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

Activity 3: Musical Narrative

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

Note to the Teacher

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

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Learning Outcomes

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

Assessment

- Comprehension level
- Presentation skills of project
- Interest level

Dance

Details of the Activity

D1: Basic Body Movements and Postural Expression

Fundamentals of Posture and Body Movement

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

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

Expressive Movement and Posture Exploration

Routine body movements and expressing emotions through body postures.

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

Heritage-Inspired Body Dynamics

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

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

D2: Dynamic Movements and Rhythmic Expression

Expressive Footwork and Movement

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

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

Movement Exploration: Rhythm and Nature

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

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

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

Communicating through Gestures and *Mudras*

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

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

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

Expressive Gestures: Face, Finger and Body Language

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

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

Exploring Hastamudras and Non-Verbal Expression

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

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

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

Introducing Rasas

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

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

Note to the Teacher

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

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

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

Exploring *Rasa* Visually

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

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

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

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

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

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

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

Exploration of diverse classical and regional dance styles.

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

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

Narrative Dance: Exploring *Natya* and Storytelling Traditions

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

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

From Script to Stage: Integrative Performance

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

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

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

Theatre

Details of the Activity

T1: *Angika* Activities

Animal Walk

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

Instructions and Preparatory Exercises

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

Basic (Individual activity)

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

Mirror Game

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

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

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

Basic instructiona

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

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

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

Walk of Wonder

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

Basic Instructions

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

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

Instructions

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

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

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

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

The teacher can add more such situations, for example:

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

Freeze and Justify

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

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

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

Group Structures

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

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

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

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

'CAVE' 'SHIP', 'WAR'.

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

Learning Outcomes

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

T2: Vachika Activities

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

Vachika Activities

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

For example – She sells sea shells on the sea shore
Red lorry yellow lorry,
Peter piper picked a peck of pickled peppers,
A peck of pickled peppers Peter Piper picked, If Peter Piper picked a
peck of pickled peppers, Where's the peck of pickled peppers Peter
Piper picked?,
And so on....
Do you know any tongue twisters from your local dialect? Please share
them with your friends and learn more.

Pitch

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

Tone

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

Speed

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

Intonations

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

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

Basic instructions

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

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

Learning outcomes

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

T3: Ahaarya Activities

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

Sathvika Activities

Navarasa

Rasa are emotions that flow.

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

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

8. *Bheebatsya* — Disgust.

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

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

Emotional Corner

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

Trial Round

The placards are placed in the room as shown.

Children in the centre, ready to go!

Instructions

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

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

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

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

Emotion: Happiness

Levels

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

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

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

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

Note to the Teacher

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

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

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

Learning Outcomes

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

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

T4: Characterisation

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

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

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

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

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

Scene building

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

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

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

Basic Instructions

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

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

Basic

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

Lord Hanuman becoming a giant and leaping towards Lanka,

the three Battles he fights on his journey.

Meeting Seetha Matha,

getting caught by Indrajith,

encounter with Ravana,

Lord Hanuman's tail set on fire,

burning down of Lanka.

Hanumans return and meeting Rama.

Note to the Teacher

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

Advanced

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

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

Learning Outcomes

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

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



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