



**Sound Voice &
Speech**

Space

Rhythm

Body Movement



Composition

Art Vocabulary

Performance

Art Appreciation



CURRICULUM

PERFORMING ARTS

(CLASSES VI-VIII)



Research Development and Consultancy Division
Council for the Indian School Certificate Examinations
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PERFORMING ARTS



Introduction

In education, Arts (Performing as well as Visual) is as necessary for cognitive, affective and psychomotor development of every child as is any other curricular area. It helps them in modes of expression, visualising, scenario building, creative problem solving, as well as divergent, critical and reflective thinking. Experiencing Arts during the school years gives children avenues to nurture creativity which makes them contributing citizens.

Performing Arts

The Performing Arts (Music, Dance and Theatre) in education provides children with the opportunity to engage the mind, the body and the emotions into a collaborative and holistic expression of all that it means to be human. Through studies and performance, children get opportunities to explore and present various themes and ideas. They discover their own voice, their confidence grows, they develop empathy and ethical insight, which helps them in understanding what it means to not only be human, but to be noble, kind and compassionate.

Objectives of Teaching and Learning Performing Arts

Achieving a balanced education is just one of the benefits of studying performing arts.

Education in performing arts also helps children to:

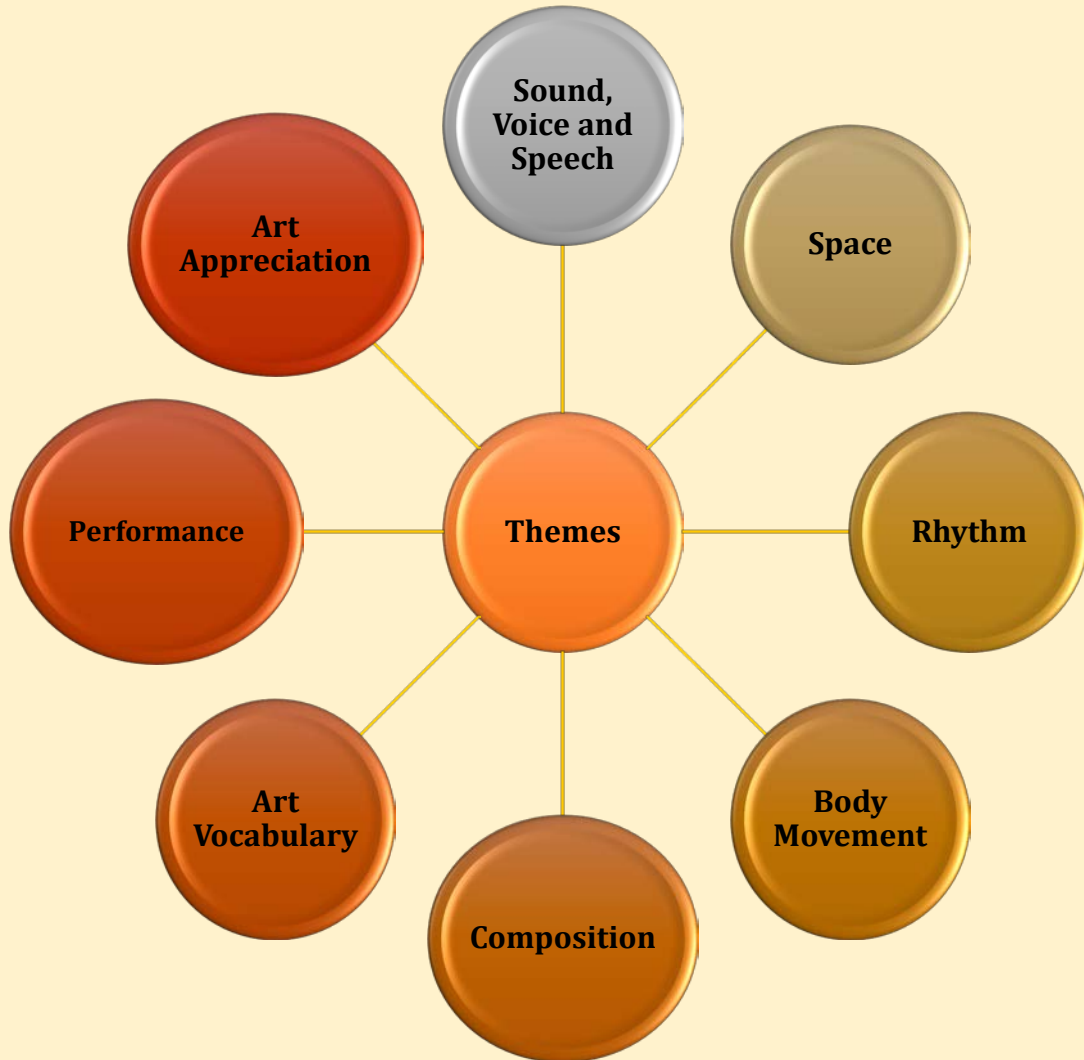
- (i) celebrate the richness and depth of human expression in all its forms. Children learn to comprehend the world better and are therefore better equipped to navigate the challenges they might face after completion of their schooling.
- (ii) develop important life skills as they learn the value of critical feedback, both positive and negative.
- (iii) develop their cognitive abilities that complement study in other disciplines. Further, it builds confidence which helps in public speaking. The talent and skills that children discover through the Arts can form habits which transcend all areas of study.
- (iv) communicate better with peers and others as they are exposed to group activities. This experience also provides them the opportunity to display leadership qualities.
- (v) find their 'voice'. They may discover that they are natural leaders. It builds their self-confidence and can be particularly beneficial for those children who are introverted by nature.
- (vi) experiment with their personal space where they are able to immerse themselves in a creative environment. It is a natural precursor to a well-developed sense of self.
- (vii) develop individuality, sense of self and self-identity including personal and social identity.
- (viii) learn, rehearse and practice, a variety of emotions. Children may find it difficult to express their emotions at times, but the arts provide a great outlet to them, to explore a great range of emotions including delight, anger, hatred, fear and spirit of freedom. This exposure and

experience can also help them understand the sense of independence and interdependence.

The ultimate aim to provide education in Performing Arts is to help children develop holistically.

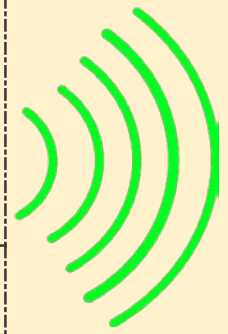
Themes covered under Performing Arts

The themes being focussed upon are presented in the diagram given below. There are totally eight themes.



All the eight themes will be dealt with in an age appropriate manner from Classes VI to VIII.

| | |
|--------------------------------|--|
| Sound, Voice and Speech | Sound or “dhwani” as it is called can be felt everywhere. Music and dance include only those sounds which are melodious to the ears and these are called “Naad”. Voice and Speech are also sounds. In theatre, sound has a prime role to play and may be in the form of dialogues by the characters or mime, where actors do not use their voice at all or non-verbal play in which actors make sounds to express themselves. Theatre Music is also a sound which is used to highlight the mood and emotion of a character or situation. |
| Space | Space refers to physical space and means free / available area. With reference to dance and theatre, it is the relative distance between two objects and subjects, and in terms of music, it is the silence between two notes or tiny intervals between continuous sound to notice the individual beat and the rhythm pattern. |
| Rhythm | ‘Rhythm’ means a systematic arrangement of movement and sound. It is the sequence or placement in equally distributed time. Rhythm can be observed in Music, in patterns of sounds over timed intervals; in Dance - patterns of movements and gestures through physical space and in Speech, pattern of cadence in spoken words. Specifically, with reference to music and dance, Rhythm varies based on time and speed, which in technical terms is known as “Tempo”/ Laya. |
| Body movement | Movement is a form of non-verbal communication, wherein the body becomes the medium to express oneself. It is an essential part of the learning and development of every child. Body movement in performing arts means, moving body in a particular way, within the given space to express an idea or an emotion Expression in dance and theatre art form cannot be imagined without appropriate body movements. |
| Composition | ‘Composition’ means, ‘putting together’, ‘arranging together’ different pieces, or the conscious placement of different elements to create a ‘complete design’. The concept of composition is an integral part of every art form, be it theatre, dance or drama. |
| Art Vocabulary | ‘Art Vocabulary’ involves knowing, remembering and using appropriate names and terms related to performing arts, i.e. theatre/drama, dance and music. |
| Performance | While the process of creating any piece of art is considered very important, the product has its own importance and value, especially in performing arts. The experience of putting up a performance for an audience helps develop focus and self-confidence to express oneself clearly and creatively. It also develops an appreciation for the work and effort put in by other performers, while following simple rules and basic etiquettes. |
| Art Appreciation | Art Appreciation involves development of the aesthetic sense of children and their ability to understand and appreciate beauty of nature, and of created objects in their immediate environment so that they develop a respect for arts and artisans and for the diversity of expression. In addition to enhancing their aesthetic sensibilities, it also sharpens their skill of communication and creative expression. |



Suggestive Pedagogical Guidelines

While detailed class wise pedagogical guidelines have been provided for each theme, general guidelines to assist facilitators and teachers in understanding the children and to plan and conduct their learning experiences better, are given below:

Profile of children at the Upper Primary Level

Upper primary level is the stage when children enter the period of adolescence. They experience physical and psychological changes that are a cause for anxiety, mood swings, identity issues, etc. Children at this stage are extremely self-conscious and critical of themselves due to peer and social pressures. There are also many physical and emotional distractions and diversions. Arts education and Performing Arts in particular, can provide a medium for creative and individual expression, channelizing their thoughts and energy into constructive activities.

Methodology

This is the stage where children need adequate practice in developing skills in handling methods and materials, using tools and techniques of different art forms as they start analyzing their own work, as well as that of others. The methodology at this stage should be focused on experiential learning. Adequate time and space should be given for exploration and experimentation with methods and materials. Participation of every child including those with special needs must be ensured. Art experiences should be organized in such a way that they provide opportunities for individual as well as group assignments and presentations.

Children should be encouraged to take lead role in planning, designing and executing different classroom and school programs. Exposure may be provided through media, field visits and community celebrations. Art experiences should be designed and utilized to address values and life-skills. Emphasis should be on the process and wherever possible, art should be integrated with content of other subjects, for better understanding and joyful learning of concepts.

Creative improvisations are mostly self-oriented. In dance and drama when imagery is portrayed with movements or when a powerful dialogue is delivered in a theatre, certain feelings accompany it. It is the same in the case of music and visual arts, where a Raga or color stimulates an emotion in the performer. Reflections on such experienced senses can provide a child with knowledge of self. Teacher can facilitate such reflective sessions and provide a supportive space inside the classroom which will further aid the adolescents in voicing their needs and concerns.

ACTIVITY

Imagery sessions on movement may be conducted. Imagery can range from natural elements like, birds, animals, wind, rain, trees, stones, mountains etc. to abstract concepts like, strong, light, flowing, powerful, fast, etc. Imagery can also include body movements of different people that children may meet on a daily basis, like, shopkeepers, bus drivers, a barber or random individuals who pass them every day. All these imageries may have sub-levels i.e. teacher can add different emotions to them.

Example:

- Movement of trees during different seasons,
- Reaction of animals when they are happy,
- A feather falling during slow or a heavy wind
- Expression of a person while carrying heavy stone, etc.

Activities such as these provide children with an understanding of emotions and how their body feels when they feel different emotions. Such reflections can act as a gateway to understanding of self- concept.

Improvisation of creative imagery must be encouraged.

ACTIVITY

The teacher can provide any object to the children and ask them to give different identities to it.

For example, a stick can be given and children can use it as a flute, a sword, etc. Each child can come up with one identity for the given object. They should express the utility of object with movements and actions while other children guess the identity.

No performance should be labeled as good, better or bad instead it should be considered as individual expressions.

This exploration of creativity can sensitize the brain to be open to different perspectives of thinking.

Theme 1: Sound, Voice and Speech

Sound or "Dhwani" as it is called can be felt everywhere. The honking of a car, whistling of a train engine, sounds on the bank of a river or on the sea shore, in the forests of pine and bamboo trees, chirping of the birds or crying of a baby are all examples of sound. All these sounds can be used on stage to create the ambience of a particular scene. In theatre, sound has a prime role to play, whether it is dialogues; where meaning of the words / dialogues can be expressed with mere use of modulation and style in sound or the background music, which can create the magical effect of moods and emotions without uttering a single word.

Voice and speech are also sound. Voice is a sound produced through the human mouth. Speech means spoken words. Humans do not use speech always; their voice is without words also, e.g. the sounds of crying, laughing, whistling and babbling. Theatre provides space for three types of sounds; (i) popular play presentation based on dialogues by the characters, (ii) mime where actors do not use their voice but communicate through body movements and gestures, and (iii) the non-verbal play in which actors make sounds to express themselves. They use gibberish (meaningless words) and not the speech. All such plays, especially mime, are often supported by background sounds like the sound of rain, thunderstorm, opening of doors, movement of a bus or train. Sound and music are used to highlight the mood and emotion of a character or situation.

Music and dance include only those sounds which are melodious to the ears and these are called "Naad". With reference to the Indian classical music the basic 7 notes of sa, re, ga, ma, pa, dha, ni, have emerged from the sounds of animals. For example; (i) Shadj / Shadja abbreviated as SA - from the sound of a peacock, (ii) Rishabh/ Rishaba abbreviated as RE - from the sound of a bull, (iii) Gandhar abbreviated as GA - from the sound of a goat or sheep, (iv) Madhyama abbreviated as MA from the sound of a crane, (v) Pancham abbreviated as PA from the sound of cuckoo (koel in Hindi) (vi) Dhaivat abbreviated as DHA from the sound of a frog, and (vii) Nishad abbreviated as NI from the sound of an elephant. According to the Hindu mythology, Music or "Sangeet" (according to Natya Shastra, is a combination of singing / vocal music, instrumental music and dance) was considered the easiest medium to achieve salvation or self-realisation. No doubt, that most of our religious ceremonies and celebrations start with the sound of blowing the conch or ringing of the bells.

The broad focus of this theme at this stage of Performing Arts is to help children listen to and explore different sounds, natural or of man-made objects and machines for their deeper learning of the world around and to enhance their aesthetic sensibility to appreciate artistic use of sounds. Children become aware of the quality of their voice and speech. Education of sounds can enhance their ability to communicate effectively with clarity in speech and improve pronunciation.

Besides reinforcing the skills acquired at the Primary stage the theme at this stage also focusses specifically on providing opportunity for impromptu public speaking, advanced theatrical experiences, exposure to professions related to sound, voice and speech, the learning of new languages and mastery of musical notes. The children go beyond the country and experience music of other countries of Asia such as Bangladesh and Pakistan.

CLASS VI

Learning Outcomes:

The children will be able to:

- ✓ observe group-silence for a short period of one or two minutes;
- ✓ understand the relationship between breathing and voice;
- ✓ take up some simple voice exercises;
- ✓ improve her/his oratory skills and use correct pronunciation of words while singing, acting, anchoring or in day-to-day communication;
- ✓ read for self and for others;
- ✓ use voice modulation while reading a story;
- ✓ do monologues with interest;
- ✓ do informative and script-based public speaking;
- ✓ perform Reader's Theatre in team with other classmates, play (manipulate) puppets individually and in team on selected common social issues;
- ✓ define and differentiate "Naad" and "Dhwani" with suitable examples from the immediate environment;
- ✓ sing / play selected songs such as the school prayer, school song, national anthem and common regional songs etc. in "Sargam" form / notation on common instruments like the harmonium/ piano/ synthesiser/ sitar/ sarangi/ violin etc.

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---------------------------------|---|---|
| ➤ Practice of group silence | ➤ Guiding practice of group silence. Children as a group are motivated to observe silence for a minute or two. They will start feeling and listening to their surroundings more than before. | ➤ Guided walk in the school park/garden, nearby garden, busy/noisy market places etc. ➤ Video clips on selected sounds of birds, animals and objects |
| ➤ Breath and voice relationship | ➤ Practising simple exercises of controlling breath. Teacher can also take help of a Yoga teacher on simple Pranayama exercises. ➤ Simple exercises like counting as many numbers as possible in one breath or elongated pronunciation of a vowel etc. can also be fun in this direction. | ➤ Video clips of voices of different people, with voice modulation and with specific expression ➤ Audio/Videos of compositions on different musical instruments and percussion instruments |
| ➤ Simple voice exercises | ➤ Organising a 'Humming' exercise for the whole class, as it is simple, useful and very interesting. Humming can be done individually as well as in groups in many ways, for example: (i) Whose humming will be the longest? A group of children can be asked to start humming at the same | ➤ Audio visual room with Computer system ➤ Performing Arts room ➤ Costumes and make up kit ➤ Headgears and masks ➤ Set of relevant texts ➤ Musical instruments like |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---------------------------------|--|---|
| | <p>time and stop at the point just before taking another breath.</p> <p>(ii) A child can hum a song and rest of them will guess the song.</p> <p>(iii) A group of children can hum a song together.</p> <ul style="list-style-type: none"> ➤ Games such as: two friends are talking to each other while going far from each other at the same time. They have to keep raising their volume to remain audible. Later on, this can be practised creating imaginary distances as well. ➤ Providing opportunity to play common as well as new tongue-twisters of regional as well as of other languages. | <p>flute, piano, synthesiser, harmonium, sitar and percussion instruments like tabla, drum set, bongo etc. in the music room</p> <ul style="list-style-type: none"> ➤ A collection of tongue-twisters and age specific regional and other songs, instrumental compositions, plays etc. for children and teachers ➤ Audios of speeches (preferably of good orators) in different languages ➤ Video clips of public speakers |
| ➤ Improvement of oratory skills | <ul style="list-style-type: none"> ➤ Giving children the freedom to pick a role of their choice while practising and performing, for example, anchor on the stage; anchor of a game show on television; a correspondent from a newspaper or a TV news reporter. Give them the freedom to use a language of their choice. ➤ Motivating children to practise the correct pronunciation while singing or performing. | |
| ➤ Reading practice | <ul style="list-style-type: none"> ➤ Giving children the task of reading loudly and clearly. In the beginning avoid noticing mistakes. Repetition of the same mistake can be pointed out gradually in a fun manner. They are motivated to practise this kind of reading at home as well. Loud reading in front of others can add to the confidence of a performer. | |
| ➤ Voice Modulation | <ul style="list-style-type: none"> ➤ Providing appropriate opportunities to listen to and practise voice modulation in classroom learning. Dramatic reading or voice modulation means reading with appropriate emotions as understood by the reader. When children read a story or a script (from texts or otherwise) they are guided to feel and create the mood and emotion suitable to the situation or character. For example, a child needs to adopt a | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|-------------------|
| | <p>tone of anger and fear while reading the following text-</p> <p>The angry elephant told the rat, "I will kick you away if you trouble this rabbit again." The frightened rat murmured, "Got it my lord."</p> | |
| <p>➤ Understanding Monologues</p> | <p>➤ Giving children an opportunity to take a monologue of their choice and recite it in the classroom.</p> <p><i>Monologue is a long speech by a character in a play. To do a monologue one has to understand the story of the play and have experience of doing a role. Teacher should not lay emphasis on memorising it.</i></p> | |
| <p>➤ Informative and script-based public speaking</p> | <p>➤ Asking children to collect information of the given event, festival, regional mela (fair) etc., and write a report for sharing with the audience in the classroom or in the school assembly. Guide them to read it word by word, thus giving full attention to the written details. Children must be encouraged to add their opinion and feelings while writing and reading.</p> <p>➤ Children should be encouraged to integrate lines of the songs, scenes and character from the play in their report. It will add flavour to their skill of public speaking.</p> | |
| <p>➤ Reader's Theatre</p> | <p>➤ Organising classroom 'Reader's theatre' to make teaching and learning of languages and social sciences simpler and interesting. In 'Reader's theatre' there is no need of costumes, make-ups, sets or even props. It is based on a script. This form of theatre helps them take more interest in dramatic literature.</p> <p>➤ Showing recordings of 'Reader's theatre' in the classroom, as this can help them pick up content as well as style of the performer/s.</p> | |
| <p>➤ Puppet play on selected common social issues</p> | <p>➤ Providing opportunities to children for creating awareness on common social messages through self-made or ready-</p> | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|-------------------|
| | <p>made puppets. Children should be asked to create their own scripts of short duration.</p> <ul style="list-style-type: none"> ➤ To begin with puppets can be announcers of particular information or anchors of a programme. They can be the character (of a bird/ animal/ human) in a scene or a play. Children will lend their voice to the puppets. Puppetry is an important medium being used and promoted as therapy for improving speech as well as emotional disorders. | |
| <ul style="list-style-type: none"> ➤ Meaning of “Naad” and “Dhwani” and their difference | <ul style="list-style-type: none"> ➤ Facilitating children to hear different sounds from the immediate environment. Ask them to differentiate between “naad” and “dhwani”. Explain and define that “naad” is a musical or melodious sound. It is a series of regular vibrations in a medium like air (as opposed to irregular vibrations). Like: honking of a car is “dhwani” but the sound of the koel / cuckoo is “naad”. Its sound is considered to be “PA” note of the sapt swaras. ➤ Organising classroom activities, where teacher plays pre-recorded sounds and children are asked to identify “naad” and “dhwani”. ➤ Asking children to define 'naad' and 'dhwani' in their own words. | |
| <ul style="list-style-type: none"> ➤ Use of notations in vocal and instrumental music | <ul style="list-style-type: none"> ➤ Conducting classroom activities where teacher makes children write notation of the school songs, national anthem, school prayers, common regional songs etc. ➤ Children are given opportunity to sing and play based on these notations. For example: Jana Gana mana adhi nayaka ja ye hey Sa re ga ga ga ga ga ga ga Re ga ma Same can be followed for western songs. ➤ Letting children draw the | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--------------------------------|--|-------------------|
| | <p>instrument/s of their choice, with its specifications, such as; a piano has total of 88 keys, 52 white and 36 black keys, a harmonium has 15 black keys and 21 white keys etc.</p> <ul style="list-style-type: none"> ➤ Organising an orchestra during annual functions or school assemblies, where children play different musical instruments using notation. ➤ Teaching children folk songs of one or more states during classroom activity. This will also help in improving pronunciation and develop clarity in speech. The songs can be related to the geography topic “Agriculture” and harvest songs of different states can be taught. ➤ Promoting listening of good music among children. ➤ Asking children to imagine movements according to the sound of the instruments (like, in a dance ballet showing “<i>Sita Haran</i>” episode of the epic of “<i>Ramayana</i>”, the fight of Jatayu, the bird and Ravana can be better demonstrated with percussion instruments (relating it to “Vedic Civilization” of History). ➤ Organising classroom activities where children choose topics from texts to practise. ➤ Encouraging children to create dialogue and background music for small role plays from the texts. ➤ Asking children to recite poems, enact stories from the language texts, express situation/s or story through simple dialogues using accurate pronunciation and vocabulary. | |

Integration: Languages, Geography, History, Science

Values and Skills: Observation skills, auditory skills, curios exploration, self-confidence, public speaking, creative expression, empathy for one and all.

CLASS – VII

Learning Outcomes:

The children will be able to:

- ☑ explain the importance of voice exercises and practice with interest;
- ☑ do dramatic story reading with confidence;
- ☑ perform monologues with interest;
- ☑ exhibit extempore as well as memory based public speaking;
- ☑ perform puppetry of basic level;
- ☑ sing / play compositions such as; school prayers, school song/s, bhajans, patriotic songs, national anthem, common regional songs, etc. based on classical ragas;
- ☑ distinguish sounds of instruments in four categories - string instruments called “Tat Vadhya”, wind instruments called “Sushir Vadhya”, percussion instruments called “Avnadhya Vadhya”, and other instruments called “Ghan Vadhya”.

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|---|
| <ul style="list-style-type: none"> ➤ Importance of voice exercises | <ul style="list-style-type: none"> ➤ Conduct breathing exercises regularly, 'in' and 'out', 'deep' and 'long'. ➤ Conduct session on tongue-twisters which are slightly longer, like, 'she sells sea shells at the sea shore, the sea shells she sells are sea shells for sure.' ➤ Encouraging collection, creation and practice of tongue-twisters in mother-tongue and other languages, on their own. ➤ Children in teams of two or three can get into a conversation that which is in a singsong way. The focus here is not on the quality of singing but on the breaking of speech pattern and on enjoying the singsong method. | <ul style="list-style-type: none"> ➤ Guided walk in the school park/garden, nearby garden, busy/noisy market places, etc. ➤ Video clips on selected sounds of birds, animals and objects ➤ Video clips of voices of different people, with voice modulation and with specific expression ➤ Audio/Videos of compositions on different musical instruments and percussion instruments |
| <ul style="list-style-type: none"> ➤ Dramatic story reading | <ul style="list-style-type: none"> ➤ Providing children with the audience for their dramatic story reading. It can be in the classroom or on the stage. In the beginning regional short stories are considered best. | <ul style="list-style-type: none"> ➤ Audio visual room with Computer system |
| <ul style="list-style-type: none"> ➤ Mono acts/ Monologues | <ul style="list-style-type: none"> ➤ Providing opportunities where each child can select a situation, which can be a part of a story or play and enact all the characters, (in this case two to four characters/roles at a time). <i>Mono-Act is a piece of enactment in which a child plays all/different roles/characters.</i> | <ul style="list-style-type: none"> ➤ Performing Arts room ➤ Costumes and make up kit ➤ Headgears and masks ➤ Set of relevant texts |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|--|
| <ul style="list-style-type: none"> ➤ Extempore as well as memory based public speaking | <ul style="list-style-type: none"> ➤ Providing opportunities to explore and practice public speaking on a regular interval in the class, school assembly, house competition and inter school level. ➤ Children can take help of memory cards with main points for delivering a speech. Such speech is called an extemporaneous speech. ➤ Encourage them to memorise the speech on the given theme/ subject and deliver it in front of an audience. | <ul style="list-style-type: none"> ➤ Musical instruments like flute, piano, synthesiser, harmonium, sitar and percussion instruments like tabla, drums set, bongo, etc. in the music room ➤ A collection of tongue-twisters and age specific regional and other songs, instrumental compositions, plays etc. for children and teachers |
| <ul style="list-style-type: none"> ➤ Basic puppetry | <ul style="list-style-type: none"> ➤ Allowing children to make their own puppets in visual art classes. Organise a classroom puppetry show based on given themes, where children in team of 3-4 can present a show. Encourage them to design a simple stage with light and sound (their own voice for dialogues) and perform. ➤ At this stage, the technicality of moving a puppet is less important than giving required sound and voice to the characters. It is better if simple puppets like: hand puppets, finger puppets, stick puppets, etc. are used. | <ul style="list-style-type: none"> ➤ Audios of speeches (preferably of good orators) in different languages ➤ Video clips of public speakers ➤ Set of related texts |
| <ul style="list-style-type: none"> ➤ Composition based on classical ragas | <ul style="list-style-type: none"> ➤ Composing and teaching as part of classroom activity patriotic songs and prayers based on classical ragas to children. Ragas of Hindustani Classical Music like Raga Des, Raga Bhairavi, Raga Bhairav , Raga Kalyan , Raga Bilawal, Raga Khamaj, etc. and Ragas of Carnatic Music like Mecha Kalyani, Hari Kambhoji, Hanumathodi, etc. can be used. ➤ Teacher can play audio tracks of the Raga being taught, in the classroom. ➤ Providing opportunity to sing and play folk songs of two or more states and imitate the correct pronunciation of the words of the regional language will help in improving speech. ➤ Encouraging listening and singing of songs related to seasons/weather, for example: “Kajri”, which is related to | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|-------------------|
| | <p>the Rainy season. (<i>Kajri, a semi classical form of singing is traditionally sung in villages of Uttar Pradesh and Bihar</i>).</p> <ul style="list-style-type: none"> ➤ Children can be asked to identify raga based film (regional or Hindi) music/songs. ➤ Providing classroom opportunities to play musical notes on a harmonium, synthesiser or piano. | |
| <ul style="list-style-type: none"> ➤ Sounds of instruments of different categories | <ul style="list-style-type: none"> ➤ Providing opportunities to view/listen to audio-video clippings of different instruments, like flute, piano, sitar, harmonium, pakhawaj, table, etc. ➤ Organising interactions with professional musicians. ➤ Scrapbooks with pictures of instruments and famous artists such as; Ustad Bismillah Khan sahib, Pt. Ravi Shankar, N. Rajam, Ludwig van Beethoven and the like can be made. ➤ Motivating children to collect information on the history of an instrument – how it came into existence, who makes/ made a particular instrument and with what material. Motivate them to find out the relation between the material used and the sound produced by that instrument. ➤ Arranging visits to museum/s where traditional (Indian or foreign) musical instruments are on display. ➤ Children can make an audio video clip on <ul style="list-style-type: none"> - String instruments called “Tat Vadhya” like the sarangi, sitar, guitar - Wind instruments called “Sushir Vadhya” like flute - Percussion instruments called “Avnadhya Vadhya” like the tabla, pakhawaj , mridangam, and - Other instruments called “Ghan Vadhya” like manjira , jal tarang | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--------------------------------|---|-------------------|
| | <p>etc.</p> <ul style="list-style-type: none">➤ Allowing children to create musical sounds (kind of their own orchestra) using scrap material like a broken bucket, paintbrush, cycle bells, etc.➤ Creating own band using scrap material and provide opportunities to perform in the school assemblies and other functions. | |

Integration: History, Geography, Languages

Values and Skills: Keen Observation, self-confidence, free and creative, expression, self-exploration, effective communication, concentration, experimentation, public speaking, compassion for one and all.

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✓ know and practice a number of sound and voice exercises to refine her/his voice control and theatrical skills;
- ✓ do dramatic story reading in more than one language;
- ✓ act in radio plays and other programmes of similar nature;
- ✓ do impromptu public speaking;
- ✓ perform in 'paper theatre' at a basic level;
- ✓ possess basic information about professions related to sound, voice and speech, for example, cricket commentator, radio jockey, newsreader, actor, anchor, singer, storyteller;
- ✓ show interest in learning new languages;
- ✓ sing the "Aaroh", "Ävroh" (Chronological order of notes in that particular Raga) and "Mukhya Ang" (Combination of notes through which it is recognised);
- ✓ identify basic difference between Western and Indian musical instruments;
- ✓ sing/play songs of other countries of Asia (relating it to the Geography topic on "Asia-The largest continent", like 'Nazrul geeti' of Bangladesh and 'Sufi kalams' of Pakistan, etc.);
- ✓ perform dance dramas (which involve theatre, singing and dancing) from history like "Rani Lakshmi Bai", relating it to the History topic "The Great Uprising of 1857".

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|---|
| <ul style="list-style-type: none"> ➤ Sound and voice exercises to refine voice control and theatrical skills | <ul style="list-style-type: none"> ➤ Guiding practice of pranayam such as, 'anulom-vilom' for better control on breathing can be organised for the whole class. ➤ Explaining the importance of such exercises scientifically. ➤ Encouraging children to imagine a location and create appropriate ambiance through sound and voice. Make it more challenging while doing it without 'speech or words'. Locations can be like: bus station, vegetable market, hospital, fire brigade station, ambulance in traffic, mela or festival sites. ➤ Another interesting activity is two children are in conversation, but their voice is coming from other set of two children. This group of four children together plan a strategy to do it. Practising for this conversation actually needs a lot of conversation amongst the | <ul style="list-style-type: none"> ➤ Guided walk in the school park/garden, nearby garden, busy/noisy market places, etc. ➤ Video clips on selected sounds of birds, animals and objects ➤ Video clips of voices of different people, with voice modulation and with specific expression ➤ Audio/Videos of compositions on different Indian and Foreign musical instruments and percussion instruments ➤ Audio visual room with Computer system ➤ Performing Arts room ➤ Costumes and make up kit ➤ Headgears and masks |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|--|---|
| | four. A teacher can gradually lead this to a more complex situation and add more participants to the team at a time. | |
| ➤ Dramatic story reading in more than one language | ➤ Providing opportunities to read stories dramatically in more than one language that children generally know. It is always better to start with the language that they have good command on. They should be given a chance to perform in front of an audience occasionally. | <ul style="list-style-type: none"> ➤ Musical instruments like flute, piano, synthesiser, harmonium, sitar and percussion instruments like tabla, drum set, bongo, etc. in the music room ➤ A collection of tongue-twisters, of plays for children ➤ Audios of the speeches in different languages. |
| ➤ Radio plays and other programmes of similar nature | <ul style="list-style-type: none"> ➤ Allowing pretension for creating situations such as: hiding themselves behind a wall of desks or behind a black cloth or on the other side of a door and recite a play to give the feel of a radio station. ➤ They can think of any radio programmes related to songs, interviews of personalities, news or even advertisements. ➤ Such activities can help children enhance their skill of spontaneity, quick thinking and focussing. | <ul style="list-style-type: none"> ➤ Video clips of public speaking ➤ Scrapbooks ➤ Set of related texts ➤ Facility of FM Radio ➤ Voice recording system ➤ Visit to a voice recording studio |
| ➤ Impromptu public speaking | ➤ Provide opportunities to explore and practise on the spot, speech on a given subject/theme. Subject/theme can be as simple as 'tree', 'water', 'television' or 'my mother' or as complex as, 'Planting a tree is better than a thousand speeches on environment,' or 'The pros and cons of mobile phones'. All the topics should be age specific and related to their day-to-day life or school curriculum. | |
| ➤ 'Paper theatre' at a basic level | ➤ Organise demonstration on 'Paper theatre' and encourage children to prepare and present paper theatre on social themes of their choice or from the texts. Paper theatre is also known as 'Toy Theatre'. In paper theatre, all characters move on paper or on a small stage like top of a desk, a window, a box made into a window, etc. Children can move the characters and give their own voice to communicate with the audience. | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|-------------------|
| <ul style="list-style-type: none"> ➤ Basic information about professions related to sound, voice and speech | <ul style="list-style-type: none"> ➤ Informing children on the professions related to sound, voice and speech, for example, cricket commentator, radio jockey, newsreader, actor, anchor, singer, storyteller, etc. ➤ Organise interaction with such professionals. ➤ Motivating children to find out more related to these professions and professionals on their own in teams and prepare a collective scrapbook of the class. ➤ Encourage children to record their voice, speech on a computer or smart phone and listen to it. Take them to the recording studio if possible. They can be shown a film from the point of view of generating a talk around how sound and voice works in a film, performance section as well. | |
| <ul style="list-style-type: none"> ➤ Experience of new languages | <ul style="list-style-type: none"> ➤ Encouraging children to learn few sentences from a language they do not know through play. For example, a shloka in Sanskrit; two short lines of a rhyme or song in Greek; a saying in Arabic or Spanish; an idiom or expression in Tamil or Manipuri. | |
| <ul style="list-style-type: none"> ➤ “Aaroh”, “Āvroh” (Chronological order of notes in that particular Raga) and “Mukhya Ang” (Combination of notes through which it is recognised) | <ul style="list-style-type: none"> ➤ Performing classroom activities where teacher makes children write the “Aaroh” and “Avroh”(ascending and descending order of notes) and Pakad /Mukhya Ang (Combination of notes through which a Raga is recognised) | |
| <ul style="list-style-type: none"> ➤ Basic difference between Western and Indian musical instruments | <ul style="list-style-type: none"> ➤ Organising a demonstration where connection and comparison between Indian and Western instruments can be seen. This can even be a recorded session. For example, comparing piano and harmonium, shehnai or flute with pipe instruments (wind instruments) in the Asian continent. ➤ There can also be “match the following” worksheets to show the connection and comparison between instruments | |

Sound, Voice and Speech

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|-------------------|
| <ul style="list-style-type: none"> ➤ Songs of other countries of Asia | <ul style="list-style-type: none"> ➤ Organising an activity where children are taught songs like “Nazrul geeti” of Bangladesh, 'Sufi kalams' of Pakistan. ➤ Encouraging children to listen to audio tracks of such songs. ➤ Organising interaction with professional artists (live or even recorded), giving a background of the form of singing (relating it to the Geography topic, "Asia-The largest continent"). | |
| <ul style="list-style-type: none"> ➤ Dance dramas (which involve theatre, singing and dancing) | <ul style="list-style-type: none"> ➤ Making children perform dance dramas, on poems such as – ‘<i>Khob Ladi Mardani voh to Jhansi wali rani thi</i>’ (‘खूब लड़ी मर्दानी वह तो झाँसी वाली रानी थी’)...by Subhadra Kumari Chauhan which involves them in all forms of Performing Arts; theatre, dance and singing in one presentation. ➤ Organising a school band using scrap material and provide opportunities to perform at school assemblies and functions. ➤ Encouraging children to create dialogues and background music for small role plays from History texts, such as: 'The Great Uprising of 1857' and perform a play “<i>Rani Lakshmi Bai</i>” or “<i>Mangal Pandey</i>” | |

Integration: History, Geography, Languages, Science

Values and Skills: Observation skills, aesthetic sensibility, effective communication, experimentation, free expression, advanced auditory skills, foreign language skills, impromptu public speaking, theatrical skills, curious exploration, self-confidence and compassion for one and all.

Theme 2: Space

The theme "Space" refers to the physical space and which also means available area. In dance or theatre, it is the relative distance between two objects and subjects, and in terms of music, it is the silence between two notes or tiny intervals between continuous sound to notice the individual beat and rhythm of the pattern.

As far as education in dance and theatre is concerned, the prime focus of the theme "Space" is to develop a sense of (i) available space, (ii) restricted space and (iii) personal space (in relation to the surroundings), and accordingly defines the size of the movement, develops perception of the depth or spatial awareness, that is; the ability to understand self-location and recognise relative distances with and between different objects and characters.

The focus of the theme at this stage is on children developing space sensibility with relation to sound and lighting on stage, using space and shapes creatively in their own choreography, initiating use of space silence in dance and music compositions and learning to create space through symbols, sounds and voices.

CLASS – VI

Learning Outcomes:

The children will be able to:

- ☑ observe known spaces minutely;
- ☑ explain the meaning of shapes, space and will try different geometrical formations in dance, using this understanding;
- ☑ balance her/his body weight and the force with which the movement is to be executed, in the given performing space;
- ☑ develop stage sensibility and understanding, in terms of area, wings for entry, exit, centre, front and corners of the stage setting/performance area;
- ☑ observe space/silence/ tiny intervals in continuous sound to understand rhythm pattern or variations in a musical composition.

| Space | | |
|---|---|--|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Importance of space | <ul style="list-style-type: none"> ➤ Creating opportunities to explore new spaces to understand the importance of space. Preferably guided tour by the teacher or an expert. ➤ Children should also be exposed to different kinds of 'spaces of performance', like Proscenium, Amphitheatre, and Thrust. Street Theatre does not require any particular | <ul style="list-style-type: none"> ➤ Guided tour to different locations to understand variety of spaces. Exposure trips to performing spaces of different kind used for dance, music and theatre performances ➤ Video clips on selected body movements, expression |

| Space | | |
|--|---|---|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <p>kind of stage. Any open space in public is generally chosen for street theatre.</p> <ul style="list-style-type: none"> ➤ Show pictures or videos on different ways of using the 'spaces of performance'. | <p>from dance and theatre. on performing areas.</p> <ul style="list-style-type: none"> ➤ Scrapbook on formations used in dance and theatre, in groups |
| <ul style="list-style-type: none"> ➤ Meaning of shapes, space and different geometrical formations in dance | <ul style="list-style-type: none"> ➤ Providing opportunities to observe geometrical figures, shapes such as, a line segment, circle, quadrilaterals, pyramid (triangle). ➤ Opportunities to create shapes in group choreography and theatre presentations. ➤ Practice of creating shapes through paper folding (origami) or potters clay. | <ul style="list-style-type: none"> ➤ Audio visual room with computer system ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations. ➤ Related texts |
| <ul style="list-style-type: none"> ➤ Body weight balance | <ul style="list-style-type: none"> ➤ Providing opportunity to practise body weight balance. ➤ Show videos of quality performances on the concerned skill, followed by classroom discussion to clarify the technique and beauty of the act. ➤ Practice of the personal space while performing a movement or while performing with others, such as, during lifts in dance (contemporary or western dances) or while making a tableau in dance, the performer needs to balance one's own body weight with respect to body weight of others. ➤ Making children aware of the level at which movement is to be executed. For example, if they are showing river or fire, the level and force of movement of each participating child has to correspond with one another , within the given limited space. | |
| <ul style="list-style-type: none"> ➤ Stage sensibility and understanding in terms of area, wings for entry, exit, centre, front and corners of the stage setting/Performance area | <ul style="list-style-type: none"> ➤ Explaining to children about the area of performance, stage, entry and exit points and the centre and corner of the stage. ➤ Markings can be done for centre of the stage and the corners so that children can accordingly place themselves in a dance choreography/ skit / theatre presentation. ➤ Give follow up tasks to see the understanding of children about their | |

Space

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--------------------------------|---|-------------------|
| | <p>personal space/ area and the distance that they have to maintain with others in relation to the total area of the stage.</p> <p>➤ Suggested games:</p> <ul style="list-style-type: none"> - “Fill the space” game can be played in varied ways. The children are asked to walk in the empty room in such a way that they cover the floor by standing near one another, but without any physical touch. Various speeds and moods can be applied to this walk, such as, tired walk, happy walk, enthusiastic walk, dancing walk, angry walk, etc. - Another game, ‘Touch the wall’, where everyone runs to touch any of the walls of the room. Then they are asked to ‘Fill the space’ and they cover the floor of the room in such a way that they spread all over the room equally without crowding or leaving gaps or vacant spaces. The game can be repeated choosing other big objects like table, window, board or door in place of the wall. - At the next level of this exercise we can further add more challenges in this game, such as, touch the selected person or a bag, a newspaper or a bottle, and as per the given instructions (sit or lie down) fill the space. - Another game, where children can make a chain by holding hands. The leader (child or teacher) takes them to different corners of the room in different ways for example, by stepping up on a wooden block or passing through a given frame or under the table, etc. - This chain can run in different variations as an extension of the previous game. The leader can move in circular form making a spiral form with everyone reaching to a point where there is no space in | |

| Space | | |
|---|--|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <p>between. Every child should get a chance to lead the chain at least once.</p> <ul style="list-style-type: none"> - The moving chain can also be played with closed eyes. Only the leader will be with open eyes, as she/he is to guide them through. - Children can also be asked to move in their regular space/classroom with their eyes closed in pairs, where one child is blind folded and the other to lead her/him with open eyes. | |
| <p>➤ Rhythm patterns or variations in a musical composition</p> | <ul style="list-style-type: none"> ➤ Guiding activities where she/he sings or plays an instrument and makes children observe time gaps or silence between each note or continuous sound (through a musical or percussion instrument). ➤ Activity where children observe silence in a musical piece and fill it up through a dance movement or expression in a choreography or theatre presentation. | |

Integration: Mathematics, Geography, History, Science, Languages

Values and Skills: Self-awareness, keen observation, self-confidence, exploration, estimation, measurement, free expression, sensitivity to animals and environment, space sensibility.

CLASS – VII

Learning Outcomes:

The children will be able to:

- ☑ identify types of spaces for performance;
- ☑ create new shapes and formations in dance and will be able to change from one shape / formation to another in a choreography or theatrical piece;
- ☑ develop a sense of direction;
- ☑ observe space/silence/ tiny intervals in continuous sound to understand rhythm pattern or variations in a musical composition;
- ☑ imagine space of a particular scene or story.

| Space | | |
|--|--|---|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Different kinds of spaces of performance | <ul style="list-style-type: none"> ➤ Guiding walk/visit with children to different kinds of 'spaces of performance'; Proscenium, Amphitheatre, and Thrust. ➤ Explaining why 'Street Theatre' does not require a particular kind of stage, and any open space in public is generally or purposely chosen for Street Theatre. ➤ Showing children pictures or videos of different ways of using the 'spaces of performance'. ➤ Give assignment to identify appropriate space for selected performance, in team, while explaining the reasons for choosing a particular space. | <ul style="list-style-type: none"> ➤ Guided tour to different locations to understand variety of spaces. Exposure trips to performing spaces of different kinds used for dance, music and theatre performances ➤ Video clips (Indian and foreign) on dance, music and theatre performances in selected spaces ➤ Scrapbook on formations used in dance and theatre, in groups ➤ Audio visual room with Computer system |
| <ul style="list-style-type: none"> ➤ Shapes/ formations in a choreography | <ul style="list-style-type: none"> ➤ Guiding children to make different shapes/formations in a choreography and also change from one formation to another in the given performance space. ➤ Markings on stage can be done with the help of coloured tapes. ➤ Children can be given an assignment to choreograph dance/ theatre scene in a small team while using meaningful shapes / formations on paper and present it in the class. | <ul style="list-style-type: none"> ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Related texts ➤ Measurement equipment like a metre tape |
| <ul style="list-style-type: none"> ➤ Importance of direction in choreography | <ul style="list-style-type: none"> ➤ Guiding practice to learn direction and developing sensibility of changing formations in a choreography. | |

| Space | | |
|--|---|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <ul style="list-style-type: none"> ➤ Practising exercises where the arms (stretched out at shoulder level) and the toes (pointed) develop a sense of direction. ➤ Explaining to children which direction to face when conversing with another character on stage, so that there is a correct angle to the audience as well. | |
| ➤ Rhythm patterns or variations in a musical composition | <ul style="list-style-type: none"> ➤ Conducting an activity where children observe silence in a musical piece and fill it up with a dance movement or with expression in a choreography or theatre presentation. ➤ Explaining the skill of observing silence through wisely selected audio video recordings in the class. ➤ Encourage children to share their observation on importance of silence in a musical, dance or theatrical composition. | |
| ➤ Role of space in scene building | <ul style="list-style-type: none"> ➤ Choosing a scene of any story by a group of children and putting all available objects on stage to prepare the space to build that scene. If needed the characters, humans or animals, can also be in the scene. This exercise can be done in both ways – with minimum or maximum props and sets. Different groups of children can discuss why they thought of using the space in a particular way. ➤ Plan and create geometrical shapes figures such as, a line segment, circle, quadrilaterals, pyramid (triangle). ➤ The same shapes can be used in group choreography and theatre presentations. ➤ Learning the concept of “measurement” to apply to a stage or area of performance. | |

Integration: Mathematics, Language, Science, Geography, History

Values and Skills: Observation, exploration, creative expression, coordination, and adjustment, team spirit, organisation and management, directional skills, creativity.

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✔ make creative use of given shapes and space in a dance choreography or in theatre;
- ✔ develop space sensibility in terms of placement of lights, microphones for sets on stage;
- ✔ identify and initiate use of space/silence/tiny intervals in continuous sound to understand rhythm patterns or variations in a musical composition;
- ✔ create space through symbols, sounds and voices.

| Space | | |
|--|--|---|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Space and shapes in dance choreography or in theatre | <ul style="list-style-type: none"> ➤ Providing opportunities to observe and use shapes and space in choreography creatively. ➤ Encourage children to choreograph a music piece or theatrical composition using this skill. ➤ Show video clips of creative choreography and creative usage of space on stage by experts/masters. ➤ Live performances of creative dance forms can also be shown. | <ul style="list-style-type: none"> ➤ Guided walk in the school park/garden, nearby garden, busy/noisy market places, heritage sites etc. ➤ Video clips on selected sounds of birds, animals and objects, of spaces in varied situations Videos showing work of masters/experts on spaces created. |
| <ul style="list-style-type: none"> ➤ Space sensibility | <ul style="list-style-type: none"> ➤ Guiding viewing of performance areas, set/s on stage with focus on: <ol style="list-style-type: none"> (i) placement of lights, (ii) placement of microphones, for example, what should be the throw of voice, so that dialogues are audible to the audience; (iii) placement of each character according to the sets on stage. ➤ Follow up discussion / explanation of video clips in the class can be of great help. ➤ Viewing live performances can be useful. <i>Note: The games suggested in class VI and the like can be organised for concept building and practice on the skill.</i> ➤ Suggested games: <ul style="list-style-type: none"> - “Fill the space” game can be played in varied ways. The children are asked to walk in the empty room in such a way that they cover the floor by standing near one another, but without any physical touch. Various speeds and moods can be applied to this walk, such as, tired walk, happy walk, enthusiastic walk, dancing walk, angry walk, etc. | <ul style="list-style-type: none"> ➤ Scrapbook/s on creation of space by different artists in work of dance and theatre. ➤ Audio visual room with Computer system ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Related texts ➤ Measuring tools/ equipment |

Space

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|-------------------|
| | <ul style="list-style-type: none"> - Another game, 'Touch the wall', where everyone runs to touch any of the walls of the room. Then they are asked to 'Fill the space' and they cover the room floor in such a way that they spread all over the room equally without crowding or leaving gaps or vacant spaces. The game can be repeated choosing other big objects like table, window, board or door in place of the wall. - At the next level of this exercise we can further add more challenges in this game, such as, touch the selected person or a bag, a newspaper or a bottle, and as per the given instructions (sit or lie down) fill the space. - Another game, where children can make a chain by holding hands. The leader (child or teacher) takes them to different corners of the room in different ways for example, by stepping up on a wooden block or passing through a given frame or under the table, etc. - This chain can run in different variations as an extension of the previous game. The leader can move in circular form making a spiral form with everyone reaching to a point where there is no space in between. Every child should get a chance to lead the chain at least once. - The moving chain can also be played with closed eyes. Only the leader will be with open eyes, as she/he is to guide them through. - Children can also be asked to move in their regular space/classroom with their eyes closed in pairs, where one child is blind folded and the other to lead her/him with open eyes. | |
| <ul style="list-style-type: none"> ➤ Use of space/silence/ tiny intervals in continuous sound to understand rhythm patterns or variations in a musical composition | <ul style="list-style-type: none"> ➤ Viewing of recorded videos (both guided and self) with follow up discussion to understand the need and importance of space or silence in any composition. ➤ Activity where children can practice silence in a musical or in a dance composition. Encourage children to choreograph a theatre presentation using this skill. | |

| Space | | |
|---|---|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <p>➤ Creation of space through symbols, sounds and voices</p> | <p>➤ Viewing (guided) of quality examples followed by focussed discussion.</p> <p>➤ Themes based group assignments to practice and explore examples of creating space/s through symbols. For example, a portrait or painting on a wall can depict an office or a home; a hanging bell can show a temple; and use of confetti shows celebration.</p> <p>➤ Explaining to the children that sounds and voices also create space. For example, a railway station can be established well through sounds of train movement, hawkers and footsteps. (Also see, the section on Sound, Voice and Speech). Another example could be of two people talking on the phone from two distant locations.</p> <p>➤ Another example is of two characters who are supposed to be approximately 50 metres away from each other, but they are actually at a distance of 5 feet in the performing space. Both of them create the desired space through the projection of their voice. As a variation, two children can think of talking to each other amidst heavy traffic on the road.</p> <p>➤ Teacher can plan interesting exercises based on the curriculum for effective learning of concepts/subjects.</p> | |

Integration: Mathematics, History, Geography, Languages, Science

Values and Skills: Observation, exploration, self-confidence, self-awareness, coordination, space sensibility, creative expression, leadership, team spirit, choreography, organisation, stage management.

Theme 3: Rhythm

The theme "Rhythm" means a systematic arrangement of movement and / or sound. It is the sequence or placement in equally distributed time e.g. heartbeat, pulse rate, inhaling and exhaling and ticking of the clock. One can even notice rhythm in the stride of human beings and that of the animals.

There are a variety of places where you can easily observe rhythm. In music, patterns of sounds over timed intervals; in dance, patterns of movements and gestures through physical space, in speech, pattern of cadence in spoken words, in writing, pattern of cadence in written words, in painting, patterns of brush strokes, colour/s, shape/s on a canvas or any other given base. Specifically, with reference to music and dance, rhythm varies based on time and speed, which in technical terms is known as "tempo"/ laya. Tempo is further divided into three categories - Slow speed (Vilambit laya), which is a combination of one note in one beat, Medium speed (Madhya or Dugun laya) combination of two notes in one beat and fast speed (Chaugun or Drut laya) which is a combination of four notes in one beat.

The focus at this stage is for children to understand different beat patterns and be able to create body movements and compose notations and song for them; create orchestra from junk material; get introduced to musical instruments of other Countries of Asia and be able to explain and present Beat Boxing.

CLASS – VI

Learning Outcomes:

The children will be able to:

- understand the meaning of rhythm and will try to move object/s or her / his body on the given rhythm (claps, varied sounds, music etc.);
- create simple rhythmic patterns in music, dance and theatre compositions and acts;
- follow the concepts of 'Beats/ Matra', 'Sam', 'Avartan', 'Downbeat' and 'upbeat' (in Western music)
- understand and explain the rhythmic patterns of a folk dance and folk song, while performing the same;
- relate to rhythm pattern of percussion instruments in India;
- relate poem recitation with rhythm;
- create their own pattern/s of rhythm in music, while using junk or waste materials such as; bucket, paintbrush, plastic bottle, cardboard boxes etc.;
- identify rhythm present in nature around oneself.

Rhythm

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|--|
| <p>➤ Rhythm and movement</p> | <p>➤ Listening / Viewing (guided) of audio and video clips to understand and enjoy rhythm and rhythmic patterns.</p> <p>➤ Encouraging children to move their body in tune with selected music played as an exercise. It may look like dance but focus should be on rhythm and not dance as such. Explain the difference for avoiding confusion. Preferably it should be practiced in big groups in the beginning so that everyone gets an opportunity and can make an effort, but very soon it should be done in smaller groups also. Getting a chance to observe is equally important here.</p> <p>➤ Suggested exercise/game: - Game such as 'Follow the leader'. Form a big group. Start with any one child as leader, who will demonstrate one rhythmic move and all will follow her/him for few counts. Then the next and next, till everyone gets the opportunity to lead the others.</p> <p>➤ The teacher can collect or create similar kinds of games/exercises for better results.</p> <p>➤ Children can be encouraged to move objects on self-created new rhythms</p> | <p>➤ Audio visual room with Computer system</p> <p>➤ Performing Arts room</p> <p>➤ Audio and video clips to explain and demonstrate rhythm in music, dance and in drama</p> <p>➤ Music room with percussion instruments like shaker, mridangam, triangle, bongo drum set and tabla</p> <p>➤ Related texts</p> <p>➤ Auditorium, amphitheatre or open space for conducting programmes and assemblies</p> |
| <p>➤ Simple rhythmic patterns in music, dance and theatre</p> | <p>➤ Assigning children groupal projects to design their own rhythmic pattern/s of sounds and of movements. They can clap, tap, and make sounds from the mouth. They can perform movement with their body or use objects/props of their choice.</p> | |
| <p>➤ Meaning of 'Beats/ Matra', 'Sam', 'Avartan, 'Downbeat' and 'upbeat' (in Western music)</p> | <p>➤ Introducing children to the concepts of 'beats/matra', avartan – beat cycle, and concepts of 'downbeat' and 'upbeat' in Western music.</p> <p>➤ Encouraging children to listen to explore it at their own pace.</p> | |

Rhythm

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|-------------------|
| ➤ Rhythmic patterns in folk music and dance | <ul style="list-style-type: none"> ➤ Organising learning of selected folk dance/s and folk song/s, explaining culture of the state/s, its language and traditions etc. and connecting the particular rhythm of the place with these features. ➤ Organising interaction/s with folk artist/s to know and learn basic characteristics of these arts and typical rhythms. ➤ Providing them with adequate time for practising the particular beat pattern. | |
| ➤ Rhythm pattern of percussion instruments in India | <ul style="list-style-type: none"> ➤ Organising learning of Indian musical instruments of different regions; like pakhawaj, tabla, dholak, etc. of North India, mridangam, ghatam, etc. of South India and khol (Bengal) , khuang of Mizoram , dhama (Meghalaya) and the like from north eastern states of India. ➤ Organising performances by professional percussionists in school and encouraging children to interact with them as a group so that their curiosity is satisfied. ➤ Providing opportunities to see and hear video and audio recordings of percussion instruments to connect with the particular rhythm beats. ➤ Relating rhythm with Mass P.T / Yoga exercises in school. | |
| ➤ Rhythm in poetry | <ul style="list-style-type: none"> ➤ Organising classroom activities, where children can recite poems (from texts or otherwise) in rhythm. ➤ Encourage every group to come out with their own rhythms for these recitations. ➤ There can be recitation competition/s at house level, inter-school or any other level. | |
| ➤ Creation of music from junk/ waste material | <ul style="list-style-type: none"> ➤ Organising activities where children (in groups) are encouraged to create | |

| Rhythm | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | rhythm from junk objects/ waste material like buckets, paintbrush, spoons, utensils, leaves, beads, etc. | |
| ➤ Rhythm in nature | <ul style="list-style-type: none"> ➤ Motivating children to think of rhythm outside the notion of beats. Explain that every individual has her/his own rhythm. It is reflected in many visible actions – the way she/he walks, the way she/he talks, the way she/he reacts to certain situations, the time of the day when she/he rises or sleeps or eats. When the rhythm breaks, one struggles to settle into the new rhythm. ➤ Observe rhythm in plants, trees, creepers, while moving with the wind. Animals and insects with varied anatomy/ physical structure creating different walk pattern and rhythm. ➤ Classroom discussions for brainstorming on the subject. ➤ Children should be guided to think of the rhythm in nature or universe, for example, day and night, change of seasons, and annual days like 'makar sankranti' or 'new year'. | |

Integration: Languages, Mathematics, Science, Geography, History, Physical Education

Values and Skills: Observation, exploration, self-awareness, coordination, problem solving, self-expression, communication, sensitivity to the environment and living beings.

CLASS – VII

Learning Outcomes:

The children will be able to:

- ✓ create and present her/his own body orchestra in small teams;
- ✓ perform on rhythmic patterns of folk dance/s and folk song/s;
- ✓ understand and identify the number of beats in a particular Taal and know their respective names;
- ✓ play rhythmic patterns (of 8 and 6 beats) using different tempos;
- ✓ relate to rhythm pattern of percussion instruments in India and those of Continents of Africa and Australia;
- ✓ create rhythm patterns through non-traditional tools or junk;
- ✓ design rhythm for a particular character in a play.

| Rhythm | | |
|---|---|---|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| ➤ Orchestra using body parts | <ul style="list-style-type: none"> ➤ Organising viewing of creative orchestra by Indian and foreign artists for brain storming for their own body orchestra. ➤ Small groups should make a rhythm pattern with the sounds created by using their body parts like fingers, palms, hands, thighs and legs. Working in a group is useful and should be encouraged. | <ul style="list-style-type: none"> ➤ Audio visual room with computer system ➤ Performing Arts room ➤ Audio and video clips to explain and demonstrate rhythm in music, dance and in drama ➤ Music room with percussion instruments like shaker, mridangam, triangle, bongo drum set and tabla |
| ➤ Rhythmic patterns of folk dance/s and folk song/s | <ul style="list-style-type: none"> ➤ Providing opportunity to listen to folk music/songs of India and giving them freedom to move as they feel like with the tune of these folk songs. At a later stage, they see the videos of the actual folk dance, learn and understand the pattern of rhythm in folk dance/s. Encourage choreographing and practicing the movements in small groups. For example: folk dance of Maharashtra using Lezim can be learnt, in which footwork, arms movement give them opportunity to pick up the particular beat pattern. Similarly, other dances of different regions. | <ul style="list-style-type: none"> ➤ All related texts ➤ Auditorium, amphitheatre or open space for conducting programs and assemblies ➤ Audio / video of folk / regional music, dances, theatre puppetry of India |
| ➤ Knowledge of taal and beat | <ul style="list-style-type: none"> ➤ Organising classroom activities where children are explained about; the number of beats, the “chalan”/ nature | |

Rhythm

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|-------------------|
| | <p>of the taal with their respective name. For example, in Hindustani classical music, an eight beat pattern is called “Keherva taal” and in carnatic music it is called “Adi taal” and a six beat pattern in Hindustani classical music is called “Dadra taal” and in Carnatic music it is called “Roopakam”.</p> | |
| <p>➤ Rhythmic patterns of 8 and 6 beats using different tempos</p> | <ul style="list-style-type: none"> ➤ Providing periodic opportunities to the children to revise the things learnt in the previous year and in previous classes to reinforce their learning of different skills. ➤ Guiding and self-listening to recorded music on eight and six beat rhythm pattern. Ask children to recognise the taal. ➤ Supervising practice of these beat patterns of six and eight beats on percussion instruments (such as, tabla, pakhawaj, bongo, drums, mridangam). ➤ Children (by turn) can be encouraged to sing / play with school song/s, morning prayers, national anthem (eight beat pattern) during morning assembly and other school functions. | |
| <p>➤ Relationship between rhythm pattern of percussion instruments of India and those of Africa and Australia</p> | <ul style="list-style-type: none"> ➤ Organising classroom listening and practise of singing and playing of musical notes / sargams of a particular raag in a particular rhythm pattern. ➤ Children clap or click while singing the musical notes in the rhythm. ➤ Providing listening and viewing of (followed by discussion) musical performance on percussion instruments of Africa and that of Australia. (Can relate it to the topic on “Study of Continents in Geography”). | |
| <p>➤ Rhythm patterns through non-traditional tools or junk</p> | <ul style="list-style-type: none"> ➤ Providing opportunities to help them create rhythm patterns out of available junk, such as, buckets, tins, utensils, wood/metal pieces, paintbrush, water, pieces of different cloth, wind chimes, etc. | |

| Rhythm | | |
|--|---|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <ul style="list-style-type: none"> ➤ They can be given group assignment to create an orchestra with the same. | |
| <ul style="list-style-type: none"> ➤ Rhythm design for a particular character in the play | <ul style="list-style-type: none"> ➤ Organising watching a play of professional actors. Guide them to observe the rhythm performed by the different characters. ➤ Encouraging them to imagine rhythm of the character they are going to enact in a play and try to do accordingly. At this stage, thinking of rhythm in a character is more important than actually achieving it for enhancing the understanding of rhythm in oneself and others. | |

Integration: Languages, Mathematics, Science, Geography, History, Physical Education

Values and Skills: Observation, exploration, self-confidence, coordination, problem solving, creative and free expression, communication, sensitivity, compassion and appreciation of nature.

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✔ play, sing and dance 6 and 8 beat patterns with ease;
- ✔ develop understanding of 7 beat patterns;
- ✔ create body movements for a particular rhythm pattern of a percussion instrument based music piece;
- ✔ compose notations and songs, within a given rhythm pattern;
- ✔ understand and connect to different percussion instruments of countries in Asia;
- ✔ perform their own patterns of rhythm using orchestra created from junk or waste materials like a bucket, paintbrush, etc;
- ✔ explain about Beat Boxing form of vocal percussion primarily involving the art of mimicking drum machines using one's mouth, lips, tongue, and voice.

| Rhythm | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Understanding of 6 and 8 beat patterns with ease | <ul style="list-style-type: none"> ➤ Providing adequate practice of music, dance and theatre on 6 and 8 beat patterns. ➤ Providing opportunities to perform in school assemblies. ➤ Providing opportunities to compose songs or instrumental music pieces or choreography using these beat patterns. | <ul style="list-style-type: none"> ➤ Audio visual room with Computer system ➤ Performing Arts room ➤ Audio and video clips to explain and demonstrate rhythm in music, dance and in drama ➤ Music room with percussion instruments like shaker , mridangam, triangle, bongo drum set and tabla ➤ All related texts ➤ Auditorium, amphitheatre or open space for conducting programmes and assemblies ➤ Audio / video of folk / regional music, dances, theatre puppetry etc. of India |
| <ul style="list-style-type: none"> ➤ Understanding of 7 beat patterns | <ul style="list-style-type: none"> ➤ Demonstrating in the class room a 7 beat pattern. ➤ Organising listening, viewing of appropriate audio/video clips to explain 7 beats, followed by classroom discussions. ➤ Assignment to explore 7 beat patterns in groups. | |
| <ul style="list-style-type: none"> ➤ Creation of body movements for a particular rhythm pattern (7 beats) of a percussion instrument based music piece | <ul style="list-style-type: none"> ➤ Providing classroom opportunities to creatively use the body to the rhythm of 7 beat pattern. ➤ Video clippings of creative choreography (using rhythm patterns) can be shown. ➤ Explore percussion instrument/s for creating 7 beats pattern in a music piece. | |
| <ul style="list-style-type: none"> ➤ Notations and songs , within the given rhythm pattern | <ul style="list-style-type: none"> ➤ Providing classroom opportunities to compose songs using notations, in the given rhythm (7 beat) pattern. Basic ragas like Khamaj, Kalyan of Hindustani classical music or Raag Mohanam of Carnatic music can also be used. | |

| Rhythm | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Understanding of different percussion instruments of countries in Asia | <ul style="list-style-type: none"> ➤ Making the children aware of percussion instruments of Asia like 'PatWaing' of Burma, 'Thammattama' of Sri Lanka and the like through PPT's, audio and video clips. ➤ Classroom viewing of the music, dance and theatre videos to connect to the specific beat pattern used by the artists. Discussion after viewing of video clips is very important for better comprehension. | |
| <ul style="list-style-type: none"> ➤ New pattern/s of rhythm using available junk | <ul style="list-style-type: none"> ➤ Encouraging children through classroom activities to create 7 beat rhythm from junk material like buckets, paintbrush, spoons, utensils etc., to explore their own patterns. | |
| <ul style="list-style-type: none"> ➤ Beat Boxing form of vocal percussions | <ul style="list-style-type: none"> ➤ Demonstrating to explain Beat Boxing form of vocal percussions in the classroom. ➤ Provide all children with the opportunities to present in the classroom/s, in the assemblies and functions where Beat Boxing (vocal percussion) can be used. ➤ Organise listening to the audio tracks of professional Beat Boxers. | |
| <ul style="list-style-type: none"> ➤ Understanding of rhythm in a play | <ul style="list-style-type: none"> ➤ Indicating the rhythm of a play through aspects like timing and pace. Interestingly, if the whole play moves with the same rhythm, it is not going to be effective for the audience. There are many examples that help us to understand the rhythm of a play like rhythm in changing the scenes; rhythm in conversation between two or more actors; and rhythm in a character's speech and walk. ➤ The question, 'Do we like the beats of the new rhythm in a performance?' can be discussed with the children. | |

Integration: Languages, Mathematics, Science, Geography, History, Physical Education

Values and Skills: Observation, exploration, self-awareness, creative expression, body coordination, problem solving, self-expression, communication, aesthetic sensibility, sensitivity to animals and the surroundings.

Theme 4: Body Movement

Movement is the most natural expression of young children. It is a form of non-verbal communication, wherein the body becomes the medium to express oneself. It is an essential part of learning and development of every child. It was always considered a fine tool of communication and expression. If we look back into the history of human civilisation, the role of movement in rituals, prayers, celebrations and day-to-day communication is clearly visible. Over a period, it has undergone many changes and got established as an artistic skill. Expression in dance and theatre art form cannot be imagined without appropriate body movements.

Body movement in Performing Arts means, moving the body in a particular way, within the given space to express an idea or an emotion. At the early stages of learning, it can also be taken as a medium of releasing energy and providing space for simple delight. The learner also uses body movement for showing their emotions, naturally. The body has the ability to communicate without any dialogue.

The prime focus of this theme at this stage of Performing Arts is; (i) to make the children aware of non-verbal communication (through; gestures, eye contact and eye movements, level of body from the ground, and touch) and (ii) to help the children develop body balance and body rhythm (ability to balance body weight, hand and feet coordination, better physical stamina, strength and grace and posture).

The focus is for children to be able to: perform some yogasanas with correct posture and rhythm, comprehend the meaning of body positions and movements, perform effectively in non-verbal mode or mime in their own art creation; know about Martial Arts, regional dance forms of India and dances of Asia (China, Vietnam) and critically appreciate these. Children should be given exposure to performances by professionals.

CLASS – VI

Learning Outcomes:

The children will be able to:

- ☑ perform a few body exercises to have better control over her or his body;
- ☑ follow 'do-it-my-way' dance-movements correctly;
- ☑ do gibberish improvisations with a focus on gestures and body movement;
- ☑ perform basic mime exercises;
- ☑ follow movements with better understanding of body posture and correct lining/synchroniation;
- ☑ perform folk dance/s of her/his state while following the correct movements;
- ☑ understand and practice movement of Hasta Mudras that is "Asamyukta Mudras" / single hand gestures and "Samyukta Mudras"/double hand gestures.

Body Movement

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|--|
| <ul style="list-style-type: none"> ➤ Exercises for body control | <ul style="list-style-type: none"> ➤ Conducting joyful warm up sessions in the class regularly to initiate children into body exercises for gaining better control over their body. This will ensure a flexible and healthy body. ➤ Exercises such as, standing on one leg with variations can be a simple set of exercises, useful for body balance. This can be done keeping in mind poses like flying like a bird; running; standing as 'natraj'; and feeling happy. ➤ Simple age appropriate yogasans for beginners can also be practiced. For example, the 'Surya Namaskar' (Sun Salutation) pose. ➤ Regular activities where everyone (including teacher) does stretching exercises to develop body flexibility | <ul style="list-style-type: none"> ➤ Visit to the zoo, nature walk, industries in the neighbourhood to see machines, observe movement of different vehicles etc. ➤ Music concerts, dance and theatre performances of folk as well as classical art forms ➤ Video clips on selected body movements and expression from dance and theatre ➤ Audio visual room with Computer system ➤ Performing Arts room including full size mirrors on two walls ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Collection of pictures from daily life to identify and discuss the non-verbal communication therein ➤ Scrapbook on local music/dance and theatre performances in groups ➤ Costumes and make up kit, headgears and masks ➤ Related texts |
| <ul style="list-style-type: none"> ➤ 'Do-it-my-way' dance-movements | <ul style="list-style-type: none"> ➤ Conducting an activity where all children move on the given music. Observe and help children pick up correct posture/s and gestures. ➤ As a second step encourage them to do her/his way of dance with selected music. ➤ As a third step, 'do-it-my-way', is that a child does only one action (movement) repeatedly and all other children do the same action with her or him. Each child must get this opportunity. | |
| <ul style="list-style-type: none"> ➤ Gibberish improvisations with a focus on gestures and body movement | <ul style="list-style-type: none"> ➤ Explaining what is gibberish in the class, through some good examples of recorded performances from India and abroad. ➤ Assign children with a task of improvising a known story using gibberish. The idea is to focus more on gestures and postures rather than language. Some suggestions are: <ul style="list-style-type: none"> - Panchtantra stories, - stories from language texts. | |
| <ul style="list-style-type: none"> ➤ Basic mime exercises | <ul style="list-style-type: none"> ➤ Practising basic mime exercises through some common situations, such as, eating an apple; combing ones hair; drinking very hot milk from a steel | |

| Body Movement | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <p>glass; spot walking (to show a walk by the body movement in one place only); to hide behind a wall.</p> | |
| <p>➤ Body posture and correct lining/synchronisation during same movements</p> | <p>➤ Organising classroom activities to make children aware of body postures and synchronisation of arms movement in alignment with the body.</p> <p>➤ Dancing in pairs, where one partner is correcting the other with the posture and movements.</p> <p>➤ Self-assessment activity, where children dance in front of the mirror and correct themselves.</p> <p>➤ Mentioning about good/positive movements and bad/negative movements.</p> | |
| <p>➤ Folk dance/s performance of his/her state while following the correct movements</p> | <p>➤ Organising learning of folk dance/s, preferably state and regionwise in the classroom.</p> <p>➤ Guide children to notice the difference in characteristics from state to state and region wise. Change in moving style. For example, dances of Himachal Pradesh exhibit soft movements as compared to 'Bhangra' of Punjab.</p> <p>➤ Encourage viewing of videos of the folk dance/regional dances being learnt, followed by discussion on the movement styles.</p> <p>➤ Organise performances by professionals.</p> | |
| <p>➤ Hast Mudras: meanings and usage</p> | <p>➤ Teaching single hand gestures – “Asamyukta Mudras” and double hand gestures – “Samyukta mudras” with their usage and meanings in the class.</p> <p>➤ Display drawings or pictures of Hast Mudras in the Performing Art room.</p> <p>➤ Videos using these mudras can be shown.</p> | |

Integration: Languages, Mathematics, Science, Geography, History, Physical Education

Values and Skills: Observation, self-exploration, self-awareness, positive self-image, concentration, body coordination, problem solving, creative body expression, communication, sensitivity to the environment and animals.

CLASS – VII

Learning Outcomes:

The children will be able to:

- ✔ learn new exercises to have better control over her or his body;
- ✔ do non-verbal improvisations with a focus on gestures and body movements;
- ✔ play selected situations in mime;
- ✔ learn new movements of folk and regional dances;
- ✔ understand the meaning of 'Classical' dance and can differentiate between classical and folk dances of India;
- ✔ find out the difference in movements between dances in India and in the continents of Europe, Africa and Australia.

| Body Movement | | |
|---|--|--|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Exercises for body control | <ul style="list-style-type: none"> ➤ Adding new exercises to the routine ones and encouraging children to continue with practice for developing good body balance. Teacher can decide to skip or stop some of the old exercises. ➤ Add exercises to be done in pairs. Learning and practising as a team is considered effective. ➤ Yogasans are considered good for gaining a flexible body. Simple poses (asanas) like Tree pose (Tadasan), Bow pose (Dhanurasan), Cobra pose (Bhujangasan), Forward Bend pose (Pashchimotanasan) can be introduced at this stage. | <ul style="list-style-type: none"> ➤ Visit to the zoo, nature walk, nearby industries to see machines, observing movement of different vehicles, etc. ➤ Attending music concerts, dance and theatre performances of folk as well as classical art forms ➤ Video clips on selected body movements and expression from dance and theatre ➤ Audio visual room with Computer system |
| <ul style="list-style-type: none"> ➤ Non-verbal improvisations with a focus on gestures and body movements | <ul style="list-style-type: none"> ➤ Giving ample opportunities to explore non-verbal acts in the class. Children need more focus on their expressions, gestures and movements when it is a non-verbal act. Situations such as: <ul style="list-style-type: none"> - Some children are playing in front of a house. An adult caretaker from the house comes out and asks them by whistling to go somewhere else. - A family on a dining table. - A kid (with her mother) who cannot decide which ice-cream to buy, etc. These kind of situations can be good subjects for non-verbal acts. ➤ Asking children to choose their own | <ul style="list-style-type: none"> ➤ Performing Art room including full size mirrors on two walls ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Collection of pictures from daily life to identify and discuss the non-verbal communication therein ➤ Scrapbook on local music/dance and theatre performances in groups ➤ Costumes and make up kit, |

Body Movement

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|---|
| | <p>situations from their daily life. They can also try to express finer emotions.</p> <ul style="list-style-type: none"> ➤ Children can play games like 'dumb charade'. One can write down the name of a country, food, film or story on a piece of a paper and then reply non-verbally to the inquiries. It can be played in two teams as done traditionally. | <p>headgears and masks</p> <ul style="list-style-type: none"> ➤ Related texts ➤ Visit to relevant sites and monuments |
| <ul style="list-style-type: none"> ➤ Elements of mime performance | <ul style="list-style-type: none"> ➤ Viewing of quality performances on mime collectively, followed by a classroom discussion on what makes mime a strong theatre art or elements of mime etc. ➤ Suggested situations such as; <ul style="list-style-type: none"> - A lady is buying vegetables but the way she touches and tests each vegetable irritates the vegetable-seller, - A boy has to cross the road but it is raining and he does not want to get wet at all, - A customer loses his temper when he finds an insect in his food in a restaurant, - A boy who has the habit of littering around. <p>Likewise, other situations can be played in mime. Teacher can select situations from the texts also.</p> | |
| <ul style="list-style-type: none"> ➤ Movements of folk and regional dances | <ul style="list-style-type: none"> ➤ Organising classroom learning of folk and regional dances. Most of our folk dances have unique type of footwork, arms and neck movements, etc. ➤ Viewing of dance videos being learnt. ➤ Organising interactions / performances / workshops of professional artists and artisans. ➤ Organising jewellery and costume making activities on related dance forms. ➤ Share history of folk and regional dance/s and its origin | |
| <ul style="list-style-type: none"> ➤ Meaning, variation and diversity of classical and | <ul style="list-style-type: none"> ➤ Explaining the meaning of "Classical" dance with relevant information on the | |

| Body Movement | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| folk dances of India | <p>existing 8 classical dances of India.</p> <ul style="list-style-type: none"> ➤ Discussing the difference between classical and folk dances of India and how each of these dances are different in their body movements, even though all are using common beat patterns of 6/12, 8/16 , or 7. ➤ Collective viewing of videos on folk and classical dances, followed by discussion on its characteristics. ➤ Organising field trip/s to monuments like Hampi , Konark, Ajanta, Ellora, etc. where children get to see, different sculptures and paintings of dance postures and can imbibe the same. | |
| <ul style="list-style-type: none"> ➤ Difference in movements between dances in India and in continents of Europe, Africa and Australia | <ul style="list-style-type: none"> ➤ Interacting in the classroom on dances in the Continents of Europe, Africa and Australia, (Like ballet, tap dance etc.) and linking it to the Geography topic "Study of Continents : Europe, Africa, Australia and Antarctica" ➤ Show videos of dance performances. ➤ Inter or intra school competitions can be organised, where theme of the competition can be "Dances of Europe, Africa and Australia." | |

Integration: Languages, Mathematics, Science, Geography, History, Physical Education

Values and Skills: Observation, exploration, self-confidence, coordination, problem solving, creative and free expression, sensitivity and compassion towards animals and environment

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✔ explain the meaning of different body positions and body movements;
- ✔ learn and perform yogasanas on her/his own with correct posture and rhythm;
- ✔ select or create situations which can be performed effectively in non-verbal mode or in mime;
- ✔ know about Martial Arts (some regional dance forms) of India and their patterns of body movement;
- ✔ know more about the dances of Asia and point out similarities and dissimilarities with Indian dances.

| Body Movement | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Meaning of different body positions and body movements | <ul style="list-style-type: none"> ➤ Clarifying the concepts for clear understanding about terms such as, 'body position' and 'body movement'. ➤ Use exemplary clips for better understanding and copying the same by children. Suggested activities: <ul style="list-style-type: none"> - Children are divided into pairs. In each pair, one is the clay and the other is a sculptor. The sculptor is free to shape the clay in any posture/position she/he likes. Clay has to listen/agree to the sculptor. Rest of the children can guess what the sculptor has made with her/his clay. The sculptor can be asked to narrate/explain about her/his creation/statue to the class. - A group of three has to make a statue that clearly communicates a situation or idea. The challenge is that each participant has to be at different level/height – sitting, standing, half standing, lying, half lying. Children will think and plan each position as a team and create. ➤ For body movement, there can be speed controlled movements. For example: | <ul style="list-style-type: none"> ➤ Visit to the zoo, nature walk, nearby industries to see machines, observing movement of the different vehicles, busy market places, public places on holidays, etc. ➤ Attending to the music concerts, dance and theatre performances of folk, regional as well as classical art forms ➤ Video clips on selected body movements and expression from dance and theatre ➤ Audio visual room with Computer system and Internet facilities ➤ Performing Arts room including full size mirrors on two walls ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Collection of pictures from daily life to identify and discuss the non-verbal communication and mime |

Body Movement

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|---|
| | <p>A team of 3-4 children is asked to perform 'catching a running bus', one by one, with a condition that each one will have her/his own rhythm of movement.</p> <ul style="list-style-type: none"> ➤ Similar situations can be picked up from the texts or linked with it. | <p>therein</p> <ul style="list-style-type: none"> ➤ Scrapbook on local music/dance and theatre performances in groups ➤ Costumes and make up kit, headgears and masks ➤ Related texts ➤ Visit to relevant sites and monuments |
| <ul style="list-style-type: none"> ➤ Yogasanas with correct posture and rhythm | <ul style="list-style-type: none"> ➤ Encouraging regular practice of yogasanas among children. Teacher should practice with children relevant asanas before taking to dance or theatre acts. ➤ Introduce and explain new asanas which are age appropriate, such as, Shoulder Stand Pose (Sarvangasan), Plough Pose (Halasan), Half Spinal Twist Pose (Ardhmatsyendrasan) and Boat Pose (Naukasan), etc. | |
| <ul style="list-style-type: none"> ➤ Non-verbal mode or mime | <ul style="list-style-type: none"> ➤ Freshening their memory of non-verbal acts, mimes done in the previous class by asking knowledge-based questions. ➤ Conduct exercises such as "Close your eyes and think of the best mime performance you have ever seen". ➤ Show children video clips of good performers from all over the world (interestingly in such acts they will not miss the language). ➤ Encourage children to reflect on these performances. ➤ Provide opportunities to practice and perform. ➤ Children can select situations from their day to day life and do it non-verbally or in mime. For example: <ul style="list-style-type: none"> - Mummy comes back every two minutes to wake up her child, or - A child does not want to go to school and is trying hard to convince her/his mother for it, or - Someone is trying to chat on his/her phone in an over-crowded bus, etc. | |
| <ul style="list-style-type: none"> ➤ Martial Arts (some regional dance forms) of India and their patterns of body movement | <ul style="list-style-type: none"> ➤ Explaining and showing video clips about Martial Art forms of India, such as; "Gatka" of Punjab, "Kalaripayattu" of Kerala, "Chhau" from the East and | |

| Body Movement | | |
|--|---|-------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <p>North East of India, etc.</p> <ul style="list-style-type: none"> ➤ Focussed discussion on body movements, postures and gestures in these martial art forms. ➤ Performances/ workshops by professionals can be organised. ➤ Visits to regional festivals where such art forms are performed as tradition or ritual. ➤ Give assignments for documentation of such dance forms and present it to the larger audience in the school. | |
| <ul style="list-style-type: none"> ➤ Dances of Asia: their similarities and dissimilarities | <ul style="list-style-type: none"> ➤ Making children aware of and familiar with dances of Asia such as, “Lion Dance” of China, Vietnamese traditional “Lantern dance”, etc. and linking it to the Geography topic, “Asia: The Largest Continent”. ➤ Video clips of these dances can be shown and followed by a short discussion. ➤ Inter or intra school competitions can be organised, keeping ‘Dances of Asia’ as the theme. ➤ The class can be divided into India and Asia (or any other continents), where they try to point-out/ highlight (theoretically or practically) about the specific dance movement. They can explore different sources for collating information and read it out in ‘Reading Theatre format’. | |

Integration: Language, Mathematics, Science, Geography, History, Physical Education

Values and Skills: Observation, self-exploration, self-awareness, focussed concentration, free and creative expression, body coordination, problem solving, teamwork, cooperation, nonverbal communication, aesthetic sensibility, empathy, global awareness

Theme 5: Composition

The theme 'Composition' means, 'putting together' and 'arranging together' different pieces, or the conscious placement of different elements to create a 'complete design'. Composition is an integral and important part of every art form.

In theatre, a composition would mean visualisation of the complete play, which includes; formation of scenes, unity of time, space and action, all the entries and exits, positions, levels, movements of characters supported by light, sound, music, costumes, set/s, props, make up, etc. Composition here would mean the still and moving images of characters, generally supported with the still images and objects. 'Design' is a word in vogue that also conveys the same meaning.

In dance, composition can be termed as "choreography". It is a visualisation of the choreographer to transform an idea into movement. The other elements that play a key role in dance compositions are the costumes, make up, light, sound and selection of musical instruments being used. Choreography also means to choose movements which can show stage presence by utilising stage space in the best possible ways. In group choreography, different group formations are created (like, circles, diagonal lines, straight lines, triangles, pairing of two and the like) for the same purpose.

In music, composition can be termed as 'musical composition'. It is the process of putting poetry into notes in a manner that it conveys the appropriate meaning and mood of the text. A musical composition includes writing the notation, the instrument/s to be used, inclusion of various instruments (such as orchestra), selection of male or female voice/s to be used for desired impact, etc.

The children will be able to reflect on various aspects of choreography (light, sound, make up, costumes, jewellery); use symbols to denote objects and ideas in a composition; plan a customised 'stage in a box'; prepare detailed design on paper of a set/scene; plan formations for a given idea and use day to day objects creatively in music composition or a theatre presentation.

CLASS – VI

Learning Outcomes:

The children will be able to:

- understand the importance of knowing the dimensions of the stage for composing a scene;
- recognise the role of visual and auditory elements for composing a scene;
- know the technical names of the objects in a 'stage-in-a-box';
- compose/choreograph an idea, into a dance movement;
- present ideas / thoughts in creative ways like shadow play, puppetry, mime, etc.;
- compose poems in the text into songs using simple notations.

Composition

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|---|--|
| <ul style="list-style-type: none"> ➤ Knowledge of stage dimensions for composing a scene | <ul style="list-style-type: none"> ➤ Explaining to the children, composition, its application and importance in any art form, with examples from selected video clips for the purpose. ➤ Guiding practice of planning and executing 'Composition' in music, dance and theatre at least once. This will give children hands-on-practice of the skill of composing. ➤ Making children realise that it is important to know: <ul style="list-style-type: none"> - the length and width (depth) of the stage, - height of the stage from audience's seats (even from the lowest ones), - height of the 'proscenium arch', view from the first and last rows of the audience, and - the seating plan for the audience ➤ Discussion on all these aspects is very important for understanding and creating their own composition. | <ul style="list-style-type: none"> ➤ Guided viewing of compositions in actual settings on stage or from audio, video clips of selected performances and/or of cinema ➤ Video clips on body movements and facial expressions from dance and theatre ➤ Audio visual room with Computer system ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies, performances and special celebrations ➤ Costumes, props and make up kit ➤ Materials for making costumes, ornaments, etc. ➤ Headgears, masks and puppets |
| <ul style="list-style-type: none"> ➤ Role of visual and auditory elements for composing a scene | <ul style="list-style-type: none"> ➤ Explaining the meaning of visual and auditory (VA) elements. Clarify the role of visual and auditory elements in composing a scene with the help of selected exemplary videos. ➤ Whenever we look at a theatre scene from the audience's point of view, we would like to 'see' and 'hear' clearly. So in theatre and dance, visual and auditory elements are given importance while composing an act. ➤ Visual includes what the audience can see or what they cannot see. How much light or darkness we want in our scene/s? All this goes into the making of a scene. Similarly, auditory includes, What the audience needs to hear, and where we want them 'to hear nothing' but silence. | <ul style="list-style-type: none"> ➤ Some percussion instruments like shakers, hand cymbals and wrist stick bells ➤ Self-made percussion instruments ➤ Scrapbook on different stage settings, scenes, props, costumes, ornaments, etc. ➤ Related texts ➤ At least one 'stage-in-a-box' (<i>This is a box in which we have a miniature stage that includes miniature platforms, rostra, ramps, blocks, steps, wings and even human figures</i>) |
| <ul style="list-style-type: none"> ➤ Technical names of the objects in a 'stage-in-a-box' | <ul style="list-style-type: none"> ➤ Introducing children to 'stage-in-a-box' which is interesting for them. It is as absorbing as playing with blocks at a younger age. They are allowed to play | |

| Composition | | |
|--|---|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <p>with the objects in the box and make whatever they want to make in the beginning. They are introduced to each object with its specific name like platform, rostrum, steps, block, and wing.</p> <ul style="list-style-type: none"> ➤ This can help them learn about the stage, setting of the stage etc. while playing with it. | |
| <ul style="list-style-type: none"> ➤ Choreography of an idea, into a dance movement | <ul style="list-style-type: none"> ➤ Organising activities where children in groups are asked to choreograph an abstract idea/s and give it shape through body movements, for example, the five elements of nature – Water, Fire, Earth, Air, Ether. ➤ Themes / ideas can also be taken from the texts or from day-to-day situations. Performance can be in groups or solo. | |
| <ul style="list-style-type: none"> ➤ Creative ways of presenting ideas/ thoughts | <ul style="list-style-type: none"> ➤ Encouraging children to practise composing their own ideas, thoughts (related to common situations) in small teams. ➤ They should be motivated to explore different ways of creative expression, such as, puppetry, shadow play, mime, etc. ➤ Shadow plays can be done through creative use of “<i>Asamyukta Mudras</i>” / single hand gestures and “<i>Samyukta Mudras</i>” / double hand gestures. ➤ Stories from texts can also be a useful content for puppetry, hand puppetry, hand shadow, etc. where children themselves make and become puppets. | |
| <ul style="list-style-type: none"> ➤ Compositions using simple notations | <ul style="list-style-type: none"> ➤ Providing classroom opportunities to compose poems from the text into songs using simple notations. This task can be done solo as well as in a group. | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, self-exploration, self-awareness, self-confidence, concentration, visualisation, designing, planning, presentation, problem solving, communication, empathy and compassion

CLASS – VII

Learning Outcomes:

The children will be able to:

- ✓ understand the importance of colour-scheme of the scene/sets as part of the composition;
- ✓ have basic knowledge of different divisions/ cells of theatre;
- ✓ design a composition on paper;
- ✓ compose a scene/set with the help of 'stage-in-a-box';
- ✓ compose body movements, keeping in view the rhythm and emotion of the music piece;
- ✓ visualise the instrument/s to be used, while composing music for a particular effect.

Composition

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|--|--|
| <ul style="list-style-type: none"> ➤ Importance of colour scheme of the scene/sets as part of the composition | <ul style="list-style-type: none"> ➤ Explaining to the children the meaning of colour scheme. ➤ Showing selected video clips and point out the role and importance of the colour scheme/s of costumes, sets/scenes, stage lights, etc. ➤ Give brain storming exercises to explore the use of different colour schemes. ➤ Simple example such as, "Imagine a person wearing a black shirt, black pants, sitting on a dark brown sofa with black backdrop on stage". What do you feel about the colour scheme? Would you like to change the colour scheme? If yes, draw a quick colour scheme in your sketchbook. ➤ Another example – "A scene is running on the stage and we can see some objects and persons in the background which have no connection with the scene". What would you like to do that the scene does not lose its intended meaning? These types of exercises and something similar can give children interesting mock practice. | <ul style="list-style-type: none"> ➤ Guided viewing of the compositions in actual settings on stage or from audio, video clips of selected performances and/or of cinema ➤ Video clips on body movements and facial expressions from dance and theatre ➤ Audio visual room with Computer system ➤ Performing Art room ➤ Open space/ auditorium for conducting assemblies, performances and special celebrations ➤ Costumes, props and make up kit ➤ Materials for making costumes, ornaments, etc. ➤ Headgears, masks and puppets ➤ Some percussion instruments like shakers, hand cymbals and wrist stick bells ➤ Self-made percussion instruments ➤ Scrapbook on different stage settings, scenes, props, costumes, ornaments |
| <ul style="list-style-type: none"> ➤ Different divisions/ cells of theatre | <ul style="list-style-type: none"> ➤ Telling children about the different divisions/cells of theatre. Power point presentation can be helpful in explaining these features better. ➤ Children would know that theatre has | |

Composition

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|---|---|
| | <p>divisions, such as lights, costumes, sound and sets.</p> <p>This will help them think of a composition from these many angles. For example, "A railway station on a winter morning would have a different feel than a home on a rainy evening".</p> <ul style="list-style-type: none"> ➤ Ask questions such as, 'What is the first thing that comes to your mind first when I say 'a railway station'?' What comes to your mind when I say 'railway station in the morning?' or 'a railway station on a winter morning'. This is just one method of making them realise how each one of these areas affects the composition of a scene. | <ul style="list-style-type: none"> ➤ Related texts ➤ Sets of 'stage-in-a-box' <i>(This is a box in which we have a miniature stage that includes miniature platforms, rostra, ramps, blocks, steps, wings and even human figures)</i> |
| ➤ Composition design on paper | ➤ Taking a session and giving a demo on designing a composition on paper. Children should be introduced to the 'top or overhead angle' and its visual representation in the composition. | |
| ➤ Composition of a scene/set with the help of 'stage-in-a-box' | <ul style="list-style-type: none"> ➤ All children should get an opportunity to use the set of blocks to design a scene/set and make a presentation on 'why a particular setting could be more effective?' ➤ In Visual Art classes, teachers can make their own blocks with clay, wood, paper mache, etc. | |
| ➤ Composition of body movements, keeping in view the rhythm and emotion of a music piece | <ul style="list-style-type: none"> ➤ Explaining to children about the movements that can be used on the given beat pattern/s and emotion/s of a music piece. ➤ Showing of video clips which have beat specific movements. ➤ Children can be organised in groups and each group is given a different beat pattern to choreograph. This can be followed by classroom discussions on the difference in the composition of movements according to the music beats. ➤ Use of different props/ like <i>duppattas</i>, sticks, ribbons, scarfs, etc. can also be explained and encouraged in dance choreography. ➤ Exploration such as, choreograph a | |

| Composition | | |
|--|--|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | new piece, while mixing two or more dance forms (like a folk dance of India and a folk dance of Europe, Africa or Australia). | |
| ➤ Use of instrument/s in a composition | <ul style="list-style-type: none"> ➤ Encouraging exploration where children can develop an understanding of the sound/s to be created and the suitable/matching instrument/s to be used for that. ➤ Sound/s appropriate to the mood of lyrics, e.g., to convey a happy mood, string instrument – like sitar can be used or to compose a fight sequence, percussion instruments like tabla or pakhawaj / drums, etc. can be used. | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, exploration, self-confidence, coordination, communication, managing, problem solving, creative and free expression, sensitivity and compassion towards animals and environment

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✔ use symbols to add meaning and effects to composition;
- ✔ do composition with one's own interpretations;
- ✔ plan an additional 'stage-in-a-box';
- ✔ make a detailed illustration of set/scene on paper;
- ✔ plan formations to portray the given idea /concept (for a group choreography);
- ✔ understanding and reflect on the type and colour of costumes, make-up, lights, sounds, etc. to be used to create effects in the choreography;
- ✔ appreciate the sounds of objects used in day to day life and use these sounds creatively in music compositions and/ or theatre presentations.

| Composition | | |
|--|--|--|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Use of symbols to add meaning and effects to composition | <ul style="list-style-type: none"> ➤ Discussing the selection and use of appropriate symbols while composing scenes and sets for presentations/ performances. ➤ Encouraging exploration and use of symbols, for example, a tree can symbolise 'Life', on the issue of 'Environment', a long and black cloth can depict a 'Polluted River', and a flying bird can show the 'Spirit of Freedom'. Similarly, symbolic use of colours can be explored. | <ul style="list-style-type: none"> ➤ Guided viewing of the compositions in actual settings on stage or from audio, video clips of selected performances and/or of cinema ➤ Video clips on body movements and facial expressions from dance and theatre ➤ Audio visual room with Computer system, video camera and still camera for recordings |
| <ul style="list-style-type: none"> ➤ Compositions with her/his own interpretations | <ul style="list-style-type: none"> ➤ Encouraging the children to find their own ways to interpret the aspects covered in their composition. For example, a child may decide to put higher chairs in a family to symbolise their status in society, and lower chairs to others, whom they want to show below them. ➤ Similarly, interpretation on the use of colours in their compositions. ➤ The purpose behind such exercises is to have clarity of thoughts on what and why in their compositions. ➤ Encourage them to interpret compositions done by others and present their views. There can be a session on critical thinking on compositions by masters. Children should be motivated to frankly present their opinion. | <ul style="list-style-type: none"> ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies, performances and special celebrations ➤ Costumes, props and make up kit ➤ Materials for making costumes, ornaments, etc. ➤ Headgears, masks and puppets ➤ Some percussion instruments like shakers, hand cymbals and wrist |

Composition

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|--|---|
| <ul style="list-style-type: none"> ➤ Plan for an additional 'stage-in-a-box' | <ul style="list-style-type: none"> ➤ Planning an additional 'stage-in-a-box' if objects cannot be sufficient to create sets for the scenes the children might come out with. ➤ Encouraging them to brain storm in a group and make a list of what other objects they would need in the box. ➤ Facilitating them to create an additional 'stage-in-a-box', which can fulfill their requirements too. ➤ Planning with teachers of Visual Arts to help in the designing and making of this additional 'stage-in-a-box', if possible. | <ul style="list-style-type: none"> stick bells ➤ Self-made percussion instruments ➤ Scrapbook on different stage settings, scenes, props, costumes, ornaments, etc. ➤ Related texts ➤ Sets of 'stage-in-a-box' <i>(This is a box in which we have a miniature stage that includes miniature platforms, rostra, ramps, blocks, steps, wings and even human figures)</i> |
| <ul style="list-style-type: none"> ➤ Detailed illustration of set/scene on paper | <ul style="list-style-type: none"> ➤ Giving classroom demonstration on how to draw a detailed illustration of a set or scene. ➤ Children should be given adequate time to practice and illustrate their composition/s through overhead illustration. ➤ Explaining the importance of such detailed illustrations for the performers, set and light designers, and other technical people to understand the composition. They need to understand as to what all can happen in the absence of this. | |
| <ul style="list-style-type: none"> ➤ Formations to portray a given idea /concept (for a group choreography) | <ul style="list-style-type: none"> ➤ Providing guidance and support to explore and practise different formations which can be used to portray a concept/idea. e.g. to show a storm or cyclone, they can plan a circular formation with forceful movements, covering the full stage. ➤ Selected video clips can be shown as examples to remember. ➤ Brainstorming session to suggest formations on given themes in groups can be a useful method to learn the skill. ➤ Groups can also be given the same theme/concept and asked to portray it differently. | |
| <ul style="list-style-type: none"> ➤ Type and colour of costumes, make-up, lights, sounds, etc. to be used to create effects in the | <ul style="list-style-type: none"> ➤ Organising classroom discussions on the use of; type and colour of the costumes. For example; "Fire" can be portrayed | |

| Composition | | |
|--|--|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| choreography | <p>better in red, orange and yellow. The material of cloth to be used for costumes should be light with flare to match the flames and the like.</p> <ul style="list-style-type: none"> ➤ Conduct customised jewellery making and costume designing sessions with the help of the Visual Art teachers. ➤ Encourage children to design the sets themselves. ➤ Stagecraft workshops can help them understand the skill better. ➤ Make up workshops or interaction with make-up artists on basic knowledge of make-up to depict different moods, emotions, characters, objects, etc. can be of great help for planning special effects in performances. ➤ Organise learning of light and sound effects. Interactions with technicians/artists/ professionals can be beneficial. ➤ Guided viewing of selected videos can also be of great help. | |
| <ul style="list-style-type: none"> ➤ Use of day to day objects to create sounds for music composition and theatre presentations | <ul style="list-style-type: none"> ➤ Conducting a session on importance of sounds, variation in sounds based on their material, matching and mixing of sounds for special effects etc. will be important. ➤ Classroom practice/exercises to enhance the sensitivity to listen to sounds/voices. ➤ Assignment/s to record voices and sounds for giving special effects in their compositions. ➤ Task to compose sounds for special effects for their dance and theatre presentations from materials other than musical instruments. | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, focussed concentration, self-exploration, estimation, visual imagery, positive self-image, free and creative expression, aesthetic sensibility, problem solving and decision making, teamwork, cooperation, non-verbal communication, aesthetic sensibility, empathy, for nature and natural beings, global awareness, attention to detail.

Theme 6: Art Vocabulary

The theme 'Art Vocabulary' is aimed at learning and using appropriate names and terms related to Performing Arts, i.e. theatre/drama, dance and music. The process of knowing and using appropriate vocabulary will enhance understanding of the Performing Arts among children. The theme helps children to know, to remember, and to use art related vocabulary appropriately.

In theatre, we can list and make children aware of simple words and terms, such as, entry, exit, costumes, set/s, prop, make up, stage, auditorium, proscenium, blocking, masking, and overlapping. We can also introduce them to some common but technical words or terms, such as; 'improvisation', by giving practical examples. Types of plays can also be discussed at a basic level, like street plays, stage/proscenium plays, folk plays, mime etc. Simultaneously in dance, terms like *taal* or rhythm, tempo or *laya*, beat, body movements like skip, hop, classical dance, folk dance, mudras (hand gestures), abhinaya (expressions), nav rasa (nine moods) are used. In music, notes (shudh swaras and komal swaras), saptak /octave, aaroh- avroh, pitch, voice throw, voice modulation and terms such as; Classical music, Hindustani, Carnatic and Western classical and Light music includes ghazals, patriotic songs, devotional music, bhajans, qawwali, baul and folk music, notations are used. Names of musical instruments, like; tabla, pakhawaj, mridangam, drums, bongo, djambe, sarangi, guitar, sitar, flute, shehnai, etc. are included to facilitate better learning of the subject.

The main focus of the theme of Art Vocabulary would be on learning and appropriate use of art related terms and vocabulary. This will help in learning of the subject on one hand and an effective communication on the other.

The focus of the theme at this stage would be to enable children to appreciate, acquire and appropriately use vocabulary related to theatre, dance and music forms as well as musical instruments of some Asian Countries. Children will also be familiarised with eminent theatre personalities of the world. They will build on their repertoire of Performing Arts vocabulary.

CLASS – VI

Learning Outcomes:

The children will be able to:

- ☑ define the terms such as; 'Beats/ Matra' , 'Sam' , 'Avartan', 'Naad', 'Dhwani', (in Indian music), 'Downbeat and 'Upbeat (in Western music)";
- ☑ understand and use terms like gibberish, non-verbal, mime, and improvisation;
- ☑ understand and appropriately name Hasta Mudras that is "Asamyukta Mudras" / single hand gestures and "Samyukta Mudras" - double hand gestures;
- ☑ identify dance movements, attire and language with correct names of folk and regional dances that they are learning;
- ☑ learn and use the names of folk and regional theatre of India, correctly;
- ☑ learn and use the names and terms used in folk and regional music (instrumental and vocal) of India, correctly;
- ☑ communicate using correct words and terms of Performing Arts being learnt at this stage.

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|--|
| <ul style="list-style-type: none"> ➤ Art terms- definition and usage | <ul style="list-style-type: none"> ➤ Explaining and encouraging the correct use of vocabulary. ➤ Teacher uses vocabulary of terms of 'beats/matra', avartan – beat cycle , and concepts of 'downbeat' and 'upbeat' in Western music, in classroom discussions. ➤ Classroom activity to write notations (using symbols of "sam", "taali", "khaali"). ➤ Classroom activities where children are made to listen to different sounds and they use terms such as "naad" and "dhwani" to identify them. | <ul style="list-style-type: none"> ➤ Diagrams of performing stage (different kind) and divisions of the stage ➤ Performing Arts audio and video clips on body movements, dance, music, musical instruments, stage and sets, costumes ➤ Videos of selected theatre, music and dance performances from India and abroad ➤ Films/documentaries /video clips on eminent artists and artisans (Indian and foreign) from the field of music, dance and theatre |
| <ul style="list-style-type: none"> ➤ Technical art terms and their usage | <ul style="list-style-type: none"> ➤ Helping children become clear about technical terms, such as, gibberish, non-verbal, mime, and improvisation. (<i>Gibberish</i> means– Meaningless words used in an act as if it is language). ➤ Giving children an on the spot exercise in teams of two, where one child gives a speech in gibberish and another child translates it in English or any other language. ➤ Explaining to them the concept and meaning of 'Non-verbal' – An act where communication is through gestures and body movements and not through words. ➤ Clarifying that 'Mime' is a non-verbal act but a little stylised, traditional and generally done with a painted face. ➤ Explaining that 'Improvisation' is a spontaneous piece of enactment which is done without a script or any preparation. ➤ Encouraging appropriate use of these terms and words in related classes. | <ul style="list-style-type: none"> ➤ Audio visual room with Computer systems ➤ Videos of folk theatre of India ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and Makeup kits ➤ Cutouts of the common set objects such as- trees, mountains and houses ➤ Props ➤ Headgears and masks ➤ Related texts ➤ Scrapbook ➤ Diary and dictionary of art terms |
| <ul style="list-style-type: none"> ➤ Hast Mudras their names and usage | <ul style="list-style-type: none"> ➤ Conducting classroom activities where children use correct vocabulary to demonstrate a Mudra and its usage. ➤ Match the following-worksheets/ exercises can be given, where Mudra drawn is matched with its respective name. ➤ Giving assignment/s to put up classroom | |

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|--|-------------------|
| | <p>display boards with pictures, with names of Mudras.</p> <ul style="list-style-type: none"> ➤ Theatre games such as, 'dumb charades' can be played using Mudras. | |
| <ul style="list-style-type: none"> ➤ Folk dances of India: their names, attire/ costumes, movements etc. | <ul style="list-style-type: none"> ➤ Viewing of video clips in the classroom of different folk dances and memorising them with their correct name. ➤ Sketching/designing of costumes of particular folk dance/s while memorising their correct name. ➤ Learning names of jewellery items and costumes used in these dances. For example, in Bhangra of Punjab there is kurta, lungi, jacket and pagri, for men while women wear salwar/ghagra, kamiz, jacket, dupatta, etc. ➤ Organising a quiz on the folk dance and State it belongs to, to reinforce their knowledge and vocabulary. ➤ Showing documentaries on folk dance forms, to know the origin and the socio– cultural background of the dance and how did it reach it's current form. | |
| <ul style="list-style-type: none"> ➤ Folk theatre of India: name, style and content | <ul style="list-style-type: none"> ➤ There is a traditional way of doing plays in almost every state or region in India. Giving children opportunities to see regional theatre live and in videos to be familiar with their name, style and content, e.g., 'Jatra' (West Bengal) and 'Bhaand' (Jammu and Kashmir). They will be able to understand, enjoy and appreciate the regional forms more. | |
| <ul style="list-style-type: none"> ➤ Folk music of India: names, terms used in vocal and instrumental music | <ul style="list-style-type: none"> ➤ Providing children with opportunities to see and hear percussion instruments live and in audio-video recordings to become familiar with their sound. ➤ Learning through slide shows/ PPT's about the instruments of different states, such as, Pakhawaj of North India, Mridangam of South India, Khol of Eastern India, Pung from Manipur and the like. ➤ Giving children assignments such as - write a note on percussions of South | |

| Art Vocabulary | | |
|--|---|-------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | India, of North East, of Western India etc. | |
| <p>➤ Appropriate vocabulary for communication in Performing Arts</p> | <p>➤ Creating situations to reinforce the learning and use of appropriate vocabulary by conducting quiz competitions, workshops, interactions with professionals, sessions by performing artists on art related vocabulary.</p> <p>➤ Essay writing competitions on Performing Arts being learnt can be encouraging for use of vocabulary to communicate on art.</p> <p>➤ Encouraging children to make an art-dictionary in which they write all the new words with their meaning and definitions. This dictionary can be a good collection of the terms specific to Performing Arts and Visual Arts as well.</p> <p>➤ Children can play “shabd-antakshari” in which only arts-related words can be used.</p> <p>➤ Encouraging children to verbally share the performances they have seen with a deliberate inclusion of arts-specific vocabulary.</p> | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, self-exploration, self-confidence, concentration, effective communication, creative expression, empathy and compassion

CLASS – VII

Learning Outcomes:

The children will be able to:

- ☑ relate the number of beats and bol (Syllables) to the respective name of the Taal;
- ☑ identify some of the contemporary writers and directors in theatre in India;
- ☑ identify and name instruments as String instruments called 'Tat Vadhya', Wind instruments called 'Sushir Vadhya', Percussion instruments called 'Avnadhya Vadhya' and other instruments called 'Ghan Vadhya';
- ☑ identify some percussion instruments of the Continents of Africa and Australia and know their names;
- ☑ identify and know the names of 8 classical dances of India;
- ☑ know the names of some dances of continents of Europe, Africa and Australia;
- ☑ know about semi classical forms of singing like Kajri, Chaiti, etc. of his/her region and of others;
- ☑ take interest in vocabulary-based activities.

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|--|---|
| <ul style="list-style-type: none"> ➤ Art terms: Identification and use | <ul style="list-style-type: none"> ➤ Encouraging children to use correct names and terms while describing any performance and/or art forms. ➤ Making them understand the importance of learning appropriate names and terms for artistic expression. ➤ Using vocabulary of Taal and identifying their respective names like in Hindustani classical music, an eight beat pattern is called “Keherva taal” and in Carnatic music it is called “Adi taal” and a six beat pattern in Hindustani classical music is called “Dadra taal” and in Carnatic music it is called “Roopakam” . | <ul style="list-style-type: none"> ➤ Diagrams of performing stage (different kind) and divisions of the stage ➤ Performing Art audio and video clips on body movements, dance, music, musical instruments, stage and sets, costumes ➤ Videos of selected theatre, music and dance performances ➤ Audio visual room with Computer systems ➤ Videos of folk theatre of India ➤ Performing Arts room |
| <ul style="list-style-type: none"> ➤ Contemporary writers and directors of theatre in India | <ul style="list-style-type: none"> ➤ Knowing the names and contributions of eminent writers and/or directors of theatre like Vijay Tendulkar, Mohan Rakesh, Badal Sarkar, Girish Karnad, Habeeb Tanveer, Chandra Shekhar Kambar and Ratan Thiyam, and use it correctly. ➤ Giving assignments to collect the pictures of these personalities and related information on their most important work in theatre. | <ul style="list-style-type: none"> ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and make up kits ➤ Cutouts of the common set objects such as trees, mountains, house, etc. ➤ Books in the school library on theatre, dance and |

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|---|--|
| ➤ Musical instruments of different kinds | <ul style="list-style-type: none"> ➤ Familiarising children with musical instruments of different kinds. ➤ Classroom exercises to identify instruments with name and type such as, String instruments called “Tat Vadhya” like the sarangi, sitar, guitar, Wind instruments called “Sushir Vadhya” like flute, Percussion instruments called “Avnadhya Vadhya” like tabla, pakhawaj, mridangam, and other instruments called “Ghan Vadhya” like manjira , jal tarang. ➤ Holding quiz competitions. ➤ Paintings of instruments by children can be displayed in school corridors or reception area. ➤ Morning assemblies can have audio of musical instrument and the children are asked to recognise the instrument. ➤ Visit to Museums like Indira Gandhi Rashtriya Manav Sangrahalaya IGRMS, Bhopal and the like, which have different instruments on display. | <ul style="list-style-type: none"> music ➤ Props ➤ Headgears and masks ➤ Related texts ➤ Scrapbook ➤ Diary and dictionary of art terms ➤ Pictures and videos of great theatre personalities of India and abroad |
| ➤ Percussion instruments of Africa and Australia | <ul style="list-style-type: none"> ➤ Familiarising children with instruments of the continents of Africa and Australia through audio-video clips. If possible let them attend live performances. ➤ Group assignments to write a brief report on percussions of continents of Africa and Australia with pictures and names of the instruments. | |
| ➤ Classical dance forms of India | <ul style="list-style-type: none"> ➤ Learning to identify classical dance forms of India with their respective names as a classroom activity. ➤ Know the costumes, jewellery, musical instruments used in these classical dances, by name. ➤ Videos of classical dances and classroom discussions where the difference between classical and folk dances is discussed. | |
| ➤ Dance forms of Europe, Africa and Australia | <ul style="list-style-type: none"> ➤ Familiarising children with dances of Europe, Africa and Australia through video clips, followed by a discussion. ➤ Giving group assignments to do picture | |

| Art Vocabulary | | |
|---|--|-------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <p>report of these dance forms with brief written introduction.</p> <ul style="list-style-type: none"> ➤ Fun activities for the reinforcement of their knowledge of names, terms, costumes, etc. of these dance forms such as ballet, tap dance, etc. | |
| <ul style="list-style-type: none"> ➤ Semi-classical forms of singing | <ul style="list-style-type: none"> ➤ Conducting classroom activity where children can listen to the semi classical forms of singing of her/his region. For example, <i>kajri</i>, <i>chaiti</i>, etc. of north India. | |
| <ul style="list-style-type: none"> ➤ Vocabulary based activities for reinforcement | <ul style="list-style-type: none"> ➤ Providing children with opportunities to do an imaginary commentary on activities of a performing troupe. Example: One can start the commentary (“<i>aankhon dekha haal</i>”) a short while before the show, till the actual performance begins. The commentator is expected to use words related to the art form. This activity can be done for classroom activity, <i>balsabha</i>, special assemblies, etc. for practice. ➤ Plan theatre games, ice-breakers for practicing the use of art related vocabulary. ➤ Encouraging every child to make and keep updating her/his Art Diary/ Art Dictionary. | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, concentration, exploration, self-confidence, coordination, better communication, effective expression, positive self-image, global awareness

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✔ identify and name some classical and folk-dance forms of Asia;
- ✔ identify the 'Martial art' forms of India with their correct names;
- ✔ appreciate the songs of other countries in Asia while using appropriate vocabulary;
- ✔ identify different percussion instruments of Asia with their correct names;
- ✔ know some of the eminent theatre personalities of India and the world;
- ✔ add new words to her/his vocabulary of Performing Arts.

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|--|--|
| <ul style="list-style-type: none"> ➤ Names of classical and folk dance forms of Asia | <ul style="list-style-type: none"> ➤ Familiarising children with some classical and some folk-dance forms of Asia, such as the Lion Dance of China, Vietnamese traditional lantern dance, etc. ➤ Use PPT's of dance forms with the name and brief introduction of the dance form. This can be followed by a discussion for more clarity. | <ul style="list-style-type: none"> ➤ Diagrams of performing stage (different kind) and divisions of the stage ➤ Performing Art audio and videos clips on body movements, dance, music, musical instruments, stage and sets, costumes ➤ Videos of selected theatre, music and dance performances |
| <ul style="list-style-type: none"> ➤ 'Martial art' forms of India | <ul style="list-style-type: none"> ➤ Familiarising children with Martial art forms of India, such as, "Gatka" of Punjab, "Kalaripayattu" of Kerala, etc. through slide shows, video clips, documentaries/films, followed by a classroom discussion. ➤ Giving an exercise in groups (to cover all forms at a time) to prepare a short presentation on one Martial art form of India. ➤ Children should be provided with opportunity to make presentations with focus on vocabulary used. | <ul style="list-style-type: none"> ➤ Audio visual room with Computer systems ➤ Videos of folk theatre of India ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and make up kits |
| <ul style="list-style-type: none"> ➤ Songs of other countries in Asia | <ul style="list-style-type: none"> ➤ Organising classroom activities where children listen to the songs of other countries in Asia like 'Nazrul Geeti" of Bangladesh, "Sufi Kalam" of Pakistan etc. ➤ Encouraging children to know and learn the lyrics and sing the songs. They can prepare a short introduction of these songs in groups with the name and the country it belongs to, while | <ul style="list-style-type: none"> ➤ Cutouts of the common set objects such as trees, mountains, house, etc. ➤ Props ➤ Headgears and masks ➤ Related texts ➤ Scrapbook ➤ Diary and dictionary of art terms ➤ Pictures/ documentaries |

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|---|---|
| | using appropriate vocabulary. | and videos clips of great theatre personalities (performers and production related) of India and abroad |
| <ul style="list-style-type: none"> ➤ Different percussion instruments of Asia | <ul style="list-style-type: none"> ➤ Giving children an assignment in groups (where one group covers one country of the continent only) to explore commonly used percussion instruments of Asia. ➤ They should learn the names and relate it their sounds. ➤ Give opportunities to make a presentation in the class, followed by question answers by other children. ➤ A scrapbook on Asian percussions can also be made in case of above activity. | |
| <ul style="list-style-type: none"> ➤ Knowledge of some of the eminent theatre personalities of India and of the world | <ul style="list-style-type: none"> ➤ Familiarising children with contributions of some of the eminent theatre personalities of (present and the past) India e.g. Girish Karnad, Lilette Dubey, Naseerudin Shah, Utpal Dutta and of the world, e.g., internationally acknowledged personalities, such as Sophocles, Shakespeare, Moliere, Bertolt Brecht, Stanislavsky and Peter Brook, etc. You can choose a few keeping the continental representation in view. ➤ Children can be encouraged to prepare a biographical note (in groups) on any personality of their choice and present in the class. There can be questions from teacher/s and peers to the presenting team on their presentation. Children should focus on use of art vocabulary, throughout the session. | |
| <ul style="list-style-type: none"> ➤ Extended vocabulary related to the theme Performing Arts | <ul style="list-style-type: none"> ➤ Children should be encouraged to keep adding newly learnt names, terms, words in this subject, to their art diaries/ art dictionary of the previous years, and consciously use these words. They can play games such as, "The Vocabulary Expert", in which a child chooses to play the role of an expert (with specific area of specialisation; music/dance/theatre), another child becomes the anchor while rest of the children of the class act as the audience. | |

Art Vocabulary

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--------------------------------|--|-------------------|
| | <p>They can ask vocabulary questions to the expert one by one. No prior preparation is required. Role of an "Expert" is given to those who are ready to take it up.</p> <ul style="list-style-type: none"> ➤ The children are encouraged to write mini plays in which they write maximum details of stage directions, thus allowing them to use more and more vocabulary of Performing Arts. ➤ Choose content/units from language and Social Sciences texts for theatre acts. ➤ Number of Mathematics assignments can be designed around 'Stage', 'Sets' 'Costumes' and vocabulary. | |

Integration: Languages, Mathematics, Science, Geography, History,

Values and Skills: Observation, focussed concentration, critical thinking and analysis, communication, exploration, positive self-image, free and creative expression, artistic expression, aesthetic sensibility, empathy for nature and natural beings, global awareness

Theme 7: Performance

The process of creating any piece of art is considered very important as most of the development of cognitive, psycho-motor and affective domains happens during this period. Still the product has its own importance and value, especially in Performing Arts. Performing in front of an audience needs a different kind of confidence. For children at this level 'School Assembly' is certainly the first such stage of performance, which is followed by other special occasions / celebrations such as Annual Cultural Day, Founder's Day, Environment Day, Children's Day, etc. Performance is a collective responsibility and children do get experience of teamwork, cooperation, self-discipline, team-discipline, communication skills, free-expression, confidence, etc. which is very important to live a happy, healthy and meaningful social life.

Children must be provided with an opportunity and exposure of performing in an auditorium where audience is present to watch their performance. Their journey from rehearsal to performance is full of creativity, imagination and critical thinking. Engagement in Performing Arts is also considered a good approach to keep children away from the over use of gadgets, now-a-days.

The broad focus of this theme at this stage of Performing Arts is to help children develop focussed concentration and self-confidence to express freely, skillfully and effectively in front of an audience. Children will learn to get into the character of the role, experiment with performance, take responsibility for it and time manage it too. They must comprehend the wider meaning of performance right from its conception to execution taking children with special needs into account. Performance also helps in developing appreciation and respect for the arts and artists, empathy and respect for diversity in expression and culture.

CLASS – VI

Learning Outcomes:

The children will be able to:

- learn the skill of performing dance, music and theatre acts on stage;
- reflect on the performance/s of peers and self;
- perform solo as well as group acts (designed for her/his stage) in music, dance and theatre;
- link and comprehend concepts and content of other school subjects with the subject of performance/s.

| Performance | | |
|---|--|---|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Dance, music and theatre performance on stage | <ul style="list-style-type: none"> ➤ Explaining/demonstrating the skill of performing on stage, with examples. ➤ Select appropriate clips of masters in music, dance and theatre. Show these in the class while pin-pointing and | <ul style="list-style-type: none"> ➤ Guided viewing of music, dance and theatre performances; live as well as recorded ➤ Select exemplary video |

Performance

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--------------------------------|---|---|
| | <p>highlighting the skill used by the artists/masters in their performance/s.</p> <ul style="list-style-type: none"> ➤ Encourage children to ask questions. In case they do not know what to ask, then the teacher should initiate probing questions to ignite their thinking process. ➤ While selecting subject /theme for the performance, teacher can consider content from the texts (story, song, play) also. Thoughts/traditional resources of children must be accepted and respected at this stage. ➤ Every child must get a chance to perform in front of an audience. Examples of performances in dance, music and theatre are: <ol style="list-style-type: none"> 1. Creative drama in the classroom 2. Short plays (written scripts) 3. On the spot improvisations 4. Anchoring a programme 5. Street plays 6. Storytelling 7. Story theatre 8. Reader's theatre 9. Mono acts 10. Soliloquies 11. Non-verbal plays (depiction through <i>abhinaya</i>) 12. Mime 13. Dramatisation of a story- Which may include composing music and choreographing the same (as a part of the dance drama) 14. Story Reading 15. Reading/reciting one's own poem/song (encouraging their writing) 16. Reciting a poem they like (encourage poems out of the texts and different languages also) 17. Singing a song in any language 18. Dancing on a song or music 19. Choral singing/Group song 20. Folk song | <p>clips/films on music, dance and theatre performances</p> <ul style="list-style-type: none"> ➤ Audios of relevant musical performances ➤ Audio visual room with Computer system ➤ School library with good books on dance, music and theatre (for this stage, books with more of pictures and photographs) ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and make up kit ➤ Headgears and masks ➤ Related texts ➤ Audio recorder, still camera, video-camera etc. |

Performance

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|---|-------------------|
| | <p>21. Folk dance</p> <p>22. Playing musical instrument</p> <p>23. Puppet Theatre (use of hand puppet, finger puppet, string puppet, stick puppet)</p> <p>24. Public speaking (speaking about a person, place, thing, thought, experience or celebration-day)</p> <p>25. Reading news collected from the newspaper. Reading news of neighbourhood or town collected and written by the child herself/himself.</p> <p>26. Making a statue/tableau on a topic or series of topics. At times, asking the audience its topic or what it is conveying.</p> <p>27. Shadow plays can also be done using dance <i>mudras</i> (hand gestures).</p> <p>➤ Performing in front of others adds to the confidence of a performer, especially the children. Classroom can be a great stage in the beginning.</p> | |
| <p>➤ Reflection on the performance/s of peers and self</p> | <p>➤ Helping children to inculcate the habit of viewing performances/expressions (on stage or in the class) critically. They can start with their own performances and performances of peers.</p> <p>➤ Encourage this approach for better understanding of the art and not for being judgmental about the work of others.</p> <p>➤ Give classroom assignments (in teams) to write their reflections on the given act and present these.</p> <p>➤ Motivate children to pick the value of listening / enjoying concerts attentively, viewing the performances / acts seriously as an audience. They can develop into better performers if they have eyes and ears for others.</p> | |
| <p>➤ Solo as well as group acts (designed for her/his</p> | <p>➤ Providing for an “Apna manch”, where children can themselves create a</p> | |

| Performance | | |
|--|--|-------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| stage) in music, dance and theatre | <p>script, choreograph/ compose it and present/perform it in front of their classmates. 'Apna manch' (or whatever name the school/ children think of) can be conducted periodically in the school.</p> <ul style="list-style-type: none"> ➤ Provide opportunities of solo as well as group performances. For example, solo or group recitation of poems, solo/ group music (vocal/instrumental) performances, a dance sequence taught in class. ➤ Explain meaning of the term 'performance' while linking it with their practical experience of a presentation or performance. | |
| ➤ Linkage of other school subjects with the subject of performance/s | <ul style="list-style-type: none"> ➤ While planning/designing classroom activities for performance, try to choose stories, poetry, situations, references, concepts from the texts. Children will internalise the content and concept, while learning the artistic skills of the art being practiced. ➤ Ask children to link the art and the act being practised with their school subjects. Give examples in the beginning to be followed and explored by children later. For example, dance formations and choreography can be linked with shapes and patterns from Mathematics. | |

Integration: Languages, Science, Geography, History

Values and Skills: Observation, self-exploration, self-confidence, concentration, effective communication, free and creative expression, empathy and compassion, problem solving and decision making

CLASS – VII

Learning Outcomes:

The children will be able to:

- ✔ interact with performing artists/artisans on this subject;
- ✔ learn the skill of performing stories as dance/music and theatre act on stage;
- ✔ reflect on the performance/s of artists and artisans in music/dance/drama;
- ✔ plan performance/s solo as well as of a group to depict a scene/situation from texts (preferably History) and perform in the same.

| Performance | | |
|--|--|---|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Interaction with performing artists/artisans | <ul style="list-style-type: none"> ➤ Organising school based as well as community based interactions with practicing artists/artisans. ➤ Informing children about the artist/artisan and her/his speciality in advance to increase the level of their interest in the art and the artist. ➤ Encouraging them to apply their knowledge in preparing interview schedules for interaction in teams. ➤ Motivating them to make a biographical note (in written or video form) on the artist/artisan. | <ul style="list-style-type: none"> ➤ Guided viewing of music, dance and theatre performances, live as well as recorded ➤ Select exemplary video clips/films on music, dance and theatre performances ➤ Audios of relevant musical performances ➤ Audio visual room with Computer system ➤ School library with good books on dance, music and theatre (for this stage, books with more of pictures and photographs) |
| <ul style="list-style-type: none"> ➤ Performance of stories as dance, music and theatre act on stage | <ul style="list-style-type: none"> ➤ Giving live demo/s or show selected video clips of performance where stories are presented in dance (music is integrated in that) drama or through puppetry. ➤ Assignment in groups to design/choreograph one act from syllabus or from the known Indian stories and perform on stage. | <ul style="list-style-type: none"> ➤ Performing Art room ➤ Open space/ auditorium for conducting assemblies and for special celebrations |
| <ul style="list-style-type: none"> ➤ Reflection on the performance/s of artists and artisans in music, dance, drama | <ul style="list-style-type: none"> ➤ Providing classroom opportunities to see recorded performances of known artists in the field of Performing Arts. ➤ Familiarise children with their speciality/ies, while pointing out from their clips. ➤ Asking children to select any one part of their performance and to reflect on that, covering questions, such as, I like this part of the act because..... Role of the particular character.... | <ul style="list-style-type: none"> ➤ Costumes and make up kit ➤ Headgears and masks ➤ Related texts ➤ Audio recorder, still camera, video-camera |

Performance

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|--|---|-------------------|
| | <p>Costumes and their impact on the selected performance... etc.</p> <ul style="list-style-type: none"> ➤ Encourage children to suggest modifications wherever they want to and present in the class. | |
| <ul style="list-style-type: none"> ➤ Planning of solo as well as group performances | <ul style="list-style-type: none"> ➤ There are many occasions and platforms for performance other than the classroom and the regular school assemblies and functions. Having more opportunities will ensure possibilities for everyone in the school. A thoughtful planning can find many more places of performances. For example: <ul style="list-style-type: none"> - inter-school competitions, - inter-house competitions <p>Before, during or at the culmination of an event/ seminar, advertising of the event through songs, short <i>nukkad nataks</i> promoting the event, cheer leaders songs or Annual Sports Day or Cultural Day, etc.</p> ➤ PTM (Parent Teacher Meeting) days are another good opportunity where they could actually perform for parents. ➤ Performance on social awareness can be done during the break, during inter school or intra-school competitions, while results are being prepared. Organise filler performances of dances or songs. For example, the group can divide and distribute work among themselves based on the interest and ability: <ul style="list-style-type: none"> - Writing a script or song or speech - Designing costumes - Planning sets and props (Set designing) - Researching the facts related to a performance/ collecting literature/poetry for songs and dance pieces - Creating or collecting sound and music (Through Internet and audio editing) | |

| Performance | | |
|--|--|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | <ul style="list-style-type: none"> - Searching, hiring or purchasing right things for a performance (jewellery, masks, headgears, materials for making stage sets) - Doing photography or videography of the making or process of a performance - Learning and doing make -up - Directing a play - Choreography - Composing music for songs - Assisting in managing the event (Backstage management) - Planning and assisting in execution of lighting for a performance, etc. - Making a brochure/ banner, e- invite of a performance - Making of promo jingle or video to be circulated on the school website <p>➤ The children need to be continuously inspired for the roles other than acting and must be equally acknowledged. Generally, the backstage team is ignored or less appreciated. It makes children disinterested in such important and skillful part of the performance.</p> <p>➤ While writing scenes and situations, respectable and important spaces must be thought of /created for children with special needs.</p> <p>➤ Showing children rehearsals of big events, to make them understand the hard work behind every performance.</p> | |

Integration: Languages, Science, Geography, History

Values and Skills: Observation, focussed concentration, exploration, self-confidence, coordination, effective, free expression, positive self-image, commitment, teamwork and collaboration, leadership and followership, self-discipline, time management.

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ✔ take responsibility of the whole performance;
- ✔ do experimental performances;
- ✔ understand characterisation for a performance correctly;
- ✔ know the reasons for a particular blocking;
- ✔ do time-management;
- ✔ explain the wider meaning of a performance.

| Performance | | |
|---|---|--|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| ➤ Responsibility of the whole performance | <ul style="list-style-type: none"> ➤ Providing opportunity to children to do A to Z preparation of the selected/given performance. Ask them to choose a small part, of dance, music or drama act of their own. It starts right from selecting a theme, writing a script to executing everything planned. ➤ A duty list can be prepared where each child (including those with special needs) is made part of the performance. | <ul style="list-style-type: none"> ➤ Guided viewing of music, dance and theatre performances, live as well as recorded ➤ Select exemplary video clips/films on music, dance and theatre performances ➤ Audios of relevant musical performances |
| ➤ Experimental performances | <ul style="list-style-type: none"> ➤ Giving children freedom to use their creative ideas for a performance. They may think of a different kind of musical play or dance-drama or even a fusion of traditional and modern elements. ➤ They may think of using Indian instruments for western songs or playing Indian Ragas on western instruments, e.g. depiction of plays like Romeo Juliet through Indian dance forms. | <ul style="list-style-type: none"> ➤ Audio visual room with Computer system ➤ School library with good books on dance, music and theatre (for this stage, books with more of pictures and photographs) ➤ Performing Art room ➤ Open space/ auditorium for conducting assemblies and for special celebrations |
| ➤ Correct understanding of characterisation for a performance | <ul style="list-style-type: none"> ➤ Providing experiences to children to go deeper into their performance. For example, to play a character they should think of her/his gestures, purpose of the movement and specific behaviour with other characters. ➤ Classroom discussion/s should be held on characterisation of the selected. | <ul style="list-style-type: none"> ➤ Costumes and make up kit ➤ Headgears and masks ➤ Related texts ➤ Audio recorder, still camera, video-camera etc. |
| ➤ Reasons for a particular blocking | <ul style="list-style-type: none"> ➤ Knowing the reasons by the children for every blocking of the performance. They should know why an actor is standing in a certain way – facing audience - sideways or with back to the audience. | |

| Performance | | |
|---|---|--------------------------|
| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <p>➤ Time-management</p> | <p>➤ Discussing with the class about time management in details as it is a very important factor for a successful performance. Questions such as:</p> <ul style="list-style-type: none"> - How long is a performance? - How many rehearsals are needed? - How many performers are involved? - How many performers are needed for the rehearsals? - How much practice an individual can do alone as her/his homework? - How much time will be needed to make or procure stage props, hand props and costumes? - Which rehearsal schedule would work the best? <p>All this requires a good time-management practice. The children should work on all this.</p> | |
| <p>➤ Wider meaning of a performance</p> | <p>➤ Having discussion/s on the exact and wider meaning of a performance. Give examples of known acts while discussing it. Ask questions, such as;</p> <ul style="list-style-type: none"> - Get dressed and do any task/ job, can this be called a performance? - Think about performances in our daily life. <p>➤ Tell them that performance begins from conception of an idea, collecting literature or information to give it shape, scripting, composing or choreographing the idea and finally executing it on stage. These accumulated experiences over years, shape a performer. So, it is through the process of performance that we also shape an individual's personality.</p> | |

Integration: Languages, Science, Geography, History

Values and Skills: Observation, focussed concentration, critical thinking and analysis, communication, exploration, positive self-image, artistic expression, aesthetic sensibility, self-discipline and etiquettes, time management, team management, leadership and followership, global awareness, empathy, respect for diversity in expression and culture

Theme 8: Art Appreciation

Arts education contributes to the holistic development of children. It sharpens their skill of communication and creative expression in addition to enhancing their aesthetic sensibilities. Besides becoming an artist or performer a child can grow as an adult who enjoys and appreciates the Arts. It is vital for intellectual and emotional growth of the child and helps in understanding and valuing culture, develops respect for Arts and the artisans, respect for diversity of expression, enhances self-awareness and empathy.

Priscilla Zimmerman writes, "The teaching of art production usually focuses entirely on composition, artistic procedure, and skill development. There is no evidence that studying art production provides children with an appreciation for art. If art classes teach only the knowledge and skills necessary for self-expression and do not prepare the student for reflection on and discussion about art, they do nothing more than teach a trade. By itself, the artist model cannot lead a student to an appreciation of art. In other words, art appreciation does not always occur with art production".

The theme "Art Appreciation", is aimed at developing the aesthetic sensibilities of every child, her/his ability to understand and appreciate the value and beauty of nature, and of man-made objects in their immediate environment. It is to make children aware and sensitive citizens. The process of appreciation will sensitise their eye for aesthetics and will help in developing an attitude for accepting and appreciating different aspects of life around, as well as objects and situations that they encounter in their daily life.

The children will be able to read and reflect on reviews of Art critics for performances they themselves have seen to understand different points of views. The children will be able to write a critical appreciation of a performance covering important aspects. They will be given opportunities to interact with critics and reviewers to further develop the skill of Art appreciation and understand its deeper meaning.

CLASS – VI

Learning Outcomes:

The children will be able to:

- learn the meaning of art appreciation with more clarity;
- describe a dance, music or theatre performance with its literal framework;
- express (in writing or verbally) her/his feelings about a performance;
- take interest in attending music concerts, dance and theatre performances and write a note of appreciation for the performing artist or for the production team.

Art Appreciation

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
|---|---|---|
| <ul style="list-style-type: none"> ➤ Meaning of Art Appreciation | <ul style="list-style-type: none"> ➤ Clarifying what is appreciation with appropriate examples. ➤ Children should understand that there is a difference between reflections, observations and appreciation. ➤ Clarifying the basic format required for appreciation of any performance or act, such as: <ul style="list-style-type: none"> - Purpose or objective of the act or performance, - Appropriateness of the script, - Development of characters and selection of the characters, - Sets and scenes, light and sound, - Costumes, make-up, props, etc. - Dialogues and background, - Level of audience, music, etc. ➤ Creating opportunities to watch more and more live performances of dance, music and theatre. ➤ Giving assignments to write appreciation report for an act/ presentation /performance in teams of two and sharing it in the class. ➤ Having a discussion to create understanding on the meaning of beauty and appreciation in relation to any performance on stage. | <ul style="list-style-type: none"> ➤ Guided viewing of Performing Art programmes, live as well as recorded ➤ Selected audio and video clips, films on music, dance and theatre programmes for mock sessions on appreciation ➤ Audios of relevant music compositions ➤ Audio visual room with Computer systems ➤ School library should have good books on dance, music and theatre (for this stage, books with more of pictures and photographs) ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and makeup kits ➤ Headgears and masks ➤ Big mirror in the music and dance room ➤ Scrapbooks in groups ➤ Related texts |
| <ul style="list-style-type: none"> ➤ Description of a dance, music or theatre performance with its literal framework | <ul style="list-style-type: none"> ➤ Explaining in detail what is a 'Literal description'. ➤ Sharing/giving demonstration on a literal description of a performance for better understanding of the children. ➤ Giving assignment/s to write literal description of a performance/ synopsis of the performance (that requires research / study of the concept). Tell children that this includes the title of the performance, the name of the performer/s and director, the theme and the place where it is happening. Methods, material and tools used in the performance, for example, lights, make up and costumes etc. ➤ Encouraging children to look for/gather a brochure distributed before the performance, which would have information required for the description. ➤ Asking children to prepare comparing /anchoring notes before the performance giving description of their own act/performance. | |

Art Appreciation

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
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| <p>➤ Feedback on performances seen</p> | <p>➤ Encouraging children to write down their feelings about the selected performance, e.g.:</p> <ul style="list-style-type: none"> - What did this act make you think? - What impression did it make on you? - What influence does it have on you? <p>Such questions are important to start the process of expression. There can be any number of questions, depending on the type of performance/act.</p> <p>➤ Feedback forms/ worksheets can also be used for well covered expression. This can be used as a measuring tool to know, how well the children are learning.</p> | |
| <p>➤ Appreciation for the performing artists and the production team</p> | <p>➤ Encouraging children to be aware of performances/concerts, happenings and watch professional performances of dance, music and theatre as and when possible.</p> <p>➤ Organise interactions with artists / artisans and the production team of performances.</p> <p>➤ Encourage children (or arrange) to interview artists (performers, director or technicians) of a performance they have watched and appreciate their work.</p> <p>If children cannot meet them in person, then they can send a letter of appreciation to express their feelings on what they liked in the performance. Encourage them to ask what they did not understand in the performance.</p> <p>➤ Children should be asked to discuss among themselves (in the presence of a teacher in the beginning to make it more meaningful) about these aspects.</p> | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, self-exploration, concentration, self-awareness, effective communication, free and creative expression, empathy and compassion, aesthetic sensibilities, problem solving and decision making, acceptance and appreciation of different cultures, understanding and compassion.

CLASS – VII

Learning Outcomes:

The children will be able to:

- ✔ collect relevant information about the performing artists/production team independently;
- ✔ write a note of appreciation for the performing artist individually;
- ✔ do a formal analysis of the given performance.

| Art Appreciation | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Collection of relevant information about the performing artists/production team independently | <ul style="list-style-type: none"> ➤ Discussing what children have done in the previous year in appreciation. ➤ Talk/remind about the format they have used to collect information related to the performance. ➤ Encourage them to get into the habit of knowing more about the artists and their work, especially of those who are famous in their field. Knowing more about the artists in advance makes their work more interesting. ➤ Children can make a scrapbook on famous artists (Classical and folk) and theatre persons with their names and the respective fields like: Pt. Ravi Shankar was a legendary sitar player, Pt. Birju Maharaj is a legendary kathak dancer and Guru and the like. ➤ Documentaries of artists can be shown (Doordarshan archives has many such documentaries). | <ul style="list-style-type: none"> ➤ Guided viewing of Performing Art programmes, live as well as recorded ➤ Selected audio and video clips, films on music, dance and theatre programmes for mock sessions on appreciation. ➤ Audios of relevant music compositions ➤ Audio visual room with Computer systems ➤ School library with good books on dance, music and theatre (for this stage, books with more of pictures and photographs) ➤ Performing Art room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and make up kits ➤ Headgears and masks ➤ Big mirror in the Music and Dance room ➤ Scrapbooks in groups ➤ Related texts ➤ Collection of reviews of performances in newspapers |
| <ul style="list-style-type: none"> ➤ Appreciation note/ report, reviews and interaction with artists | <ul style="list-style-type: none"> ➤ Encouraging children to watch professional performances of dance, music and theatre. Ask them to keep a record of such happenings in the town. ➤ Giving assignments to read reviews on related performances/ on artists they are going to watch. ➤ Children can make a list of the concerned questions in advance to gather relevant information. ➤ Encouraging individual interactions with the artists or the production team; director or technicians of the performance. ➤ Assignment to write a letter of | |

| Art Appreciation | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| | appreciation or appreciation report on a performer of their liking or the production team of the act seen. | |
| ➤ Performance analysis | ➤ Recapitulating the work done in the previous class, of giving observations, writing reflections, etc. where the emphasis was on 'what'. Guide them that here the emphasis is on 'how'. For example: <ul style="list-style-type: none"> - How skillfully the lighting, sound or any other department worked? - How effectively was the set made? - What did you like in the choreography? - How creatively was the sound of various instruments used for overall impact? - Did costumes have an added effect on the whole performance? - How much time would the designing/ preparation have taken? - Was the performance able to create the desired impact? | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Observation, focussed concentration, exploration, self-confidence, coordination, effective expression, positive self-image, critical appreciation, empathy and respect for diversity of expression, reflection on issues and events.

CLASS – VIII

Learning Outcomes:

The children will be able to:

- ☑ reflect on reviews created by peers on selected performances;
- ☑ write the interpretative review of the performance;
- ☑ write a critical appreciation of the performing artist/s and/or on the production team.

| Art Appreciation | | |
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| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
| <ul style="list-style-type: none"> ➤ Reflection on reviews | <ul style="list-style-type: none"> ➤ Encouraging children to read reviews written by others of the same performance they are going to watch. This will help them understand different point of views and aspects of a performance. ➤ Give demonstration on how one can reflect on reviews written by others. ➤ Read the reviews written by Art critics in newspapers. Discussion of the same can be done in the class. It is important that children read the reviews of the performance that they themselves have seen. Reading film reviews would also help in the development of art appreciation in them. ➤ Give tasks in pairs to record their reflections on each other's review on the same act/performance. | <ul style="list-style-type: none"> ➤ Guided viewing of Performing Arts programmes, live as well as recorded ➤ Selected audio and video clips, films on music, dance and theatre programmes for mock sessions on appreciation ➤ Audios of relevant music compositions ➤ Audio visual room with Computer systems ➤ School library with good books on dance, music and theatre (for this stage, books with more of pictures and photographs) |
| <ul style="list-style-type: none"> ➤ Interpretative review of the performance | <ul style="list-style-type: none"> ➤ Encouraging children to discuss, reflect on and interpret that meaning of the performance since every performance tends to convey something special/unique in its own way. ➤ Children should try to connect it to their own life experiences. If the performance belongs to an era in the past, then children have to know the socio-political situation of that era to do interpretative review of the performance. ➤ In the previous classes, the emphasis was on 'what', then on 'how', and now the emphasis is on 'why'. <ul style="list-style-type: none"> - Why this performance? - It's objective. - Why a performance is done in a particular way? ➤ History of different dance forms | <ul style="list-style-type: none"> ➤ Performing Arts room ➤ Open space/ auditorium for conducting assemblies and for special celebrations ➤ Costumes and make-up kits ➤ Headgears and masks ➤ Big mirror in the music and dance room ➤ Scrapbooks in groups ➤ Collection of reviews of performances in newspapers, magazines and the Internet |

Art Appreciation

| Key Learning Area/ Concepts | Pedagogy/ transactional strategies | Learning resource |
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| | enables one to understand “why” it is performed in a particular way. Like Classical dance form Kathakali, till date maintains its traditional form of performance. Similarly, singing can be understood. What is the possible impact of the performance on the audience? | |
| ➤ Critical appreciation | <ul style="list-style-type: none"> ➤ Discuss what is critical appreciation. ➤ Familiarise them through appropriate examples. ➤ After watching different aspects of a performance children can write their own critical appreciation of the performance. They must know their own reasons for liking and not liking certain aspects of a performance or the whole performance. They can also write about what aspects of the performance impressed them most and why? What inspired them the most and in what way? ➤ The children should try to cover three aspects in their critical appreciation – literary, technical and the performance. The literary aspect may include the content, the plot or the theme of the performance and its relevance for the audience. Technical aspect would include review of lighting, sound, costume, make up, setting on stage and direction. Performance includes the work done by actors or performers. ➤ It is important to write on all these aspects so that the children inculcate the habit of looking at all the aspects in her/his own work also. Critical appreciation will take them deeper into the Art of Performance. ➤ Panel discussions by Art critics and scholars can also be organised. | |

Integration: Languages, Mathematics, Science, Geography, History

Values and Skills: Keen observation, responding to multiple perspectives, focussed concentration, exploration, innovative and analytical thinking, articulation of personal opinion (about what one is seeing, feeling or thinking), artistic expression, critical appreciation, aesthetic sensibility, global awareness, empathy, respect for diversity in expression and culture.