium.

The history of wind instruments is extremely long. Some scholars also believe that man may have first created wind instruments and then others. The reason behind this assumption could have been the conch shell (*shankha*) — the instrument nature has given us, or the wind blowing across holes made by insects in bamboo shoots, which brought the man unwittingly to discover flute.

In Indian literature, *Venu* or *Vanshi* has been described as one of the oldest instruments. Various texts of the medieval period mention small and big variations of this



instrument, which is a clear indication of the popularity of this instrument since ancient times.

In folk music also, a variety of wind instruments are popular. As we all know, the conch shell (*shankha*) is used all over India. In folk music, flutes played both horizontally and vertically are in vogue. Vertically played flute usually has a beak. One may also find two flutes being played at the same time by a single person in folk music tradition. Such instruments are found abundantly in North India. Examples of such instruments are *algoja*, *pawa*, *satara* etc. *Juriya pepa* found in Assam is made of horn and is played single or in pair.

Wind instruments can be classified into two categories. In first category falls the instruments, which do not have any reed for blowing air. *Bansuri* (flute), the *turhi* (*bigul*) and all types of horns fall under this category. In the other category, instruments with a mechanical tube or a strip called reed. The *pungi* of the snake charmer, *shehnai*, *nagaswaram* and other such instruments fall under this category. Western instrument clarinet also falls in this category. Among wind instruments, there is also a third category of free reed instruments in which the most important is harmonium.

### **Shankha (Conch Shell)**

*Shankha* is a musical instrument, gifted by nature. It is played after drilling a hole, fitting a tube and sometimes after fixing a metallic case onto the Conch Shell. Possibly tunes were played on it in ancient times and therefore, it finds a



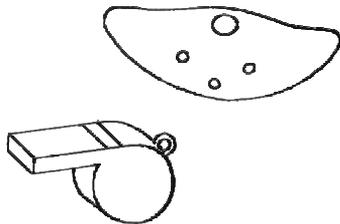
**10.20** *Shankha*

mention in ancient and medieval texts as an instrument played with the *venu* or the *vanshi*. Conch had been used in battlefields for announcing commencement of war. Mahabharata tells us about the significance and popularity of the sound of Lord Krishna's conch called the *Paanch Janya*. Even today, sound of conch is considered sacred

and is generally used for ritualistic prayers, auspicious ceremonies and social festivities in almost every part of the country. Sound of conch is deep, somber and sweet. In the north-eastern states of Orissa, Bengal and Manipur, two conches are also played by one person at a time.

**Whistle**

The chirping of birds and other such sounds of nature must have inspired man to invent whistle. We can also whistle by blowing through rounded lips or by putting fingers in the mouth and blowing air. But because this whistle is not loud enough, whistle was

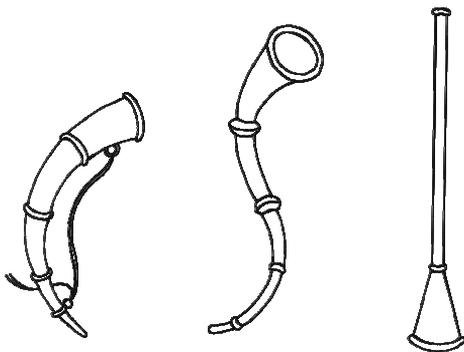


**10.21** Whistle

developed on the basis of these techniques. Instruments akin to whistles were in use in pre historic times too. In the excavations of Mohenjodaro and Harappa whistles of various types, made out of clay have been found. Prehistoric man made whistles from wings of the birds, bones, bamboo, wood and clay. These days whistles made of metals are common and are used by policemen. A whistle has at least two and maximum four holes. This cannot produce any melody but some sounds may be produced.

**Turhi**

*Turhi* is a very old instrument like conch shell and finds a mention in Vedic literature. In the past, auspicious rites, social festivities, religious days and prayers started with blowing of the *bigules*. They were also used for public announcements. The alert at the time of



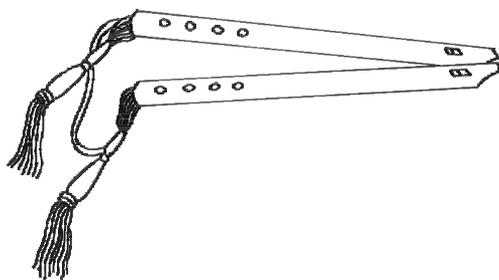
**10.22** Types of Turhi



arrival of kings or distinguished persons was intimated with the *turhi*. This was also important in the battlefield. Similar instruments are found in other parts of the world though they may be known by different names. In our country, there are three types of bigules. Straight, c-shaped and s-shaped. These are made of metal and are hollow. They do not have holes for finger operation and are therefore, able to produce only one tone. In different regions, states and traditions we find many variations of this instrument such as *turi*, *bankiya baragu*, *banki*, *ranasingha*, *nagaphani*, *karana*, *thunchen*, *combu*, *tutturi*, *bhongal*, *bheri* etc. These instruments can still be heard and seen in the folk music of various states.

### Algoja

*Algoja* is a favourite instrument of shepherds and is popular in the folk music of Rajasthan, Punjab and Himachal Pradesh. This is blown by mouth. This is generally made by joining two pieces of bamboo.

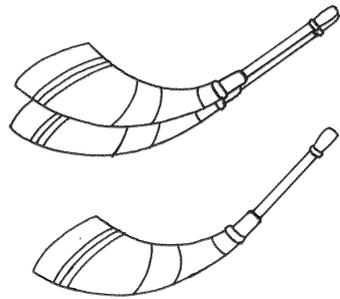


**10.23** *Algoja*

However, sometimes this is also made by joining two hollow wooden pipes having four holes each. Both hands are required to play this instrument. Three fingers of each hand are kept on each flute. Sometimes the flutes are joined with the help of wax and sometimes they are separate. *Algoja* is played with folk songs and dances. *Algoja* used by the Meo tribe of Ajmer is small in size and is played at high pitch. This is also called *pawa*. *Algoja* used in Punjab and Sindh is an advanced instrument. Both its flutes have six holes each. When both flutes are played together they produce the same base note and tune.

### **Pepa**

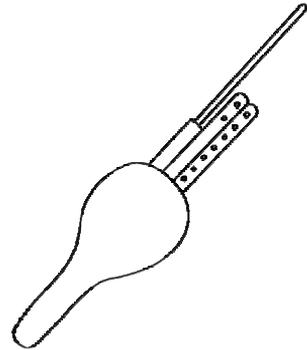
This is a popular blowing instrument of Assam. This is made from the horns of buffalo. Single *pepa* and *joriya pepas* have one and two horns respectively. *Joriya pepa* has two bamboos with holes, inserted inside the horn in which a blower is fitted. This instrument is played in Assam at the time of Bihu. It has a very loud sound that can be heard at a fair distance. This instrument signifies festivity and enthusiasm.



**10.24** *Joriya Pepa and Pepa*

### **Pungi**

This is the most favourite instrument of snake charmers and is made with a tubular gourd. This *Been* is also the main instrument of the Kalbelias of Rajasthan and is used as an accompaniment by Kalbelia women while dancing. *Pungi* is also called *been*. *Been* is an ancient instrument, found through out the country in different sizes, shapes and names as per the tradition and culture of the regions.



**10.25** *Pungi*

### **Bansuri**

This is one of the oldest instruments in the world. Sociologists believe that man

invented it right at the beginning of civilization through inspiration from nature. *Bansuri* is made either with bamboo or metal. In the classical music, horizontal bansuri is used, measuring two to two and a half feet



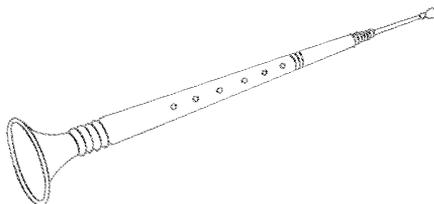
**10.26** *Bansuri*



long. Sometimes, the artist plays both long and short *bansuri* alternately in a recital. Late Pt. Pannalal Ghosh has become synonymous with north Indian style of playing flute. Pt. Hari Parsad Chaurasia is a renowned contemporary *bansuri* player.

### Shehnai

*Shehnai* is a wind instrument. This has been in use since long in our country. That is why its myriad variants are used all over India in folk music. The instrument is



**10.27** *Shehnai*

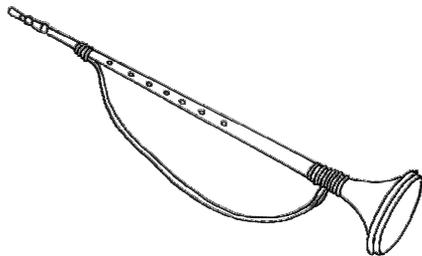
considered auspicious, and known as *swarnaya* in Kashmir, *sanai* in Himachal Pradesh and *surnai* in Rajasthan. *Sundari*, *Surna*, *Tota*, *Mukhveena* are its other variants.

In twentieth century, this instrument has established itself as a very significant classical music instrument. Ustad Bismillah Khan is a renowned *shehnai* player. While playing *shehnai*, the performer sits on the ground and holds it straight in front in his mouth. He opens and closes its holes with his fingers while blowing it. In earlier times, *shehnai* was played with *nakkara*. The whole orchestra comprising *shehnai* players, two *surshehnai* players and one *nakkara* player was called *naubat* or *roshan chauki*. Even today *naubat* is played at weddings and other festivals. However, in classical music *dukkad* is played along with *shehnai*. *Dukkad* resembles *nakkara* in shape but is smaller and is played with fingers instead of wooden sticks.

### Nagaswaram

This is a very popular wind instrument of the Carnatic music tradition. Its construction is similar to *shehnai* but it is much longer. *Ottu* is played continuously with *nagaswaram* and its main purpose is to provide the base note. *Nagaswaram* has five or six holes, which are fully or partially closed with wax to produce the correct base sound to match the main instrument. *Tavil*

used as the rhythmic accompaniment with *nagaswaram* is mainly associated with temples, which is an old tradition. *Nagaswaram* is played in the temples along with other instruments such as *Ottu*, *tavil*, *talam* and *conch*. This orchestra is called *Periya Melam* in Kerala. Any auspicious occasion opens with this orchestra. Sheikh Chinna Maulana is a renowned contemporary *nagaswaram* player.



**10.28** *Nagaswaram*

#### 10.2.4 Chordophonic Instruments (*Tat Vadya*)

These are the instruments in which sound is produced by striking the strings made of iron, steel, brass and other metals as well as the goat's gut, cotton, silk threads. In the chordophonic instruments of old times, strings made out of *Moonj*, a variety of grass, were also used. Whatever material the strings may be made of, they produce sound when tied on a frame of wood, metal or clay. Each instrument has a different playing technique. Sometimes sound is produced by striking the strings with mallets as in case of *santoor* and sometimes strings are struck with a plectrum (*mizrab* or *kon*) worn on or held between the fingers to produce sound as in the case of *sitar*, *sarod* etc. In some instruments like *ektara*, *tanpura* etc., the sound is produced by simply striking strings with bare fingers. There is yet another category of these instruments, which are played with a bow, like *sarangi*, *ravanhattha* etc.

In ancient times, all stringed instruments were collectively called *Veena*. In ancient texts one finds descriptions of a variety of *tat*, which give us an estimate of the extended and rich history of this type of instruments in our country. The descriptions of *tat vadya* found in our ancient texts and in the sculptures and figurines found in



the temples, forts, caves and so on as well as a number of frescos give us an idea of innumerable varieties of these instruments prevalent in our country in ancient and medieval times. Not only this, one also gets an insight into shapes, sizes, placement of strings and playing techniques of these instruments.

There were many such instruments in ancient times, which are extinct today, but if we carefully study stringed instruments prevalent in present times, it shows that they have developed from ancient stringed instruments.

At one time, a very large variety of instruments belonging to the harp family were prevalent in the country but such instruments are no longer found. *Swarmandal* and *santoor* may resemble harp but their playing techniques and use are very different from these ancient instruments.

Present day stringed instruments can be classified into two broad categories. The first category comprises of instruments in which the strings are plucked with a plectrum or fingers. The *veena*, *sitar*, *sarod*, *ektara*, *chautara* etc., fall in this category.

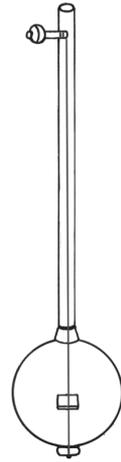
The other category is that of instruments played with a bow. In this category, one finds all the variations of *ravanhattha* and *sarangi* and other instruments like *sarinda* and so on. Apart from these, *santoor* is the only instrument, which is played by striking wooden strikes on it.

The instruments which are played with a plectrum can be further classified into two sub-categories, one being that of fretless instruments and the other being that of instruments with frets. The former includes instruments like *tanpura*, *sarod* etc., and the latter includes instruments like *sitar*, *veena* etc., likewise, bowed instruments can also be categorised as one without frets and other with frets. In the first category, *Sarangi* and all its variants can be kept, which have a fretless fingerboard. The second group comprises of *Esraj*, *Dilruba* etc., which have a fretted fingerboard.

String instruments described above, have highly developed playing techniques. Countless musicians have spent their lifetimes in order to develop and improve techniques and repertoire of these instruments through ages.

### *Ektara*

The word *ektara* immediately conjures up an image of an instrument with one string. Actually this instrument, which is popular throughout the country, provides the base note. A lot of variations of the *ektara* are also found. Usually there is only one string on *ektara*. However, sometimes there may even be two strings attached to it. In this case it is also called *dotara*. This instrument is held in right hand and is played with the index finger of the same hand. The singers of devotional music generally play this instrument. In villages, saints (*jogis*) who sing songs in praise of local deities and beg for alms also play this instrument.

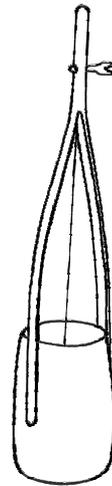


**10.29** *Ektara*

### *Gopi Jantra, Tuntune*

These two are essentially identical instruments except that the former is popular in Bengal whereas the latter is used in Maharashtra. These are variations of *ektara*.

*Gopi Jantra* is also called *anand lehari* in Bengal. This is held in one hand and played with the finger of the same hand. Player also sometimes moves the wooden pegs (*bhujaa*) forward and backwards. This helps in varying the tension of string. When this is done in rhythm then a very melodious combination of rhythmic patterns and notes is created.

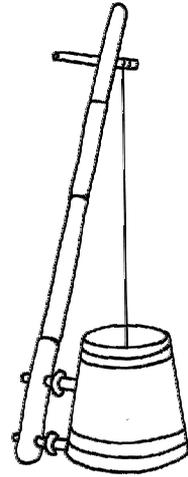


**10.30** *Gopi Jantra*



This instrument is used by the *Baul* singers in Bengal and in other parts of north-eastern India.

**Tuntune** of Maharashtra is similar to *Gopi jantra*. Such instruments are found in other parts of the country as well, but under different names and with minor changes in their construction. *Tuntune* is used in *nautanki* or folk drama of Maharashtra. *Gopi jantara* and the *tuntune* are different from *ektara*. In these instruments one gets not only the basic note but also rhythm.

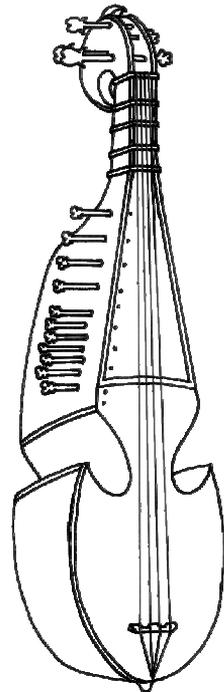


10.31 Tuntune

### Rabab

This instrument is most popular in Kashmir even though one may find it and its variants in the whole of north India. *Rabab* enjoys a special place in folk music of Kashmir. This instrument is played with *chakkari*, *roaf* and other types of folk songs. The *Sufiana Qalam* prevalent in Kashmir also uses the *rabab*. In the folk music of Rajasthan, two instruments called the *rabab* and *rawaz* are used which are gradually going out of vogue.

*Rabab* is played with a *kon*. The player plays it either in sitting or in standing position. Frets of instrument are pressed with left hand fingers and strings are struck with a triangular striker made of metal or coconut shell by right hand. There have been many great *rabab* players in Kashmir who have kept the tradition of *rabab* playing alive even today.

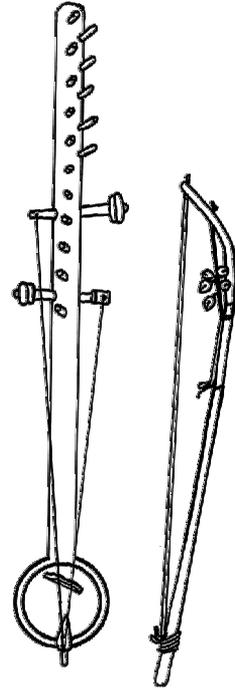


10.32 Rabab

### **Ravanhattha**

This is a very sweet sounding instrument popular in Rajasthan and its neighbouring areas. Its sound box or the *tumba* is made out of shell of a big coconut. There are sympathetic strings in the instrument, which resonate when notes are played on the main string and this creates a very melodious sound effect. This instrument is played with a bow. The bow is made from a thick and sturdy wood of any tree. The hair, which is tied on the bow is made from a horse's tail. On one end small bells are tied which result in a sweet jingling sound when the bow is manipulated.

This instrument is played by the *Bhopas* of the *Nayak* community. *Bhopas* are the priests who narrate stories of the village deities. This instrument is mainly played by the *bhopas* who tell stories of *Pabuji*, who is the folk deity of western Rajasthan. The *bhopa* stands in front of the shrine (*Pabuji ki phad*) and narrates the story in the form of a song and plays the *ravanhattha* along with it. A description of this instrument is found in the *Purans* and the ancient texts, dating its existence to ancient times. This instrument is also found in some parts of Gujarat.



**10.33** *Ravanhattha*

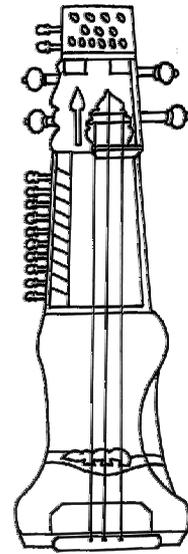
### **Sarangi**

The word *sarangi* immediately brings to mind the image of an instrument that is played with a bow and which produces a very mellifluous sound. There is a wide range of *sarangi* found all over India. These are played with the folk music of all regions. However, in our discussion on *sarangi*, we shall confine ourselves to the *sarangi* used in



the north Indian classical music tradition. The *Dhani sarangi* of Rajasthan and the *Jogiya sarangi* of Uttar Pradesh belong to a refined group of *sarangis*.

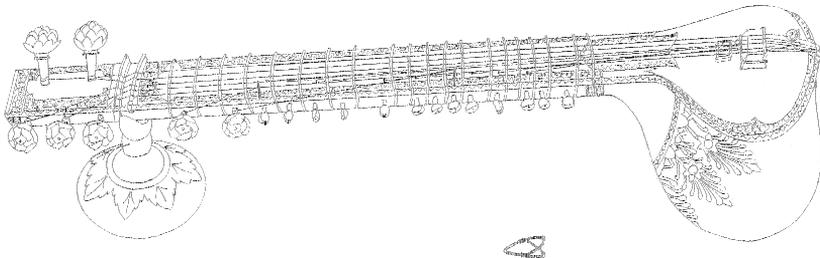
This instrument is played with a bow. It is a very sweet sounding instrument. This is considered as the ideal accompaniment to vocal music and has been in use in folk as well as in classical music for centuries. However, these days it is used in solo performances as well. Our nation has had great *sarangi* players who have taken this instrument to great heights. Pt. Ram Narayan is a renowned *sarangi* player of present times and the budding new artist Sarwar Hussain shows great promise in *sarangi* playing.



**10.34** *Sarangi*

### **Sitar**

*Sitar* is an extremely popular stringed classical instrument. The *sitar* is played with a plectrum or a *mizrab* worn on the index finger of the right hand. The left hand fingers move on the frets and the sound is produced along with this movement when the strings are struck with the plectrum. *Sitars* are manufactured in Calcutta, Banaras, Delhi, Lucknow, Mumbai etc. There have been many great sitarists who have helped immensely in popularising the

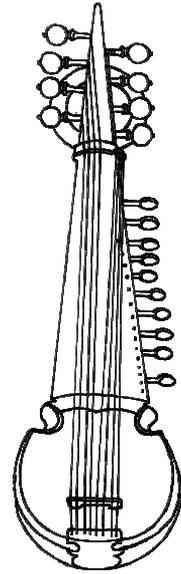


**10.35** *Sitar*

instrument the world over. The name of Bharat Ratna Pt. Ravi Shankar has become synonymous with the *sitar*. Similarly, Ustad Vilayat Khan is another great, world-renowned *sitar* maestro.

### Sarod

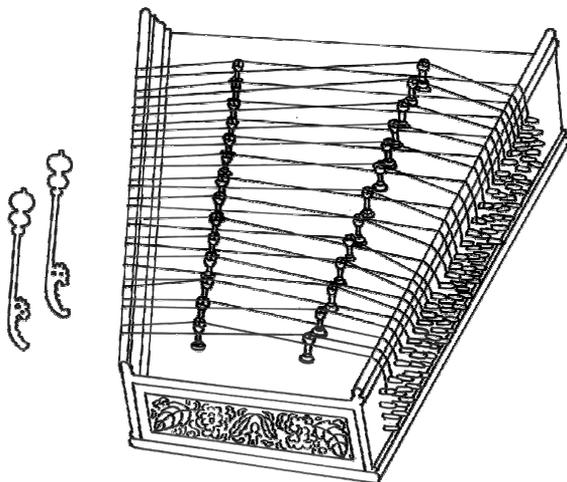
*Sarod* is an extremely popular classical music instrument. It is a fretless instrument. The fingerboard of the *sarod* has a steel plate on top on which the strings are pressed to produce different notes. The index and middle fingers of the left hand move on the finger board and a triangular striker made of coconut shell is used to strike the strings with the right hand. This triangular piece is called *Javaa*. One of the greatest *sarod* players of our country is the maestro Ustad Ali Akbar Khan. Ustad Amjad Ali Khan is also a renowned *sarod* player.



10.36 Sarod

### Santoor

This is a very popular and sweet sounding instrument in north Indian music tradition. This instrument is unique as sound is produced by striking the wooden mallets upon the strings. Many scholars think that *santoor* is a very ancient instrument. They believe that *santoor* has developed from *shata tantri veena* prevalent in the Vedic period. *Santoor* is one of the most important instruments played with the *Sufiana Qalam* of Kashmir in modern times. This is also a popular contemporary classical instrument. There are about eighty to hundred strings. The instrument is in the form of a trapezoid box, which the player keeps on his lap while playing and strikes the strings with mallets, made from walnut wood. Although the *santoors* made in Kashmir have superior sound quality, their wood either gets bent or gets



**10.37** *Santoor*

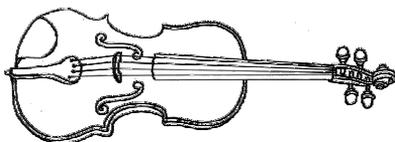
torn the moment the weather becomes warm since it is more suited to the cold weather of Kashmir. To get rid of these problems, *santoor* makers in Delhi, Calcutta, and Mumbai are developing new techniques, but simultaneously they also use the traditional techniques of *santoor* manufacturing.

Instruments resembling the *santoor* are also found in China, Romania, Hungary, Greece, Iran and other countries as well, under different names and with some changes in the shape of the box and the number of strings. There are many great *santoor* players in our country but the name of the maestro Pt. Shiv Kumar Sharma comes foremost.

### **Violin**

Violin is a western instrument. This instrument was introduced in the Carnatic music tradition in the 18<sup>th</sup> century. Since then there have been many violinists of great caliber in the Carnatic music tradition. The violin began to be played in the Hindustani music style around 1935-40. There have been some very good violinists since then, the late Ustad Allaudin Khan being one of them. Both north and south Indian violinists have taken the violin

to great heights. Shri S.S. Gopalakrishnan of the south and Smt. N. Rajam of north are two great violin maestros who deserve special mention.

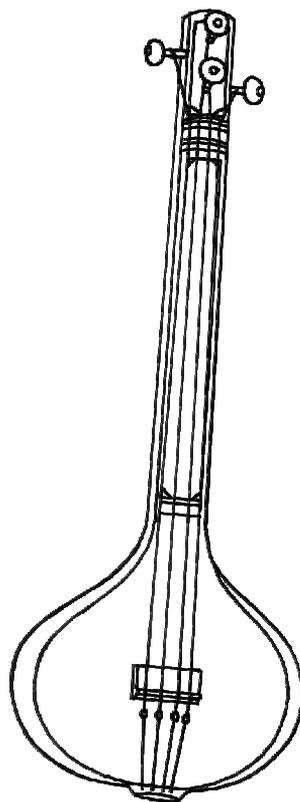


**10.38** *Violin*

### **Tanpura**

*Tanpura* is an instrument used for providing basic notes. This is used in both North and South Indian music. It is important to note that use of an instrument like *tanpura* is a unique feature of Indian music as no other musical tradition uses an instrument to provide base note. *Tanpura* is also known as *tamboora* or *tamoora*. It is usually called *tanpura* in north India and *tamboora* in south India.

*Tanpura* is a developed variation of *ektara* or *dotara*. *Tanpura* has a simple construction. It is made out of *tun* or teak wood in north India whereas in south India it is made out of the wood of the jackfruit tree. *Tanpuras* made in Miraj, Maharashtra, (where there is a 200 year old tradition of *tanpura* making) are famous the world over for their superior fabrication and better sound.



**10.39** *Tanpura*



## Chapter 11

# SUGGESTIONS FOR TEACHING

Musical instruments are part of the rich heritage of our country. It is very unfortunate that adequate attention has not been paid to this invaluable treasure. There is a need not only to take care of the development and popularity of these instruments but also to introduce them to the younger generation in their early years.

The following steps could be taken in this direction:

- Students may be shown pictures of different instruments and be encouraged to draw the same.
- Separate room in the school may be arranged where instruments can be displayed. Special features of these instruments may be described to the students.
- School may organise annual trips to various museums so that the students come to know about the instruments displayed there. Museums in some of the cities may have instruments of the past; the teacher can explain the features of historical instruments.



- Students may be taken to any instrumental musician living in the school's vicinity or in the particular city or district. The latter may also be invited to the school to give lecture on his/her instrument to the students.
- Students may be asked to collect pictures of musicians and their respective instruments from magazines, newspapers and advertisements and identify them. They can share knowledge by showing their respective collections to each other in the class.
- Students may be taken to the shops of manufacturers of the instruments so that the former can gather information on how instruments are made.
- Pictures and sounds of various instruments may be shown and played for the students who may in turn be asked to match the instrument with its sound.
- Similarly, the students may be shown pictures of various instruments and simultaneously given names of instrumentalists and then be asked to match the picture with the name of the instrumentalist who plays that particular instrument.
- Competitions or class tests may be held in which questions on instruments may be asked e.g., how is the *Sarangi* played – (a) by *Mizrab* (b) by *Java* (c) by *Bow* or (d) by *Nail*? The answer is (c) *Bow*.
- Artists may be invited to the school from time-to-time to give lecture cum demonstrations of their instruments and music.
- There should be a bulletin board on which pictures of different musicians can be displayed along with some information about their life and works.
- Workshops where students learn to make very simple instruments may be organised.
- Students should be given detailed information about instruments through audio visual aids, CD Roms etc.



Similarly, other electronic devices can also be used for this purpose.

### Activity

The teacher may tell the students about the life and works of musicians from the country during the music classes. They may give them a **collective activity** as home assignments to collect pictures of artists and performers.



## Chapter 12

# THEATRE IN THE SCHOOL SYLLABUS



- 12.1 *Theatre Traditions in India: An Introduction*
- 12.2 *Theatre and Education*
- 12.3 *Objectives*
- 12.4 *Theatre Arts*



### 12.1 Theatre Traditions in India: An Introduction

Dramatic literature tells us about the importance of drama in the social and cultural life of the people. It will be necessary for the teacher to tell students about Indian theatre, giving reference of Sanskrit drama texts like the *Natyashastra*, works of Kalidasa, Bhasa, Shudraka, etc. In the modern India, theatre also began being redefined. Plays and theatrical activities in various modern Indian languages began gaining



importance during the last two centuries. In India, theatre is an expression of emotions having social significance and provide entertainment and knowledge of the socio-political practices of the people. The public places, temple festivals, palaces of kings etc., were the places for theatre activities. It was during the temple festivals that the idols or symbols of the deity were taken for a *yatra*- a religious procession. It was often an occasion when the first offerings were made. The *yatra* or *jatra* continue even today in the eastern parts of the country.

## 12.2 Theatre and Education

It is not uncommon to see children playing games of make-belief. They imagine what it is like to be certain people or to be in various situations. Their games, very often, are repetitions of what they witness in their day-to-day lives. The most common games at the early stage of primary schooling include, teacher - teacher, school, house etc., where they play the roles of different teachers, principals, students or parents. They act out their experiences, they don on characters they are familiar with and they make a play of what takes place around them. Since this is something natural, it would be interesting to analyse the educational values of drama. The objective is that children should gain a deeper understanding of people, situations and subjects being taught in school through drama.

Drama can be used as a tool for the complete development of the students. Drama encompasses a number of educational concepts and activities. Acting, play, imagination, creativity, verbal and physical skills, drama, performance in drama, are composite forms of education which can become a part of an integrated child-centred syllabus.

In order to realise the potential of drama in the complete development of students, it would be necessary to view it as a subject from two different dimensions. On the one hand, drama as an independent subject having its own content and on the other applied dramatics i.e., applying the art of drama in the teaching of other subjects or the



dramatisation of lessons. Thus, there could be drama on the one hand as **theatre arts** and on the other hand theatre as **education**.

### 12.3 Objectives

- 'Play' could be used as an example to show that drama is an integral part of the general culture of the school and could be developed as a useful natural learning resource.
- Drama has to be viewed as an independent subject.
- Teachers specialising in various subjects should work in collaboration.
- Independent subjects have to be co-related.
- Theatre will have to be seen as the combination of all elementary subjects that would ultimately be instrumental in an overall development of the students at this stage.

### 12.4 Theatre Arts

In order to bring theatre arts into the curriculum, there is a need for the teacher to recognise the full potential of drama. Though there is no general consensus on what the subject precisely entails, there is a general agreement that it is not only a subject, incorporating a set of knowledge, but is also a way of teaching. However, there is a need to prove that drama is both, a medium for teaching as well as a subject that is vast enough to incorporate the contents of sciences as well as humanities.

- Making theatre a part of the school curriculum will give an opportunity to students to be introduced to the varied aspects of theatre.
- Theatre arts as a subject will include the traditional forms of drama and thus, will be closely connected with professional theatre.
- The history of theatre, the performance of an improvisation based play, the study of stagecraft, set designing and the performance of a play production are some of the aspects that will be covered in this subject.



- This course will generate among students a wider sense of appreciation for dramatics as an art form. Apart from the background knowledge of the theatre, the course will inculcate amongst students the habit of reading plays written for theatre and experience the work involved in putting up a play both in terms of stage management and acting.
- With its interdisciplinary character, theatre arts could become instrumental in introducing the students to **application** of various subjects or the practical use of certain subjects that automatically are a part of theatre.

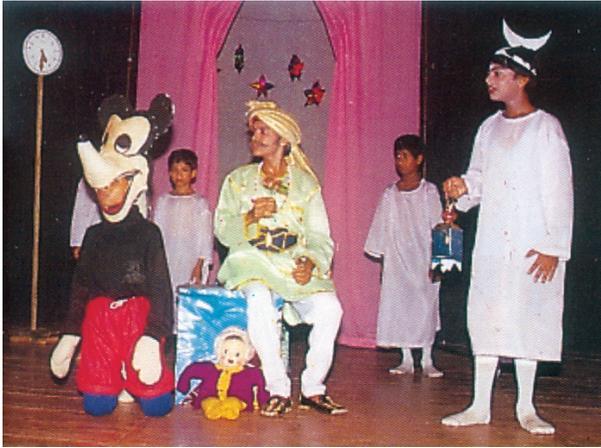
Understanding of physical space in general and performance space in particular, study of physiology and human anatomy, sociological aspects involved in the development of theatre forms, occupational behaviour patterns which go into making of performance styles, study of socio-cultural or socio-political atmosphere that influences the performance idiom of a particular theatre form, are some of the aspects covered in theatre arts.

It is necessary to speak of theatre or drama not **in** education but **as** education. This will emphasise on enacting lessons from various subjects, using indigenous and theatre games in order to make things more physical. Through such a physical aspect one will be able to take the students through the journey of learning and understanding.

It will be beneficial to give students a chance to see what it is like to conceptualise, manage and perform a play. This includes acting, movement, speech exercises and bringing the activity of drama into a cultural context. To make them aware of the drama, following steps may be undertaken by the teacher:

- Students should be introduced to various aspects of history of theatre and scripts written in different periods.
- It will be interesting for students to recreate the particular period in which a play had been written. This will enable them to know about its history, geography and socio-cultural aspects.

- Visit to the professional theatre can also be arranged where they can be made familiar with the backstage works.
- Social settings and the culture prevalent at that time can be analysed through costumes and stage design of the play.



- If possible, students should be shown some of the performances belonging to different periods through either recordings or by taking them to various theatre performances. This could add to the visual dimensions of their own work.
- It is necessary for the teacher to talk about the play and discuss the time-period in which it was written.
- Pictures belonging to relevant periods and regions, diagrams of theatres, information and documentary material on regional dances and music could be made available to them in order to make their presentations interesting.

It will be advisable for the teacher to expose students to as many different cultural performances, presentations and aspects as possible.

Bringing drama and the theatre arts into the existing curriculum will prepare the students to move into a responsible adulthood, achieve economic self-sufficiency and become active citizens.



## Chapter 13

# APPROACHES OF TEACHING THEATRE ARTS IN SCHOOL



*13.1 Suggestions*

*13.2 Suggested Activities*

*13.3 Approaches in Drama Teaching*



### 13.1 Suggestions

The teacher (teaching at this stage) should be aware of some very relevant questions that arise and therefore, should adopt their teaching approach accordingly. The teacher may be conscious of the following aspects and may ask some questions from themselves:

- Do we use the methods of drama while teaching?
- Do we know that the methods of drama are helpful in overall development of the students?



- Do the methods of drama help in developing the social outlook of the students, specially in today's context when the students are ignorant about social and cultural values.
- Does the methods of drama involve full personality of the students?
- Does the methods of drama help the students to understand difficult concepts?

### 13.1.1 Methods of Teaching

- The Teachers may introduce the students with development of theatre in historical context. Mention could be made of both, Great or classical Tradition and Little or rural Tradition. This would introduce the students to classical and folk cultures prevalent in the country.
- The form of the *jatra* or any other local or rural theatre form could be taken as an example to explain to students the cultural differences of various regions and the sociological reasons that went into the making of performing or non-performing art forms. For instance, in Orissa the *bhakti* was the main theme of folk theatre. It is believed that it was Chaitanya Mahaprabhu (A.D. 1486-1534) who adopted *jatra*, originally a religious procession in the form of folk play, giving it a new force and a new appeal. The form of *jatra* was associated with festive occasions. It included dancers, singers and tableaux depicting scenes from mythological and legendary stories. Chaitanya Mahaprabhu is said to have used the *jatra* to preach and inculcate among people, the doctrine of *bhakti*. Songs were composed, dialogues were used for arguments and with his own disciples he acted in these *jatras*. At some stage, this fact may have given the word *jatra* the meaning of a play. The *jatra* play is based on dance and musical performance.
- To make the explanation interesting, slides can be used.



- The teacher can take students to institutions like the Sangeet Natak Academy, where they can be given the opportunity to view documentation on regional theatre forms.
- Students may be asked to maintain a scrapbook on different theatre forms. They can be given themes to work on, in groups of four or five students. These scrapbooks can become a form of documentation for schools, initiated by the students.
- Students can be introduced to various forms of narratives through which epics like *Ramayan* and *Mahabharat* are performed.
- *Ramlila* of Ramnagar in Varanasi exemplifies theatrical form that celebrates festivity during (Dushehra). The association between performance and the importance of collective celebration can become an example of the social relevance of performance within the society.
- The narrative form of the *pandavani*, the local theatre art in the Chhattisgarh region, can be shown to students either through live performances or audiovisual documentation. Apart from *pandavani*, there are many other such theatre forms that have been removed from their immediate social contexts and have become performing art forms known nationally and internationally. Students can be asked to collect information about such different art forms. **The teacher should be able to help them see an art form from a sociological point of view rather than treat them as a form of mere entertainment.**

The idea of drama and education put together normally brings to the mind a subject seen as an extracurricular activity. This is not uncommon. Drama can be clubbed with dance, music, crafts and painting. All these independent subjects combined with subjects such as physics, literature, history, biology and geography make a successful theatre. Drama, within the confines of the



school, is normally associated with the school annual function, where one more than often witnesses an unskilled performance on stage. One fails to recognise in drama a combination of all elementary subjects instrumental in a child's overall development. Intense interaction during the production of the school play serves as a link between the school and the community since many people across the school as well as outside it cooperate to produce the performance. The school play is, therefore, culturally and socially significant.

### 13.2 Suggested Activities

Some of the activities have been suggested here, which the teacher can teach in the class:

- *Walking*: Walking is one of the natural functions of the human body and everyone walks in a different way. Walking indicates the mood of the person. The teacher should demonstrate different gaits and make students repeat them for example, walking in a hurry, walking while carrying something, walking in excitement, sadness, tiredness etc. Walking in a group, in pairs, talking to each other, shouting slogans etc., are some of the other activities which the students can be taught.





- *Experiencing/feeling*: There are different feelings and experiences which can be shown in acting. The teacher can choose some of the common feelings generated by touching hot, cold, hard and soft objects and see how the child reacts. Fear, hesitation, anger, grief etc., are the emotions which can be expressed by acting.
- *Watching*: Staring, watching, seeing different scenes, reacting, etc., are some other simple activities which can be taught to the students.
- *Daily Activities*: Situations that the students face in day-to-day life, like in market place, classroom, school assembly, home, can be taught to them.

These activities have different impact in the development of a student and the teacher should keep these in mind. Some of them are:

- Memory
- Imagination
- Values
- Good deeds
- Internal strength
- Division and utilisation of time
- Self discipline
- Curiosity
- Body language
- Co-operation
- Personality
- Overcome shyness
- Understanding concepts
- Creativity
- Sensibility
- Understanding a situation
- Mental strength and psychological development
- Concentration
- Active learning
- National integration
- Enthusiasm



- Vocabulary
- Independent thinking
- Understanding socio-economic conditions
- Gender issues
- Understanding human psychology
- A lesson from the history, geography or science textbooks could be selected. As an initial experiment, a lesson from the textbooks of the previous standard can also be chosen.
- The basic theme of the lesson should be analysed.
- The analysed portions can be divided into various sections that could be treated as dialogues.
- The dialogues can be converted into poetry, prose, songs, little stories, and riddles.
- Once this is done, these can be memorised and recited by the students.
- At a later stage, if these dialogues have to be combined with movements, then a simple lesson can be taken up from the textbook and present in an informal or formal presentation.

### 13.3 Approaches in Drama Teaching

Various approaches can be used in the teaching of drama. The activities on which these approaches are based, too are varied. The extent of the teacher's involvement in directing a drama has its effects on the body language of students. Through mime and movement the students will be able to create a theme for improvisations. Indigenous childhood games can become a part of these improvisations. It will be necessary to see drama as an instrument and medium that will facilitate training for theatre arts.

#### 13.3.1 Movement and Mime

This basically involves expressive use of body and is probably the simplest mode for the student to discover his/her own body. Body movements in general sense are based on definite and accepted gestures. Through this approach, the



student has the opportunity to discover and explore his immediate surroundings through informal movements. Physical movements aim not only at strengthening muscular and motor coordination but at developing in the student the process of personality development.

- The physical movements that might initially work at individual level, gradually lead the students into a kind of team work.
- Exercises will help the student in keeping them physically fit.
- Once the physical exercises undertaken don a thematic character, they no longer remain to be physical movements. Thus, begins a process that coordinates thought with the movements that will at a later stage become a basis for improvisations.
- This exercise will evolve a team spirit in the student. The exercise will enable students to come out of their individual self and enhance a team spirit among them. This will also give students an opportunity to experience and understand the strength and importance of team work.
- Through this exercise, students will be able to create physical illusions of imaginary movements such as the opening of a window, the shifting of an object, the act of walking through a puddle, etc.
- This training will sensitise them towards the physical properties of objects – their size, shapes, heaviness and differences in texture.
- This work process will lead to acquiring miming skills and clarity of gestures.

While specific exercises and themes form a base for learning different movements, there is scope to discover different ways in which movements can be used.

- Imagining the physical reaction of a person in a particular place or environment. This could become a subject for analysis and a theme to be enacted.



- For instance, how will the body react to being in a cold place and then in a place that is initially hot and then gradually turning cold?
- The exercises would become a process of learning different kinds of movements, perfecting them and at a later stage, incorporating a kind of repertoire of such movements within the scenes of a play.
- Yet another aspect of understanding movement and mime is one in which the main emphasis is on building up personal relationships by exploring and coordinating the body with the surrounding space through physical contact.

Through such an approach the teacher can attempt to show how drama can be used in schools where the emphasis is generally on formal teaching and learning methods. In a school where much of the activity is sedentary, movement and mime helps the student to absorb and imbibe knowledge without stress. It encourages physical control and awakens within them, the ability to express their feelings and thoughts through body language and self-confidence. At a time when the importance of body language is being emphasised and there is mention of an effective form of communication in addition to that of speech, it will be appropriate to let students undergo a training that gives them the scope to express themselves and communicate in many ways other than the spoken language.

It would be necessary for the teacher to understand that drama has two aspects, communication and learning.

As a first step towards drama teaching, is to initiate the student into theatre arts, giving freedom to choose the medium of expression. At a later stage, this art of communication takes on the character of being viewed as an independent subject. That is probably where **theatre arts** as a subject, begins to take shape. One can, thus, speak of drama or theatre in education.



Drama as a learning tool is a method of imparting knowledge upon the student. This would involve coordination of different subjects being taught to the students at school. Physics, biology, geography, language and linguistics, music, dance, arts and crafts, geometry, physical education – a combination of all these becomes the base of creating a single subject called theatre.

The basic reason for teaching drama at school level is to inculcate amongst students the art of analysing and understanding different concepts. Drama provides an opportunity for students to develop mental faculties, comprehend written work and to articulate their understanding of the subject. An encouragement to work in groups gives them the opportunity to work constructively with each other. The highly competitive scenario in schools these days is giving rise to a kind of individualism that goes against the concept and philosophy of the fast disappearing sense of team spirit.

### **13.3.2 Importance of Movement**

Movement can achieve three main things.

- First, it helps the student to improve physical co-ordination and control, giving a wider physical vocabulary of expression.
- Second, it makes the student aware of the physical environment, quality of speed, space, shape, size and texture.
- Third, with different forms of movement, students are taken through a series of trust exercises, which in turn develop in them a much-required sense of cooperation and team spirit.

### **13.3.3 Teacher-directed Drama**

This involves enactment of stories. This form of activity is based on the perception that by imagining situations entirely out of his/her own experience, the student's perception of his/her own world, is expanded.



- Teacher directed drama is of use to students who find it difficult to work creatively on their own.
- Given a general stimulus, students can be asked to work out scenes around the stimulus.
- At this point students can be given characters different from what they actually are.
- They can be asked to develop a number of scenes around these objects.
- It is also possible that these objects can finally become the fulcrum around which an entire story develops.
- If one were to treat this as an exercise, then different sounds can be introduced into the developing scenes.
- Sounds can accompany the objects or it can be treated as an independent focal point around which scenes can be built.

#### **13.3.4 Student-centred Group Improvisations**

Unlike in the teacher directed drama in which the teacher's role is emphatic, responsibility for production lies with the students in the student-centred group improvisations.

- Students have to negotiate with each other in order to develop props they wish to create.
- They have to use their own resources for ideas.
- This gives students an opportunity to work at their own level.
- It explores useful ways of encouraging students to formulate, implement and thus, express their ideas.
- These ideas can be about people, situations or mere fantasies.
- Student centred group improvisation gives students an opportunity of trying out ideas in which they are personally interested in, directing and addressing them in dramatic form.
- This in turn gives student an experience of creating an art form and making effective statements as every



student in the group has a certain responsibility that he/she executes.

- This is a form of social education in which students learn to cooperate with each other and aim to work creatively.

Drama oriented activity has an educational value. Apart from being able to gain a deeper understanding of people and situations, there is an opportunity for the student to interpret feelings, understand social situations and express them through dramatic form. Trying to be in someone else's shoes becomes a take-off point for the student to imagine—how characters will react in certain situations through physical, visual and immediate experience that is different from reading, writing and discussing those situations. Drama, therefore, becomes a medium to understand various aspects of behaviour, interpersonal relations, feelings and explorations of social issues. Through this a student is able to interpret his/her own feelings, understand situations better through dramatic form.

This approach aims at encouraging students to be able to discuss issues and express their views fluently and thoughtfully. It illustrates how a subject can be taught through drama.

- An issue or a subject could be taken up for discussion.
- Books, newspaper cuttings and documentaries can be used for the student to get an idea of the subject being discussed.
- A contemporary issue can be explored through an integrated approach using different subjects.
- Material acquired can be used for creating a drama on a particular issue or subject.
- Enacting a situation means that the subject can be understood at different levels.
- The students should be encouraged to imagine what it might feel in certain situations. Through this they can



be made to physically and mentally react to being in certain situations either as themselves or in characters.

- These activities will add more significance to the subject and will make it personally more relevant to each student.

Aspects such as these would go into weaving theatre in school education. The concept of teaching drama rests on a number of basic approaches that seem necessary in creating a place for it in the prevailing school curriculum. These approaches will be instrumental in generating interest towards this subject not only among students but also among teachers. Apart from viewing drama as a relief from the mundane routine of the classroom, it should also be recognised as a medium for teaching.



## Chapter 14

# TERMINOLOGIES IN THEATRE

The teacher teaching theatre must inform the children about various terminologies that are commonly used in drama and theatrical activities so that the children can have a better knowledge, understanding and appreciation of theatre art. Following are some of the terminologies given for information, which may be explained to the pupil with relevant examples.

**Act:** A division of a play, which may contain one or more scenes.

**Acting:** Playing a role or character in a drama, delivering dialogues, songs etc.

**Actor/Actress:** An actor or an actress needs to be a bit of a singer, dancer, mimic and acrobat. He/she has to have an alert mind, a good physique, a retentive memory, a clear resonant voice with good articulation and controlled breathing, this could be taught with training.

**Costume:** Costume is an essential part of theatre. It is the desired dress or garb as worn on stage for performance so



as to fit the role which may belong to any period, place etc. as worn on stage for a performance.

**Drama:** A term applied to the whole body of work written for theatre. A term applicable to any situation in which there is conflict, and for theatrical purposes, resolution of that conflict with the assumption of character. This implies the co-operation of at least two characters.

**Improvise:** An impromptu performance by an actor or a group of actors, which may be an element in actor-training. It is a phase in the creation of a particular role or could be a part of a staged production. Improvisations are normally done on a given theme.

**Lighting:** Stage lighting is designed to enhance the stage spectacle. The lighting effects are created on the stage according to the time of a day or at times to dramatise the scene.

**Mime:** This is the art of gestures and facial expressions. It is the technique of portraying a character, mood, idea or narration by gestures and bodily movements, played without words.

**Play:** This is a generic term applied to any work written to be acted, and covers subjects like comedy, farce or tragedy. A play can be read, but fulfils its original intention only when acted. The text is thus regarded as an inert body of words to which the director, actor and audience must contribute to bring it to life.

**Playwright:** The writer of plays, a dramatist.

**Props:** This is the usual term for stage properties. It covers anything essential to the action of the play, which does not come under the heading of costume. These are objects that the actor handles i.e., books, documents, caskets, fans, swords and so on.

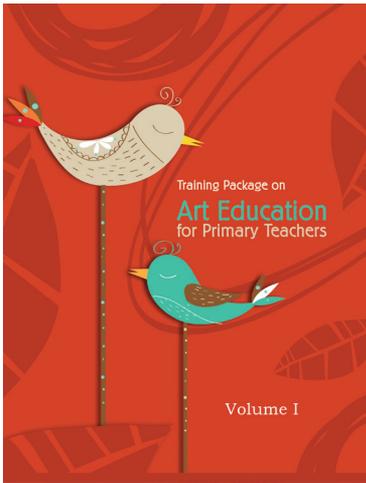
**Proscenium:** This is the term used to refer to the area in front of the stage. Its meaning is applied to the semi-permanent wall by the front curtain that divides the auditorium from the stage.



**Set:** The surroundings, visible to the audience, in which a play develops.

**Stage:** The space in which the actor appears before the public. In its simplest form it is a cleared area with the audience sitting or standing all around. It can be indoor or outdoor, with or without a raised platform.

**Theatre:** This is a building, a part of a building or an outdoor area for housing dramatic presentations, stage entertainments or motion picture shows.

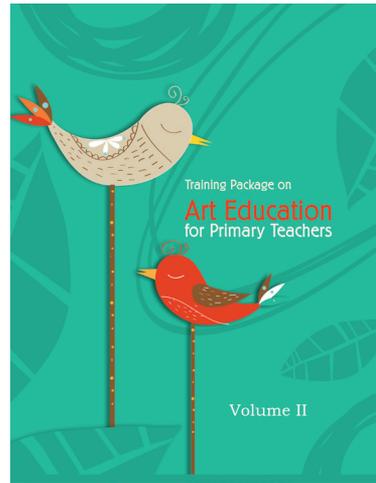


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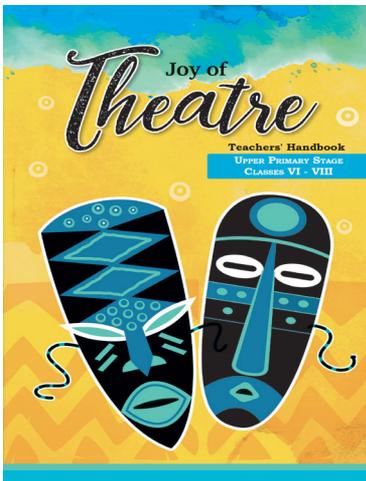


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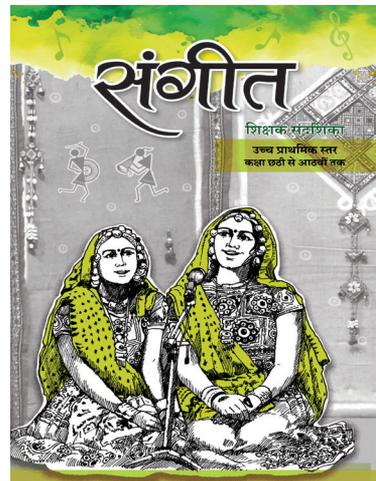


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